

Volume 5

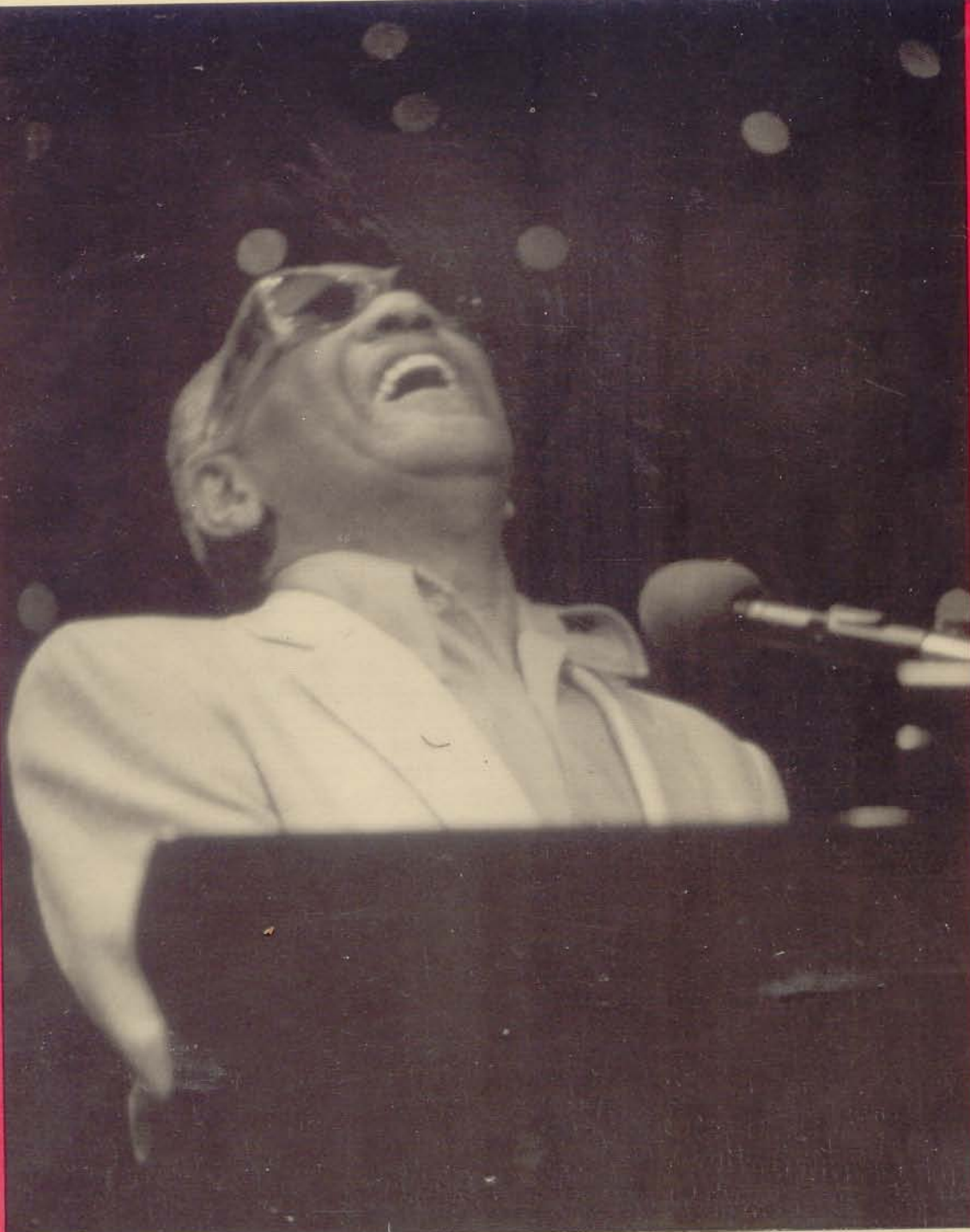
LEGENDARY PERFORMERS

Piano/Vocal/Chords

Ray Charles

A MAN AND HIS SOUL

Featuring... BORN TO LOSE • GEORGIA ON MY MIND
HIT THE ROAD JACK • I CAN'T STOP LOVING YOU • RUBY
SWANEE RIVER ROCK • WHAT'D I SAY ...and many more





Ray Charles

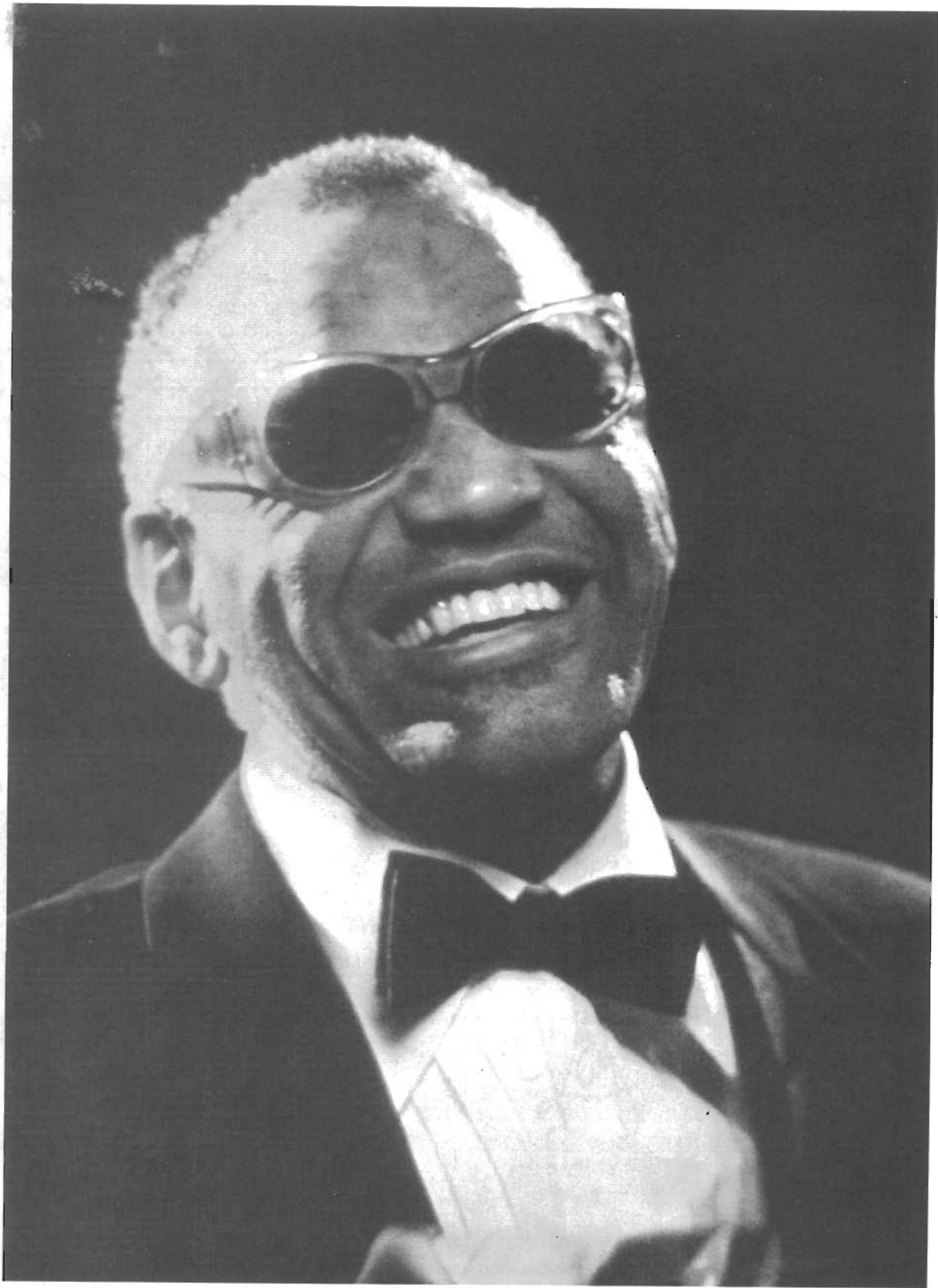
A MAN AND HIS SOUL

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RAY CHARLES has the distinction of being both a national treasure and an international phenomenon.

He started out from nowhere; years later, finds him a global entity.

Hundreds of thousands of fingers have hit typewriter and word processor keyboards telling and retelling his story because it is uniquely American, an exemplar of what we like to think is the best in us and our way of life.

The Ray Charles story is full of paradoxes, part and parcel of the American Dream.

Rags to riches. Triumph overcoming tragedy. Light transcending darkness.

The name Ray Charles is on a Star on Hollywood Boulevard's Walk of Fame. His bronze bust is enshrined in the Playboy Hall of Fame. There is the bronze medallion cast and presented to him by the French Republic on behalf of its people. There are the Halls of Fame: Rhythm & Blues, Jazz, Rock & Roll. There are the many gold records and the 10 Grammys.

There is the blackness and the blindness. There was the extreme poverty; there was the segregated South into which he was born.

It is music, Ray Charles' single driving force, that catapulted a poor, black, blind, orphaned teenager from there to here.

"I was born with music inside me. That's the only explanation I know of ..." he remarks in his autobiography

"Music was one of my parts. ...Like my blood. It was a force already with me when I arrived on the scene. It was a necessity for me — like food or water.

"Music is nothing separate from me. It is me. ...You'd have to remove the music surgically."

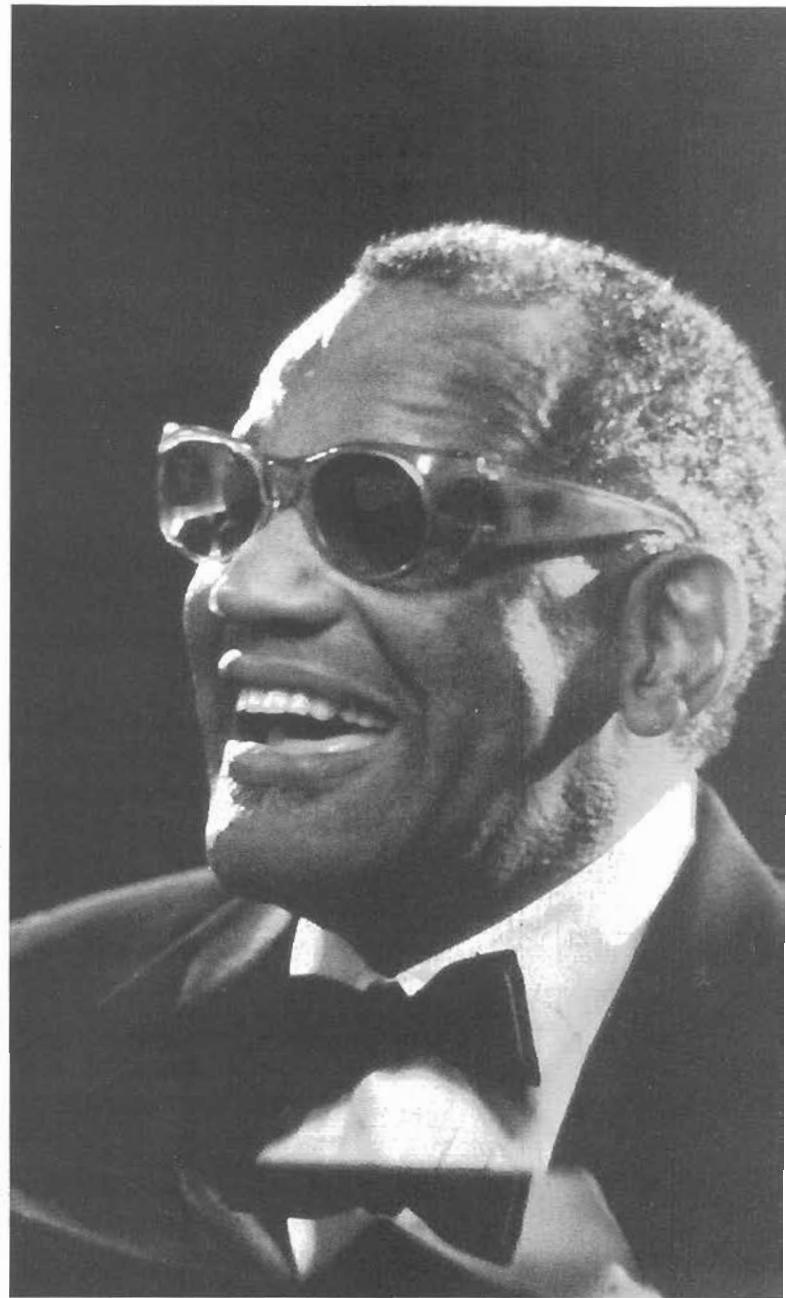
Ray Charles Robinson was not born blind, only poor.

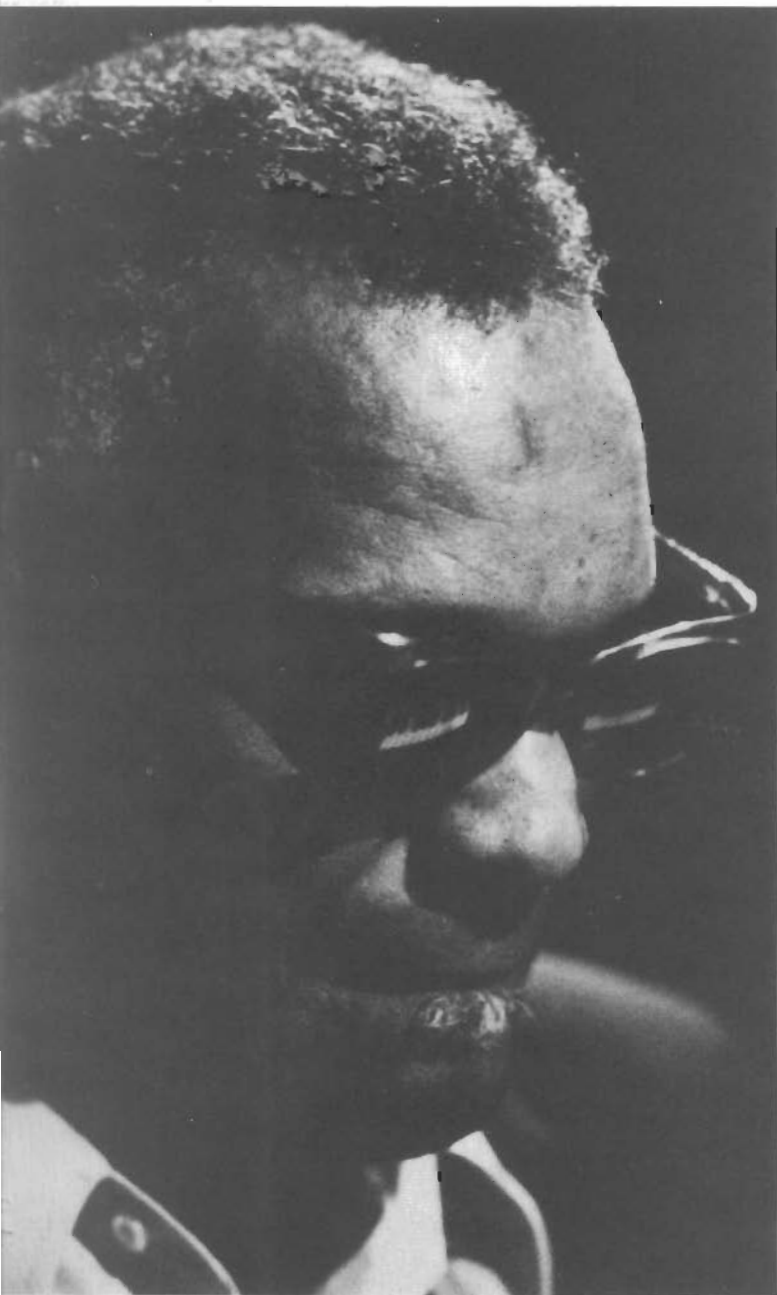
The first child of Aretha and Bailey Robinson was born in Albany, Ga, on September 23, 1930.

He hit the road early, at about three months, when the Robinsons moved across the border to Greenville, FL. It was the height of the Depression years. And the Robinsons had started out poor.

"You hear folks talking about being poor." Charler recounts. "Even compared to other blacks... we were on the bottom of the ladder looking up at everyone else. Nothing below us except the ground."

It took three years, starting when Ray Charles was four, for the country boy who loved to look at the blazing sun at its height, the boy who loved to try to catch lightning, the boy who loved to strike matches to see their fierce, brief glare, to travel the path from light to darkness.





But Ray Charles has almost seven years of sight memory — colors, the things of backwoods country, and the face of the most important person in his early life: his mother, Aretha Robinson.

St. Augustine's was the Florida state school for the deaf and blind. Ray Charles was accepted as a charity student.

He learned to Braille and to type. He became a skilled basket weaver. He was allowed to develop his great gift of music.

He discovered mathematics and its correlation to music. He learned to compose and arrange music in his head, telling out the parts, one by one.

He remained at St. Augustine's until his mother's death when he set out "on the road again" for the first time as a struggling professional musician.

The road to greatness was no picnic, proverbial or literal. In fact, while earning his dues around and about Florida, he almost starved at times, hanging out at various Musicians' Locals, picking up gigs when he could.

He began to build himself a solo act, imitating Nat "King" Cole. When he knew it was time to head on, he asked a friend to find him the farthest point from Florida on a map of the continental U.S.

Seattle, WA. For Ray Charles, the turning point.

In Seattle he became a minor celebrity in local clubs. There he met an even younger musician, Quincy Jones, whom he took under his wing, marking the beginning of an intertwining of two musical lifetimes.

It was from Seattle that he went to Los Angeles to cut his first professional recording. And it was in Seattle, with Gossady McGee, that he formed the McSon Trio — Robin (son) and (Mc) Gee — in 1948, the first black group to have a sponsored TV show in the Pacific Northwest.

Along the way he'd shortened his name in deference to the success of "Sugar" Ray Robinson.

As Ray Charles he toured for about a year with Lowell Fulson's band. He formed a group and played with singer Ruth Brown. He played the Apollo, the landmark showcase for black talent. He aspired to Carnegie Hall, then as now epitomizing the pinnacle of artistic success.

These were also the years that brought Charles the first band of his own, his first big hit record, "I Got A Woman."

By the early 1960's Ray Charles had accomplished his dream. He'd come of age musically. He had become a great musician, posting musical milestones along his route.

He'd made it to Carnegie Hall. The hit records ("Georgia," "Born to Lose") successively kept climbing to the top of the charts. He'd made his first triumphant European concert tour in 1960 (a feat which, except for 1965, he's repeated at least once a year ever since).

He'd treated himself to the formation of his first big band in 1961. In 1962, together with his long-time friend and personal manager, Joe Adams, he oversaw construction of his own office building and recording studio in Los Angeles, RPM International.

He had taken virtually every form of popular music and broken through its boundaries with such awe-inspiring achievements as the LP's "Genius Plus Soul Equals Jazz" and "Modern Sounds in Country & Western."

Rhythm & blues (or "race music" as it had been called) became universally respectable through his efforts. Jazz found a mainstream audience it had never previously enjoyed. And country & western music began to chart an unexpected course to general acceptance, then worldwide popularity. Along the way Ray Charles was instrumental in the invention of rock & roll.

His music is still marked by the unpredictability that is the genius of consummate artistry.

He is master of his soul, musically and personally.

To this day he selects and produces his own recording material with utter disregard for trends. He doesn't find the time nor necessity to write as much as

he once did, but what he gleans, "from the attic of my mind," either old or new, is inevitably surprising, unique, "right."

In the past decade he has taken on George Gershwin ("Porgy and Bess"), Rodgers and Hammerstein ("Some Enchanted Evening," "Oh What a Beautiful Morning") and "America the Beautiful" — all with resounding, if unexpected, success.

Despite his intense reticence to expose the personal portion of his life to public scrutiny, Ray Charles is as outspoken about his opinions on matters of global interest as he is about matters of music.

As a Southern black, segregation was Ray Charles' dubious birthright. But racial tension and friction were not a part of his early rural years. At St. Augustine's the rules of segregation were strictly adhered to, both for the deaf and the blind children, a fact that even young Ray Charles found ironic.

"I knew being blind was suddenly an aid. I never learned to stop at the skin. If I looked at a man or a woman, I wanted to see inside. Being distracted by shading or coloring is stupid. It gets in the way. It's something I just can't see."



It was on the road in the 1950's that the realities of segregation, its evils, its injustices, even its ludicrous moments, became apparent to Charles and his troupe of traveling musicians.

It was a concert date in Augusta, GA that brought the issue of segregation vs. civil rights to a head for Ray Charles.

"A promoter insisted that a date we were about to play be segregated: the blacks upstairs and the whites downstairs."

ad sa
bag
1975
100
"I told the promoter that I didn't mind segregation, except that he had it backwards... After all, I was black and it only made sense to have the black folk close to me... Let him sue. I wasn't going to play. And I didn't. And he sued. And I lost."

This was the incident that propelled Ray Charles into an active role in the quest for racial justice, the development of social consciousness that led him to friendship with moral and financial support of the Rev. Martin Luther King, Jr. in the 1960's.

"... early on, I decided that if I was going to shoot craps on anyone's philosophy, I was putting my money on Martin Luther King, Jr."

"I figured if I was going to pick up my cross and follow someone, it could only be Martin."

+
Despite his deep commitment to King and the cause of black Americans, Charles came to the logical conclusion that there was no place for him physically in the front lines:

"First, I wouldn't have known when to duck when they started throwing broken bottles at my head. And I told that to Martin personally.

"When he intentionally broke the law, he was hauled off to jail. And when you go to jail, you need money for lawyers, for legal research, for court fees, for food for the marchers. I saw that as my function; I helped raise money."

His awareness of racial injustice was not limited to the home front: The same years he fought the war against racial injustice in the American South found in Charles a growing awareness of racial injustice abroad, particularly the notorious policy of apartheid in South Africa.

Uniformed anti-apartheid groups have occasionally questioned Charles' 1981 concert appearances there.

"It burns me up," he retorts acidly, "because people should've checked my record on civil rights before they opened their mouths.

"How can anyone tell me where I can play my music? I went to South Africa because people — black and white — wanted to hear me.

And it was in my contracts that the blacks wouldn't be seated in the rear."

Charles' manager, Joe Adams, himself black, further sets the record straight:

"In the late 1970's, our office received a number of requests from several of the new Black Nations of South Africa for Ray Charles to come and perform. These requests were answered in 1981 when he made numerous appearances for these black nations. This tour represented the first totally integrated audiences in such major cities as Johannesburg and Capetown. He was approached to play Sun City for a huge fee. Instead he chose to play before totally black or integrated audiences with a fully integrated show.

"As now, the orchestra consisted at the time of Asians, Latins, Caucasians, and blacks, all of whom performed together on the same stages, traveled together on the same buses, and stayed at the same hotels — an unheard of feat in South Africa and one that could have brought severe penalties to all concerned."

Modes to the point of mum about his humanitarian and charitable activities, Ray Charles makes an exception for the State of Israel and world Jewry.

Among the many, the world leader Charles has most enjoyed meeting is David Ben-Gurion, with whom he had a conversation of many hours during a concert tour of Israel not long before Ben-Gurion's death.

And the award among the hundreds he claims to have touched him most is the Beverly Hills Lodge of the B'nai Brith's tribute to him as its "Man of the Year" in 1976.

"Even though I'm not Jewish," he explains, "and even though I'm stingy with my bread, Israel is one of the few causes I feel good about supporting.

"Blacks and Jews are hooked up and bound together by a common history of persecution...

"If someone besides a black ever sings the real gut bucket blues, it'll be a Jew. We both know what it's like to be someone else's footstool."

It all comes back to music, so inseparable from Ray Charles.

He keeps rolling along, doing what he does uniquely and wondrously well.

Ray Charles is a national treasure and a global phenomenon for this obvious reason: He is a master of his soul; he is music; he is himself.

GEORGIA ON MY MIND

Words by
STUART GORRELL

Music by
HOAGY CARMICHAEL

Slowly



mf

F A7 D7 D7+5 D7 G9 C7

Mel-o-dies bring mem-o-ries that lin-ger in my heart, _____

p

F A7+5 Dm G7 Edim C7/6 F C7+5

Make me think of Geor-gia, Why did we ev-er part? _____

F A7 D7 D7+5 D7 G9 C7

Some sweet day when blos-soms fall and all the world's a song, _____

F A7+5 A7 Dm G7 Edim C7/6 F

I'll go back to Geor-gia 'cause that's where I be-long.

CHORUS F A7 Dm Gm Bbm

Geor-gia, ——— Geor-gia, ——— the whole day through, Just an

F E7 Gm G9 C7 F F#dim Gm7 C7+5

old sweet song keeps GEOR-GIA ON MY MIND ——— (Geor-gia on my mind)

F A7 Dm Gm Bbm F E7

Geor-gia, ——— Georgia, ——— a song of you ——— Comes as sweet and clear as

Gm G9 C7/6 F Eb9 F A7 Dm Gm6 Dm Bb7

moon-light through the pines. ————— Oth-er arms reach out to me; —

Dm Gm6 Dm G7 Dm Gm6 Dm7 E7 Am F#dim Fm6

Oth-er eyes— smile ten-der - ly; — Still in peace-ful dreams I see — the road leads back to

Am C7 F A7 Dm Gm Bbm

you, ——— Geor-gia, ——— Geor-gia, ——— no peace I find, Just an

1. | 2.

F E7 Gm G9 C7/6 F Dm Gm7 C7/6C7+5 F Bb7/6C7+5 F6

old sweet song keeps GEOR-GIA ON MY MIND ————— MIND. —————

I CAN'T STOP LOVING YOU

By
DON GIBSON

Moderately Slow

Intro.

Verse:



mf

Those hap - py



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



— still make me blue. They say that time heals a bro - ken



heart, but time has stood still since we've been a - part.

I Can't Stop Loving You - 2 - 1

Chorus:   



1. I can't stop lov - ing you, so I've made up my mind
 2. I can't stop lov - ing you, there's no use to try




to live in mem - o - ry of old lone - some times.
 pre - tend there's some - one new, I can't live a lie.



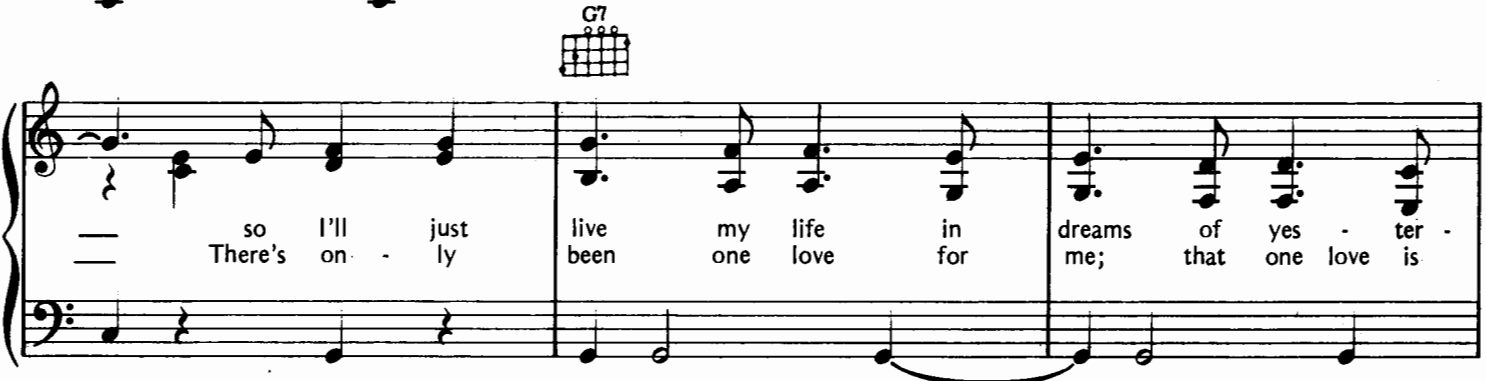
  








I can't stop want - ing you, it's use - less to say,
 I can't stop want - ing you the way that I do.



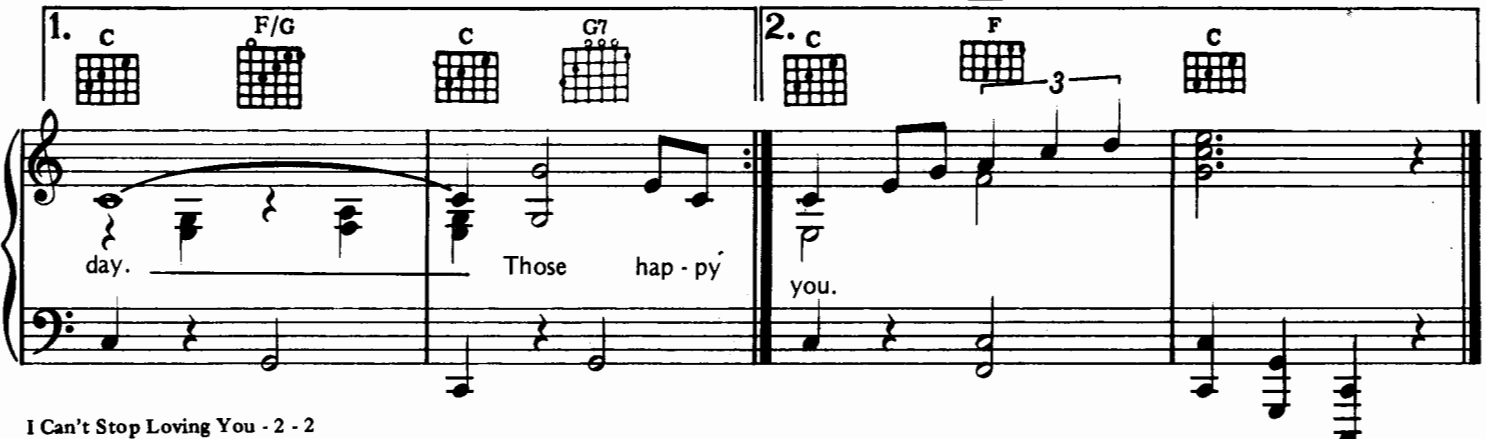


so I'll just live my life in dreams of yes - ter -
 There's on - ly been one love for me; that one love is



1.     2.   

day. Those hap - py you.







WHAT'D I SAY


Words and Music by
RAY CHARLES


Medium Bounce

F7  Bb7 





F7  C7  Bb7  F7 



F 

Hey, ma-ma don't you treat me wrong, Come and love me
See the girl with the dia-mond ring, She knows how to
Tellyour ma-ma, tell your pa, I'm gon-na ship you back to



Bb7  F7 

all night long. Oh, oh, Hey, hey, All
twist that thing. Oh, oh, Hey, hey, All
Ar - kan - sas. Oh, yes, You don't do right, You don't do



C7



Bb7



F7



F



right, now.
right, now.
right. _____

Tell me WHAT'D I

SAY?
know,

Tell me WHAT'D I
I _____ wan - na know. _____

SAY right now?

Tell me WHAT'D I _____
Ba - by, I _____ wan-na

Bb7



F



SAY? _____
know right now,

Tell me WHAT'D I
Yes, I wan - na know.

SAY?

Tell me WHAT'D I _____
Hon - ey, I _____ wan-na

C7



Bb7



F




SAY? _____
know, _____

Tell me WHAT'D I
Yes, I wan - na know.

SAY?

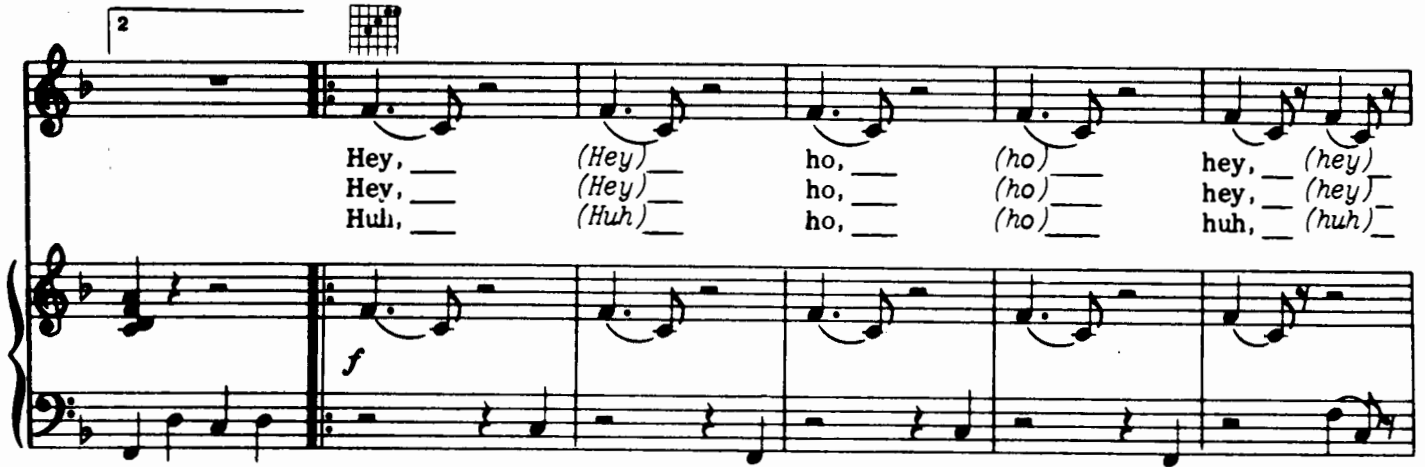
Yes, I wan - na

F

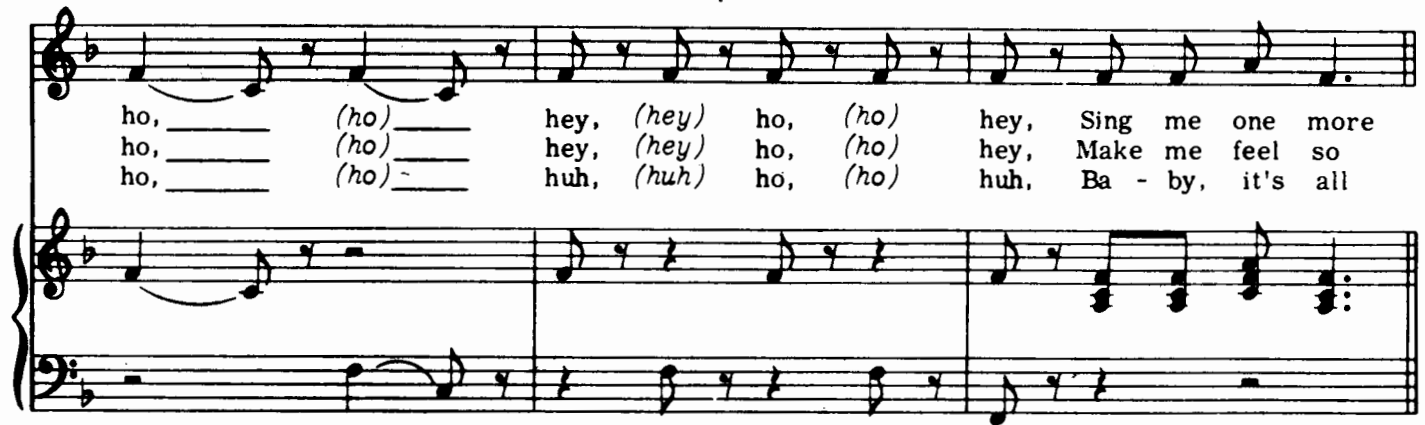


2

Hey, (Hey) ho, (ho) hey, (hey)
 Hey, (Hey) ho, (ho) hey, (hey)
 Huh, (Huh) ho, (ho) huh, (huh)



ho, (ho) hey, (hey) ho, (ho) hey, Sing me one more
 ho, (ho) hey, (hey) ho, (ho) hey, Make me feel so
 ho, (ho) huh, (huh) ho, (ho) huh, Ba - by, it's all



F



time, Sing me one more time, Sing me one more
 good, Make me feel so good, Make me feel so
 right, Ba - by, it's all right, right now, Ba - by it's all



Bb7



F



time, Sing me one more time, Sing me one more
 good right now, Make me feel so good, Make me feel so
 right, Ba - by, it's all right, Ba - by, it's all



C7

Bb7

F

1-2

3

time, _____
good, _____
right, _____

Sing me one more time.
Make me feel so good.
Ba - by, it's all right.

Come on, twist that

thing,
right,

Come on, twist that thing,
Well, I feel all right,

Keep a - twist-in' that
Well, I feel all _____

Bb7

F

thing,
right,

Keep a - twist - in' that
Well, I feel all _____ right,

Keep a - twist-in' that
Well, I feel all _____

C7

Bb7

F

1

2

thing,
right,

Keep a - twist - in' that
Well, I feel all _____ right.

Make me feel all

SWANEE RIVER ROCK

Words and Music by
RAY CHARLES

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Chorus
(Tacet)

1 **F** **F7**

Do you know, — 'way down, 'way down — up - on the

mf

The first system of the chorus features a vocal line and piano accompaniment. Above the vocal line, guitar chords for F and F7 are indicated. The piano accompaniment includes a treble and bass staff with a dynamic marking of 'mf'.

3 **Bb** **Bdim** **F**

Swan-ee, talk - in' bout the riv-er, You know, — so far, —

The second system continues the chorus. It includes guitar chords for Bb, Bdim, and F. The piano accompaniment continues with a treble and bass staff.

6 **Dm** **G7** **C7** **C7sus4**

so far — a - way, a - way. — Do you know, —

The third system concludes the chorus. It includes guitar chords for Dm, G7, C7, and C7sus4. The piano accompaniment continues with a treble and bass staff.

Swanee River Rock - 3 - 1

9 **F** **F7** **Bb**

that's where, where my heart is turn-ing, oh,

12 **Bdim** **F** **G7** **C7sus4** **F**

ev - er, And - a that's where, that's - a where the old folks stay.

15 **F7** **G#dim** **Bbm6** **F** **C7** **Gm7** **C7**

All the world is

19 **F** **Bb**

sad and lone - ly now Ev - 'ry -

22

Bdim F Dm7 Gm7 C7sus4

(Tacet)

where I roam. Keep a - tell - ing you, my

25

F F7 Bb

dar-ling, how my heart_ is grow - ing sad, so - sad and

28

Bdim F Dm G7 C7sus4 F

lone-ly, Be-cause I'm so far, I'm far from my folks back home.

31

1. F7 G#dim Bbm6 F (Tacet)

2. Bb7 F

Do you know, -

RUBY

Words by
MITCHELL PARISH

Music by
HEINZ ROEMHELD

Blues tempo

Piano introduction in G major, 4/4 time, marked *mf*. The piece features a bluesy feel with a steady bass line and a melodic line in the right hand.

Guitar chord diagrams for the first system: G7+5, C, Cmaj7, C#dim, Gm7, G7.

They say, Ru - by, you're like a dream, not al - ways what you

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes triplets and is marked *p-mp*.

Guitar chord diagrams for the second system: Em, Em7, Am, Fmaj7, F, Fm.

seem, and tho' my heart may break when I a - wake, let it be

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes triplets.

Guitar chord diagrams for the third system: C+, C, Fm6, G7+5, C, Dm7, G7-9, G7.

so, I on - ly know, Ru - by, it's you. They

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes triplets.

C Cmaj7 C#dim Gm7 G7

say, Ru - by, you're like a song, you don't know right from

Em Em7 Am Fmaj7 F Fm

wrong, _____ and in your eyes I see heart - aches for me, _____ but from the

C+ C Fm G7+5 C Dm7 C

start, _____ who stole my heart? Ru - by, it's you. _____ I

Fm G7+5 Cmaj7 C6

hear your voice _____ and I must come to you, _____ I

Fm Fm6 Dm7 G7 G7+5

have no choice, _____ what else can I do? _____ They

C Cmaj7 C#dim Gm7 G7 Em Em7

say, Ru - by, you're like a flame, in - to my life you came, _____

Am Fmaj7 F Fm' C+ C

_____ and tho' I should be - ware still I don't care, _____ you thrill me so, _____ I on - ly

Fm G7+5 1. C Am7 Dm7 G7+5 2. C Fm C

know, Ru - by, it's you. _____ They you. _____

ONE MINT' JULEP

Words and Music by
RUDOLPH TOOMBS

Slow Rock

The musical score is written for piano and guitar. It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Slow Rock'. The first system begins with a dynamic marking of *mf*. The second system includes a dynamic marking of *mf - f*. The score is heavily annotated with guitar chord diagrams, which are small grids showing fingerings for various chords. The chords used include C major, F9, Dm7, and G9. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at the end of the sixth system.

One Mint Julep - 3 - 1

System 1: Treble and bass staves with guitar chord diagrams. Chords: C, F9, C, F9.

System 2: Treble and bass staves with guitar chord diagrams. Chords: Dm7, G9, Dm7, G9, C, F9, C.

System 3: Treble and bass staves with guitar chord diagrams. Chords: E7, Eb7.

System 4: Treble and bass staves with guitar chord diagrams. Chord: D7.

System 5: Treble and bass staves with guitar chord diagrams. Chords: G7, G9, F#7, G7, G9+5, C.

System 6: Treble and bass staves with guitar chord diagrams. Chords: F9, C, F9, C.

F9 C F9 G9 Ab9 G7

First system of musical notation with guitar chord diagrams for F9, C, F9, G9, Ab9, and G7.

Dm7 G7 1. C F9

Second system of musical notation with guitar chord diagrams for Dm7, G7, C, and F9.

2. C F9 C To Optional Interlude 3. Fine F9 Dm7 Db9 C9

Third system of musical notation with guitar chord diagrams for C, F9, C, F9, Dm7, Db9, and C9. Includes the instruction 'To Optional Interlude' and '3. Fine'.

Optional Interlude C F9 C F9

Fourth system of musical notation with guitar chord diagrams for C, F9, C, and F9. Includes the instruction 'Optional Interlude'.

C F9 C F9

Fifth system of musical notation with guitar chord diagrams for C, F9, C, and F9.

C G7 C F9 C F9 D. S. al Fine

Sixth system of musical notation with guitar chord diagrams for C, G7, C, F9, C, and F9. Ends with 'D. S. al Fine'.

HIT THE ROAD JACK

Words and Music by
PERCY MAYFIELD

Moderate beat

Piano introduction in C minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderate beat'. The piece starts with a forte (f) dynamic.

Guitar chord diagrams for the first system:

- G7+5:
- Cm:
- Ab7:
- G7+5:
- Cm:
- Ab7:
- G7:

Hit the road Jack and don't you come back no more, no more, no more, no more. Hit the

Piano accompaniment for the first vocal line. The right hand plays chords and the left hand plays a steady bass line. The dynamic is marked 'mf'.

Guitar chord diagrams for the second system:

- Cm:
- Ab7:
- G7+5:
- 1. Cm:
- Ab7:
- G7:

road Jack and don't you come back no more. Hit the

Piano accompaniment for the second vocal line. The right hand plays chords and the left hand plays a steady bass line.

Guitar chord diagrams for the third system:

- 2. Cm:
- Ab7:
- G7:
- Cm:
- Ab7:
- G7+5:

more. Woo! Wom-an, oh wom-an, don't treat me so mean, You're the

Piano accompaniment for the third vocal line. The right hand plays chords and the left hand plays a steady bass line.

mean - est old wom - an that I've ev - er seen. — I guess if you said

so — I'd have to pack my things — and go. (That's right)

Hit the road Jack and don't you come back no more, no more, no more, no more. Hit the

road Jack and don't you come back no more. — Now

To Coda

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The chords are: Cm, Ab7, G7, Cm, Ab, G7+5, Cm, G7, Cm, Ab7, G7+5, Cm, Ab7, G7, Cm, Ab7, G7. The piano accompaniment features a steady bass line and chords in the right hand. The score ends with a 'To Coda' instruction.

Cm



Ab7



G7



Cm



Ab7



G7



ba - by, lis - ten ba - by, don't-a treat me this - a way_ For I'll be back on my feet some day. Don't

Cm



Ab7



G7



Cm



Ab7



G7



care if you do 'cause it's un-der-stood_ you ain't got no mon-ey you just ain't no good._ Well, I

Cm



Ab



G7+5



Cm



D. S. al Coda



guess if_ you say so_ I'd have to pack my things_ and go. (That's right) Hit the

Cm



Repeat and fade

Ab7



G7



Cm



more.

Don't you come back no more.

YOU ARE MY SUNSHINE

Words and Music by
JIMMIE DAVIS and
CHARLES MITCHELL

Moderato



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with chords and a melodic line.

Voice

F Fdim. F F7

The oth - er night dear _____ as I lay sleep - ing _____ I dreamed I
I'll al - ways love you _____ and make you hap - py _____ If you will
You told me once dear _____ you real - ly loved me _____ And no one

Musical notation for the piano accompaniment corresponding to the first vocal line, showing chords and a melodic line.

Bb F F7 Bb

held you in my arms _____ When I a - woke dear _____ I was mis -
on - ly say the same _____ But if you leave me _____ to love an -
else could come be - tween _____ But now you've left me _____ and love an -

Musical notation for the piano accompaniment corresponding to the second vocal line, showing chords and a melodic line.

You Are My Sunshine - 2 - 1

F **C7** **F**

rak - en _____ and I hung my head and cried: _____
 oth - er _____ you'll re - gret it all some day: _____
 oth - er _____ you have shat - tered all my dreams: _____

Chorus **F** **F dim.** **F** **F7** **Bb**

YOU ARE MY SUN - SHINE _____ my on - ly sun - shine _____ you make me hap - py _____

F **F7** **Bb** **F**

_____ when skies are gray _____ You'll nev - er know dear _____ how much I love you _____ Please don't

C7 **1-2. F** **3.**

take my sun - shine a - way. _____ 2. I'll al - ways way. _____
 3. You told me _____

rit.

TAKE THESE CHAINS FROM MY HEART

By
FRED ROSE and
HY HEATH

Moderately

Intro.

Intro. *mf*

Chorus:



1. Take these (2.) chains from my heart and set me free. You've grown
heart just a word of sym - pa - thy. Be as



cold fair and no long - er care for me. All my faith in you is
to my heart as you can be. Then, if you no long - er



gone, but the heart - aches lin - ger on. Take these chains from my heart and set me
care for the love that's beat - ing there, take these chains from my heart and set me

Take These Chains From My Heart - 2 - 1



free. Take these tears from my eyes and let me see.
 free. Take these chains from my heart and set me free.






Just a spark of the love that used to be. If you
 You've grown cold and no long-er care for me. All my




love some-bod-y new, let me find a new love too. Take these chains from my
 faith in you is gone, but the heart-aches ling-er on. Take these chains from my

1. F Fdim C7

2. F



heart and set me free. 2. Give my
 heart and set me free. 3

THAT LUCKY OLD SUN

(Just Rolls Around Heaven All Day)

Words by
HAVEN GILLESPIE

Music by
BEASLEY SMITH

Moderately

Up in the morn-in' out on the job, work like the dev-il for my
pay, But That Luck - y Old Sun has noth - in' to do but
roll a - round heav-en all day. Fuss with my wom-an toil for my kids,
Sweat 'til I'm wrin - kled and gray, While That Luck - y Old Sun has
noth - in' to do but roll a - round heav - en all day. Good

Chord diagrams shown above the staffs include: C, Am, Fm, C, F, C, G7, C, F6, C, Am, Fm6, C, G7, C, Am, Fm, C, G7, C, F6, C, Am, Fm6, C, Dm7, C, F, C.

Am Em F6 C Am G7 C

Lawd a - bove, can't you know I'm pin - in', Tears all in my eyes; Send

Am Em F6 C Cmaj7 Am D7

down that cloud with a sil - ver lin - in', Lift me to Par - a -

Dm7 G7 C Am Fm

dise. Show me that riv - er, Take me a - cross and

C F C G7 C F6

wash all my trou - bles a - way, Like That Luck - y Old Sun, give me

C Am Fm6 C Dm7 1. C 2. C F6 C

noth - in' to do but roll a - round heav - en all day. day.

YOU DON'T KNOW ME

Words and Music by
CINDY WALKER &
EDDY ARNOLD

Moderately slow

mf

G7+5



C



C7



You give your hand to me — and then you say hel- lo, — And I can

mp

F



F#dim



C



A7



hard-ly speak, — my heart is beat-ing so, — And an - y one could tell — you think you

Dm



G7



C



D7



G7



know me well, — but you don't know me. — No, you don't

You Don't Know Me - 3 - 1

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C C7 F

know the one — who dreams of you at night and longs to kiss your lips — and longs to

F#dim C A7 Dm G7

hold you tight. — To you I'm just a friend, that's all I've ever been, — but you don't

C F C C7 F

know me. — For I — nev-er knew the

C C#dim Dm G7 C

art of mak-ing love, though my heart ached with love for you. — A -

Am Em D7

fraid and shy, I let my chance go by, the chance you might have loved me

G7 Dm7 G7 C C7

too. You give your hand to me — and then you say good-bye. — I watch you

F F#dim C A7

walk a - way — be-side the luck - y guy. — To nev-er nev-er know — the one who

Dm G7 C F 1 C G7 G7+5 2 C

loves you so; — no, you don't know me. — You give your

The musical score is presented in four systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The chords are: Am, Em, D7, G7, Dm7, C, C7, F, F#dim, A7, Dm, G7, C, F, C, G7, G7+5, and C. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

DON'T CHANGE ON ME

Words and Music by
EDDIE REEVES and
JIMMY HOLIDAY

Medium beat
Verse

G D (F#bass) Em

1. Girl, you're my sun-shine, you chase a-way the rain-drops, — make it all —

mf

C D9 G 3 D (F#bass)

— worth-while. — Make all the pain stop, just like a riv-er, Keep love —

Em C D9 3 G Chorus

— flow-in' don't let our world stop, keep it go-in'. Oh, I

f

C G

like you just the way you are, — hon-ey, Don't Change On Me, — Don't

D7 G C

Change On me, — please Don't Change — On Me. — Girl, you're my luck-y star, — hon-ey, Don't

Don't Change On Me - 3 - 1

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G D7 C G

Change On Me, — Don't Change On Me, — Don't Change On Me. —

Verse G D (F#bass) Em 3

2. I used to won - der where would I find — some kind of

mf

C D9 G D (F#bass)

hap - pi - ness — and peace of mind. — I was liv - in' in dark - ness, but then —

Em C D9 3 G Chorus

— you came, — bring-in' the sun - light — and eas - ing my pain. — I

f

C G

like you just the way you are, — hon - ey, Don't Change On Me, — Don't

D7 G C

Change On Me, please Don't Change On Me. Girl, you're my luck-y star, hon-ey, Don't

G D7 C G

Change On Me, Don't Change On Me, Don't Change On Me.

Verse G D (F#bass) 3 Em

3. If there's a heav-en then this is my prayer, Lord knows I

C D9 G D (F#bass)

want to know you if we should meet there, and then for-ev-er we'll walk to-

Em C D9 G D.S. and fade Chorus

geth-er, noth-in' but sun-shine, no more storm-y weath-er. I

IN THE HEAT OF THE NIGHT

Words by
MARILYN and ALAN BERGMAN

Music by
QUINCY JONES

Slow Gospel (12/8 feel)

In The Heat Of The Night,

mf

Chord diagrams: G, C

seems like a cold sweat creep-in' 'cross my brow.







Chord diagrams: G, D7+5, G

In The Heat Of The Night, I'm feel-ing moth-er-less some-

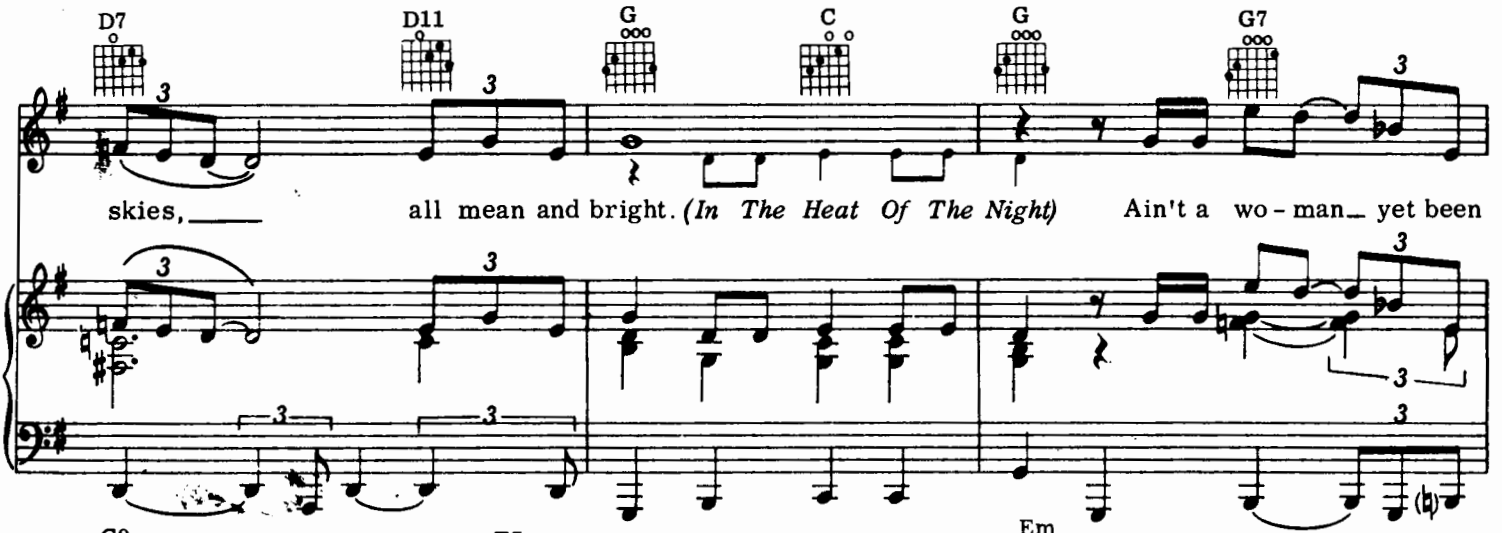
Chord diagrams: G7, C9, F7




how. Stars with e-vil eyes stare from the

Chord diagrams: Em, E7, A7

D7  3 D11  3 G  C  G  G7  3



skies, _____ all mean and bright. (*In The Heat Of The Night*) Ain't a wo-man_ yet been



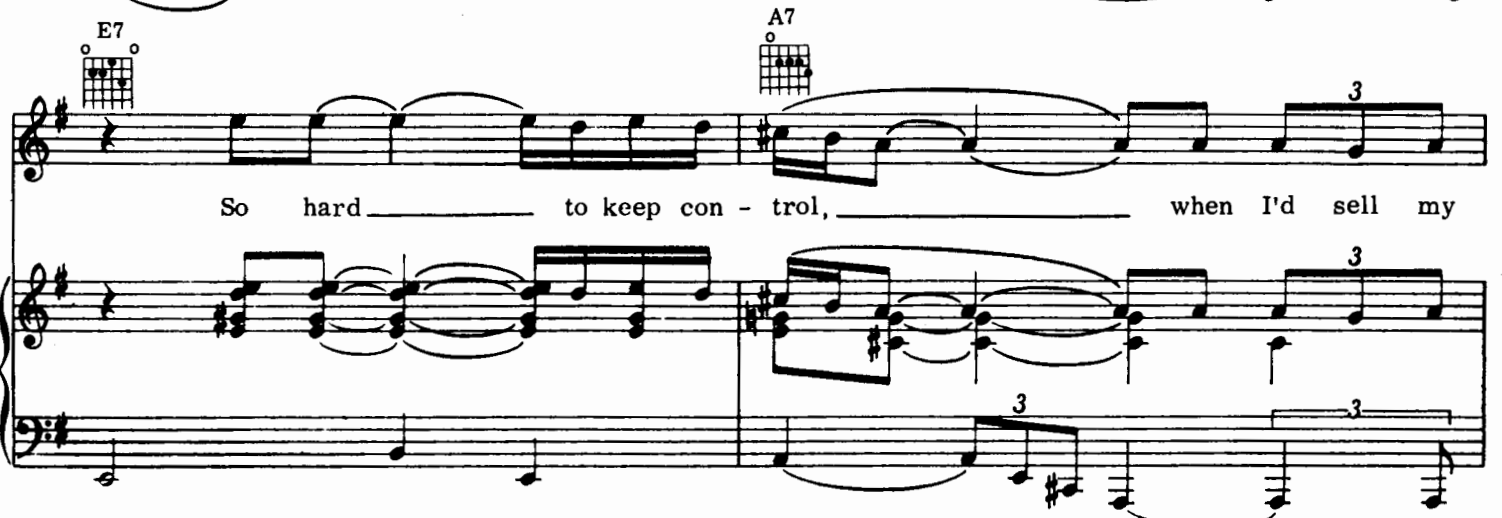
C9  F7  Em 






born, _____ knows how to make the morn-in' come. _____



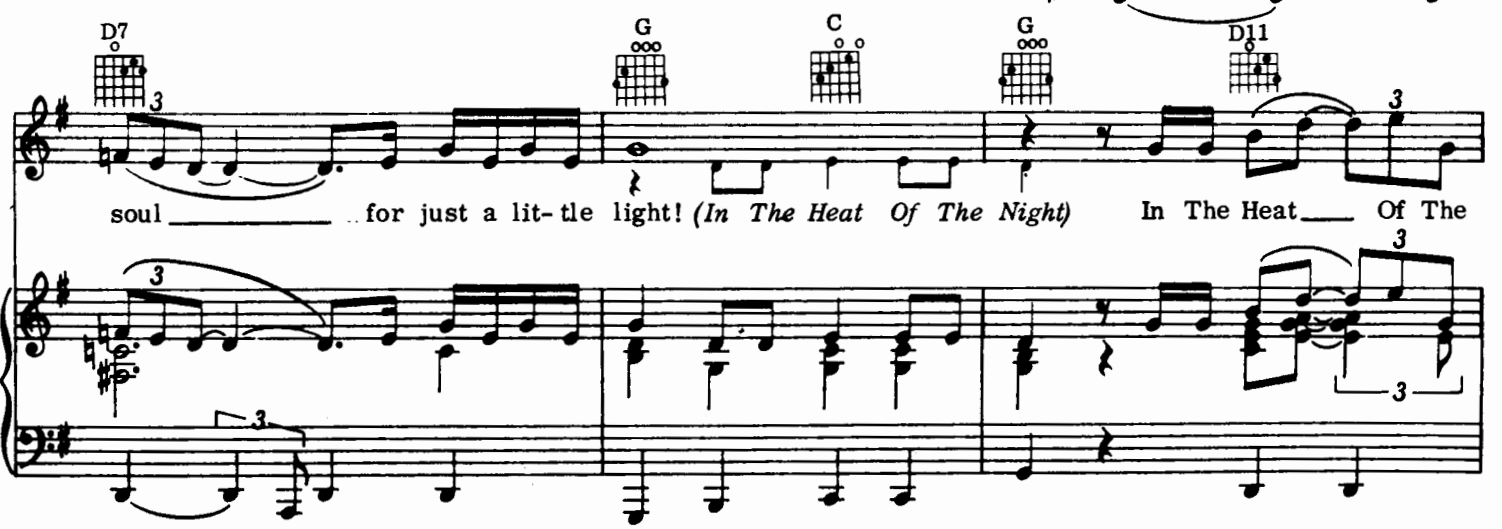
E7  A7 

So hard _____ to keep con - trol, _____ when I'd sell my



D7  3 G  C  G  D11  3

soul _____ for just a lit-tle light! (*In The Heat Of The Night*) In The Heat_ Of The



G C G D7+5 G

Night, _____ when I got trou-ble _____ wall to wall, _____

G7 C9 F7

I re-peat _____ in the night _____ must be an end-in' to it

Em E7 A7

all! _____ Hold on _____ it won't be long, _____ Just you be

D7 D11 G C G

strong, _____ And it-'ll be all right! _____ (In The Heat Of The Night)

rit.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a guitar chord chart. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final two lines. The piano accompaniment features prominent triplet patterns in both hands. The guitar chords are indicated by letters and diagrams above the staff.

UNDERSTANDING

(Is The Best Thing In The World)

Words and Music by
JIMMY HOLIDAY and
RAY CHARLES

Blues Tempo

mf

E \flat A \flat E \flat

Un-der-stand-ing is the best thing in the world — Be-tween — a

B \flat B \flat 7sus A \flat Gm



boy and a girl. — Boy and girl, — wo-man or a man, —

A \flat B \flat 7

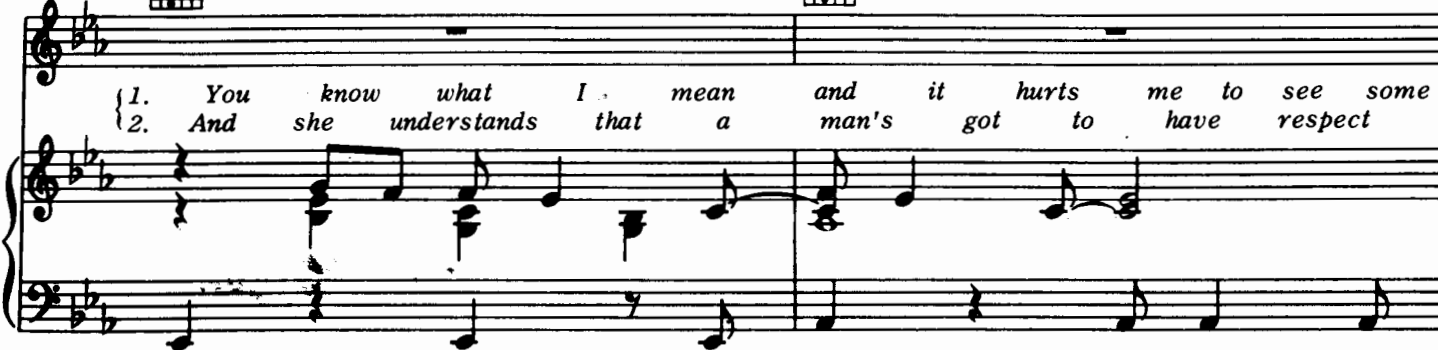
It's al-ways bet-ter when you real-ly un-der-stand. —



Understanding - 3 - 1

(Spoken)

1. You know what I mean and it hurts me to see some
 2. And she understands that a man's got to have respect



of my friends floundering thru' their life, never knowing the
 What I mean is that if she must play around, don't let me






meaning of the word understanding. For instance,
 catch her, 'cause it's a well known fact, that what a man don't






Me and my woman, we got a good thing going because of
 see don't hurt him. You dig? Now listen, On the other hand;



E♭ *Ab*

one simple fact, You see. I understand that if I don't go out and
 If I did catch her, I'm not goin' to call her a bunch of bad names

E♭ *B♭*

work, pay the bills and the rent on time and buy her pretty clothes to wear.
 like the rest of yo'll might, No, I ain't goin' to say a word, I'm goin' on down to the

Ab *Gm*

No matter how much a woman loves me she's gonna go out and
 hardware store, get me a double ax handle, come back home and square off, and

Ab *B♭7*

find her somebody somewhere that will. That's what I'm trying to tell you.
 immediately go upside her head; She'll understand that Oh!

D. S. and fade out

BORN TO LOSE

Words and Music by
TED DAFFAN

Moderately

mf

BORN TO LOSE, I've lived my life in vain; Ev - 'ry
BORN TO LOSE, my ev - 'ry hope is gone; It's so

mp - mf

dream has on - ly brought me pain; All my life I've
hard to face that emp - ty dawn; You were all the

al - ways been so blue; BORN TO LOSE and now I'm los - in'
hap - pi - ness I knew; BORN TO LOSE and now I'm los - in'

Chord diagrams for guitar: F, G7, C, F, G7, C, Am, E, C7, F, C, G7, C, G7, C, Gm7, C7, F, G7, Dm7, G7.

Born To Lose - 2 - 1

C_o
F#dim
G7(susC)G7
F
G7
C_o
F
G7
C_o
Am
E

you. _____ BORN TO LOSE, it seems so hard to bear; _____
 you. _____ There's no use to dream of hap - pi - ness; _____

C7
F
C_o
G7
C_o
G7

— How I -long to al - ways have you near; _____ You've grown
 — All I see is on - ly lone - li - ness; _____ All my

C_o
Gm7
C7
F
G7
Dm7

tired and now you say we're through; _____ } BORN TO LOSE, and
 life I've al - ways been so blue; _____

G7
1. C_o
F#dim
G7(susC)G7
F
G7
2. C_o
Ab7
C_o

now I'm los - in' you. _____ BORN TO you. _____

rit.

CRYING TIME

Words and Music by
BUCK OWENS

Slowly

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece is in 4/4 time and begins with a key signature of one sharp (F#).

Oh, it's cry - ing time a - gain, ——— you're gon - na leave me; I can
say that ab - sence makes ——— the heart grow fond - er, And that

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for F and C7 are shown above the vocal staff. The piano accompaniment continues from the introduction.

see that far - a - way look in your eyes. ——— I can tell, by the
tears are on - ly rain, to make love grow. ——— Well, my love for you could

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. A chord diagram for F is shown above the vocal staff.

way you held me, dar - ling, ——— That it won't be long be -
nev - er grow no strong - er, ——— If I live to be a

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for F7, Bb, and F are shown above the vocal staff.

Crying Time - 2 - 1

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C7 F F

1. fore it's cry - ing time. 2. Oh, they
hun - dred years old. Oh, you say that you found

C7

some - one you loved bet - ter; That's the way it's hap-pened ev - 'ry time be -

F F7 Bb

fore. And as sure as the sun comes up to - mor - row.

F C7 F Bb F

Cry - in' time will start, when you walk out the door.

NO ONE

Words and Music by
DOC POMUS and
MORT SHUMAN

Moderately slow

Piano introduction in B-flat major, 4/4 time. The music is marked *mp* and *rit.* (ritardando). It features a series of chords and melodic lines in both hands, leading into the chorus.

Chorus

Bb

D7

No one ev - er kissed me the way that you do. And —

And —

mp a tempo

Eb

Edim

Bb

F+

Bb

F7

no one ev - er told me,

"I love you."

No one ev - er

Bb

D7

Gm

Gm7

C7

Gm7

C7

cared,

no one ev - er shared

All those dreams

that I dreamed would come

No One - 2 - 1

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Cm Ab7 F7 Bb D7

(Tacet) (Tacet)

true. _____ No one ev - er hurt me the way that you

Eb Edim Bb F+ Bb Edim

do, 'Cause no one ev - er broke my heart in two. _____ But

F7 Fdim F7 Bb Fm6 G7 C7

I'll keep on car - ing my whole life through For no one,

1. F7 Bb Edim Cm7 F7+5 2. Bb Eb7 Bb

no one but you. you. _____

Red.

A BIT OF SOUL

Words and Music by
RAY CHARLES

Slow Blues

G

Play R.H. 8va higher 2nd time (optional)

G trem.

trem. G7 C

G trem.

D7 Am7 D7 G Am7 Gdim 1.G

A Bit Of Soul - 2 - 1

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system begins with a double bar line and a '2' above a 'G' chord symbol. The melody in the upper staff features a triplet of eighth notes. The bass line consists of a steady eighth-note accompaniment. The system concludes with a 'C7' chord symbol above the final measure.

The second system of musical notation continues the piece. It starts with a 'G7' chord symbol above the first measure. The upper staff features a triplet of eighth notes. The bass line continues with eighth-note accompaniment. The system ends with a 'C7' chord symbol above the final measure.

The third system of musical notation continues the piece. It starts with a 'G' chord symbol above the first measure. The upper staff features a triplet of eighth notes. The bass line continues with eighth-note accompaniment. The system ends with a 'G' chord symbol above the final measure.

The fourth system of musical notation continues the piece. It starts with a 'D7' chord symbol above the first measure. The upper staff features a triplet of eighth notes. The bass line continues with eighth-note accompaniment. The system ends with a '1. G' chord symbol above the final measure.

The fifth system of musical notation concludes the piece. It starts with a '2. G' chord symbol above the first measure. The upper staff features a triplet of eighth notes. The bass line continues with eighth-note accompaniment. The system ends with a 'G#7 G7 trem.' chord symbol above the final measure, which includes a tremolo effect.

LET THE GOOD TIMES ROLL

Words and Music by
LEONARD LEE

Medium bounce

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Medium bounce' and the dynamics are 'mf'.

Refrain

$\% F$

1. Come on, ba - by, LET THE GOOD TIMES ROLL, — Come on, ba - by, let me thrill your soul; —
2. Come on, ba - by, gon - na have a ball, — Put our troubles up a - gainst the wall; —

mp - mf

The refrain section features a vocal line with two verses and a piano accompaniment. The piano part includes a section marked 'mp - mf'.

B^b

F

G7

C7

Come on, — ba - by, LET THE GOOD TIMES ROLL, — Roll on and on. —

This section continues the piano accompaniment for the second refrain, with specific chord markings above the staff: B^b , F, G7, and C7.

F

1. Come on, ba - by, let me hold you tight, — Tell me ev - 'ry - thing is right to - night; —
2. Come on, ba - by, let us paint the town, — Don't let noth - in' ev - er bring us down; —
(opt.) 3. Let's go, ba - by, on a cra - zy fling, — Love can be — such a swing - in' thing; —

The final section includes a third verse and piano accompaniment. The piano part continues with the same rhythmic pattern as the previous sections.

B \flat F C7 1. F 2. F

Come on, ba-by, LET THE GOOD TIMES ROLL, — Roll on and on. — on. —

B \flat F C7 F B \flat

Feel so good in my arms, Sug-ar
 Opt. Feel so good when you're close, Sug-ar

F G7 (opt.) C7 F

ba-by, you're my good luck charm. } Come on, ba-by, LET THE GOOD TIMES ROLL, —
 ba-by, I dig you the most. }

B \flat F

Come on, ba-by, let me thrill your soul; — Come on, ba-by, LET THE GOOD TIMES ROLL, —

C7 1. F D.S. 2. F

Roll on and on. — on. —

D.S.

COME LIVE WITH ME

Words and Music by
BOUDLEAUX and
FELICE BRYANT

Moderately



p *f*

Em (B Bass) C (Bb Bass)

Come Live With Me and be my love, Share my bread and

mf

F (A Bass) Fm (Ab Bass) C (G Bass) G7

wine; Be wife to me, be life to me, be

C G7 F6 C G9 C

mine. Come Live With Me and

Em
(B Bass)
000

C
(Bb Bass)

F
(A Bass)

Fm
(Ab Bass)
x

C
(G Bass)

be my love, Let our dreams com - bine; Be mate to me, be

G7
000

C

F

C7

C7-5

fate to me, be mine.

F

Fmaj7

F6

F#dim

C

With these hands I'll build a roof to shield your head;
try to do my best for you, I prom - ise you,

Am

Am7

D7

— With these hands, I'll carve the wood for a
I'll laugh with you, I'll cry with you my

G7 F6 C G9 C

ba - by bed, _____
 whole life through. _____ } Come Live With Me and

Em (B Bass) C (Bb Bass)

be my love, Share my bread and

F (A Bass) Fm (Ab Bass) C (G Bass) G7

wine; Be part of me, the heart of me, be

1. C F C7 C7-5 2. C F6 C

mine. _____ I'll mine. _____

rit.

LIVING FOR THE CITY

Words and Music by
STEVIE WONDER

Moderate

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderate' and the dynamic is 'mf'.

1. A boy is born _____ in Hard-time, Mis-sis-sip-pi,
2. His fa-ther works _____ some days for four-teen ho-urs

The piano accompaniment for the first verse continues the melodic and harmonic themes established in the introduction, supporting the vocal lines.

sur-round-ed by _____ four walls that ain't so pret-ty. _____ His par-ents give _____ him
and you can bet _____ he bare-ly makes a dol-lar. _____ His mo-ther goes _____ to scrub

The piano accompaniment for the second verse continues the melodic and harmonic themes, supporting the vocal lines.

Living For The City - 3 - 1

love and af - fec - tion to keep him strong mov - in'
 the floors - for man - y, and you'd best be-lieve she

in the right - di - rec - tion, Liv - ing just e - nough just
 hard-ly gets a pen - ny,

e - nough for the cit - y. Yeah,

Interlude

Da Ba Da Da Da Da Da Da

Eb
 Db
 Db7 (B bass)

Da Da Da Da Da Da Da Da Da Da

Bb
 Ab 4 fr.
 G
 To Coda
 D. S. al Coda

Da Da Da Da Da

Coda
 G
 Repeat and Fade

Liv - ing just e - nough for the ci - ty.

3. His sister's black but she is sho'nuff pretty.
 Her skirt is short but Lord her legs are sturdy to walk to school.
 She's got to get up early, her clothes are old; but never are they dirty.
 Living just enough, just enough for the city.
4. Her brother's smart, he's got more sense than many.
 His patience's long but soon he won't have any. To find a job
 Is like a haystack needle, 'cause where he lives they don't
 Use colored people. Living just enough, just enough for the city.

HALLELUJAH I LOVE HER SO

Words and Music by
RAY CHARLES

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F Bb Bdim F

(Tacet)

Let me tell you 'bout a boy I know... He is my ba-by and he

(girl) (She)

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The dynamic is 'mf'.

Bb Bdim C7 F F7 F7+5

(Tacet) (Tacet)

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

The vocal line continues with lyrics. The piano accompaniment continues. The dynamic is 'mf'.

Bb Bdim F A7

(Tacet) (Tacet)

He brings my cof-fee in my fav-'rite cup. — That's why I know, — yes, I'

(She)

The vocal line concludes with lyrics. The piano accompaniment concludes. The dynamic is 'mf'.

Hallelujah I Love Her So - 4 - 1

Dm

Bb7

G7

C7sus4

F

(Tacet)

know, - Hal - le - lu - jah, I just love him so. -
(her)

F

Bb

Bdim

(Tacet)

F

When I'm in trou-ble and I have no friends, - I know he'll go with me un-
(she'll)

Bb

Bdim

C7

F

(Tacet)

F7

(Tacet)

F7+5

til the end. - Ev -'ry - bod - y asks me how I know. -

Bb

(Tacet)

Bdim

(Tacet)

F

A7

I smile at them and say he told me so. - That's why I know, - yes, I
(she)

Dm
Bb7
G7
C7sus4
F
F7+5

know, — Hal - le - lu - jah, I just love him so. —
(her)

Bb
Bdim
Bdim
F

(Tacet) *(Tacet)* *(Tacet)*

Now if I call him on the tel - e - phone, And tell him that I'm
(her) *(her)*

F7
F7+5
Bb9
Ab9 4fr.
Ab9 4fr.

(Tacet) *(Tacet)* *(Tacet)*

all a - lone, — By the time I count from one to four, —

G7
C7
F

(Tacet)

I hear him on my door. — In the eve - ning when the
(her)

*Make knocking sound

Bb

Bdim

F

Bb

Bdim

C7

(Tacet)

sun goes down, —

When there is no - bod - y else a - round, —

F

(Tacet)

F7

(Tacet)

F7+5

Bb

(Tacet)

He kiss - es me — and he holds me tight, —
(She) (she)

He tells me "Ba - by, ev - 'ry -
(And) (Dad - dy)

Bdim

(Tacet)

F

A7

Dm

Bb7

thing's all right." — That's why I know, —

yes, I know, —

Hal - le -

G7

C7sus4

F

1. Db7

C7

2. Bb7

F

lu - jah, I just love him so. —
(her)

A PERFECT LOVE

Words and Music by
PAUL WILLIAMS

Slowly

Piano introduction in B-flat major, 4/4 time, marked 'Slowly'. The melody is in the right hand, and the accompaniment is in the left hand.

E \flat F B \flat

Chord diagrams for E \flat , F, and B \flat are shown above the first three measures of the vocal line.

Old e-nough to know when I've been wrong Yes and

C m F B \flat

Chord diagrams for C m , F, and B \flat are shown above the first three measures of the vocal line.

fool e-nough to think I still might change I've been

C m G C m

Chord diagrams for C m , G, and C m are shown above the first three measures of the vocal line.

out of place but right on time and still I've let you down We've been

Ab

Bb

lov-ers ___ and we've thought It would help me ___ if I thought you might re-

Eb

F

Bb

mem-ber me Not for what I've done but for the

Cm

F

Bb

oth-er things I'd al-ways meant to do 'Cause like a

Cm

G

Cm

child who's learned the ways of life you op-ened up my eyes with a

Ab

Bb

love that's al - ways new Yes I owe it all to you 'cause when the

G

A7

D

world out - side was sure that I was on - ly chas - ing rain - bows

G

A7

D

you could find the words to make me strong Hold - ing

G

A7

D

on to me and whis - per - ing "There's noth - ing wrong with rain - bows" you

Bb



heard my song— And so re -

Bb



F



Bb



mem-ber me as one who came to love and found A

Cm



F



Bb



Per - fect Love to help a - long the way And if to -

Cm



G



Cm



mor-row you should find that I'm no long-er by your side then it was



Musical notation for the first system, including a vocal line and piano accompaniment.

time for me to go and it would help me just to know that you'd re -

Piano accompaniment for the first system, including treble and bass staves.



Musical notation for the second system, including a vocal line and piano accompaniment.

mem-ber me as one who came to love and found A

Piano accompaniment for the second system, including treble and bass staves.



Musical notation for the third system, including a vocal line and piano accompaniment.

Per - fect Love to help a - long the way.

Piano accompaniment for the third system, including treble and bass staves.

SHAKE YOUR TAIL FEATHERS

Words and Music by
RUDY LOVE, PEGGY LOVE, DIANNE LOVE, DENISE LOVE,
GERALD LOVE, TYREE JUDY & ZEBEDED PHILLIPS

Freely

Boogie rock

Well, I heard

in tempo

D

G7

a - bout the fel - la you been danc - in' with all

D

G7

o - ver the neigh - bor - hood. So

Shake Your Tail Feathers - 5 - 1

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D Bm E7

why didn't you ask_ me, ba - by? Or did - n't you think — I could? —

A D G7

Well, I know — that the boo - ga - loo is out of sight, But the

D G7 D

shing - a - ling is playin' to - night. — But there's noth-in' to the beat a - now, ba -

Bm E7 A7

by, I could - a shown you how to do it right, — do it right, —

cresc.

unh hunh do it right, do it right,



do it right, do it right.

vocal gliss.


D G D

Twist it! Shake shake shake shake ba - by!_

ff

A  

Here we go loop - de - loop,



D  

Shake it up, ba - by. Here we go



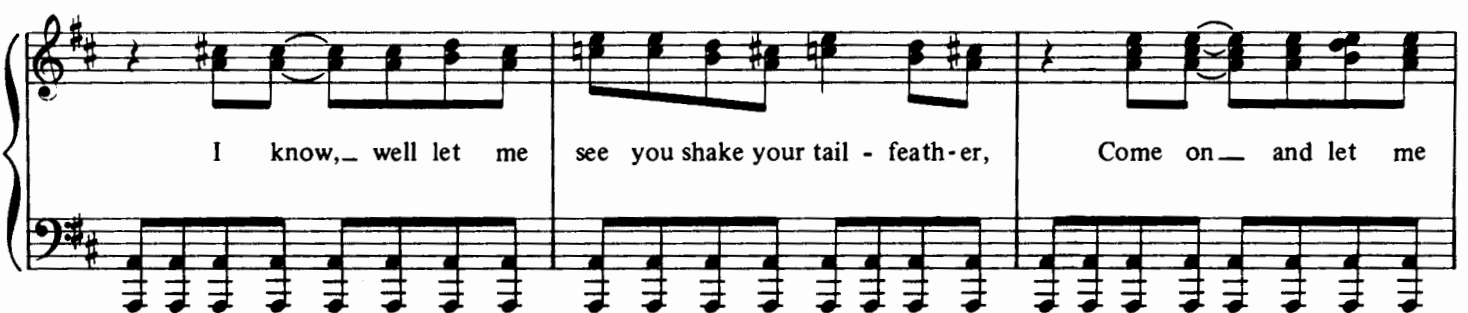
A7 

loop - de - li. — I know, — well let me see you shake your tail - feath - er,

mf cresc.



I know, — well let me see you shake your tail - feath - er, Come on — and let me

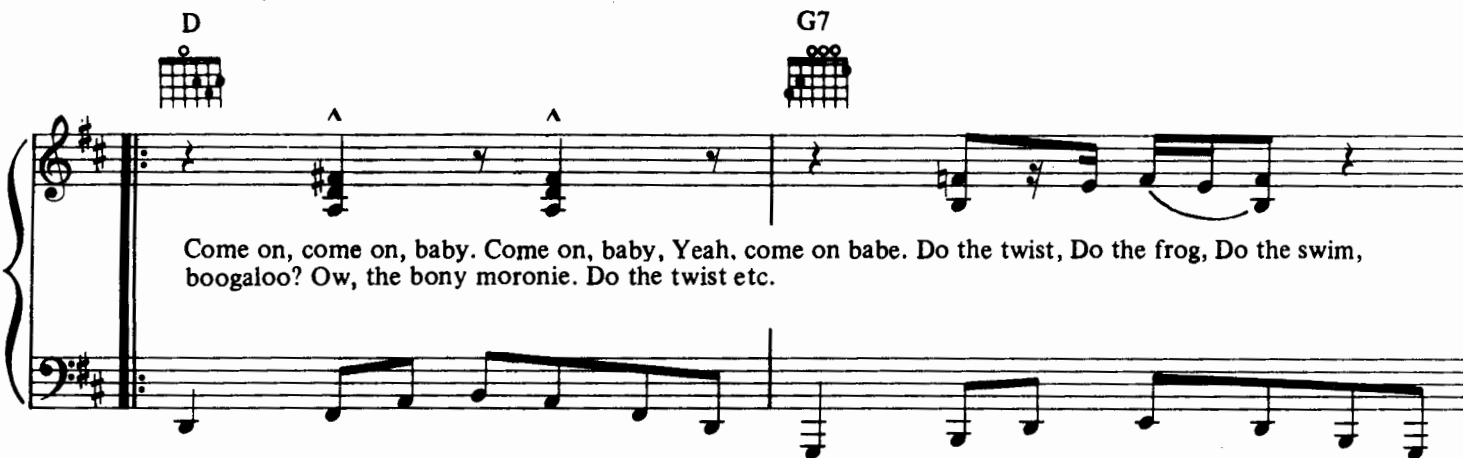




see you shake your tail - feath-er, Come on — and let me see you shake your tail - feath-er.

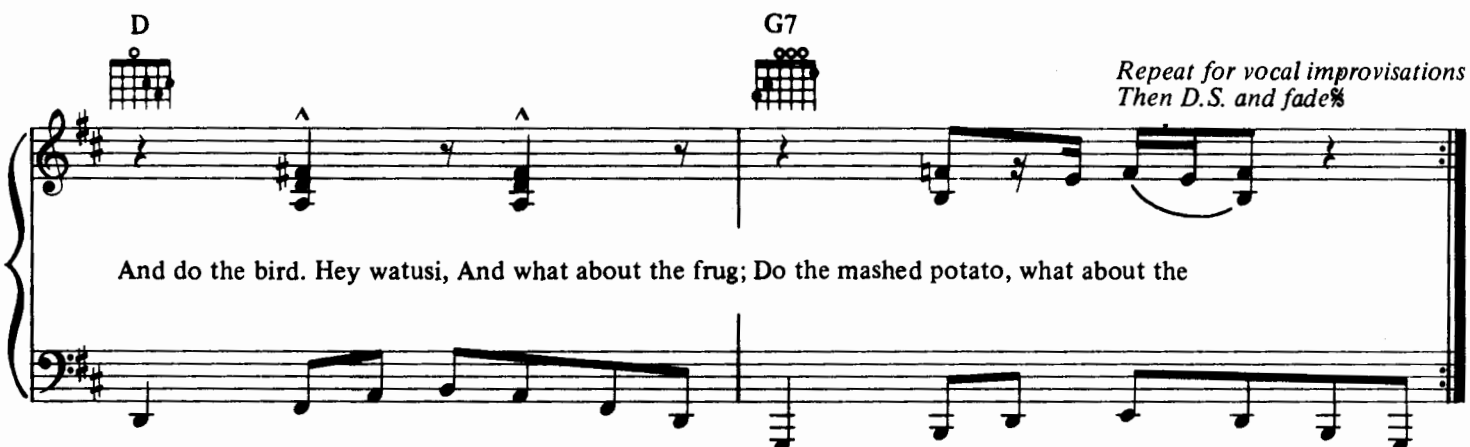


vocal gliss.



D G7

Come on, come on, baby. Come on, baby, Yeah, come on babe. Do the twist, Do the frog, Do the swim, boogaloo? Ow, the bony moronie. Do the twist etc.



D G7

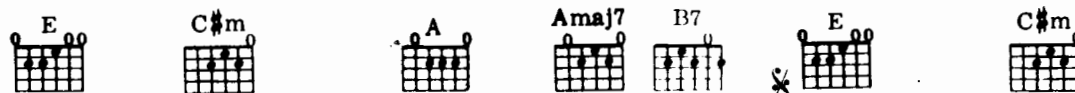
Repeat for vocal improvisations
Then D.S. and fade%

And do the bird. Hey watusi, And what about the frug; Do the mashed potato, what about the

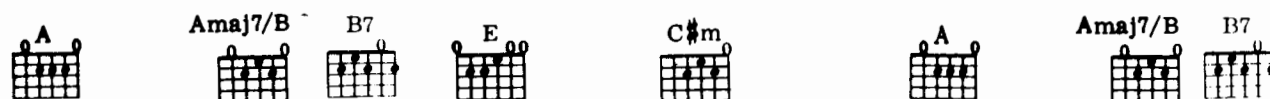
IT AIN'T GONNA WORRY MY MIND

By
RICHARD LEIGH

Slow $\text{♩} = 60$



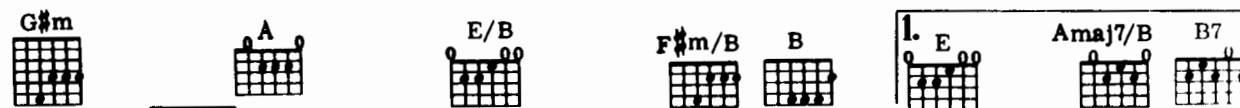
1. It's the same old sto - ry



they all hand me; the preach-er tells me these are trou - bled times.



But I know the Lord's been in tough-er scrapes than this one. It ain't gon - na wor - ry,



ain't gon-na wor - ry, ain't gon - na wor - ry my mind.

It Ain't Gonna Worry My Mind - 2 - 1

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2. E

Bridge: C#m G#m A E

mind. *cresc.* Love is all that ev - er makes you rich - er,

C#m A B E G#m C#m G#m

if the truth be told. Moon-light's been my

A E C#m G#m D Am/D B7sus *D.S. al Coda*

on - ly sil - ver, and the sun, my on - ly gold.

E/B C#m7 G#m A E/B F#m/B B7 E

Coda *Freely*

It ain't gon-na wor-ry, it ain't gon-na wor - ry, ain't gon-na wor - ry my mind.

Verse 2:
 Got no money in my pocket;
 You don't get rich working over-time.
 But long as you can't buy springtime in Virginia,
 It ain't gonna worry, it ain't gonna worry,
 It ain't gonna worry my mind.

Verse 3:
 So go on wishin', go on prayin'.
 Go on sayin', I'll hit better times.
 But how in the world could she love me any better?
 It ain't gonna worry, it ain't gonna worry,
 It ain't gonna worry my mind.

BABY GRAND

Words and Music by
BILLY JOEL

Slow Stride ♩ = 66

B♭7 B♭m7-5 B♭m6 F/A A♭13



Gm9 3fr B♭/C

Verse: F E+


1. Late at night, when it's dark and cold, —

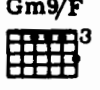




I reach out — for some - one to hold. —

Am7-5/E♭ D7 C/E D/F# D7


Gm9  **D/F#** 

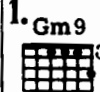







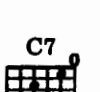
When I'm blue, when I'm lone - ly,




Gm9/F  **E7-5**  **E7/G#**  **Am11**  **D7** 

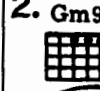





She comes through; she's the on - ly one who can. My ba - by




1. Gm9  **C7**  **C7/Bb**  **A7+**  **A7**  **D7-9**  **D7**  **Gm7**  **C7** 

grand is all I need.



2. Gm9  **C7**  **F**  **D7-9**  **Gm7**  **F/C** 

grand's been good to me.



3. **Gm9** **C7** **F** **Bb7** **F** **Em7** **A7-9**

grand's gon-na stand by me. They

Bridge: **Dm** **Dm(#7)** **Dm7** **Em7** **A7** **A7(#9)**

say no one's gon-na play this on the ra-di-o;

Dm **Dm(#7)** **Dm7** **Cm7** **F7**

they said mel-an-chol-y blues were dead and gone.

Bbmaj7 **Bm7-5** **E7(#9)**

But on-ly songs like these, played in mi-nor keys,

Am7 Ab7+11 Gm7 C7

keep — those mem-o - ries hold - ing on. —

8va bassa -----

F E+

mf I've come far from the life I strayed in;

Am7-5/Eb D7 C/E D/F# D

I've got scars from those dives I played in.






Gm9 D7/F#

Now I'm home, and I'm wea - ry —

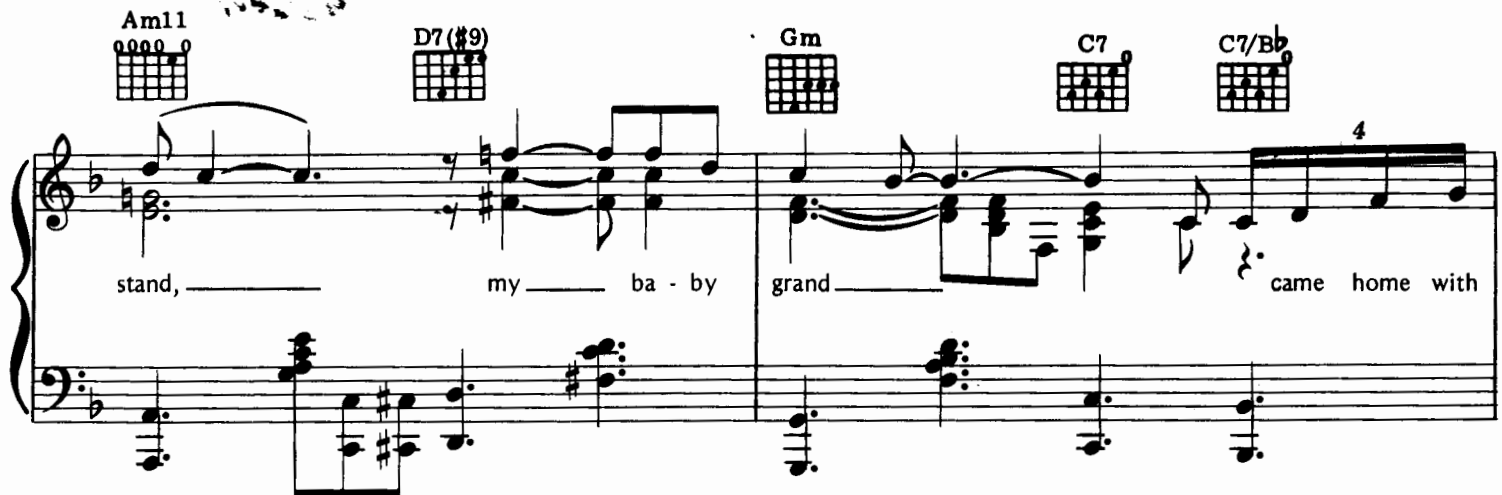
Gm/F  E7  E7(#9)/G# 






in my bones; *cresc.* ev - ery drea - ry one - night *f*



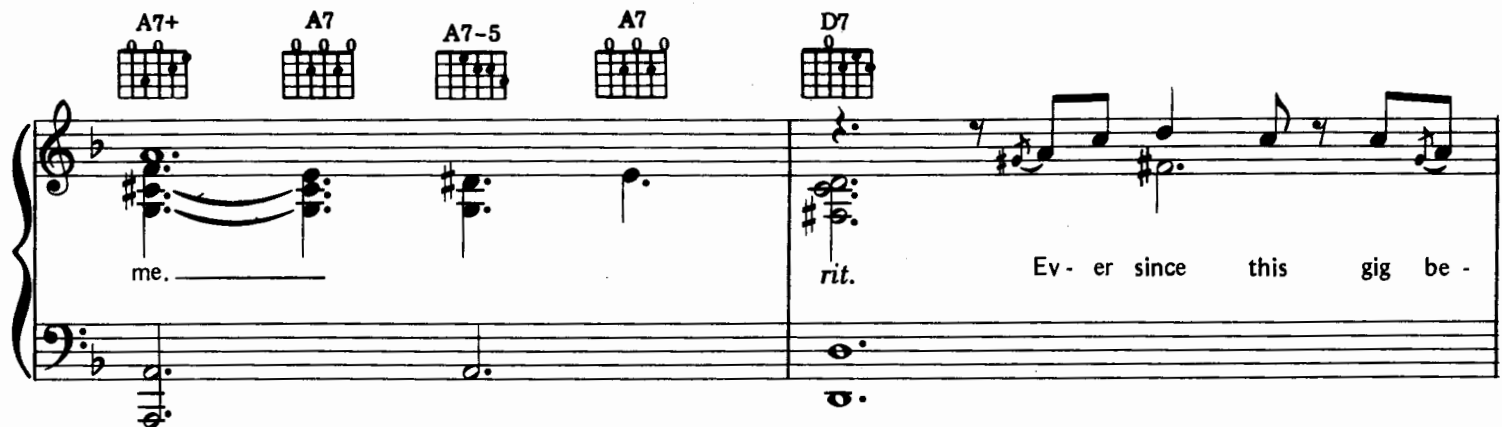
Am11  D7(#9)  Gm  C7  C7/Bb 



stand, my ba - by grand came home with



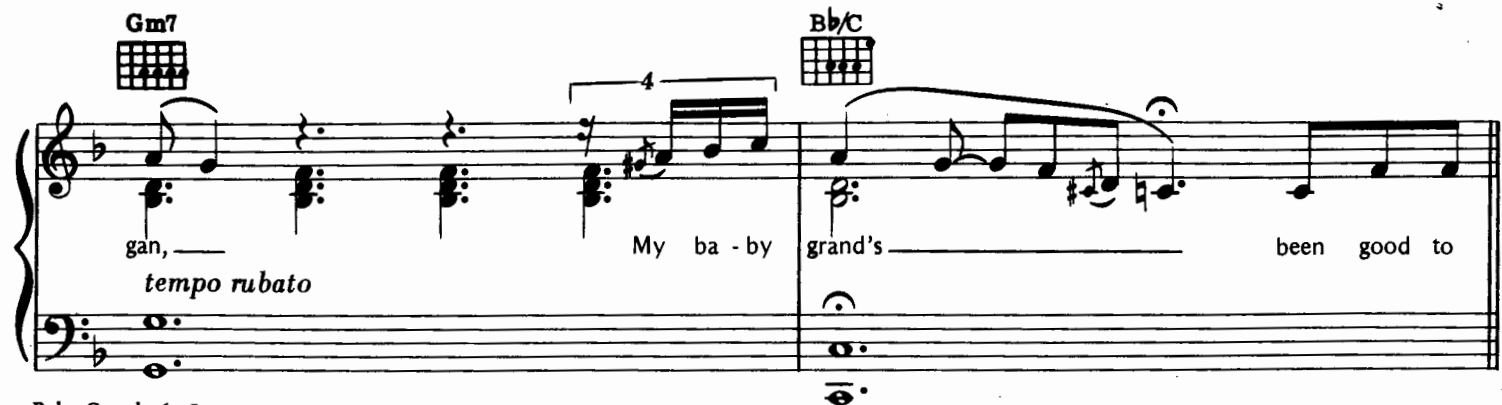
A7+  A7  A7-5  A7  D7 

me. *rit.* Ev - er since this gig be -



Gm7  Bb/C 

gan, My ba - by grand's been good to *tempo rubato*



Bm7-5 Bbm6 F/A Ab7(13)

me.
a tempo

Gm9 Gb7(#11)

rubato

8va -----

Fmaj9(#11)

Verse 2:

In my time, I've wandered everywhere
 Around this world; she would always be there,
 Any day, any hour;
 All it takes is the power in my hands.
 This baby grand's been good to me.

Verse 3:

I've had friends, but they slipped away.
 I've had fame, but it doesn't stay.
 I've made fortunes, spent them fast enough.
 As for women, they don't last with just one man;
 But Baby Grand will stand by me.

(To Bridge:)



PHOTO: Sam Emerson

Billy Joel with Ray Charles



photo credit: RON KEITH

Mickey Gilley with Ray Charles



Ray Charles

A MAN AND HIS SOUL

In January, 1986, Ray Charles was one of the original inductees into The Rock & Roll Hall of Fame, in tribute to his versatility as a musician and to the lasting imprint he has made on all forms of popular music in the last 30 years.

Ray Charles was one of the participants in the historic 1985 "We Are the World" recording to benefit USA for Africa.

Ray Charles was honored in 1983 by the NAACP's Image Awards as recipient of its "Hall of Fame Award." He also received an award that year at the NAACP's televised ceremonies for Best R & B Male Vocalist.

To date Ray Charles has won a total of 10 Grammy Awards, the latest in 1975.

In recognition of both his artistic and humanitarian achievements, Ray Charles received a Star on Hollywood Boulevard's "Walk of Fame" December 16, 1981.

In 1963 Ray Charles starred in his first feature film, "Ballad in Blue." In 1980 he was a featured star of "The Blues Brothers Movie."

In the 1970's Charles received many major awards, among them:

- The Golden Plate Award was presented to him in 1975 by the American Academy of Achievement for his outstanding contributions.
- The National Association for Sickle Cell Disease's first "Man of Distinction" Award was presented to him, also in 1975.
- The Bicentennial Year brought Charles the honor of being named "Man of the Year" by the Beverly Hills Lodge of the B'nai B'rith. He was inducted into the Songwriters' Hall of Fame.
- In 1979 Ray Charles' classic rendition of "Georgia On My Mind" was approved as the Official Song of the State of Georgia, and Charles was invited to be present at the State Capitol to sing its first performance.
- He has long been Honorary Life Chairman of The Rhythm & Blues Hall of Fame, and was inducted into the *Playboy Magazine* Hall of Fame. He has topped that magazine's readers' poll in several years, most recently in 1976 as Best Jazz Male Vocalist.

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