



# Play Piano with Ray Charles

*Authentic piano transcriptions  
for eight hit songs  
Includes vocal line, full lyrics  
and chord boxes,  
plus... CD with 'soundalike'  
backing tracks and full  
demonstration performances*

CE DOCUMENT CONTIENT UN DISQUE COMPACT  
VERIFIER SA PRESENCE LORS DU RETOUR



BIBLIOTHEQUES DE LA VILLE DE PARIS

3 2272 07282 501 8

Drown In My Own Tears	· 8
Georgia On My Mind	· 13
Hallelujah I Love Her So	· 18
I Can't Stop Loving You	· 24
Shake A Tail Feather	· 30
A Song For You	· 37
Unchain My Heart	· 44
What'd I Say (Parts 1 & 2)	· 50

# Drown In My Own Tears

Words & Music by Henry Glover

♩ = 48

6 beats count in

A<sup>b</sup>13



D<sup>b</sup>



A<sup>b</sup>7(♯5)



D<sup>b</sup>9



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

G<sup>b</sup>



Gdim



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

D<sup>b</sup>



F7



B<sup>b</sup>m



B<sup>b</sup>7



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

E<sup>7</sup> 5fr      A<sup>b</sup> 4fr      A<sup>b</sup>7(#5) 4fr      A<sup>b</sup>13 4fr

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

D<sup>b</sup> 4fr      A<sup>b</sup>7(#5) 4fr      D<sup>b</sup> 4fr      A<sup>b</sup>7 4fr      D<sup>b</sup> 4fr      D<sup>b</sup>7

just like a child, my pour-in'

G<sup>b</sup>      Gdim

tears\_ are run-nin' wild. If you don't

D<sup>b</sup> 4fr      F<sup>7</sup>      B<sup>b</sup>m      B<sup>b</sup>m/A<sup>b</sup>      G<sup>b</sup>      Gdim

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



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



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



rain, rain must pour. I'm, so



blue here with-out you, it keeps a -

E<sup>7</sup> A<sup>b7</sup> A<sup>b7</sup>(#5)

rain - in' more <sup>3</sup> and more. Why can't

D<sup>b</sup> D<sup>b9</sup> A<sup>b7</sup>(#5) D<sup>b</sup> A<sup>b7</sup> D<sup>b</sup> D<sup>b7</sup>

you come on home? Ooh yes, <sup>3</sup> so I

G<sup>b</sup> Gdim

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

D<sup>b</sup> F<sup>7</sup> B<sup>bm</sup> B<sup>bm</sup>/A<sup>b</sup> G<sup>b</sup> Gdim

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

D<sup>26</sup>



G<sup>2</sup>



D<sup>26</sup>



G<sup>2</sup>



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

D<sup>b6</sup>



G<sup>b</sup>



D<sup>b6</sup>



G<sup>b</sup>



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

D<sup>b</sup>



B<sup>b</sup>m<sup>7</sup>



E<sup>b</sup>7



A<sup>b</sup>7



D<sup>b</sup>



G<sup>b</sup>



D<sup>b9</sup>



8 drown in my own tears. Oh, mm.

# Georgia On My Mind

Words by Stuart Gorrell  
Music by Hoagy Carmichael

1 bar count in

♩ = 60

N.C.

Gmaj7 B7 Em G7/D

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

3

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

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

3





I said a - Geor - gia,



Geor - gia, a song \_\_\_\_\_ of you \_\_\_\_\_ comes



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



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

Em Am<sup>7</sup> Em A<sup>7</sup>\* Em Am<sup>7</sup>

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

Gmaj<sup>7</sup> F<sup>7</sup> Bm B<sup>b</sup>7<sup>b</sup>5 A<sup>7</sup>\* D<sup>9</sup>

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

Gmaj<sup>7</sup> B<sup>7</sup> Em G<sup>7</sup>/D

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

Cmaj<sup>7</sup> C<sup>#</sup>dim<sup>7</sup> Gmaj<sup>7</sup> E<sup>9</sup> A<sup>7</sup> D<sup>9</sup>

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

Gmaj<sup>7</sup> C Gmaj<sup>7</sup> B<sup>7</sup> Em Am<sup>7</sup> Em<sup>6</sup> C<sup>9</sup>

mind. O-ther arms reach out to me,

Em Am<sup>7</sup> Em A<sup>7</sup>\* Em Am<sup>7</sup>

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

Gmaj<sup>7</sup> F<sup>#7</sup> Bm<sup>7</sup> B<sup>7b5</sup> A<sup>7</sup>\* D<sup>9</sup>

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

Gmaj<sup>7</sup> B<sup>7</sup> Em

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

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

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

F9 7fr    E9 6fr    A7 5fr

mind. I said just an old sweet song

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

keeps Georgia on my mind.

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

8va

# Hallelujah I Love Her So

Words & Music by Ray Charles

2 bars count in

♩ = 145

More swing feel

E<sup>7</sup> Edim B<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7<sup>#5</sup>

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

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

E<sup>b</sup> Edim B<sup>b</sup> D<sup>7</sup>

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

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

Gm E<sup>b</sup>7 C<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup>

3fr 4fr 6fr 6fr 6fr

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

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Edim B<sup>b</sup> B<sup>b</sup>7

6fr 6fr 6fr 6fr 6fr 6fr

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

*mf*

E<sup>7</sup> 6fr    Edim 6fr    N.C.    B<sup>b</sup> 6fr    N.C.    B<sup>b</sup>7 6fr    N.C.    B<sup>b</sup>7#5 6fr

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

E<sup>b</sup> 6fr    N.C.    Edim 6fr    N.C.    B<sup>b</sup> 6fr    D7 3fr

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

Gm 3fr    E<sup>b</sup>7 4fr    C7b9    F7 6fr    B<sup>b</sup> 6fr    B<sup>b</sup>7#5 6fr

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

E<sup>b</sup> 6fr    N.C.    Edim 6fr

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

B<sup>9</sup> 6fr N.C. B<sup>b7</sup> 6fr E<sup>9</sup> 6fr E<sup>b9</sup> 5fr N.C.

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

D<sup>b9</sup> C<sup>9</sup> N.C.

one to four, I hear her on my door.

B<sup>b</sup> 6fr B<sup>b7</sup> 6fr E<sup>b</sup> 6fr Edim 6fr B<sup>b</sup> 6fr B<sup>b7</sup> 6fr

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

E<sup>b</sup> 6fr Edim 6fr B<sup>b</sup> 6fr N.C. B<sup>b7</sup> 6fr B<sup>b7</sup>#5 6fr

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



E<sup>-</sup> Edim B<sup>9</sup> D<sup>7</sup>

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

B<sup>b</sup>

*To Coda* ⊕

Gm Eb<sup>7</sup> C<sup>7</sup>b<sup>9</sup> F<sup>7</sup>

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

*Sax. solo*

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Edim B<sup>b</sup> B<sup>b</sup>7

*mf*

E<sup>b</sup> Edim B<sup>b</sup> N.C. B<sup>b</sup>7 N.C. B<sup>b</sup>7#5

E<sup>2</sup> N.C. Edim B<sup>b</sup> D<sup>7</sup>

6fr 6fr 6fr 3fr

3

Gm E<sup>b</sup>7 C<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7#5

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

3

*D.S. al Coda*

⊕ Coda C<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup> Gm

6fr 6fr 6fr 3fr

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

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Gm C<sup>7</sup> F<sup>7</sup> Repeat to fade

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

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

# I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

2 bars count in

F7 F7#5 Bb

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

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. Above the vocal line, three guitar chord diagrams are shown: F7, F7#5, and Bb. The piano accompaniment includes triplets in the right hand and chords in the left hand. The lyrics are "(I can't stop lov - ing you), I've made up my mind, -".

F Fmaj7 F6 C7 Gm7 C7

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

Detailed description: This system contains the next two measures. It features a vocal line in treble clef and a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are shown: F, Fmaj7, F6, C7, Gm7 (3fr), and C7 (3fr). The piano accompaniment continues with chords in the left hand. The lyrics are "to live in me - mo - ries of the lone - some".

F F7 F7#5 Bb

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

Detailed description: This system contains the final two measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. Above the vocal line, four guitar chord diagrams are shown: F, F7, F7#5, and Bb. The piano accompaniment includes triplets in the right hand and chords in the left hand. The lyrics are "time. (I can't stop want - ing you).".

F Fmaj7 F6 C7

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

Gm7 C7 F B<sup>b</sup>/F F

in dreams of yes - ter - days. \_\_\_\_\_ Those hap - py

F F7 B<sup>b</sup>

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

F F7 C7

\_\_\_\_\_ they still \_\_\_\_\_ make me blue. \_\_\_\_\_ They say \_\_\_\_\_ that

F F<sup>7</sup> B<sup>b</sup>

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

F C<sup>7</sup> F B<sup>b</sup>/F F<sup>7</sup> F<sup>7</sup>#5

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

B<sup>b</sup> F

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

Fmaj<sup>7</sup> F<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

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

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

say, \_\_\_\_\_ so I'll just live my life \_\_\_\_\_

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

hours that we \_\_\_\_\_ once knew, though long a -

F C7

go, \_\_\_\_\_ still make me blue. They say \_\_\_\_\_ that

F F7 Bb







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

F C7 F Bb F7 F7#5

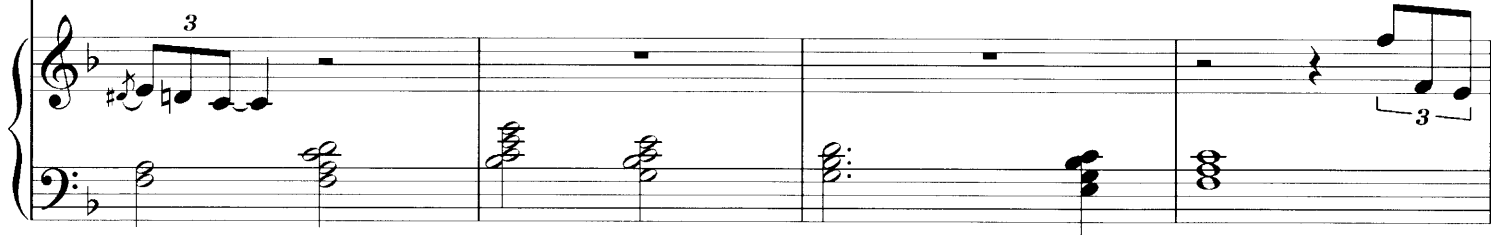
still since we've been a - part. I can't stop




Bb F

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









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



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








say, so I'll just live my life

rall.







of dreams of yes - ter - days.





# Shake A Tail Feather

Words & Music by Otis Hayes, Andre Williams & Verlie Rice

2 bars count in

♩ = 162

N.C.

The piano introduction consists of three measures in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A glissando (gliss.) is indicated over the final chord of the first measure.

A7 guitar chord diagram showing the 5th fret position: x02233.

D guitar chord diagram showing the 5th fret position: x02233.


Vocal line: Well I heard a - bout the fel - la you've been  
Piano accompaniment continues with the same rhythmic pattern as the introduction.


G7 guitar chord diagram showing the 3rd fret position: x32333.


D7 guitar chord diagram showing the 3rd fret position: x32333.

G7 guitar chord diagram showing the 3rd fret position: x32333.

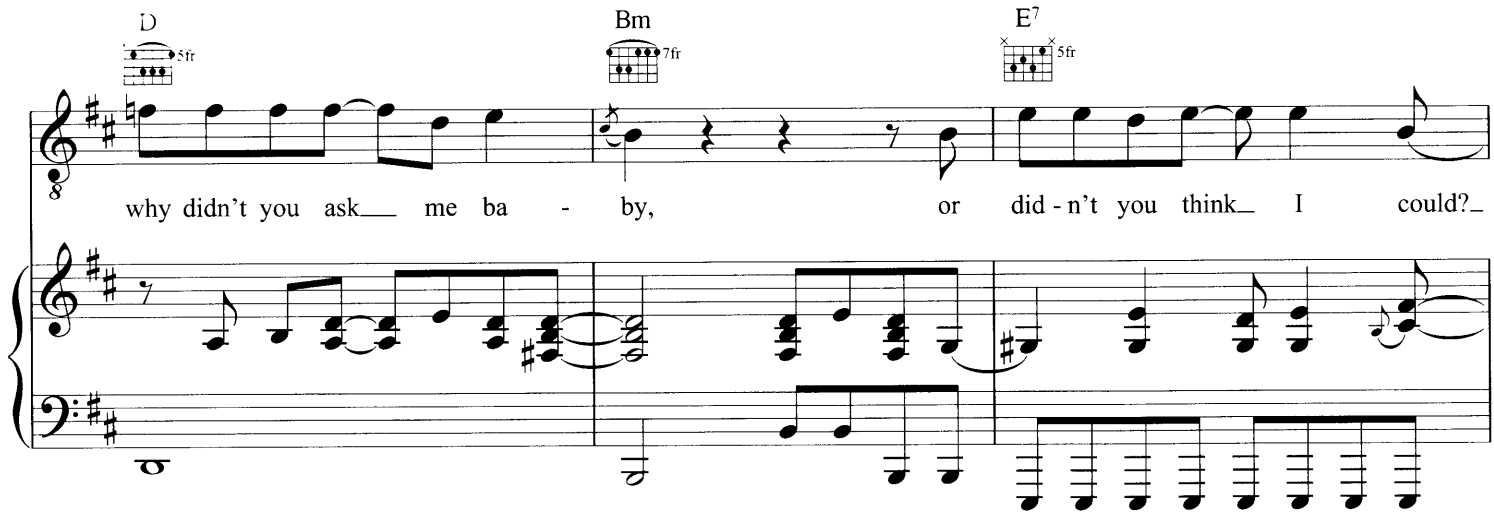
Vocal line: danc - in' with all ov - er the neigh - bour - hood, so  
Piano accompaniment includes a triplet of eighth notes in the right hand over the word "neigh".

D  5fr

Bm  7fr

E7  5fr

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




A7  5fr


D  5fr


G7  3fr

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

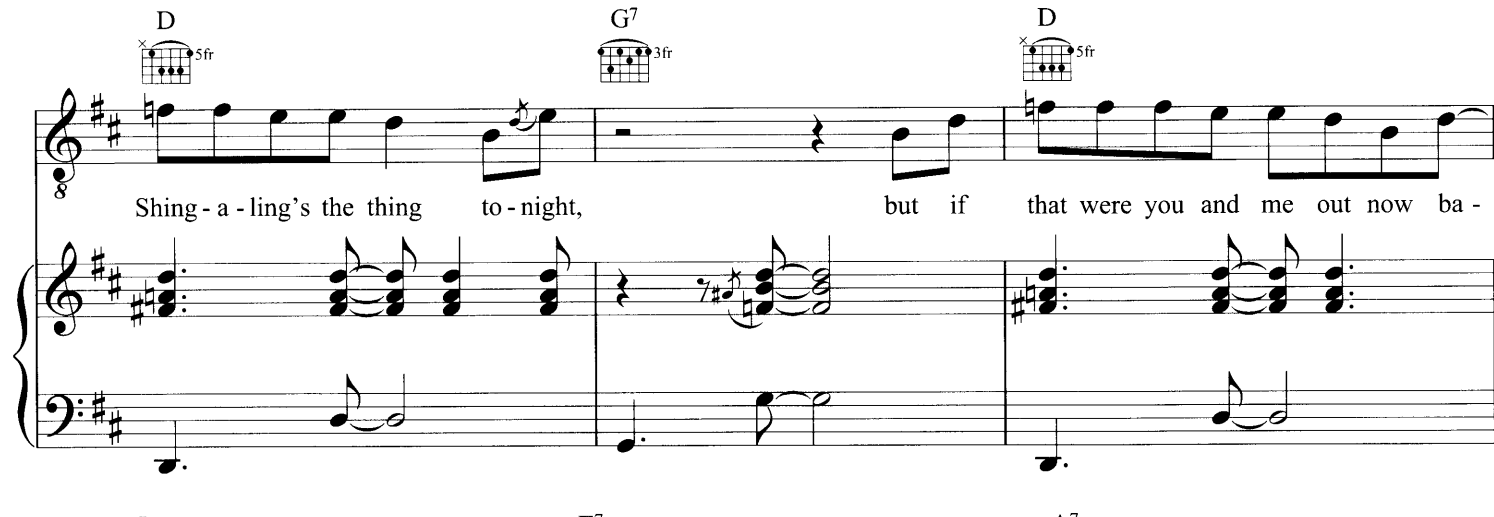



D  5fr


G7  3fr


D  5fr

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

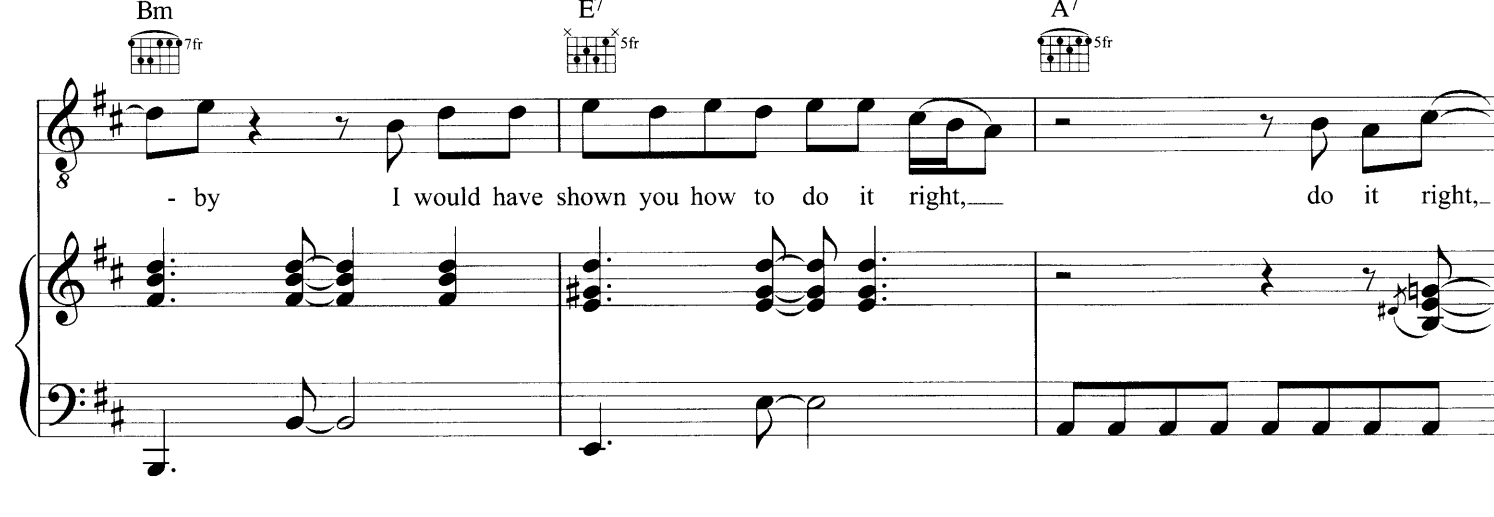


Bm  7fr

E7  5fr

A7  5fr

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



do it right, do it right,

do it right, do it right.

*mf cresc.*

Aah.

*gliss.*

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


D 5fr G<sup>7</sup> 3fr D 5fr


A<sup>7</sup>  5fr


G<sup>7</sup>  3fr

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

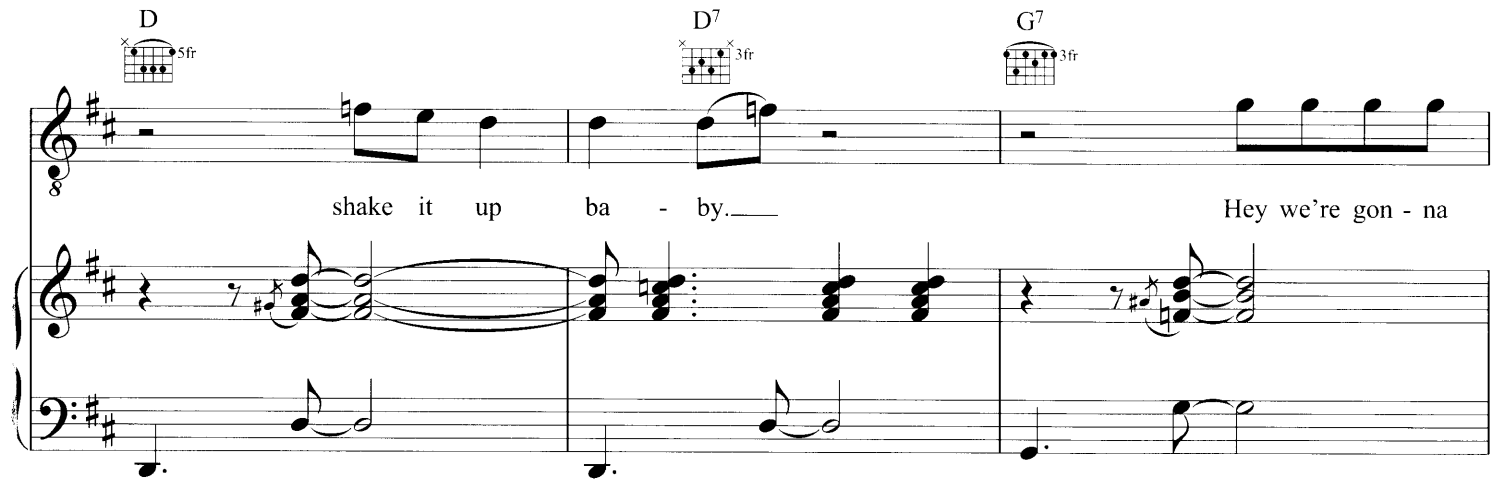



D  5fr

D<sup>7</sup>  3fr

G<sup>7</sup>  3fr

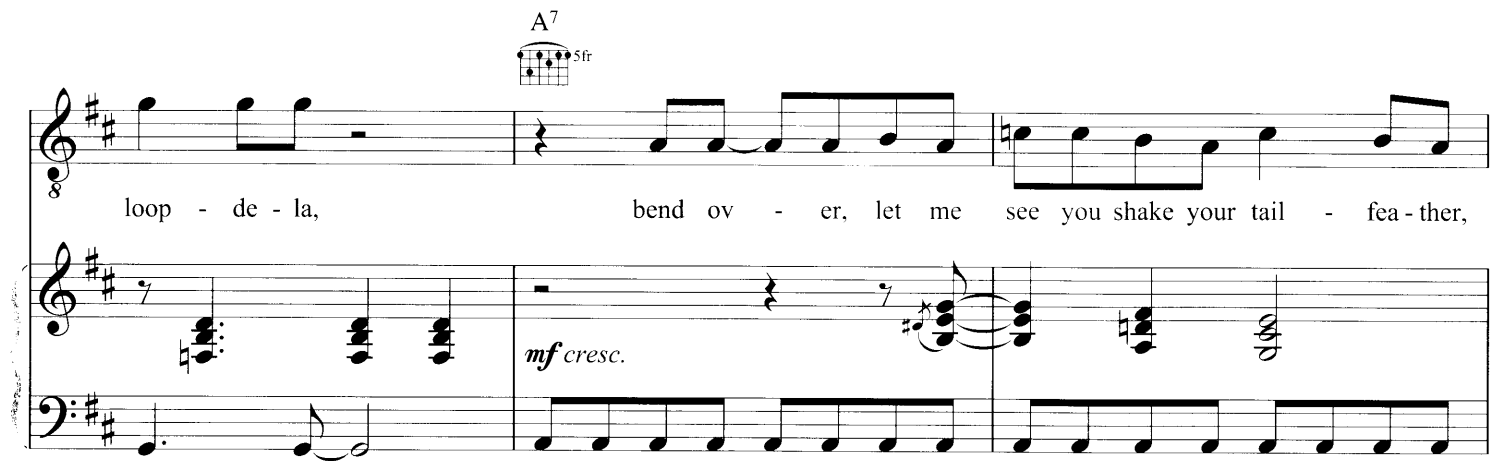
shake it up ba - by. Hey we're gon - na



A<sup>7</sup>  5fr

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



8  
see you shake your tail - fea-ther, come on\_\_\_ let me see you shake your tail - fea-ther.

Aah.\_\_\_\_\_ *gliss.* Twist - in',

D  
x 5fr

G7  
x 3fr

D  
x 5fr


N.C.

shake it, shake it, shake it, shake it, ba - by,\_\_\_

G7  
x 3fr

D  
x 5fr

8  
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

*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.*

D<sup>-</sup> 3fr      G<sup>7</sup> 3fr      D<sup>7</sup> 3fr      G<sup>7</sup> 3fr

Play 4 times

This system contains four measures of music. The guitar part is indicated by four chord diagrams: D<sup>-</sup> 3fr, G<sup>7</sup> 3fr, D<sup>7</sup> 3fr, and G<sup>7</sup> 3fr. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes, while the bass clef has a steady eighth-note accompaniment.

D<sup>7</sup> 3fr      G<sup>7</sup> 3fr      D<sup>7</sup> 3fr      G<sup>7</sup> 3fr

Play 4 times

This system contains four measures of music. The guitar part is indicated by four chord diagrams: D<sup>7</sup> 3fr, G<sup>7</sup> 3fr, D<sup>7</sup> 3fr, and G<sup>7</sup> 3fr. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth notes with a syncopated rhythm, while the bass clef has a steady eighth-note accompaniment.

A<sup>7</sup> 5fr      D<sup>7</sup> 3fr

Aah. \_\_\_\_\_ gliss. \_\_\_\_\_ Twist - in', \_\_\_\_\_

This system contains four measures of music. The guitar part is indicated by two chord diagrams: A<sup>7</sup> 5fr and D<sup>7</sup> 3fr. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef includes a vocal line with the lyrics "Aah." and "Twist - in'". A glissando line is shown above the vocal line. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes, while the bass clef has a steady eighth-note accompaniment.

G<sup>7</sup> 3fr      D<sup>7</sup> 3fr      G<sup>7</sup> 3fr

shake it, shake it, shake it, shake it, ba - by. \_\_\_\_\_

Repeat to fade

This system contains four measures of music. The guitar part is indicated by three chord diagrams: G<sup>7</sup> 3fr, D<sup>7</sup> 3fr, and G<sup>7</sup> 3fr. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef includes a vocal line with the lyrics "shake it, shake it, shake it, shake it, ba - by.". The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes, while the bass clef has a steady eighth-note accompaniment.

# A Song For You

Words & Music by Leon Russell

1 bar count in

♩=56

N.C.

8va

Cm 3fr

G7/B

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

Cm/B<sup>b</sup> 3fr

Cm/A 4fr

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



A<sup>7</sup> E<sup>2</sup>sus<sup>2</sup>/G Fm<sup>7</sup> E<sup>2</sup>/G

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

A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup> G<sup>7</sup>

but we're a - lone — and I'm just a - sing - ing this song — for you.

Cm G<sup>7</sup>/B

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

Cm/B<sup>b</sup> Cm/A

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

A<sup>2</sup> 4fr      E<sup>2</sup>/G      Fm<sup>-</sup>      E<sup>2</sup>/G

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

A<sup>b</sup> 4fr      E<sup>b</sup>/B<sup>b</sup> 6fr      B<sup>b</sup>7sus<sup>4</sup> 6fr      E<sup>b</sup> 6fr      G<sup>7</sup>

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

Cm 3fr      G<sup>7</sup>/B      Cm/B<sup>b</sup>      Cm/A 4fr

You taught me pre-cious sec-rets of the truth with-hold - ing no - thing...

A<sup>b</sup> 4fr      E<sup>b</sup>/B<sup>b</sup> 6fr      A<sup>b</sup>/E<sup>b</sup>      E<sup>b</sup> 6fr      G<sup>7</sup>

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

8 But now I'm so much bet-ter so if my words don't come to-ge-ther, —

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

N.C. *8va* ————

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

Cm B<sup>b</sup> Cm/A

I love\_ you for my life, 'cos you're a friend of mine\_

A<sup>b</sup> E<sup>b</sup>/G Fm7 E<sup>b</sup>/G

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

A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7sus4 E<sup>b</sup>

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

E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

Gm<sup>7</sup> 2<sup>s</sup>      C<sup>7</sup>      Fm<sup>7</sup>      Fm<sup>7</sup>/E<sup>9</sup>      Dm<sup>7</sup>b<sup>5</sup>      G7#5      G7

This system contains the first two measures of the piece. It features guitar chord diagrams for Gm<sup>7</sup> 2<sup>s</sup>, C<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>/E<sup>9</sup>, Dm<sup>7</sup>b<sup>5</sup>, G7#5, and G7. The piano accompaniment includes a treble clef with a melody line and a bass clef with a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

Cm      G7/B

This system contains the third and fourth measures. It features guitar chord diagrams for Cm (3fr) and G7/B. The piano accompaniment includes a treble clef with a melody line and a bass clef with a bass line. The key signature has two flats, and the time signature is 8/8.

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

Cm/B<sup>b</sup>      Cm/A

This system contains the fifth and sixth measures. It features guitar chord diagrams for Cm/B<sup>b</sup> (3fr) and Cm/A (4fr). The piano accompaniment includes a treble clef with a melody line and a bass clef with a bass line. The key signature has two flats, and the time signature is 8/8.

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

A<sup>b</sup>      E<sup>b</sup>/G      Fm<sup>7</sup>      E<sup>b</sup>/G

This system contains the seventh and eighth measures. It features guitar chord diagrams for A<sup>b</sup> (4fr), E<sup>b</sup>/G, Fm<sup>7</sup>, and E<sup>b</sup>/G. The piano accompaniment includes a treble clef with a melody line and a bass clef with a bass line. The key signature has two flats, and the time signature is 8/8.

And when my life is over 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

song,\_\_\_ sing-ing my song,\_\_\_ sing-ing my song. \_\_\_

*poco rall.*

8<sup>vb</sup>

# Unchain My Heart

Words & Music by Bobby Sharp & Teddy Powell

2 bars count in

Original key A $\flat$  minor

$\text{♩} = 154$

N.C.

The piano introduction is in 4/4 time, starting with a 2-bar count-in. The right hand plays a series of chords: A $\flat$  minor, D $\flat$  minor, G $\flat$  minor, and F $\flat$  minor. The left hand plays a rhythmic accompaniment of eighth notes and quarter notes, starting with a half note rest followed by a quarter note, then eighth notes.

Am<sup>6</sup>

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

The vocal line begins with a half note rest, followed by a quarter note, then eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F7

Am<sup>6</sup>

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

The vocal line continues with a half note rest, followed by eighth notes and a quarter note. The piano accompaniment maintains the same rhythmic pattern as the first line.

Dm<sup>6</sup>



Am<sup>6</sup>



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

Dm<sup>6</sup>



Am<sup>6</sup>



F<sup>7</sup>



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

E<sup>7</sup>



N.C.

please please set me free. \_\_\_\_\_ Un - chain my heart,

Am<sup>6</sup>





ba - by let me go. \_\_\_\_\_ Un - chain my heart, \_\_\_\_\_



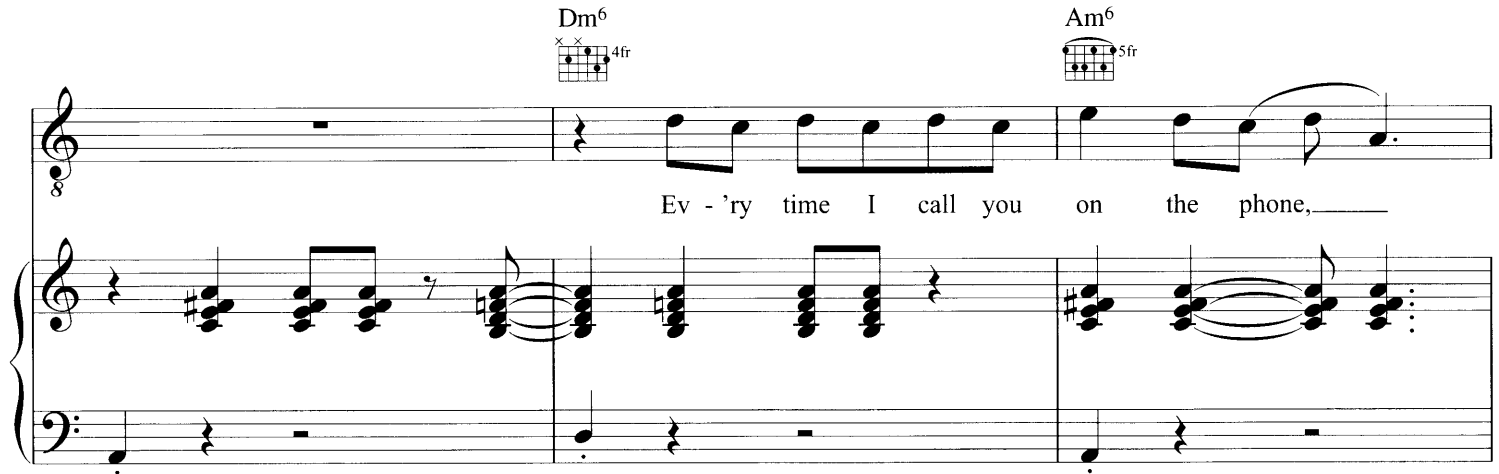
F  Am<sup>6</sup> 




'cos you don't love me no more.



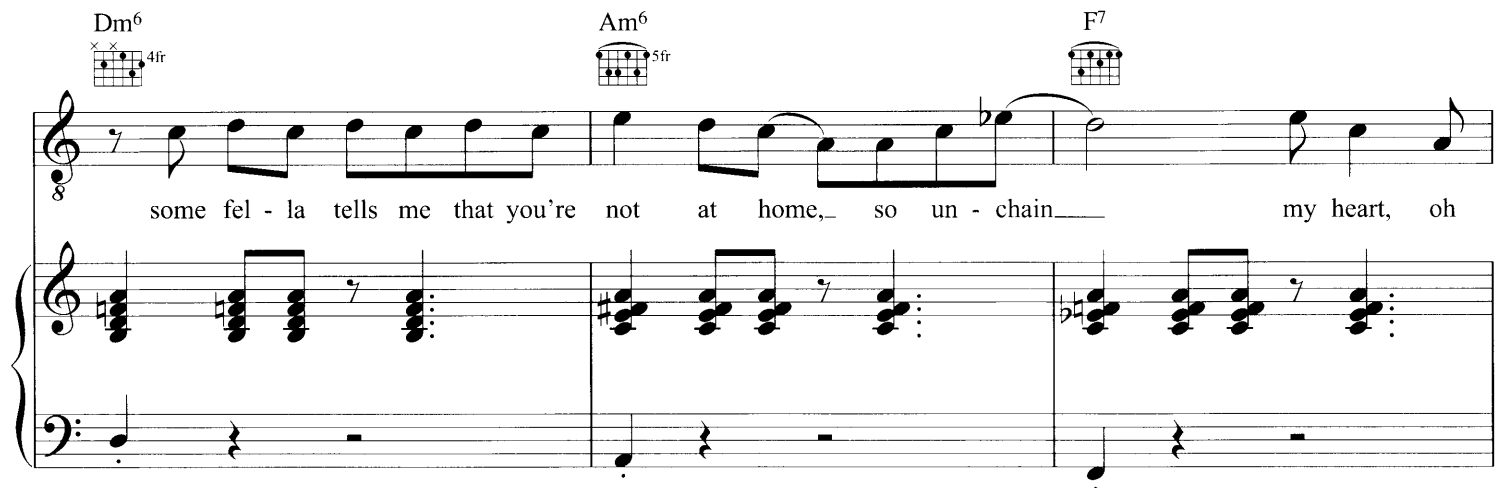
Dm<sup>6</sup>  Am<sup>6</sup> 

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



Dm<sup>6</sup>  Am<sup>6</sup>  F<sup>7</sup> 

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




E<sup>7</sup>  N.C.




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



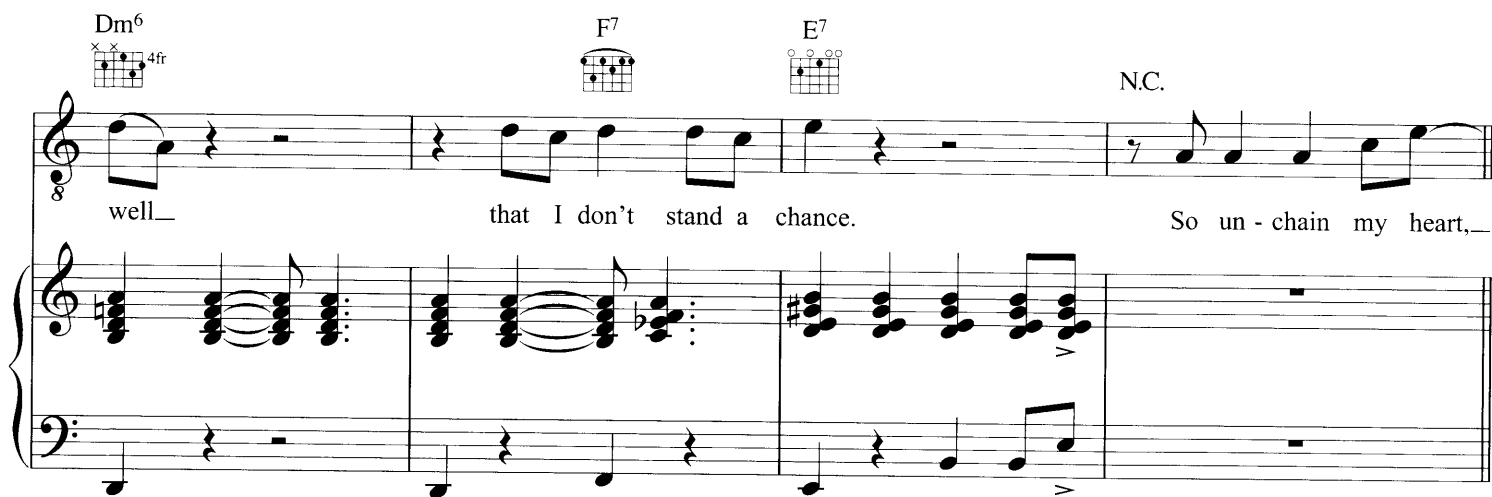
**Dm<sup>6</sup>**  **Am<sup>6</sup>** 

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



**Dm<sup>6</sup>**  **F<sup>7</sup>**  **E<sup>7</sup>**  N.C.

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



**Am<sup>6</sup>** 

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



**F<sup>7</sup>**  **Am<sup>6</sup>** 

you wor - ry me night and day. —



Dm<sup>6</sup>



Am<sup>6</sup>



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

Dm<sup>6</sup>



Am<sup>6</sup>



F<sup>7</sup>



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

E<sup>7</sup>



To Coda ⊕

N.C.

please, please set me free. \_\_\_\_\_

Am<sup>6</sup>



Sax. solo ad lib.

F7



Am6



First system of musical notation. It includes a guitar staff with a whole rest, a vocal staff with a melodic line, and a piano accompaniment with chords and a bass line.

Dm6



Am6



Dm6



Am6



Second system of musical notation. It includes a guitar staff with whole rests, a vocal staff with a melodic line, and a piano accompaniment with chords and a bass line.

F7



E7



N.C.

*D.S. al Coda*

Third system of musical notation. It includes a guitar staff with whole rests, a vocal staff with the lyrics "I'm un-der your spell", and a piano accompaniment with chords and a bass line.

*⊕ Coda*

Am



Dm7



Am



Am



Dm7



Am



*Repeat and fade*

Coda section of musical notation. It includes a guitar staff with whole rests, a vocal staff with the lyrics "Oh won't you set me free?..." and "Woah, set me free...", and a piano accompaniment with chords and a bass line.

# What'd I Say

Words & Music by Ray Charles

2 bars count in ♩=179

N.C.

The first system of musical notation is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two staves. The upper staff begins with a whole rest followed by a sequence of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This sequence is repeated four times across the system. The lower staff begins with a whole rest followed by a sequence of eighth notes: G#3, A3, B3, C4, B3, A3, G#3. This sequence is also repeated four times across the system.

The second system of musical notation continues the piece in the same bass clef, key signature, and time signature. It consists of two staves. The upper staff begins with a whole rest followed by a sequence of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This sequence is repeated four times across the system. The lower staff begins with a whole rest followed by a sequence of eighth notes: G#3, A3, B3, C4, B3, A3, G#3. This sequence is also repeated four times across the system.

The third system of musical notation continues the piece in the same bass clef, key signature, and time signature. It consists of two staves. The upper staff begins with a whole rest followed by a sequence of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This sequence is repeated four times across the system. The lower staff begins with a whole rest followed by a sequence of eighth notes: G#3, A3, B3, C4, B3, A3, G#3. This sequence is also repeated four times across the system.

The fourth system of musical notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two staves. Above the first staff is a guitar chord diagram for E7, showing the notes G, B, D, G, B, D on strings 2, 3, 4, 5, 6, 7 respectively. The first staff begins with a whole rest followed by a sequence of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This sequence is repeated four times across the system. The second staff begins with a whole rest followed by a sequence of eighth notes: G#3, A3, B3, C4, B3, A3, G#3. This sequence is also repeated four times across the system.

A7  E7 




B7  A7  E  B7 



N.C.



A7  E7 



B7  A7  E  B7 



N.C.

3 3 3 3 3 3

A<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup> B<sup>7</sup>

E<sup>7</sup> B<sup>7</sup>

A<sup>7</sup> E B<sup>7</sup>

A<sup>7</sup> E B<sup>7</sup>

A<sup>7</sup> E<sup>7</sup>

Musical notation for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The notation includes a treble and bass staff with various chords and melodic lines. Chord diagrams for A<sup>7</sup> and E<sup>7</sup> are shown above the staff.

B<sup>7</sup> A<sup>7</sup> E B<sup>7</sup>

Musical notation for the second system, measures 5-8. The key signature has three sharps. The notation includes a treble and bass staff with various chords and melodic lines. Chord diagrams for B<sup>7</sup>, A<sup>7</sup>, E, and B<sup>7</sup> are shown above the staff.

N.C.

Musical notation for the third system, measures 9-12. Labeled "N.C." (No Chords). The notation includes a treble and bass staff with a continuous eighth-note bass line and a melodic line in the treble.

A<sup>7</sup> E<sup>7</sup>

Musical notation for the fourth system, measures 13-16. The key signature has three sharps. The notation includes a treble and bass staff with various chords and melodic lines. Chord diagrams for A<sup>7</sup> and E<sup>7</sup> are shown above the staff.

B<sup>7</sup> A<sup>7</sup> E B<sup>7</sup>

Musical notation for the fifth system, measures 17-20. The key signature has three sharps. The notation includes a treble and bass staff with various chords and melodic lines. Chord diagrams for B<sup>7</sup>, A<sup>7</sup>, E, and B<sup>7</sup> are shown above the staff.



E7 N.C. E7 N.C. E7

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

A7 E7

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

B7 A7 E7 1. B7

-right.  
 -right.

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

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

E7 A7

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

E7 B7

\_\_\_\_\_ don't do right. \_\_\_\_\_

A7 E7 B7

E7 N.C. E7 N.C. E7

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

E7



al - right,

B7



A7



al - right.

E



B7



N.C.

A7 E7

B7 A7 E B7

N.C.

A7 E7

B7 A7 E B7

E<sup>7</sup> N.C. E<sup>7</sup> N.C.

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

A<sup>7</sup> E<sup>7</sup>

Hey,— hey, al -

B<sup>7</sup> A<sup>7</sup> E B<sup>7</sup>

-right.

E<sup>7</sup> N.C. E<sup>7</sup> N.C. E<sup>7</sup>

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

A<sup>7</sup> E<sup>7</sup>

yeah, yeah, what'd I say, — al -

B<sup>7</sup> A<sup>7</sup> E<sup>7</sup> B<sup>7</sup>

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

E<sup>7</sup>

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

A<sup>7</sup> E<sup>7</sup>

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

B<sup>-</sup>

A<sup>7</sup>

1. N.C.

2. N.C.

2 bar count in. 1° only

N.C.



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



said a - one more time — now,  
 Woh, — ba - by, —  
 Said — it's al - right, —

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



— yeah.  
 — yeah.  
 — yeah.

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





1. 2. 3.

4.



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

Woh, \_\_\_\_\_

N.C.



\_\_\_\_\_ shake that thing \_\_\_\_\_ now, \_\_\_\_\_ ba - by shake that thing \_\_\_\_\_



\_\_\_\_\_ now now, \_\_\_\_\_ ba - by shake that thing, \_\_\_\_\_



ba - by shake that thing \_\_\_\_\_ right now. \_\_\_\_\_ Ba - by shake that thing, \_\_\_\_\_

B7 A7 E7 N.C.

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

E7

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

A7 E7

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

B7 A7 E7

said I feel al - right.