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 example 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, 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 Beale 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 picaic, 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 interwoven 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 Grossady McGee, that he formed the McSon Trio — Robin (tenor) and (Mct) Gee — in 1945, 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 "Singer" 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 we 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. 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 glean, "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 a 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."

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 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 injustices 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 Cape Town. 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, Latinos, 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'hai 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 keepsrolling 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
HOACY CARMICHAEL

Slowly

Mel-o-dies bring memories that linger in my heart.

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

Some sweet day when blossoms fall and all the world's a song.

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I'll go back to Georgia 'cause that's where I belong.

Chorus:
Georgi-ya, Georgi-ya, the whole day through. Just an old sweet song keeps GEOR-GIA ON MY MIND [Georgia on my mind]

Georgi-ya, Georgi-ya, a song of you Comes as sweet and clear as

Georgia On My Mind - 3 - 2
moonlight through the pines

Other arms reach out to me.

Other eyes smile tenderly
Still in peaceful dreams I see the road leads back to

you Georgia, Georgia, no peace I find, just an

old sweet song keeps GEORGIA ON MY MIND
I can't stop loving you, so I've made up my mind.
I can't stop loving you, there's no use to pretend.

There's only been one love for me; that one love is
day. Those happy you.
WHAT'D I SAY

Medium Bounce

Words and Music by
RAY CHARLES

Hey, ma-ma don't you treat me wrong,
Come and love me

See the girl with the diamond ring,
She knows how to

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

all night long.

Oh, oh, Hey, hey, All

Twist that thing.

Oh, oh, Hey, hey, All

Arkansas.

Oh, yes, You don't do right,
You don't do

What'd I Say - 4 - 3

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Hey, ho, hey, ho, hey, Sing me one more time, Make me feel so good, Baby, it's all right.

Singing, Sing me one more time, Make me feel so good, Baby, it's all right.

Hey, ho, hey, ho, hey, Make me feel so good, Baby, it's all right.

Singing, Sing me one more time, Make me feel so good, Baby, it's all right.

Hey, ho, hey, ho, hey, Baby, it's all right.
time,

good,

right.

Sing me one more time.

Make me feel so good.

Ba - by, it's all right.

Come on, twist that

ing

thing.

right.

Come on, twist that thing.

Well, I feel all right.

Keep a - twist - in' that thing.

Well, I feel all right.

Keep a - twist - in' that thing.

Well, I feel all right.

Keep a - twist - in' that thing.

Well, I feel all right.

Make me feel all
that's where, where my heart is turning, oh,

ever, And that's where, that's where the old folks stay

All the world is

safe and lonely now Ev - ly

Swanee River Rock - 3 - 2

TPF0144
where I roam. Keep a-tell-ing you, my

far-ling, how my heart is grow-ing sad, so sad and

lon-ely, Because I'm so far, I'm far from my folks back home.

Do you know,

Swede River Rock - 3 - 3
They say, Ruby, you're like a dream, not always what you seem, and tho' my heart may break when I awake, let it be so, I only know, Ruby, it's you. They
say, Ruby, you're like a song, you don't know right from
wrong, and in your eyes I see heartaches for me, but from the
start, who stole my heart? Ruby, it's you, I
hear your voice and I must come to you, I
have no choice, what else can I do?

They say, Ruby, you're like a flame, into my life you came,

Am Fmaj7 F Fm C+ C

and tho' I should beware still I don't care, you thrill me so, I ONLY

Fm G7+5 C Am7 Dm7 G7+5 G7 C Fm C

know, Ruby, it's you. They you.
HIT THE ROAD JACK

Words and Music by
PERCY MAYFIELD

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. Wom-an, oh wom-an, don't treat me so mean, You're the...
Cm  Ab7  G7  Cm
meanest old woman that I've ever seen... I guess if you said

Ab  G7+5  Cm
so I'd have to pack my things and go. (That's right)

G7  Cm  Ab7  G7+5  Cm  Ab7  G7
Hit the road Jack and don't you come back no more, no more, no more.

Cm  Ab7  G7  Cm  Ab7  G7
read Jack and don't you come back no more. Now

Hit The Road Jack - 3 - 2
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
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
guess if you say so I'd have to pack my things, and go. (That's right) Hit the
more.
Don't you come back no more.
YOU ARE MY SUNSHINE

Words and Music by
JIMMIE DAVIS and
CHARLES MITCHELL

Moderato

The other night dear as I lay sleeping I dreamed I
You told me once dear you really loved me And no one

[Music notation]

I'll always love you and make you happy If you will
held you in my arms When I awoke dear I was mis-
on-ly say the same But now you've left me to love an-
else could come between

You Are My Sunshine - 2 - 1

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Chorus

YOU ARE MY SUNSHINE my only sunshine you make me happy

when skies are gray You'll never know dear how much I love you Please don’t

take my sunshine away 3. You told me
TAKE THESE CHAINS FROM MY HEART

By
FRED ROSE and
HY HEATH

Moderately

Chorus:

1. Take these chains from my heart and set me free.
   You've grown Be as

   cold and no far to my heart as you can care for me.
   All my faith in you is long er.

   gone, but the heart aches lon ger on. Take these chains from my heart and set me

Take These Chains From My Heart : 3 :1

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

Just a spark of love that used to be
If you all my love some body
faith in you is gone, but the find a new love to too. Take these chains from my heart and set me free.

Take These Chains From My Heart - 3 - 2
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
Laud above, can't you know I'm pin-in', Tears all in my eyes; Send

down that cloud with a silver lin-in', Lift me to Para-

dise,

Show me that river, Take me across and

wash all my troubles away, Like That Lucky Old Sun, give me

nothin' to do but roll around heaven all day.
YOU DON'T KNOW ME

Moderately slow

You give your hand to me and then you say hello, And I can

hardly speak, my heart is beating so, And any one could tell you think you

know me well, but you don't know me.

No, you don't

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

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

For I never knew the art of making love, though my heart ached with love for you.
frail and shy, I let my chance go by, the chance you might have loved me

too. You give your hand to me and then you say goodbye. I watch you

walk a way beside the lucky guy. To never never know the one who

loves you so; no, you don’t know me. You give your
DON'T CHANGE ON ME

Words and Music by EDDIE REEVES and JIMMY HOLIDAY

Medium beat

Verse

G

D (F base)

Em

1. Girl, you're my sunshine, you chase away the raindrops, make it all

worthwhile. Make all the pain stop, just like a river, Keep love

Em C D9 G

Chorus

Flow in! don't let our world stop, keep it goin', Oh, I

like you just the way you are, honey. Don't Change On Me, Don't

D7

G

C

Don't Change On Me, please Don't Change On Me. Girl, you're my lucky star, honey, Don't

Don't Change On Me - 3 - 1

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Verse

2. I used to wonder where would I find some kind of happiness and peace of mind. I was livin' in darkness, but then...

Chorus

you came, bringin' the sunshine and easing my pain. I like you just the way you are, honey, Don't Change On Me, Don't

Don't Change On Me - 3:2
Change On Me, please Don't Change On Me, Girl, you're my lucky star, honey, Don't

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

Verse

3. If there's a heaven then this is my prayer, Lord knows I want to know you if we should meet there, and then forever we'll walk to-

Em C D9 G D.S. and fade

gather, nothing but sunshine, no more stormy weather.

Don't Change On Me - 3 - 3

D.S. and fade
IN THE HEAT OF THE NIGHT

Words by
Marilyn and Alan Bergman

Music by
Quincy Jones

Slow Gospel (1/2 feel)

In The Heat Of The Night,

seems like a cold sweat creepin' cross my brow.

In The Heat Of The Night,

I'm feeling motherless somehow.

Rears with evil eyes stare from the

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skies, all mean and bright. (In The Heat Of The Night) Ain't a woman yet been

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

So hard to keep control, when I'd sell my

soul for just a little light! (In The Heat Of The Night) In The Heat Of The
UNDERSTANDING
(Is The Best Thing In The World)

Words and Music by
JIMMY HOLIDAY and
RAY CHARLES

Blues Tempo

Understanding 3-1

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(Spoken)

1. You know what I mean, and I hate 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 a fact, what a man don't

catch her, 'cause it's a well known fact, that what a man don't

Me and my women, we got a good thing going because of

see don't hurt him. You dig? Now listen, on the other hand:

Understanding 3-2
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

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' ov down to the

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

B.S. and fade out

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

Understanding: 3-3
BORN TO LOSE

Words and Music by TED DAFFAN

Moderately

BORN TO LOSE, I've lived my life in vain;
BORN TO LOSE, my ev'ry hope is gone;
Dream has only brought me pain;
All my life I've hard to face that empty dawn;

You were all the ways been so blue;
BORN TO LOSE and now I'm losin';
BORN TO LOSE and now I'm losin';

Born To Lose - 2 - 1

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BORN TO LOSE, it seems so hard to bear,
you. There's no use to dream of happiness,
you.

How I long to always have you near,
All I see is only loneliness,
You've grown tired and now you say we're through,
Life I've always been so blue,
BORN TO LOSE, and now I'm los-ing you,
BORN TO you.
CRYING TIME

Words and Music by
BUCK OWENS

Oh, it's crying time again you're gonna leave me; I can say that absence makes the heart grow fonder, And that

see that far away look in your eyes I can tell, by the tears are only rain, to make love grow. Well, my love for you could

way you held me, darling, That it won't be long be never grow no stronger, If I live to be a

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fore it's crying time,

hun-dred years old.

2. Oh, they - Oh, you say that you found

someone you loved bet-ter;

That's the way it's hap-pened ev'-ry time be-

fore.

And as sure as the sun comes up to-morrow.

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

Chorus

No one ever kissed me the way that you do. And  

No one ever told me, "I love you." No one ever  

cared, no one ever shared All those dreams that I dreamed would come
No one ever hurt me the way that you do. 'Cause no one ever broke my heart in two.

I'll keep on caring my whole life through For no one, no one but you.
A BIT OF SOUL

Words and Music by
RAY CHARLES

Slow Blues

G

Play B. H. Sra higher 2nd time (optional)

G

G7

C

G

D7  Am7  D7  G

Am7 G6  G

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A Bit Of Soul - 2 - 1
LET THE GOOD TIMES ROLL

Medium bounce

Words and Music by LEONARD LEE

Refrain:

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

B F G7 C7

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

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

Let The Good Times Roll - 3 - 1

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

Feel so good... when you're close, Sugar

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

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

Roll on and on... on...

Let The Good Times Roll - 2 - 2
COME LIVE WITH ME

Moderately

COME LIVE WITH ME

Words and Music by
BOUDLEAUX and
FELICE BRYANT

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be my love, let our dreams combine; be mate to me, be

fate to me, be mine.

With these hands I'll build a roof to shield your head;

With these hands, I'll carve the wood for a

Come Live With Me - 3 - 2
Come Live With Me

be my love,
Share my bread and wine;
Be part of me, the heart of me, be mine.
I'll be mine.

baby bed,
whole life through.

Come Live With Me and
LIVING FOR THE CITY

Words and Music by STEVIE WONDER

Moderate

1. A boy is born in Hard-time, Mis-sis-sip-pi,
sur-round-ed by four walls that ain’t so pret-ty,
and you can bet he barely makes a dol-lar.

2. His fa-ther works some days for four-teer ho-urs,
His par-ents give him His mo-ther goes to scrub
Living For The City - 3 - 1

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love and affection to keep him strong

the floors for many, and you'd best believe

in the right direction, Liv ing just enough just

hardly gets a penny, for the city.

Yeah,

Interlude

Da Ba Da Da Da Da Da Da Da Da

Living For The City - 3 - 2
3. His sister’s black but she is sho’muff 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.

Living For The City - 3 - 3
HALLELUJAH I LOVE HER SO

Words and Music by RAY CHARLIE'S

Let me tell you 'bout a boy I know...
He is my baby and he lives next door.
Every morning before the sun comes up...

He brings my coffee in my favorite cup... That's why I know...

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

When I'm in trouble and I have no friends, I know he'll go with me un-
til the end. Ev'ry-body asks me how I know...

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

Hallelujah I Love Her So - 4 - 2
know... Hal-le-lu-jah, I just love him so...

Now if I call him on the telephone, And tell him that In (her)

all alone... By the time I count from one to four... I hear him on my door... In the evening when the

*Make knocking sound

*Mark as I Love You So 4+3
sun goes down, When there is no body else around.

He kisses me and he holds me tight.

things's all right? That's why I know, yes, I know, Hal-le-

lu-jah, I just love him so...

Hallelujah I Love Him So - 4 - 4
A PERFECT LOVE

Words and Music by
PAUL WILLIAMS

Old enough to know when I've been wrong
Yes and

fool enough to think I still might change I've been

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

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lovers and we've thought it would help me if I thought you might re-
member me Not for what I've done but for the
other things I'd always meant to do 'Cause like a
child who's learned the ways of life you opened up my eyes with a
love that’s al-ways new  

Yes I owe it all to you ‘cause when the world out-side was sure that I was on-ly chas-ing rain-bows

you could find the words to make me strong  

Holding on to me and whis-per-ing ‘There’s noth-ing wrong with rain-bows’ you
heard my song And so re-
member me as one who came to love and found A

Perfect Love to help along the way And if to-

morrow you should find that I'm no longer by your side then it was
time for me to go and it would help me just to know that you'd re-

member me as one who came to love and found A

Perfect Love to help along the way.

A Perfect Love - S. S.
SHAKE YOUR TAIL FEATHERS

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

Boogie rock

Freely

Well, I heard

about the fella you been dancin' with all

over the neighborhood.

So

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why didn’t you ask me, baby? Or didn’t you think I could?

Well, I know that the boogaloo is out of sight, But the

thing-a-ling is playin’ to-night. But there’s nothin’ to the beat-a-now, ba-

by, I could-a show you how to do it right. do it right...

Shake Your Tail Feathers - 5 - 2
BOOGIEWOOGIE.RU

 Twist it!

D

G

D

Shake shake shake shake baby!

Shake Your Tail Feathers 5 - 3
A

G

Here we go loo__p__-__d_~_l_p__o_o__o__o__o~__p_

D

G

Shake it up, ba_y_y._

Here we go

A7

loop__-__d__e__-__l__-__i__-

I know... well let me see you shake your tail_feather,

mf croc.

I know... well let me see you shake your tail_feather. Come on and let me

Make Your Tail Feathers - 5 - 4
Shake Your Tail Feather

See you shake your tail-feather, come on and let me see you shake your tail-feather.

Come on, come on, baby. Come on, baby, Yeah, come on babe. Do the twist. Do the frog. Do the swim, boogaloo' ohw, the bony meronze. Do the twist etc.

Repeat for vocal improvisations Then D.S. and fade

And do the bird. Hey watusi, And what about the frog? Do the mashed potato, what about the...
IT AIN'T GONNA WORRY MY MIND

By
RICHARD LEIGH

Slow \( \frac{4}{4} = 60 \)

1. It's the same old story

2. But I know the Lord's been in
tougher scrapes than this one.

A\(\text{maj7}\) B\(\text{dim} 7\)
C\(\text{dim}\)
A\(\text{maj7}\) B\(\text{dim} 7\)

they all hand me;
the preacher tells me there are
troubled times.

But I know the Lord's been in
tougher scrapes than this one.

A\(\text{maj7}\) B\(\text{dim} 7\)
C\(\text{dim}\)
A\(\text{maj7}\) B\(\text{dim} 7\)

A\(\text{maj7}\) B\(\text{dim} 7\)
C\(\text{dim}\)
A\(\text{maj7}\) B\(\text{dim} 7\)

ain't gonna worry,
ain't gonna worry.

\( \underline{\text{It Ain't Gonna Worry My Mind - 2 - 1}} \)
Verse 2:
Got no money in my pocket;
You don’t get rich working overtime.
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.

It Ain’t Gonna Worry My Mind - 2 - 2
BABY GRAND

Words and Music by
BILLY JOEL

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When I'm blue, when I'm lonely,

She comes through; she's the only one who can.

My baby, grand is all I need.

Grand's been good to me.
grand's gonna stand by me.

They

Bridge: Dm

Dm(♯7) Dm7

Em7 A7 A7(♯9)

say no one's gonna play this on the radio.

Dm

Dm(♯7) Dm7

Cm7 F7

they said melancholy blues were dead and gone.

Bm/Gmaj7

Bm7-5 E7(♯9)

But only songs like these played in minor keys.

Baby Grand · 6 · 3
keep those memories holding

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

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

Now I'm home,
and I'm weary.
in my bones;
every dream one night

stand, my baby grand came home with me.

Ever since this gig be

gain. My baby grand's been good to

Baby Grand - 6.3
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.)

Baby Grand - 6-6
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 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 1983 Ray Charles starred in his first feature film, "Baadasssss." 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 Brith. 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 Rock & Roll Hall of Fame, and was inducted into the Playboy Magazine has topped that magazine's readers' poll as several most recently in 1976 as Best Jazz Male Vocalist.