

THE PIANO
TRANSCRIPTIONS

BOOGIEWOOGIE.RU

**RAY
CHARLES**



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DROWN IN MY OWN TEARS

WORDS & MUSIC BY HENRY GLOVER

♩ = 48



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

G^b



Gdim



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



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



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8

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



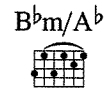
8

just like a child, my pour-in'



8

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



8

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



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

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

Db Ab7(#5) Db Ab7 Db Db7
 8
 rain, 3 rain must pour. I'm, so 3

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

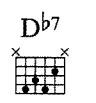
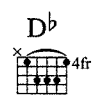
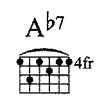
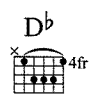
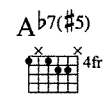
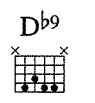
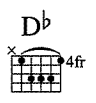
E^b7



A^b7



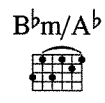
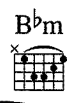
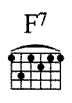
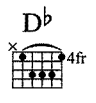
rain - in' more ³ and more. Why can't



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



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



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

8

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

8

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

8

drown in my own tears. Oh, mm.

GEORGIA ON MY MIND

WORDS BY STUART GORRELL
MUSIC BY HOAGY CARMICHAEL

♩ = 60

N.C.

Gmaj7 B7 Em G7/D

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

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

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

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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 Am⁷ Em A^{7*} Em Am⁷

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

Gmaj⁷ F^{#7} Bm⁷ B^{b7b5} A^{7*} D⁹

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

Gmaj⁷ B⁷ Em G^{7/D}

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

Cmaj⁷ C^{#dim7} Gmaj⁷ E⁹ A⁷ D⁹

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

Gmaj7 C Gmaj7 B7 Em Am7 Em6 C9

mind. O-ther arms reach out to me,

Em Am7 Em A7* Em Am7

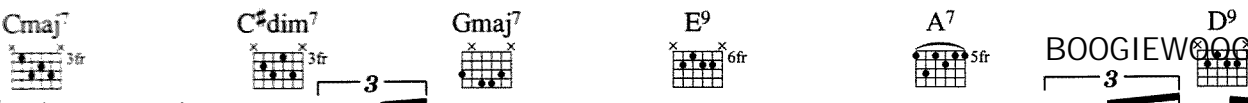
o - ther eyes smile ten - der - ly. Still in _____ peace - ful

Gmaj7 F#7 Bm7 B7b5 A7 D9


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

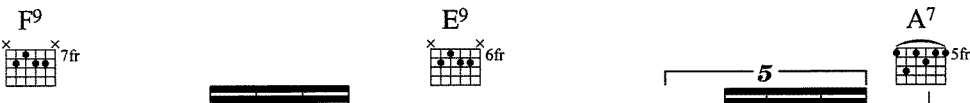
Gmaj7 B7 Em

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




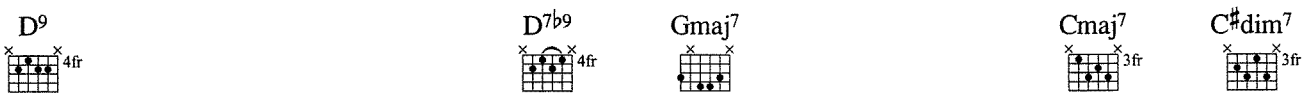
I'll find just an old sweet song, keeps Georgia on my



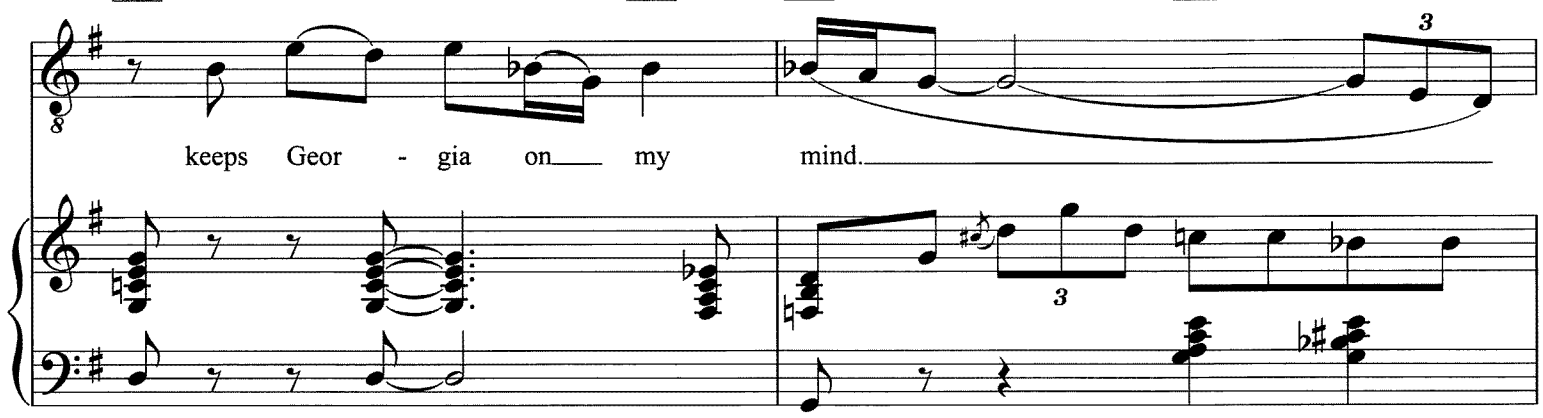


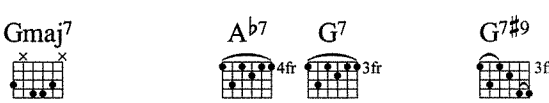
mind. I said just an old sweet song






keeps Georgia on my mind.





Freely

Sua



HARD TIMES (NO ONE KNOWS BETTER THAN I)

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WORDS & MUSIC BY RAY CHARLES

A tempo ♩ = 58

Slow blues
N.C.
ad. lib.

E^b7

A^b7

My moth-er told me,—

Ped.

G⁷

Bdim⁷

Cm

Baug

'fore she passed a - way;

said, "Son when I'm gone,—

Ped.

B^bm⁷

E^b9

E^baug

A^b7

A^bdim⁷

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

Lord,

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E^b7

C⁹

B⁹

B^b7(b13)

8

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

2 2 3

those hard times. Whoah, yeah.

Who knows

bet-ter than I?"

4

E^b6

B^b7(b13)

E^b

A^b7

8

Well I soon found out

4 3

Well I soon found out

G⁷

Bdim⁷

Cm

Baug

8

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

3

just what she meant,

When I had to pawn my clothes.

2 4

Red.

B^bm⁷ E^b9 E^baug A^b7

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

E^b7 C⁹ B⁹ B^b7(b13)





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

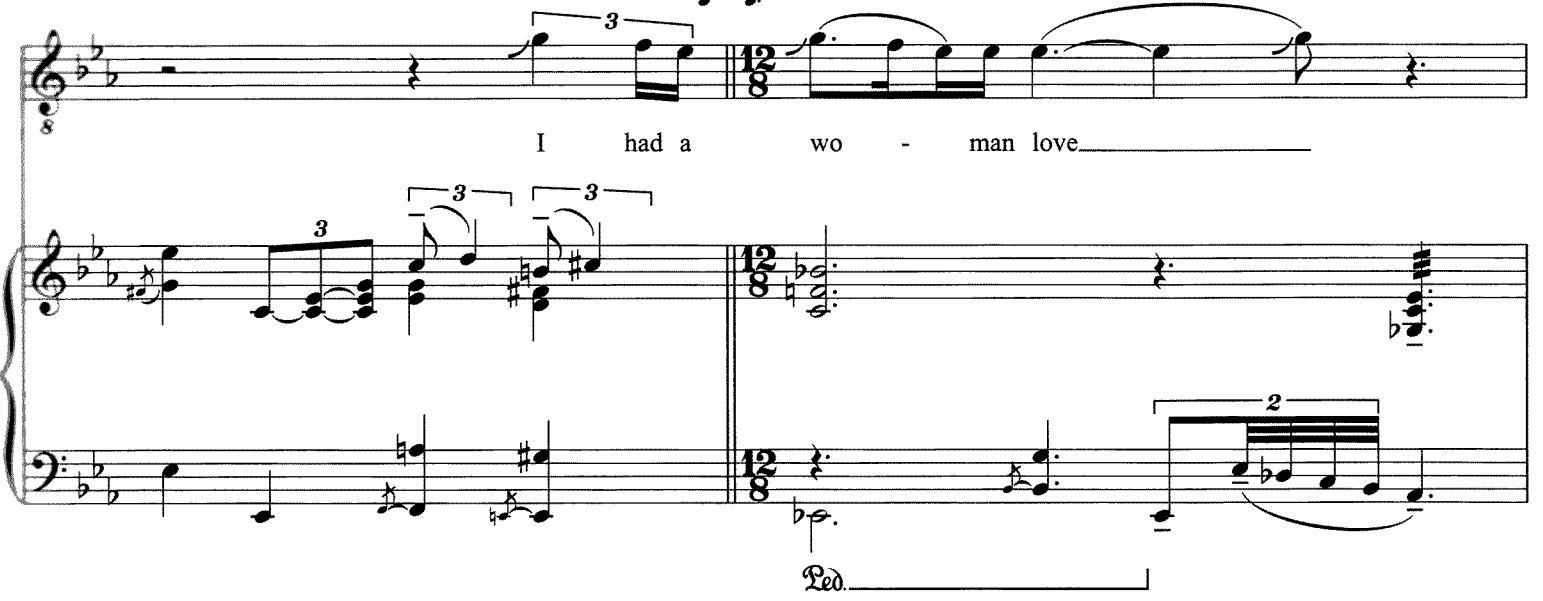
E^b6 B^b7(b13)

8 Sax Solo

3 4 10

BOOGIEWOOGIE. 

8 

I had a wo - man love_____

Ped. _____

Baug










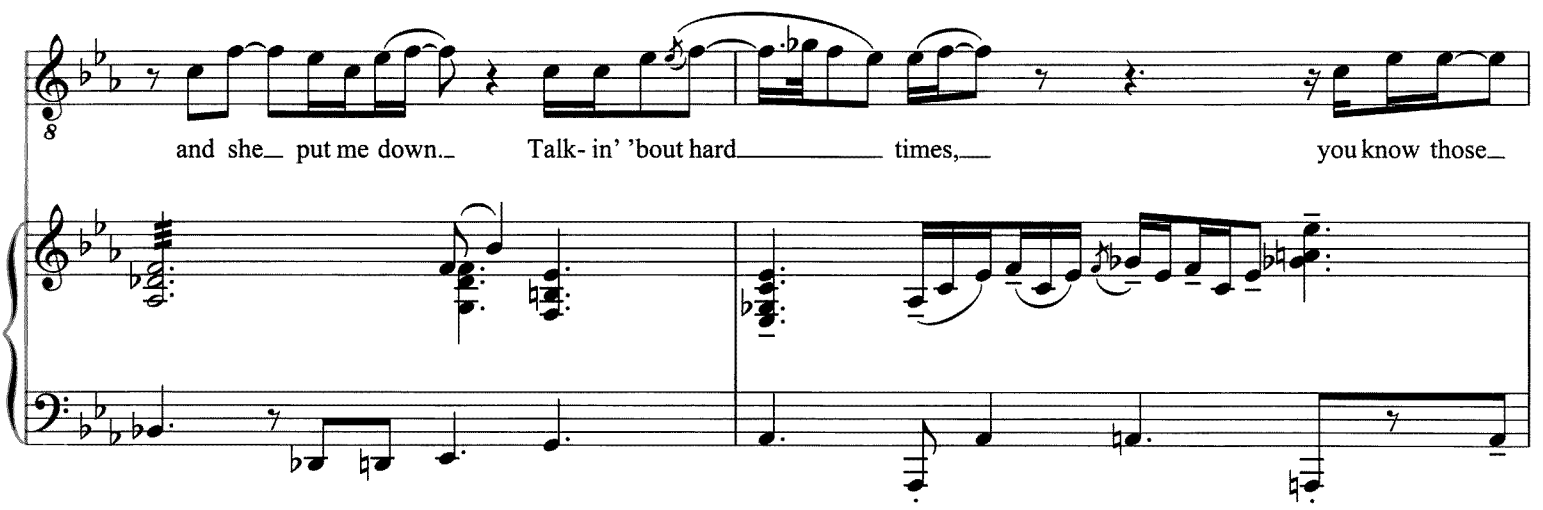

8 

who was al-ways_ a - round._____

But when I lost my_ mon- ey,_____

Adim7

8 

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





you know those_

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

Ped.

8 I? Yeah, Lord, yeah,

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

B^bm⁷ 
E^b9 
E^baug⁹/G 
A^b7 

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



E^b7 
C⁹ 
B⁹ 
B^b7(b13) 

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

falsetto

2

Red.



Slightly hurried

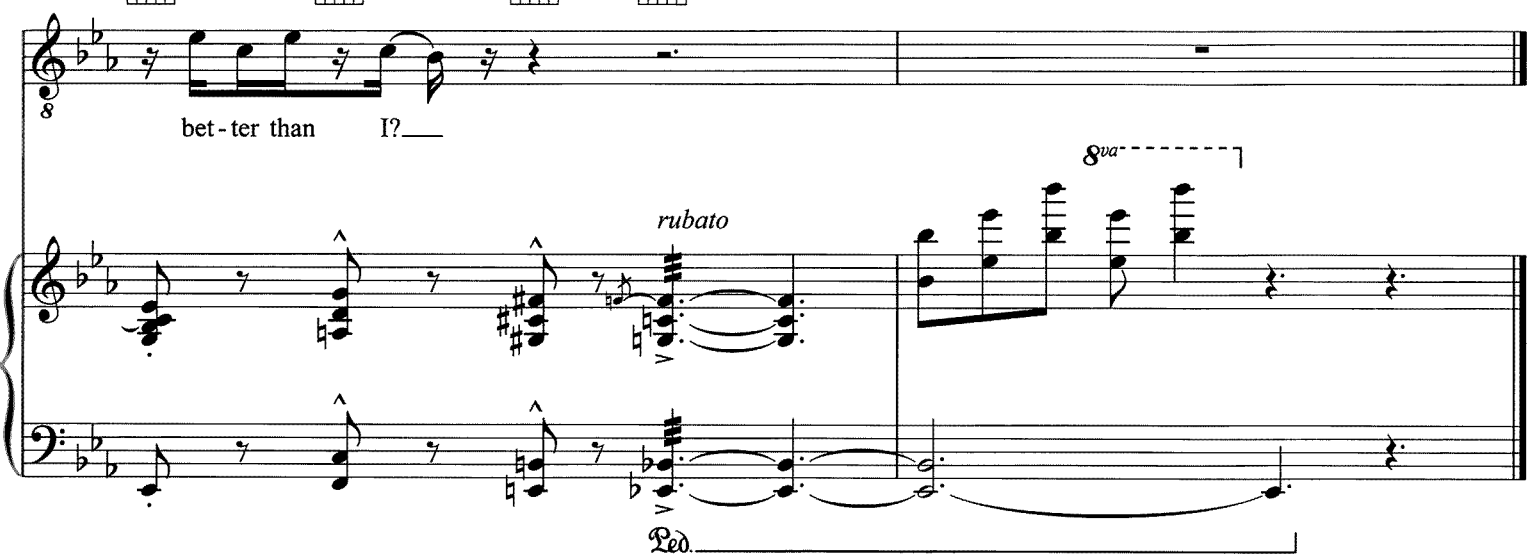
E^b6 
F⁷ 
E⁷ 
E^b6 

8 bet - ter than I?

rubato

8va

Red.



HALLELUJAH I LOVE HER SO

WORDS & MUSIC BY RAY CHARLES

♩ = 145

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Above the treble staff, there are guitar chord diagrams for Bb (6fr) and Gm (3fr). The music features a steady bass line in the left hand and a more active melody in the right hand.

More swing feel

Second system of musical notation. It continues the grand staff from the first system. Above the treble staff, there are guitar chord diagrams for Bb (6fr), Gm (3fr), Bb (6fr), and G13 (3fr). The tempo and feel are indicated as 'More swing feel'.

Third system of musical notation. Above the treble staff, there are guitar chord diagrams for C, F7 (6fr), Bb* (6fr), Bb7* (6fr), Gdim (6fr), Gbdim (5fr), Bb/F (6fr), E7 (6fr), and F7 (6fr). The notation includes various rhythmic patterns and articulation marks.

Fourth system of musical notation, which includes the vocal line. Above the treble staff, there are guitar chord diagrams for Bb (6fr), Bb7 (6fr), Eb (6fr), Edim (6fr), Bb (6fr), and Bb7 (6fr). The lyrics are: "Let me tell you 'bout a girl I know, she is my ba-by and she". The piano accompaniment includes a dynamic marking of *mf*.

E^b Edim B^b B^b7 B^b7#5 BOOGIEWOOGIE.R.I.

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'lives' and a quarter note 'next door.' followed by a half rest. The second measure begins with a quarter rest, followed by eighth notes 'Ev - 'ry morn - ing' and 'fore the sun' in the third measure, and 'comes up' in the fourth measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E^b Edim B^b D7

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

Detailed description: This system contains the next two measures. The vocal line continues with 'she bring my cof - fee in my' in the first measure, 'fav - 'rite cup, that's why I' in the second, 'know, _____' in the third, and 'yes I' in the fourth. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Gm E^b7 C7b9 F7 B^b F7

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

Detailed description: This system contains the next two measures. The vocal line has 'know _____' in the first measure, 'why, _____' in the second, and 'hal - le - lu - jah I just love her so.' in the third measure. The piano accompaniment features more complex chord voicings in the right hand.

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

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

Detailed description: This system contains the final two measures. The vocal line has 'When I'm in trou - ble and I have no friend, _____' in the first measure and 'I know she'll go with me un -' in the second. The piano accompaniment includes a dynamic marking of *mf* in the second measure.

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

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

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

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

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

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

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

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

B^b 6fr N.C. B^b7 6fr E⁹ 6fr E^b9 5fr

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

D^b9 C⁹ N.C.

one to four, I hear her on my door.

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

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

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

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

E^b Edim B^b D⁷ BOOGIEWOOGIE

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

B^b

To Coda ⊕

Gm E^b7 C⁷b⁹ F⁷

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

Sax. solo

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

B^b Edim B^b B^b7

N.C. N.C.

B^b7 B^b#5

E^b **N.C.** **Edim** **B^b** **D⁷** BOOGIEWOOCKE.RU

D.S. al Coda

Gm **E^b7** **C⁷b⁹** **F⁷** **B^b7** **B^b7#5**

Coda

C⁷b⁹ **F⁷** **B^b** **Gm**

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

C⁷ **F⁷** **B^b** **Gm** **C⁷** **F⁷** *Repeat to fade*

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

I BELIEVE TO MY SOUL

WORDS & MUSIC BY RAY CHARLES

Sultry blues $\text{♩} = 72$

N.C.

Rhodes Electric Piano

mp

mf

mp

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E^bm/B^b



B^b7#9



E^bm



A^bm/E^b



E^bm



A^bm/E^b



E^bm



Piano introduction for the first system, featuring a 12/8 time signature. The right hand plays a melodic line with a triplet of eighth notes, and the left hand provides a bass line. Dynamics include *f* and *N.C.* (No Chords).

mf

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

Vocal and piano accompaniment for the first line of lyrics. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

mp

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

Vocal and piano accompaniment for the second line of lyrics. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

f

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

Backing Vocals *mf*

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

Vocal and piano accompaniment for the third line of lyrics. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *mf*.

mf **B7**

Well_ I be-lieve to my soul_____ now,_____

yes I be-lieve.) (Who _____)

f

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

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

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

♩ = ♩ N.C.

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

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

The first system features a vocal line in 4/4 time with lyrics "I think I'm gon - na have to use my rod. 'Cause I be - lieve." The piano accompaniment includes a bass line and a treble line with a 5-fingered chord in the right hand.

A^bm7 4fr

f

I say I be - lieve right_

Backing Vocals *mf*

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

The second system continues the vocal line with lyrics "I say I be - lieve right_". It includes a section for "Backing Vocals" with lyrics "(I be - lieve, yes I be - lieve.)". The piano accompaniment features a 4-fingered chord in the right hand and a 5-fingered chord in the left hand.

E^bm

B7

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

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

The third system continues the vocal line with lyrics "now. Well I be - lieve to my soul now,". It includes a section for "Backing Vocals" with lyrics "(I be - lieve, yes I be - lieve.) (Who - - -)". The piano accompaniment features a 5-fingered chord in the right hand and a 3-fingered chord in the left hand.

E^bm/B^b

B^b7

E^bm

A^bm/E^bE^bm

A^bm/E^b E^bm

BOOGIEWOOGIE.RU

f

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

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

♩ = ♩

N.C.

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

A^bm⁷

♩ = ♩ 4fr

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

Backing Vocals

(I be - lieve,

E^bm



8 *f* 3 I say I be- lieve right now. Whoah, _____

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

8 B⁷ E^bm/B^b B^b7 *mf* 3 3 3 3 3

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

f (Who - - - - - ah.)

Slightly slower

E^bm



A^bm/E^b E^bm



N.C.

poco rall.

A^b13



8 -ow. *f* (I be- lieve it.)

I CAN'T STOP LOVING YOU

BOGGIEMOJIFU

WORDS & MUSIC BY DON GIBSON

Easy Swing ♩=79

Chord diagrams: F7, F7#5, Bb

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

8

3

Chord diagrams: F, Fmaj7, F6, C7, Gm7, C7

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

3fr

3fr

Chord diagrams: F, F7, F7#5, Bb

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

3

3

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F Fmaj7 F6 C7

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

Gm7 C7 F Bb/F F

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

F F7 Bb

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

F F7 C7

they still make me blue. — They say that

F F7 Bb

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

Detailed description: This system contains the first three measures of the piece. The guitar part features chords F, F7, and Bb. The piano accompaniment includes triplet patterns in the right hand and block chords in the left hand. The lyrics are 'time heals a bro - ken heart, but time has stood'.

F C7 F Bb/F F7 F7#5

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

Detailed description: This system contains measures 4-6. The guitar part features chords F, C7, F, Bb/F, F7, and F7#5. The piano accompaniment continues with triplet patterns and block chords. The lyrics are 'still, since we've been a - part. (I can't stop'.

Bb F

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

Detailed description: This system contains measures 7-9. The guitar part features chords Bb and F. The piano accompaniment includes triplet patterns and block chords. The lyrics are 'lov - ing you), I've made up my mind,'.

Fmaj7 F6 C7 Gm7 C7 F

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

Detailed description: This system contains measures 10-12. The guitar part features chords Fmaj7, F6, C7, Gm7, C7, and F. The piano accompaniment includes triplet patterns and block chords. The lyrics are 'to live in me - mo - ries of the lone - some time.'

F7 F7#5 Bb

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

F Fmaj7 F6 C7



say, so I'll just live my life

Gm7 C7 F Bb/F F


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




F F7 Bb

hours that we once knew, though long a -


F  C7 







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




F  F7  Bb 



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



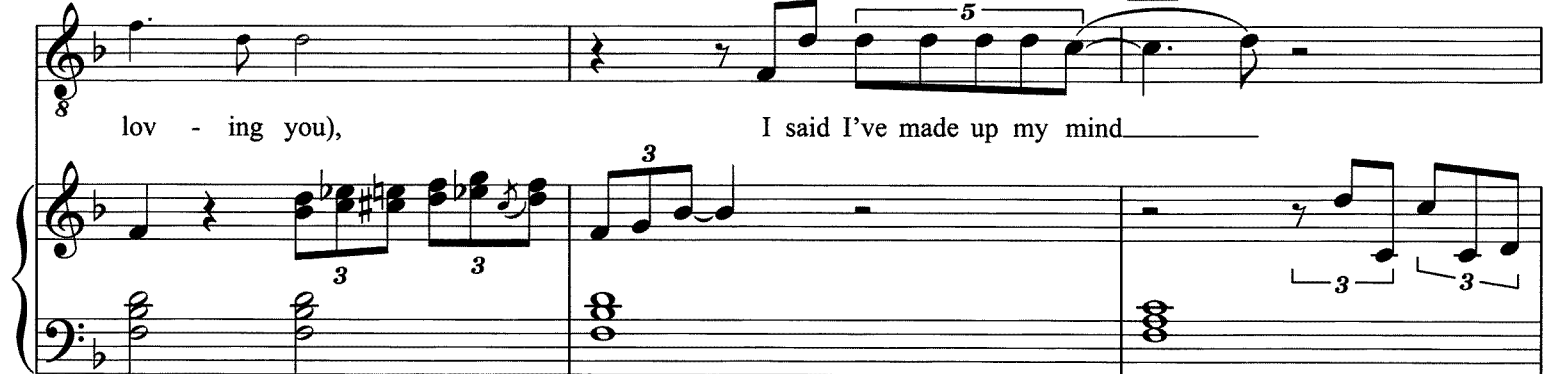
F  C7  F  Bb  F7  F7#5 

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



Bb  F 

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





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



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



rall.

say, so I'll just live my life



of dreams of yes - ter - days.

LET'S GO GET STONED

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

(Capo first fret)

Steady ♩ = 63
N.C.



8

Let's go get stoned...



8

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



8

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

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8

Whoah, let's go get stoned.



8

Now wait a min - ute... You know my ba - by,



8

she won't let me in... I've got a few pen - nies,



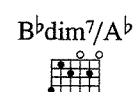
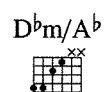
8

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



BOOG BOOG RU

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



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



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



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



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

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

mf

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

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

G^b7



B^bm



8

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

G^b7



E^b7



A^b7



8

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

D^b



F7



B^b7



E^bm



D^b/F



8

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

G^b



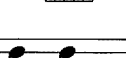
G^b/A^b



D^b



B^bdim7/A^b

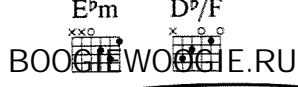


A^b7



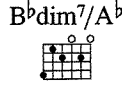
8

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



BOOGIE WOOGIE.RU

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



Fade out

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



8 — Let's go get stoned... Yeah! Oh,



8 — let's go get stoned...

LONELY AVENUE LOGIEWOOGIE.RU

WORDS & MUSIC BY DOC POMUS

Steady blues ♩ = 72



8

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



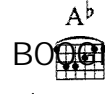
8

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



8

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



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



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



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



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



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



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



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



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

D^{b7}



A^{b7}



A^{b6}



A^b



8

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

A^{b7}



A^{b6}



A^b



D^{b7}



D^{b6}



D^b



8

lone - ly av - e - nue.

Sax Solo

D^{b7}



D^{b6}



D^b



A^{b7}



A^{b6}



A^b



A^{b7}



A^{b6}



A^b



E^{b7}



8

(Ah,

D^{b7}

A^{b7}

A^{b6}

A^b

Ah.)

(Lone - ly av - e - nue,

lone - ly av - e - nue.)

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

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

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

D^{b7}

D^{b6}

D^b

A^{b7}

A^{b6}

A^b



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

A^{b7}

A^{b6}

A^b

E^{b7}



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

D^{b7}

A^{b7}

A^{b6}

A^b



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

A^{b7}

A^{b6}

A^b

A^{b13}



8 lone - ly av - e - nue.

ff

SHAKE A TAIL FEATHER

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

♩ = 162

N.C.

Piano introduction in 4/4 time, key of A major. The right hand features a melodic line with a glissando effect on the final note. The left hand provides a steady bass line with eighth notes.

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

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

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D **Bm** **E7**

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

A7 **D** **G7**

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

D **G7** **D**

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

Bm **E7** **A7**

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

do it right, do it right,

do it right, do it right.

mf cresc.

Aah.

gliss

D 5fr G7 3fr D 5fr

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



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



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



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

mf cresc.

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

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

Aah._____ Twist - in',

gliss

D 5fr

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

G⁷ 3fr D 5fr A⁷ 5fr

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

G⁷ 3fr D 5fr



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

mf cresc.

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

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

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

gliss.



Play 4 times

First system of musical notation, including vocal line and piano accompaniment.



Play 4 times

Second system of musical notation, including vocal line and piano accompaniment.



Aah.....

gliss.

Twist - in',

Third system of musical notation, including vocal line and piano accompaniment.



Repeat to fade

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

ba - by.

Fourth system of musical notation, including vocal line and piano accompaniment.

A SONG FOR YOU LOGIEWOOGIE.RU

WORDS & MUSIC BY LEON RUSSELL

♩=56

N.C.

8va-

rall.

G7



Slower

Cm



G7/B



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

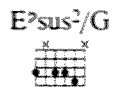
Cm/B^b



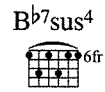
Cm/A



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



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



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



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

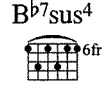


I treat - ed you un-kind - ly but girl, - can't you see -



there's no-one more im-por-tant to me.---

So dar-ling can't you please_ see through me



'cos we're a-lone and now I'm_____

sing-ing my song for you.---



You taught me pre-cious se-crets

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



You came out in front

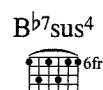
and I was hid-ing,_____ yeah.



Musical staff with treble clef, 8/8 time signature, and lyrics: "But now I'm so much bet-ter so if my words don't come to-geth-er,"

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

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



Musical staff with treble clef, 8/8 time signature, and lyrics: "lis-ten to the me-lo-dy 'cos my love's in there hid-ing."

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

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

N.C.
8va



Musical staff with treble clef, 8/8 time signature, and piano accompaniment for the third system.



Musical staff with treble clef, 8/8 time signature, and lyrics: "I love you in a place where there's no space or time,"

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

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

Cm/B^b



Cm/A



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

A^b



E^b/G



Fm⁷



E^b/G



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

A^b



E^b/B^b



B^b7sus⁴



E^b



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

E^b/D^b



D^b



A^b



Gm^{7b5}

C⁷

Fm⁷

Fm⁷/E^b

Dm^{7b5}

G⁷#⁵

G⁷

BOOGIEWOOGIE RJ

Chord diagrams: Gm^{7b5}, C⁷, Fm⁷, Fm⁷/E^b, Dm^{7b5}, G⁷#⁵, G⁷.

Lyrics: I

Cm

G⁷/B

Chord diagrams: Cm (3fr), G⁷/B.

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

Cm/B^b

Cm/A

Chord diagrams: Cm/B^b (3fr), Cm/A (4fr).

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

A^b

E^b/G

Fm⁷

E^b/G

Chord diagrams: A^b (4fr), E^b/G, Fm⁷, E^b/G.

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

A^b 4fr E^b/B^b 6fr B^b7sus⁴ 6fr E^b

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

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

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

D^b 4fr A^b 4fr

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

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

poco rall.

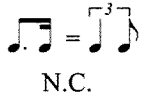
song, — sing-ing my song, — sing-ing my song. —

TAKE THESE CHAINS FROM MY HEART

BOOGIE WOOGIE.RU

WORDS & MUSIC BY FRED ROSE & HY HEATH

Relaxed swing ♩ = 102

N.C. 

B^b 

C⁷ 

F 

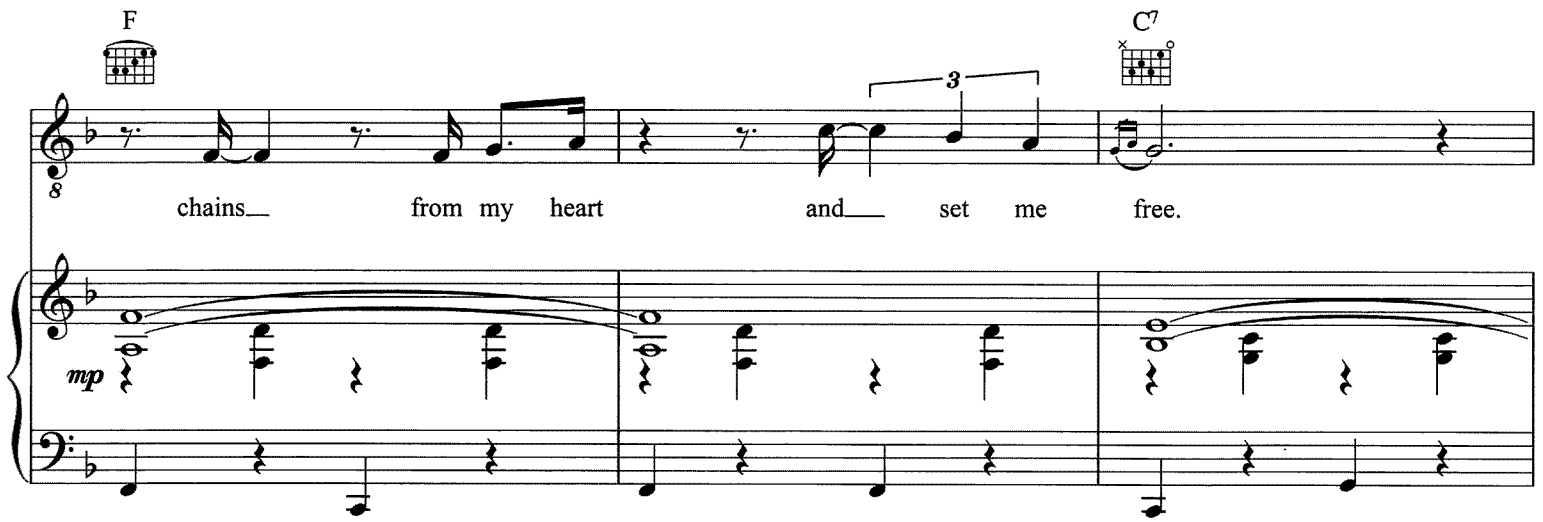
C⁹ 

F 

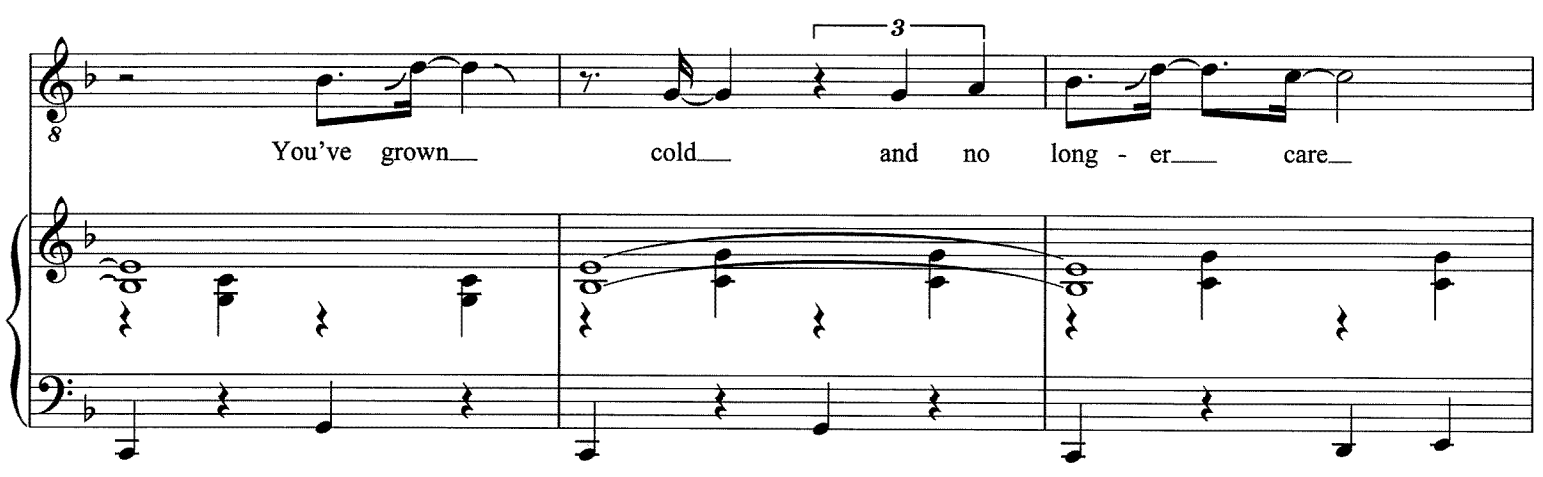
N.C. *mp*



Take these_



chains_ from my heart and_ set me free.



You've grown_ cold_ and no long - er_ care_

F

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

Detailed description: This system contains the first line of music. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat (B-flat). The vocal line starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (Bb4), then a quarter rest, and continues with a triplet of eighth notes (Bb4, A4, G4) followed by a quarter note (F4). The piano accompaniment consists of a sustained chord in the right hand and a simple bass line in the left hand.

F7 Bb G7 3fr

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

Detailed description: This system contains the second line of music. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat. The vocal line has a quarter rest, followed by a triplet of eighth notes (Bb4, A4, G4), a quarter note (F4), another triplet of eighth notes (Bb4, A4, G4), a quarter note (F4), and a final triplet of eighth notes (Bb4, A4, G4) followed by a quarter note (F4). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand, with chord changes indicated by the F7, Bb, and G7 3fr diagrams.

C7 F

8 chains from my heart and set me free.

Detailed description: This system contains the third line of music. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat. The vocal line starts with a quarter rest, followed by a triplet of eighth notes (Bb4, A4, G4), a quarter note (F4), another quarter rest, a triplet of eighth notes (Bb4, A4, G4), and a quarter note (F4). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand, with chord changes indicated by the C7 and F diagrams.

C7 F


8 Take these tears from my eyes and let me

Detailed description: This system contains the fourth line of music. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat. The vocal line has a quarter rest, followed by a triplet of eighth notes (Bb4, A4, G4), a quarter note (F4), another quarter rest, a triplet of eighth notes (Bb4, A4, G4), a quarter note (F4), and a final triplet of eighth notes (Bb4, A4, G4) followed by a quarter note (F4). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand, with chord changes indicated by the C7 and F diagrams.

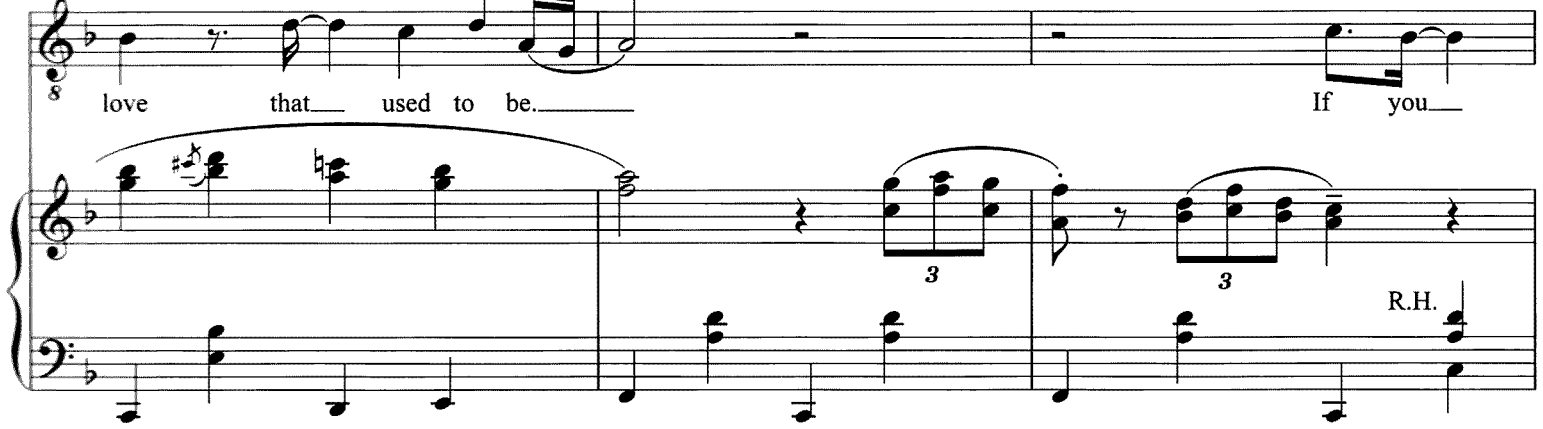
C7 




8 see. Just a spark of the



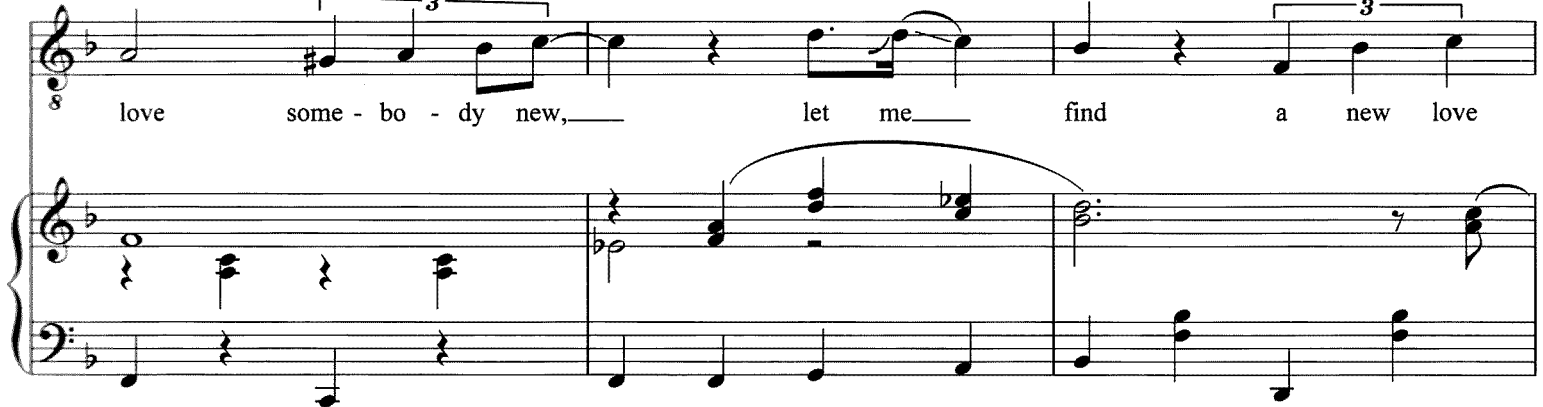
F 



8 love that used to be. If you



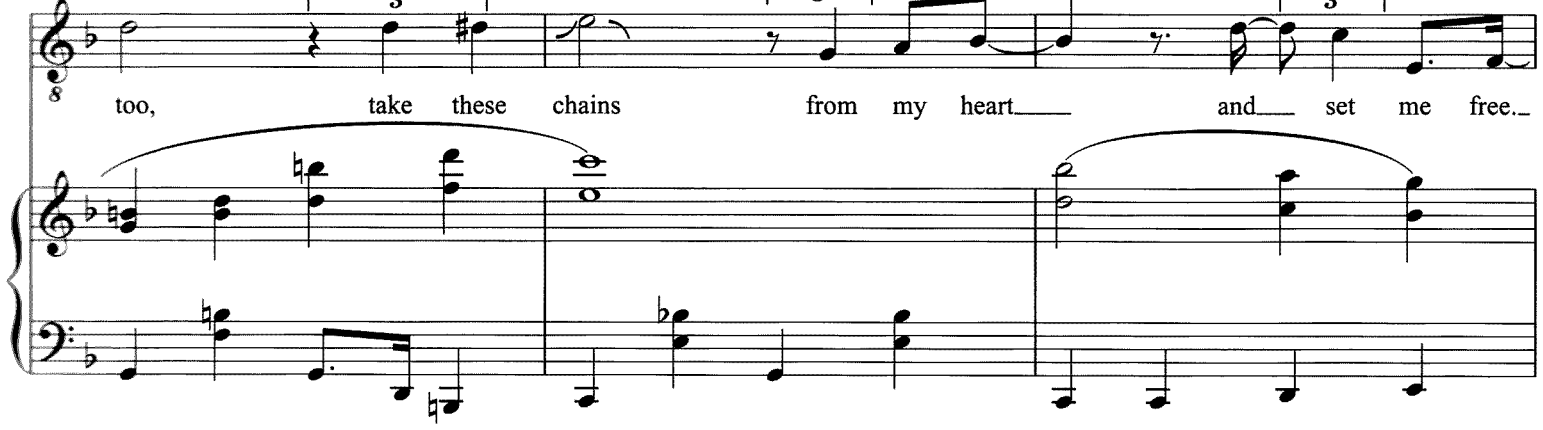
F  F7  Bb 

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



G7  3fr 

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





Piano Solo

(Optional Bass)



Strings



8

B \flat G 7 C

Musical notation for the first system, including guitar chords B \flat , G 7 , and C. The system consists of a vocal line and a piano accompaniment with triplets.

8

F B \flat /C F N.C.

Give my—

Musical notation for the second system, including guitar chords F, B \flat /C, and F. The system includes a vocal line with the lyrics "Give my—" and a piano accompaniment.

8

F C

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

mp

Musical notation for the third system, including guitar chords F and C. The system includes a vocal line with the lyrics "heart— just a word of sym - path - y. (Sym - path -" and a piano accompaniment with a *mp* dynamic marking.

8

F C

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

Musical notation for the fourth system, including guitar chords F and C. The system includes a vocal line with the lyrics "- y.) Be as— fair— to my heart as— you—" and a piano accompaniment.

F

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

R.H.

F7 B^b G7

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

C⁷ F F D^{b7}

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

C⁷ rall. F B^b/F F

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

UNCHAIN MY HEART LOGGEEVOOGIE.RU

WORDS & MUSIC BY BOBBY SHARP & TEDDY POWELL

Original key A \flat minor

$\text{♩} = 154$

N.C.

Am⁶

Un-chain my heart, _____

ba-by let me be. _____

F⁷

Am⁶

Un-chain my heart, _____

'cos you don't care a-bout me.

Dm⁶
X X 4fr

Am⁶
5fr

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

Dm⁶
X X 4fr

Am⁶
5fr

F⁷

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

E⁷

N.C.

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

Am⁶
5fr

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



'cos you don't love me no more.



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



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



N.C.

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

Dm⁶

Am⁶

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

Dm⁶

F⁷

E⁷

N.C.

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

Am⁶

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

F⁷

Am⁶

you wor - ry me night and day. —

Dm⁶

Am⁶ BOOGIEWOOGIE.RU

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

Dm⁶

Am⁶

F⁷

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

E⁷

To Coda ⊕
 N.C.

please, please set me free.

Am⁶

Sax. solo ad lib.



Musical notation for the first system, including treble and bass clefs and piano accompaniment.



Musical notation for the second system, including treble and bass clefs and piano accompaniment.



N.C.

D.S. al Coda

Musical notation for the third system, including treble and bass clefs and piano accompaniment. Lyrics: "I'm un-der your spell"

♠ *Coda*



Repeat and fade

Musical notation for the fourth system, including treble and bass clefs and piano accompaniment. Lyrics: "Oh won't you set me free?___ Woah,___ set me free..."

WHAT'D I SAY BOOGIEWOOGIE.RU

WORDS & MUSIC BY RAY CHARLES

♩=179

N.C.

First system of musical notation for the piano accompaniment. It consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The right hand features a rhythmic pattern of quarter notes with rests, while the left hand plays a steady eighth-note bass line.

Second system of musical notation, continuing the piano accompaniment with the same rhythmic and harmonic structure as the first system.

Third system of musical notation, continuing the piano accompaniment. The right hand ends with a treble clef at the end of the system.

Fourth system of musical notation, continuing the piano accompaniment. It includes a guitar chord diagram for E7 (x02210) above the first measure. The right hand features a more complex rhythmic pattern with chords, while the left hand continues with eighth notes.

A7



E7



Musical notation for the first system, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The first staff contains chords and melodic lines, while the second staff contains a bass line. The first measure has a whole rest in the bass and a complex chord in the treble. The second measure has a quarter rest in the bass and a complex chord in the treble. The third measure has a quarter rest in the bass and a complex chord in the treble. The fourth measure has a quarter rest in the bass and a complex chord in the treble.

B7



A7



E



E/B

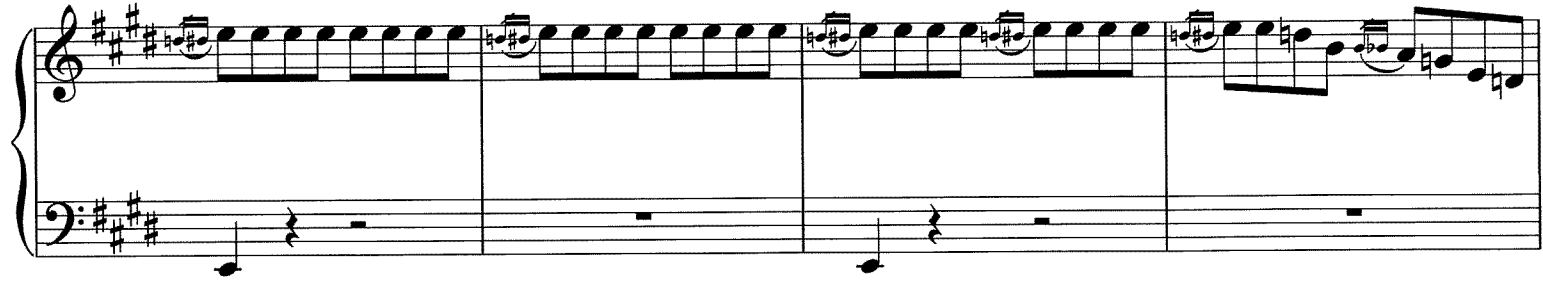


B7



Musical notation for the second system, measures 5-8. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The first staff contains chords and melodic lines, while the second staff contains a bass line. The fifth measure has a quarter rest in the bass and a complex chord in the treble. The sixth measure has a quarter rest in the bass and a complex chord in the treble. The seventh measure has a quarter rest in the bass and a complex chord in the treble. The eighth measure has a quarter rest in the bass and a complex chord in the treble.

N.C.



Musical notation for the third system, measures 9-12. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The first staff contains a complex melodic line, while the second staff contains a bass line. The ninth measure has a quarter rest in the bass and a complex chord in the treble. The tenth measure has a quarter rest in the bass and a complex chord in the treble. The eleventh measure has a quarter rest in the bass and a complex chord in the treble. The twelfth measure has a quarter rest in the bass and a complex chord in the treble.

A7



E7



Musical notation for the fourth system, measures 13-16. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The first staff contains chords and melodic lines, while the second staff contains a bass line. The thirteenth measure has a quarter rest in the bass and a complex chord in the treble. The fourteenth measure has a quarter rest in the bass and a complex chord in the treble. The fifteenth measure has a quarter rest in the bass and a complex chord in the treble. The sixteenth measure has a quarter rest in the bass and a complex chord in the treble.

B7



A7



E



E/B



B7



Musical notation for the fifth system, measures 17-20. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The first staff contains chords and melodic lines, while the second staff contains a bass line. The seventeenth measure has a quarter rest in the bass and a complex chord in the treble. The eighteenth measure has a quarter rest in the bass and a complex chord in the treble. The nineteenth measure has a quarter rest in the bass and a complex chord in the treble. The twentieth measure has a quarter rest in the bass and a complex chord in the treble.

N.C.

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A7

E7

B7

A7

E

E/B

B7



N.C.





N.C.



N.C.

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes.

1. Hey ma-ma don't you treat me__wrong,
2. See the girl__ with the dia-mond ring,-

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



Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth and quarter notes.

— now,
— now,

hey, hey,
hey, hey,

al -
hey__

Piano accompaniment for the second system, featuring a bass line and a treble line with chords and arpeggios.



1. B7



Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth and quarter notes.

-right.

Piano accompaniment for the third system, featuring a bass line and a treble line with chords and arpeggios.

2.



N.C.



N.C.



N.C.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth and quarter notes.

Tell your ma-ma,

tell your pa,

I'm gon-na send you back to

Piano accompaniment for the fourth system, featuring a bass line and a treble line with chords and arpeggios.

E7 A7

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

E7 B7

_____ don't do right. _____

A7 E7 B7

E7 N.C. E7 N.C. E7

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



al - right,



al - right.



N.C.

A⁷ E⁷

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes, and some chords. The lower staff is in bass clef with the same key signature, featuring a bass line with quarter and eighth notes. Above the first measure of the upper staff is a guitar chord diagram for A7 (x02020). Above the second measure is a guitar chord diagram for E7 (02020).

B⁷ A⁷ E⁷ B⁷

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, and some chords. The lower staff is in bass clef with the same key signature, featuring a bass line with quarter and eighth notes. Above the first measure of the upper staff is a guitar chord diagram for B7 (x21202). Above the second measure is a guitar chord diagram for A7 (x02020). Above the third measure is a guitar chord diagram for E7 (02020). Above the fourth measure is a guitar chord diagram for B7 (x21202).

N.C.


The third system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature, featuring a bass line with quarter and eighth notes. The label "N.C." is placed above the first measure of the upper staff.


A⁷ E⁷

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, and some chords. The lower staff is in bass clef with the same key signature, featuring a bass line with quarter and eighth notes. Above the first measure of the upper staff is a guitar chord diagram for A7 (x02020). Above the second measure is a guitar chord diagram for E7 (02020).

B⁷ A⁷ E⁷ B⁷

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, and some chords. The lower staff is in bass clef with the same key signature, featuring a bass line with quarter and eighth notes. Above the first measure of the upper staff is a guitar chord diagram for B7 (x21202). Above the second measure is a guitar chord diagram for A7 (x02020). Above the third measure is a guitar chord diagram for E7 (02020). Above the fourth measure is a guitar chord diagram for B7 (x21202).

E7 N.C. 

E7 N.C. 

When you see me in mi-se-ry,

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

A7 

E7 

Hey,- hey,

al -


B7 


A7 

E7 

B7 

-right.

E7 N.C. 

E7 N.C. 

E7 

See the girl with the red dress on,

she can do the Bird - land all night long,



yeah, yeah, what'd I say, — al -



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



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



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



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

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



1.

2.

N.C.

_____ yeah. _____
 _____ yeah. _____

And _____ I wan - na know,

N.C.

(er), _____

(oh), _____

Er, _____

oh, _____

(er),

(oh),

(er),

(oh),

Er,

oh,

er,

oh,

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



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



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

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



— yeah.
 — yeah.
 — yeah.

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



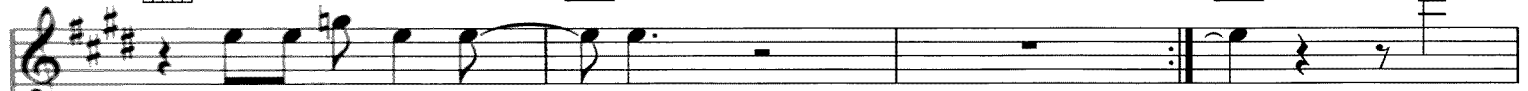
1, 2, 3.

4.

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N.C.



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

Woah, _____



N.C.



shake that thing _____ now,

ba - by shake that thing



now now,

ba - by shake that thing, _____



ba - by shake that thing _____ right now.

Ba - by shake that thing, _____





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



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



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



— said I feel al - right. —

STICKS AND STONES

ORIGINAL MUSIC BY TITUS TURNER

WORDS & MUSIC BY TITUS TURNER

Upbeat blues ♩ = c.172

N.C.

Piano introduction in 4/4 time, key of F major. The piece starts with a treble clef and a common time signature of 8. The melody features eighth notes and triplets. The bass line consists of a steady eighth-note pattern. The piece concludes with a final chord in the right hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a treble clef and a common time signature of 8. The piano accompaniment is in 4/4 time. The lyrics are: "Peo-ple talk-in' tryin' to break us up; why won't they let us be?__". The piano part features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F7 and C7 are provided above the vocal line.

Vocal and piano accompaniment for the second line of lyrics. The vocal line starts with a treble clef and a common time signature of 8. The piano accompaniment is in 4/4 time. The lyrics are: "Bricks and_ stones may break my_ bones, but talk don't both-er me." The piano part features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F7, Bb7, and C7 are provided above the vocal line. A "Drum fill" section is indicated above the piano part.

F7



C7



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



F7



Bb7



C7



N.C.

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

Drum fill



Bb7



F7




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



Bb7



C7



N.C.

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

Drum fill



F **C7**

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

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

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

Piano Solo

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

F7 **Bb7** **N.C.**

F7 Bb7 F7 Bb7

The first system of music consists of four measures. The top staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes, including grace notes. The bottom staff is in bass clef and contains a simpler bass line with quarter and eighth notes. Chord diagrams for F7 and Bb7 are shown above the first two measures.

F7 Bb7 N.C. Drum fill

The second system consists of four measures. The first two measures continue the piano accompaniment with chords F7 and Bb7. The third measure is marked 'N.C.' (No Chords) and features a melodic line with grace notes. The fourth measure is marked 'Drum fill' and contains a melodic line with grace notes. Chord diagrams for F7 and Bb7 are shown above the first two measures.

Bb7 F7

The third system consists of four measures. The top staff has a melodic line with grace notes. The bottom staff has a bass line with quarter notes and eighth notes. Chord diagrams for Bb7 and F7 are shown above the first and third measures.

Bb7 C7 N.C.

The fourth system consists of four measures. The first two measures have chords Bb7 and C7. The third and fourth measures are marked 'N.C.' and feature melodic lines with triplets. Chord diagrams for Bb7 and C7 are shown above the first two measures.

F7 Bb7 F7 Bb7

The fifth system consists of four measures. The top staff has a melodic line with grace notes. The bottom staff has a bass line with quarter notes and eighth notes. Chord diagrams for F7 and Bb7 are shown above the first two measures.

F **B^b7** **C** **N.C.** **BOOGIEWOOGIE** **D.S. al Cod.**

⊕ Coda **F7**

Yes I know it.

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

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

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

Whoah, don't you know it, too?— Yeah!

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

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 GEORGIA ON MY MIND
 HALLELUJAH I LOVE HER SO
 HARD TIMES (NO ONE
 KNOWS BETTER THAN I)
 I BELIEVE TO MY SOUL
 I CAN'T STOP LOVING YOU
 LET'S GO GET STONED
 LONELY AVENUE
 SHAKE A TAIL FEATHER
 A SONG FOR YOU
 STICKS AND STONES
 TAKE THESE CHAINS
 FROM MY HEART
 UNCHAIN MY HEART
 WHAT'D I SAY



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