

inspired by Jon Batiste and the movie *Soul*  
**IT'S ALL RIGHT**

for S.A.B. voices and piano  
 with optional SoundTrax\*

Performance time: approx. 2:10

Arranged by  
**ROBERT T. GIBSON**

Words and Music by  
**CURTIS MAYFIELD**

Freely flowing (♩ = ca. 104)

PIANO

Swing, with soul (♩ = ca. 104) (♩♩ =  $\frac{3}{4}$ )

3

SOPRANO

ALTO

BARITONE

Swing, with soul (♩ = ca. 104) (♩♩ =  $\frac{3}{4}$ )

\* Also available for S.A.T.B. (48962) and 2-part/S.S.A. (48964).  
 SoundTrax CD available (48965). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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6 *mf* 7

Say it's all right. \_\_\_\_\_

Detailed description: This system contains measures 6 and 7. Measure 6 features a vocal line starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 7 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 6 consists of a whole note chord of D major. Measure 7 has a piano accompaniment with a quarter note G2 in the bass and a whole note chord of D major in the treble.

(8) *mf*

D G

Detailed description: This system contains measures 8 and 9. Measure 8 has a piano accompaniment with a whole note chord of D major in the treble and a whole note chord of D major in the bass. Measure 9 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 9 has a quarter note G2 in the bass and a whole note chord of G major in the treble.

8 *mf*

Say it's all right. \_\_\_\_\_

Detailed description: This system contains measures 10 and 11. Measure 10 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 10 has a quarter note G2 in the bass and a whole note chord of D major in the treble. Measure 11 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 11 has a quarter note G2 in the bass and a whole note chord of G major in the treble.

D G D G

Detailed description: This system contains measures 12 and 13. Measure 12 has a piano accompaniment with a quarter note G2 in the bass and a whole note chord of D major in the treble. Measure 13 has a piano accompaniment with a quarter note G2 in the bass and a whole note chord of G major in the treble.

10

It's all right, \_\_\_\_\_ have \_\_\_\_\_ a good

Detailed description: This system contains measures 14 and 15. Measure 14 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 14 has a quarter note G2 in the bass and a whole note chord of D major in the treble. Measure 15 has a vocal line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment for measure 15 has a quarter note G2 in the bass and a whole note chord of G major in the treble.

D G D Bm/F#

3 3

Detailed description: This system contains measures 16 and 17. Measure 16 has a piano accompaniment with a quarter note G2 in the bass and a whole note chord of D major in the treble. Measure 17 has a piano accompaniment with a quarter note G2 in the bass and a whole note chord of B minor/F# major in the treble. Both measures feature a triplet of eighth notes in the treble.

12

time, 'cause it's all right, whoa, \_\_\_\_\_ it's all right.

E<sup>9</sup> G/A D G

14 SOPRANO

Lis - ten to the

ALTO

Now lis - ten to the beat. \_\_\_\_\_

BARITONE

Lis - ten to the

D A Bm<sup>7</sup> A/C# D G

16

beat. Kind - a pat your

Kind - a pat your feet.

beat. Kind - a pat your

D G D G

18

feet. You've got soul, and ev - 'ry - bod - y

You've got soul, and ev - 'ry - bod - y

feet. You've got soul, and ev - 'ry - bod - y

D G D Bm7 F#m7

20

knows that it's all right, whoa, ——— it's all right.

knows that it's all right, whoa, ——— it's all right.

knows that it's all right, whoa, ——— it's all right.

E7 G/A D G

22

When you wake up ear - ly in the

Wake up ——— in the

Wake up ——— in the

D F#m7/C# Bm

24

morn - in' feel - in' sad like so man-y of us do, \_

morn - in' \_\_\_ feel - in' sad, \_\_\_ don't

morn - in' \_\_\_ feel - in' sad, \_\_\_ don't

F#m7 Bm

26

just hum a lit - tle soul, \_\_\_

feel so sad, \_\_\_ just hum a lit - tle soul, \_\_\_

feel so sad, \_\_\_

F#m7 Bm F#m7

28

and sure - ly some-thing's got to come to you. ...

and sure - ly some-thing's got to come to you. ...

make life your goal. ...

Fm7 Em7 F#m7 Em7

30

It's all right.

Say it's all right. ...

It's all right.

F#m7 Em7 A D G

32

It's all right.

Say it's all right. —

It's all right

D G D G

34

It's all right, — have a good

It's all right, — have a good

It's all right, — have a good

D G D F#7



36

time, 'cause it's all right, whoa, \_\_\_\_\_ it's all right.

time, 'cause it's all right, whoa, \_\_\_\_\_ it's all right.

time, 'cause it's all right, whoa, \_\_\_\_\_ it's all right.

E<sup>7</sup> G/A D G

3 3

38

Now ev - 'ry - bod - y clap your hands. \_\_\_\_\_

Now ev - 'ry - bod - y clap your hands. \_\_\_\_\_

D A Bm A/C# D G

*f*

40

Give your - self a chance. \_\_\_\_\_

D G D G

42

You've got soul, \_\_\_\_\_ and ev - 'ry - bod - y

You've got soul, \_\_\_\_\_ and ev - 'ry - bod - y

You've got soul, \_\_\_\_\_ and ev - 'ry - bod - y

D G D F#aug F#7

44

knows that it's all right, whoa, \_\_\_\_\_ it's all right.

knows that it's all right, whoa, \_\_\_\_\_ it's all right.

knows that it's all right, whoa, \_\_\_\_\_ it's all right.

E7 G/A D G

46

47 *opt. handclaps on beats 2 and 4 to the end*

*mp*  
Clap your hands.

*mp*  
Come on an' clap your hands. \_\_\_\_\_

*mp*  
Clap your hands.

D A D 3 G/D

48

*mf*

Clap your hands. 'Cause you've got soul, \_

Give your-self a chance. \_\_\_\_\_

Clap your hands.

8va  
D

*mf*

51

*mf*

you've got soul, \_

*mf*

It's all right, you got soul, \_

*mf*

ya got soul, yea, you, ya got soul,

F#aug B7/F# E7(b9) G/A

53

— you've got soul, —  
 it's all right, you got soul, —  
 ya got soul, yea, you, ya got soul,

F#9(b5) B7 E7 A7(#9)

55

— and ev - 'ry bod - y knows that it's all right.  
 and ev - 'ry - bod - y knows that it's all right.  
 and ev - 'ry - bod - y knows that it's all right.

F#7 B7 E7 A7 D