

inspired by Jon Batiste and the movie *Soul***IT'S ALL RIGHT**for 2-part/S.S.A. 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

*mp*

8va

8va

Red.

Detailed description: This block contains the piano introduction for the first system. It features a grand staff with treble and bass clefs. The treble clef part starts with a melodic line in G major, marked *mp*. The bass clef part provides a simple harmonic accompaniment. A dashed line labeled '8va' indicates an octave transposition for the vocal line. The system ends with a fermata and the instruction 'Red.' (Repeat).

3 Swing, with soul (♩ = ca. 104) (♩♩ = ♩<sup>3</sup>)

tr

8va

Detailed description: This block contains the piano introduction for the second system, starting at measure 3. It features a grand staff with treble and bass clefs. The treble clef part includes a trill (tr) and a triplet of eighth notes. The bass clef part features a triplet of eighth notes. A dashed line labeled '8va' indicates an octave transposition for the vocal line.

6 PART I

*mf*

Say it's all right. —

PART II

*mf*

Say it's all right. —

Detailed description: This block contains the vocal parts for the first system, starting at measure 6. It features two staves for vocal parts, labeled PART I and PART II. Both parts are marked *mf* and sing the lyrics 'Say it's all right.' with a fermata. The piano accompaniment continues in the grand staff below.

8

D

G

*mf*

Detailed description: This block contains the piano accompaniment for the second system, starting at measure 8. It features a grand staff with treble and bass clefs. The treble clef part has a fermata over measure 8, followed by chords D and G. The bass clef part provides a simple harmonic accompaniment. The system is marked *mf*.

\* Also available for S.A.T.B. (48962) and S.A.B. (48963).  
SoundTrax CD available (48965). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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8

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

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

D G D G

10

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

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

D G D Bm/F#

3 3

12

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

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

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

3

14

15

Lis - ten to the

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

D A Bm7 A/C# D G

16

beat.

Kind - a pat your

Kind - a pat your feet. \_\_\_\_\_

D G D G

18

feet.

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

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.

E7 G/A D G

22

23

When you wake up ear - ly 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

F#m7 Bm

26

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

feel so sad, \_\_\_

F#m7 Bm F#m7

3

28

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

make life your goal, \_\_\_ and sure - ly some-thing's got to come to you. \_\_\_

Fm7 Em7 F#m7 Em7

3 3

31

It's all right.

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

F#m7 Em7 A D G

3 3

32

It's all right.

Say it's all right.

D G D

8va 3 3

34

It's all right, have a good

It's all right, have a good

D G D F#7

3

36

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

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

E7 G/A D G

3 3

Musical notation for the first system, measures 38-39. Treble clef, key signature of two sharps (F# and C#). Measure 38 contains a triplet of eighth notes. Measure 39 contains a triplet of eighth notes followed by a quarter note. Dynamics include *f*.

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

Musical notation for the second system, measures 38-39. Treble clef, key signature of two sharps (F# and C#). Measure 38 contains a triplet of eighth notes. Measure 39 contains a triplet of eighth notes followed by a quarter note. Dynamics include *f*.

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

Piano accompaniment for measures 38-39. Treble and bass clefs, key signature of two sharps (F# and C#). Chords are indicated above the staff: D, A, Bm, A/C#, D, G. Dynamics include *f*.

Musical notation for the first system of measures 40-41. Treble clef, key signature of two sharps (F# and C#). Measure 40 contains a quarter note followed by a half note. Measure 41 contains a quarter note followed by a half note. Dynamics include *f*.

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

Musical notation for the second system of measures 40-41. Treble clef, key signature of two sharps (F# and C#). Measure 40 contains a quarter note followed by a half note. Measure 41 contains a quarter note followed by a half note. Dynamics include *f*.

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

Piano accompaniment for measures 40-41. Treble and bass clefs, key signature of two sharps (F# and C#). Chords are indicated above the staff: D, G, D, G. Dynamics include *f*.

Musical notation for the first system of measures 42-43. Treble clef, key signature of two sharps (F# and C#). Measure 42 contains a quarter note followed by a half note. Measure 43 contains a quarter note followed by a half note. Dynamics include *f*.

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

Musical notation for the second system of measures 42-43. Treble clef, key signature of two sharps (F# and C#). Measure 42 contains a quarter note followed by a half note. Measure 43 contains a quarter note followed by a half note. Dynamics include *f*.

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

Piano accompaniment for measures 42-43. Treble and bass clefs, key signature of two sharps (F# and C#). Chords are indicated above the staff: D, G, D, F#aug, F#7. Dynamics include *f*.

44

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*

Clap your hands.

Come on an' clap your hands.

D A D G/D

*mp*

48

Clap your hands.

Give your-self a chance. \_\_\_\_\_ 'Cause you've got soul, \_

*mf*

*8va*  
D



51

*mf*

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

you've got soul, \_

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

53

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

you've 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.

F#7 B7 E7 A7 D