

Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle $\text{♩} = 142$

Modetate Shuffle $\text{♩} = 142$

Instrumentation: Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass Guitar, Drums, Tom.

Chords: Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, Eb¹⁰, F⁷, Eb¹³, Bb⁷(⁵)₂₅, Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, C7(⁵)₂₅, F⁹, Bb⁹, Eb¹³, Eb¹⁰, F⁷, Eb¹³, Bb⁷(⁵)₂₅.

Tempo: Modetate Shuffle $\text{♩} = 142$

9

Let me tell you 'bout a boy I know-, He is my ba-by and he lives next door - . Ev-ry mor-ning 'fore the sun comes up,- he brings my cof-fee in my fa-vrite cup. That's why I

E \flat ¹³ A \flat A \circ B \flat ^(\sharp)₅ E \flat ¹³ A \flat A \circ B \flat ⁷ E \flat E \flat ⁷ E \flat ^(\sharp)₅ A \flat /C A \circ B \flat ⁹

H.H. Closed Toms

17

21

Voice
 know yes I know, halle - lu-jah I just love him so.
 When I'm in trou-ble and I have no freinds,
 I know he'll go with me un - till the end.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Eb G⁷ Cm A^{b7} F⁷ B^{b7(sus4)} E^b
 Eb¹³ A^b A^o B^{b7(59)} Eb¹³ Eb¹³ A^b A^o B^{b7}

Bass

Dr.

Toms 21 Toms

25

Voice Ev'-ry-bod-y asks me how I know, I smile at them and say he told me so._That's why I know, yes I know,_ Hal-le - lu-jah I just love him so....

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Grtr.

Pno.

E_b E_b⁷ E_b^{7(♯5)} A_b/C A° B_b⁹ E_b G⁷ Cm A_b⁷ F⁷ B_b^{7(sus4)} E_b E_b^{7(♯5)}

Bass

Dr.

Toms

33

Voice Now if I call him on the tel - e - phone, and tell him that I'm all a - lone, by the time I count from one to four, I hear him on my door.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Ab⁹ A° Eb/Bb Eb⁷ Eb7(#5) Ab⁹ Gb⁹ Gb⁹ F⁷

Ab⁹ A° Eb/Bb Eb⁷ Eb7(#5) Ab⁹ Gb⁹ Gb⁹ F⁷

Ab⁹ A° Eb/Bb Eb⁷ Eb7(#5) Ab⁹ Gb⁹ Gb⁹ F⁷

Dr.

41

Voice In the eve-ning when the sun goes down, when there is no-bod y else a-round, he kiss-es me_ and he holds me tight, he tells me ba by ev-ry things all right. That's why I

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

E_b¹³ A_b A^o B_b⁷⁽⁵⁾ E_b¹³ A_b A^o B_b⁷ E_b¹³ A_b A^o B_b⁷⁽⁵⁾ A_b¹³ A^o B_b⁹

Bass

Dr.

41 Toms³ 3 3

53

49

Voice know, yes I know, Halle - lu-jah I just love him so.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

f

f

3

E^b G⁷ Cm A^{b7} F⁷ B^{b7(sus4)} E^b B^{b7(29)}
 Eb G⁷ Cm Ab⁷ F⁷ B^{b7(sus4)} Eb B^{b7(29)}
 Eb¹³ Ab A^o B^{b7(29)}
 Eb¹³ Ab A^o B^{b7(29)}
 Eb¹³ Ab A^o B^{b7(29)}

3 53 4

57

57

Voice

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

E_b¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A^o E_b G⁷ C_m A_b⁹ F⁷ E_b¹³ E_b^{m7} F⁷ E_b¹³ B_b^{7(#5)}

E_b¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A^o E_b G⁷ C_m A_b⁹ F⁷ E_b¹³ E_b^{m7} F⁷ E_b¹³ B_b^{7(#5)}

E_b¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A^o E_b G⁷ C_m A_b⁹ F⁷ E_b¹³ E_b^{m7} F⁷ E_b¹³ B_b^{7(#5)}

8

65

Voice When I'm in trou-ble and I have no freinds, I know he'll go with me un - till the end.... Ev-ry-bod-y asks me how I know, I smile at them and say he told me so. That's why I

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

J. Gtr. *Eb*¹³ A^b A^o B^{b7(5)} E^{b13} A^b A^o B^{b7} E^b E^{b7} E^{b7(5)} A^{b/C} A^o B^{b9}

Pno. *Eb*¹³ A^b A^o B^{b7(5)} E^{b13} A^b A^o B^{b7} E^b E^{b7} E^{b7(5)} A^{b/C} A^o B^{b9}

Bass *Eb*¹³ A^b A^o B^{b7(5)} E^{b13} A^b A^o B^{b7} E^b E^{b7} E^{b7(5)} A^{b/C} A^o B^{b9}

Dr. **65** Toms

73

Voice know, yes I know, Hal-le - lu-jah I just love him so... Now if I call him on the tel - e-phone, and tell him that I'm all a lone,

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

E♭ G⁷ Cm A♭⁷ F⁷ B♭⁷(SUS4) E♭ E♭⁷(♯5) A♭⁹ A° E♭/B♭ E♭⁷ E♭⁷(♯5)

Dr. Toms

81

by the time I count from one to four,
I hear him on my door.
In the eve-ning when the sun goes down,
when there is no-bod-y else a round.

Voice
 Alto 1
 Alto 2
 Tenor 1
 Tenor 2
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 J. Gtr.
 Pno.
 Bass
 Dr.

A^b9 G^b9 G^b9 $F7$
 E^b13 A^b A^o $B^b7(\sharp 5)$ E^b13 A^b A^o B^b7

A^b9 G^b9 G^b9 $F7$
 E^b13 A^b A^o $B^b7(\sharp 5)$ E^b13 A^b A^o B^b7

Toms 3

89

Voice he kiss-es me__ and he holds me tight, he tells me ba-by ev'-ry-things all right. That's why I know, yes I know, Hal-le - lu-jah I just love him so_

Alto 1 *mp*
 Alto 2 *mp*
 Tenor 1 *mp*
 Tenor 2 *mp*
 Bari. Sax. *mp*
 Tpt. 1 *mp*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Tpt. 4 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 Tbn. 3 *mp*
 B. Tbn. *mp*
 J. Gtr. Eb Eb⁷ Eb7(5) Ab¹³ A° *mf* Eb G⁷ Cm Ab⁷ F⁷ Bb7(SUS4) Eb
 Pno. Eb Eb Eb⁷ Eb7(5) Ab¹³ A° Bb⁹ Eb G⁷ Cm Ab⁷ F⁷ Bb7(SUS4) Eb
 Bass Eb Eb Eb⁷ Eb7(5) Ab¹³ A° Bb⁹ Eb G⁷ Cm Ab⁷ F⁷ Bb7(SUS4) Eb
 Dr. 3 3 3

96

Voice Hal - le - lu-jah I just love him so. Hal - le - lu-jah I just love him so.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

4 Tombs

Voice

Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle $\text{J} = 142$

9

The musical score consists of ten staves of music. The first staff begins with a rest followed by a measure of eighth notes. The second staff starts with a measure of eighth notes. The third staff begins with a measure of eighth notes. The fourth staff starts with a measure of eighth notes. The fifth staff begins with a measure of eighth notes. The sixth staff starts with a measure of eighth notes. The seventh staff begins with a measure of eighth notes. The eighth staff starts with a measure of eighth notes. The ninth staff begins with a measure of eighth notes. The tenth staff begins with a measure of eighth notes.

Let me tell you 'bout a boy I know-,
11
He is my ba-by and he lives next door - . Ev - ry mor-ning 'fore the
14 sun comes up,— he brings my cof fee in my fa - v'rite cup. That's why I
17
21 know yes I know, hal-le - lu-jah I just love him so.—
When I'm in trou-ble and I have no freinds, I know he'll go with me un-
24
28 till the end.— Ev - ry-bod-y asks me how I know, I smile at them and say he
told me so. That 33 why I know, yes I know,— Hal-le - lu-jah I just love him so.
32
36 Now if I call him on the tel-e-phone, and tell him that I'm
—
all a lone, 41 by the time I count from one to four, I hear him
40
on my door. In the eve-ning when the sun goes down, when there is no-bod-y
44
else a round, he kiss-es me_and heholds me tight, he tells me ba-ba ev'-ry

Voice

48

things all right. That's why I know, yes I know, Hal-le - lu-jah I just love him so.

When I'm in trou-ble and I have no freinds,

I know he'll go with me un - till the end. Ev'-ry-bod-y asks me how I know,

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

lu-jah I just love him so. Now if I call him on the tel-e-phone,

and tell him that I'm all a lone, by the time I count from one to four,

I hear him on my door. In the eve-ning when the sun goes down,

when there is no-bod-y else a round, he kiss-es me and heholds me tight,

he tells me ba-by ev'-rythings all right. That's why I know, yes I know, Hal-le

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

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

Hallelujah, I Love Him So

Alto 1

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The sheet music consists of ten staves of musical notation for Alto 1. The key signature is common time (indicated by a 'C'). The tempo is specified as 'Modetate Shuffle' with a quarter note equal to 142. Measure numbers are placed above the staves at various intervals. Measure 1 starts with a dynamic 'f'. Measures 9 and 21 are boxed with the numbers 9 and 21 respectively. Measures 33 and 41 are also boxed with the numbers 33 and 41 respectively. Measure 44 includes a dynamic 'mp'. Measure 48 ends with a dynamic 'mf'.

2

Alto 1

53 [53] *f*

57

61

65 [65] *mf*

71

77

82

88

mp *mf*

93

99

f <*ff* *fp*

Alto 2 Hallelujah, I Love Him So Ray Charles

Modetate Shuffle $\text{J} = 142$

1

5

9

15

21

27

33

38

41

44

48

f

mf

mp

2

Alto 2

53 [53] *f*

57

61

65 [65] *mf*

71

77

82

88 *mp* *mf*

93

99 *f* <*ff* *fp*

Tenor 1 Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle $\text{♩} = 142$

1

5

9

15

21

26

32

36

41

46

f

mf

mp

mp

V.S.

mf

Tenor 1

51 **53**

56

60

65

70

76

82

87

92

97

100

Hallelujah, I Love Him So

Tenor 2

Ray Charles

Modetate Shuffle ♩ = 142

5

9 **9**

15

21 **21**

26

32 **33**

36

41 **41**

46

mf

V.S.

2

Tenor 2

51 **53**

56

60

65

70

76

82

87

92

97

100

The musical score for Tenor 2 spans ten staves of music. The first staff begins at measure 51 and ends at measure 53, marked with a dynamic 'f'. The second staff begins at measure 56. The third staff begins at measure 60. The fourth staff begins at measure 65 and is marked with a dynamic 'mf'. The fifth staff begins at measure 70. The sixth staff begins at measure 76. The seventh staff begins at measure 82. The eighth staff begins at measure 87 and is marked with a dynamic 'mp'. The ninth staff begins at measure 92 and is marked with a dynamic 'mf'. The tenth staff begins at measure 97 and concludes at measure 100, which is marked with dynamics 'ff' and 'fp'.

Hallelujah, I Love Him So

Bari. Sax.

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The sheet music consists of 11 staves of musical notation for Bari. Sax. The key signature changes throughout the piece, indicated by sharp and flat symbols. The time signature is mostly common time (4/4). Various dynamics are marked, including *f*, *mf*, *mp*, and *V.S.*. Performance markings like 'Modetate Shuffle' and ' $\text{♩} = 142$ ' are at the top. Measure numbers 5, 9, 15, 20, 25, 31, 36, 41, and 46 are marked on the left. Boxed measure numbers 21 and 33 are also present. The music includes eighth and sixteenth note patterns, slurs, and grace notes.

Bari. Sax.

51 **53**

56

60

65 **65**

70

76

81

86

91

97

101

A musical score for Bari. Sax. The score consists of 13 staves of music. Staff 1 starts at measure 51 and ends at 56, with dynamic *f* and a measure repeat sign. Staff 2 starts at 56 and ends at 60. Staff 3 starts at 60 and ends at 65, with dynamics *mf*. Staff 4 starts at 65 and ends at 70. Staff 5 starts at 70 and ends at 76. Staff 6 starts at 76 and ends at 81. Staff 7 starts at 81 and ends at 86, with dynamic *mp*. Staff 8 starts at 86 and ends at 91, with dynamic *mf*. Staff 9 starts at 91 and ends at 97, with dynamic *f*. Staff 10 starts at 97 and ends at 101, with dynamics *ff* and *fp*.

Hallelujah, I Love Him So

Trumpet 1

Ray Charles

Modetate Shuffle $\text{♩} = 142$

1

f

5

9

15

21

mf

27

33

41

45

mf

Trumpet 1

50

53 **53**

57

61

65 **65**

71

77

83

90

96

100

The sheet music consists of ten staves of musical notation for the trumpet. The key signature is one flat, and the time signature varies between common time and measures with triplets indicated by a '3' over a bracket. The music begins with a melodic line, followed by a section starting at measure 53 with a dynamic of *f*. Measures 65 and 83 include dynamic markings *mf* and *mp* respectively. Measures 90 and 100 feature performance instructions *mf* and *fp*. Measure 100 concludes with a dynamic of *f*.

Hallelujah, I Love Him So

Trumpet 2

Ray Charles

Modetate Shuffle ♩ = 142



5

Musical score for trumpet 2, page 1, measure 5. The key signature is one flat (B-flat). The music continues the shuffle pattern.

9 **9**

Musical score for trumpet 2, page 1, measure 9. The key signature is one flat (B-flat). The measure begins with a single note followed by a rest. The dynamic is moderate (mf).

15

Musical score for trumpet 2, page 1, measure 15. The key signature is one flat (B-flat). The music continues the shuffle pattern.

21 **21**
mf

Musical score for trumpet 2, page 1, measure 21. The key signature is one flat (B-flat). The dynamic is moderate (mf).

27

Musical score for trumpet 2, page 1, measure 27. The key signature is one flat (B-flat). The music continues the shuffle pattern.

33 **33**

Musical score for trumpet 2, page 1, measure 33. The key signature is one flat (B-flat). The music continues the shuffle pattern.

39

41

Musical score for trumpet 2, page 1, measure 39 to 41. The key signature is one flat (B-flat). The dynamic is moderate (mf).

45

mp

mf

Musical score for trumpet 2, page 1, measure 45. The key signature is one flat (B-flat). The dynamic is moderate (mf).

Trumpet 2

50

53 **53**

f

57

61

65 **65**

mf

71

77

83

mp

90

mf

96

100

f

<ff

fp

This musical score for Trumpet 2 spans eleven measures. Measures 50-52 feature a melodic line with grace notes and slurs. Measure 53 begins with a dynamic 'f' and includes measure numbers 53 and 55 in a box. Measures 57-60 show eighth-note patterns. Measures 61-64 continue the eighth-note patterns. Measure 65 starts with a dynamic 'mf'. Measures 71-74 show eighth-note patterns. Measures 77-80 show eighth-note patterns. Measure 83 starts with a dynamic 'mp'. Measures 90-93 show eighth-note patterns. Measures 96-99 show eighth-note patterns. Measure 100 ends with dynamics '<ff' and 'fp'.

Hallelujah, I Love Him So

Trumpet 3

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The sheet music consists of ten staves of musical notation for trumpet. The key signature is one flat, and the time signature is 4/4. The tempo is indicated as "Modetate Shuffle" with a quarter note equal to 142. Measure numbers are placed at the beginning of each staff. Measure 1 starts with a dynamic *f*. Measure 9 is marked with a box around the number 9. Measure 21 is marked with a box around the number 21 and includes a dynamic *mf*. Measure 33 is marked with a box around the number 33. Measure 41 is marked with a box around the number 41. Measure 44 includes dynamics *mp* and *mf*. Measure 49 ends the piece.

Trumpet 3

50

53 **53**

57

61

65 **65**

71

77

82

88

94

99

The music consists of ten staves of musical notation for Trumpet 3. The key signature is one flat, and the time signature varies between common time and 6/8. The dynamics include *f*, *mf*, *mp*, *ff*, and *fp*. Measure numbers are indicated at the beginning of each staff: 50, 53, 57, 61, 65, 71, 77, 82, 88, 94, and 99. Measure 53 contains a boxed number 53. Measure 65 contains a boxed number 65. Measure 88 contains a dynamic *mp*. Measure 94 contains a dynamic *fp*.

Hallelujah, I Love Him So

Trumpet 4

Ray Charles

Modetate Shuffle $\text{♩} = 142$

1

5

9 **9**

15

21 **21**

27

33 **33**

38 **41**

44

49

Trumpet 4

50

53 **53**

f

57

61

65 **65**

mf

71

77

82

88

mp

mf

94

f

<ff

fp

This musical score for Trumpet 4 spans ten staves. The first two staves (measures 50-52) feature eighth-note patterns with grace notes. Staff 2 begins with a forte dynamic (f) and includes measure 53 in a box. Staves 3 and 4 (measures 57-64) show sixteenth-note patterns. Staff 5 (measures 65-68) includes measure 65 in a box and a mezzo-forte dynamic (mf). Staves 6 and 7 (measures 71-80) continue the rhythmic patterns. Staff 8 (measures 82-85) includes measure 88 in a box with dynamics mp and mf. Staves 9 and 10 (measures 88-97) conclude the piece with various dynamics, including forte (f), fortissimo (<ff), and pianississimo (fp).

Hallelujah, I Love Him So

Trombone 1

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The musical score consists of 12 staves of music for Trombone 1. The key signature is B-flat major (two flats). The time signature is 4/4 throughout. The tempo is indicated as "Modetate Shuffle" with a note value of $\text{♩} = 142$. The score includes the following dynamics and performance markings:

- Measure 1: **f**
- Measure 9: **9**
- Measure 21: **21**, **mf**
- Measure 32: **33**
- Measure 41: **41**, **mp**
- Measure 47: **mf**

Measure numbers are placed above the staff at the beginning of each measure. Measure 9 has a boxed number 9 above it. Measure 21 has a boxed number 21 above it. Measure 32 has a boxed number 33 above it. Measure 41 has a boxed number 41 above it. Measure 47 has a dynamic marking mf below it.

2

Trombone 1

53



57



61



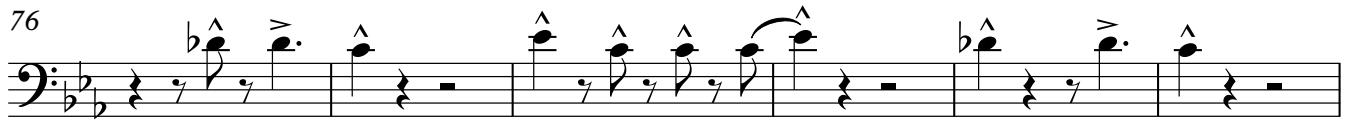
65



70



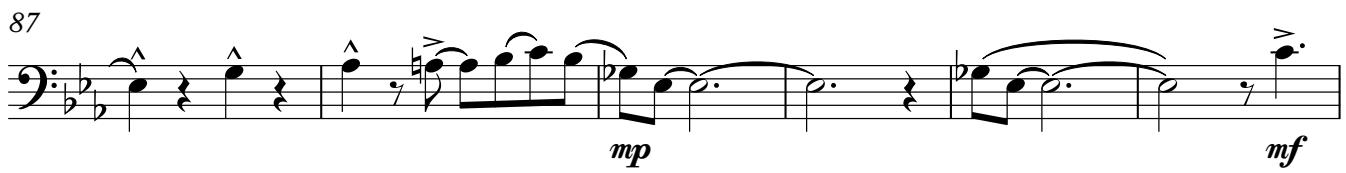
76



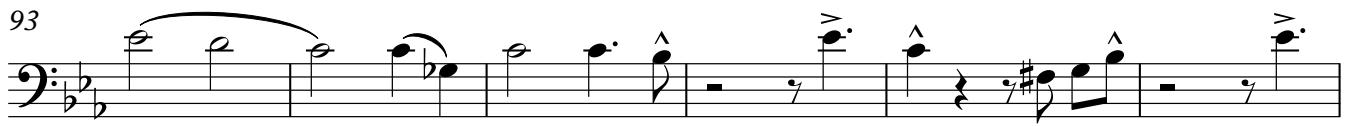
82



87



93



99



Hallelujah, I Love Him So

Trombone 2

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The musical score consists of 12 staves of music for Trombone 2. The key signature is B-flat major (two flats). The time signature is 4/4 throughout. The tempo is indicated as "Modetate Shuffle" with a note value of $\text{♩} = 142$. The dynamics include **f**, **mf**, **mp**, and **V.S.** (Vibrato Sustaining). The score features various performance techniques such as grace notes, slurs, and slurs with grace notes. Measure numbers are provided at the beginning of each staff: 1, 5, 9, 15, 21, 26, 32, 36, 41, and 47. Measure 9 contains a boxed measure number "9". Measure 21 contains a boxed measure number "21". Measure 32 contains a boxed measure number "33". Measure 41 contains a boxed measure number "41". Measure 47 contains a dynamic marking "mf". The score concludes with "V.S." (Vibrato Sustaining) at the end of the last staff.

2

Trombone 2

53



57



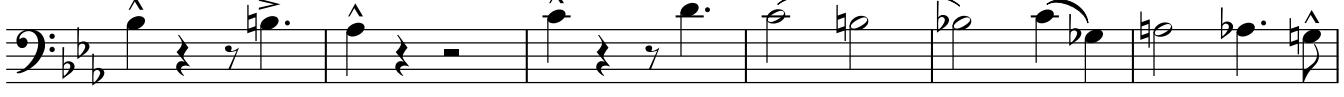
61



65



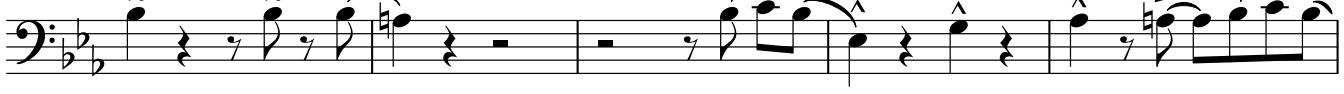
70



76



82



87



93



99



Hallelujah, I Love Him So

Trombone 3

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The musical score consists of eleven staves of music for Trombone 3. The key signature is one flat, and the time signature is 4/4. The tempo is indicated as "Modetate Shuffle" with a quarter note equal to 142. The dynamics include **f**, **mf**, **mp**, and **mf** (at the end of the score). The score features various performance techniques such as grace notes, slurs, and dynamic markings. Measure numbers are provided at the beginning of each staff: 1, 5, 9, 15, 21, 26, 32, 36, 41, and 47. Measure 9 is marked with a box around the number 9. Measure 21 is marked with a box around the number 21. Measure 32 is marked with a box around the number 33. Measure 41 is marked with a box around the number 41. Measure 47 ends with "V.S." (Vocal Solo) indicated by a bracket under the staff.

2

Trombone 3

53



57



61



65



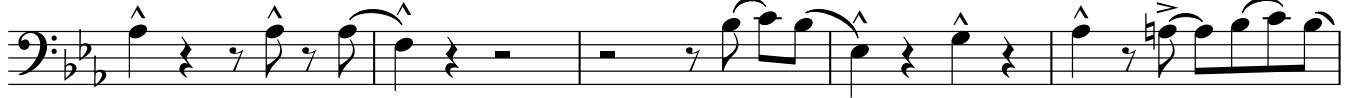
70



76



82



87



93



99



Hallelujah, I Love Him So

Bass Trombone

Ray Charles

Modetate Shuffle $\text{♩} = 142$

The musical score consists of 12 staves of bass trombone music. The key signature is one flat, and the time signature is 4/4. The tempo is indicated as "Modetate Shuffle" with a quarter note equal to 142. Measure 1 starts with a dynamic of **f**. Measures 5 and 9 are shown, with measure 9 containing a boxed measure number **9**. Measures 15 and 21 are shown, with measure 21 containing a boxed measure number **21** and a dynamic of **mf**. Measures 26 and 32 are shown, with measure 32 containing a boxed measure number **33**. Measures 36 and 41 are shown, with measure 41 containing a boxed measure number **41** and a dynamic of **mp**. Measure 47 concludes the piece.

2

Bass Trombone

53 [53] **f**

57

61

65 [65]

mf

70

76

82

87

mp

mf

93

99

f

<ff

fp

Guitar

Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle $\text{♩} = 142$

E \flat ¹³ C $7(\#5)$ F⁹ B \flat ⁹ E \flat ¹³ C $7(\#5)$ F⁹ B \flat ⁹

5 E \flat ¹³ C $7(\#5)$ F⁹ B \flat ⁹ E \flat ¹³ E \flat ^o F⁷ E \flat ¹³ B \flat $7(\#5)$

9 E \flat ¹³ **9** A \flat A o B \flat $7(\#5)$ E \flat ¹³ A \flat A o B \flat ⁷ E \flat

14 E \flat ⁷ E \flat $7(\#5)$ A \flat/C A o B \flat ⁹ E \flat G⁷ Cm A \flat ⁷ F⁷ B \flat $7(\text{sus}4)$ E \flat

20 E \flat ¹³ **21** A \flat A o B \flat $7(\#5)$ E \flat ¹³ A \flat A o B \flat ⁷

25 E \flat E \flat ⁷ E \flat $7(\#5)$ A \flat/C A o B \flat ⁹ E \flat G⁷ Cm A \flat ⁷

31 F⁷ B \flat $7(\text{sus}4)$ E \flat E \flat $7(\#5)$ A \flat ⁹ **33** A o E $\flat/B\flat$

36 E \flat ⁷ E \flat $7(\#5)$ A \flat ⁹ G \flat ⁹ G \flat ⁹ F⁷

41 E \flat ¹³ **41** A \flat A o B \flat $7(\#5)$ E \flat ¹³ A \flat A o B \flat ⁷ E \flat

2

Guitar

46 E_b⁷ E_b^{7(#5)} A_b¹³ A^o B_b⁹ E_b G⁷ C_m A_b⁷ F⁷ B_b^{7(sus4)} E_b

52 B_b^{7(#5)} E_b¹³ **53** A_b A^o B_b^{7(#5)} E_b¹³ A_b A^o B_b^{7(#5)}

57 E_b¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A^o E_b G⁷ C_m A_b⁹ F⁷

63 E_b¹³ E_b^{m7} F⁷ E_b¹³ B_b^{7(#5)} E_b¹³ **65** A_b A^o B_b^{7(#5)} E_b¹³

68 A_b A^o B_b⁷ E_b E_b⁷ E_b^{7(#5)} A_b/C A^o B_b⁹ E_b G⁷

74 C_m A_b⁷ F⁷ B_b^{7(sus4)} E_b E_b^{7(#5)} A_b⁹ A^o

79 E_{b/B_b} E_b⁷ E_b^{7(#5)} A_b⁹ G_b⁹ G_b⁹ F⁷

85 E_b¹³ A_b A^o B_b^{7(#5)} E_b¹³ A_b A^o B_b⁷ E_b

90 E_b⁷ E_b^{7(#5)} A_b¹³ A^o B_b⁹ E_b G⁷ C_m A_b⁷

95 F⁷ B_b^{7(sus4)} E_b E_b¹³ C^{7(#5)} F⁹ B_b⁹ E_b¹³ C^{7(#5)} F⁹ B_b⁹

100 A⁹ A_b⁹ G⁹ G_b⁹ F⁹ B_b^{7(#5)} E^{7(#5)} E_b¹³ E_b^{13(#9)}

Piano

Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle ♩ = 142

Piano sheet music for "Hallelujah, I Love Him So" by Ray Charles. The music is in E-flat major (one flat) and uses a moderate shuffle tempo of ♩ = 142. The notation consists of eight staves of piano music, each with a treble clef, a bass clef, and a key signature of one flat. Chords are labeled with Roman numerals and additional symbols indicating voicing or specific notes. The chords include E♭¹³, C⁷(⁹), F⁹, B♭⁹, E♭¹³, C⁷(⁹), F⁹, B♭⁹, E♭¹³, C⁷(⁹), F⁹, B♭⁹, A♭, A°, B♭⁷(⁹), E♭¹³, A♭, A°, B♭⁷, E♭, E♭⁷, E♭⁷(⁹), A♭/C, A°, B♭⁹, E♭, G⁷, Cm, A♭⁷, F⁷, B♭⁷(sus4), E♭, E♭¹³, A♭, A°, B♭⁷(⁹), E♭¹³, A♭, A°, B♭⁹, E♭, G⁷, Cm, A♭⁷, E♭, E♭⁷, E♭⁷(⁹), A♭/C, A°, B♭⁹, E♭, G⁷, Cm, A♭⁷.

2 31

Piano

F⁷ B_b^{7(sus4)} E_b E_b^{7(#5)} A_b⁹ A° E_b/B_b

36

E_b⁷ E_b^{7(#5)} A_b⁹ G_b⁹ G_b⁹ F⁷

41

E_b¹³ A_b A° B_b^{7(#9)} E_b¹³ A_b A° B_b⁷ E_b E_b

46

E_b⁷ E_b^{7(#5)} A_k¹³ A° B_b⁹ E_b G⁷ C_m A_b⁷

51

53

F⁷ B_b^{7(sus4)} E_b B_b^{7(#9)} E_b¹³ A_b A° B_b^{7(#9)} E_b¹³

56

A_b A° B_b^{7(#9)} E_k¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A°

Piano

3

61

65

70

76

81

86

Piano

91

95

99

101

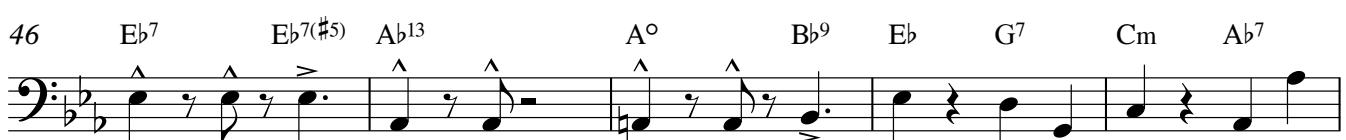
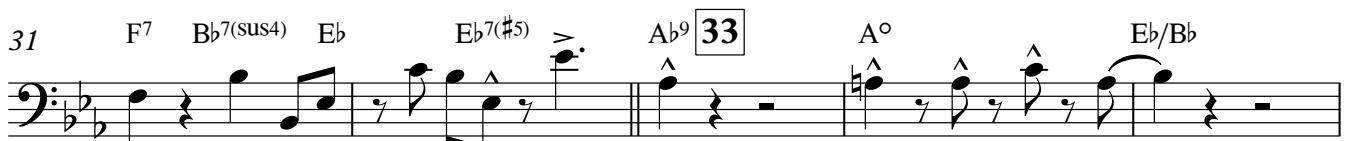
Hallelujah, I Love Him So

Bass Guitar

Ray Charles

Modetate Shuffle $\text{♩} = 142$

E \flat 13 C $7(\#5)$ F 9 B \flat 9 E \flat 13 C $7(\#5)$ F 9 B \flat 9



2

Bass Guitar

51 F⁷ B_b^{7(sus4)} E_b B_b^{7(#9)} E_b¹³ **53** A_b A^o B_b^{7(#9)} E_b¹³

56 A_b A^o B_b^{7(#9)} E_b¹³ E_b⁷ E_b^{7(#5)} A_b⁹ A^o

61 E_b G⁷ C_m A_b⁹ F⁷ E_b¹³ E_b^{m7} F⁷ E_b¹³ B_b^{7(#9)}

65 E_b¹³ **65** A_b A^o B_b^{7(#9)} E_b¹³ A_b A^o B_b⁷ E_b

70 E_b⁷ E_b^{7(#5)} A_b/C A^o B_b⁹ E_b G⁷ C_m A_b⁷ F⁷ B_b^{7(sus4)} E_b

76 E_b^{7(#5)} A_b⁹ A^o E_b/B_b E_b⁷ E_b^{7(#5)} A_b⁹

82 G_b⁹ G_b⁹ F⁷ E_b¹³ A_b A^o B_b^{7(#9)} E_b¹³

88 A_b A^o B_b⁷ E_b E_b E_b⁷ E_b^{7(#5)} A_b¹³ A^o B_b⁹

93 E_b G⁷ C_m A_b⁷ F⁷ B_b^{7(sus4)} E_b E_b¹³ C^{7(#9)} F⁹ B_b⁹ E_b¹³ C^{7(#9)}

99 F⁹ B_b⁹ A⁹ A_b⁹ G⁹ G_b⁹ F⁹ B_b^{7(#9)} E^{7(#5)} E_b¹³ E_b^{13(#9)}

Drums

Hallelujah, I Love Him So

Ray Charles

Modetate Shuffle $\text{♩} = 142$

Toms H.H. Closed

4

7

9 H.H. Closed

12 Toms

17 Toms

21 21 Toms

27

32 Toms 33

36

41 41 Toms 3

45 3

2

Drums

48

52

3 53 4

58

8

65

65

Toms

71

76

Toms

81

87

Toms 3

3

92

3

98

4

Toms

101