

ESSENTIAL PIANO SONGS

TRANSCRIBED FOR Piano, Voice & Guitar

SHARE BY DAMIAN

Ray



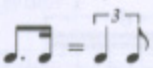
Ray

Born To Lose
Drown In My Own Tears
Georgia On My Mind
Hallelujah I Love Her So
Hard Times (No One Knows Better Than I)
Hit The Road Jack
I Believe To My Soul
I Can't Stop Loving You
Mess Around
Unchain My Heart
You Don't Know Me
What'd I Say (Parts 1 & 2)



Born To Lose

Words & Music by Ted Daffan

Resigned ♩ = 80 

B \flat pedal



The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It features a complex harmonic texture with many chords and moving lines in both the right and left hands. The right hand has a melodic line with many accidentals and a triplet of eighth notes. The left hand has a bass line with trills (tr) and a steady accompaniment. The piece ends with a sixteenth-note triplet in the right hand.



Born to lose, I've lived my life in

The vocal line is in 4/4 time. It starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. The lyrics are: "Born to lose, I've lived my life in". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment.



vain. Ev - 'ry dream

The vocal line is in 4/4 time. It starts with a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The lyrics are: "vain. Ev - 'ry dream". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment.



8 has on - ly brought me pain. All my -



8 life I've al - ways been so blue.



8 Born to lose, and now I'm los - ing you.



8 Born to lose, it seems so hard to bear.

8 A^b

When I wake and find that you're not

8 E^b

there. You've grown tired, and

8 E^b9 $E^b\text{aug}$ A^b

now you say we're through; born to

8 B^b7 B^b6 $Fm7$ B^b13 E^b A^b/E^b E^b

lose, and now I'm losing you.



Musical notation system 1: Treble clef with a whole rest, and piano accompaniment in bass clef.



Musical notation system 2: Treble clef with lyrics "(Born to)", and piano accompaniment in bass clef.



Musical notation system 3: Treble clef with lyrics "lose, I've lived my life in vain. Ev - 'ry", and piano accompaniment in bass clef.



Musical notation system 4: Treble clef with lyrics "dream has on - ly brought me pain.) All_ my_", and piano accompaniment in bass clef.

E7 Eaug A

8 — life — I've al - ways been so blue.

Amaj7 B7 A/B Bm7b5 B7

8 — Born — to lose, and now I'm los - ing —

E C7 B7 A/B

8 — you. — Born — to lose, and

Bdim7 B9 E F#m7 Am6 E

8 now I'm los - ing you. (Now I'm los - ing you.)

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

E^b9 A^b A^b7(#5) A^b13

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

D^b A^b7(#5) D^b A^b7 D^b D^b7

just like a child, my pour - in'

G^b Gdim

tears. are run - nin' wild. — If you don't

D^b F7 B^bm B^bm/A^b G^b Gdim

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

D^b 4fr B^bm E^b9 5fr A^b7 4fr D^b 4fr G^b7 D^b7 D^b9

8

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

G^b Gdim

8

true, — mm, — in - to each life, oh — some

D^b 4fr A^b7(#5) 4fr D^b 4fr A^b7 4fr D^b 4fr D^b7

8

rain, ³ rain — must pour. — I'm, — so —

G^b Gdim

8

— blue here with-out you, — it keeps a -

E^b7 4fr A^b7 4fr A^b7(#5) 4fr

rain - in' more ³ and more. Why can't

D^b 4fr D^b9 A^b7(#5) 4fr D^b 4fr A^b7 4fr D^b 4fr D^b7

you come on ³ home? Ooh yes, so I

G^b Gdim

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

D^b 4fr F7 B^bm B^bm/A^b G^b Gdim

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

$D^{\flat 6}$
 G^{\flat}
 $D^{\flat 6}$
 G^{\flat}

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

$D^{\flat 6}$
 G^{\flat}
 $D^{\flat 6}$
 G^{\flat}

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

D^{\flat}
 $B^{\flat}m^7$
 $E^{\flat}7$
 $A^{\flat}7$
 D^{\flat}
 G^{\flat}
 $D^{\flat 9}$

8 drown in my own tears. Oh, mm.

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

♩ = 60

NC.

Gmaj7 B7 Em G7/D

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

Cmaj7 C#dim7 Gmaj7 E9 A7 D9 D7b9

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 A7* Em Am7

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

Gmaj7 F#7 Bm7 Bb7b5 A7* D9

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

Gmaj7 B7 Em G7/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 C⁹ 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

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

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

F9 7fr E9 6fr A7 5fr

mind. I said just an old sweet song

D9 4fr D7b9 4fr Gmaj7 Cmaj7 3fr C#dim7 3fr

keeps Georgia on my mind.

Gmaj7 Ab7 4fr G7 3fr G7#9 3fr Freely

8va

Hallelujah I Love Her So

Words & Music by Ray Charles

♩ = 145

More swing feel

Let me tell you 'bout a girl I know, she is my ba-by and she

E^b Edim B^b B^b7 B^b7#5

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

E^b Edim B^b D7

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

Gm E^b7 C⁷b9 F7 B^b F7

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

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 -

E^b Edim B^b B^b7 B^b7#5

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

E^b N.C. Edim N.C. B^b D7

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

Gm E^b7 C⁷b9 F7 B^b B^b7#5

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

E^b N.C. Edim

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

B^b N.C. B^b7 E⁹ E^b9 N.C.

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 B^b7 E^b E^{dim} B^b B^b7

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

E^b E^{dim} B^b N.C. B^b7 B^b7#5

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

E^b Edim B^b D⁷

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

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

mf

E^b Edim B^b B^b7 B^b7#5

N.C. N.C.

E^b N.C. Edim B^b D⁷

3

D.S. al Coda

Gm E^b7 C⁷b⁹ F⁷ B^b7 B^b7#5

3

♠ *Coda*

C⁷b⁹ F⁷ B^b Gm

7

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

C⁷ F⁷ B^b Gm C⁷ F⁷ Repeat to fade

3

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


Hard Times (No One Knows Better Than I)

Words & Music by Ray Charles

A tempo ♩ = 58

Slow blues
N.C.
ad. lib.

E^b7

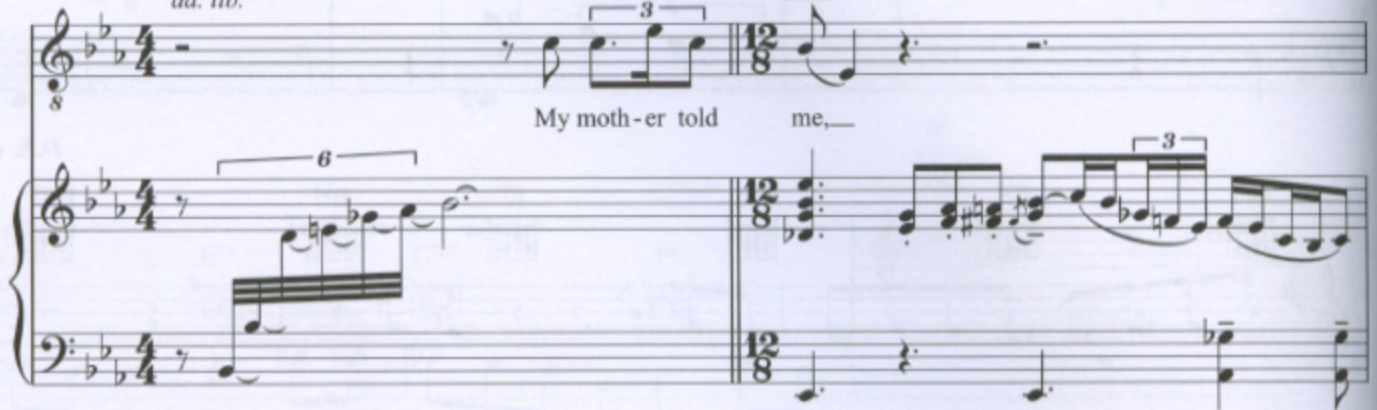


A^b7



8

My moth-er told me,



Ped.

G⁷



Bdim⁷



Cm



Baug



8

'fore she passed a - way;

said, "Son when I'm gone,



Ped.

B^bm⁷



E^b9



E^baug



A^b7



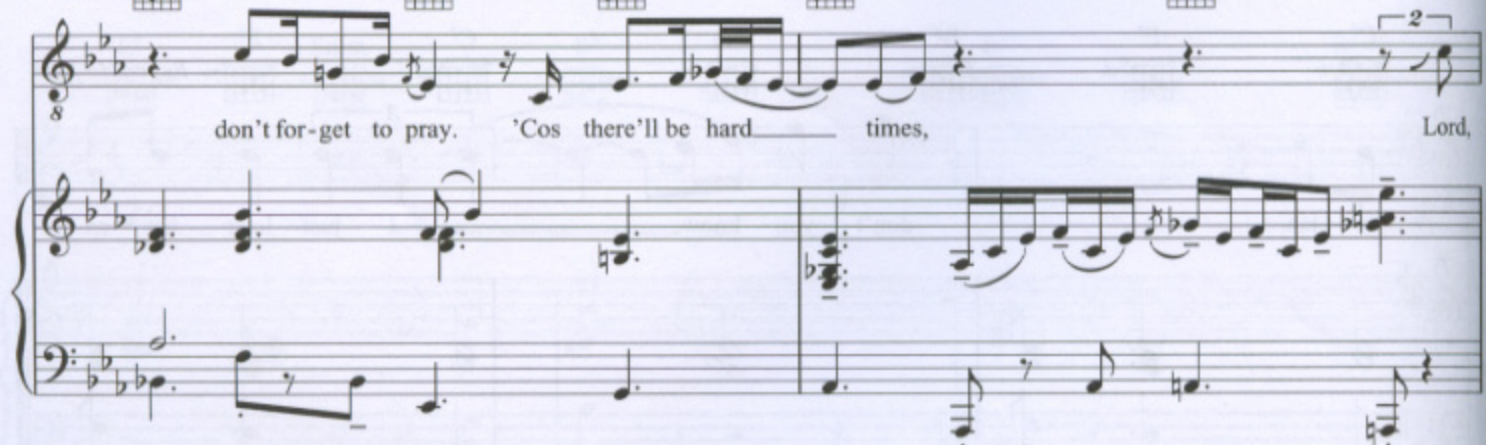
A^bdim⁷



8

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

Lord,



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

Well I soon found out

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

B^bm⁷ **E^b9** **E^baug** **A^b7** **Adim⁷**

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




E^b7 **C⁹** **B⁹** **B^b7(b13)**

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

E^b6 **B^b7(b13)** **E^b6**

Sax Solo

3 4 10

G⁷  **Cm**  **Baug** 

E^b  **E^{b9}**  **A^{b13}**  **Adim⁷** 

E^b/B^b  **C⁹**  **B^{7b5}**  **B^{b13}** 

E^b6 F⁹ E⁷b⁵ E^b6 A^b7

8 I had a wo - man love_____

12/8

2

Red_____

G⁷ Bdim⁷ Cm Baug

8 who was al-ways_ a - round._____ But when I lost my_ mon- ey,_____

2

4

B^bm⁷ E^b9 E^baug A^b7 Adim⁷

8 and she_ put me down... Talk- in' 'bout hard_____ times,_____ you know those_

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

2e0

8 *falsetto*
 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



Adim7



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

(b)

Ped.

Slightly hurried

E^b6



F7



E7



E^b6



8 bet - ter than I? _____

rubato

8va

Ped.

I Believe To My Soul

Words & Music by Ray Charles

Sultry blues ♩ = 72

N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. It features a series of chords and eighth notes, with a slur over the first two measures. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a bass line of eighth notes.

The second system of musical notation continues the piece. The upper staff has a slur over the first measure and then continues with eighth notes and chords. The lower staff has a bass line with eighth notes and rests. There are fingerings (2) and accents (>) indicated throughout.

The third system of musical notation includes a dynamic marking of *mp* (mezzo-piano). The upper staff has a slur over the first two measures and then continues with eighth notes and chords. The lower staff has a bass line with eighth notes and rests. A guitar chord diagram for A^bm⁷ 4fr is shown above the staff. The system ends with a 4/4 time signature change.

The fourth system of musical notation includes guitar chord diagrams for E^bm 6fr and B⁷ 7fr. The upper staff has a slur over the first measure and then continues with eighth notes and chords. The lower staff has a bass line with eighth notes and rests. The system ends with a 4/4 time signature change.



N.C.



Piano introduction in 12/8 time. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a steady bass line with a triplet of eighth notes. The piece concludes with a final triplet of eighth notes in the right hand.

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

Musical notation for the first line of lyrics, including piano accompaniment in 12/8 time.

you gon - na look for me and I'll be gone. 'Cos I be - lieve

Musical notation for the second line of lyrics, including piano accompaniment in 12/8 time.

right now... I say I be - lieve right now. (I be - lieve, yes I be - lieve.) (I be - lieve,

Musical notation for the third line of lyrics, including piano accompaniment in 4/4 time. The piano part features a triplet of eighth notes and a sextuplet of eighth notes.

Well_ I be-lieve to my soul_____ now,_____

yes I be - lieve.)

Woah

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Well_ I be-lieve to my soul_____ now,_____'. It features a B7 chord diagram above the staff and triplets of eighth notes. The middle staff is a guitar accompaniment with lyrics 'yes I be - lieve.)' and 'Woah'. It includes a B7 chord diagram and a long sustained chord. The bottom staff is a piano accompaniment with lyrics 'yes I be - lieve.)' and 'Woah'. It features a piano (p) dynamic marking and a melodic line in the right hand.

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

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

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'you're try - in' to make a fool of me - ow._____ Well_____'. It features several chord diagrams: Ebm/Bb, Bb7, Ebm, Abm/Eb, Ebm, and Abm/Eb Ebm. The middle staff is a guitar accompaniment with lyrics '(I be-lieve it, I be-lieve it.)'. It includes a Bb7 chord diagram and a sustained chord. The bottom staff is a piano accompaniment with lyrics '(I be-lieve it, I be-lieve it.)'. It features a piano (p) dynamic marking and a melodic line in the right hand.

♩ = ♩ N.C.

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'you're go - in' _____ 'roun' here with your head so hard,'. It starts with a tempo change '♩ = ♩ N.C.' and a 12/8 time signature. The bottom staff is a piano accompaniment with lyrics 'you're go - in' _____ 'roun' here with your head so hard,'. It features a piano (p) dynamic marking and a melodic line in the right hand.

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

A^bm⁷

I say I be - lieve right.

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

E^bm

B⁷

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

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

Woah

E^bm/B^b B⁷ E^bm A^bm/E^b E^bm A^bm/E^b E^bm

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

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a series of eighth notes with triplets and sextuplets. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs). It includes a bass line with eighth notes and chords in the right hand. Chord diagrams are provided for E^bm/B^b, B⁷, E^bm, A^bm/E^b, and E^bm. The system ends with a double bar line and the number 12.

N.C.

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

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a series of eighth notes with doublets. The bottom staff is the piano accompaniment, with a grand staff. It includes a bass line with eighth notes and chords in the right hand. The system ends with a double bar line and the number 12.

A^bm⁷

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

mp

Detailed description: This system contains the third two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a series of eighth notes with doublets, a quadruplet, and a triplet. The bottom staff is the piano accompaniment, with a grand staff. It includes a bass line with eighth notes and chords in the right hand. A dynamic marking of *mp* is present. The system ends with a double bar line and the number 12.

E^bm



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a triplet of eighth notes and a quarter note.

I say I be- lieve right now.

Whoah, _____

Musical staff with treble clef, showing chordal accompaniment for the vocal line.

yes I be - lieve.)

(I be - lieve,

yes

I be - lieve.)

Piano accompaniment staff with grand staff notation, including a five-finger roll in the right hand.

B⁷



E^bm/B^b



B^b7



Musical staff with treble clef, featuring triplet eighth notes.

I be- lieve to my soul _____ now,

you're try- in' to make a fool_ of me -

Musical staff with treble clef, showing sustained chords and a 'Woah' vocal cue.

Woah

Piano accompaniment staff with grand staff notation, including a six-finger roll in the right hand.

Slightly slower

E^bm

A^bm/E^b E^bm



N.C.

poco rall.

A^b13



Musical staff with treble clef, showing a vocal line ending with '- ow.' and a fermata.

- ow.

Musical staff with treble clef, showing chordal accompaniment.

(I be- lieve it.)

Piano accompaniment staff with grand staff notation, featuring multiple triplet eighth notes.

I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

F7 F7#5 Bb

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

Detailed description: This system contains the first three measures of the song. The guitar part has chords F7, F7#5, and Bb. The piano accompaniment features a bass line with chords and a treble line with triplets. The lyrics are "(I can't stop lov - ing you), I've made up my mind."

F Fmaj7 F6 C7 Gm7 C7

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

Detailed description: This system contains measures 4 through 7. The guitar part has chords F, Fmaj7, F6, C7, Gm7, and C7. The piano accompaniment continues with chords and triplets. The lyrics are "to live in me - mo - ries of the lone - some".

F F7 F7#5 Bb

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

Detailed description: This system contains measures 8 through 11. The guitar part has chords F, F7, F7#5, and Bb. The piano accompaniment features a bass line with chords and a treble line with triplets. The lyrics are "time. (I can't stop want - ing you)."

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

Can't Stop Loving You

F F7 B^b

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 vocal line has lyrics 'time heals a broken heart, but time has stood'. The piano accompaniment includes triplets in the right hand and chords in the left hand.

F C7 F B^b/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 vocal line has lyrics 'still, since we've been a part. (I can't stop'. The piano accompaniment continues with triplets and chords.

B^b 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 vocal line has lyrics 'loving you), I've made up my mind,'. The piano accompaniment features triplets and chords.

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 vocal line has lyrics 'to live in memories of the lone some time.'. The piano accompaniment features triplets and chords.

F7 F7#5 B^b

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a triplet of eighth notes (G2, A2, B2) and a treble line with a triplet of eighth notes (D4, E4, F4). Chord diagrams for F7, F7#5, and Bb are shown above the staff.

F Fmaj7 F6 C7

say, _____ so I'll just live my life _____

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a bass line of eighth notes (G2, A2, B2) and a treble line of eighth notes (D4, E4, F4). Chord diagrams for F, Fmaj7, F6, and C7 are shown above the staff.

Gm7 C7 F B^b/F F

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a bass line of eighth notes (G2, A2, B2) and a treble line of eighth notes (D4, E4, F4). Chord diagrams for Gm7, C7, F, Bb/F, and F are shown above the staff.

F F7 B^b

hours that we _____ once knew, though long a -

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a bass line of eighth notes (G2, A2, B2) and a treble line of eighth notes (D4, E4, F4). Chord diagrams for F, F7, and Bb are shown above the staff.

F C

go, still make me blue. They say that

F F7 Bb

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

F C7 F Bb F7 F7#3

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

Bb F

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

Fmaj7

F6

C7

Gm7

C7

F

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.

Unchain My Heart

Words & Music by Bobby Sharp & Teddy Powell

Original key A \flat minor

$\text{♩} = 154$

N.C.

The piano introduction is in 4/4 time, marked with a tempo of 154. It begins with a whole rest in the treble clef. The right hand starts with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a similar pattern: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The piece is marked with a forte (f) dynamic.

Am⁶


The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Un-chain my heart, — ba-by let me be. —". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth notes in the right hand, primarily using the Am⁶ chord.

F⁷


Am⁶


The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Un-chain my heart, — 'cos you don't care a-bout me." The piano accompaniment continues with the same rhythmic pattern, incorporating the F⁷ and Am⁶ chords.

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Dm⁶
X X 4fr

Am⁶
5fr

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

Dm⁶
4fr

Am⁶
5fr

F⁷

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

E⁷
5fr

N.C.

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

Am⁶
5fr

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

F7  **Am6** 

'cos you don't love me no more.



Dm6  **Am6** 


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



Dm6  **Am6**  **F7** 

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



E7  **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
x x 4fr

Am⁶
5fr

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

Dm⁶
x x 4fr

Am⁶
5fr

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
5fr

Sax. solo ad lib.

F7

Am⁶



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

Dm⁶

Am⁶

Dm⁶

Am⁶



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

F7

E7

N.C.

D.S. al Coda

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

I'm un-der your spell

Coda

Am

Dm⁷

Am

Am

Dm⁷

Am

Repeat and fade



Musical notation for the Coda section, including treble and bass clefs and piano accompaniment.

Oh won't you set me free?—

Woah,— set me free.—

You Don't Know Me

Words & Music by Cindy Walker & Eddy Arnold

Slowly ♩ = 70

The musical score is presented in three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern in the right hand, often using a 4-measure arpeggiated figure. The bass line provides a steady accompaniment. Chord diagrams are provided for the guitar, with fret numbers indicated. The key signature is B-flat major (two flats).

System 1: Chords: E^b/B^b (6fr), B^b7 (6fr). Tempo: Slowly ♩ = 70.

System 2: Chords: E^b6/B^b, B^b7, E^b (6fr), E^bmaj7 (6fr). Lyrics: You give your hand to me, _____ and then you

System 3: Chords: E^b6 (6fr), E^b (6fr), A^b (4fr), A^bmaj7 (4fr), A^b6 (3fr), Adim7 (4fr). Lyrics: say, "Hel- lo". And I can hard-ly speak, _____ my heart is beat-ing so. _____ And an - y -

one can tell, _____ you think you know me well. _____ Well, you don't

know_ me. _____ No_ you don't

know the one_ who dreams of you at night;_ and longs to

kiss your lips, and longs to hold you tight. _____ Oh, _____ I'm_

— just a friend, — that's all I've ev - er been. — 'Cos

you don't know me. — For I nev - er knew

the art of mak - ing love, — though my heart aches with love — for

you. — A - fraid — and shy, — I let my chance go by, —

F7  Bb7 





a chance that you might love me too. You



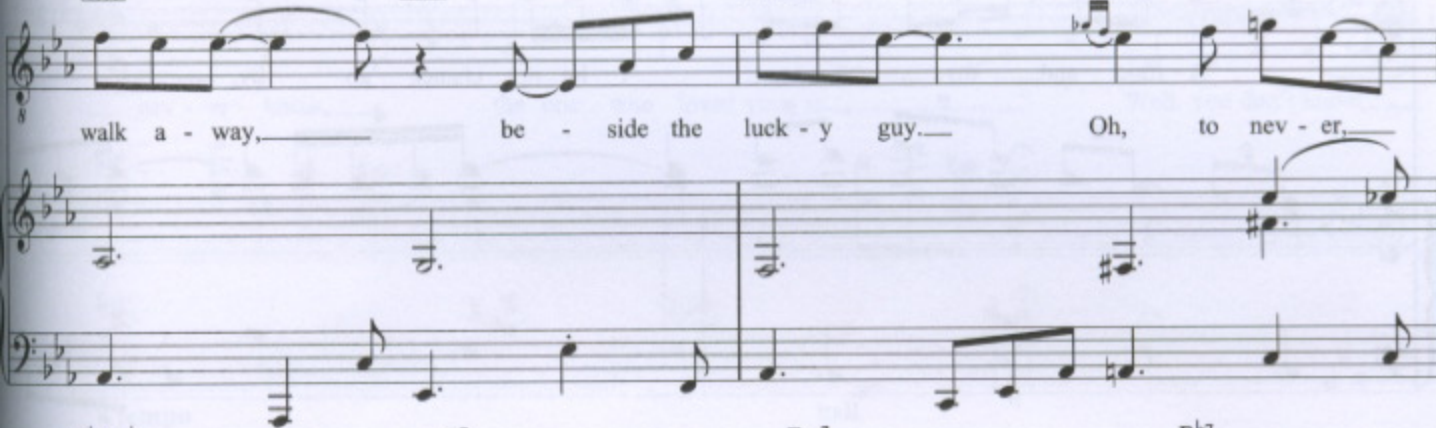
Eb6  Eb  Eb6  Eb 





give your hand to me, and then you say, "Good - bye". I watch you



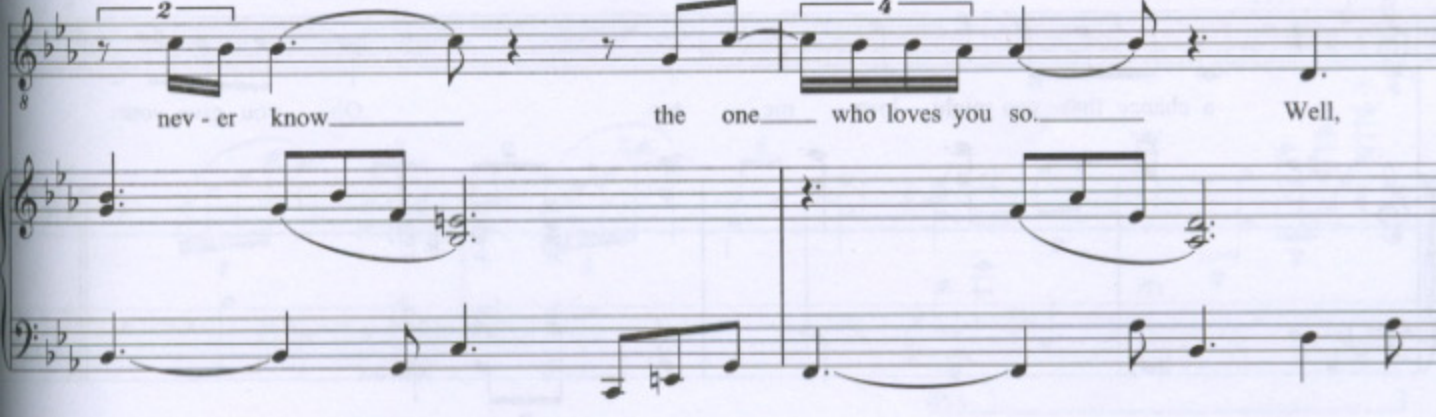
Ab  Abmaj7  Ab6  Adim7 

walk a - way, be - side the luck - y guy. Oh, to nev - er,



Eb6/Bb  C7  Fm7  Bb7 

nev - er know the one who loves you so. Well,



8

you don't know me.

8

8

A - fraid and shy, I let my chance go by,

8

a chance that you might love me too. Oh, you give your

poco rall.

A tempo

E Emaj7 E6 Emaj7

hand to me, and then you say, "Good - bye". I watch you

A Amaj7 A6 A#dim7

walk a - way, be - side the luck - y guy. Oh, you'll nev - er,

E6/B C#9 F#m7 B9

poco rall.

nev - er know the one who loved you so. Well, you don't know

a tempo E Bm Cmaj7 Bm **rall.** B7b9 E6

me.

X.

What'd I Say

Words & Music by Ray Charles

♩ = 179

N.C.

E7



A7 E7

Musical notation for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The first measure has a chord diagram for A7. The second measure has a chord diagram for E7. The notation includes a treble and bass staff with various notes and rests.

B7 A7 E E/B B7

Musical notation for the second system, measures 5-8. The key signature has three sharps. Chord diagrams for B7, A7, E, E/B, and B7 are shown above the staff. The notation includes a treble and bass staff with various notes and rests.

N.C.

Musical notation for the third system, measures 9-12. Labeled "N.C." (No Chords). The notation includes a treble and bass staff with various notes and rests.

A7 E7

Musical notation for the fourth system, measures 13-16. The key signature has three sharps. The first measure has a chord diagram for A7. The second measure has a chord diagram for E7. The notation includes a treble and bass staff with various notes and rests.

B7 A7 E E/B B7

Musical notation for the fifth system, measures 17-20. The key signature has three sharps. Chord diagrams for B7, A7, E, E/B, and B7 are shown above the staff. The notation includes a treble and bass staff with various notes and rests.

NC.

A⁷

E⁷ B⁷

A⁷ E E/B B⁷

A7 E7

Musical notation for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef, a bass clef, and a common time signature. The first system contains four measures. Above the first measure is a chord diagram for A7, and above the second measure is a chord diagram for E7. The music consists of eighth and quarter notes in both hands.

B7 A7 E E/B B7

Musical notation for the second system, measures 5-8. The key signature has three sharps. The notation includes a treble clef, a bass clef, and a common time signature. The second system contains four measures. Above the first measure is a chord diagram for B7, above the second for A7, above the third for E, above the fourth for E/B, and above the fifth for B7. The music continues with eighth and quarter notes.

NC.

Musical notation for the third system, measures 9-12. The key signature has three sharps. The notation includes a treble clef, a bass clef, and a common time signature. The third system contains four measures. Above the first measure is the instruction "NC.". The music consists of eighth notes in both hands.

A7 E7

Musical notation for the fourth system, measures 13-16. The key signature has three sharps. The notation includes a treble clef, a bass clef, and a common time signature. The fourth system contains four measures. Above the first measure is a chord diagram for A7, and above the second measure is a chord diagram for E7. The music consists of eighth and quarter notes.

B7 A7 E E/B B7

Musical notation for the fifth system, measures 17-20. The key signature has three sharps. The notation includes a treble clef, a bass clef, and a common time signature. The fifth system contains four measures. Above the first measure is a chord diagram for B7, above the second for A7, above the third for E, above the fourth for E/B, and above the fifth for B7. The music continues with eighth and quarter notes.

E7 N.C. E7 N.C.

1. Hey ma-ma don't you treat me__wrong, come and love your dad-dy all night long, al - right.
 2. See the girl__ with the dia-mond ring, she knows how to shake that thing, al - right.

A7 E7

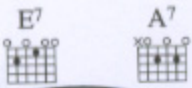
— now, hey, hey, al -
 — now, hey, hey, hey

B7 A7 E7 1. B7

-right.

2. B7 E7 N.C. E7 N.C. E7 N.C.

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



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



_____ don't do right. —




N.C.



N.C.



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

A7 E7

al - right,

This system contains the first two measures of music. It features a guitar part with two chord diagrams: A7 (x02020) and E7 (022100). The vocal line begins with a melodic phrase in the first measure, followed by a rest in the second measure, and then the lyrics "al - right," in the third measure. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

B7 A7

al - right.

This system contains the next two measures. The guitar part has chord diagrams for B7 (x21202) and A7 (x02020). The vocal line continues with the lyrics "al - right." in the first measure, followed by a rest in the second measure. The piano accompaniment continues with a similar rhythmic pattern, ending with a fermata in the second measure.

E7 B7 N.C.

This system contains the next two measures. The guitar part has chord diagrams for E7 (022100) and B7 (x21202), followed by a double bar line and the instruction "N.C." (No Chords). The piano accompaniment continues with a rhythmic pattern, ending with a fermata in the second measure.

This system contains the final two measures of music on the page. The guitar part is silent. The piano accompaniment continues with a rhythmic pattern, ending with a fermata in the second measure.

A7 E7

B7 A7 E7 B7

N.C.

A7 E7

B7 A7 E7 B7

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,

E7



yeah, yeah, what'd I say, — al -

B7

A7

E7

B7



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

E7



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

A7



E7



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

B7

A7



Tell me what'd I say, — tell me what'd I say, —
 And I wanna know, — said I wanna know, —

E7

1.

2.

N.C.

— yeah. And I wan - na know,
 — yeah.

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,

E7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest followed by a melodic line.

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

Piano accompaniment for the first system, including treble and bass staves with chords and a simple bass line.

A7



Musical staff with treble clef, key signature of three sharps, and a melodic line with a whole rest.

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 —

Piano accompaniment for the second system, including treble and bass staves with chords and a simple bass line.

E7



B7



Musical staff with treble clef, key signature of three sharps, and a melodic line with a whole rest.

— yeah.
— yeah.
— yeah.

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

Piano accompaniment for the third system, including treble and bass staves with chords and a simple bass line.

1, 2, 3.

4.



N.C.



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

E7

N.C.

_____ shake that thing _____ now, _____ ba - by shake that thing

A7

_____ now now, _____ ba - by shake that thing, _____

E7

ba - by shake that thing _____ right now. _____ Ba - by shake that thing, -

B7

A7

E7

N.C.

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

E7

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

A7

E7

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

B7

A7

E7

said I feel al - right.

Mess Around

Words & Music by Ahmet Ertegun

Driving boogie woogie ♩ = 148

The musical score is written for piano and guitar. It begins with a tempo of 148 beats per minute and a 4/4 time signature. The piano part features a driving boogie-woogie bass line with a repeating eighth-note pattern. The guitar part includes various chords and techniques such as bends, vibrato, and triplets. The score is divided into several systems, each with a guitar chord diagram and fret number (e.g., 4fr, 6fr, 5fr) indicated above the staff. The key signature has two flats (B-flat and E-flat). The piece concludes with a vocal line that includes the lyrics "Ah, you can" and a triplet of notes.

E^b13



8 talk a - bout the pit, bar - be - cue, the band was jum - pin',

saxes

sim.



8 the peo - ple too. Ah, mess a - round, they do - in' the

E^b6



B^b9



8 mess a - round, they do - in' the mess a - round,

3

Mess Around

A^{b9}



E^{b6}



8 ev - 'ry - bod - y do - in' the mess a - round. Ah, _____

E^{b13}





8 ev - 'ry - bod - y was juiced, you can bet your soul. They did the boo - gie woo - gie
band's gon - na play from nine to one. Ev - 'ry - bod - y here's gon - na

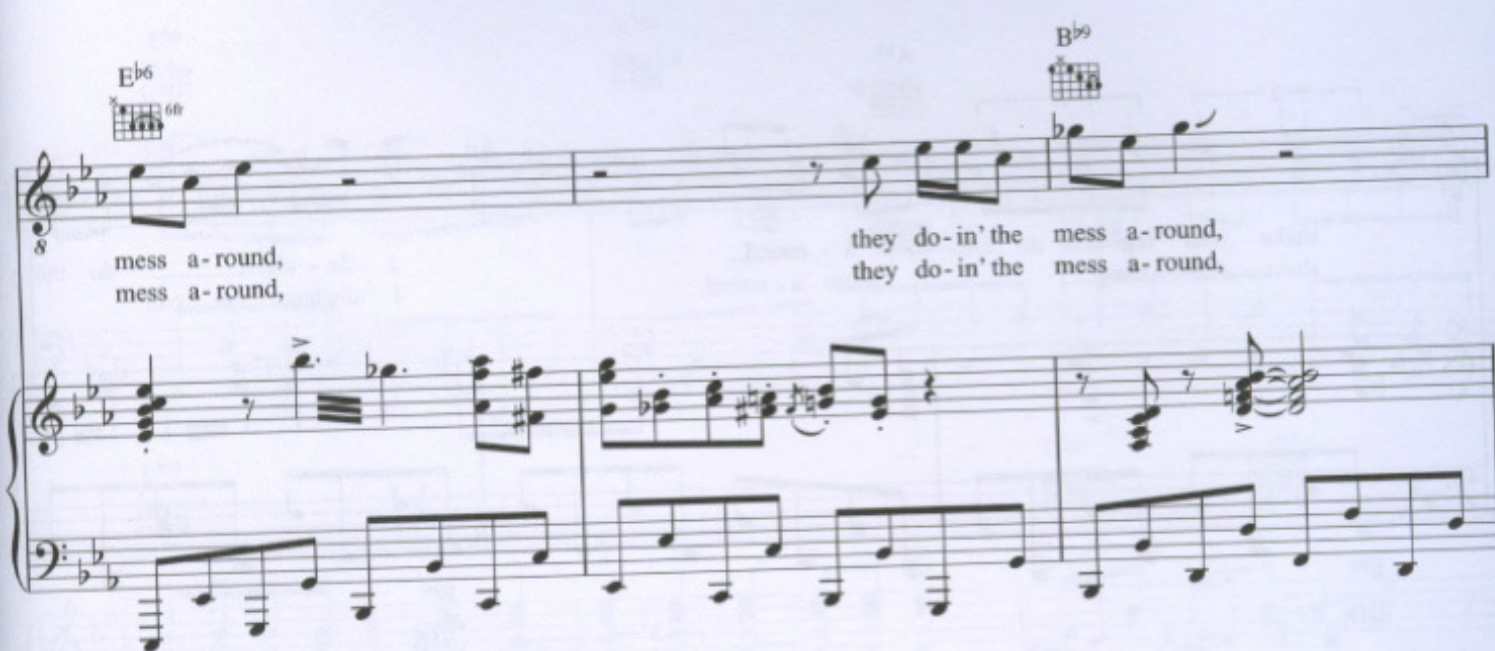
A^{b9}





8 with a stead - y roll. They mess a - round, - ah, _____ they do - in' the
have some fun do - in' the mess a - round, - do - in' the

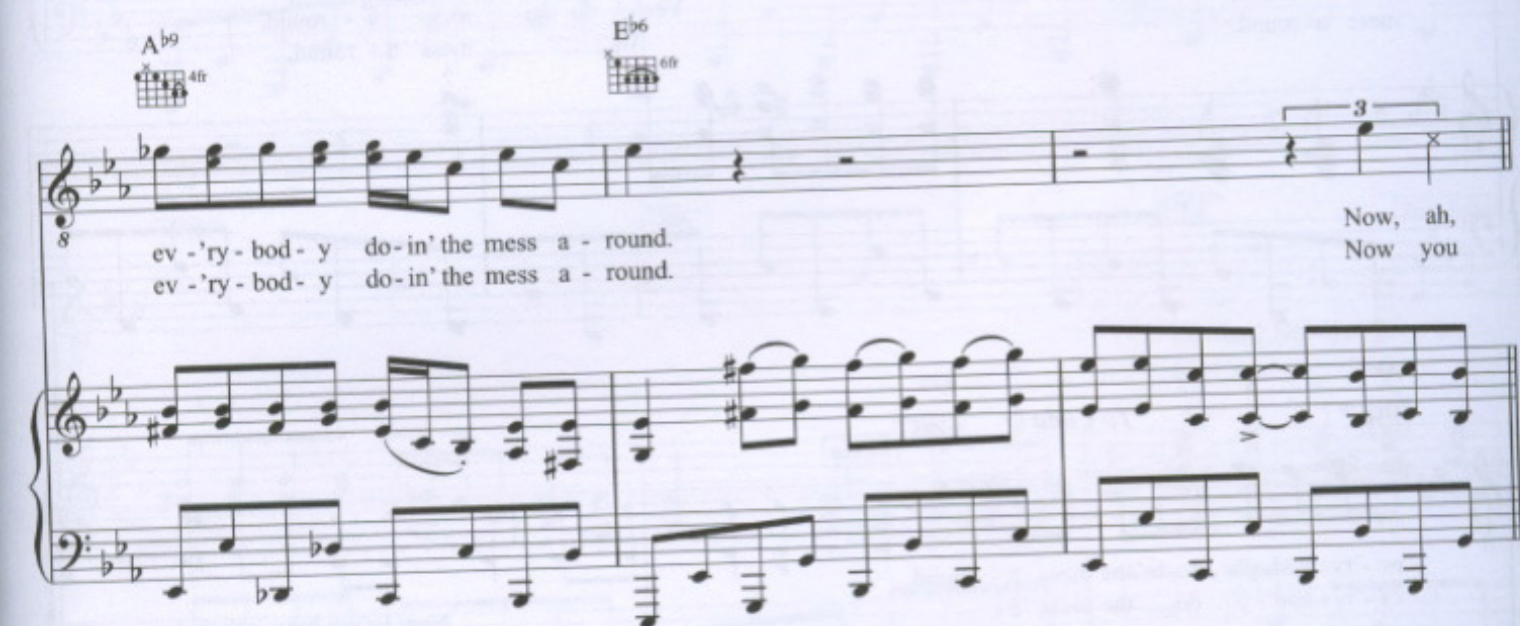
E^b6  B^b9 


8 mess a-round, they do-in' the mess a-round,
mess a-round, they do-in' the mess a-round,



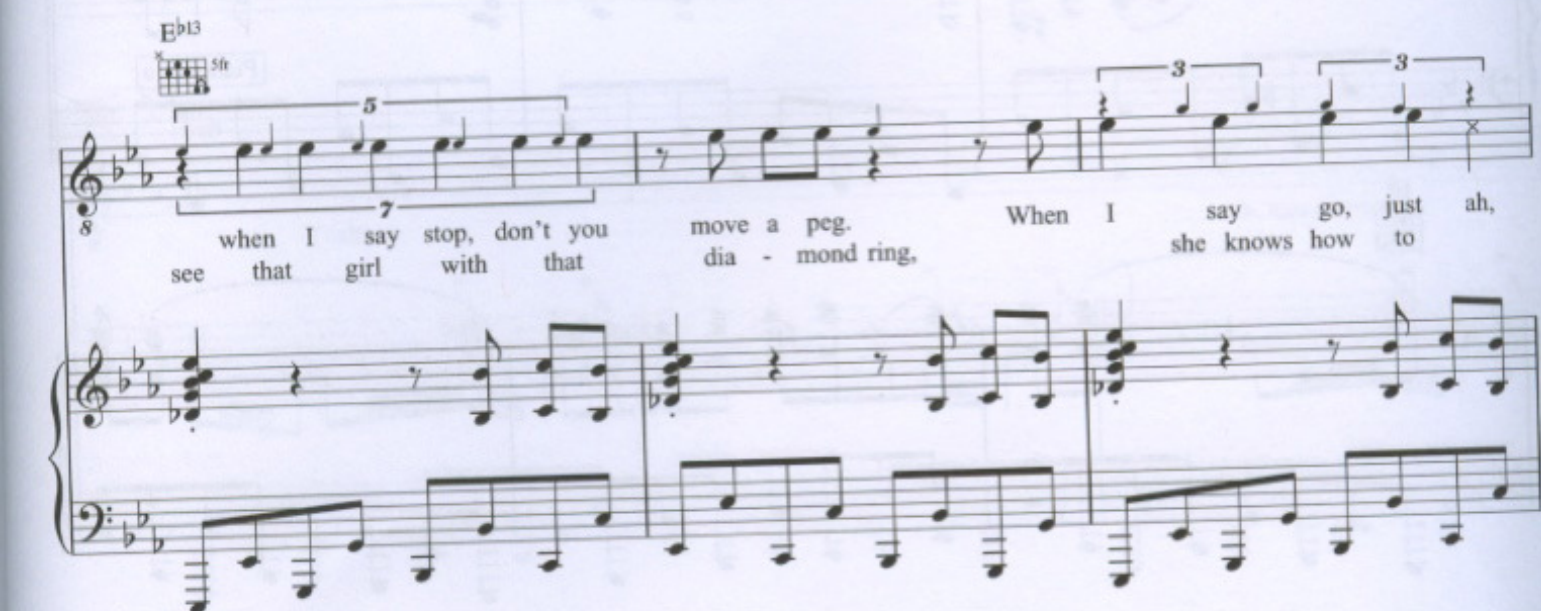
A^b9  E^b6 

8 ev -'ry - bod - y do-in' the mess a - round. Now, ah,
ev -'ry - bod - y do-in' the mess a - round. Now you



E^b13 

8 when I say stop, don't you move a peg. When I say go, just ah,
see that girl with that dia - mond ring, she knows how to



8

shake your leg and do the mess a - round, I de - clare, do the
shake that thing, mess a - round, I declare she can

8

mess a - round. Yeah, do the mess a - round,
mess a - round. Ah, mess a - round,

8

ev - 'ry - bod - y's do - in' the mess a - round. Now let me have it there boy...
ev - 'ry - bod - y do the mess a -

To Coda ⊕

Piano Solo

8

E^b9



A^b13



Musical notation for the first system, including piano accompaniment and melodic lines.

E^b13



B^b13



B^b7



Musical notation for the second system, including piano accompaniment and melodic lines with triplets.

A^b9



E^b6



E^b13



Sax Solo

Musical notation for the third system, including piano accompaniment and a saxophone solo section.

(Spoken) Now you got it boy...

E^b13



Yeah,

ah, mess around...

Musical notation for the fourth system, including piano accompaniment and vocal lines.

E^b13



A^b9



8

Go on, mess around.

E^b13



B^b9



8

Mess around, boy!



D.S al Coda

8

Now this

Coda



8

- round.

8^{va}

8^{vb}

con Ped.

Ray

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