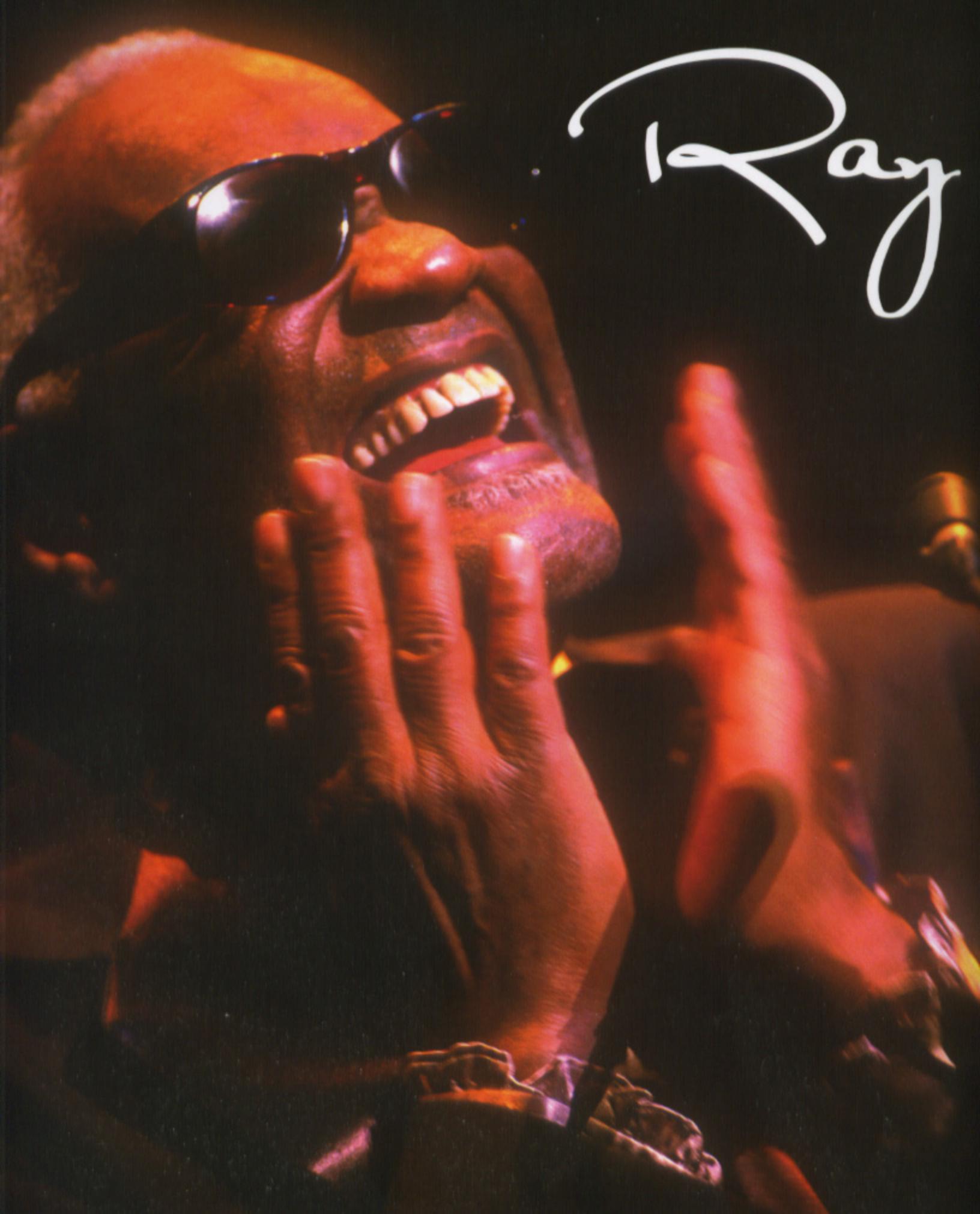


# ESSENTIAL PIANO SONGS

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  $\text{♩} = 80$   $\text{♩.} \text{♩} = \overbrace{\text{♩}}^3 \text{♩}$

B $\flat$  pedal



The musical score consists of three systems of music. System 1 starts with a piano introduction followed by a vocal line. System 2 begins with the lyrics "Born to lose," followed by a piano line and then the vocal line continuing. System 3 begins with the piano line and ends with the vocal line concluding with the word "vain."

**Chords:**

- E $\flat$  (Guitar chord diagram: X 3 2 1 0 6fr)
- E $\flat$ dim $^7$  (Guitar chord diagram: X 3 2 1 5fr)
- Fm (Guitar chord diagram: X 3 2 1 8fr)
- B $\flat$ 13 (Guitar chord diagram: X 3 2 1 6fr)
- E $\flat$  (Guitar chord diagram: X 3 2 1 6fr)
- A $\flat$  (Guitar chord diagram: X 3 2 1 4fr)

**Lyrics:**

Born to lose,  
I've lived my \_\_\_\_\_ life in  
vain.  
Ev - 'ry dream

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.  






A<sup>b</sup>  
  
 When I wake and find that you're not

E<sup>b</sup>  
  
 there. You've grown tired, and

E<sup>b</sup>9  

     E<sup>b</sup>aug  

     A<sup>b</sup>  
  
 now you say we're through; born to

B<sup>b7</sup>  

     B<sup>b6</sup>  

     Fm<sup>7</sup>  

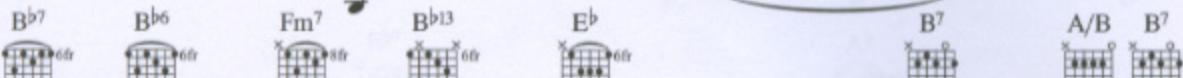
     B<sup>b13</sup>  

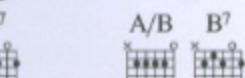
     E<sup>b</sup>  

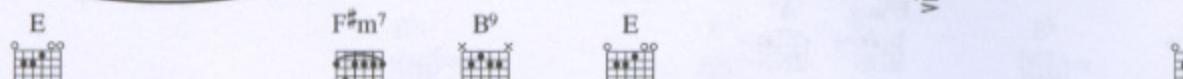
     A<sup>b/E<sup>b</sup></sup>  

     E<sup>b</sup>  
  
 lose, and now I'm los - ing you.

E<sup>b</sup>9                    E<sup>b</sup>aug      A<sup>b</sup>      A<sup>b</sup>6      A<sup>b</sup>  


B<sup>b</sup>7      B<sup>b</sup>6      Fm<sup>7</sup>      B<sup>b</sup>13      E<sup>b</sup>  


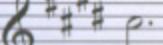
B<sup>7</sup>      A/B      B<sup>7</sup>  


E      F#m<sup>7</sup>      B<sup>9</sup>      E      E<sup>7</sup>  


lose,      I've      lived      my      life      in      vain.      Ev - 'ry

A      E  


dream      has      on - ly      brought      me      pain.)      All      my





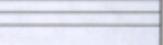
















E<sup>7</sup>                      Eaug                      A  
 life — I've al - ways been so blue.  
 Amaj<sup>7</sup>                      B<sup>7</sup>                      A/B                      Bm<sup>7b5</sup>                      B<sup>7</sup>  
 Born to lose, and now I'm los - ing  
 E                              C<sup>7</sup>                      B<sup>7</sup>                      A/B  
 you. — Born to lose, and  
 Bdim<sup>7</sup>                      B<sup>9</sup>                      E                              F#m<sup>7</sup>                      Am<sup>6</sup>                      E  
 , N.C.                      now I'm los - ing you.                      (Now I'm los - ing you.)

# Drown In My Own Tears

Words & Music by Henry Glover

♩ = 48

A♭13

X X 4fr

D♭

X X 4fr

A♭7(#5)

X X 4fr

D♭9

X X

Sheet music for piano and voice. The vocal part starts with a piano introduction. The vocal line begins with "It brings a tear in-to my eyes," followed by a piano accompaniment section. The vocal line continues with "when I be-", and the piano accompaniment consists of sustained chords.

G♭

X X

Gdim

X X

The vocal line continues with "gin to re - a - lise I've cried so". The piano accompaniment features eighth-note patterns and sustained chords. The vocal line ends with "I've cried so".

D♭

X X 4fr

F7

X X

B♭m

X X

B♭7

X X

The vocal line continues with "much since you've been gone, I guess I'm". The piano accompaniment features eighth-note patterns and sustained chords. The vocal line ends with "I guess I'm".





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







  
 just like a child, my pour-in'



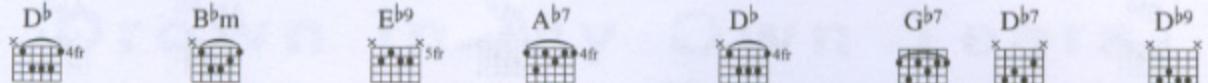
  
 tears... are run-nin' wild... If you don't







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

D<sup>b</sup>      B<sup>b</sup>m      E<sup>b9</sup>      A<sup>b7</sup>      D<sup>b</sup>      G<sup>b7</sup>      D<sup>b7</sup>      D<sup>b9</sup>  


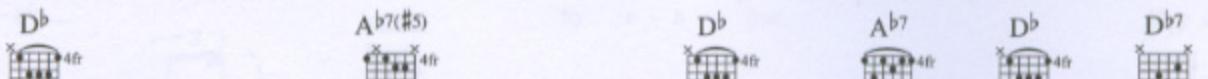
drown,— oh yes, in my own tears. I know it's

G<sup>b</sup>  


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

Gdim  


rain,— rain must pour. I'm, so

D<sup>b</sup>      A<sup>b7(#5)</sup>      D<sup>b</sup>      A<sup>b7</sup>      D<sup>b</sup>      D<sup>b7</sup>  


blue here with-out you, it keeps a -

G<sup>b</sup>  


Gdim  


here with-out you, it keeps a -

G<sup>b</sup>  


here with-out you, it keeps a -

**E<sup>flat</sup>7** 4fr      **A<sup>flat</sup>7** 4fr      **A<sup>flat</sup>7(#5)** 4fr  
 rain - in' more <sup>3</sup> and more. Why can't

**D♭** 4fr      **D♭9**      **A♭7(#5)** 4fr  
 you come on home?— Ooh yes, <sup>3</sup> so I

**G<sup>flat</sup>**  
**Gdim** 4fr  
 won't be all a - lone. If you don't

**D♭** 4fr      **F<sup>7</sup>**      **B♭m**      **B♭m/A♭**      **G<sup>flat</sup>**      **Gdim**  
 think you'll be home soon, I guess I'll

D<sup>b6</sup> G<sup>b</sup> D<sup>b6</sup> G<sup>b</sup>

D<sup>b6</sup> G<sup>b</sup> D<sup>b6</sup> G<sup>b</sup>

D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b</sup> G<sup>b</sup> D<sup>b9</sup>

# Georgia On My Mind

Words by Stuart Gorrell  
Music by Hoagy Carmichael

$\text{♩} = 60$

N.C.

Musical score for the first section of "Georgia On My Mind". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The tempo is indicated as  $\text{♩} = 60$ . The section starts with a rest followed by a melodic line in the treble and bass staves, with the piano providing harmonic support. The vocal line begins with a sustained note on the first beat of the second measure.

Musical score for the second section of "Georgia On My Mind". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The vocal line continues with lyrics: "Geor-gia, Geor-gia, the whole day through...". Chords shown above the staff include Gmaj<sup>7</sup>, B<sup>7</sup>, Em, and G7/D. The piano part provides harmonic support with eighth-note patterns.

Musical score for the third section of "Georgia On My Mind". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The vocal line continues with lyrics: "Just an old sweet song keeps Geor-gia on my mind...". Chords shown above the staff include Cmaj<sup>7</sup>, C<sup>#</sup>dim<sup>7</sup>, Gmaj<sup>7</sup>, E<sup>9</sup>, A<sup>7</sup>, D<sup>9</sup>, and D<sup>7b9</sup>. The piano part provides harmonic support with eighth-note patterns.

© Copyright 1930 Southern Music Publishing Company Incorporated, USA.  
Campbell Connelly & Company Limited.  
All Rights Reserved. International Copyright Secured.

B<sup>7b5</sup>      E<sup>9</sup>      A<sup>7</sup>      D<sup>7b9</sup>      Gmaj<sup>7</sup>

I said a - Geor - gia,  
 3

B<sup>7</sup>      Em      G<sup>7/D</sup>      Cmaj<sup>7</sup>      C<sup>#dim7</sup>

Geor - gia,      a song      of you      comes  
 3

Gmaj<sup>7</sup>      E<sup>9</sup>      A<sup>7</sup>      D<sup>9</sup>      Gmaj<sup>7</sup>      C<sup>9</sup>

as sweet and clear      as moon-light through the pines.  
 3

Gmaj<sup>7</sup>      B<sup>7</sup>      Em      Am<sup>7</sup>      Em<sup>6</sup>      C<sup>9</sup>

-      ||:      3      O-ther arms      reach      out      to me,  
 3      3

Em  Am<sup>7</sup>  Em  A<sup>7\*</sup>  Em  Am<sup>7</sup> 
  
 o-ther eyes smile \_\_\_\_\_ ten-der- ly. Still in the peace - ful

Gmaj<sup>7</sup>  F<sup>#7</sup>  Bm<sup>7</sup>  B<sup>b7bs</sup>  A<sup>7\*</sup>  D<sup>9</sup> 
  
 dreams I see. the road leads back to you. I said

Gmaj<sup>7</sup>  B<sup>7</sup>  Em  G<sup>7/D</sup> 
  
 Geor - gia, woah, Geor - gia, no peace. I

Cmaj<sup>7</sup>  C<sup>#dim7</sup>  Gmaj<sup>7</sup>  E<sup>9</sup>  A<sup>7</sup>  D<sup>9</sup> 
  
 — find, just an old sweet song keeps Geor-gia on my

Gmaj<sup>7</sup> C<sup>9</sup> Gmaj<sup>7</sup> B<sup>7</sup> Em Am<sup>7</sup> Em<sup>6</sup> C<sup>9</sup>

mind. O-ther arms reach out to me,

Em Am<sup>7</sup> Em A<sup>7\*</sup> Em Am<sup>7</sup>

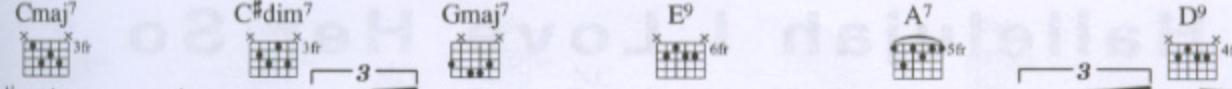
o - ther eyes smile ten - der - ly. Still in \_\_\_\_\_ peace - ful

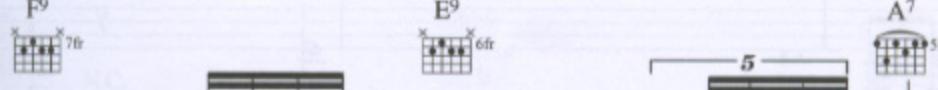
Gmaj<sup>7</sup> F<sup>#7</sup> Bm<sup>7</sup> B<sup>7b5</sup> A<sup>7</sup> D<sup>9</sup>

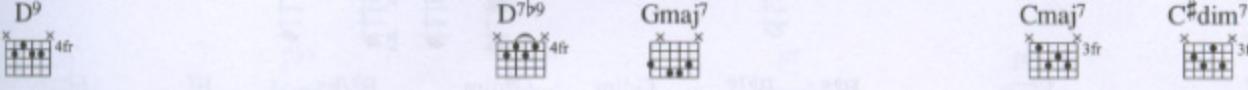
dreams I see\_\_\_\_\_ the road\_\_\_\_ leads back\_\_\_\_ to you\_\_\_\_ Woah,

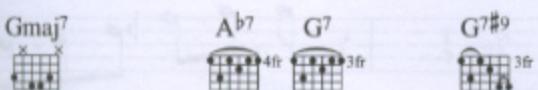
Gmaj<sup>7</sup> B<sup>7</sup> Em

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

Cmaj<sup>7</sup>      C<sup>#</sup>dim<sup>7</sup>      Gmaj<sup>7</sup>      E<sup>9</sup>      A<sup>7</sup>      D<sup>9</sup>  

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

F<sup>9</sup>      E<sup>9</sup>      A<sup>7</sup>  

  
 mind. I said just an old sweet song

D<sup>9</sup>      D<sup>7b9</sup>      Gmaj<sup>7</sup>      Cmaj<sup>7</sup>      C<sup>#</sup>dim<sup>7</sup>  

  
 keeps Geor - gia on my mind.

Gmaj<sup>7</sup>      A<sup>b7</sup>      G<sup>7</sup>      G<sup>7#9</sup>      **Freely**  

  
 8<sup>meas</sup> -



# Hallelujah I Love Her So

Words & Music by Ray Charles

*L = 145*

B♭ 6fr      Gm 3fr

More swing feel

B♭ 6fr      Gm 3fr      B♭ 6fr      G<sup>13</sup> 3fr

C<sup>9</sup>      F<sup>7</sup> 6fr      B♭<sup>\*</sup> B♭<sup>7\*</sup>      Gdim 6fr      G<sup>b</sup>dim 5fr      B♭/F      E<sup>7</sup>      F<sup>7</sup> 6fr

B♭ 6fr      B♭<sup>7</sup> 6fr      E♭ 6fr      Edim 6fr      N.C.      B♭ 6fr      B♭<sup>7</sup> 6fr

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

*mf*

The musical score consists of five staves of music. The top staff shows a piano part with a bass line. The second staff shows a guitar part with chords like B♭, Gm, B♭, G<sup>13</sup>, C<sup>9</sup>, F<sup>7</sup>, B♭\*, B♭<sup>7\*</sup>, Gdim, G<sup>b</sup>dim, B♭/F, E<sup>7</sup>, and F<sup>7</sup>. The third staff shows a piano part with chords B♭, B♭<sup>7</sup>, E♭, Edim, and N.C. The fourth staff shows a guitar part with chords B♭, B♭<sup>7</sup>, E♭, Edim, and B♭. The fifth staff shows a piano part with chords B♭, B♭<sup>7</sup>, and E♭. The lyrics "Let me tell you 'bout a girl I know,.. she is my ba - by and she" are written below the fourth staff. The tempo is marked as L = 145. Chord boxes indicate fingerings such as 6fr, 3fr, and 5fr.



N.C.

N.C.


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


N.C.



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







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





N.C.


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

E<sup>b</sup> 6fr      Edim 6fr      N.C.      B<sup>b</sup> 6fr      N.C.      B<sup>b7</sup> 6fr      B<sup>b7♯5</sup> 6fr

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

E<sup>b</sup> 6fr      N.C.      Edim 6fr      N.C.      B<sup>b</sup> 6fr      D<sup>7</sup> 3fr

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

Gm 3fr      E<sup>b7</sup> 4fr      C<sup>7b9</sup>      F<sup>7</sup> 6fr      B<sup>b</sup> 6fr      B<sup>b7♯5</sup> 6fr

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

E<sup>b</sup> 6fr      N.C.      Edim 6fr

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

B<sup>b</sup>  
X: 6fr
N.C.
B<sup>b7</sup>  
X: 6fr
E<sup>9</sup>  
X: 6fr
E<sup>b9</sup>  
X: 5fr
N.C.

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

D<sup>b9</sup>  
X: 6fr
C<sup>9</sup>  
X: 6fr
N.C.

one to four, I hear her on my door.

B<sup>b</sup>  
X: 6fr
B<sup>b7</sup>  
X: 6fr
E<sup>b</sup>  
X: 6fr
Edim  
X: 6fr
B<sup>b</sup>  
X: 6fr
B<sup>b7</sup>  
X: 6fr

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

E<sup>b</sup>  
X: 6fr
Edim  
X: 6fr
B<sup>b</sup>  
X: 6fr
N.C.
B<sup>b7</sup>  
X: 6fr
B<sup>b7#5</sup>  
X: 6fr

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

E<sup>b</sup>  

 Edim  

 B<sup>b</sup>  

 D<sup>7</sup>

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

Gm  

 E<sup>b</sup>7  

 C<sup>7b9</sup>  

 F<sup>7</sup>

*To Coda* ♪

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

B<sup>b</sup>  

 B<sup>b</sup>7  

 E<sup>b</sup>  

 Edim  

 B<sup>b</sup>  

 B<sup>b</sup>7

*mf*

E<sup>b</sup>  

 Edim  

 B<sup>b</sup>  

 N.C.  
 B<sup>b</sup>7  

 N.C.  
 B<sup>b</sup>7<sup>#5</sup>

*Sax. solo*

E♭ 6fr N.C. Edim 6fr B♭ 6fr D<sup>7</sup> 3fr

*D.S. al Coda*

Gm 3fr E♭7 4fr C7b9 F7 B♭7 6fr B♭7#5 6fr

Φ *Coda*

C7b9 F7 B♭ Gm

C7 3fr F7 6fr B♭ 6fr Gm 3fr C7 3fr F7 6fr Repeat to fade

# Hard Times (No One Knows Better Than I)

Words & Music by Ray Charles

A tempo  $\text{♩} = 58$

Slow blues

N.C.

ad. lib.

Sheet music for piano and voice. The piano part includes a bass line. The vocal line starts with "My moth-er told me," followed by a repeat sign and "Reo." The vocal line continues with "'fore she passed a - way;" and "said; 'Son when I'm gone,' Reo."

G<sup>7</sup>

Bdim<sup>7</sup>

Cm

Baug

x 9 9 3fr

x 9 9 5fr

x 9 9 3fr

x 9 9 4fr

'fore she passed a - way;

said; "Son when I'm gone,

B<sup>b</sup>m<sup>7</sup>

E<sup>b9</sup>

E<sup>b</sup>aug

A<sup>b7</sup>

Adim<sup>7</sup>

x 9 9 4fr

x 9 9 5fr

x 9 9 4fr

x 9 9 4fr

x 9 9 4fr

don't for-get to pray.

'Cos there'll be hard

times,

Lord,

Sheet music for piano and voice. The piano part includes a bass line. The vocal line continues with "Lord," followed by a repeat sign and "Reo."

© Copyright 1961 Progressive Music Company Incorporated, USA.  
Carlin Music Corporation.  
All Rights Reserved. International Copyright Secured.

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<sup>b</sup>m<sup>7</sup>                    E<sup>b9</sup>                    E<sup>aug</sup>                    A<sup>b7</sup>                    Adim<sup>7</sup>

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

E<sup>b7</sup>                    C<sup>9</sup>                    B<sup>9</sup>                    B<sup>b7(b13)</sup>

8 times. Whoah, yeah. Who knows a-well a bet-ter thanl?

E<sup>b6</sup>                    B<sup>b7(b13)</sup>                    E<sup>b6</sup>  
Sax Solo                    3

8 times. Whoah, yeah. Who knows a-well a bet-ter thanl?

Sax Solo                    3

G<sup>7</sup>

Cm

Baug

8

10

10

10

E<sup>b</sup>

E<sup>b9</sup>

A<sup>b13</sup>

Adim<sup>7</sup>

8

10

Piano Solo

E<sup>b/B<sup>b</sup></sup>

C<sup>9</sup>

B<sup>b13</sup>

8

E<sup>b</sup>6      F<sup>9</sup>      E<sup>7b5</sup>      E<sup>b</sup>6      A<sup>b7</sup>  
 X 6fr      X 4fr      X 5fr      X 6fr      X 4fr

I had a wo - man love \_\_\_\_\_

Bdim<sup>7</sup>      Cm      Baug  
 X 3fr      X 3fr      X 3fr

12 8 | 12 8 | 12 8 | 12 8 |

2ed. \_\_\_\_\_

G<sup>7</sup>      Bdim<sup>7</sup>      Cm      Baug  
 X 3fr      X 3fr      X 3fr      X 3fr

who was al-ways\_ a - round.\_\_\_\_\_ But when I lost my\_ mon-ey,\_

Bbm<sup>7</sup>      Ebb<sup>9</sup>      Eb<sup>7aug</sup>      Adim<sup>7</sup>  
 X 4fr      X 5fr      X 4fr      X 4fr

Bbm<sup>7</sup>      Ebb<sup>9</sup>      Eb<sup>7aug</sup>      Adim<sup>7</sup>  
 X 4fr      X 5fr      X 4fr      X 4fr

and she\_ put me down... Talk- in' 'bout hard times, you know those\_

A<sup>b7</sup>      Adim<sup>7</sup>  
 X 4fr      X 4fr

E<sup>b7</sup> 4fr falsetto C<sup>9</sup> B<sup>9</sup> B<sup>b7(b13)</sup>  
  
 hard... 2 Yeah, Lord, who knows bet-ter than

Leo...

E<sup>b6</sup> A<sup>b9</sup> 10fr G<sup>b9</sup> 8fr E<sup>9</sup> 6fr E<sup>b6</sup> 6fr A<sup>b7</sup> 4fr  
falsetto  
 I? Yeah, Lord, yeah,

G<sup>7</sup> Bdim<sup>7</sup> Cm Baug  
  
 one of these days, there'll be no more sor - row;—

B♭m<sup>7</sup>      E<sup>b9</sup>      E<sup>b</sup>aug<sup>9/G</sup>      A<sup>b7</sup>      Adim<sup>7</sup>

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

E<sup>b7</sup>      C⁹      B⁹      B♭⁹(b13)

falsetto

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

Slightly hurried

E<sup>b6</sup>      F⁹      E⁷      E<sup>b6</sup>

8 bet-ter than I?

*rubato*

8<sup>va</sup>

# I Believe To My Soul

Words & Music by Ray Charles

Sultry blues  $\text{♩} = 72$

N.C.

Piano part: Treble clef, 12/8 time, key signature of six flats. Bass part: Bass clef, 12/8 time, key signature of six flats. The piano part consists of sustained chords in the treble and bass staves. The bass staff has a fermata over the first note of each measure.

Piano part: Treble clef, 12/8 time, key signature of six flats. Bass part: Bass clef, 12/8 time, key signature of six flats. The piano part features eighth-note chords. The bass staff has a fermata over the first note of the second measure.

Piano part: Treble clef, 12/8 time, key signature of six flats. Bass part: Bass clef, 12/8 time, key signature of six flats. The piano part includes eighth-note chords and a dynamic marking *mp*. The bass staff has a fermata over the first note of the second measure. A guitar chord diagram for A♭m⁷ is shown above the staff, with a tempo of 46 BPM.

Piano part: Treble clef, 12/8 time, key signature of six flats. Bass part: Bass clef, 12/8 time, key signature of six flats. The piano part features eighth-note chords. Two guitar chord diagrams are shown: E♭m (with a tempo of 66 BPM) and B⁷ (with a tempo of 76 BPM).

E♭m/B♭

B♭7#9

N.C.

E♭m A♭m/E♭

E♭m A♭m/E♭

E♭m

N.C.

3

3

♩ = ♩

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

2

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

E♭m

A♭m7

rightnow..

I say I be - lieve right now.

(I be-lieve,

yes I be - lieve.)

(I be-lieve,

B<sup>7</sup>

Well I be-lieve to my soul now,  
yes I be - lieve.) Woah

E<sup>b</sup>m/B<sup>b</sup>  
B<sup>b</sup>7  
E<sup>b</sup>m  
A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m  
A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m

you're try - in' to make a fool of me - oow. Well

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

$\text{♩} = \text{♪}$  N.C.

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

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

A<sup>b</sup>m<sup>7</sup>



I say I be - lieve right...

(I be - lieve,

yes I be - lieve.)

E<sup>b</sup>m



B<sup>7</sup>



Well I be - lieve to my soul now,

(I be - lieve,

yes I be - lieve.)

Woah

E<sup>b</sup>m/B<sup>b</sup> 6fr      B<sup>b</sup>7 6fr      E<sup>b</sup>m A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m 6fr      A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m 6fr

8 you're try - in' to make a fool of me - ow.\_\_\_\_ Last  
 (I be lieve it, I be-lieve it.)

N.C.  
 12/8 night you were dream- in' and I heard you say,\_\_\_\_ ("Oh, John - ny,") when you

12/8 know my name is Ray.\_\_\_\_ That's why I be - lieve\_\_\_\_ right now,  
 (I be - lieve,

mp

*I say I be - lieve right now.*

Whoah,

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

*I be - lieve to my soul now, you're try - in' to make a fool\_ of me -*

Woah

Slightly slower

E<sup>b</sup>m      A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m  
x 6fr      x 6fr x 6fr

N.C.

poco rall.

A<sup>b</sup>13  
x 4fr

-ow.

(I be - lieve it.)

# I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing  $\text{♩} = 79$

The sheet music consists of three staves. The top staff is for the voice, starting with chords F7, F7#5, and B♭. The lyrics "(I can't stop lov - ing you), I've made up my mind," are written below the notes. The middle staff is for the piano, showing bass and harmonic progression. The bottom staff is also for the piano, providing harmonic support. The vocal part continues with chords F, Fmaj7, F6, C7, Gm7, and C7. The lyrics "to live in me - mo - ries of the lone - some" are written below the notes. The piano part concludes with a final section of chords F, F7, F7#5, and B♭, with the lyrics "time. (I can't stop want - ing you)." The piano part ends with a final chordal progression.

© Copyright 1958 (Renewed 1986) Acuff-Rose Music Incorporated, USA.  
Acuff-Rose Music Limited.  
All Rights Reserved. International Copyright Secured.

F                      Fmaj<sup>7</sup>              F<sup>6</sup>              C<sup>7</sup>  
 it's use-less to say,— so I'll just live my life—

Gm<sup>7</sup>              C<sup>7</sup>              F              B<sup>b</sup>/F              F  
 in dreams of yes - ter - days.— Those\_ hap - py

F              F<sup>7</sup>              B<sup>b</sup>  
 hours              that we once knew,              though long a-go—

F              F<sup>7</sup>              C<sup>7</sup>  
 they still make me blue.— They say— that

F F<sup>7</sup> B<sup>b</sup>  
time heals a bro - ken heart, but time has stood

F C<sup>7</sup> F B<sup>b</sup>/F F<sup>7</sup> F<sup>7</sup>#5  
still, since we've been a - part. (I can't stop

B<sup>b</sup> F  
lov - ing you), I've made up my mind,

Fmaj<sup>7</sup> F<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F  
to live in me - mo ries of the lone - some time.

This page contains five staves of sheet music. The top staff uses a treble clef and includes lyrics: 'time heals a broken heart, but time has stood'. The second staff uses a bass clef and shows a bass line. The third staff continues the lyrics: 'still, since we've been apart. (I can't stop'. The fourth staff shows a bass line. The fifth staff uses a treble clef and includes lyrics: 'lov-ing you), I've made up my mind,'. The bottom staff uses a bass clef. Chords are indicated above the staves: F, F<sup>7</sup>, B<sup>b</sup> (over a bass line), C<sup>7</sup>, F, B<sup>b</sup>/F, F<sup>7</sup>, F<sup>7</sup>#5, B<sup>b</sup>, F, Fmaj<sup>7</sup>, F<sup>6</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, and F. Measure numbers 8 and 9 are visible at the beginning of each staff.

F  F<sup>7</sup><sup>#5</sup>  B<sup>b</sup> 

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

F  Fmaj<sup>7</sup>  F<sup>6</sup>  C<sup>7</sup> 

say, so I'll just live my life.

Gm<sup>7</sup>  C<sup>7</sup>  F  B<sup>b</sup>/F  F 

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

F  F<sup>7</sup>  B<sup>b</sup> 

hours that we once knew, though long a -

F C<sup>7</sup>

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

F F<sup>7</sup> B<sup>b</sup>

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

F C<sup>7</sup> F B<sup>b</sup> F<sup>7</sup> F<sup>7#5</sup>

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

B<sup>b</sup> F

8 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.

F7

F7#5

B♭

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

F

F6

C7

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♭ minor

♩ = 154

N.C.

A musical score for piano and voice. The top staff shows a treble clef, a 4/4 time signature, and an A♭ minor key signature. The bottom staff shows a bass clef, a 4/4 time signature, and an A♭ minor key signature. The tempo is indicated as ♩ = 154 and the accompaniment part is marked N.C. (Not Current). The vocal line begins with a short rest followed by a melodic line consisting of eighth and sixteenth notes.

Am<sup>6</sup>



The vocal line continues with lyrics: "Un-chain my heart, ba-by let me be." The piano accompaniment consists of sustained chords. The vocal line ends with a short rest.

F<sup>7</sup>

Am<sup>6</sup>



The vocal line continues with lyrics: "Un-chain my heart, 'cos you don't care a-bout me." The piano accompaniment consists of sustained chords. The vocal line ends with a short rest.

© Copyright 1961 B. Sharp Music (ASCAP), USA.

The Sparta Florida Music Group Limited.

All Rights Reserved. International Copyright Secured.

Dm<sup>6</sup>  
X X 4fr

Am<sup>6</sup>  
5fr

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

Dm<sup>6</sup>  
X X 4fr

Am<sup>6</sup>  
5fr

F<sup>7</sup>

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

N.C.

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

Am<sup>6</sup>  
5fr

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

F<sup>7</sup>  

  
 'cos you don't love me no more.  
 Am<sup>6</sup>  


Dm<sup>6</sup>  

  
 Ev - 'ry time I call you on the phone,  
 Am<sup>6</sup>  


Dm<sup>6</sup>  

  
 some fel - la tells me that you're not at home, so un - chain  
 my heart, oh  
 Am<sup>6</sup>  

  
 F<sup>7</sup>  


E<sup>7</sup>  

  
 N.C.  
 please, please set me free.  
 I'm un - der your spell  
 G<sup>7</sup>  


Dm<sup>6</sup>

4fr

Am<sup>6</sup>

5fr

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

Dm<sup>6</sup>

4fr

E<sup>7</sup>

E<sup>7</sup>

N.C.

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

Am<sup>6</sup>

5fr

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

F<sup>7</sup>

Am<sup>6</sup>

5fr

you wor - ry me night and day.—

Dm<sup>6</sup>  


Am<sup>6</sup>  


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

Dm<sup>6</sup>  


Am<sup>6</sup>  


F<sup>7</sup>  


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

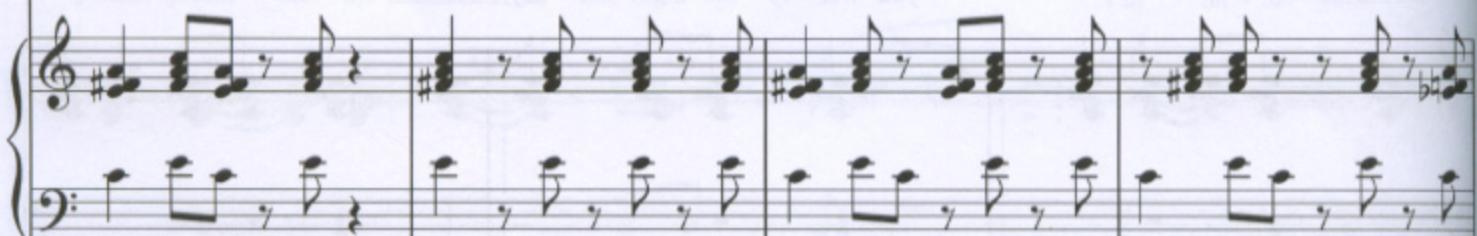
E<sup>7</sup>  


To Coda ♩ N.C.

please, please set me free.

Am<sup>6</sup>  


Sax. solo ad lib.



F<sup>7</sup>

Am<sup>6</sup>  
X X 5fr

Dm<sup>6</sup>  
X X 4fr

Am<sup>6</sup>  
X X 5fr

Dm<sup>6</sup>  
X X 4fr

Am<sup>6</sup>  
X X 5fr

F<sup>7</sup> E<sup>7</sup> N.C. D.S. al Coda  
I'm un-der your spell

Φ Coda Am Dm<sup>7</sup> Am Am Dm<sup>7</sup> Am Repeat and fade  
Oh won't you set me free?— Woah, set me free...  
Am Dm<sup>7</sup> Am

# You Don't Know Me

Words & Music by Cindy Walker & Eddy Arnold

Slowly  $\text{♩} = 70$

E $\flat$ /B $\flat$



B $\flat$ 7



E $\flat$ 6/B $\flat$



B $\flat$ 7



E $\flat$



E $\flat$ maj7



You give your hand to me, \_\_\_\_\_ and then you

E $\flat$ 6



E $\flat$



A $\flat$



A $\flat$ maj7



A $\flat$ 6



Adim7



say, "Hello".

And I can hard-ly speak,

my heart is beat-ing so.

And an-ny-

© Copyright Hill & Range Songs Incorporated, USA.  
Carlin Music Corporation.  
All Rights Reserved. International Copyright Secured.

 E<sup>6</sup>/B<sup>b</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

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

G<sup>7(b13)</sup>C<sup>9</sup>Fm<sup>11</sup>B<sup>b13</sup>

know\_ me. \_\_\_\_\_ No\_\_\_\_ you don't

 Eb Eb maj<sup>7</sup> Eb<sup>6</sup> Eb

know the one\_

who dreams of you at night;\_

and longs to

 Ab Ab maj<sup>7</sup> Ab<sup>6</sup> Adim<sup>7</sup>

kiss your lips,

and longs to hold you tight.\_\_\_\_\_

Oh,\_\_\_\_\_ I'm\_



F<sup>7</sup>  6fr  
 a chance that you might love me too. You

B<sup>b7</sup>  6fr

E<sup>b6</sup>  6fr  
 give your hand to me, and then you say, "Good - bye". I watch you

E<sup>b</sup>  4fr  
 A<sup>b maj7</sup>  4fr  
 A<sup>b6</sup>  3fr  
 Adim<sup>7</sup>  4fr  
 walk a - way, be - side the luck - y guy. Oh, to nev - er,

E<sup>b6/B<sup>b</sup></sup>  6fr  
 C<sup>7</sup>  6fr  
 Fm<sup>7</sup>  6fr  
 B<sup>b7</sup>  6fr  
 nev - er know the one who loves you so. Well,

you don't know me.

A - fraid and shy,

I let my chance go by,

a chance that you might love me too.

poco rall.

Oh, you give your

2

**A tempo**



hand to me,

and then you say, "Good - bye".

I watch you



walk a - way,

be - side the luck - y guy.

Oh, you'll nev - er,



poco rall.



nev - er know

the one who loved you so.

Well, you don't know

**a tempo**



rall.



me.

8va

Ped.

# What'd I Say

Words & Music by Ray Charles

♩=179

N.C.

Musical score for the first system of "What'd I Say". The key signature is A major (no sharps or flats). The time signature is 4/4. The tempo is indicated as ♩=179. The vocal line starts with a rest followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note pairs, and the piano accompaniment remains consistent with eighth-note chords.

Musical score for the second system of "What'd I Say". The key signature changes to E major (one sharp). The time signature is 4/4. The vocal line begins with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note pairs, and the piano accompaniment remains consistent with eighth-note chords.

Musical score for the third system of "What'd I Say". The key signature changes back to A major (no sharps or flats). The time signature is 4/4. The vocal line begins with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note pairs, and the piano accompaniment remains consistent with eighth-note chords.

Musical score for the fourth system of "What'd I Say". The key signature changes to E major (one sharp). The time signature is 4/4. The vocal line begins with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note pairs, and the piano accompaniment remains consistent with eighth-note chords. A guitar chord diagram for E7 is shown above the staff.

© Copyright 1959 Hill And Range Songs Incorporated, USA.  
Carlin Music Corporation.  
All Rights Reserved. International Copyright Secured.

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

A<sup>7</sup>

E

E/B    B<sup>7</sup>

N.C.

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

A<sup>7</sup>

E

E/B    B<sup>7</sup>

N.C.

3 3 3 3

- - -

A<sup>7</sup>

3 3 3 3

- - -

E<sup>7</sup>

B<sup>7</sup>

3 3 3 3

- - -

A<sup>7</sup>

E

E/B B<sup>7</sup>

3 3 3 3

- - -

3 3 3 3

- - -



Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves.

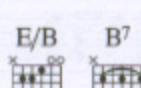
Chords: A<sup>7</sup>, E<sup>7</sup>

Tempo: 120 BPM

Key signature: F# major (3 sharps)

Time signature: Common time (indicated by 'C')

Notes: The piano part features eighth-note chords. The guitar part shows strumming patterns corresponding to the chords.



Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves.

Chords: B<sup>7</sup>, A<sup>7</sup>, E, E/B, B<sup>7</sup>

Tempo: 120 BPM

Key signature: F# major (3 sharps)

Time signature: Common time (indicated by 'C')

Notes: The piano part features eighth-note chords. The guitar part shows strumming patterns corresponding to the chords.

N.C.

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves.

Chords: N.C. (No Chords)

Tempo: 120 BPM

Key signature: F# major (3 sharps)

Time signature: Common time (indicated by 'C')

Notes: The piano part features eighth-note chords. The guitar part shows strumming patterns corresponding to the chords.



Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves.

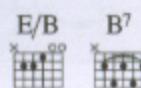
Chords: A<sup>7</sup>, E<sup>7</sup>

Tempo: 120 BPM

Key signature: F# major (3 sharps)

Time signature: Common time (indicated by 'C')

Notes: The piano part features eighth-note chords. The guitar part shows strumming patterns corresponding to the chords.



Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves.

Chords: B<sup>7</sup>, A<sup>7</sup>, E, E/B, B<sup>7</sup>

Tempo: 120 BPM

Key signature: F# major (3 sharps)

Time signature: Common time (indicated by 'C')

Notes: The piano part features eighth-note chords. The guitar part shows strumming patterns corresponding to the chords.

E<sup>7</sup> N.C. E<sup>7</sup> N.C.  
 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.

A<sup>7</sup> E<sup>7</sup>  
 — now, — now, hey, hey, al -  
 hey

B<sup>7</sup> A<sup>7</sup> E<sup>7</sup> | 1. B<sup>7</sup>  
 -right.

2. B<sup>7</sup> E<sup>7</sup> N.C. E<sup>7</sup> N.C. E<sup>7</sup> 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.  
 When you see me in mi - se - ry,      come on ba - by see a - bout me now, yeah,

A<sup>7</sup>

E<sup>7</sup>
  

al - right,
|

B<sup>7</sup>

A<sup>7</sup>
  

al - right.
|

N.C.

E<sup>7</sup>

B<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

Music staff: Treble clef, key signature of A major (no sharps or flats). Bass staff: Bass clef.

Notes: Treble staff has eighth-note pairs. Bass staff has quarter notes.

B<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

Music staff: Treble clef, key signature of A major (no sharps or flats). Bass staff: Bass clef.

Notes: Treble staff has eighth-note pairs. Bass staff has quarter notes.

N.C.

Music staff: Treble clef, key signature of A major (no sharps or flats). Bass staff: Bass clef.

Notes: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

A<sup>7</sup>

E<sup>7</sup>

Music staff: Treble clef, key signature of A major (no sharps or flats). Bass staff: Bass clef.

Notes: Treble staff has eighth-note pairs. Bass staff has quarter notes.

B<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

Music staff: Treble clef, key signature of A major (no sharps or flats). Bass staff: Bass clef.

Notes: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

 N.C.       N.C.

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


Hey, hey, al -  





- right.  

 N.C.      
 N.C.      

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,— tell me what'd I say right now.  
and I wanna know,— 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,

E7

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

A7

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.

E7

— yeah.  
 — yeah.  
 — yeah.

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

B7

A<sup>7</sup>    1, 2, 3.                                  4.  
    E<sup>7</sup>    N.C.    E<sup>7</sup>  
 said a - one more time, \_\_\_\_\_ yeah.  
 make me feel so good, \_\_\_\_\_ yeah.  
 said it's al - right.  
 Woah,  
  
 N.C.    E<sup>7</sup>  
 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,

B<sup>7</sup>                    A<sup>7</sup>                    E<sup>7</sup>                    N.C.

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

E<sup>7</sup>

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

A<sup>7</sup>                    E<sup>7</sup>

tell you feel al - right,\_\_\_\_ yeah.\_\_\_\_ Said I feel al - right.,

B<sup>7</sup>                    A<sup>7</sup>                    E<sup>7</sup>

said I feel al - right.

This image shows a handwritten musical score for a vocal and piano piece. The score consists of four systems of music, each with a treble clef line and a bass clef line. Chords are indicated above the staff: B7, A7, E7, and N.C. (No Chord). The lyrics are written below the staff, corresponding to the chords. The first system has lyrics 'ba - by shake that thing.\_\_\_\_ Woah, feel al - right\_'. The second system has 'E7' above it and lyrics '— now yeah, said I feel al - right now. Woah,'. The third system has 'A7' and 'E7' above it and lyrics 'tell you feel al - right,\_\_\_\_ yeah.\_\_\_\_ Said I feel al - right,.'. The fourth system has 'B7', 'A7', and 'E7' above it and lyrics 'said I feel al - right.'. The piano part consists of eighth-note patterns in the bass clef line.

# Mess Around

Words & Music by Ahmet Ertegun

Driving boogie woogie  $\text{♩} = 148$

N.C.

A<sup>b9</sup>  
E<sup>b6</sup>  
B<sup>b13</sup>  
B<sup>b7</sup>

A<sup>b9</sup>  
E<sup>b6</sup>  
E<sup>b7#9</sup>

sim.

8

3

Ah, you can

E<sup>b</sup>13

5fr

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

saxes sim.

A<sup>b</sup>9 4fr

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

E<sup>b</sup>6 6fr

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

B<sup>b</sup>9

3

A<sup>b9</sup>  
X 4fr

E<sup>b6</sup>  
X 6fr

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

E<sup>b13</sup>  
X 5fr

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

A<sup>b9</sup>  
X 4fr

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<sup>b</sup>6  
X 6fr

B<sup>b</sup>9

mess a-round,  
mess a-round,

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

A<sup>b</sup>9  
X 4fr

E<sup>b</sup>6  
X 6fr

ev - 'ry - bod - y do-in' the mess a - round.  
ev - 'ry - bod - y do-in' the mess a - round.

Now, ah,  
Now you

E<sup>b</sup>13  
X 5fr

when I say stop, don't you  
see that girl with that

move a peg.  
dia - mond ring,

When I say go, just ah,  
she knows how to

A<sup>b9</sup>

shake your leg and do the mess a - round,  
shake that thing, mess a - round,

I de - clare, \_\_\_\_\_ do the  
I declare she can

E<sup>b6</sup>

mess a - round.  
mess a - round.

Yeah, do the mess a - round,  
Ah, \_\_\_\_\_ mess a - round,

A<sup>b9</sup>

*To Coda ♩*

E<sup>b6</sup>

Saxes

ev -'ry- bod -y's do-in' the mess a - round.  
ev -'ry- bod - y do\_\_ the mess a -

Now let me have it there boy...

Piano Solo

E<sup>b</sup>

78

E<sup>b</sup>9  
5fr

A<sup>b</sup>13  
4fr



E<sup>b</sup>13  
5fr

B<sup>b</sup>13  
6fr

B<sup>b</sup>7  
6fr



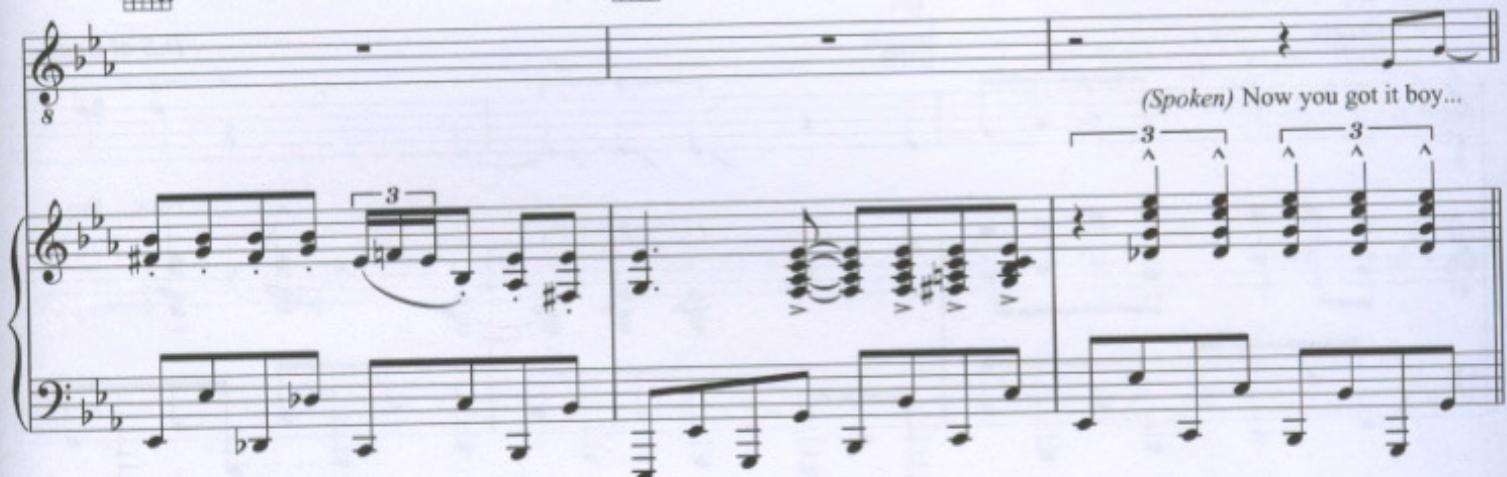
A<sup>b</sup>9  
4fr

E<sup>b</sup>6  
6fr

E<sup>b</sup>13  
5fr

Sax Solo

(Spoken) Now you got it boy...



E<sup>b</sup>13  
5fr



E<sup>b</sup>13



A<sup>b9</sup>



Go on, mess around.

E<sup>b13</sup>



B<sup>b9</sup>



Mess around, boy!

D.S al Coda

Now this

Coda

E<sup>b</sup>

E<sup>b9</sup>

A<sup>b</sup>m<sup>7</sup>

Bdim

E<sup>b6/B<sup>b</sup></sup>

E<sup>9</sup>

E<sup>b9</sup>

8

- round.

8<sup>va</sup>

con Ped.

Ray

---

- Born To Lose** 3
- Drown In My Own Tears** 8
- Georgia On My Mind** 13
- Hallelujah I Love Her So** 18
- Hard Times (No One Knows Better Than I)** 24
- Hit The Road Jack** 31
- I Believe To My Soul** 36
- I Can't Stop Loving You** 42
- Mess Around** 74
- Unchain My Heart** 48
- You Don't Know Me** 54
- What'd I Say (Parts 1 & 2)** 60
- 

This publication is not authorised for sale  
in the United States of America and/or Canada

**WISE PUBLICATIONS**  
part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo