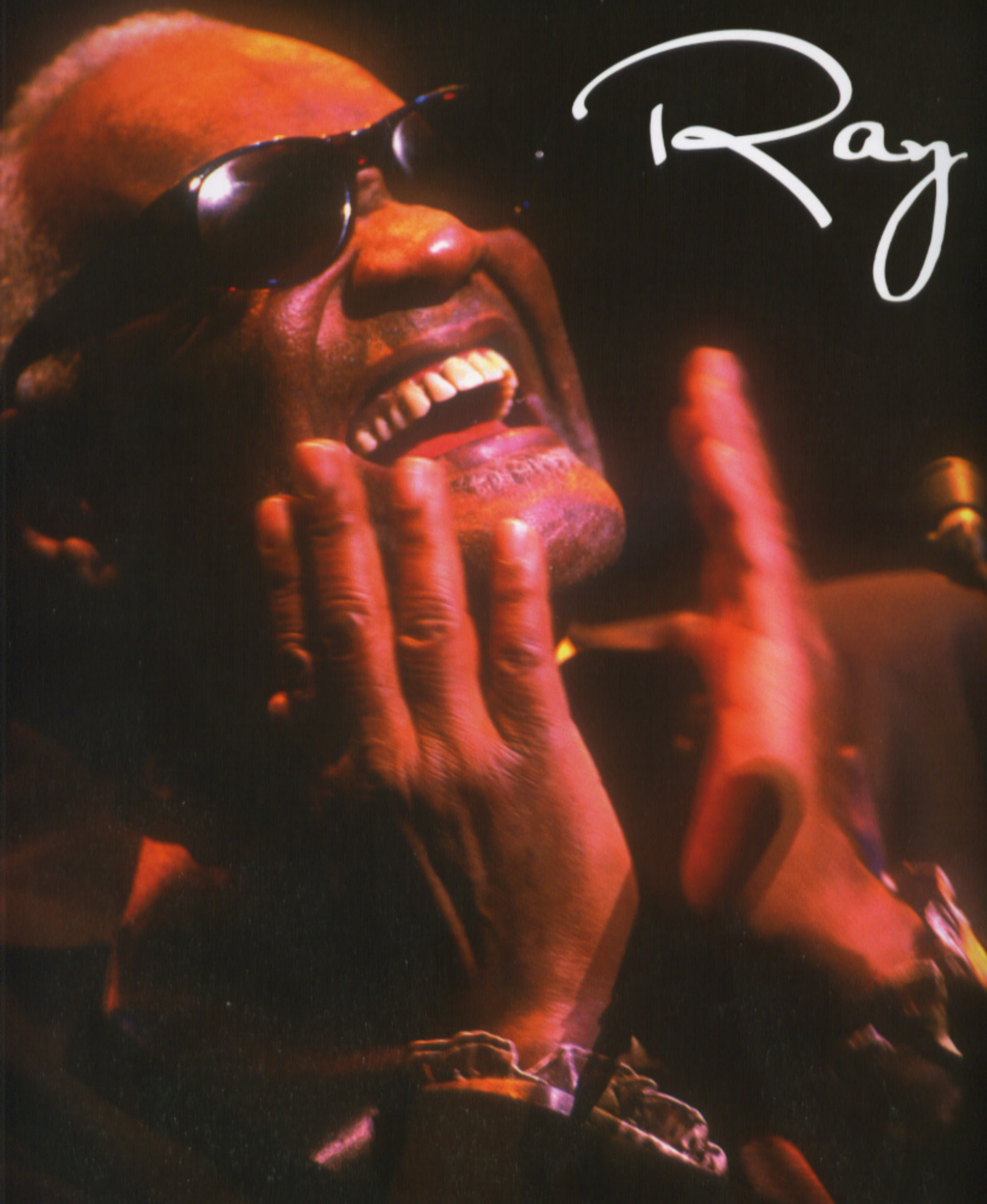


ESSENTIAL PIANO SONGS

TRANSCRIBED FOR Piano, Voice & Guitar

SHARE BY DAMIAN

Ray



Ray

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Born To Lose

Words & Music by Ted Daffan

Resigned ♩ = 80 ♩ = 80

B♭ pedal



Sheet music for "Born To Lose" by Ted Daffan. The score is written for voice and piano. The key signature is B♭ major (two flats), and the time signature is 4/4. The tempo is marked "Resigned ♩ = 80".

The first system shows the piano introduction with a B♭ pedal. The second system contains the vocal entry: "Born to lose, I've lived my life in". The third system continues the vocal line: "vain. Ev - 'ry dream".

Chord diagrams are provided for guitar: E♭ (6fr), E♭dim7 (5fr), Fm (8fr), B♭13 (6fr), and A♭ (4fr).

E^b 6fr

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

E^b7 4fr **A^b** 4fr

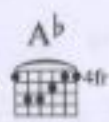
8 life I've al - ways been so blue.

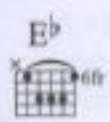
B^b13 6fr **B^b7** 6fr **E^b** 6fr

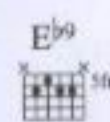
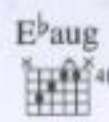
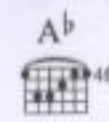
8 Born to lose, and now I'm los - ing you.

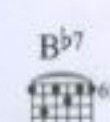
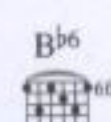
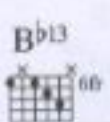
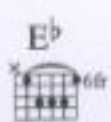
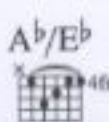
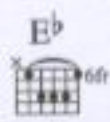
Fm⁷/E^b 7fr **E^b** 6fr **Fm⁷** 8fr **B^b13** 6fr **E^b** 6fr

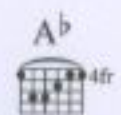
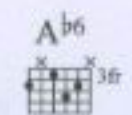
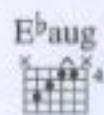
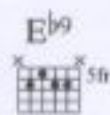
8 Born to lose, it seems so hard to bear.

8  When I wake _____ and find _____ that you're _____ not _____

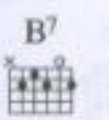
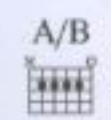
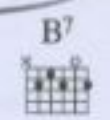
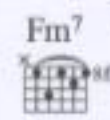
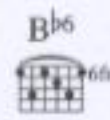
8  there. _____ You've _____ grown _____ tired, _____ and _____

8    now _____ you say we're through; _____ born _____ to _____

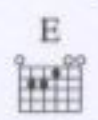
8        lose, _____ and now I'm los - ing _____ you. _____



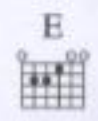
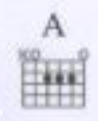
First system of musical notation, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a triplet in the right hand.



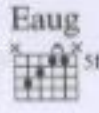
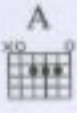
Second system of musical notation, continuing the vocal and piano parts. The piano part features a complex chordal texture with some double stops.



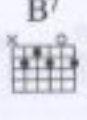
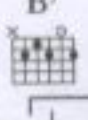
Third system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: "lose, I've lived my life in vain. Ev - 'ry".



Fourth system of musical notation, concluding the vocal and piano parts. The lyrics are: "dream 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

8    

you. Born to lose, and

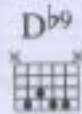
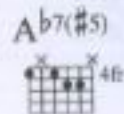
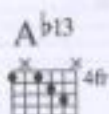
8   , N.C.    

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

Drown In My Own Tears

Words & Music by Henry Glover

♩ = 48



It brings a tear— in-to my eyes, when I be-

G^b



Gdim



-gin— to re - a - lise I've cried so

D^b



F7



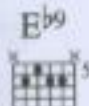
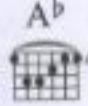
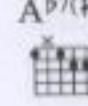
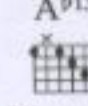
B^bm



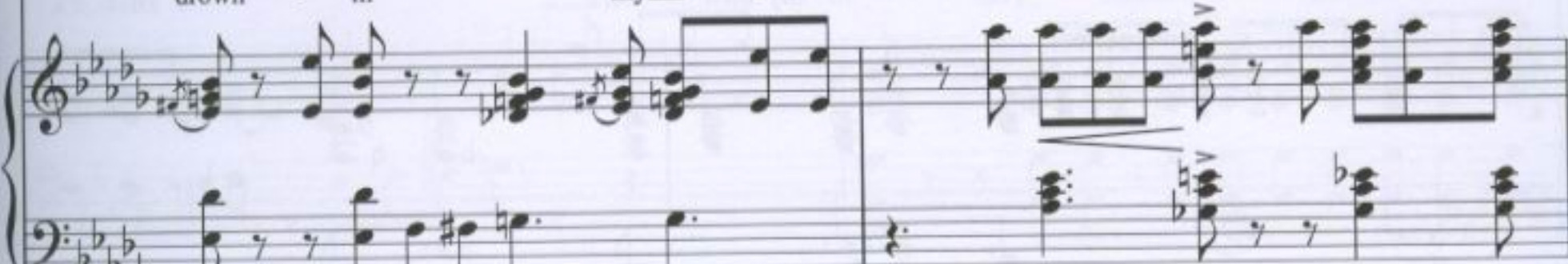
B^b7

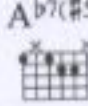


much— since you've— been gone, I guess I'm

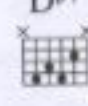





8 drown - in' my — own tears. I — sit and cry —



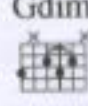





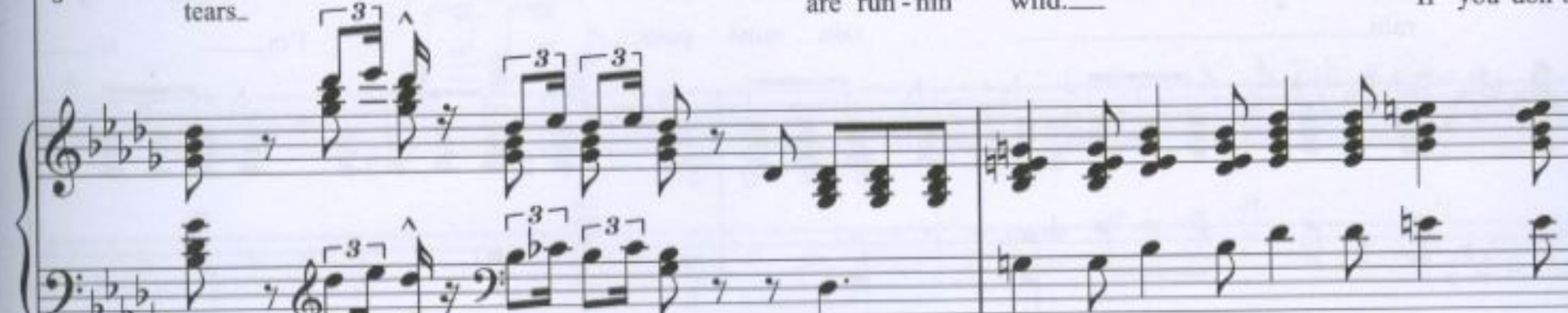


8 just like a child, my pour - in'

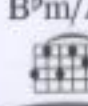
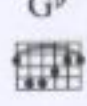


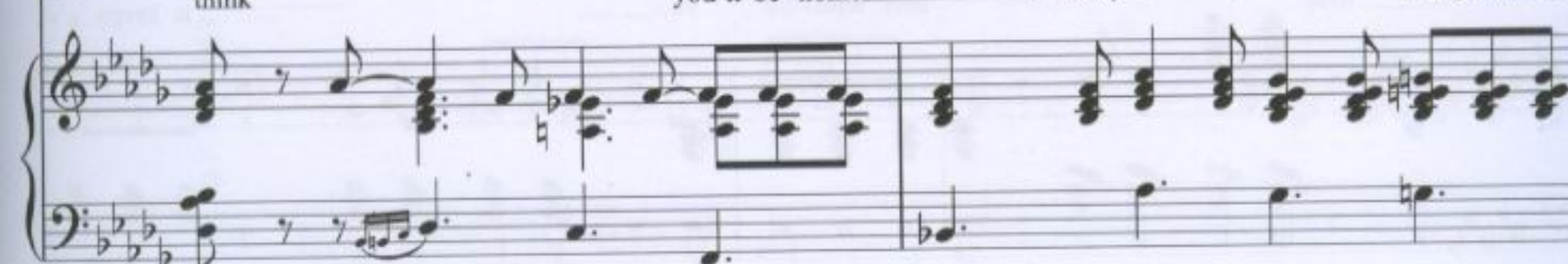
8 tears_ are run - nin' wild. — If you don't



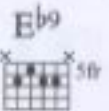
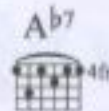
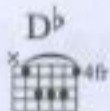
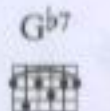
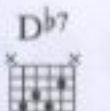


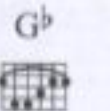

8 think you'll be home — soon, — I'll guess I'll





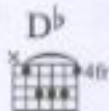






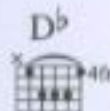

8 drown, oh yes, in my own tears. I know it's



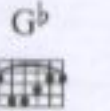

8 true, mm, in - to each life, oh some








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




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





rain - in' more ³ and more. Why can't









you come on home? Ooh yes, ³ so I




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








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






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






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









drown in my own tears. Oh, mm.

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

$\text{♩} = 60$

N.C.

The piano introduction is in 4/4 time, starting with a whole rest in the treble clef. The bass clef begins with a half note G (below staff), followed by a half note F# (below staff), then a half note E (below staff), and finally a half note D (below staff). The melody in the treble clef starts with a quarter note G (first line), followed by a quarter note A (first line), then a quarter note B (first line), and finally a quarter note C (first line). The melody continues with a quarter note B (first line), a quarter note A (first line), a quarter note G (first line), and finally a quarter note F# (first line).

The first line of the song features a vocal melody and piano accompaniment. The vocal melody starts with a quarter note G (first line), followed by a quarter note A (first line), then a quarter note B (first line), and finally a quarter note C (first line). The piano accompaniment in the bass clef starts with a half note G (below staff), followed by a half note F# (below staff), then a half note E (below staff), and finally a half note D (below staff). The piano accompaniment in the treble clef starts with a quarter note G (first line), followed by a quarter note A (first line), then a quarter note B (first line), and finally a quarter note C (first line). The piano accompaniment continues with a quarter note B (first line), a quarter note A (first line), a quarter note G (first line), and finally a quarter note F# (first line).

The second line of the song features a vocal melody and piano accompaniment. The vocal melody starts with a quarter note G (first line), followed by a quarter note A (first line), then a quarter note B (first line), and finally a quarter note C (first line). The piano accompaniment in the bass clef starts with a half note G (below staff), followed by a half note F# (below staff), then a half note E (below staff), and finally a half note D (below staff). The piano accompaniment in the treble clef starts with a quarter note G (first line), followed by a quarter note A (first line), then a quarter note B (first line), and finally a quarter note C (first line). The piano accompaniment continues with a quarter note B (first line), a quarter note A (first line), a quarter note G (first line), and finally a quarter note F# (first line).







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

$\text{♩} = 145$

More swing feel

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

mf

Chords and Fingering:

- Bb (6fr)
- Gm (3fr)
- Bb (6fr)
- G13 (3fr)
- C9
- F7 (6fr)
- Bb*
- Bb7*
- Gdim (6fr)
- Gbdim (5fr)
- Bb/F
- E7
- F7 (6fr)
- Bb (6fr)
- Bb7 (6fr)
- Eb (6fr)
- Edim (6fr)
- N.C.
- Bb (6fr)
- Bb7 (6fr)

 6fr
 6fr
 N.C.  6fr
 N.C.  6fr
 6fr

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

 6fr
 N.C.  6fr
 6fr
 3fr

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

 3fr
 4fr
 6fr
 6fr
 6fr
 6fr

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

 6fr
 6fr
 6fr
 6fr
 N.C.  6fr
 6fr

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

mf

N.C.

N.C.

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

N.C.

N.C.

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

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

N.C.

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 Edim B^b B^b7

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

E^b Edim B^b N.C. B^b7 B^b7#5

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

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

To Coda

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

Sax. solo

8 *mf*

8 N.C. N.C.

E^b N.C. Edim B^b D⁷

D.S. al Coda

Gm E^b7 C⁷b⁹ F⁷ B^b7 B^b7#5

♠ *Coda*

C⁷b⁹ F⁷ B^b Gm

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

C⁷ F⁷ B^b Gm C⁷ F⁷ Repeat to fade

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

Words & Music by Ray Charles

A tempo ♩ = 58

Ped. _____

Red. _____

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

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.

Red

G⁷  **Cm**  **Baug** 



E^b  **E^b9**  **A^b13**  **Adim⁷** 



E^b/B^b  **C⁹**  **B⁷5**  **B^b13** 



Eb7 4fr C B9 Bb7(b13)

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

2e0

Eb6 Ab9 10fr Gb9 8fr E9 6fr Eb6 6fr Ab7 4fr

falsetto
 I? Yeah, Lord, yeah,

2 2 2

G7 10fr Bdim7 Cm 3fr Baug

2
 one of these days, there'll be no more sor - row;

4 4

$B^b m^7$ $E^b 9$ $E^b aug^9/G$ $A^b 7$ $Adim^7$

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

falsetto

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

8

Ped.

$E^b 7$ C^9 B^9 $B^b 7(b13)$

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

8

Ped.

Slightly hurried

$E^b 6$ F^7 E^7 $E^b 6$

8 bet - ter than I? _____

rubato

8va

8

Ped.

I Believe To My Soul

Words & Music by Ray Charles

Sultry blues ♩ = 72

N.C.

mp

$A^b m^7$

$E^b m$

B^7



N.C.



$\text{♩} = \text{♩}$

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

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

$\text{♩} = \text{♩}$

right now... I say I be - lieve right now,

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

Well_ I be-lieve to my soul_____ now,____

yes I be - lieve.)

Woah_____

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

$A^b m^7$

I say I be-lieve right_

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

$E^b m$

B^7

_____ now. Well I be-lieve to my soul_____ now,

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

$E^b m / B^b$ $B^b 7$ $E^b m$ $A^b m / E^b$ $E^b m$ $A^b m / E^b$ $E^b m$

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

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

N.C.

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

$A^b m 7$

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

(I be - lieve,

mp

E^bm

I say I be-lieve right now. Whoah, _____

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

B⁷ **E^bm/B^b** **B^b7**

I be-lieve to my soul _____ now, you're try-in' to make a fool_ of me -

Woah

Slightly slower
E^bm **A^bm/E^b E^bm** **N.C.** **poco rall.** **A^b13**

- OW.

(I be-lieve it.)

I Can't Stop Loving You

Words & Music by Don Gibson

Easy Swing ♩=79

Chords: F⁷, F⁷^{#5}, B^b, F, F^{maj7}, F⁶, C⁷, G^{m7}, C⁷

Lyrics: (I can't stop lov - ing you), I've made up my mind, to live in me - mo - ries of the lone - some time. (I can't stop want - ing you).






it's use-less to say, — so I'll just live my life —










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









hours that we — once knew, though — long a-go —








they still — make me blue. — They say — that





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

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

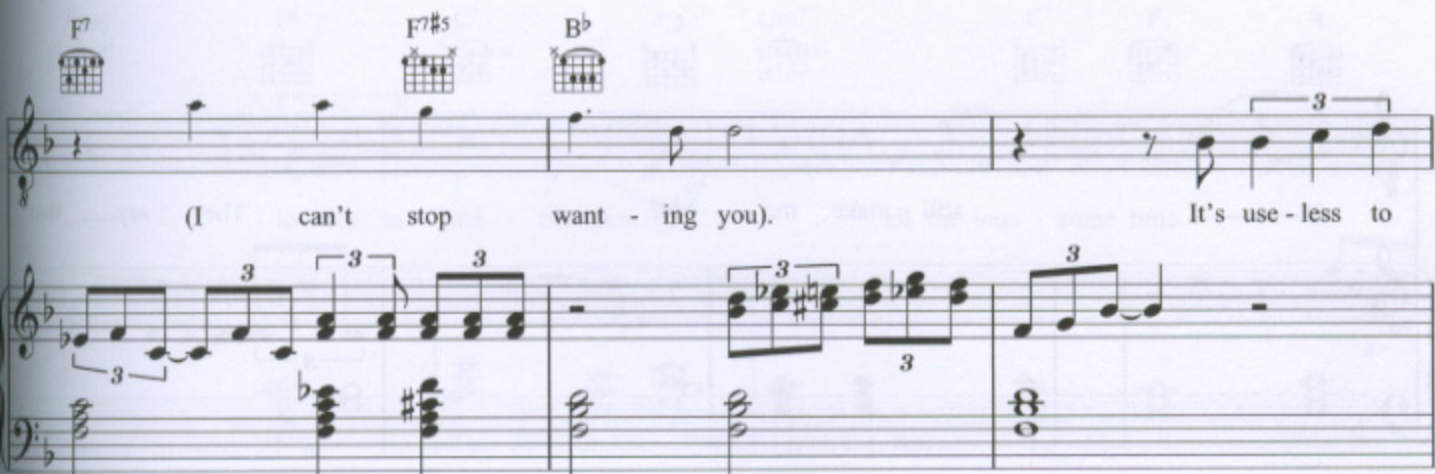
lov - ing you), I've made up my mind,

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





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








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









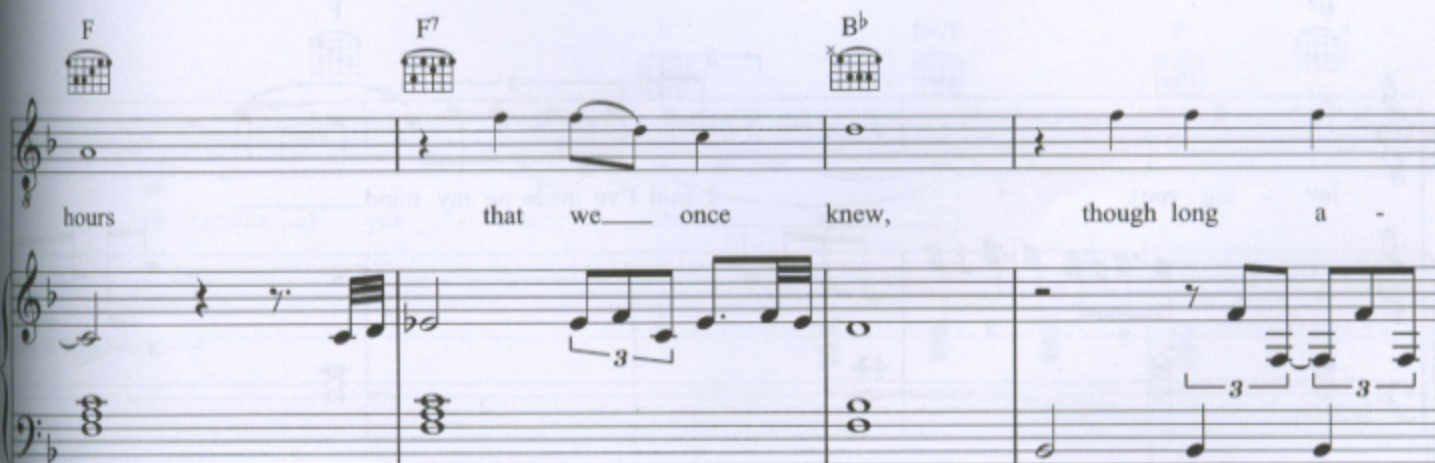
in dreams of yes - ter - days. _____ (Those hap - py







hours that we _____ once knew, though long a -



F C⁷

go, _____ still make me blue. They say _____ that

F F⁷ B^b

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

F C⁷ F B^b F⁷ F⁷#3

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

B^b 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.

Piano introduction in 4/4 time, marked N.C. (No Chords). The melody is in the right hand, and the bass line is in the left hand. The tempo is 154 beats per minute. The key signature is A-flat minor.

Am⁶

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

F⁷

Am⁶

Un-chain my heart, 'cos you don't care a-bout me.



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



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,



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

F7 **Am6** 5fr

'cos you don't love me no more.

Dm6 4fr **Am6** 5fr

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

Dm6 4fr **Am6** 5fr **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. —





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



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



To Coda  N.C.

please, please set me free. _____



Sax. solo ad lib.

F7 Am⁶ 5fr

Dm⁶ 4fr Am⁶ 5fr Dm⁶ 4fr Am⁶ 5fr

F7 E7 N.C. D.S. al Coda

I'm un-der your spell

⊕ Coda Am Dm⁷ 5fr Am Am Dm⁷ 5fr Am Repeat and fade

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
















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






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








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






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







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




a chance that you might love me too. You






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






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






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

8 you don't know me.

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.

E

Ped

Words & Music by Ray Charles

Words & Music by Ray Charles

N.C.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in each measure. The accompaniment consists of a series of quarter and eighth notes, with a final quarter note in each measure. The score is divided into four measures, each containing a measure of melody and a measure of accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in each measure. The accompaniment consists of a series of quarter and eighth notes, with a final quarter note in each measure. The score is divided into four measures, each with a vertical bar line. The first measure has a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble staff, and the bass line is in the bass staff. The music is written in a simple, accessible style suitable for a children's song.

Musical score for "The Rose Tree" in E major (three sharps: F#, C#, G#). The score is written for piano (p) and consists of four measures. The treble clef part begins with a whole rest, followed by a series of eighth and quarter notes. The bass clef part begins with a half note, followed by a series of eighth and quarter notes. A guitar chord diagram for E7 is shown above the first measure of the treble staff.

60

A⁷ E⁷

B⁷ A⁷ E E/B B⁷

N.C.

A⁷ E⁷

B⁷ A⁷ E E/B B⁷

N.C.

A⁷

E⁷ B⁷

A⁷ E E/B B⁷

A⁷ E⁷

B⁷ A⁷ E E/B B⁷

N.C.

A⁷ E⁷

B⁷ A⁷ E E/B B⁷

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

E7 A7

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

E7 B7

don't do right.

A7 E7 B7

E7 E7 E7 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,

B⁷ A⁷

al - right.

E⁷ B⁷ N.C.

A7 E7

First system of music, measures 1-4. Treble and bass staves. Chord diagrams for A7 and E7 are shown above the first two measures.

B7 A7 E7 B7

Second system of music, measures 5-8. Treble and bass staves. Chord diagrams for B7, A7, E7, and B7 are shown above the first four measures.

N.C.

Third system of music, measures 9-12. Treble and bass staves. The label "N.C." is above the first measure.

A7 E7

Fourth system of music, measures 13-16. Treble and bass staves. Chord diagrams for A7 and E7 are shown above the first two measures.

B7 A7 E7 B7

Fifth system of music, measures 17-20. Treble and bass staves. Chord diagrams for B7, A7, E7, and B7 are shown above the first four measures.

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,



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.

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, ———

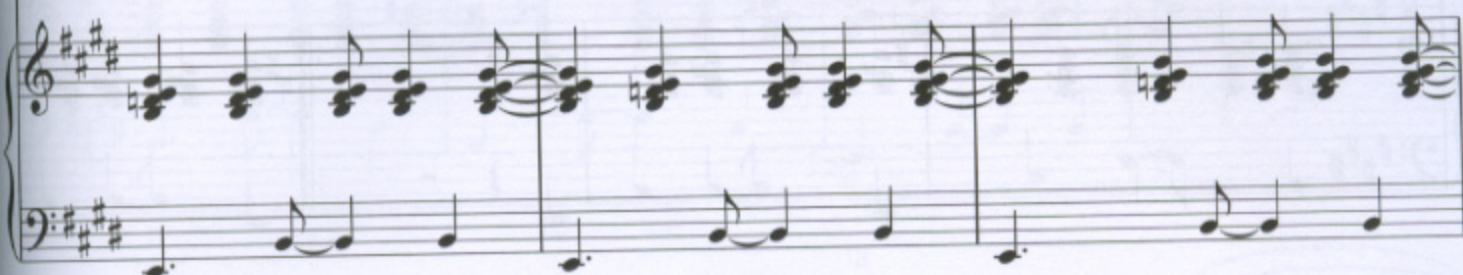
(er), (oh), (er), (oh),

Er, oh, er, oh, Woah, one more time.
 Oh make me feel so good,
 Oh it's al - right,

E7



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

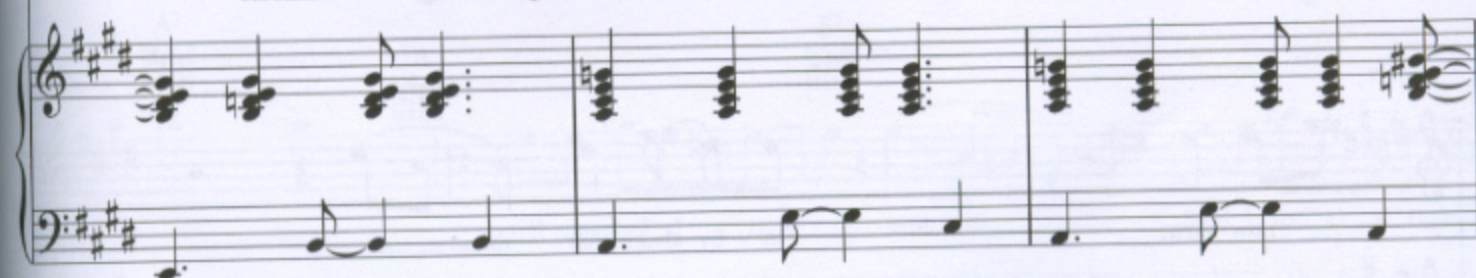


A7



said a - one more time — now, —
 Woah, — Ba - by, —
 said — it's al - right, —

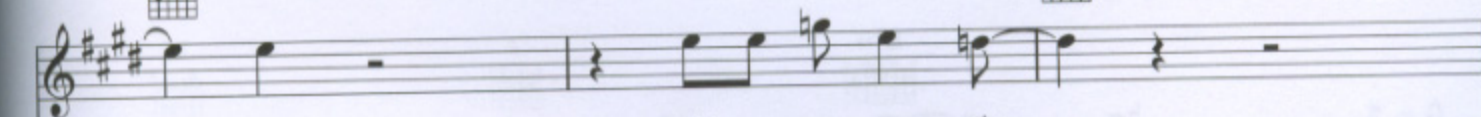
said a - one more time, —
 make me feel so good —
 said — it's al - right —



E7



B7



— yeah.
 — yeah.
 — yeah.

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



1, 2, 3.

4.



N.C.



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

Woah, _____

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

N.C.

A^{b9} 4fr

E^{b6} 6fr

B^{b13} 6fr

B^{b7} 6fr

A^{b9} 4fr

E^{b6} 6fr

E^{b7#9} 5fr

8

3

Ah, you can

E^b13

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

saxes

Saxophone accompaniment line.

sim.

Simultaneous piano accompaniment lines for the first system.



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

Continuation of saxophone accompaniment line.

Continuation of simultaneous piano accompaniment lines.

E^b6

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

B^b9

Continuation of saxophone accompaniment line.

Continuation of simultaneous piano accompaniment lines, including a triplet.

A^{b9}  4fr

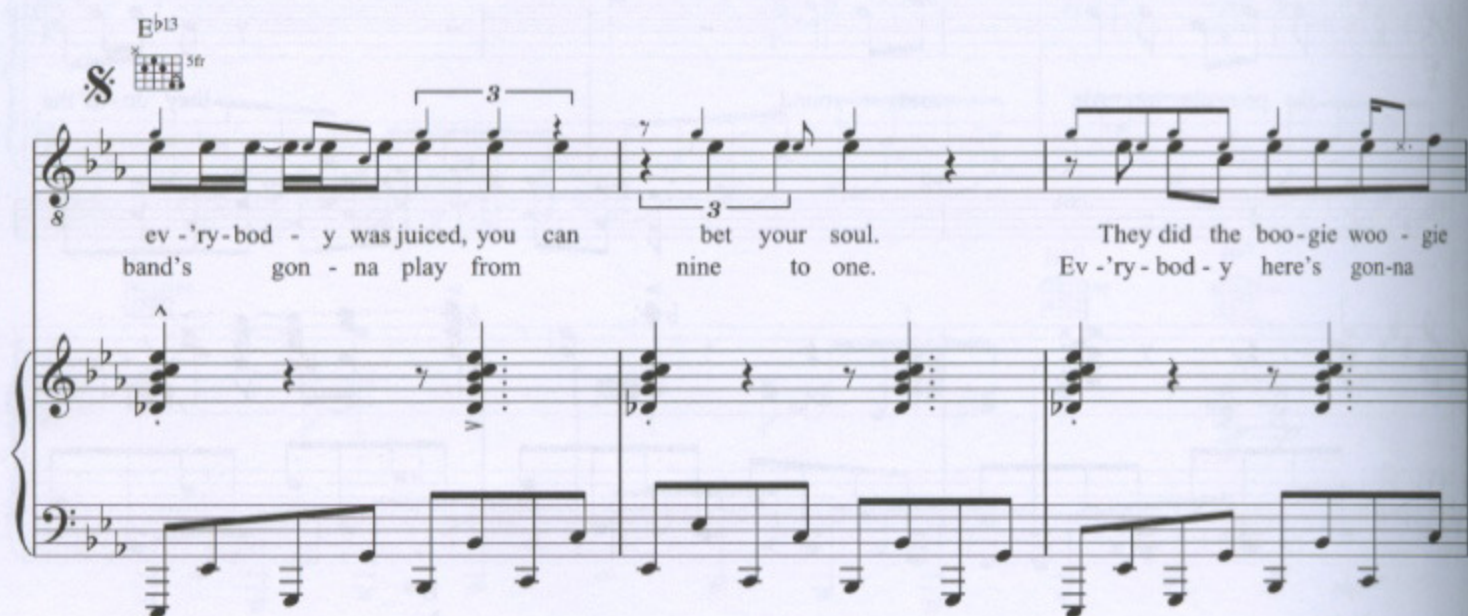
E^{b6}  6fr

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



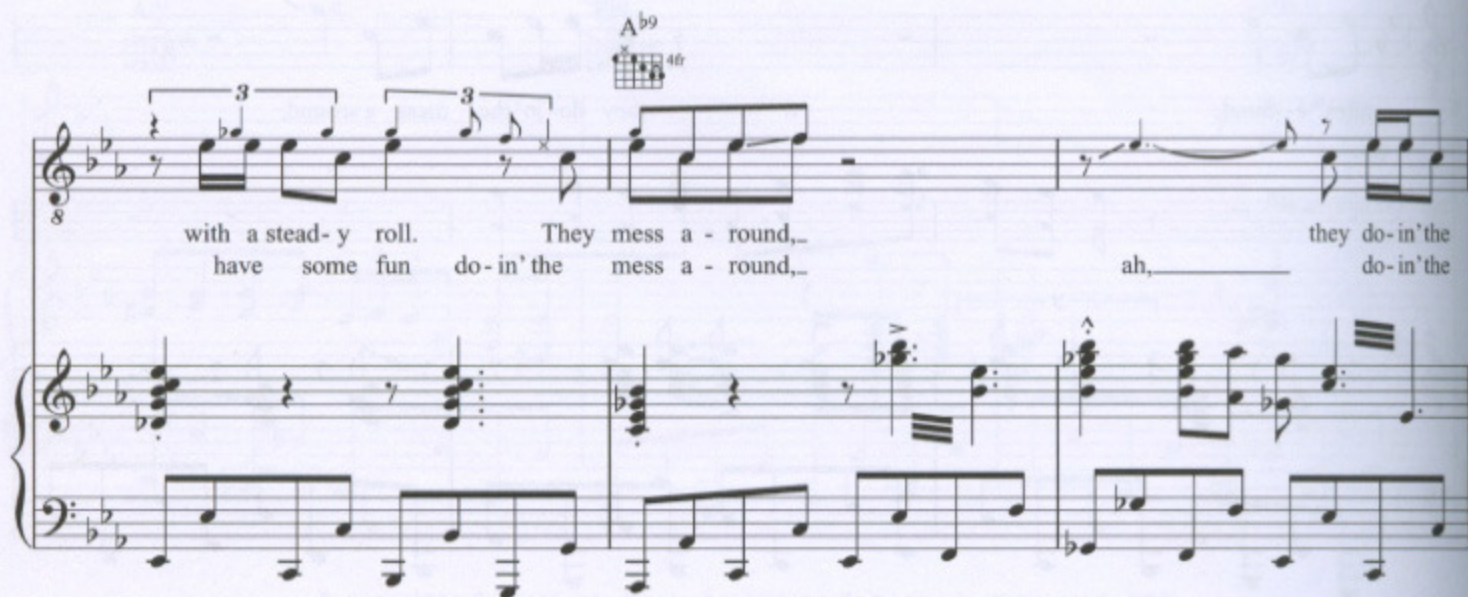
E^{b13}  5fr

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



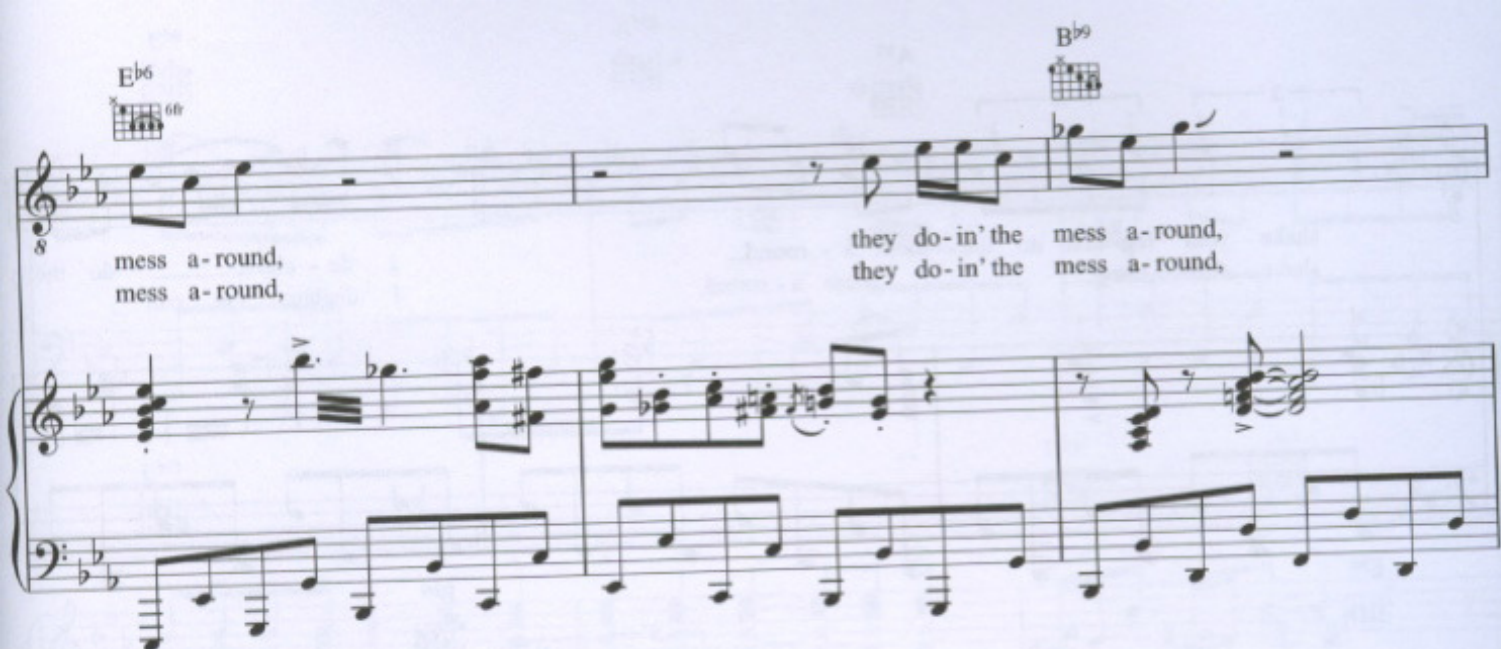
A^{b9}  4fr

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



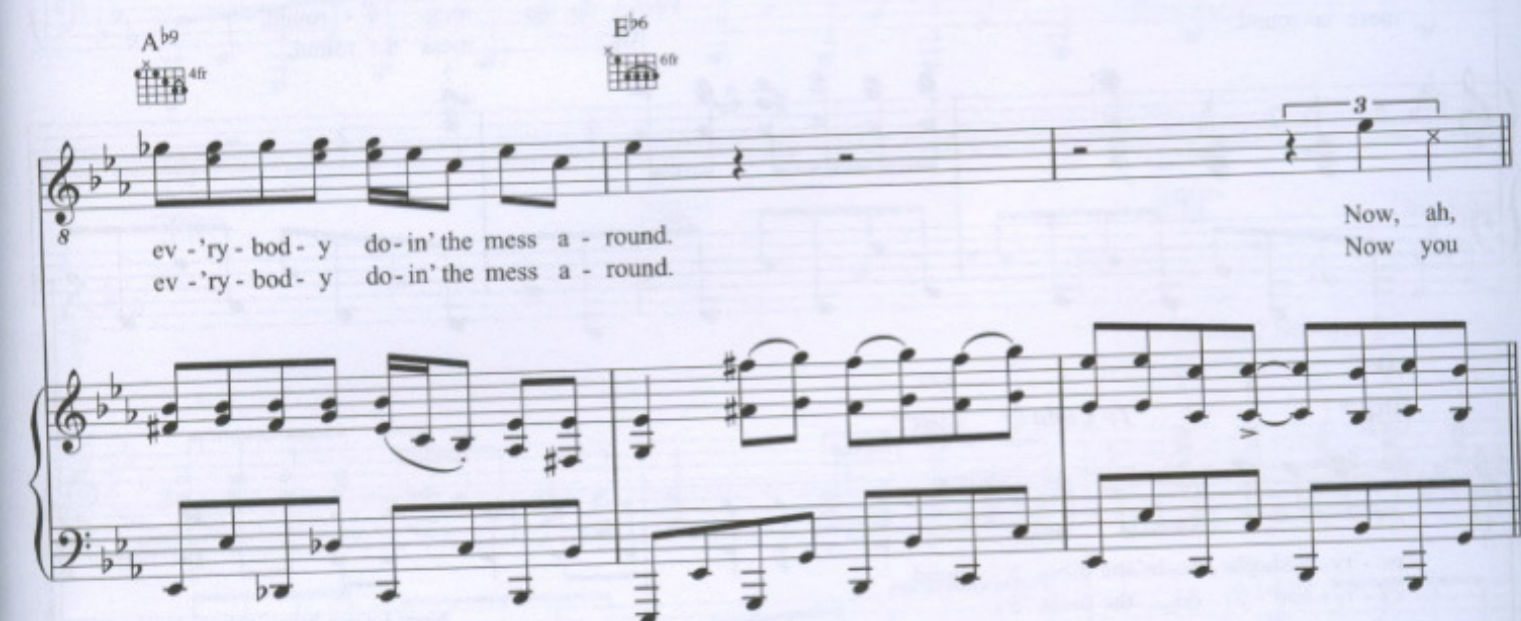
E^b6  **B^b9** 

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



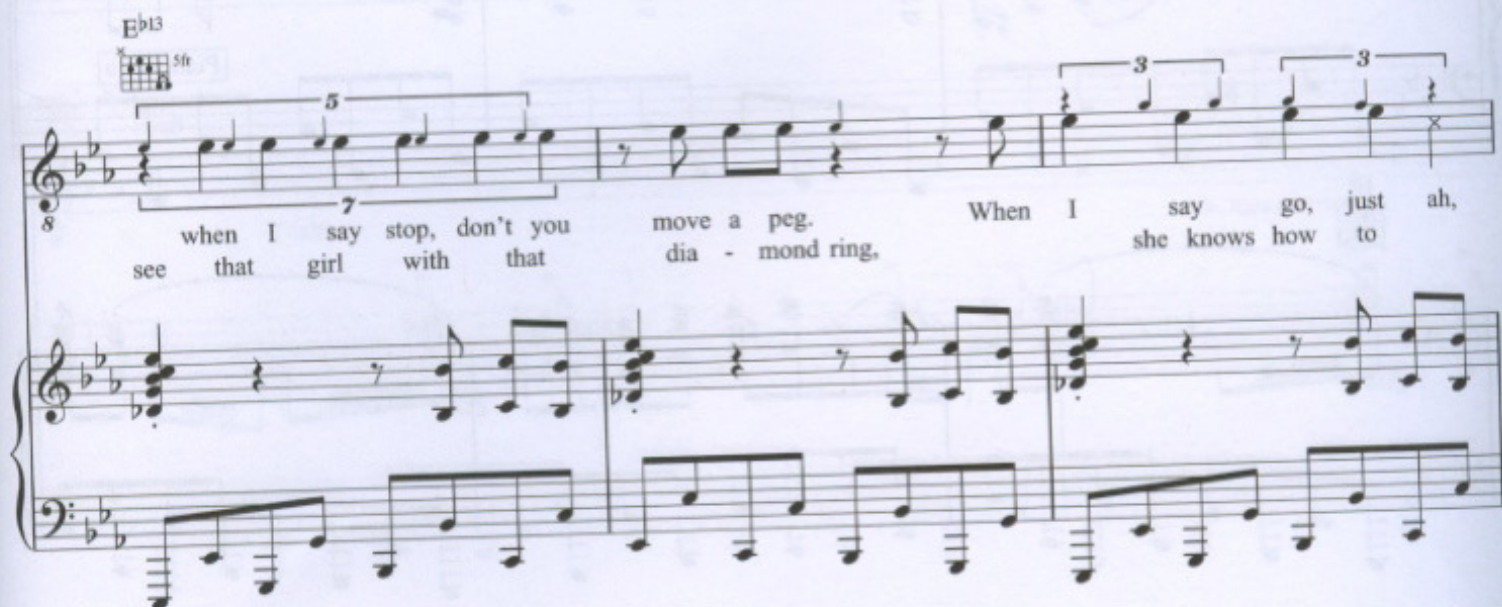
A^b9  **E^b6** 

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



A^{b9}

4fr

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

E^{b6}

6fr

mess a - round.
mess a - round.

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

B^{b9}

4fr

A^{b9}

4fr

To Coda

E^{b6}

6fr

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^b

6fr

E^b9A^b13

First system of piano accompaniment. The right hand features complex chords and arpeggios, while the left hand plays a steady eighth-note bass line. The key signature has two flats (Bb and Eb).

E^b13B^b13B^b7

Second system of piano accompaniment. The right hand includes triplet chords and arpeggios. The left hand continues with eighth-note patterns. The key signature remains two flats.

A^b9E^b6E^b13

Sax Solo

Third system of piano accompaniment. The right hand has a section of rests followed by triplet chords. The left hand continues with eighth-note patterns. The key signature remains two flats.

E^b13

Yeah,

ah, mess around...

Fourth system of piano accompaniment. The right hand features arpeggiated chords. The left hand continues with eighth-note patterns. The key signature remains two flats.

E^b13A^b9

Go on, mess around.

E^b13B^b9

Mess around, boy!

A^b9E^b6

D.S. al Coda

Now this

Coda



- round.

con Ped.

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)

