

# ESSENTIAL PIANO SONGS

BOOGIEWOOGIE.RU

TRANSCRIBED FOR Piano, Voice & Guitar

SHARE BY DAMIAN

Ray



21€

*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

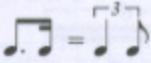
**WISE PUBLICATIONS**  
part of The Music Sales Group

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

# Born To Lose

BOOGIEWOOGIE.RU

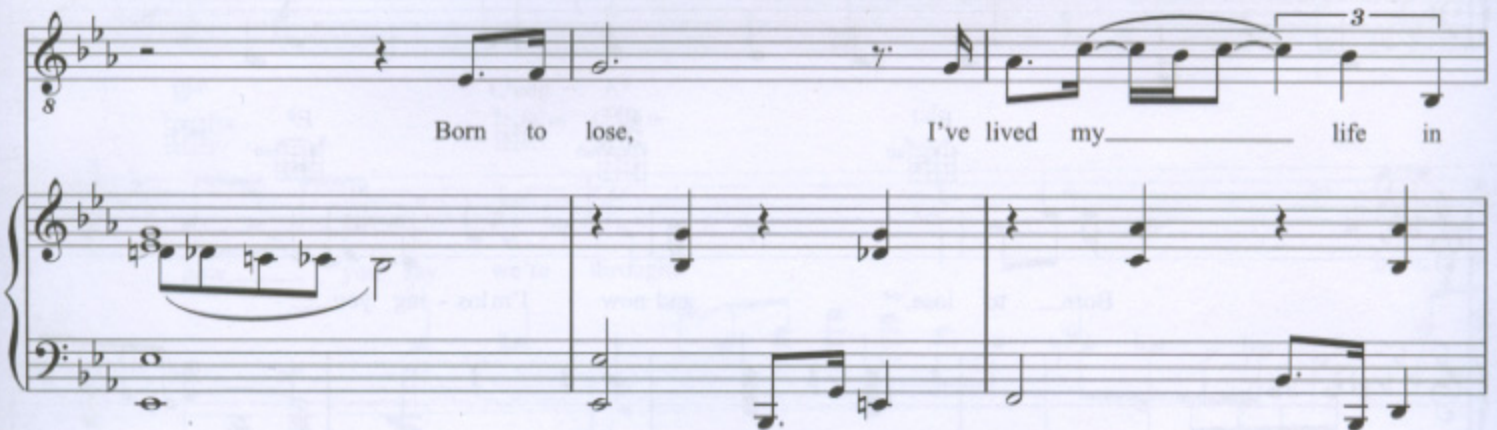
Words & Music by Ted Daffan

Resigned ♩ = 80 

B $\flat$  pedal



The first system of the musical score features a vocal line and piano accompaniment. The piano part includes a B $\flat$  pedal instruction. The vocal line begins with a rest, followed by the lyrics "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 with trills.



The second system continues the musical score. The vocal line has a rest followed by the lyrics "Born to lose, I've lived my life in". The piano accompaniment features chords in the right hand and a bass line.





The third system of the musical score includes the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "vain. Ev - 'ry dream". The piano accompaniment features chords in the right hand and a bass line.

© Copyright 1943 Peer International Corporation, USA.  
Peermusic (UK) Limited.  
All Rights Reserved. International Copyright Secured.

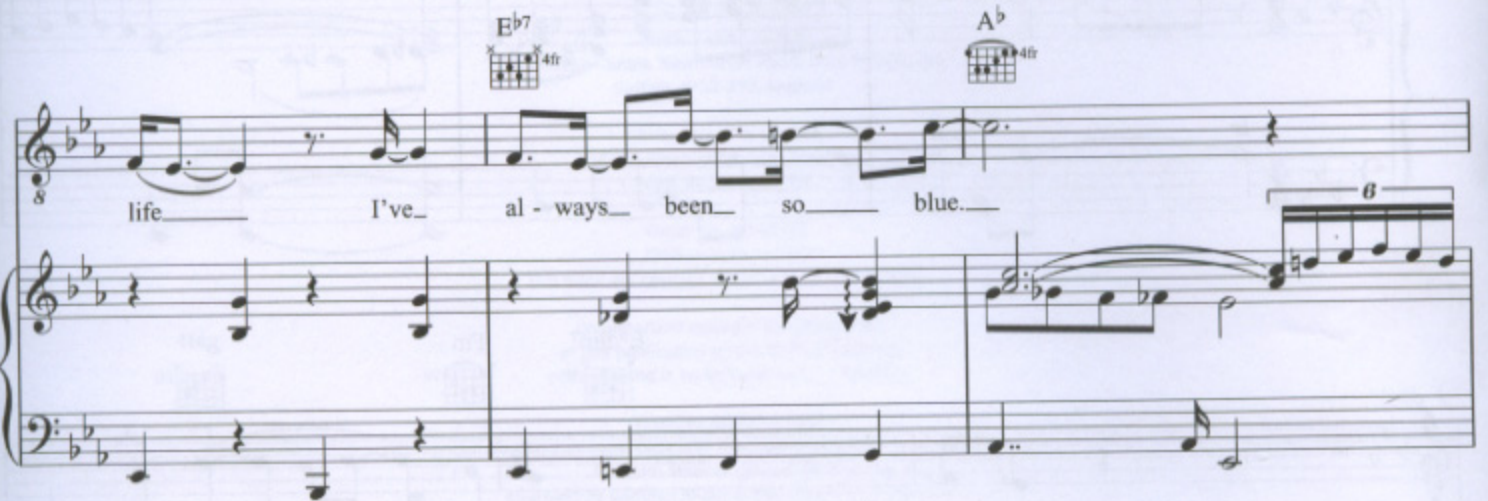
**E<sup>b</sup>** 




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



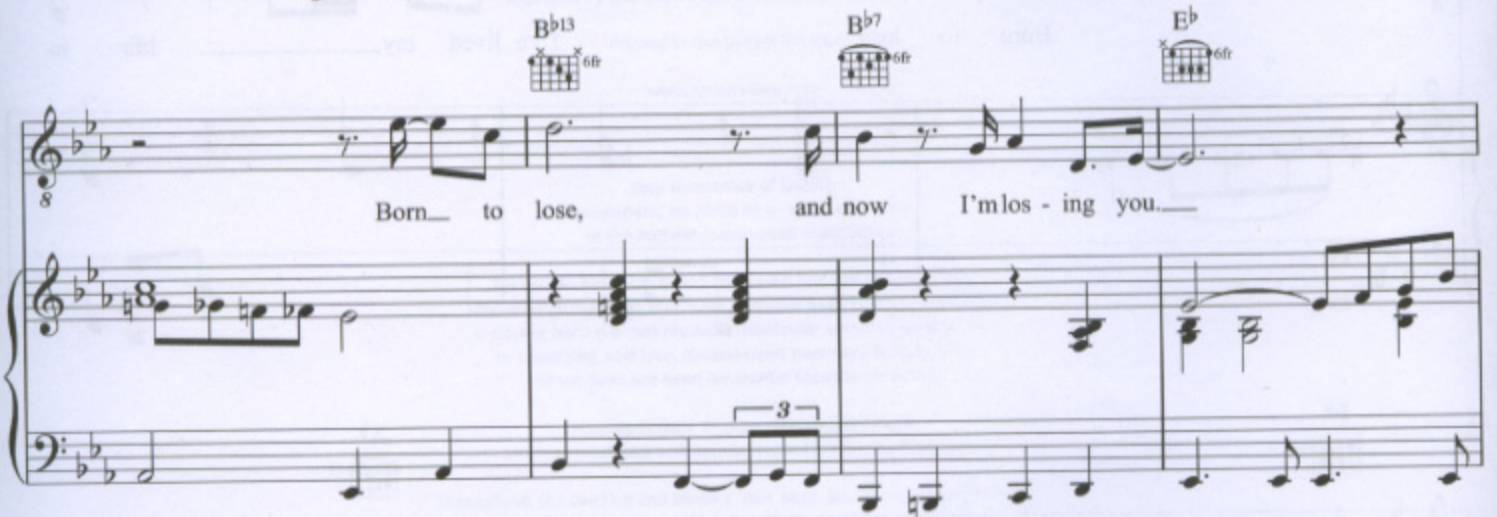
**E<sup>b</sup>7**  **A<sup>b</sup>** 






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



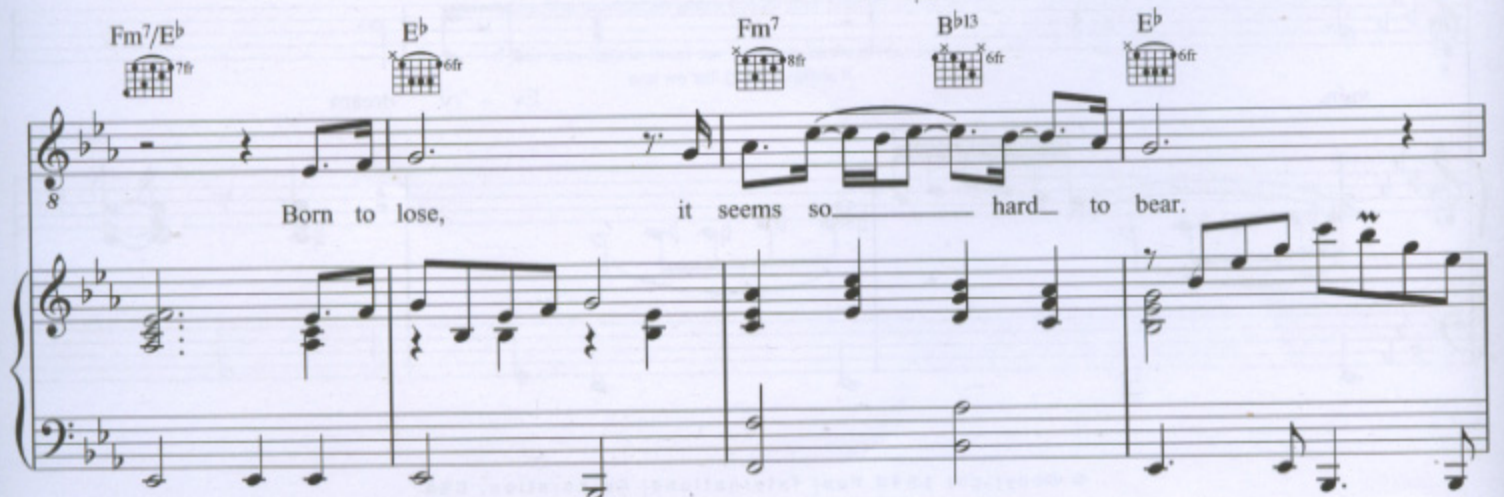
**B<sup>b</sup>13**  **B<sup>b</sup>7**  **E<sup>b</sup>** 


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

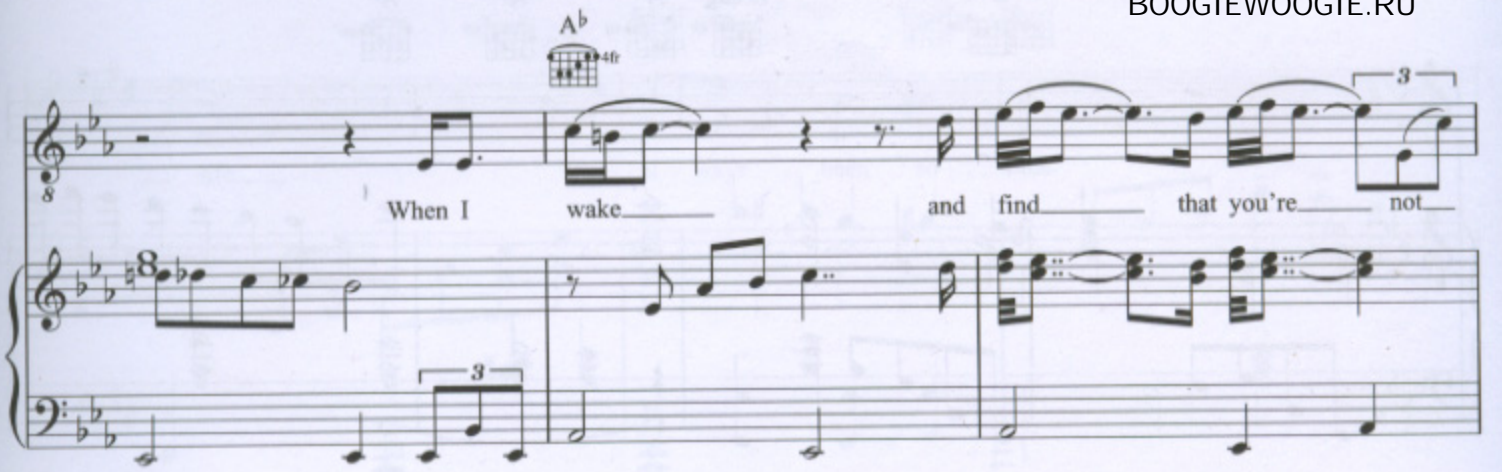



**Fm<sup>7</sup>/E<sup>b</sup>**  **E<sup>b</sup>**  **Fm<sup>7</sup>**  **B<sup>b</sup>13**  **E<sup>b</sup>** 

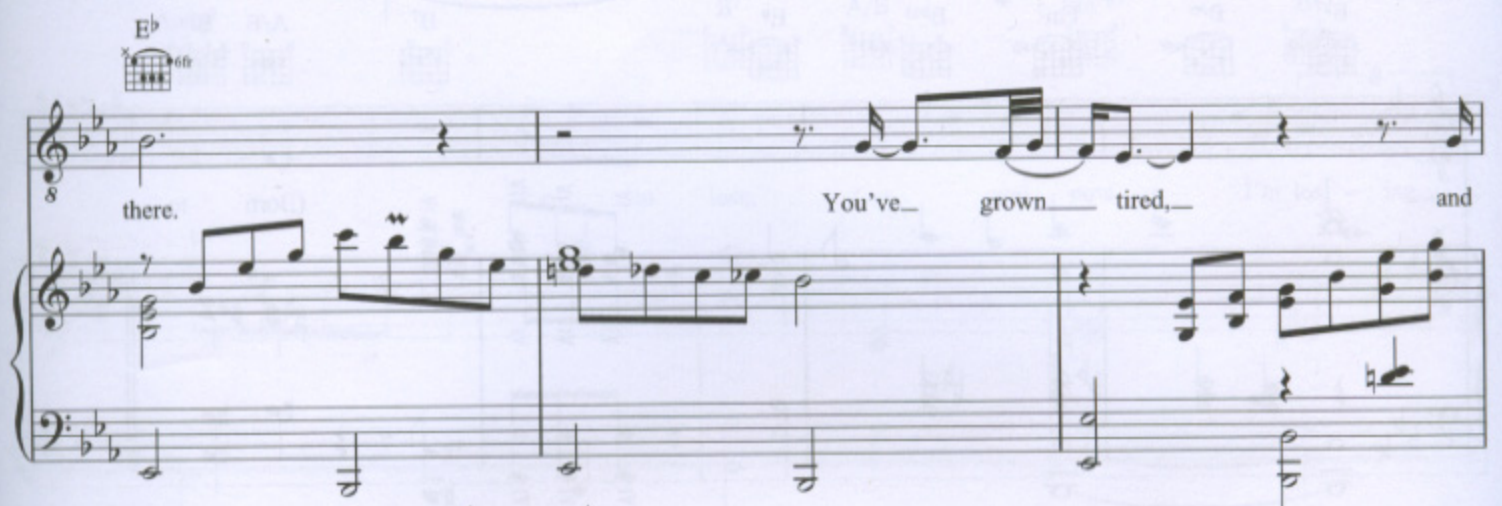
8 Born to lose, it seems so — hard — to bear.






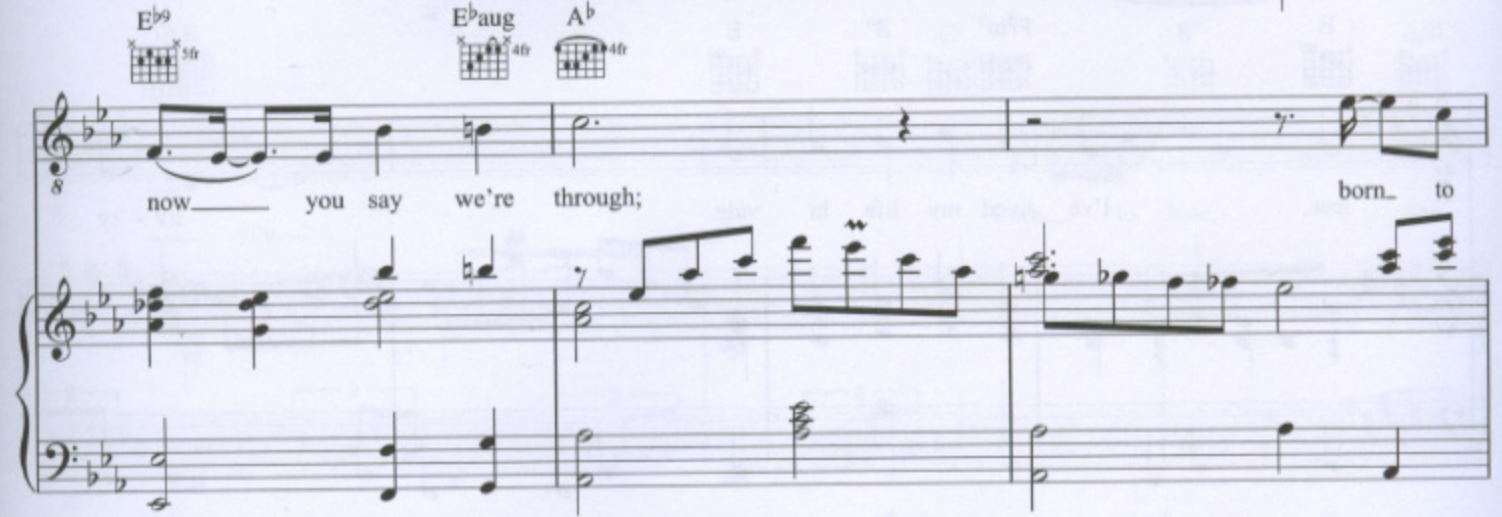
8  When I wake and find that you're not



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.



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      Fm7      B<sup>b</sup>13      E<sup>b</sup>      B7      A/B      B7

E      F<sup>#</sup>m7      B<sup>o</sup>      E      E7

A      E



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 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<sup>b</sup>



Gdim



-gin to re - a - lise I've cried so



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



E<sup>b</sup>9 A<sup>b</sup> A<sup>b</sup>7(#5) A<sup>b</sup>7

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

D<sup>b</sup> A<sup>b</sup>7(#5) D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>7

8  
just like a child, my pour-in'

G<sup>b</sup> Gdim

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

D<sup>b</sup> F7 B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> G<sup>b</sup> Gdim

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

$D^b$   
 $B^bm$   
 $E^b9$   
 $A^b7$   
 $D^b$   
 $G^b7$   
 $D^b7$   
 $D^b9$

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

$G^b$   
 $Gdim$

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

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

rain, <sup>3</sup> rain — must pour. — I'm, — so —

$G^b$   
 $Gdim$

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

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

rain - in' more <sup>3</sup> and more. Why can't

D<sup>b</sup> D<sup>b</sup>9 A<sup>b</sup>7(#5) D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>7

you come on <sup>3</sup> home? Ooh yes, so I

G<sup>b</sup> Gdim

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

D<sup>b</sup> F7 B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> G<sup>b</sup> 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

BOOGIEWOOGIE.RU

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...

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

B7<sup>b5</sup> E<sup>9</sup> A<sup>7</sup> D7<sup>b9</sup> Gmaj<sup>7</sup>

I said a - Geor - gia,

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

Geor - gia, a song \_\_\_\_\_ of you \_\_\_\_\_ comes

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.---

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

O - ther arms reach \_\_\_\_\_ out to me,---

Em Am7 Em A7\* Em

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, featuring triplets and slurs. The bottom two lines are the piano accompaniment, with chords in the right hand and a bass line in the left hand. Chord diagrams for Em, Am7, Em, A7\*, and Em are provided above the staff.

Gmaj7 F#7 Bm7 Bb7b5 A7\* D9

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with slurs and triplets. The piano accompaniment features a mix of chords and triplets. Chord diagrams for Gmaj7, F#7, Bm7, Bb7b5, A7\*, and D9 are provided above the staff.

Gmaj7 B7 Em G7/D

Geor-gia, woah, Geor-gia, no peace. I

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a triplet in the first measure. The piano accompaniment includes triplets and chords. Chord diagrams for Gmaj7, B7, Em, and G7/D are provided above the staff.

Cmaj7 C#dim7 Gmaj7 E9 A7 D9

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with a triplet. The piano accompaniment features triplets and chords. Chord diagrams for Cmaj7, C#dim7, Gmaj7, E9, A7, and D9 are provided above the staff.

Gmaj7 C Gmaj7 B7 Em Am7 Em6 C

mind. O-ther arms reach out to me,

Detailed description: This system contains the first two lines of music. The top line is a guitar part with chords Gmaj7, C, Gmaj7, B7, Em, Am7, Em6, and C. The melody starts with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature. It includes triplets of eighth notes and a bass line with quarter notes.

Em Am7 Em A7\* Em Am7

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

Detailed description: This system contains the second two lines of music. The guitar part has chords Em, Am7, Em, A7\*, Em, and Am7. The melody continues with the lyrics "o - ther eyes smile ten - der - ly. Still in peace - ful". The piano accompaniment continues with similar rhythmic patterns, including triplets and sustained chords.

Gmaj7 F#7 Bm7 B7b5 A7 D9

dreams I see the road leads back to you. Woah,

Detailed description: This system contains the third two lines of music. The guitar part has chords Gmaj7, F#7, Bm7, B7b5, A7, and D9. The melody includes the lyrics "dreams I see the road leads back to you. Woah,". The piano accompaniment features a more active bass line and treble accompaniment with triplets.

Gmaj7 B7 Em

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

Detailed description: This system contains the final two lines of music. The guitar part has chords Gmaj7, B7, and Em. The melody concludes with the lyrics "Geor - gia, Geor - gia, no peace, no peace". The piano accompaniment provides harmonic support with chords and a steady bass line.



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

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

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

Freely

# Hallelujah I Love Her So

Words & Music by Ray Charles



♩ = 145

Chord diagrams: B<sup>b</sup> (6fr), Gm (3fr)

More swing feel

Chord diagrams: B<sup>b</sup> (6fr), Gm (3fr), B<sup>b</sup> (6fr), G<sup>13</sup> (3fr)

Chord diagrams: C, F7 (6fr), B<sup>b</sup>\*, B<sup>b</sup>7\*, Gdim (6fr), G<sup>b</sup>dim (5fr), B<sup>b</sup>/F, E7, F7 (6fr)

Chord diagrams: B<sup>b</sup> (6fr), B<sup>b</sup>7 (6fr), E<sup>b</sup> (6fr), Edim (6fr), N.C., B<sup>b</sup> (6fr), B<sup>b</sup>7 (6fr)

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

*mf*

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

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.

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

*mf*

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

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

E<sup>b</sup> N.C. Edim N.C. B<sup>b</sup> D7

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

Gm E<sup>b</sup>7 C<sup>7</sup>b9 F7 B<sup>b</sup> B<sup>b</sup>7#5

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

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

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

B<sup>b</sup> N.C. B<sup>b</sup>7 E<sup>9</sup> E<sup>b</sup>9 N.C.

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

D<sup>b</sup>9 C<sup>9</sup> N.C.

one to four, I hear her on my door.

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Edim B<sup>b</sup> B<sup>b</sup>7

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

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

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. \_\_\_\_\_

To Coda

Gm E<sup>b7</sup> C<sup>7b9</sup> F<sup>7</sup>

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

Sax. solo

B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> Edim B<sup>b</sup> B<sup>b7</sup>

*mf*

E<sup>b</sup> Edim B<sup>b</sup> B<sup>b7</sup> B<sup>b7#5</sup>

N.C. N.C.

E<sup>b</sup> N.C. Edim B<sup>b</sup>

3

*D.S. al Coda*

Gm E<sup>b</sup>7 C<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7#5

3

♠ *Coda*

C<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup> Gm

7

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

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

A<sup>b</sup>7

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<sup>b</sup>m7

E<sup>b</sup>9

E<sup>b</sup>aug

A<sup>b</sup>7

A<sup>b</sup>dim7

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

Ped.



E<sup>b</sup>7 C B<sup>9</sup> B<sup>b</sup>7(b13)

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics: "those hard times. Whoah, yeah. Who knows bet-ter than I?". It features a guitar chord progression: E<sup>b</sup>7, C, B<sup>9</sup>, and B<sup>b</sup>7(b13). The piano accompaniment consists of two staves. The right hand has chords and melodic lines, including a triplet of eighth notes. The left hand provides a bass line with some grace notes.

E<sup>b</sup>6 B<sup>b</sup>7(b13) E<sup>b</sup> A<sup>b</sup>7

Well I soon found out

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with the lyrics: "Well I soon found out". The guitar chord progression is E<sup>b</sup>6, B<sup>b</sup>7(b13), E<sup>b</sup>, and A<sup>b</sup>7. The piano accompaniment continues with chords and melodic lines, including a triplet of eighth notes in the right hand.

G<sup>7</sup> Bdim<sup>7</sup> Cm Baug

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

Detailed description: This system contains the final two lines of music. The top line continues the vocal melody with the lyrics: "just what she meant, When I had to pawn my clothes.". The guitar chord progression is G<sup>7</sup>, Bdim<sup>7</sup>, Cm, and Baug. The piano accompaniment continues with chords and melodic lines, including a triplet of eighth notes in the right hand and a four-measure rest in the left hand.

**B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>9** **E<sup>b</sup>aug** **A<sup>b</sup>7** **Adim<sup>7</sup>**

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

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are five guitar chord diagrams: B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>9 (5fr), E<sup>b</sup>aug (4fr), A<sup>b</sup>7 (4fr), and Adim<sup>7</sup> (4fr). The piano accompaniment includes a bass line with a 7th fret marker and a treble line with various chords and melodic fragments.

**E<sup>b</sup>7** **C<sup>9</sup>** **B<sup>9</sup>** **B<sup>b</sup>7(b13)**

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

Detailed description: This system contains measures 3 and 4. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: E<sup>b</sup>7 (4fr), C<sup>9</sup>, B<sup>9</sup>, and B<sup>b</sup>7(b13). The piano accompaniment includes a bass line and a treble line with a triplet of eighth notes in measure 3 and a 4-measure phrase in measure 4.

**E<sup>b</sup>6** **B<sup>b</sup>7(b13)** **E<sup>b</sup>6**

Sax Solo

8 Sax Solo

Detailed description: This system contains measures 5 and 6. It features a vocal line in treble clef with a 'Sax Solo' box and a piano accompaniment in grand staff. Above the vocal line are three guitar chord diagrams: E<sup>b</sup>6, B<sup>b</sup>7(b13), and E<sup>b</sup>6. The piano accompaniment includes a bass line and a treble line with a 3-measure phrase in measure 5 and a 10-measure phrase in measure 6.

Guitar chord diagrams: G7 (3fr), Cm (3fr), Baug (3fr)

Musical score for the first system. The guitar part features a melodic line with triplets and a half-note. The piano accompaniment includes a ten-finger exercise in the right hand and a bass line with triplets in the left hand.

Guitar chord diagrams: Eb (6fr), Eb9 (5fr), Ab13 (4fr), Adim7 (4fr)

Musical score for the second system. The guitar part features a melodic line with triplets. The piano accompaniment includes a ten-finger exercise in the right hand and a bass line with triplets. A section labeled "Piano Solo" begins in the second measure.

Guitar chord diagrams: Eb/Bb (6fr), C9, B7b5 (6fr), Bb13 (6fr)

Musical score for the third system. The guitar part features a melodic line with complex chords and triplets. The piano accompaniment includes a ten-finger exercise in the right hand and a bass line with triplets.

E<sup>b</sup>6 F<sup>9</sup> E<sup>7</sup>b<sup>5</sup> E<sup>b</sup>6 A<sup>b</sup>7

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

G<sup>7</sup> Bdim<sup>7</sup> Cm Baug

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

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 E<sup>b</sup>aug A<sup>b</sup>7 A<sup>b</sup>dim<sup>7</sup>

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

Eb7 4fr      B9      Bb7(b13)

falsetto

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

Ped.

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

falsetto

8 I? Yeah, Lord, yeah,

G7 10fr      Bdim7      Cm 3fr      Baug

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

B<sup>b</sup>m7



E<sup>b</sup>9



E<sup>b</sup>aug<sup>9</sup>/G



A<sup>b</sup>7



Adim<sup>7</sup>



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

E<sup>b</sup>7



C<sup>9</sup>



B<sup>9</sup>



B<sup>b</sup>7(b13)



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

*falsetto*

*2*

*(b)*

*Ped.*

**Slightly hurried**

E<sup>b</sup>6



F7



E7



E<sup>b</sup>6



8 bet - ter than I? \_\_\_\_\_

*rubato*

*8va*

*Ped.*

# I Believe To My Soul

Words & Music by Ray Charles

Sultry blues ♩ = 72

N.C.

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

B<sup>b</sup>7#9

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

N.C.

Piano introduction for the first system, featuring a 12/8 time signature. The music includes chords E<sup>b</sup>m/B<sup>b</sup>, B<sup>b</sup>7#9, E<sup>b</sup>m, A<sup>b</sup>m/E<sup>b</sup>, and E<sup>b</sup>m. It features a 'N.C.' (No Chords) section with triplets of eighth notes in both the treble and bass staves.

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a quarter note followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The lyrics are: "One of these days, and it - a won't be long,"

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with a quarter note followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The lyrics are: "you gon - na look for me and I'll be gone. 'Cos I be - lieve

Vocal and piano accompaniment for the third line of lyrics. The time signature changes to 4/4. The vocal line starts with a quarter note followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The lyrics are: "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.)

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

♩ = ♩ 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>

now. 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> 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

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 three staves of music. The top staff is a vocal line with lyrics and a guitar chord diagram for E<sup>b</sup>m/B<sup>b</sup> (6fr). The second staff is a vocal line with lyrics and a guitar chord diagram for B<sup>b</sup>7 (6fr). The third staff is a piano accompaniment with a guitar chord diagram for E<sup>b</sup>m A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m (6fr). The fourth staff is a piano accompaniment with a guitar chord diagram for A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>m (6fr). The music includes triplets and sixteenth notes.

N.C.

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

Detailed description: This system contains the fourth and fifth staves of music. The top staff is a vocal line with lyrics and a guitar chord diagram for N.C. The bottom staff is a piano accompaniment. The music includes eighth notes and rests.

A<sup>b</sup>m7

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

*mp*

Detailed description: This system contains the sixth and seventh staves of music. The top staff is a vocal line with lyrics and a guitar chord diagram for A<sup>b</sup>m7 (4fr). The bottom staff is a piano accompaniment with a dynamic marking of *mp*. The music includes eighth notes and rests.

E<sup>b</sup>m



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 for the first system, including a five-finger arpeggio in the right hand and a triplet in the left hand.

B<sup>7</sup>



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



B<sup>b</sup>7



Musical staff with treble clef, featuring triplet eighth notes in both hands.

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 for the second system, including a six-finger arpeggio in the right hand.

**Slightly slower**

E<sup>b</sup>m



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



E<sup>b</sup>m



N.C.

**poco rall.**

A<sup>b</sup>13



Musical staff with treble clef, showing a whole note chord.

- ow.

Musical staff with treble clef, showing a whole note chord.

(I be- lieve it.)

Musical staff with treble clef, featuring triplet eighth notes.

Piano accompaniment for the third system, including triplet eighth notes in both hands.

# 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.

F Fmaj7 F6 C7 Gm7 C7

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

F F7 F7#5 Bb

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

F F7 B<sup>b</sup>

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

F C7 F B<sup>b</sup>/F F7 F7#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,

Fmaj7 F6 C7 Gm7 C7 F

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

F7 F7#5 B<sup>b</sup>

(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 guitar part features chords F7, F7#5, and Bb. The vocal line has lyrics "(I can't stop want - ing you). It's use - less to". The piano accompaniment includes triplets in both the right and left hands.

F Fmaj7 F6 C7

say, \_\_\_\_\_ so I'll just live my life \_\_\_\_\_

Detailed description: This system contains the next two measures. The guitar part features chords F, Fmaj7, F6, and C7. The vocal line has lyrics "say, \_\_\_\_\_ so I'll just live my life \_\_\_\_\_". The piano accompaniment continues with triplets.

Gm7 C7 F B<sup>b</sup>/F F

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

Detailed description: This system contains the next two measures. The guitar part features chords Gm7, C7, F, Bb/F, and F. The vocal line has lyrics "in dreams of yes - ter - days. \_\_\_\_\_ (Those hap - py". The piano accompaniment continues with triplets.

F F7 B<sup>b</sup>

hours that we \_\_\_\_\_ once knew, though long a -

Detailed description: This system contains the final two measures. The guitar part features chords F, F7, and Bb. The vocal line has lyrics "hours that we \_\_\_\_\_ once knew, though long a -". The piano accompaniment continues with triplets.



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.

F7 F7#5 Bb

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

F F6 C7 rall.

say, so I'll just live my life

F Bb/F F

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.

Am<sup>6</sup>  
5fr

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

F<sup>7</sup>

Am<sup>6</sup>  
5fr

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

Dm<sup>6</sup>

Am<sup>6</sup>

Musical staff with lyrics: You've got me sewn up like a pil - low case,

Accompanying guitar and bass staves for the first system.

Dm<sup>6</sup>

Am<sup>6</sup>

F<sup>7</sup>

Musical staff with lyrics: but you let my love go to waste, so un - chain my heart, oh

Accompanying guitar and bass staves for the second system.

E<sup>7</sup>

N.C.

Musical staff with lyrics: please please set me free. Un - chain my heart,

Accompanying guitar and bass staves for the third system.

Am<sup>6</sup>

Musical staff with lyrics: ba - by let me go. Un - chain my heart,

Accompanying guitar and bass staves for the fourth system.

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.



Dm<sup>6</sup>

Am<sup>6</sup>

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

Dm<sup>6</sup>

F<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>

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

F<sup>7</sup>

Am<sup>6</sup>

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.

F7  Am6  5fr









Dm6  4fr Am6  5fr Dm6  4fr Am6  5fr



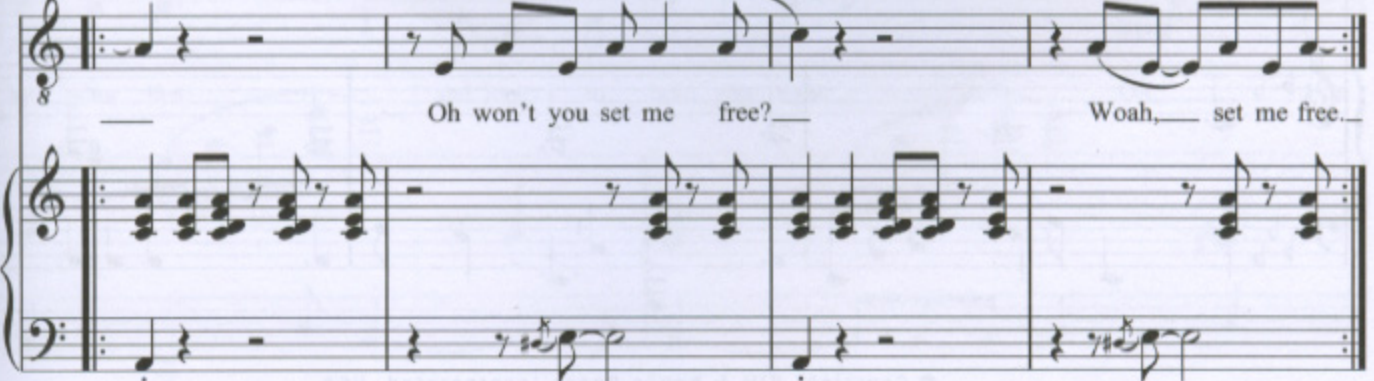
F7  E7  N.C. *D.S. al Coda*

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

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7  
E<sup>b6</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj7  
E<sup>b6</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>maj7 A<sup>b6</sup> Adim7

8

12/8

4

2

4

8

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

8

4

2

4

8

say, "Hel- lo". And I can hard-ly speak, \_\_\_\_\_ my heart is beat-ing so. \_\_\_\_\_ And an - y -

E<sup>b</sup>6/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</sup>(b13)

C<sup>9</sup>

Fm<sup>11</sup>

B<sup>b</sup>13

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

E<sup>b</sup>

E<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>6

E<sup>b</sup>

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

A<sup>b</sup>

A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>6

A<sup>b</sup>dim<sup>7</sup>

kiss your lips, \_\_\_\_\_ and longs to hold you tight. \_\_\_\_\_ Oh, \_\_\_\_\_ I'm\_

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

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

E<sup>b</sup>6 A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>9 A<sup>b</sup>6 Adim<sup>7</sup>

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

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

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





E<sup>b</sup>6 E<sup>b</sup>9 Cm Gm C<sup>7</sup>

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

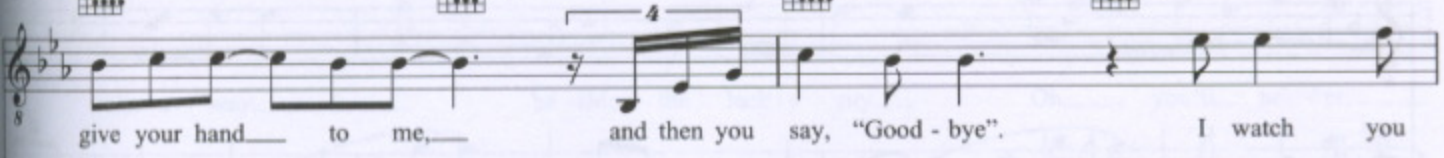
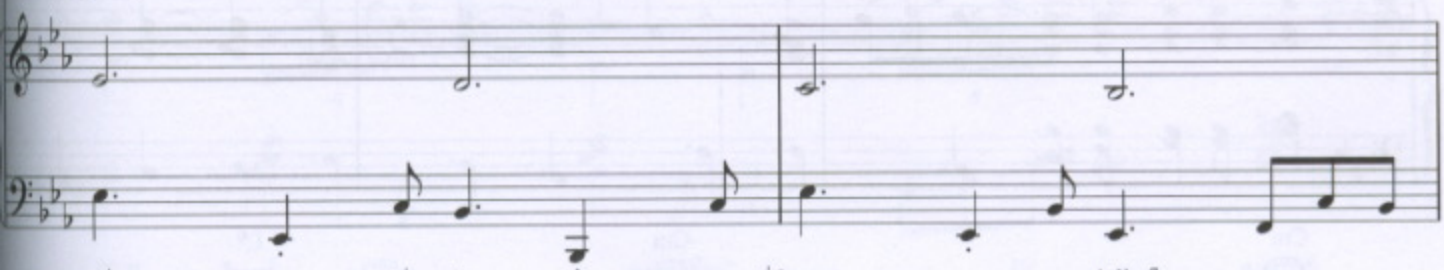
F7  Bb7 





a chance that you might love me too. You



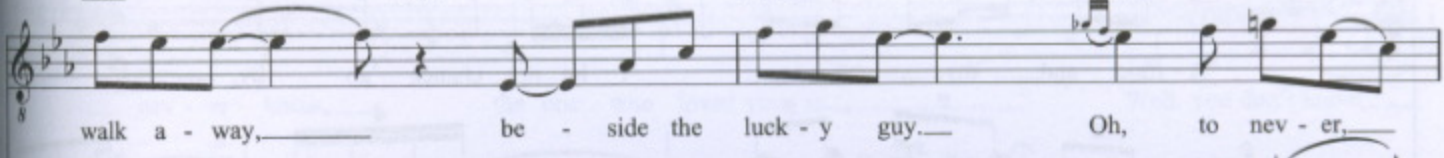
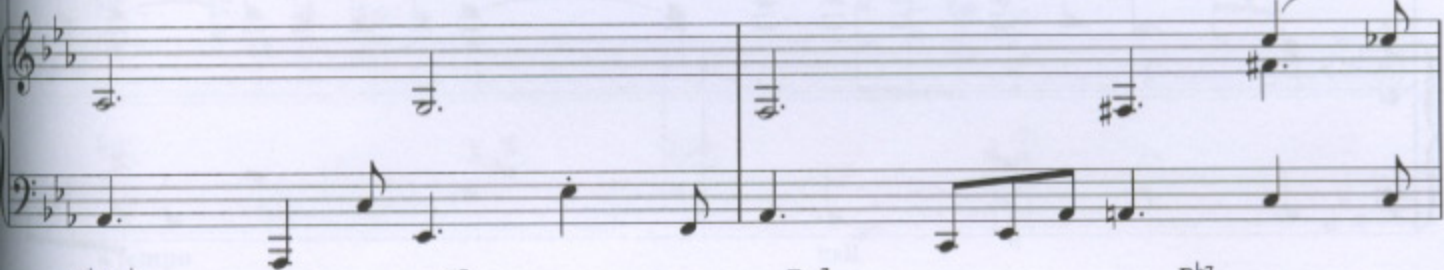

Eb6  Eb  Eb6  Eb 





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

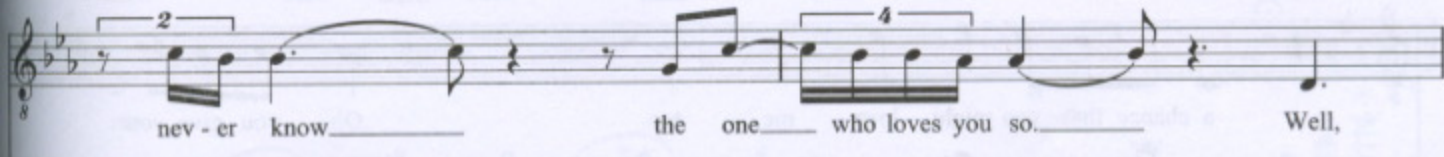
Ab  Abmaj7  Ab6  Adim7 

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,




E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>9 A<sup>b</sup>6 Adim<sup>7</sup>  
E<sup>b</sup>6/B<sup>b</sup> C<sup>9</sup> Fm<sup>9</sup> B<sup>b</sup>13 E<sup>b</sup>6 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9  
Cm Gm C<sup>9</sup>  
F<sup>7</sup> B<sup>b</sup>7 B<sup>7</sup>

you don't know me.  
 A - fraid and shy, I let my chance go by,  
 a chance that you might love me too. Oh, you give your

*poco rall.*

Detailed description of the musical score: The score is written in E-flat major (three flats) and 4/4 time. It consists of four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fret numbers, and a piano accompaniment. The piano part features various rhythmic patterns, including eighth-note runs and chords. The guitar part provides harmonic support with specific chord voicings and fretting techniques like barre and double stops. The tempo is marked 'poco rall.' in the final system.

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

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

*poco rall.*

a tempo

E Bm Cmaj7 Bm B7b9 E6

me.

# What'd I Say

Words & Music by Ray Charles

♩ = 179

N.C.

First system of piano accompaniment in bass clef, 4/4 time, key of E major. The right hand starts with a quarter rest followed by eighth notes, while the left hand plays a steady eighth-note bass line.

Second system of piano accompaniment in bass clef, 4/4 time, key of E major. The right hand continues with eighth notes, and the left hand maintains the eighth-note bass line.

Third system of piano accompaniment in bass clef, 4/4 time, key of E major. The right hand continues with eighth notes, and the left hand maintains the eighth-note bass line.

E7



Fourth system of piano accompaniment in treble clef, 4/4 time, key of E major. The right hand plays chords and eighth notes, while the left hand continues with the eighth-note bass line.

A7 E7

Musical notation for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The first two measures feature a complex chordal texture in the right hand with eighth notes and chords, while the left hand plays a simple bass line. The last two measures show a transition to a simpler chordal accompaniment.

B7 A7 E E/B B7

Musical notation for the second system, measures 5-8. The right hand continues with complex chordal patterns, including some grace notes. The left hand maintains a steady bass line. The system concludes with a final chordal figure.

N.C.

Musical notation for the third system, measures 9-12. Labeled "N.C." (No Chords). The right hand plays a rhythmic eighth-note pattern, while the left hand has rests.

A7 E7

Musical notation for the fourth system, measures 13-16. This system repeats the musical material from the first system, with chords A7 and E7 indicated.

B7 A7 E E/B B7

Musical notation for the fifth system, measures 17-20. This system repeats the musical material from the second system, with chords B7, A7, E, E/B, and B7 indicated.



NC.

A<sup>7</sup>

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

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

A7 E7

Musical notation for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The first two measures are in the key of A major (F#, C#, G#), and the last two are in the key of E major (F#, C#, G#). The notation includes a treble and bass clef 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. The first two measures are in the key of B major (F#, C#, G#, D#), and the last two are in the key of E major (F#, C#, G#). The notation includes a treble and bass clef with various notes and rests.

NC.

Musical notation for the third system, measures 9-12. Labeled "NC." (No Chords). The key signature has three sharps. The notation includes a treble and bass clef with various notes and rests.

A7 E7

Musical notation for the fourth system, measures 13-16. The key signature has three sharps. The first two measures are in the key of A major (F#, C#, G#), and the last two are in the key of E major (F#, C#, G#). The notation includes a treble and bass clef 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. The first two measures are in the key of B major (F#, C#, G#, D#), and the last two are in the key of E major (F#, C#, G#). The notation includes a treble and bass clef with various notes and rests.

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

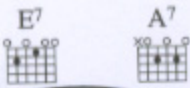
— now,      hey, — hey,      al -  
 — now,      hey, — hey,      hey —

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 three measures of the piece. It features a guitar part with two chord diagrams: A7 (x02020) and E7 (022100). The vocal line begins with the lyrics 'al - right,'. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

B7 A7

al - right.

This system contains the next three measures. The guitar part includes chord diagrams for B7 (x21202) and A7 (x02020). The vocal line continues with the lyrics 'al - right.'. The piano accompaniment continues with the established rhythmic pattern.

E7 B7 N.C.

N.C.

This system contains the final three measures of the piece. The guitar part includes chord diagrams for E7 (022100) and B7 (x21202), followed by the instruction 'N.C.' (No Chords). The piano accompaniment concludes with a final rhythmic flourish.

This system shows the final measures of the piano accompaniment, consisting of a melodic line in the right hand and a bass line in the left hand, concluding the piece.

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—

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a rest, followed by the lyrics 'When you see me in mi-se-ry, come on—ba-by see a-bout me now, yeah—'. The piano accompaniment consists of chords and eighth-note patterns in both hands.

A7 E7

Hey,— hey, al -

The second system continues the vocal line with 'Hey,— hey, al -'. The piano accompaniment features a more active bass line with eighth-note patterns.

B7 A7 E7 B7

- right.

The third system shows the vocal line with '- right.'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

E7 N.C. E7 N.C. E7

See the girl with the red dress on, she can do the Bird - land all night long,

The fourth system features the vocal line with 'See the girl with the red dress on, she can do the Bird - land all night long,'. The piano accompaniment returns to a simpler chordal accompaniment style.



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, — and — I wanna know, —

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





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

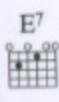


1. | 2. N.C.

— 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,



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



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 —



— yeah.  
 — yeah.  
 — yeah.

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

1, 2, 3.



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 piano score for 'Mess Around' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as 'Driving boogie woogie' with a quarter note equal to 148 beats per minute. The score is divided into four systems of music. The first system begins with a 'NC.' (Naturally) marking above the treble clef. The second system includes a guitar chord diagram for A<sup>b9</sup> (4fr) and a 'sim.' (sustained) marking. The third system features guitar chord diagrams for E<sup>b6</sup> (6fr), B<sup>b13</sup> (6fr), and B<sup>b7</sup> (6fr). The fourth system includes guitar chord diagrams for A<sup>b9</sup> (4fr), E<sup>b6</sup> (6fr), and E<sup>b7#9</sup> (5fr). The score concludes with a vocal line 'Ah, you can' and a triplet of notes in the treble clef.

E<sup>b</sup>13



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

saxes

sim.



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

E<sup>b</sup>6



B<sup>b</sup>9




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

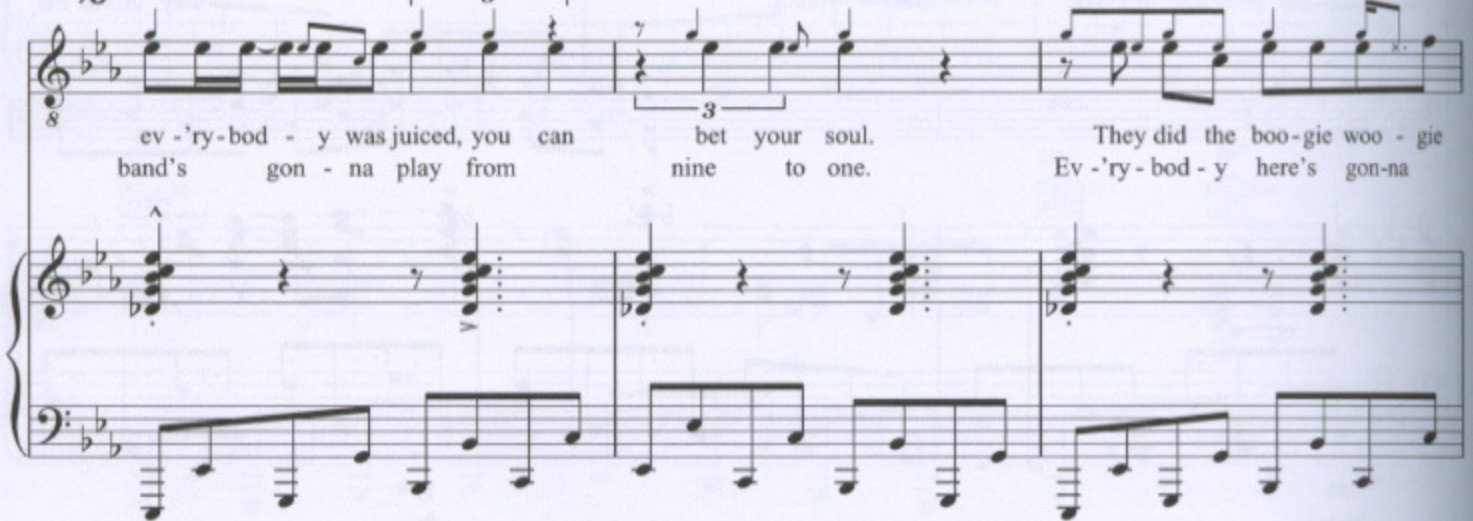
Mess Around

**A<sup>b9</sup>**  **E<sup>b6</sup>** 




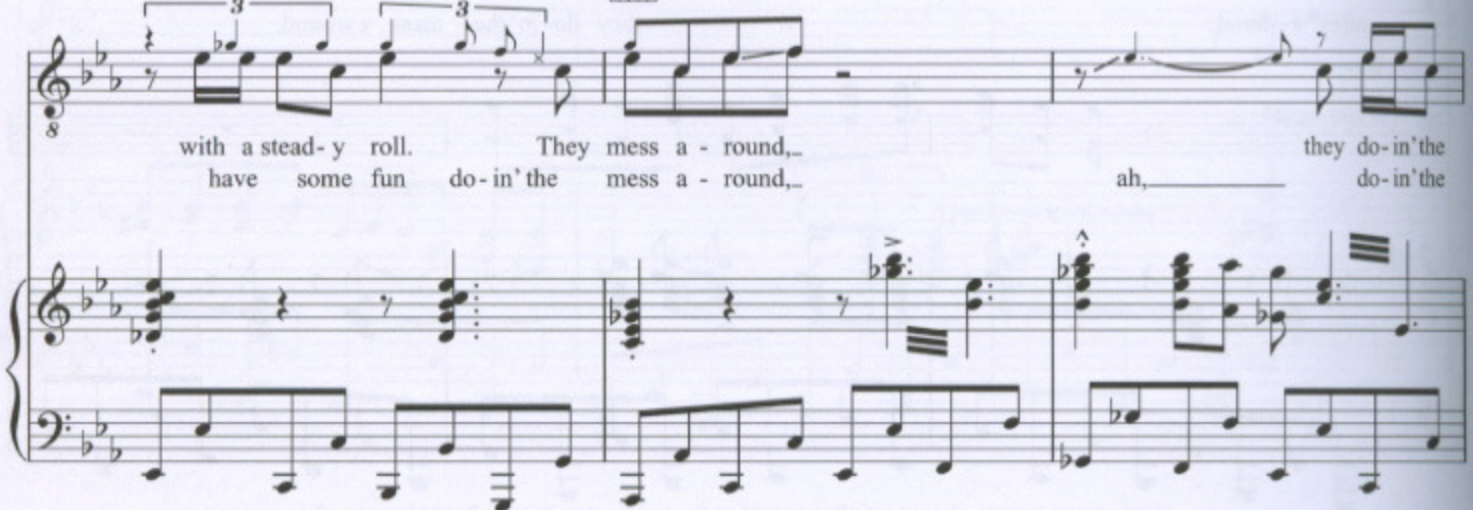
8 ev - 'ry - bod - y do - in' the mess a - round. Ah, \_\_\_\_\_

**E<sup>b13</sup>** 



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<sup>b9</sup>** 



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

B<sup>b</sup>9



8 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

E<sup>b</sup>6



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<sup>b</sup>13



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 ⊕

Saxes

Piano Solo

E<sup>b</sup>9



A<sup>b</sup>13



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

E<sup>b</sup>13



B<sup>b</sup>13



B<sup>b</sup>7



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

A<sup>b</sup>9



E<sup>b</sup>6



E<sup>b</sup>13



Sax Solo

Musical notation for the third system, including piano accompaniment and saxophone lines with spoken lyrics.

(Spoken) Now you got it boy...

E<sup>b</sup>13



Yeah,

ah, mess around...

Musical notation for the fourth system, including piano accompaniment and saxophone lines with lyrics.

**E<sup>b</sup>13** **A<sup>b</sup>9**

8

Go on, mess around.

**E<sup>b</sup>13** **B<sup>b</sup>9**

8

Mess around, boy!

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

8

*D.S al Coda*

Now this

**Coda** **E<sup>b</sup>** **E<sup>b</sup>9** **A<sup>b</sup>m7** **Bdim** **E<sup>b</sup>6/B<sup>b</sup>** **E<sup>9</sup>** **E<sup>b</sup>9**

8

- 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)**

---

