

REALLY EASY PIANO COLLECTION

50 POPULAR SONGS

FROM POP SONGS TO CLASSICAL THEM



REALLY EASY PIANO

50 POPULAR SONGS

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REALLY EASY PIANO



KYLIE MINOGUE



MOZART

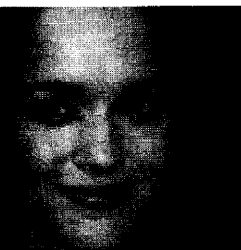


THE LION KING



ELVIS PRESLEY

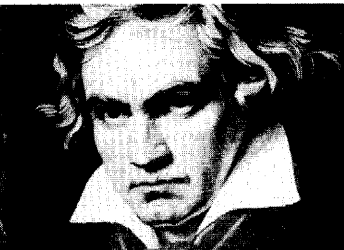
BRAD PITT



THE PIANO



BEETHOVEN



STAR TREK



BLONDIE



Ain't No Sunshine

Words & Music by Bill Withers

Taken from his album *Just As I Am*, this song proved to be the breakthrough hit for Bill Withers and won him the 1971 Grammy for Best Rhythm & Blues Song, the first of three such awards. Inspired to take up singing during nine years service in the US Navy, his songs are largely autobiographical, with an earthy vocal delivery.

Hints & Tips: Mark in the crotchet beats with small lines above the staff in bars 17–21 to help you master the syncopated rhythms. You could also tap crotchet beats with the left hand during its rests to check you are placing the notes in the right hand correctly.

Slow rock blues ♩ = 80

N.C. 1 2 3 5 Am Em
Ain't no sun - shine when she's gone.

3 Am Em
It's not warm when she's a - way.

5 Am Em
Ain't no sun - shine when she's gone, and she's al - ways gone too

7 Dm Am Em Am
long an - y - time she goes a - way. Won - der this time where she's

10 Am Em Am Em

gone, won - der if she's gone to stay.

13 Am Em

Ain't no sun - shine when she's gone, and this house just ain't no

15 Dm Am Em Am

home an - y - time she goes a - way. And I know, I know, I know, I know,

18 N.C.

I know, I know, I know, I know, I know I know, I know, I know, I know, I know, I know,

20

I know, I know, I know, I know, I know, I know, I know, I know, I know, I know,

22

know. Hey, I ought to leave the young thing a - lone, - but ain't no sun-shine when she's

24 Am Em Am 1 2 3 5 Am Em

gone. Ain't no sun-shine when she's gone,

27 Am Em Am

on - ly dark-ness ev - 'ry day. Ain't no sun-shine when she's

30 Em Dm

gone, and this house just ain't no home an - y - time she goes a -

32 Am Em Am Em Am Em Am 4 3 1

- way, an - y - time she goes a - way.

CASABLANCA

As Time Goes By

Words & Music by Herman Hupfeld

Play It Again Sam. The famous line was never spoken in the movie, but pianist Dooley Wilson would have been the man playing this song again if it had. Wilson was the movie's only leading player who had actually been to Casablanca.

Hints & Tips: This song is best played with a light swing feel. Watch out for the accidentals.

$\text{♩} = 80$

Chord symbols: Dm⁷, G⁷, Dm⁷, G⁷, C, Am⁷, C, Em⁷, E^bdim⁷, Dm⁷, Dm⁷/G, Cmaj⁷, Fmaj⁷, Em, A⁷, Dm⁷, G⁷, Dm⁷, G⁷, C, Am⁷, C, Em⁷, E^bdim⁷, Dm⁷, Dm⁷/G

Lyrics:
You must re - mem - ber this, a kiss is still a kiss, a sigh is just a sigh;
the fun - da - men - tal things ap - ply as time goes by.
And when two lov - ers woo, they still say "I love you," on
that you can re - ly; no mat - ter what the fu - ture brings as time goes

C F A⁷

by. Moon-light and love songs, nev - er out of date,

Dm D^{#dim} Am/E F

hearts full of pas - sion, jeal - ous - y and hate; wom - an needs man and

F^{#dim} C/E D Bm^{7(b5)} Gdim⁷ G⁷ Dm⁷ G⁷

man must have his mate, that no one can de - ny. It's still the same old stor - y, a

Dm⁷ G⁷ C Am C

fight for love and glor - y, a case of do or die. The

Em⁷ E^{bdim7} Dm⁷ Dm⁷/G Dm⁷ G⁷ C

world will al - ways wel - come lov - ers as time goes by.

LEONA LEWIS

Bleeding Love

Words & Music by Jesse McCartney & Ryan Tedder

The biggest selling UK single of 2007, recorded by the winner of the third series of TV talent show *The X Factor* and *Hello!* magazine's 2007 Woman of the Year, this song was the UK No. 1 single for six weeks and is included on Leona Lewis's debut album *Spirit*, the fastest-selling debut album ever in the UK.

Hints & Tips: It would be easy for this piece to sound mechanical by virtue of the very straight rhythms. However, you can avoid this and create an expressive performance by emphasising the most important note in each phrase. Underline the word in each phrase which you feel should carry slightly more weight, e.g. 'love' in bar 18.

Ballad ♩ = 104

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Closed off from love, I did-n't need the pain. Once or twice was e-nough and it was all in vain. Time starts to pass, be-fore you know it you're fro-zen. Ooh... But some-thing hap-pened for the ver-y first time with you, my heart melt-ed to the ground, found some-thing true, and ev-'ry-one's look-ing 'round think-ing I'm go-ing cra-zy. Ooh,-". The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols (F, Bb, C, Dm) are placed above the vocal lines. Bar numbers 1, 4, 8, and 12 are indicated at the start of each system.

16 F Dm

— yeah, yeah. But I don't care what they say, I'm in love with you. They try to pull me a-way,

20 B^b C

but they don't know the truth. My heart's crippled by the vein that I keep on closing.

24 F Dm

You cut me open and I keep bleeding, keep keep bleeding love. Keep bleeding, I keep

28 B^b C

— keep bleeding love. Keep bleeding, keep keep bleeding love.

32 Dm B^b F C Dm

You cut me open and I keep bleeding, keep, keep bleeding love.

DELTA GOODREM

Born To Try

Words & Music by Delta Goodrem & Audius Mtawarira

Delta Goodrem found fame in both Australia and the UK through her role as aspiring singer-songwriter Nina Tucker in cult Australian soap *Neighbours*. This, her breakthrough single taken from her debut album *Innocent Eyes*, was even featured in the show.

Hints & Tips: The octave leaps in bars 4 and 6 are probably the hardest thing in this piece. Practise these bars before you play the piece through and prepare yourself by looking ahead as you approach them.

Ballad ♩ = 66

N.C.

The first system of musical notation is for the piano introduction. It consists of two measures. The first measure has a treble clef with a 7-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The second measure has a treble clef with a 7-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. Fingerings are indicated: 1 for G, 3 for A, 1 for Bb in the treble; and 1 for the G-Bb chord in the bass.

The second system of musical notation covers measures 3 to 5. The treble clef has a 7-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "Do-ing ev-'ry-thing that I be-lieve in;". The treble clef has a 5-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "go-ing by the rules that I've been". The treble clef has a 4-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "taught...".

The third system of musical notation covers measures 6 to 8. The treble clef has a 2-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "More un-der-stand-ing of". The treble clef has a 5-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "what's a-round me,-".

The fourth system of musical notation covers measures 9 to 11. The treble clef has a 3-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "and pro-tec-ted from the walls of love.". The treble clef has a 5-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a whole note chord G2-Bb2. The lyrics are: "All that you see-".

12 F Cm B^b F

is me. And all I tru-ly be - lieve. That I was born to

15 B^b F/A Gm B^b F/A

try, I've learned to love, be un-der - stand-ing and be-lieve in

18 Gm Cm B^b F/A

life. But you got-ta make choic-es, be wrong or right. Some-times you

21 Cm B^b F B^b

got - ta sac - ri - fice the things you like. But I was born to try.

THE MAMAS AND THE PAPAS

California Dreamin'

Words & Music by John Phillips & Michelle Phillips

The Mamas And The Papas' success lasted from only January 1966 to January 1969. Their first single, *California Dreamin'*, went to No. 4 and became a pop standard in the midst of what was rapidly becoming the psychedelic era. Their No. 1 hit *Monday, Monday* established the group as the hippest of contemporary harmonizers.

Hints & Tips: Try singing the lower part in the right hand instead of playing it. Keep your left hand very steady.

Dreamily (♩ = c. 108)

The musical score is written for piano in 4/4 time, with a tempo of approximately 108 beats per minute. It features a melody in the right hand and a steady accompaniment in the left hand. The score is divided into systems, each with a measure number (4, 8, 12, 16) and a key signature of one flat (Bb). The lyrics are written below the melody line, with some words in italics. Chord symbols are placed above the staff, and fingering numbers (1-5) are indicated for the right hand. The score includes a first ending (1.) and a second ending (2.) for the final phrase.

Chord symbols: Dm, C, B^b, C, Asus⁴, A⁷, B^b, F, A⁷/C[#], Dm, B^b, Asus⁴, Dm, C, B^b, C, Asus⁴, A, Dm, C, B^b, C, Asus⁴, B^b, C, Dm, C, B^b, C, Dm.

Lyrics:
 All the leaves are brown,
 All the leaves are brown,
 and the sky is grey.
 and the sky is grey.
 I've been for a walk,
 I've been for a walk,
 on a win-ter's day.
 on a win-ter's day.
 I'd be safe and warm,
 I'd be safe and warm,
 if I was in L. A.
 if I was in L. A.
 Ca - li - for - nia dream - in'
 Ca - li - for - nia dream.
 on such a win-ter's day.
 on such a win-ter's day.
 All the leaves are
 on such a win-ter's day,
 on such a win-ter's day.

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Can't Help Falling In Love

Words & Music by George David Weiss, Hugo Peretti & Luigi Creatore

This song featured in Elvis Presley's 1961 movie *Blue Hawaii*. Elvis would end his concert with this tune, based on a French folk song called *Plaisir D'Amour*. It went on to be a hit for Andy Williams, The Stylistics, and with the addition of a reggae beat, for UB40.

Hints & Tips: The rhythm in bar 2 is much easier to play if you count a bar of four at the same time. Make sure the quaver (eighth note) triplets fit into the last (fourth) beat.

Slowly

G₁ Bm Em Am G D/F# D₁

Wise men say on - ly fools rush in, but }
Shall I stay, would it be a sin? If }

To Coda ⊕

C D Em Am/C G/D D7/F# G/B G

I can't help fall - ing in love with you.

Bm F#7 Bm F#7 Bm F#7

Like a riv - er flows sure - ly to the sea, dar - ling so it goes

D.C. al Coda

⊕ Coda

Bm E7/G# Am D7

some things are meant to be.

G

you.

THE LION KING
Circle Of Life

Music by Elton John. Lyrics by Tim Rice

The opening number from the Disney smash hit film of 1994. More commonly known for his pop records, Elton John teamed up with Tim Rice in Elton's first film soundtrack since 1971.

Hints & Tips: The rhythm in bar 7 (repeated in bar 16) is quite tricky. Try practising the right hand alone whilst counting a bar of 4/4 aloud.

Moderately

From the day we ar - rive_ on the plan - et and blink - ing, step in - to the

sun, there's more to be seen_ than can ev - er be seen,_ more to

do than can ev - er be done. Some say, "Eat or be eat - en." Some

say, "Live and let live." But all are a - greed_ as they

14 Cm7 A^b F E^b/F

1 2 3 3 1 5 3

join the stam - pede, you should nev - er take more than you give, in the cir - cle of

17 B^b E^b/B^b B^b A^b/B^b

3

life. It's the wheel of for - tune. It's the leap of faith.

21 E^b A^b/E^b E^b F/E^b

1 5 5 3

It's the band of hope, till we find our

25 B^b/D G⁷ Cm⁷ G^b(add 9)

3 3

place on the path un - wind - ing, in the

29 B^b/F F⁷ E^b/B^b B^b

1 5 3 1 2 4 5

cir - cle, the cir - cle of life.

Close Every Door

Music by Andrew Lloyd Webber. Lyrics by Tim Rice

The show that gave rise to the careers of both Tim Rice and Andrew Lloyd Webber. The show had humble beginnings when in 1967, Lloyd Webber was asked to provide a pop cantata for his brother's school concert.

Hints & Tips: Pay close attention to the bars in which the left hand has important musical material (e.g. bars 8, 9, 11 etc.) These should be clearly heard. Also, there are lots of crescendi, diminuendi, and hairpins to observe.

Moderately ♩ = 96

Em 1 5 B7 2 Em B7 Em 2 4

Close ev - 'ry door to me, hide all the world from me, bar all the

p with expression

6 Cmaj7 Am6 B Em 1 5 B7 2

win - dows and shut out the light. Do what you want with me,

11 Em B7 Em 2 4 Cmaj7 Am6

hate me and laugh at me, dark - en my day - time and tor - ture my

16 B 2 G C D G D7/A G/B G 3

night. If my life were im - por - tant I would ask will I live or die, but

mf

21 F Em C B Em
 1 5

I know the an - swers lie far from this world. Close ev - 'ry

26 B7 Em B7 Em Cmaj7
 2 1 2 4

door to me, keep those I love from me; chil - dren of Is - rael are

31 Am6 B G C D G D7/A
 2 5 3 3

nev - er a - lone. For I know I shall find my own peace of

36 G/B F Em C B7 Em
 4 5 4 2 3 2 1 3 1

mind, for I have been prom - ised a land of my own.

PASTY CLINE
Crazy

Words & Music by Willie Nelson

The first performance of this song by country music superstar Patsy Cline at the Grand Ole Opry in 1961 was acclaimed by three standing ovations, maybe partly because she was then on crutches following a near fatal road accident. Its success widened her crossover audience, but she died just two years later in a plane crash.

Hints & Tips: Practise the tricky finger manipulations that this piece requires in order to span the wide vocal range of the melody line slowly, only putting the two hands together when you are comfortable and confident. Keep you fingers curved and close to the keys.

Gently ♩ = 67

D B Em

Cra - zy, I'm cra - zy for feel - ing so lone - ly. I'm

5 1 2 1 2 3 5 5

5 4 1 1 3 1 5 D A Em A

cra - zy, cra - zy for feel - ing so blue.

2-1

9 D B Em

I knew you loved me as long as you want - ed, and

5

13 A A D G D

then some - day you'd leave me for some - bod - y new.

2 2 3 5

17 G D

Wor - ry, why do I let my-self wor - ry?

21 E A

Wond-'ring, what in the world did I do?

25 D B

Cra - zy for think - ing that my love could

27 Em G F#m

hold you. I'm cra - zy for try - ing, and

30 Em Bm Em A D

cra - zy for cry - ing, and I'm cra - zy for lov - ing you.

ABBA

Dancing Queen

Words & Music by Benny Andersson, Stig Anderson & Björn Ulvaeus

The ultimate disco song that finally made Abba big in the US, was originally called *Boogaloo*.

It was No. 1 Stateside and almost everywhere else in 1976.

The drum part was inspired by George McCrae's 1974 disco hit, *Rock Your Baby*.

Hints & Tips: Take care with the rhythm of the melody. Sing or say the words as you play, to help you, and practise (especially the R.H.) slowly. Listening to the original recording may also help.

Strong rock ♩ = 120

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music, each with a treble and bass clef staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff. Measure numbers 1, 4, 7, 10, and 13 are indicated at the start of their respective systems. Fingerings (1-5) are shown for specific notes. A repeat sign is used at the beginning of measure 7.

1 B^b E^b B^b
Fri - day night... and the lights are low, look - ing out... for a place to go.

4 Gm F B^b/F F B^b/F F
Oh, where they play the right mus - ic, get - ting in the swing, you come to

7 Gm F Gm B^b
look for a king. An - y - bod - y could be that guy,

10 E^b/B^b B^b Gm
night is young... and the mus - ic's high;

13 F B^b/F F B^b/F F Gm
with a bit... of rock mus - ic ev - 'ry - thing... is fine, you're in the mood for a dance.

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16 F Gm Cm⁹ F⁷

And when you get the chance, you are the

19 B^b E^b B^b

danc - ing queen, young and sweet, on - ly sev - en - teen.

22 E^b B^b E^b

Danc - ing queen, feel the beat from the

25 B^b F/A E^b/G B^b/F F D⁷/F[#]

tam - bour - ine. You can dance, you can jive,

29 Gm Gm/F C⁷/E^b E^b

hav - ing the time of your life; oh, see that girl,

32 Cm⁷ F⁷ B^b E^b/B^b

watch that scene, dig in the danc - ing queen.

1. 2.

13 Gm C F B^b Gm

don't know why I did - n't come. My heart is

16 C F

drenched in wine, but

19 Gm C F B^b

you'll be on my mind for - ev -

22 F B^b E^b D

er.

25 Gm C F B^b

No DOUBT
Don't Speak

Words & Music by Eric Stefani & Gwen Stefani

Based on the end of the romantic relationship between No Doubt lead singer Gwen Stefani and bassist Tony Kanal, this bittersweet ballad remains the band's biggest hit to date. It reached No. 1 in the UK, Canada, Australia, France, Switzerland and Holland.

Hints & Tips: Beware of the tricky rhythms in the right hand, especially on the first page. Try clapping the rhythms before you play them rather than just guessing!

Moderate ♩ = 80

Cm

3

You and me, we used to be to - geth - er, ev' - ry day to - geth - er, al -

6

- ways. I real - ly feel that I'm los - ing my best friend. I

9

can't be - lieve this could be the end. It looks as though

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12 Fm B^b Cm Gm C

you're let - ting go, — and if it's real then I don't want to know. —

15 Fm B^bm E^b C B^bm C

Don't speak, I know just what you're say - ing, so please stop ex - plain - ing. Don't tell me 'cause it

18 Fm B^bm C Fm B^bm E^b C

hurts. No, no, — no. — Don't speak, I know just what you're think - ing. I don't need your

21 B^bm C Fm B^bm Cm Fm B^bm

rea - sons. Don't tell me 'cause it hurts. Hush, hush, dar - ling.

24 E^b C B^bm C Fm

Hush, hush, dar - ling. Hush, hush, dar - ling. Oh.

Theme from EastEnders

Music by Leslie Osborne & Simon May

The simple melodic structure of Simon May's theme music made it an instantly hummable hit tune. With lyrics later added by Don Black, and a vocal provided by one of the show's most popular actresses, Anita Dobson, it was released as a single in the 1980s, reaching No. 4 in the UK charts.

Hints & Tips: The rhythm in the first two beats of the right hand in bars 4, 8, 12 and 15, should not be confused with a triplet of crotchets—the two rhythms sound very similar, but are crucially different.

Freely ♩ = 106

Chords: Eb Gm Ab Fm Eb/G Ab Bb

To Coda ⊕

Chords: Eb Gm Ab Fm Eb/G Ab Bb

D.C. al Coda

Chords: Gm Cm Gm7 Cm7 Fm7 Ab Bb

⊕ Coda

Chords: Eb Bb Eb Bb Eb Bb/Eb Ab Bb Eb

Eine Kleine Nachtmusik

Music by Wolfgang Amadeus Mozart

Composed in August 1781, in Vienna, this serenade was conceived around two years after the series of six quartets dedicated to Haydn that marked Mozart's mature style in this form. At the time Mozart was already preoccupied with *Don Giovanni* as well as finding time to compose some of the finest string quintets ever written.

Hints & Tips: Make sure the notes in the first four bars sound exactly together.

It may also be a good idea to practise bars 9 and 10 more thoroughly to get the semiquaver passages even.

♩ = 128

N.C.

The first system of musical notation for 'Eine Kleine Nachtmusik' is in G major and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (f) dynamic marking. The first measure contains a quarter note G4, a quarter rest, and a quarter note A4. The second measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note G5, a quarter note F#5, and a quarter note E5. The bass staff begins with a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. There are fingerings 2, 3, and 5 indicated above the notes in the treble staff, and a 1 is indicated below the first note in the bass staff.

The second system of musical notation continues the piece. It features a treble clef staff with a G major chord (G) above the first measure, a D7/G chord above the second measure, and a G major chord above the third measure. The bass clef staff provides harmonic support with chords corresponding to the treble staff. The treble staff has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The bass staff has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure. The second measure has a quarter note D2, a quarter note C2, and a quarter note B1. The third measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. There are fingerings 3, 2, and 4 indicated above the notes in the treble staff.

The third system of musical notation continues the piece. It features a treble clef staff with a D7/G chord above the first measure, a G major chord above the second measure, a D7/A chord above the third measure, a G/B chord above the fourth measure, a D7/F# chord above the fifth measure, a G major chord above the sixth measure, a D7/A chord above the seventh measure, and a G/B chord above the eighth measure. The bass clef staff provides harmonic support with chords corresponding to the treble staff. The treble staff has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure has a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure has a quarter note G7, a quarter note A7, and a quarter note B7. The bass staff has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure. The second measure has a quarter note D2, a quarter note C2, and a quarter note B1. The third measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure has a quarter note B1, a quarter note A1, and a quarter note G1. The sixth measure has a quarter note F#1, a quarter note E1, and a quarter note D1. The seventh measure has a quarter note C1, a quarter note B1, and a quarter note A1. The eighth measure has a quarter note G1, a quarter note F#1, and a quarter note E1. There are fingerings 1 and 4 indicated below the notes in the bass staff.

The fourth system of musical notation continues the piece. It features a treble clef staff with a G/B chord above the first measure, a C major chord above the second measure, a D7 chord above the third measure, an Em chord above the fourth measure, an Am/C chord above the fifth measure, a D7 chord above the sixth measure, a G/B chord above the seventh measure, a D major chord above the eighth measure, and a G major chord above the ninth measure. The bass clef staff provides harmonic support with chords corresponding to the treble staff. The treble staff has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure has a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure has a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure has a quarter note C8, a quarter note D8, and a quarter note E8. The bass staff has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure. The second measure has a quarter note D2, a quarter note C2, and a quarter note B1. The third measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure has a quarter note B1, a quarter note A1, and a quarter note G1. The sixth measure has a quarter note F#1, a quarter note E1, and a quarter note D1. The seventh measure has a quarter note C1, a quarter note B1, and a quarter note A1. The eighth measure has a quarter note G1, a quarter note F#1, and a quarter note E1. The ninth measure has a quarter note D1, a quarter note C1, and a quarter note B1. There are fingerings 1/2 and 3 indicated above the notes in the treble staff, and a 3/4 indicated below the notes in the bass staff.

The fifth system of musical notation continues the piece. It features a treble clef staff with a G/B chord above the first measure, a C major chord above the second measure, a D7 chord above the third measure, an Em chord above the fourth measure, an Am/C chord above the fifth measure, a D7 chord above the sixth measure, and a G major chord above the seventh measure. The bass clef staff provides harmonic support with chords corresponding to the treble staff. The treble staff has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure has a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure has a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure has a quarter note C8, a quarter note D8, and a quarter note E8. The bass staff has a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure. The second measure has a quarter note D2, a quarter note C2, and a quarter note B1. The third measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure has a quarter note B1, a quarter note A1, and a quarter note G1. The sixth measure has a quarter note F#1, a quarter note E1, and a quarter note D1. The seventh measure has a quarter note C1, a quarter note B1, and a quarter note A1. The eighth measure has a quarter note G1, a quarter note F#1, and a quarter note E1. The ninth measure has a quarter note D1, a quarter note C1, and a quarter note B1. There are fingerings 1/2 and 2/4 indicated above the notes in the treble staff, and a 2/4 indicated below the notes in the bass staff.

17 A^bmaj⁷ B^b Cm

Don't lose your grip... on the dreams of the past, you must fight just to keep them a-live. It's the

21 Fm E^b B^b Cm Fm Cm⁷ B^b

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-enge of our riv - al. And the

25 Fm E^b/G B^b Cm Fm E^b A^b

last known sur - vi - vor stalks his prey in the night, and he's watch-ing us all with the eye of the

29 Cm B^b/C Cm B^b/C Cm Gm A^b

ti - ger. The eye of the ti -

33 Cm B^b/C Cm B^b/C Cm Gm A^b

- ger.

FORREST GUMP

Feather Theme

Music by Alan Silvestri

Composer Alan Silvestri and director Robert Zemeckis have one of the most successful director-composer relationships in the movie industry. Films such as *Back To The Future* and the *Romancing The Stone* series are just a few. *Forrest Gump* gave Silvestri a chance to write a heavyweight, emotional, large-scale orchestral score.

Hints & Tips: There are lots of syncopated notes in this piece. When a normally weak beat is stressed in a passage of music, we say it is syncopated. In this piece, the syncopation should give a light, airy feel to the music.

Sweetly

Chords and Fingerings:

- System 1: G⁵ (1), G (1), 5, 3
- System 2: C/G (5), Am (1), D⁷/F[#] (5, 3, 2)
- System 3: G (1), Em⁷ (3), 2, 3
- System 4: C (1), Am (3), Am/G (1), D⁷/F[#] (2), D⁷ (4)

17 G
2

N.C.
1 1 2

C
3

C/B 1 2 Am^7 Am/G

mf

21 Dm
2

Dm/C G^9/B F/A F

1 2

24 G G/B C C/B Am^7 G

3 2 1

27 Am
3

F

31 Dm
3

G^7 C
2

KATE NASH

Foundations

Words & Music by Kate Nash & Paul Epworth

A graduate of the BRIT School in Croydon, Kate Nash finished off some old songs whilst recovering from a broken foot, uploaded them onto *MySpace*, and soon found her career taking off. This song stayed at No. 2 in the UK singles chart for five consecutive weeks and was the lead single from her 2007 debut album *Made Of Bricks*.

Hints & Tips: Although the L.H. jumps around quite a lot in this piece, you can retain the same hand shape and simply move this up and down the keyboard as required. Practise this until you can judge the distances and thereby move to the correct positions without looking at your hand.

Moderate ♩ = 160

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. Chord markings (C, F, G) are placed above the treble staff. Fingerings (1, 2, 3) are indicated above notes. The lyrics are written below the treble staff.

System 1: Chords C, F, C. Lyrics: Thurs - day night, ev - 'ry - thing's fine, ex - cept you've got that

System 2: Chords F, C, F, G. Lyrics: look in your eye; when I'm tell - ing a sto - ry and you find it bor - ing, you're think - ing of some - thing to

System 3: Chords F, C, F, C. Lyrics: say. You go a - long with it then drop it and hu - mil - i - ate me

System 4: Chords F, C, F, G, F. Lyrics: in front of our friends. My

17 F Am

fin-ger - tips are hold - ing on to the cracks in our foun - da - tions, and I

21 G F

know that I should let go, but I can't. And

25 Am G

ev - 'ry time we fight I know it's not right, ev - 'ry time that you're

28 F

up - set and I smile. I know I should for - get, but I

31 G F G Am

can't.

Glasgow Love Theme

Words & Music by Craig Armstrong

Soon after writing his BAFTA-winning score for Baz Luhrman's *Romeo and Juliet*, Armstrong embarked on the score for this Richard Curtis romantic comedy. The result in this particular case is a beautiful and atmospheric mood piece for solo piano.

Hints & Tips: Spend some time practising the right-hand chords in the opening four bars, making sure you use the correct fingering. You will meet this fingering again later in the piece, but used with quavers (eighth notes). Practise the left-hand chords in bars 5–8, which are also repeated later.

Slowly, very freely

15 $B^b m/F$ F $B^b m/F$ F B^b/F $B^b m/F$ F

5 1 2 4 1 2 5 1 2 3

mf

2 5 1 5 2 5 1 5

20 B^b/F $B^b m/F$ F Dm Dm/C B^b

B^b/F $B^b m/F$ F Dm Dm/C B^b

4

1

25 G^7/B $B^b m$ F $B^b m/F$ F

G^7/B $B^b m$ F $B^b m/F$ F

3 5 1 2 4 1 2

mp

1 3

30 $B^b m/F$ B^b/F F rit. $B^b m^7$ F⁵

$B^b m/F$ B^b/F F rit. $B^b m^7$ F⁵

5 1 2 4 3

5

God Bless' The Child

Words & Music by Arthur Herzog Jr. & Billie Holiday

Billie Holiday possessed possibly the most distinctive voice in jazz. Her life was always difficult which must have contributed to her emotive and powerfully intense performances. Her two great compositions are this heart-rending tune and *Strange Fruit*.

Hints & Tips: Try and keep the hands moving smoothly, practising one bar at a time.

Slowly

Them that's got strong shall have, while the not weak shall lose, So the Emp - ty

Bi - ble said, and it pock - ets don't ev - er still is news; Ma - ma may have, Pa - pa may have, but

God bless' the child that's got his own! That's got his own.

Yes, the Mon - ey, you got lots o' friends,

14 Gm/D Dm7(b5) G7(b5) G7 Cm Cm(ma7) Cm7 Cm6

crow - din' 'round the door; when you're gone and spend - in' ends,

18 Gm7 C7 C7(b9) Fm7 Bb7sus4 Bb7(b9) Ebmaj7 Ab6 Ebmaj7 Ab6

they don't come no more. Rich re - la - tions give, crust of bread and such. You can

22 Bbm7 Eb Bbm7 A7 Abmaj7 3

help your - self, but don't take too much! Ma - ma may have,

25 Abm6 3 Gm7 C9 C7(b9) Fm7 Bb7(b9)

Pa - pa may have, But God bless' the child that's got his own! That's

28 Eb6 Ab6 Eb6 Eb(add 9)/G Abmaj7 Eb6

got his own.

GOLDFINGER

Goldfinger

Words by Leslie Bricusse & Anthony Newley. Music by John Barry

Shirley Bassey, who never knew how to give less than her all, outdid herself with this dramatic Bond theme. Of the many Bond movie songs, this is probably the most famous and almost certainly the loudest.

Hints & Tips: In this song there are some rather surprising chord changes. Look out for the accidentals.

♩ = 92

F D^b Cm F B^b

Gold - fin - ger, he's the man, the man with the Mi - das

E C C⁷

touch A spi - der's touch. Such a

F D^b Cm F B^b

cold fin - ger Beck-ons you to en - ter his web of

E Am F/A Am⁶ F/A

sin, But don't go in. Gold - en

Em B⁷ Em Bm⁷

words he will pour in your ear But his lies can't dis-guise what you fear, For a

1 4

E Cm Gm D^bdim⁷

gold - en girl knows when he's kissed her, It's the kiss of death from Mis - ter

3 4 3

F D^b Cm F

Gold - fin - ger. Pret - ty girl, be -

B^b E Am

- ware of this heart of gold, This heart is cold.

Half The World Away

Words & Music by Noel Gallagher

The Royle Family is a comedy series featuring the crude, but lovable Royles, who live in a council house in Greater Manchester. The majority of episodes take place in the family's living room, behind a cloud of cigarette smoke and television hum! Its theme tune was performed by the UK hit band Oasis.

Hints & Tips: Try to emulate the sound of an acoustic guitar strumming, particularly in the opening four bars. The melody in the right hand should be emphasised over the left hand accompaniment.

With a lilt ♩ = c.110

Chords: C, Fmaj7, C, Fmaj7, C, Fmaj7, C, G/B, Am, D⁹, F, Am, C, E, Am

Lyrics:
 I would like to leave this ci - ty, this old town_ don't smell too pret-ty and
 And when I_ leave this is-land, book my - self into a soul a - sy-lum and
 I can feel the warn - ing signs_ run-ning a-round my mind._
 So here I go,_ still_ scratch-ing a-round in the same old hole._ My

17 Fmaj7 D G

bod - y feels young but my mind is ver - y old.

21 Am C/G E Am

So what do you say? You can't give me the dreams that are mine a - ny - way,

25 Fmaj7 Fm7

half the world a - way,

29 C G/B Am D9

half the world a - way, I've been lost, I've been found, but I don't

32 Fmaj7 Fm C

rall.

I don't feel down.

Happy Days

Words by Norman Gimbel. Music by Charles Fox

Truett Pratt and Jerry McClain had a 1976 hit with this theme tune, reaching No. 5 in the US Billboard Top 40 Chart. The music is characterised by its flamboyant rock 'n' roll style and, together with its upbeat lyrics, it serves to conjure up the optimism of 1950s America in which the show is set.

Hints & Tips: Try to play this song at the tempo indicated. It should have a really lively, rock feel.

Zippy ♩ = 100

F Dm Gm C
 Sun-day, Mon-day, hap-py days. Tues-day, Wednes-day, hap-py days.

A Dm Bb C Bb C
 Thurs-day, Fri-day, hap-py days, the week-end comes, my cy-cle hums,

Bb B C F Dm
 read-y to race to you. These days are all

Bb C F Dm
 hap-py and free, these days are all,

To Coda ⊕

17 B^b C F

— share them with me. Good-bye grey sky, hel-lo blue, there's

5 1 5 $\frac{1}{2}$ 3

21 B^b A A^b G

noth-ing can hold me when I hold you. Feels so right, it can't be wrong,

$\frac{1}{2}$ $\frac{1}{3}$ 5

D.S. al Coda

⊕ *Coda*

25 C^7

rock-in' and roll-in' all night long.

$\frac{1}{3}$ 5 1

F

These hap-py days

3 $\frac{1}{2}$

28 Dm B^b C B^b Gm B^b/C F

— are yours and mine, these hap-py days are yours and my hap-py days!

5 $\frac{1}{2}$ 5 1 1 2 1 2 5

The Heart Asks Pleasure First

Music by Michael Nyman

This piece, with its strong Celtic influences, clearly retains the style most associated with its composer, Michael Nyman. Minimalism is used to great effect throughout the score to *The Piano* to create a work of surprising warmth and depth.

Hints & Tips: This music begins in 4/8 and moves into 6/8 time. Count two crotchet (quarter note) beats in the two-time section and then two dotted crotchet (dotted quarter note) beats in the six-eight part. Remember that both these beats are the same speed. Some regular quavers (eighth notes) also appear in the six-eight music.

Flowing tempo ♩ = 46-56

16 Am/C G/B Am D Am G Am

2 2 2 1 2 2 2 2 2 2 4

1 5 2/5 1/5

21 E⁵ F G Am C

2 1 2 2 2 2 3

2 2 2 2

25 D7(omit3) Am C G Am

1 2 3 2

5 2

29 E C G Am E Am D7(omit3) Am

2 3 1 2 2 4 2

2 5 2 3

Hey Jude

Words & Music by John Lennon & Paul McCartney

Paul was inspired to pen this lyric to console John Lennon's son, Julian, but eventually decided to change the name. At the time it was the longest 45rpm single ever released, clocking in at seven minutes 11 seconds!

Hints & Tips: The left hand gives this piece its pulse so make sure you play it rhythmically and that all the notes are held for the full duration. The middle section should be a little stronger and played with a fuller tone.

Quite slowly

4 D A/C# A⁷sus⁴ A⁷

Hey Jude, _____ don't make it bad, take a sad song _____ and make it

4 D G/D 2 D 1-5

bet - ter. Rem - em - ber to let her in - to your heart, then _____ you

7 D/A 5 A⁷ D D⁷ 1

can start to make _____ it bet - ter. And an - y - time you feel the

10 G Bm/F# Em⁷ G/D A⁷/C# A⁷ 1

pain, hey Jude _____ re - frain, don't car - ry the world up - on _____ your

13 D D7 G Bm/F#

shoul - ders. For now you know that it's a fool who plays— it

16 Em7 G/D A7/C# A7 D

cool by mak - ing his world a lit - tle cold - er. Na na na

19 D7 A7/E A7 D A/C#

na na na na na na. Hey Jude, don't let me down. You have

23 A7sus4 A7 D G/D

found her, now go and get her. Rem - em - ber to let her in - to your

26 D D/A A7 D

heart, then you can start to make it bet - ter.

RAY CHARLES

Hit The Road Jack

Words & Music by Percy Mayfield

Percy Mayfield was a prolific and masterful songwriter. He became Ray Charles' favourite songwriter in the 1960s, and was eventually signed to the singer's own record label. This song was recorded by Ray Charles, and that remains the definitive version.

Hints & Tips: Learn the left-hand riffs first, before putting them together with the right hand.

Swing

N.C.
(finger click)

strident
1

Hit the

11 Am Am/G F#m7(b5) F7 E7 Am Am/G F#m7(b5) F7 E7
1 1 2 3 1 2 4 5 4 3
road, Jack and don't you come back no more, no more, no more, no more. Hit the

To Coda ⊕

1.

15 Am Am/G F#m7(b5) F7 E7 Am Am/G F#m7(b5) F7 E7
road, Jack and don't you come... back no more. Hit the

2.

19 F#m7(b5) F7 E7 Am Am/G F#m7(b5) C/G E7/G# Am Am/G

Now ba-by, lis-ten, ba-by, don't ya treat me this-a way_ 'cause I'll be back on my

23 F#m7(b5) C/G E7/G# Am Am/G F#m7(b5) C/G E7/G#

feet some__ day. Don't care if you do 'cause it's un-der-stood you ain't

26 Am Am/G F#m7(b5) C/G E7/G# Am Am/G

got__ no__ mon-ey, you just ain't no good. Well, I guess if__ you said

D.S. al Coda

29 F#m7(b5) C/G E7/G# Am Am/G F#m7(b5) C/G E7/G#

so,__ I'll have to pack my things and go. Hit the

♠ *Coda*

32 N.C. (finger click)

more. *gradually disappearing*

JAMES BROWN

I Got You (I Feel Good)

Words & Music by James Brown

This song was recorded in 1965 by James Brown, a towering influence on American soul music even now, nearly 50 years after he started his career. The song remains his calling card and was, alongside *Papa's Got A Brand New Bag*, his first Top 10 Hit.

Hints & Tips: Notice how the riff in the left hand is repeated using different harmonies. This should make it easier to recognise and play.

Funky (♩ = c. 142)

D⁷

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16 G⁷ D⁷

I feel nice, sug-ar and spice.

5 1/3 4 5 1/3 4

20 A⁷ G⁷ D⁷

So good, so good, I got-ta you!

24 A⁷ G⁷ D⁷

So good, so good, I got-ta you!

28 A⁷ G⁷

So good, so good, I got - ta you!

31 D⁷ D⁹

Hey!

5 4 3 2 1 2 1 2 3 4 5

ARETHA FRANKLIN

I Say A Little Prayer

Words by Hal David. Music by Burt Bacharach

This Bacharach/David collaboration was a hit for both Dionne Warwick and Aretha Franklin. Hal David felt the tempo was too fast and that, as a result, the song would not be a hit. Luckily however, the public felt differently and Warwick charted at No. 4 in 1967 and, in 1968, Franklin charted at No. 10.

Hints & Tips: Notice how the left hand in bar 5 'imitates' the right hand a bar earlier. Watch out for the time signature changes and wonder at how many there are for such a short piece!

Moderately

Am⁷ 1 Dm⁷ 1 3

The mo - ment I wake up, be - fore I put
While comb - ing my hair now and won - d'ring what

4 G⁷ 2 C F C/E 1 F 1. E⁷

on my make - up I say a lit - tle prayer for you.
dress to wear now I say a lit - tle prayer for you.

8 2. E⁷ 1 F G/F Em⁷ Am⁷ 3 C C⁷sus⁴ C⁷

For - ev - er, for - ev - er you'll stay in my heart and I will love you for -

12 F 1 G/F Em⁷ Am⁷ C C⁷sus⁴ C⁷

- ev - er and ev - er, we nev - er will part. Oh, how I'll love you. To -

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15 F G/F Em⁷ Am⁷ C C⁷sus⁴ C⁷

geth - er, to - geth - er, that's how it must be: to live with - out you would

18 F E D.C. Am⁷

on - ly mean heart-break for me. My dar - ling be -

22 Dm⁷ G⁷sus⁴ G⁷ Cmaj⁷

- lieve me, for me there is no - one but you.

27 G⁷sus⁴ Cmaj⁷ G⁷sus⁴ C

Please love me too. I'm in love with you.

31 G⁷sus⁴ C G⁷sus⁴ C

Ans - wer my prayer. Say you love me too.

35 G⁹sus⁴ rall. Cmaj⁷

rall. Cmaj⁷

KYLIE MINOGUE

I Should Be So Lucky

Words & Music by Mike Stock, Matt Aitken & Pete Waterman

This was one of the biggest hits of the '80s, reaching No. 1 in the UK, Japan, Germany, France and Australia, as well as six other countries. It was composed in an hour, and recorded by Kylie in 40 minutes!

Hints & Tips: In the verse, notice how the songwriter is always pushing forwards (and upwards) harmonically. This is to increase the tension before the 'release' of the chorus. See if you can reflect this in your performance.

Spiritedly ♩ = 120

In my im - ag - in - a - tion there is no com - pli - ca - tion, I dream a - bout you all the time.

In my mind a cel - e - bra - tion, the sweet - est of sen - sa - tions;

think - ing you could be mine. In my im - ag - in - a - tion there is

no hes - i - ta - tion, we work to - geth - er hand in hand. I'm dream - in'

13 Em A⁷ Dm

you fell in love with me, like I'm in love with you, but dream-ing's all I do, if

16 G⁷ C/E F G Em Am

on - ly they'd come true. I should be so luck - y, luck - y, luck - y, luck - y, I

sim.

19 Dm G C F G

- should be so luck - y in love. I should be so luck - y, luck

22 Em Am Dm G C

- y, luck - y, luck - y, I should be so luck - y in love.

GLORIA GAYNOR

I Will Survive

Words & Music by Dino Fekaris & Freddie Perren

This song reached No. 1 in the US in 1978. Since then, it has often been considered (and used) as an anthem representing female empowerment or 'girl power'. It has been covered by many artists and remains one of disco's biggest hits.

Hints & Tips: Try to make the 'rubato' section at the beginning as rhythmically free as possible. Then, when you reach the real 'disco' section, try and play with a strong rhythmic feel.

Rubato

Am Dm G

At first I was a - fraid, I was pet - ri - fied, kept think - ing I could nev - er live with - out you

C Fmaj7 Bm7(b5)

by my side; but then I spent so ma - ny nights - think - in' how you did me wrong, and I grew

A tempo ♩ = 120

Esus4 E Am

strong, and I learned how to get a - long. And so you're back, from out - er

Dm G C

space. I just walked in to find - you here with that - sad look up - on - your face. I should have changed -

sim

13 Fmaj7

Bm7(b5)

Esus4

— that stu-pid lock, I should have made you leave your key, if I'd've known for just one sec-ond you'd be

16 E

Am

Dm

back to both - er me. Go on now go, walk out the door, just turn a - round.

19 G

C

Fmaj7

— now, 'cause you're not wel-come a - ny-more. Weren't you the one who tried to hurt

22 Bm7(b5)

Esus4

E

— me with good-byes? Did I crum - ble? Did you think I'd lay down and die? Oh no, not

25 Am

E

Am

I, I will sur - vive, hey, hey!

Jurassic Park Theme

Music by John Williams

Being one of the most financially secure composers in history, John Williams had intended to retire by the early 1990s. His output certainly became progressively more sporadic, so this classic Williams score with bold brass, dramatic strings and choir was a welcome addition to his oeuvre.

Hints & Tips: The music of this piece should be march-like, with the dotted notes played crisply and perfectly in time. Play the left-hand minims (half notes) strongly and confidently to add strength to the bass line. Practise the closing right-hand chords until you can play them perfectly, to ensure an impressive end to your performance!

Stately march

15 E^b/G B^b/F Cm/E^b F B^b $Fsus^4/E^b$ B^b $Fsus^4/E^b$

19 B^b E^bsus^4 E^b B^b $Fsus^4/E^b$ B^b $Fsus^4/E^b$

23 B^b $Fsus^4$ F B^b E^b B^b E^b B^b F^7/B^b

28 F^7sus^4 F B^b E^b B^b E^b B^b

'FROM THE NEW WORLD' SYMPHONY

Largo

Music by Antonín Dvořák

Dvořák is a composer whose music often shows influences of the Czech folk music of his heritage. He moved to America for three years to become Director of the National Conservatory in New York. However, he was allowed almost four months holiday from this post which gave him time to compose.

Hints & Tips: Try to hold onto the left hand notes for their full length.
Your right hand needs to be very legato (smooth).

♩ = 40

C G⁷/C C E

mp

F G⁷ C F

C G⁷/C C G/B Am C/G

G⁷ C F C F C

Morning

Music by Edvard Grieg

Grieg studied at the Leipzig conservatoire and was already famous, having completed his piano concerto in 1868. He tried unsuccessfully to collaborate with others to create an opera, however, he did create a series of incidental pieces for Henrik Ibsen's play *Peer Gynt*, which dates from 1875 and this is the most famous of them.

Hints & Tips: Look out for the accidentals in the right hand from bar 8 onwards. Remember an accidental lasts right through the bar.

$\text{♩} = 56$

C

Am

C

Am

E

Caug

E

Am

G

C

SINÉAD O'CONNOR

Nothing Compares 2 U

Words & Music by Prince

Nothing Compares 2 U was written by Prince for *The Family* and included on their self-titled album of 1985. However, it was not released as a single until O'Connor recorded the track five years later and with it topped the charts worldwide.

Hints & Tips: Although this song is slow, don't let the left hand drag. By allowing a little 'daylight' between each note you will avoid the music sounding stodgy.

Very slow ♩ = 60

F

It's been sev - en hours and

4 C/E Dm F C

fif - teen days, since you took your love a - way.

7 F C/E Dm

I go out ev - 'ry night and sleep all day, since you took your love a - way.

10 F C F C/E

Since you been gone I can do what - ev - er I want,

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13 **Dm⁷** **F** **C** **F**

1 4 2 3 1 4 3

I can see whom - ev - er I choose. I can eat my din - ner in a fan - cy

16 **C/E** **Dm⁷** **A**

2 4 1 4 1 2 4 3 1

rest - au - rant. But noth - ing, I said noth - ing can take a - way the blues. 'Cause

19 **E^b** **B^b** **E^b** **B^b** **C**

4 2 5

noth - ing com - pares. Noth - ing com - pares to you.

22 **F** **C** **Dm** **F** **C**

1 3 5 3 4 1 2 1

26 **F** **C** **Dm** **F**

5 1 2 1 5 1

William Tell Overture

Music by Gioacchino Rossini

William Tell is the last opera that Rossini wrote before his early retirement at the age of only 37. It was premiered in Paris on August 3, 1829. The lead tenor part is almost supernaturally difficult and extremely long (the opera, given complete would last some five hours).

Hints & Tips: Be sure to put your thumb on the fourth notes in the right hand of bars 6 and 14.

$\text{♩} = 108$

F

C

F

C⁷

F

C

F

C⁷

F

13 E^b 1 Em 3 B/D# Am⁷/E

him. And, al- though I know that he is blind, still I say there's a

D.S. al Coda

\oplus *Coda*

17 C⁷ A⁷ 1 2

way for us. I love

A/C# 5 A 1 2 D/F# Em/G

stran- gers. I love him, but ev - 'ry day I'm

20 D 4 D/C# Bm⁷ E⁷ A 2 2

learn - ing. All my life, I've on - ly been pre- tend - ing. With-

23 G 1 3 F#⁷ Bm 2 Em 4

- out me, his world will go on turn - ing. The world is full of hap- pi- ness that I have nev- er

26 A 1 3 D D/C Bm rit. Gm/Bb D

known. I love him, I love him. I love him, but on- ly on my own.

BRITNEY SPEARS

Oops!... I Did It Again

Words & Music by Max Martin & Rami

Like ...*Baby One More Time* before it, the music video for *Oops!... I Did It Again* was almost as popular as the song itself. In it Britney shows her maturity by donning a skin tight red catsuit rather than the school uniform many fans were accustomed to.

Hints & Tips: Watch out for the accidentals and cross-over fingerings in this piece. Also, take a careful look at where the left hand notes fall in relation to the right hand melody—mark it up if it helps you to do so.

Cheekily ♩ = 96

Bm

5
2
1

5 1 5

4 Bm 3

I think I did it a - gain, I made you be - lieve.

7 G 5 1 F# 3 4 1 Bm A

we're more than just friends. Oh ba - by. It might seem like a crush

10 Bm G F#

but it does-n't mean that I'm se - ri - ous. 'Cause to

13 G A G

lose all my sen - ses. That is just so typ - i - c'ly me._

16 A Bm F# Bm A

Oh, ba - by, ba - by. Oops! I did it a - gain, I played with your heart,_

19 D A D A F# Bm F#

got lost in the game. Oh, ba - by, ba - by. Oops! You think I'm in love,_

22 Bm A D F# Bm

that I'm sent from a - bove. I'm not that in - no - cent.

The Phantom Of The Opera

Music by Andrew Lloyd Webber. Words by Charles Hart
 Additional Lyrics by Richard Stilgoe & Mike Batt

This musical is based on a 1911 novel by French writer Gaston Leroux. The story concerns a composer whose disfigured face drives him to shun the everyday world in favour of the vast cavernous cellars of the Paris Opera.

Hints & Tips: The left hand should remain equal in tone and length throughout. Try to relax your left hand wrist! Make sure also that the semibreves (whole notes) are held for their full length.

Strong and rhythmic ♩ = 120

Chords: Gm, Gm G^b F E Eb/G

Chords: Db/G Eb/G, Gm

Sing once a -

Chords: Cm, F, Gm

-gain with me our strange du - et.

Chords: Cm, F

My pow - er o - ver you, grows strong - er

13 Gm E^bmaj⁷

yet. And though you turn to me, _____

16 F Gm 2

_____ to glance be - hind, _____ the _____

19 E^bdim⁷

Phan - - - tom of the op - er - a is there, _____

22 Gm

_____ in - side your mind. _____

Theme from Star Trek

Music by Jerry Goldsmith

Goldsmith, who died in 2004, was one of Hollywood's most diverse composers. He often made use of 'experimental' effects, but was equally capable of turning out classic Hollywood fare such as this memorable theme from 1979.

Hints & Tips: There are many sets of triplets in this piece. Listen to a recording of the music to help you play these rhythms. Play the bass strongly to add a powerful, urgent feel to the music. Add your own dynamic contrasts.

Power rock shuffle

The musical score is written for piano in 4/4 time, featuring a 'Power rock shuffle' feel. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a forte (*f*) dynamic and includes a repeat sign. The second system begins at measure 6. The third system begins at measure 11 and includes a key signature change to one sharp (F#). The fourth system begins at measure 16 and includes a key signature change to two flats (Bb). The score is annotated with various musical notations: chords (C, Bb/C, F/C, Am/C, G, E, C#m, D/E, F, Eb/F), triplets, and dynamic markings.

21 F Eb/F F G/F Ab/F Bb/F

25 Gm7 G7 C Bb/C C

30 Bb/C To Coda C F/C C Am/C G

34 C5 D.S. al Coda

⊕ Coda

39 C D/C Eb/C Db/C Ab/Eb Fsus4 C5

Take The 'A' Train

Words & Music by Billy Strayhorn

Another hit from Duke Ellington's long-time friend and collaborator, Billy Strayhorn. Ellington said "Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine". This is Strayhorn's most famous composition.

Hints & Tips: Watch out for all the syncopated rhythms—often the second quaver (eighth note) of the bar is accented. The accents that are marked in bars 6 and 24 give a really jazz-like feel—try to bring them out.

Swung

Gmaj7

13

Em⁷
2
1 3

16

A⁹ C/D D⁷ A^{b9} Gmaj⁹

20

A^{7(b5)} Am⁹

24

D⁷ G G/F C/E E^{b7} D⁷ G Gmaj⁹

FRANK SINATRA

That's Life

Words & Music by Dean Kay & Gordon Kelly

Written for Frank Sinatra and first released by him on the 1966 album of the same name, this brash rhythm and blues song was sung by Bono on the score of the 2002 film *The Good Thief*. Other more recent recordings have been made by Westlife, on their album *Allow Us To Be Frank*, and by Michael Bolton on *Bolton Swings Sinatra*.

Hints & Tips: The rhythm of the R.H. melody in this song is a bit tricky so look through the piece before you try playing it and mark in where the dotted crotchet beats lie in each bar with numbers (1, 2, 3, 4).

With grandeur ♩ = 80

The musical score is written for piano in 12/8 time with a tempo of 80 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The lyrics are written below the treble staff. Chord symbols (A, C#, F#m, B, A/E, E) are placed above the treble staff. Fingerings are indicated by numbers 1-5. The lyrics are: "That's life!" "That's what all the peo - ple / say." "You're rid - ing high in Ap - ril, shot down in May!" "But I know I'm gon - na change that tune when I'm back on top, back on top in June. I said, that's life, and, as fun - ny as it may seem, some peo - ple get their kicks".

12 **B** **A/E** **C#**

stomp-ing on a dream;— but I don't let it, let it get me down,—

14 **F#m** **B** **E** **A** | 1.

— 'cause this fine old world, it keeps spin-ning a - round. I've been a

17 **A** **D**

pup-pet, a pau-per, a pi-rate, a po-et, a pawn and a king. I've been up and down, and o-ver and out,

20 **B**

and I know one thing;— each time I find my-self flat on my face,— I

23 **E** **A** | 2.

pick my-self up and get back in the race. That's life - round.

VANESSA CARLTON

A Thousand Miles

Words & Music by Vanessa Carlton

Vanessa Carlton describes this song, recorded for her debut album *Be Not Nobody*, as 'a combination of reality and fantasy. It's about a love that so consumes you that you'd do anything for it.' Written about someone whom she had a crush on, she has admitted that he remained unaware of her unreciprocated feelings for him.

Hints & Tips: The syncopated rhythms are the hardest thing about this piece. Set a metronome to beat the quaver pulse and practise it slowly. A lot of the motifs are repeated, for example, once you have mastered bars 1-4 you will also be able to play bars 7-8, 11-12 and 25-28.

With energy ♩ = 94

The musical score is presented in four systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and fingerings are indicated by numbers 1-5. The lyrics are written below the treble staff in the fifth system.

System 1 (Bars 1-2):
Chords: F, G, C/E, F, G, C/E, F
Fingerings: 5, 4, 2, 1, 2, 1, 5, 3

System 2 (Bars 3-4):
Chords: G, C/E, F, G, C/E, F
Fingerings: 3, 3

System 3 (Bars 5-6):
Chords: F, G, C/E, F, G, C/E, F
Lyrics: Mak-ing my way... down town, walk - ing fast; fac - es pass and I'm home-bound.

System 4 (Bars 7-8):
Chords: G, C/E, F, G, C/E, F
Fingerings: 5, 3

9 G C/E F G C/E F

Star - ing blan - kly a - head, just mak - ing my way, just mak - ing a way through the

11 G C/E F G C/E F

crowds.

13 F C/G Em F C/G Em

I still need you, I still miss you,

15 F C/G Em F G

and now I won - der: If

17 G/F G Em G/F

I could fall in - to the sky, do

19 G Em G/F

you think time would pass me by? 'Cause

21 G Em G/F

you know I'd walk a thou - sand miles if I could

23 Am G/B G

just see you to -

25 F G C/E F G C/E F

- night.

27 G C/E F G C/E F

Umbrella

Words & Music by Christopher Stewart, Terius Nash, Shawn Carter & Thaddis Harrell

This single was 2007's biggest seller on the United World Chart, spending seven weeks at No. 1 on the USA's Billboard Hot 100 and topping the UK Chart for ten consecutive weeks, the longest reign since Wet Wet Wet in 1994, and ironically at a time when the country was beset by extreme rainfall and flooding.

Hints & Tips: Although this piece is fairly straightforward, do practise it slowly at first, ensuring that the notes in the R.H. and L.H. sound at exactly the same time when they are supposed to—most of the time!

Moderate $\text{♩} = 85$

F

C/G

Musical notation for the first system of the song. It consists of a treble clef staff and a bass clef staff. The treble staff has a 4/4 time signature and contains the melody with lyrics: "You had my heart, and we'll nev - er be worlds a - part,". The bass staff provides a simple accompaniment. There are fingerings indicated: a '3' above the first measure of the treble staff and a '4' below the first measure of the bass staff. A '7' is written above the second measure of the treble staff. A '3' is written below the third measure of the bass staff.

4

Em

Musical notation for the second system. It consists of a treble clef staff and a bass clef staff. The treble staff has a 4/4 time signature and contains the melody with lyrics: "may - be in mag - a - zines, but you'll still". The bass staff provides a simple accompaniment. A '1' is written below the first measure of the bass staff in the third measure.

7

Am

F

Musical notation for the third system. It consists of a treble clef staff and a bass clef staff. The treble staff has a 4/4 time signature and contains the melody with lyrics: "be my star. Ba - by, 'cause in the dark,". The bass staff provides a simple accompaniment. A '2' is written below the first measure of the bass staff. A '4' is written below the first measure of the bass staff in the third measure.

10

C/G

Musical notation for the fourth system. It consists of a treble clef staff and a bass clef staff. The treble staff has a 4/4 time signature and contains the melody with lyrics: "you can see shin - y cars, that's when you". The bass staff provides a simple accompaniment.

13 Em Am

need me there; with you I'll al-ways share. Be - cause,

17 F C

when the sun shines we'll shine to - geth - er, told you I'll be here for - ev -

21 G Am

- er, said I'll al - ways be your friend, took an oath I'm - a

24 F

stick it out till the end. Now that it's rain - ing more than ev -

27 C G

- er know that we'll still have each oth - er. You can stand

30

Am

3

un - der my um - b - rel - la. You can stand un - der my um - b - rel -

33

F

C/G

- la, 'el - la, 'el - la, eh eh eh. Un - der my um - b - rel -

37

Em

Am

- la, 'el - la, 'el - la, eh eh eh. Un - der my um - b - rel -

41

F

C/G

- la, 'el - la, 'el - la, eh eh eh. Un - der my um - b - rel -

45

Em

Am

- la, 'el - la, 'el - la, eh eh eh eh eh.

BLONDIE

The Tide Is High

Words & Music by John Holt, Howard Barrett & Tyrone Evans

This song was co-written by John Holt in 1967. On the first recording he sang the lead vocal with his reggae band, The Paragons. It became a minor hit in his native Jamaica, although it was not to become a well-known song elsewhere until it was covered in 1980 by Blondie.

Hints & Tips: There are lots of quick repeated notes in the bridge section (bars 17–25). For these, it's best to keep your right hand as relaxed as possible so it doesn't tire too quickly.

Flowingly ♩ = 104

The musical score is written in 4/4 time with a tempo of 104 beats per minute. It consists of four systems of music, each with a piano accompaniment and a vocal line. The piano part features a steady bass line and a melodic line with various chords and fingerings. The vocal line includes lyrics and is marked with fingerings and accents. The chords are indicated above the piano part.

System 1: Chords: C, F, G, C. Lyrics: It's not the things_ you do that tease and hurt me bad, but it's the way you do the things you

System 2: Chords: F, G, C, F, G, C. Lyrics: do to me. I'm not the kind of girl_ who gives up just_ like that, oh

System 3: Chords: F, G, C, F, G, C. Lyrics: no, woh. The tide is high but I'm hold - ing on; I'm gon - na be your

System 4: Chords: F, G, F, G, F, G, A. Lyrics: num - ber one, num - ber one, num - ber one.

17 D G A D

Ev- 'ry time that I get the feel- ing, you give me some - thing to be - lieve in. Ev- 'ry time that I got you near me,

20 G A D

I know the way that I want it to be. But you know I'm gon - na take my chance now,

22 G A D

I'm gon - na make it hap - pen some - how. And you know I can take the press - ure; a

24 G A D D

mom - ent's pain for a life - time's pleas - ure. The tide is high but I'm

27 G A D G A

hold - ing on; I'm gon - na be your num - ber one. The

Repeat and fade

CHRISTINA AGUILERA

The Voice Within

Words & Music by Christina Aguilera & Glen Ballard

The Voice Within was recorded by dirty diva Christina Aguilera and reached No. 9 in the charts. It's taken from her highly acclaimed album *Stripped*, which reached No. 2 in the UK album charts in 2002. Like Justin and Britney, Christina gained a place as a 'Mouseketeer' on the *Mickey Mouse Club* U.S. TV show, aged 12.

Hints & Tips: Make sure that the notes in the left hand chords sound exactly together. Hold the right hand minims (half notes) their full value.

$\text{♩} = 68$

G

Young girl, don't cry; I'll be

C D

right here when your world starts to fall. Ooh.

G C

Young girl, it's al - right; your tears will dry, you'll soon be free to fly. Ooh.

D Em C G D

When you're safe in - side your room, you tend to dream of a

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Em C G D Em C

place where no - thing's hard - er than it seems. No - one ev - er wants or both - ers to ex -

G D Em C Am D⁷

- plain of the heart - ache life can bring and what it means. When there's

G Cm Em G⁷ A⁷

no - one else, look in - side your - self; like your old - est friend, just

Cm D⁷ G Cm Em G⁷

trust the voice with - in. Then you'll find the strength that will guide your way if

A⁷ Cm D⁷ G

you'll learn to be - gin to trust the voice with - in.

LOUIS ARMSTRONG

What A Wonderful World

Words & Music by George Weiss & Bob Thiele

Whereas the boss of ABC records hated this song, Louis Armstrong loved it so much he agreed to record it for his union fee of \$250. Many people now associate jazz music's greatest pioneer with this charming ballad.

Hints & Tips: Notice how the counter-melody (Eb-Db-C) that starts in bar 9 in the right hand is passed to the left hand (Bb at top of chord) in bar 11. You must phrase it so that the listener is only aware of a single, flowing line.

With a lilt ♩ = 72

System 1 (Bars 1-4): Chords: C⁷ (1, 3), F (1, 4), Am⁷, B^b, F/A. Lyrics: I see trees of green, red ros - es too; skies of blue, and clouds of white;

System 2 (Bars 5-8): Chords: Gm, F (1), A⁷ (3), A⁷/C[#], Dm (4), D^b. Lyrics: I see them bloom the bright bless-ed day, for me and you. the dark sac - red night. And I think to my - self, And I think to my - self,

System 3 (Bars 10-13): Chords: Gm⁷ (2), C⁷, F, Aaug⁷, B^bmaj⁷. Lyrics: what a won - der - ful world.

System 4 (Bars 16-19): Chords: C⁷, F (2), Gm⁷/F (4), Gm (2), Fmaj⁷ (1), B^b6 (4). Lyrics: I see world. The col - ours of the rain-

To Coda ♪ | 1.

22 C/E Fsus⁴ F B^b6 C/E

- bow, — so pret-ty in the sky, — are al - so on the fac - es — of

5 1 2

27 Fsus⁴ F Dm Am Dm

peo - ple go - ing by. I see friends shak - ing hands, say - ing 'How do you

2 3

32 Am⁷ Dm F^{#dim}7 Gm⁷ Gm⁷/F C/E C⁷ 1 3

do?' They're — real - ly say - ing — 'I love you.' I see

3 1 2 1 3

D.S. at Coda

♠ *Coda*

37 F Am⁷(b⁹)/E^b D D⁷ Gm⁷

world. Yes, I think to my - self,

42 C⁷(b⁹) F/C Fmaj⁷

— what a won - der - ful world. Oh, yes.

3 5 2/3

Who Do You Think You Are?

Words & Music by Victoria Adams, Emma Bunton, Melanie Brown,
Melanie Chisholm, Geri Halliwell, Andy Watkins & Paul Wilson

Who Do You Think You Are? was the fourth of nine No. 1s for British group the Spice Girls, the first six of which were consecutive releases. It was also the official Comic Relief single of 1997 thereby raising shedloads of cash for charity. 'Girl Power' indeed!

Hints & Tips: Before playing this piece practise the right hand in bars 11 and 12 slowly to get your fingers (and head!) around the tricky fingering.

With attitude ♩ = 120

2 F#m G#m F#m G#m F#m G#m F#m G#m

1

5 F#m G#m F#m G#m F#m G#m F#m G#m

4 2 3 4 2 4 1

The race is on to get out of the bot - tom. The top is high so your roots are for - got - ten.

9 F#m G#m F#m G#m F#m G#m F#m G#m

4 2 3 4 2 1 5 4 2 1 2

Giv - ing is good, as long as you're get - ting. What's driv - ing you? It's am - bi - tion I'm bet - ting. I said now,

13 G⁷ Bm

5 4 3 2

who do you think you are? Do you think you are? I said now,

5 1 2 4 5 5 5 1 2 5 4

17 **G7** **Bm**

who, some kind of sup - er - star? You have got to...

21 **F#m** **G#m** **F#m** **G#m**

Swing it, shake it, move it, make it. Who do you think you are?—

23 **F#m** **G#m** **F#m** **G#m**

Trust it, use it, prove it, groove it. Show me how good you are.——

25 **F#m** **G#m** **F#m** **G#m**

Swing it, shake it, move it, make it. Who do you think you are?—

27 **F#m** **G#m** **F#m**

Trust it, use it, prove it, groove it. Show how good you are.

OLIVER!
Who Will Buy?

Words & Music by Lionel Bart

Adapted from Charles Dickens' classic novel, *Oliver Twist*. The composer of the show, Lionel Bart, was never able to repeat the success he enjoyed with *Oliver!* and by the seventies he was virtually bankrupt.

Hints & Tips: This is quite a quick song, but it's important to practise it slowly first. Notice that the first three phrases of the song start on the second beat. Always play this note strongly, to reinforce this rhythm. Make sure you know which notes make up the three-flat key signature.

Quick tempo ♩ = 150

Cm Gm Cm

Who will buy this won - der - ful morn - ing?
 Who will buy this won - der - ful feel - ing?

5

Gm Cm/E♭ G⁷/D

Such a sky high, you nev - er did see!
 I'm so high, I swear I could fly!

9 Cm Gm Cm

Who will tie it up with a rib - bon, and
 Me, oh my! I don't want to lose it, so

13 Fm B⁷sus⁴ E♭ N.C.

put it in a box for me? So I could

1

17 Fm⁷ B^{b7(b9)} E^b Cm Fm⁷

see it at my leis - ure, when - ev - er

22 B^{b7(b9)} E^b Gm C^{#dim7}

things go wrong, and I would keep it as a

27 Dm Gm² A^{b7} G⁷

treas - ure, to last my whole life long.

D.C. al Coda

⊕ *Coda*

32

Slower

Fm Gm⁷

what am I to do, to keep the sky so

36 Am^{7(b5)} Fm⁷ A^{b7} G⁷ Cm

blue? There must be some - one who will buy.

COLDPLAY
Yellow

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Yellow was the second single to be released from Coldplay's debut album *Parachutes* and is considered by many to be their breakthrough single. Rumour has it that the song title was inspired by the Yellow Pages!

Hints & Tips: The left hand should be played lightly and more softly than the right hand. However, placing a slight emphasis the first quaver of each bar will avoid the accompaniment sounding monotonous.

Slow Rock ♩ = 86

The musical score is written in 4/4 time with a tempo of 86 beats per minute. It consists of three systems of music, each with a treble and bass clef staff. The lyrics are written below the treble staff. Chord symbols (C, F, G) are placed above the treble staff. Fingerings (1-4) are indicated above notes. The bass line is a steady eighth-note accompaniment.

System 1: Treble clef: C chord. Notes: G4 (finger 2), A4, B4, C5. Bass clef: F4, G4, A4, B4. Lyrics: "Look at the stars, look how they shine for you,"

System 2: Treble clef: F chord. Notes: F4 (finger 1), G4, A4, B4. Chord: C. Notes: C5 (finger 2), D5, E5, F5 (finger 4). Bass clef: F4, G4, A4, B4. Lyrics: "and ev'-ry-thing you do. Yeah, they were all yel-low. I came a-long,"

System 3: Treble clef: G chord. Notes: G4 (finger 1), A4, B4, C5. Chord: F. Notes: F4 (finger 1), G4, A4, B4. Bass clef: F4, G4, A4, B4. Lyrics: "I wrote a song for you, and all the things you do."

12 C G

And it was called yel-low. So then I took my turn,

16 F C

oh, what a thing to've done. And it was all yel-low.

20 F Am G

Your skin, oh yeah, your skin and bones

23 F Am G F

turn in - to some-thing beau-ti-ful. And you know,

26 Am G F C

you know I love you so. You know I love you so.

ELTON JOHN

Your Song

Words & Music by Elton John & Bernie Taupin

Originally released in the USA as the B-side to *Take Me To The Pilot*, *Your Song* was preferred by DJs and eventually became the A-side. It went on to reach the Top 10 in both the UK and US giving Elton his breakthrough hit.

Hints & Tips: Try this piece hands separately at first as, once you have a solid left hand as a basis, it will be much easier to sit the right hand over the top. Take time to practise the first two bars slowly, gradually increasing the speed and eventually joining them onto the rest of the song.

Slow, but pushing forward ♩ = 60

Musical notation for the first two bars of the piano introduction. The key signature is one flat (Bb) and the time signature is 4/4. The right hand features a melodic line with fingerings: 3, 5, 4, 2, 1, 3, 1, 5, 5, 4, 2, 1, 3, 1. The left hand provides a simple harmonic accompaniment with chords: F (2/5), Bb (1/5), C/E (3/5).

Musical notation for the first two bars of the vocal melody. The right hand has fingerings 3, 2, 5. The lyrics are: "It's a lit - tle bit fun - ny, _____ this feel - ing in - side, _____". The left hand has fingerings 1, 5, 1, 5. Chords are F, Bb, C/E, Am.

Musical notation for the next two bars of the vocal melody. The right hand has fingerings 1, 3. The lyrics are: "I'm not one of those who can eas - i - ly hide. _____". The left hand has fingerings 1. Chords are Dm, Dm/C, Dm/B, Bb.

Musical notation for the final two bars of the vocal melody. The right hand has fingerings 1, 3, 2, 4, 3, 2, 1, 2. The lyrics are: "I don't have much mon - ey _____ but, boy, if I did, _____". The left hand has fingerings 3. Chords are F/C, C, A/C#, Dm.

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9 F Gm7 B^b C

1 2 4 5 1 2 3 5 2

I'd buy a big house where we both could live.

12 C/E Dm Gm7 B^b

2 4 3 1

And you can tell ev - 'ry - bod - y, this is your song.

14 C/E Dm Gm7 B^b

2 1

It may be quite sim - ple but, now that it's done.

16 Dm Dm/C Dm/B B^b

1 3 2 5

I hope you don't mind, I hope you don't mind that I put down in words. How

18 F B^b F

4 3 2 3 1 4

won - der - ful life is while you're in the world.

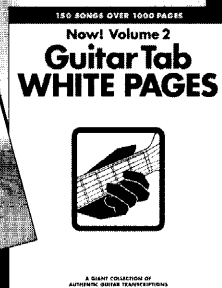
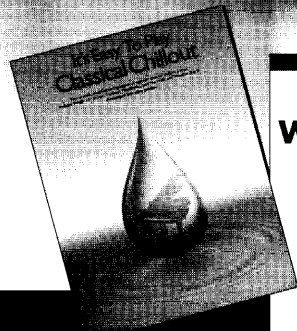
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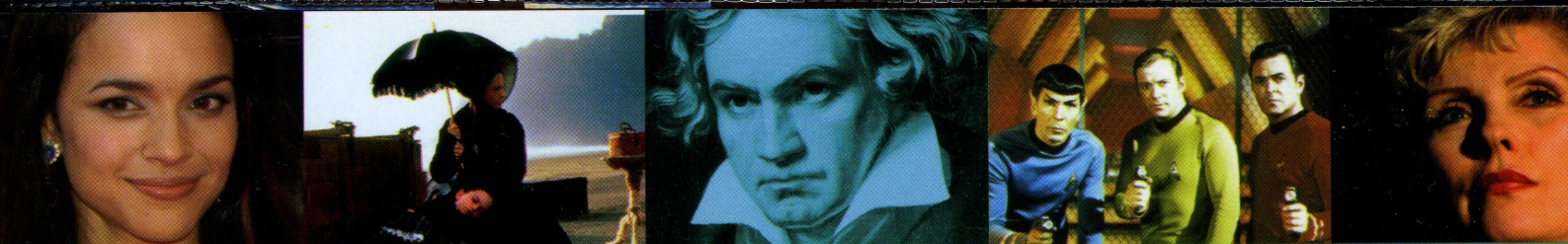
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MORNING (FROM PEER GYNT) GREIG
NOTHING COMPARES 2 U SINÉAD O'CONNOR
ODE TO JOY (FROM SYMPHONY NO. 9)
BEETHOVEN
ON MY OWN FROM LES MISÉRABLES
OOPS!... I DID IT AGAIN BRITNEY SPEARS

DANCING QUEEN ABBA
DON'T KNOW WHY NORAH JONES
DON'T SPEAK NO DOUBT
THEME FROM EASTENDERS
EINE KLEINE NACHTMUSIK MOZART
EYE OF THE TIGER SURVIVOR
FEATHER THEME FROM FORREST GUMP
FOUNDATIONS KATE NASH
GLASGOW LOVE THEME FROM LOVE ACTUALLY
GOD BLESS' THE CHILD
GOLDFINGER FROM GOLDFINGER
HALF THE WORLD AWAY FROM THE ROYLE FAMILY
HAPPY DAYS FROM HAPPY DAYS
THE HEART ASKS PLEASURE FIRST
FROM THE PIANO
HEY JUDE THE BEATLES
HIT THE ROAD JACK RAY CHARLES
I GOT YOU (I FEEL GOOD) JAMES BROWN
I SAY A LITTLE PRAYER ARETHA FRANKLIN

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