REALLY EASY PIANO COLLECTION

50 POPULAR SONGS

FROM POP SONGS TO CLASSICAL THEMES
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIN'T NO SUNSHINE</td>
<td>BILL WITHERS</td>
<td>9</td>
</tr>
<tr>
<td>AS TIME GOES BY</td>
<td>FROM CASABLANCA</td>
<td>12</td>
</tr>
<tr>
<td>BLEEDING LOVE</td>
<td>LEONA LEWIS</td>
<td>14</td>
</tr>
<tr>
<td>BORN TO TRY</td>
<td>DELTA GOODREM</td>
<td>16</td>
</tr>
<tr>
<td>CALIFORNIA DREAMIN'</td>
<td>THE MAMAS AND THE PAPAS</td>
<td>18</td>
</tr>
<tr>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>ELVIS PRESLEY</td>
<td>19</td>
</tr>
<tr>
<td>CIRCLE OF LIFE</td>
<td>FROM WALT DISNEY PICTURES' THE LION KING</td>
<td>20</td>
</tr>
<tr>
<td>CLOSE EVERY DOOR</td>
<td>FROM JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT</td>
<td>22</td>
</tr>
<tr>
<td>CRAZY</td>
<td>PATSY CLINE</td>
<td>24</td>
</tr>
<tr>
<td>DANCING QUEEN</td>
<td>ABBA</td>
<td>26</td>
</tr>
<tr>
<td>DON'T KNOW WHY</td>
<td>NORAH JONES</td>
<td>28</td>
</tr>
<tr>
<td>DON'T SPEAK</td>
<td>NO DOUBT</td>
<td>30</td>
</tr>
<tr>
<td>THEME</td>
<td>FROM EASTENDERS</td>
<td>32</td>
</tr>
<tr>
<td>EINE KLEINE NACHTMUSIK</td>
<td>MOZART</td>
<td>33</td>
</tr>
<tr>
<td>EYE OF THE TIGER</td>
<td>SURVIVOR</td>
<td>34</td>
</tr>
<tr>
<td>FEATHER THEME</td>
<td>FROM FORREST GUMP</td>
<td>36</td>
</tr>
<tr>
<td>FOUNDATIONS</td>
<td>KATE NASH</td>
<td>38</td>
</tr>
<tr>
<td>GLASGOW LOVE THEME</td>
<td>FROM LOVE ACTUALLY</td>
<td>40</td>
</tr>
<tr>
<td>GOD BLESS' THE CHILD</td>
<td></td>
<td>42</td>
</tr>
<tr>
<td>GOLDFINGER</td>
<td>FROM GOLDFINGER</td>
<td>44</td>
</tr>
<tr>
<td>HALF THE WORLD AWAY</td>
<td>FROM THE ROYLE FAMILY</td>
<td>46</td>
</tr>
<tr>
<td>HAPPY DAYS</td>
<td>FROM HAPPY DAYS</td>
<td>48</td>
</tr>
<tr>
<td>THE HEART ASKS PLEASURE FIRST</td>
<td>FROM THE PIANO</td>
<td>50</td>
</tr>
<tr>
<td>HEY JUDE</td>
<td>THE BEATLES</td>
<td>52</td>
</tr>
<tr>
<td>HIT THE ROAD JACK</td>
<td>RAY CHARLES</td>
<td>54</td>
</tr>
<tr>
<td>Song</td>
<td>Artist</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>I GOT YOU (I FEEL GOOD)</td>
<td>JAMES BROWN</td>
<td>56</td>
</tr>
<tr>
<td>I SAY A LITTLE PRAYER</td>
<td>ARETHA FRANKLIN</td>
<td>58</td>
</tr>
<tr>
<td>I SHOULD BE SO LUCKY</td>
<td>KYLIE MINOGUE</td>
<td>60</td>
</tr>
<tr>
<td>I WILL SURVIVE</td>
<td>GLORIA GAYNOR</td>
<td>62</td>
</tr>
<tr>
<td>THEME FROM JURASSIC PARK</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>LARGO (FROM 'FROM THE NEW WORLD' SYMPHONY)</td>
<td>DVOŘÁK</td>
<td>66</td>
</tr>
<tr>
<td>MORNING (FROM PEER GYNT)</td>
<td>GRIEG</td>
<td>67</td>
</tr>
<tr>
<td>NOTHING COMPARES 2 U</td>
<td>SINÉAD O'CONNOR</td>
<td>68</td>
</tr>
<tr>
<td>ODE TO JOY (FROM SYMPHONY NO. 9)</td>
<td>BEETHOVEN</td>
<td>70</td>
</tr>
<tr>
<td>ON MY OWN FROM LES MISÉRABLES</td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>OOPS!...I DID IT AGAIN</td>
<td>BRITNEY SPEARS</td>
<td>74</td>
</tr>
<tr>
<td>THE PHANTOM OF THE OPERA</td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>THEME FROM STAR TREK (THE MOTION PICTURE)</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>TAKE THE 'A' TRAIN</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>THAT'S LIFE</td>
<td>FRANK SINATRA</td>
<td>82</td>
</tr>
<tr>
<td>A THOUSAND MILES</td>
<td>VANESSA CARLTON</td>
<td>84</td>
</tr>
<tr>
<td>THE TIDE IS HIGH</td>
<td>BLONDIE</td>
<td>90</td>
</tr>
<tr>
<td>UMBRELLA</td>
<td>RIHANNA &amp; JAY-Z</td>
<td>87</td>
</tr>
<tr>
<td>THE VOICE WITHIN</td>
<td>CHRISTINA AGUILERA</td>
<td>92</td>
</tr>
<tr>
<td>WHAT A WONDERFUL WORLD</td>
<td>LOUIS ARMSTRONG</td>
<td>94</td>
</tr>
<tr>
<td>WHO DO YOU THINK YOU ARE?</td>
<td>SPICE GIRLS</td>
<td>96</td>
</tr>
<tr>
<td>WHO WILL BUY FROM OLIVER!</td>
<td></td>
<td>98</td>
</tr>
<tr>
<td>WILLIAM TELL OVERTURE (FROM WILLIAM TELL)</td>
<td>ROSSINI</td>
<td>71</td>
</tr>
<tr>
<td>YELLOW</td>
<td>COLDPLAY</td>
<td>100</td>
</tr>
<tr>
<td>YOUR SONG</td>
<td>ELTON JOHN</td>
<td>102</td>
</tr>
</tbody>
</table>
BILL WITHERS

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 stave 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 \( \frac{3}{4} = 80 \)

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Am    Em    Am    Em

gone,       wonder if she's gone to stay.

Am

Ain't no sunshine when she's gone, and this house just ain't no

Dm    Am    Em

home any-time she goes away. And I know, I know, I know,

N.C.

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

I know, I know, I know, I know, I know, I know, I know, I know, I
Hey, I ought to leave the young thing alone, but ain’t no sunshine when she’s gone. Ain’t no sunshine when she’s gone, and this house just ain’t no home any time she goes away.

Ain’t no sunshine when she’s gone, only darkness every day.
As Time Goes By

Words & Music by Herman Hupfeld

CASABLANCA

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.

\[ J = 80 \]

\[
\begin{align*}
&Dm^7 \\
&G^7 \\
&Dm^7 \\
&G^7 \\
&C \\
&Am^7
\end{align*}
\]

You must remember this, a kiss is still a kiss, a sigh is just a sigh;

\[
\begin{align*}
&C \\
&Em^7 \\
&E^b \text{dim}^7 \\
&Dm^7 \\
&Dm^7/G \\
&Cmaj^7 \\
&Fmaj^7
\end{align*}
\]

the fundamental things apply as time goes by.

\[
\begin{align*}
&Em \\
&A^7 \\
&Dm^7 \\
&G^7 \\
&Dm^7 \\
&G^7
\end{align*}
\]

And when two lovers woo, they still say "I love you," on

\[
\begin{align*}
&C \\
&Am^7 \\
&C \\
&Em^7 \\
&E^b \text{dim}^7 \\
&Dm^7 \\
&Dm^7/G
\end{align*}
\]

that you can rely; no matter what the future brings as time goes

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by. Moon light and love songs, never out of date,

hearts full of passion, jealousy and hate; woman needs man and

man must have his mate, that no one can deny. It's still the same old story, a

fight for love and glory, a case of do or die. The

world will always welcome lovers 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 \( \frac{3}{4} = 104 \)

\[ F \quad Dm \]

Closed off from love, I didn't need the pain. Once or twice was enough.

\[ Bb \quad C \]

and it was all in vain. Time starts to pass, before you know it you're frozen.

\[ F \quad Dm \]

Ooh. But something happened for the very first time with you, my heart melted to the ground, found something true, and everyone's looking 'round thinking I'm going crazy. Ooh...

Yeah, yeah. But I don't care what they say, I'm in love with you. They try to pull me away,

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

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

Keep bleeding love. Keep bleeding, keep bleeding love.

You cut me open and I keep bleeding, keep bleeding love.
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.
is me. And all I truly believe. That I was born to

try, I've learned to love, be understanding and believe in

life. But you gotta make choices, be wrong or right. Sometimes you

gotta sacrifice 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 (\( \text{d} = \text{c. 108} \))

\[
\begin{array}{cccccc}
\text{Dm} & \text{C} & \text{Bb} & \text{C} & \text{Asus}^4 \\
\frac{4}{4} & \frac{5}{5} & \frac{4}{5} & \frac{2}{5} & \\
\text{All the leaves are brown,} & \text{and the sky is grey.} \\
\text{All the leaves are brown,} & \text{and the sky is grey.} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{A7} & \text{Bb} & \text{F} & \text{A7/C#} & \text{Dm} & \text{Bb} \\
\frac{4}{4} & \frac{5}{5} & \frac{1}{4} & \frac{5}{5} & \\
\text{I've been for a walk,} & \text{on a winter's day.} \\
\text{I've been for a walk,} & \text{on a winter's day.} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{A7} & \text{Dm} & \text{C} & \text{Bb} & \text{C} & \text{Asus}^4 \\
\frac{8}{8} & \frac{1}{4} & \frac{3}{4} & \frac{1}{4} & \frac{4}{4} & \\
\text{I'd be safe and warm,} & \text{if I was in L. A.} \\
\text{I'd be safe and warm,} & \text{if I was in L. A.} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{A} & \text{Dm} & \text{C} & \text{Bb} & \text{C} & \text{Asus}^4 \\
\frac{12}{12} & \frac{5}{5} & \frac{1}{4} & \frac{3}{4} & \frac{4}{4} & \\
\text{California dreamin'}} & \text{on such a winter's day.} \\
\text{California dreamin'}} & \text{on such a winter's day.} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{A} & \text{Bb} & \text{C} & \text{Dm} & \text{Bb} & \text{C} \\
\frac{16}{16} & \frac{4}{4} & \frac{4}{4} & \frac{2}{4} & \frac{4}{4} & \\
\text{All the leaves are} & \text{on such a winter's day,} & \text{on such a winter's day.} \\
\text{All the leaves are} & \text{on such a winter's day,} & \text{on such a winter's day.} \\
\end{array}
\]

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ELVIS PRESLEY

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

G Gmaj7 Bm Em Am G D/F# D

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

To Coda ♫

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

I can’t help falling in love with you.

D.C. al Coda

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

Like a river flows surely to the sea, dar ling so it goes

G D7/G# Am D7

some things are meant to be.

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THE LION KING

Circle Of Life

Music by Elton John. Lyrics by Tim Rice


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 arrive on the planet and blinking, step into the

sun, there’s more to be seen than can ever be seen, more to

do than can ever be done.

Some say, “Eat or be eaten.” Some

say, “Live and let live.”

But all are agreed as they
join the stampede, you should never take more than you give, in the circle of life.

It's the wheel of fortune. It's the leap of faith.

It's the band of hope, till we find our place on the path unwinding, in the circle, the circle 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.
I know the answers lie far from this world.
Close every door to me, keep those I love from me; children of Israel are never alone. For I know I shall find my own peace of mind, for I have been promised a land of my own.
The first performance of this song by country music superstar Patsy Cline at the Grand Ole Oprey 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 your fingers curved and close to the keys.

**Gently** \( \frac{1}{4} = 67 \)

Worry, why do I let myself worry?

Wondering, what in the world did I do?

Crazy for thinking that my love could hold you. I'm crazy for trying, and crazy for crying, and I'm crazy for loving you.
"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 \(\frac{4}{4}\) \(\frac{4}{4}\) = 120

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And when you get the chance, you are the dancing queen, young and sweet, only seventeen.

Dancing queen, feel the beat from the tambourine.

You can dance, you can jive, having the time of your life; oh, see that girl.

Watch that scene, dig in the dancing queen.
Don’t Know Why

Words & Music by Jesse Harris

Taken from her hugely successful debut album *Come Away With Me*, which sold 20 million copies worldwide, *Don’t Know Why* was named Song of the Year at the Grammy Awards in 2003, one of eight Grammy Awards picked up by Norah Jones that year.

Hints & Tips: There are many accidentals (sharps, flats and natural signs) in this piece in addition to the two flats in the key signature. Remember that accidentals remain applicable for the whole of the bar in which they occur.

**Bluesy**  \( \frac{7}{4} = 88 \)

<table>
<thead>
<tr>
<th>Staff 1</th>
<th>Staff 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb</td>
<td>E</td>
</tr>
<tr>
<td>Fb</td>
<td>D</td>
</tr>
<tr>
<td>Gm</td>
<td>C</td>
</tr>
</tbody>
</table>

I waited 'til I saw the sun,

don’t know why I didn’t come.

10

<table>
<thead>
<tr>
<th>Staff 1</th>
<th>Staff 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb</td>
<td>D</td>
</tr>
<tr>
<td>Gm</td>
<td>C</td>
</tr>
<tr>
<td>F</td>
<td>Bb</td>
</tr>
</tbody>
</table>

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I don't know why I didn't come. My heart is drenched in wine, but you'll be on my mind for ever.
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 \( \frac{d}{\text{beat}} = 80 \)

\[
\begin{align*}
\text{Cm} & & & & & & & & & & & & & & & \\
\end{align*}
\]

\[
\begin{align*}
\text{Cm} & & \text{Gm} & & \text{Fm} & & \text{Bb} & & \text{Gm} \\
\frac{3}{4} & & \frac{1}{4} & & \frac{3}{4} & & \frac{1}{4} & & \\
\end{align*}
\]

You and me, we used to be together, every day together, always.

\[
\begin{align*}
\text{Fm} & & \text{Bb} & & \text{Cm} & & \text{Gm} & & \text{Fm} & & \text{Bb} \\
\frac{6}{4} & & \frac{1}{4} & & \frac{1}{4} & & \frac{1}{4} & & \frac{1}{4} & & \\
\end{align*}
\]

I really feel that I'm losing my best friend. I can't believe this could be the end. It looks as though...

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you're letting go, and if it's real then I don't want to know.

Don't speak, I know just what you're saying, so please stop explaining. Don't tell me 'cause it hurts.

Don't speak, I know just what you're thinking. I don't need your reasons. Don't tell me 'cause it hurts.

Hush, hush, darling.
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.
Eine Kleine Nachtmusik
Music by Wolfgang Amadeus Mozart

Composed in August 1978, 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.
This song was written at the behest of Sylvester Stallone by the two main songwriters of the group Survivor. The song was used in the third Rocky film as Rocky’s trainer implored him to regain ‘the eye of the tiger’—his hunger to be world champion.

Hints & Tips: The rhythmic ‘punches’ that make up the familiar riff at the beginning and end should be played forcefully, and with a tireless energy!

Solidly $\frac{4}{4} = 112$

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Don't lose your grip on the dreams of the past, you must fight just to keep them alive. It's the eye of the tiger, it's the thrill of the fight, rising up to the challenge of our rival. And the last known survivor stalks his prey in the night, and he's watching us all with the eye of the tiger.

The eye of the tiger.
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.

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17 G  
N.C.  
C  
C/B  
Am7  
Am/G  

21 Dm  
Dm/C  
G/B  
F/A  
F  

24 G  
G/B  
C  
C/B  
Am7  
G  

27 Am  
F  

31 Dm  
G7  
C  

37
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 \( \frac{4}{4} = 160 \)

fingertips are holding on to the cracks in our foundations, and I
know that I should let go, but I can't.

every time we fight I know it's not right, every time you're
upset and I smile I know I should forget but I

can't.
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

F   Bb/F   Bb/m/F   F   Bb/F   Bb/m/F   F   Fm

5

F   Bb/F   Bb/m/F   F   Bb/F   Bb/m/F   F   Dm

3

Dm/C   Bb   G7/B   Bb    F

10
```

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

They don't come no more. Rich re-lations give, crust of bread and such. You can

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

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

got his own.
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.
Em Em Bm7

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

E Cm Gm

golden girl knows when he's kissed her,
It's the kiss of death from Mister

F D♭

Goldfinger.
Pretty girl, be-

B♭ E Am

aware of this heart of gold,
This heart is cold.
The Royle Family

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

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

half- the world a-way,

half- the world a-way,

half- the world a-way,

I’ve been lost, I’ve been found, but I don’t.

rall.

I don’t feel down.

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**  
\[ d = 100 \]

\[
\begin{array}{cccccc}
\text{F} & \text{Dm} & \text{Gm} & \text{C} \\
\text{Sun-day, Mon-day, hap-py days} & \text{Tu-es-day, Wednes-day, hap-py days} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{A} & \text{Dm} & \text{B} & \text{C} & \text{B} & \text{C} \\
\text{Thurs-day, Fri-day, hap-py days} & \text{the week-end comes} & \text{my cy-cle hums} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{F} & \text{Dm} \\
\text{read-y to race to you} \\
\text{These days are all} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{B} & \text{C} \\
\text{hap-py and free} \\
\text{these days are all} \\
\end{array}
\]
share them with me.

Good-bye grey sky, hello blue, there's

nothing can hold me when I hold you.

Feels so right, it can't be wrong,

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

These happy days

are yours and mine, these happy days are yours and my happy days!
The Piano

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  \( \frac{46-56}{3} \)

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

cool by mak-ing his world a lit-tle colder. Na na na na na na na na. Hey Jude, don’t let me down. You have

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

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
NC.
(finger click)

To Coda

road, Jack and don't you come back no more, no more, no more, no more. Hit the

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Now baby, listen, baby, don't ya treat me this-a way 'cause I'll be back on my feet some day. Don't care if you do 'cause it's understood you ain't got no money, you just ain't no good. Well, I guess if you said so, I'll have to pack my things and go. Hit the

D.S. al Coda

Φ Coda

more.

gradually disappearing

Coda
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 (\( \text{L} = \text{c. 142} \))

D7

I feel good,

G7

I knew that I would now.

A7

So good,

G7

I got-\( \text{a} \) you!

D7

I feel nice, sug-ar and spice.

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Lark Music Limited.
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I feel nice, sug-ar and spice.

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

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

Hey!
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

The moment I wake up, before I put and wondering what

While combing my hair now

on my make-up I say a little prayer

dress to wear now I say a little prayer

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

- ev- er and ev- er, we nev- er will part. Oh, how I'll love you. To-
gather, together, that's how it must be: to live without you would
only mean heart-break for me. My darling believe me, for me there is no one but you.

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

Answer my prayer. Say you love me too.
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 $\frac{3}{4} = 120$

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

only they'd come true. I should be so lucky, lucky, lucky, lucky, I_

should be so lucky in love. I should be so lucky, lucky, lucky, lucky, I_

- y, lucky, lucky, I should be so lucky 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 afraid, I was petrified, kept thinking I could never live without you

C

Fmaj7

Bm7(b5)

by my side; but then I spent so many nights thinking how you did me wrong, and I grew

Esus4

E

Am

strong, and I learned how to get along. And so you're back, from outer

Dm

G

C

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

that stupid lock... I should have made you leave your key... if I'd known for just one second you'd be
back to bother me... Go on now go, walk out the door... just turn around...

now, 'cause you're not welcome anymore... Weren't you the one who tried to hurt me with good-byes? Did I crumble? Did you think I'd lay down and die? Oh no, not

I will survive, 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!
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).
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.
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 \( \frac{3}{4} = 60 \)

It's been seven hours and

fifteen days, since you took your love away.

I go out every night and sleep all day, since you took your love away.

Since you been gone I can do whatever I want.

I can see whom-ever I choose.
I can eat my dinner in a fancy restaurant.

But nothing, I said nothing can take away the blues. 'Cause nothing compares.

Nothing compares to you.
Symphony No. 9

Ode To Joy

Music by Ludwig van Beethoven

This is the main theme from the last movement of Beethoven’s final symphony, the ninth. However it took six years to complete, being written between 1817 and 1823. The premier was given on May 7, 1824 in Vienna by which time the composer was completely deaf.

Hints & Tips: This theme from the ‘Choral’ Symphony is best known to many as the EEC anthem. It needs to be played with spirit.
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.
Les Misérables

On My Own

Music by Claude-Michel Schönberg
Original Lyrics by Alain Boublil & Jean-Marc Natel
English Lyrics by Herbert Kretzmer, Trevor Nunn & John Caird

The lovestruck Eponine sings of her unrequited love for Marius, the student revolutionary. Despite a warning, Eponine returns to the Barricade, is wounded and dies in Marius' arms.

Hints & Tips: In this piece there are plenty of dotted rhythms and time signature changes to observe. The middle section (bars 10-17) is full of tricky accidentals. Make sure that the semiquavers (sixteenth notes) are equal in speed and in volume.

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

D.S. al Coda

way for us. I love

Coda

strangers. I love him, but ev'ry day I'm

learning. All my life, I've only been pretending.

With-

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

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 \( \frac{4}{4} = 96 \)

\[ \text{Bm} \]

\[ \text{I think I did it again, I made you believe.} \]

\[ \text{we're more than just friends. Oh baby. It might seem like a crush} \]

but it doesn't mean that I'm serious. 'Cause to

lose all my senses. That is just so typically me.

Oh, baby, baby. Oops! I did it again, I played with your heart.

got lost in the game. Oh, baby, baby. Oops! You think I'm in love.

that I'm sent from above. I'm not that innocent.
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 $d = 120$

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yet.

And though you turn to me,

to glance behind,

Phantom of the opera is there,

inside your mind.
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.
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.
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  \( \frac{j}{\text{4}} = 80 \)

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stomping on a dream;
but I don’t let it, let it get me down,

'cause this fine old world, it keeps spinning around.
I’ve been a puppet, a pauper, a pirate, a poet,
a pawn and a king. I’ve been up and down, and over and out,

and I know one thing; each time I find myself flat on my face,

pick myself up and get back in the race. That’s life-round.
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** \( \mathbf{j} = 94 \)

\[
\begin{align*}
F & \quad G & \quad \text{C/E} & \quad F & \quad G & \quad \text{C/E} & \quad F \\
5 & \quad 4 & \quad 2 & \quad 1 & \quad 2 & \quad 1 & \quad 3 & \quad 2
\end{align*}
\]

Making my way down town, walking fast; faces pass and I’m home-bound.

\[
\begin{align*}
3 & \quad G & \quad \text{C/E} & \quad F & \quad G & \quad \text{C/E} & \quad F \\
3 & \quad & \quad & \quad & \quad & \quad & \quad
\end{align*}
\]

\[
\begin{align*}
5 & \quad F & \quad G & \quad \text{C/E} & \quad F & \quad G & \quad \text{C/E} & \quad F \\
5 & \quad 3 & \quad & \quad & \quad & \quad & \quad & \quad
\end{align*}
\]
Star - ing blan - kly a - head, just mak - ing my way, just mak - ing a way through the crowds.

I still need you, I still miss you,

and now I won - der: If I could_ fall_ in - to the_ sky, do
you think time would pass me by?

'Cause you know I'd walk a thousand miles if I could just see you tonight.

-night.
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 $\frac{3}{4}$

**F**

You had my heart, and we'll never be worlds apart,

**C/G**

5

**Em**

may be in magazines, but you'll still

7

**Am**

be my star. Baby, 'cause in the dark,

10

**C/G**

you can see shiny cars, that's when you
need me there; with you I'll always share. Because,

when the sun shines we'll shine together, told you I'll be here forever,

-said I'll always be your friend, took an oath I'm a

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

-er know that we'll still have each other. You can stand
You can stand under my umbrella.
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.
Ev'ry time that I get the feeling, you give me something to believe in.
Ev'ry time that I got you near me, I'm gon-na be your number one.

I know the way that I want it to be. But you know I'm gon-na take my chance now.
I'm gon-na make it happen somehow. And you know I can take the pressure;

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

Repeat and fade
The Voice Within
Words & Music by Christina Aguilera & Glen Ballard

The Voice Within was recorded by dirtty 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.

\[ j = 68 \]

G

Young girl, don't cry; I'll be right here when your world starts to fall. Ooh.

C

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

D

When you're safe inside 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 \( \frac{J}{J} = 72 \)

I see trees of green, red roses too;
I see them bloom, the bright bless-ed day,
what a wonder-ful world.

I see skies of blue, and clouds of white;
I see them bloom, for me and you.
And I think to my-self, the dark sac-red night.
And I think to my-self, the col-ours of the rain-

To Coda \( \Theta \) [1].

I see world...
The col-oours of the rain-

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bow, so pretty in the sky, are also on the faces of people going by. I see friends shaking hands, saying 'How do you do?' They're really saying 'I love you.' I see world. Yes, I think to myself, what a wonderful world. Oh, yes.
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 $ \frac{d}{\text{bar}} = 120$

The race is on to get out of the bottom. The top is high so your roots are forgotten.

Giving is good, as long as you're getting. What's driving you? It's ambition I'm betting. I said now,

who do you think you are? Do you think you are? I said now,
Swing it, shake it, move it, make it. Who do you think you are?

Trust it, use it, prove it, groove it. Show me how good you are.
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** $j = 150$

```
\begin{align*}
\text{Who will buy this wonderful morning?}
\text{Who will buy this wonderful feeling?}
\end{align*}
```

```
\begin{align*}
\text{Such a sky you never did see!}
\text{I'm so high, I swear I could fly!}
\end{align*}
```

```
\begin{align*}
\text{Who will tie it up with a ribbon, and}
\text{Me, oh my! I don't want to lose it, so}
\end{align*}
```

```
\begin{align*}
\text{put it in a box for me?}
\text{So I could}
\end{align*}
```
see it at my leisure, whenever

things go wrong, and I would keep it as a

treasure, to last my whole life long.

D.C. al Coda

what am I to do, to keep the sky so blue? There must be someone who will buy.
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  \( \frac{4}{4} = 86 \)

```
C             G
\( \frac{4}{4} \) \( \text{Look at the stars,} \) \( \text{look how they shine for you,} \)

\( \frac{4}{4} \) \( \text{and ev'ry-thing you do.} \) \( \text{Yeah, they were all yel-low.} \) \( \text{I came a-long,} \)

\( \frac{4}{4} \) \( \text{I wrote a song for you,} \) \( \text{and all the things you do.} \)
```
And it was called yel-low.

So then I took my turn,

And it was all yel-low.

Your skin, oh yeah, your skin and bones

turn in - to some-thing beau-ti - ful.

And you know,

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 \( \frac{3}{4} = 60 \)

\[
\begin{align*}
F & \quad 3 \\
B^b & \quad 3 2 \\
C/E & \quad 1 3 1 5 \\
Am & \quad 5 4 2 1 3 1 \\
\end{align*}
\]

It's a little bit funny, this feeling inside,

\[
\begin{align*}
Dm & \quad 5 \\
Dm/C & \quad 1 3 \\
Dm/B & \quad 7 \\
B^b & \quad 7 \\
\end{align*}
\]

I'm not one of those who can easily hide.

\[
\begin{align*}
F/C & \quad 7 \\
C & \quad 1 3 \\
A/C & \quad 2 4 \\
Dm & \quad 3 2 1 2 \\
\end{align*}
\]

I don't have much money but, boy, if I did.

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

And you can tell everybody, this is your song.

It may be quite simple but, now that it's done.

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

wonderful life is while you're in the world.