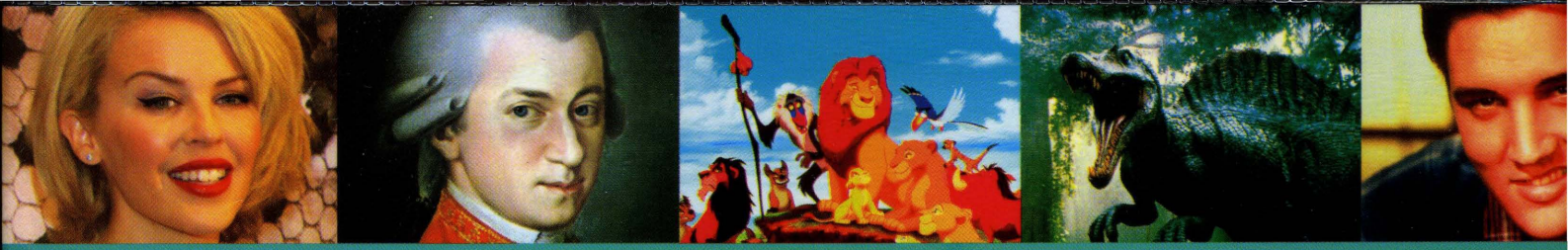

REALLY EASY PIANO COLLECTION

# 50 POPULAR SONGS

FROM POP SONGS TO CLASSICAL THEM

# 50 POPULAR SONGS

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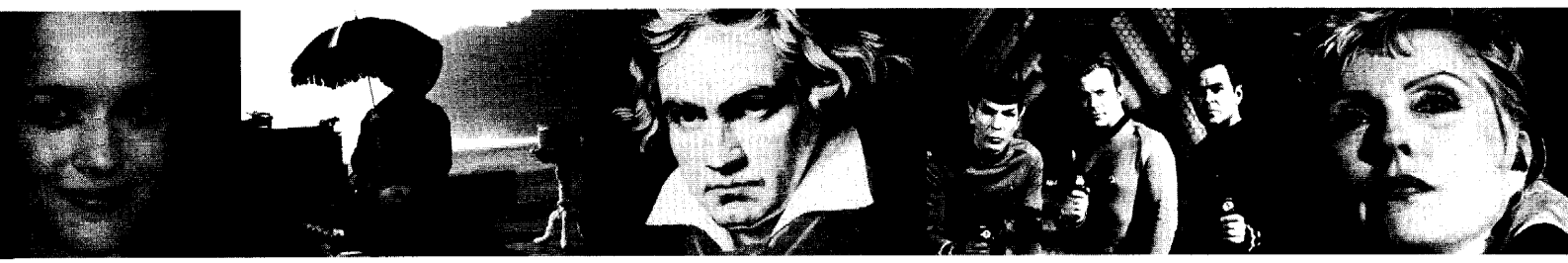


BILL WITHERS

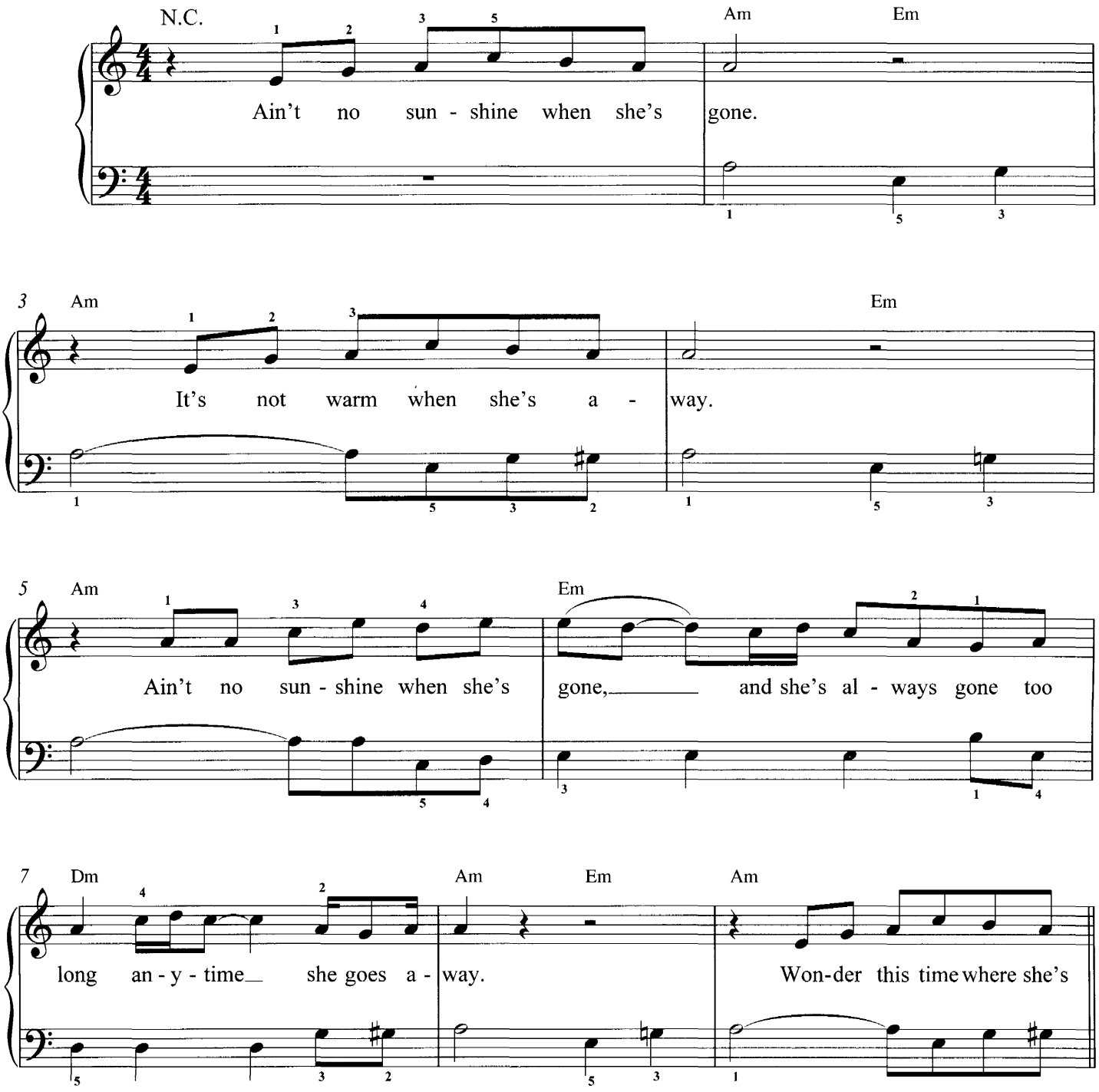
# Ain't No Sunshine

**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 ♩ = 80**

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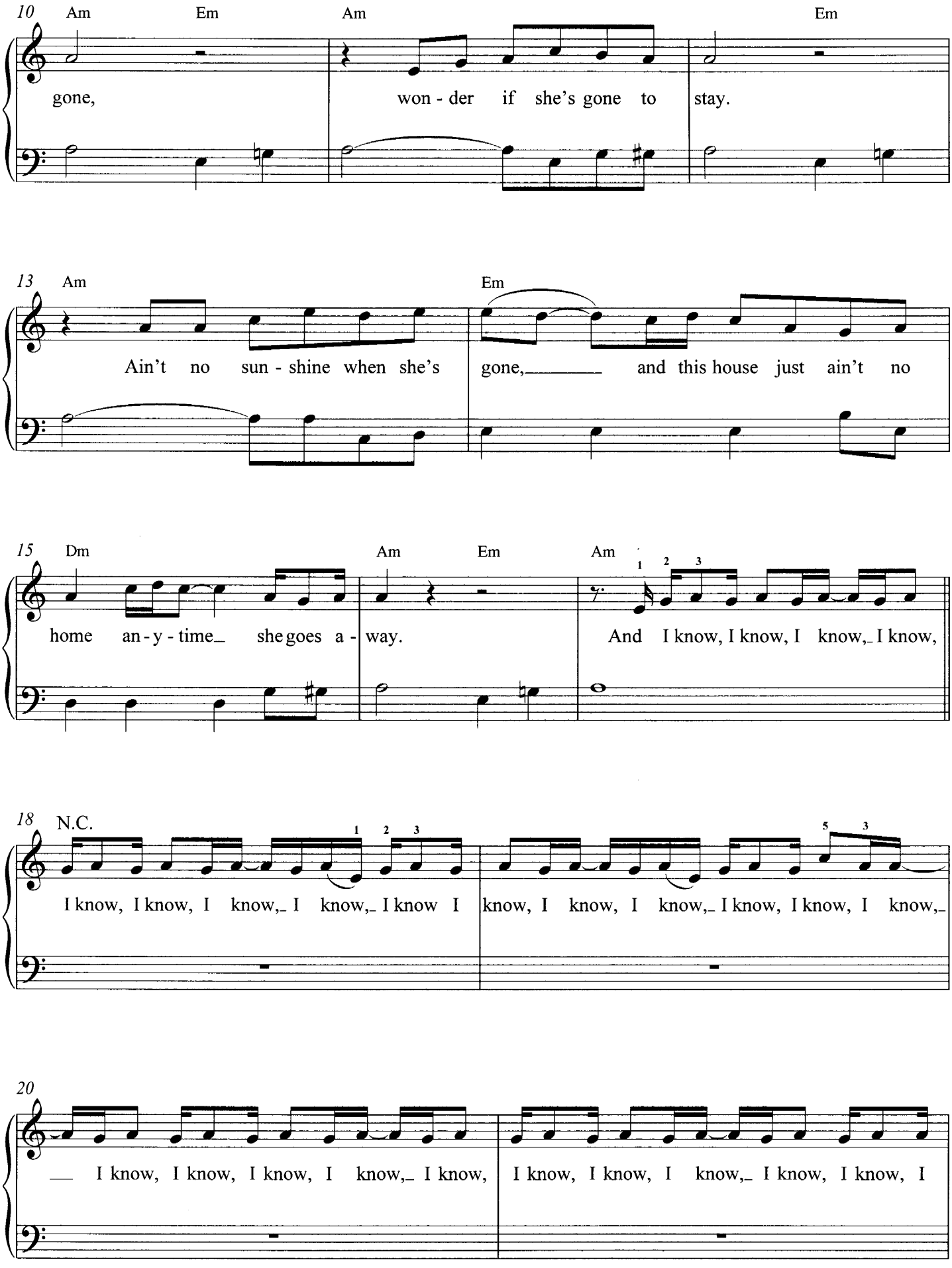
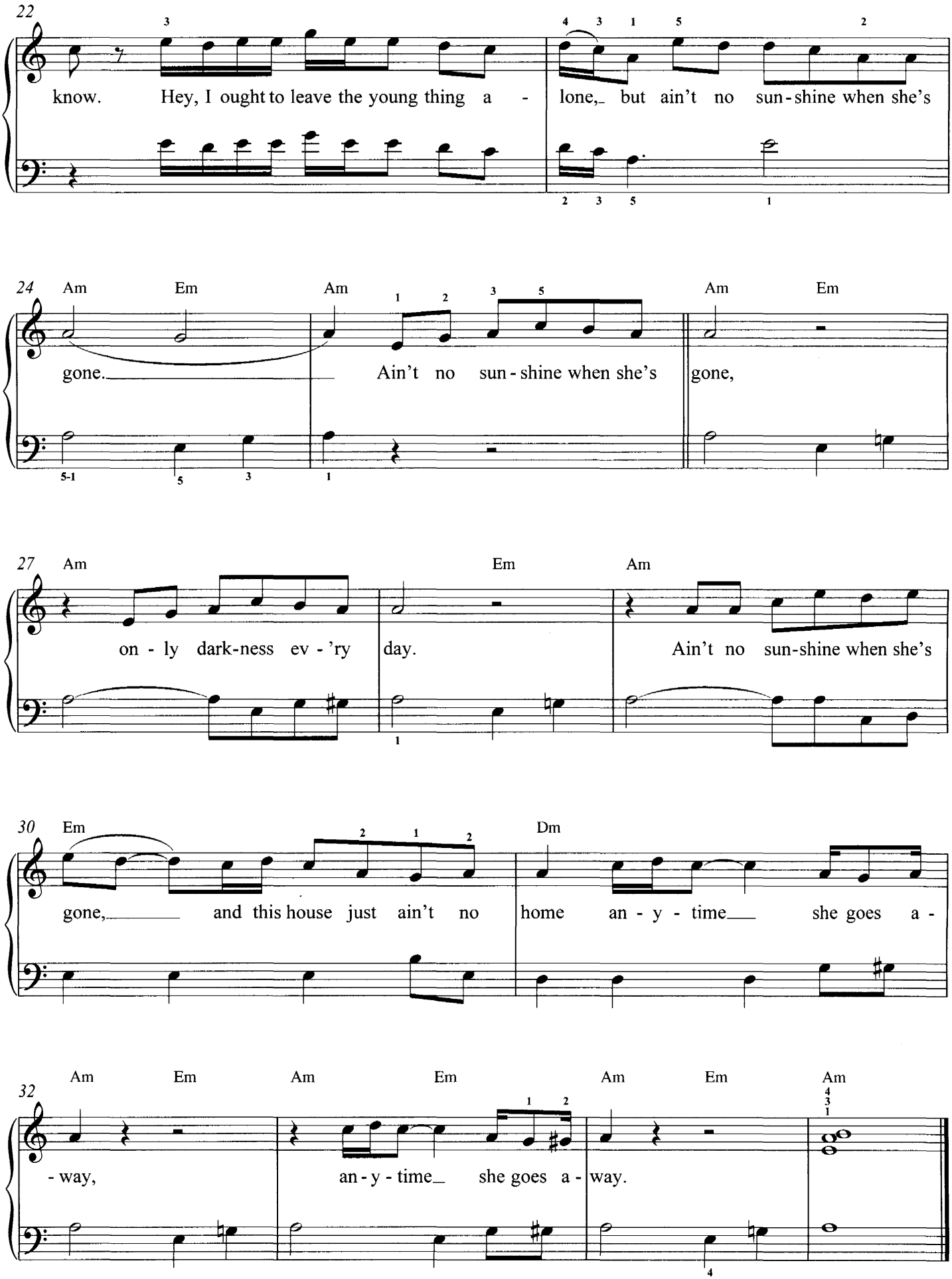

10
Am
Em
Am
Em
gone,
won - der if she's gone to stay.
13
Am
Em
Ain't no sun - shine when she's gone,
and this house just ain't no
15
Dm
Am
Em
Am
home an - y - time
she goes a - way.
And I know, I know, I know, I know,
18
N.C.
I know, I know, I know, I know, I know I know, I know, I know, I know, I know, I know, I know,
20
I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I


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

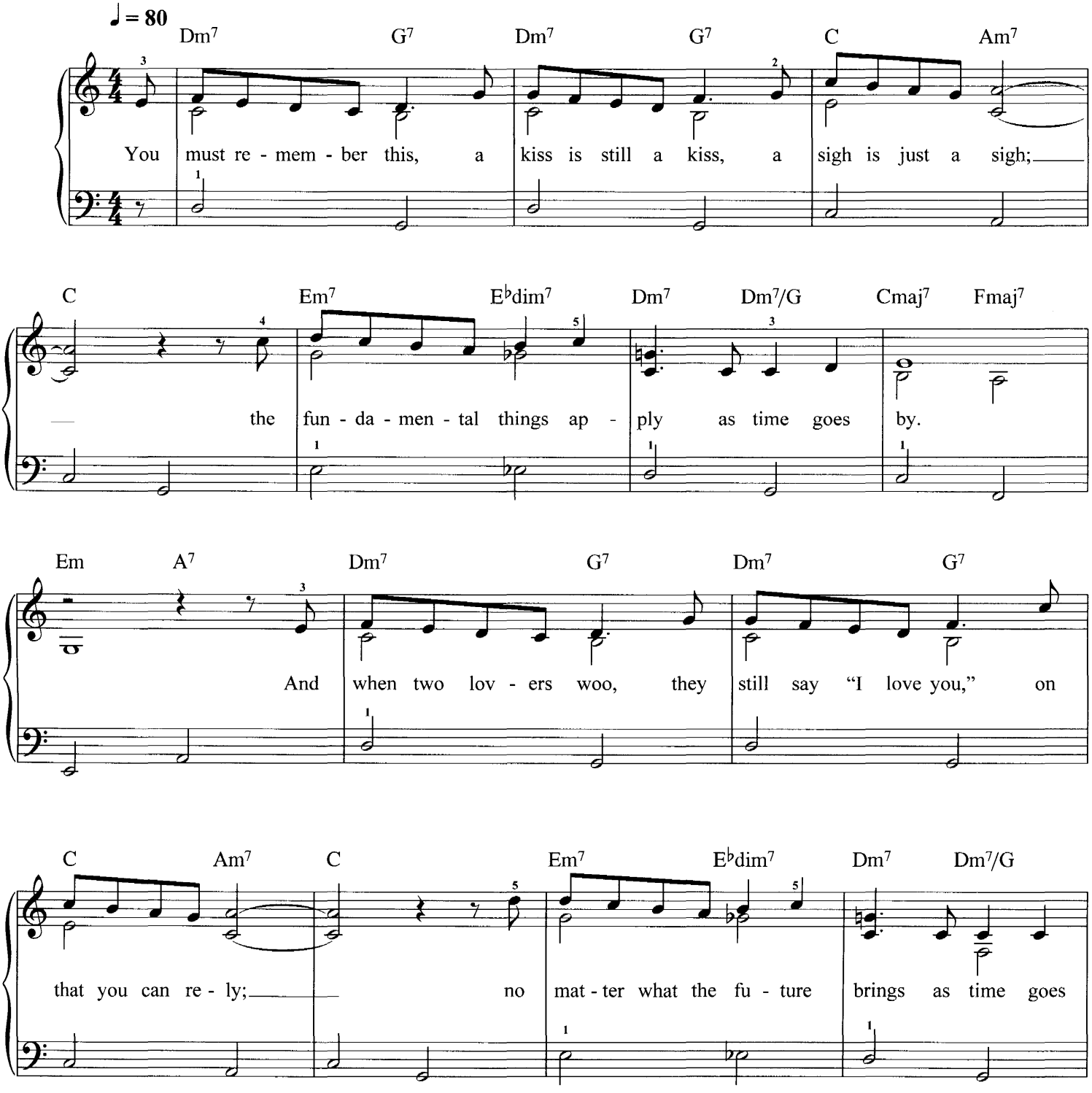
CASABLANCA

# 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.

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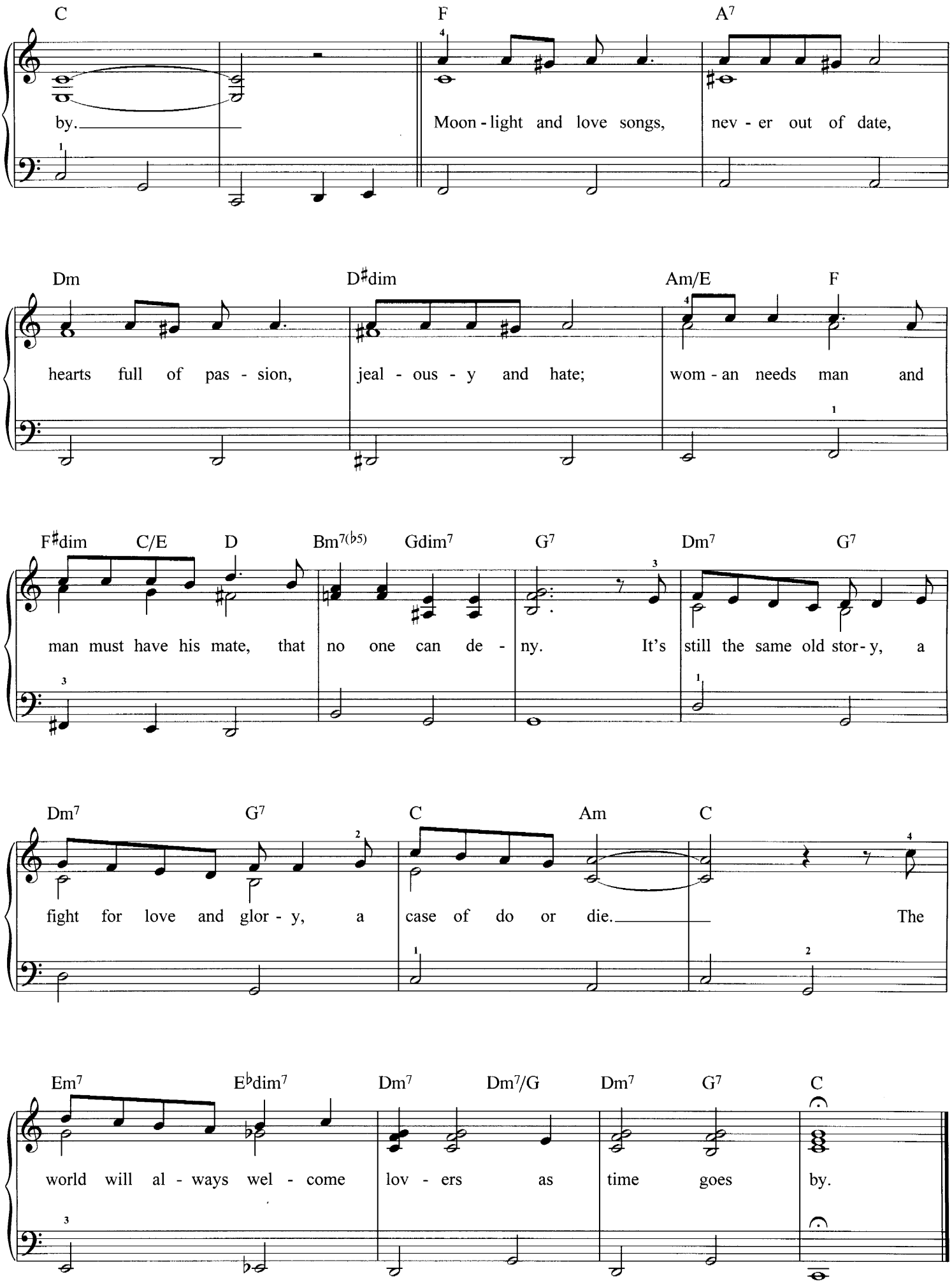

C F A7
by. Moon - light and love songs, nev - er out of date,
Dm D♯dim Am/E F
hearts full of pas - sion, jeal - ous - y and hate; wom - an needs man and
F♯dim C/E D Bm7(♭5) Gdim7 G7 Dm7 G7
man must have his mate, that no one can de - ny. It's still the same old stor - y, a
Dm7 G7 C Am C
fight for love and glor - y, a case of do or die. The
Em7 E♭dim7 Dm7 Dm7/G Dm7 G7 C
world will al - ways wel - come lov - ers as time goes by.

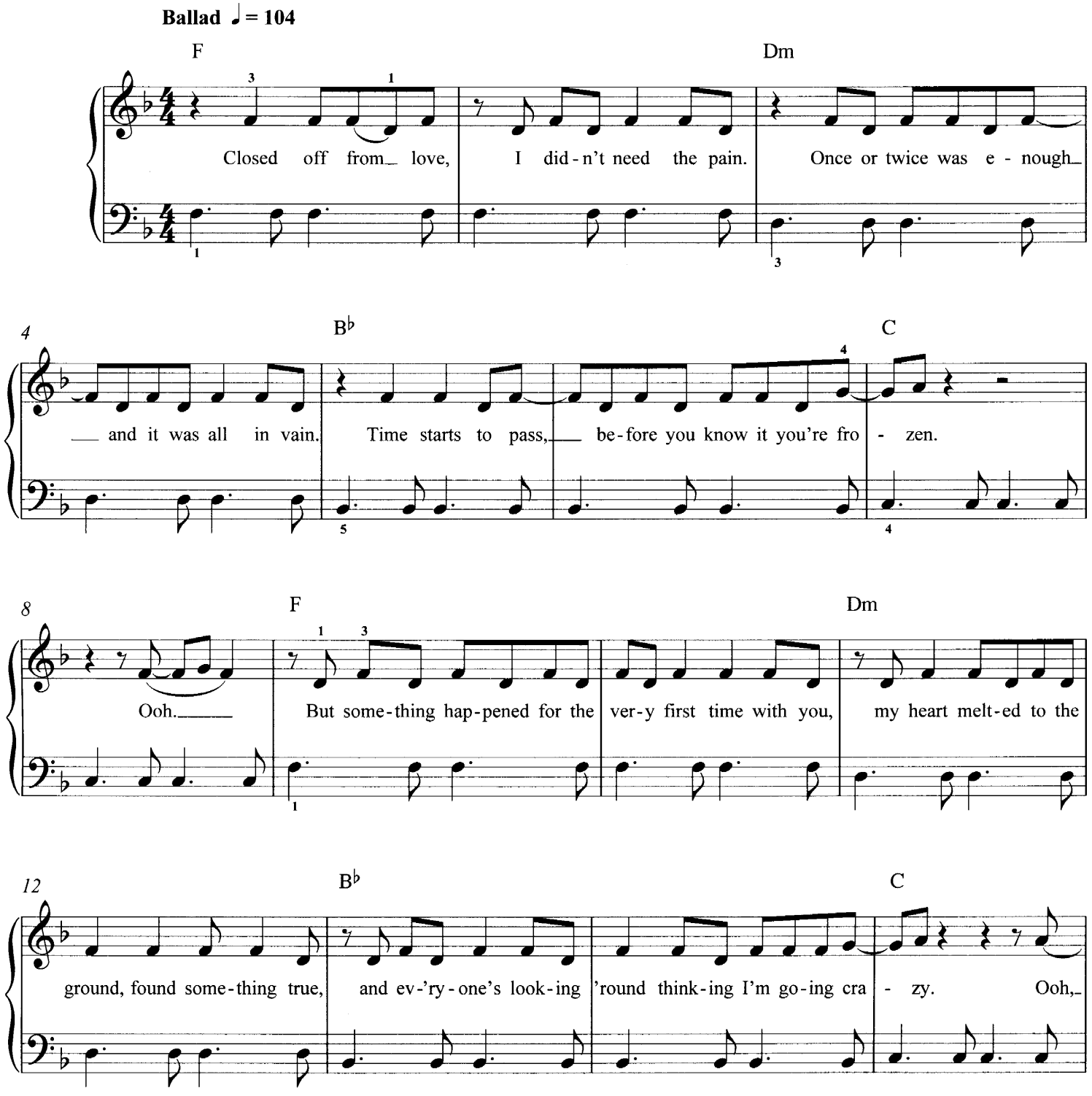
LEONA LEWIS

# 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.

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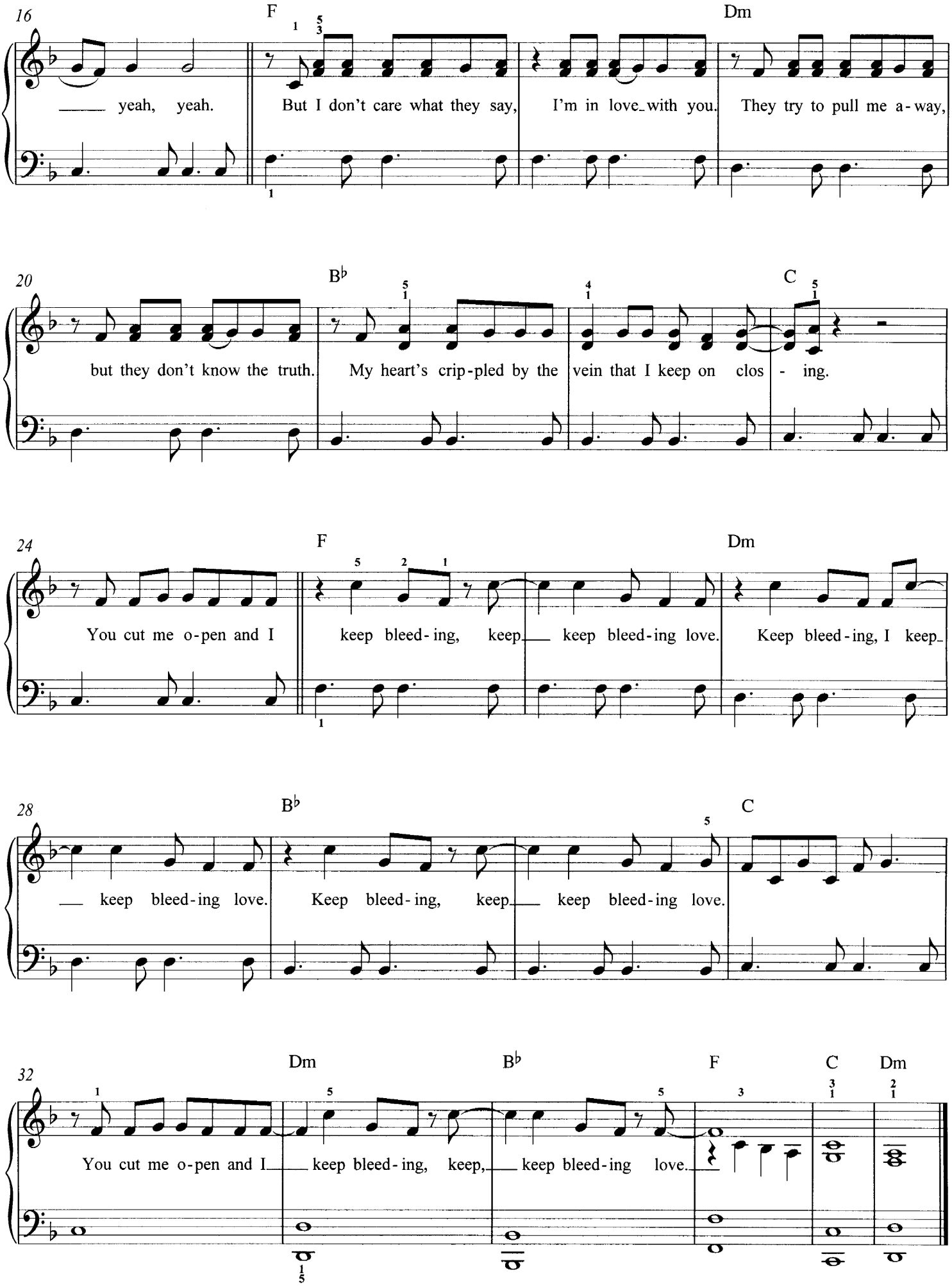

16
F
Dm
yeah, yeah.
But I don't care what they say,
I'm in love with you.
They try to pull me a-way,
20
B♭
C
but they don't know the truth.
My heart's crip-pled by the
vein that I keep on clos - ing.
24
F
Dm
You cut me o-pen and I
keep bleed-ing, keep
keep bleed-ing love.
Keep bleed-ing, I keep
28
B♭
C
keep bleed-ing love.
Keep bleed-ing, keep
keep bleed-ing love.
32
Dm
B♭
F
C
Dm
You cut me o-pen and I
keep bleed-ing, keep,
keep bleed-ing love.

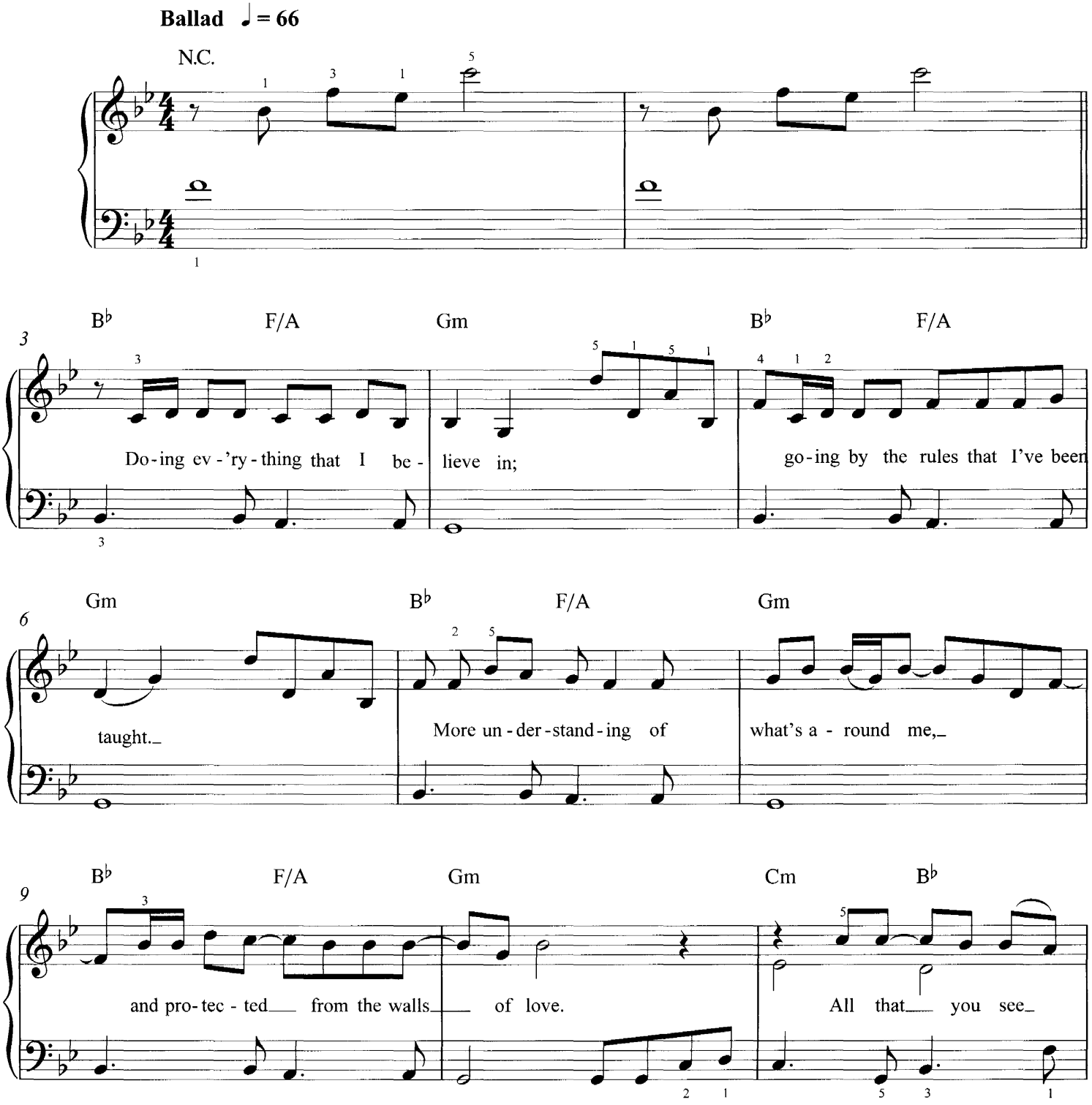
DELTA GOODREM

# 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.

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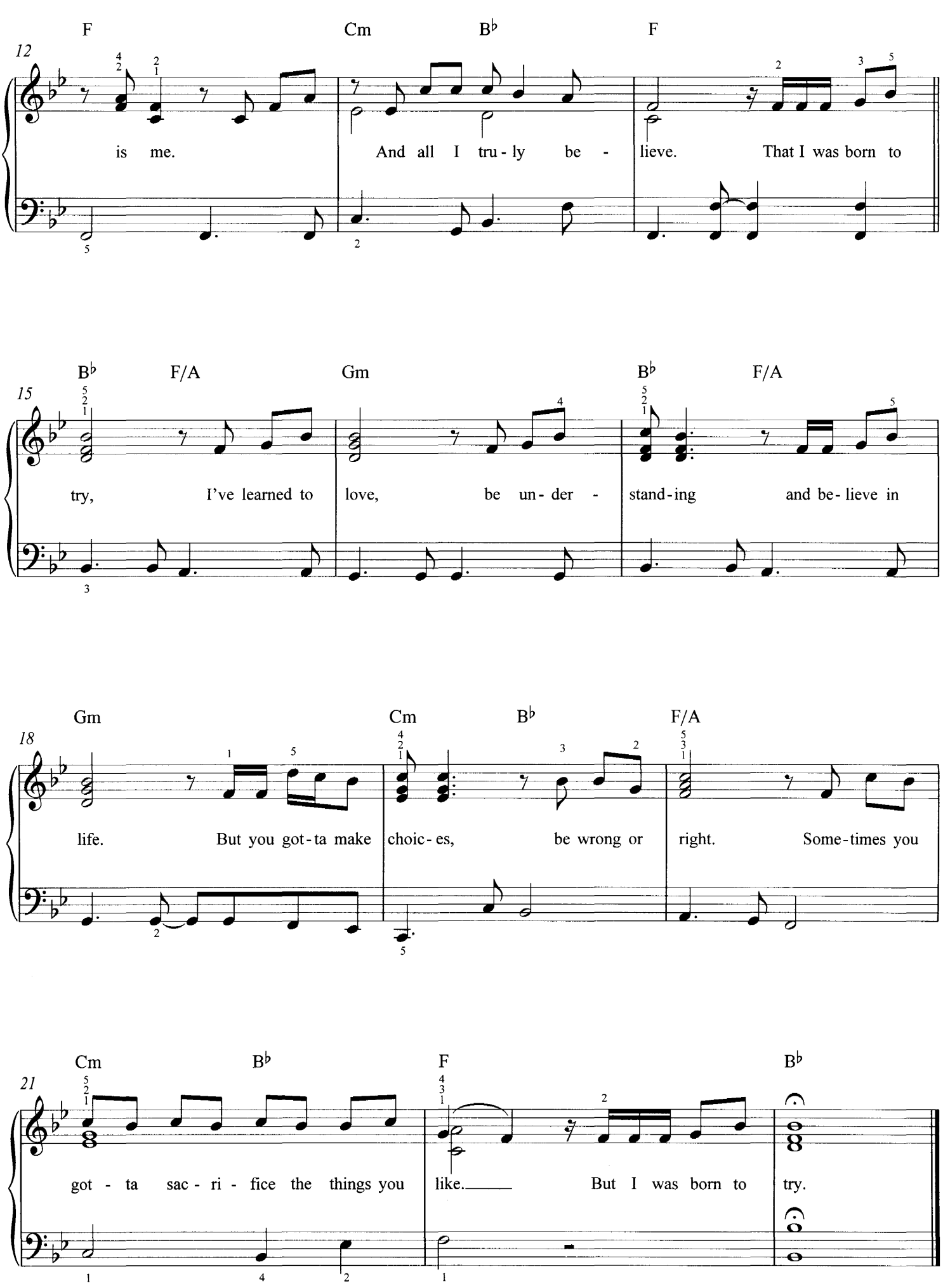

F Cm B♭ F
12
is me. And all I tru - ly be - lieve. That I was born to
B♭ F/A Gm B♭ F/A
15
try, I've learned to love, be un - der - stand - ing and be - lieve in
Gm Cm B♭ F/A
18
life. But you got - ta make choic - es, be wrong or right. Some - times you
Cm B♭ F B♭
21
got - ta sac - ri - fice the things you like. But I was born to try.

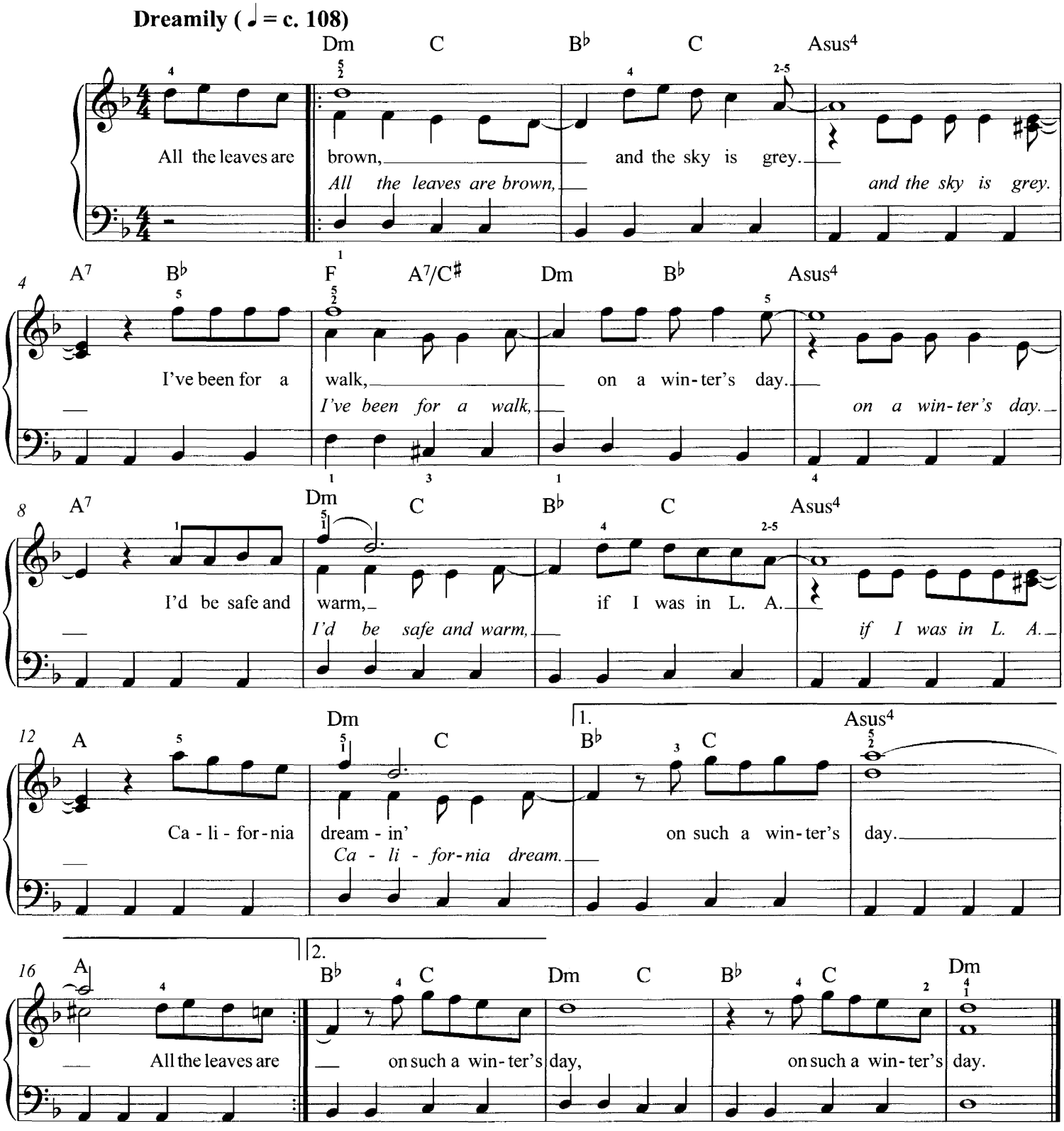
THE MAMAS AND THE PAPAS

# 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.

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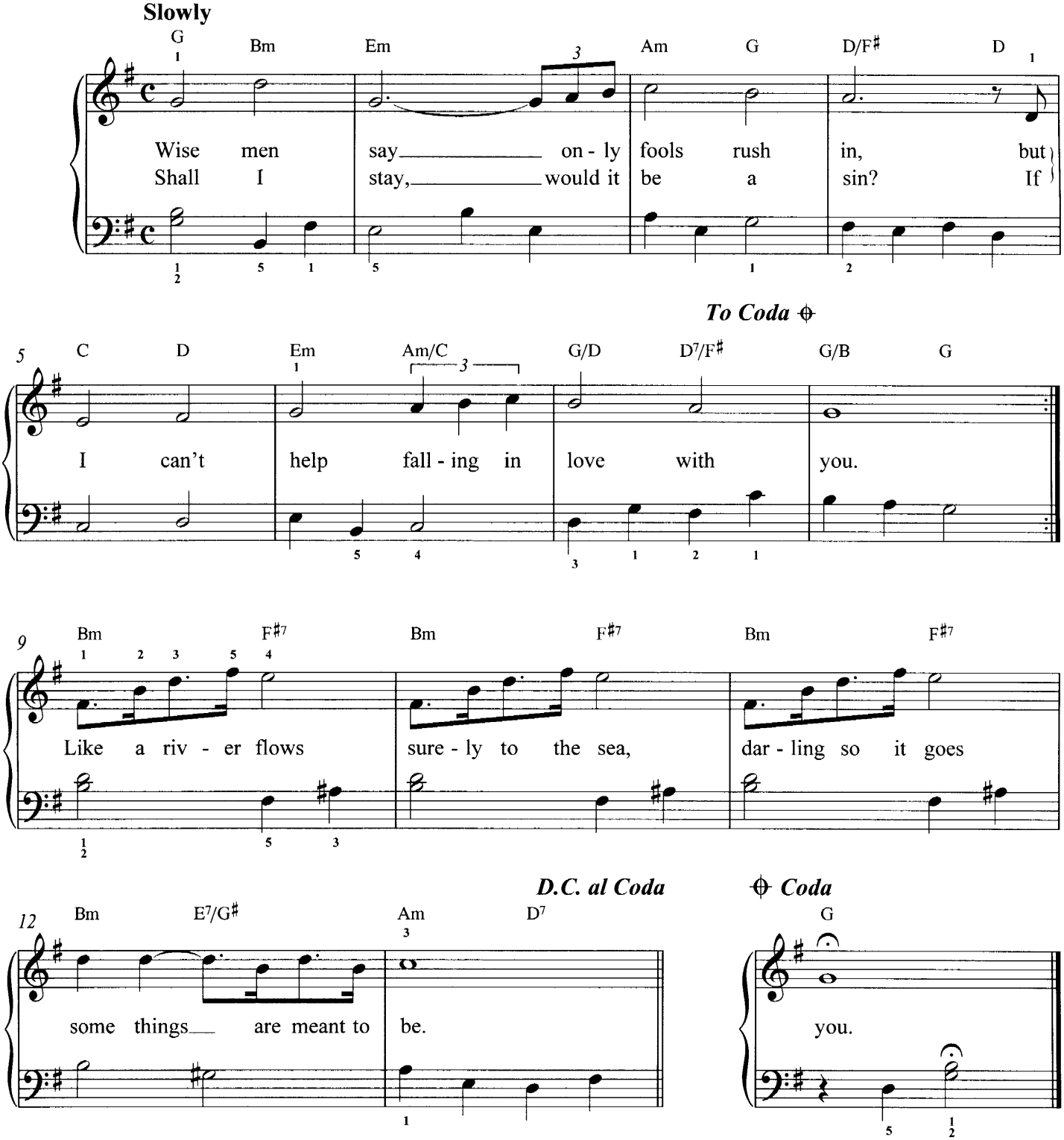
ELVIS PRESLEY

# 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.

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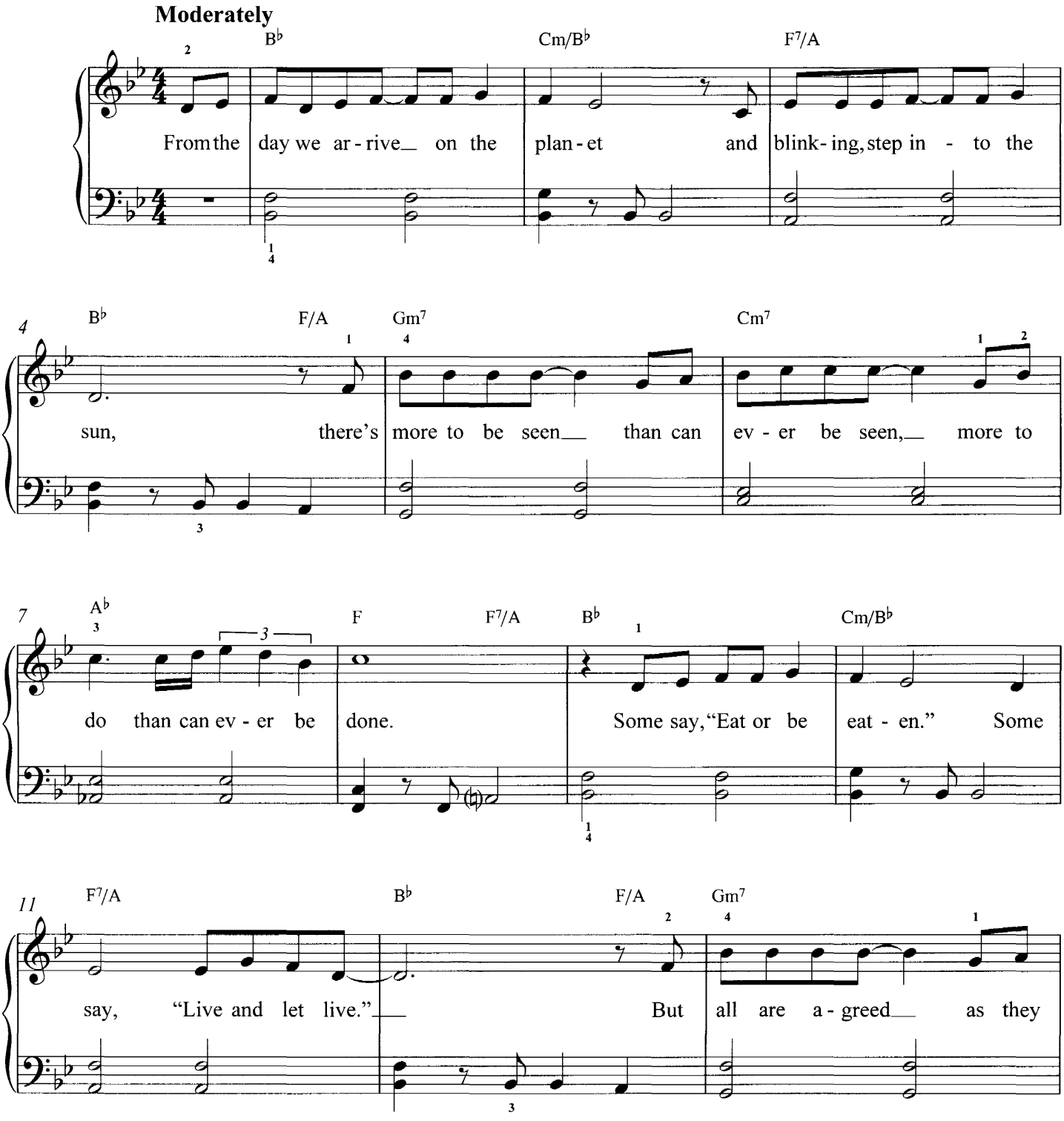
THE LION KING

# 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.

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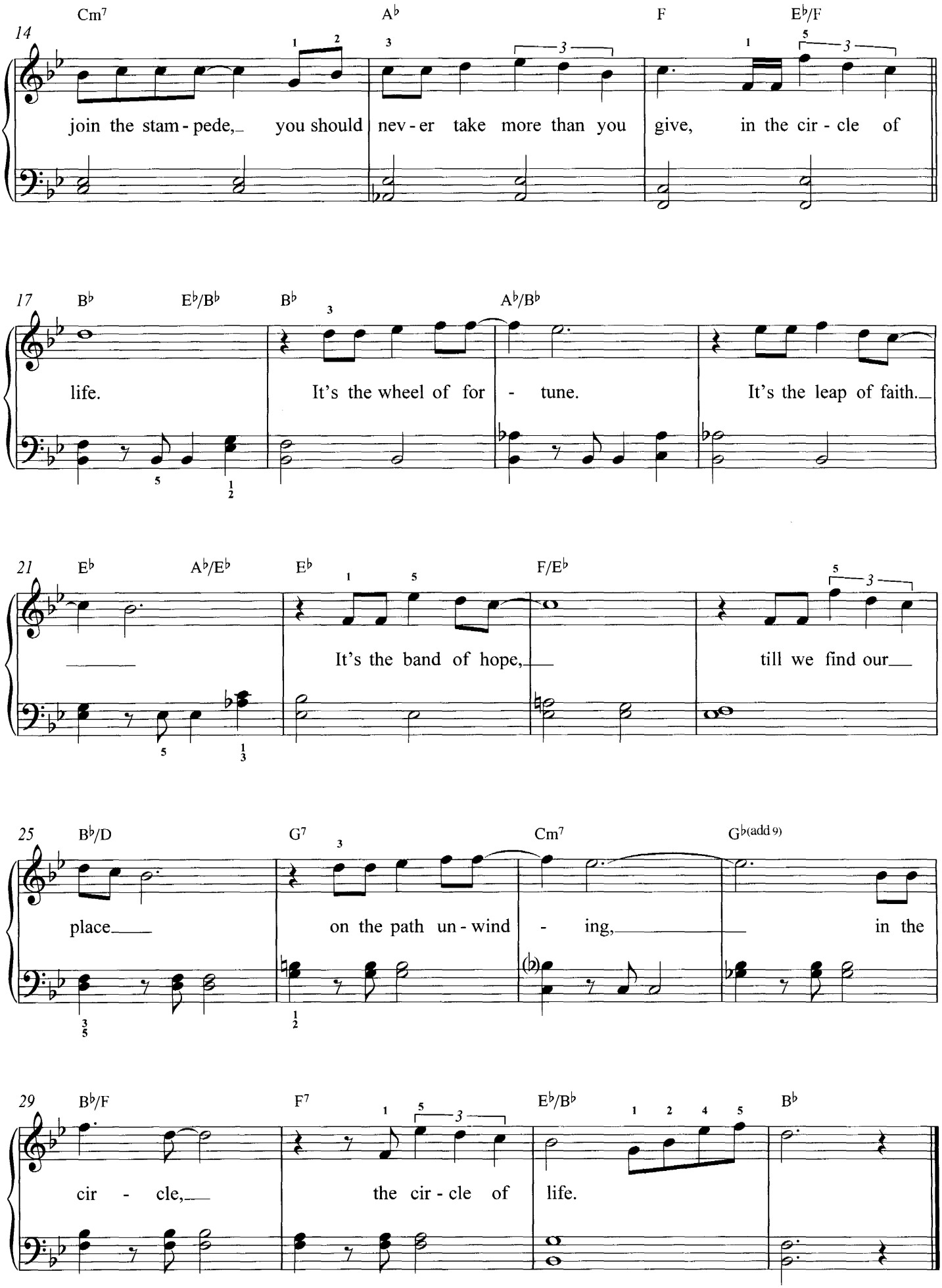

14
Cm7
A♭
F
E♭/F
join the stam - pede, you should nev - er take more than you give, in the cir - cle of
17
B♭
E♭/B♭
B♭
A♭/B♭
life.
It's the wheel of for - tune.
It's the leap of faith.
21
E♭
A♭/E♭
E♭
F/E♭
It's the band of hope,
till we find our
25
B♭/D
G7
Cm7
G♭(add 9)
place
on the path un - wind - ing,
in the
29
B♭/F
F7
E♭/B♭
B♭
cir - cle,
the cir - cle of life.

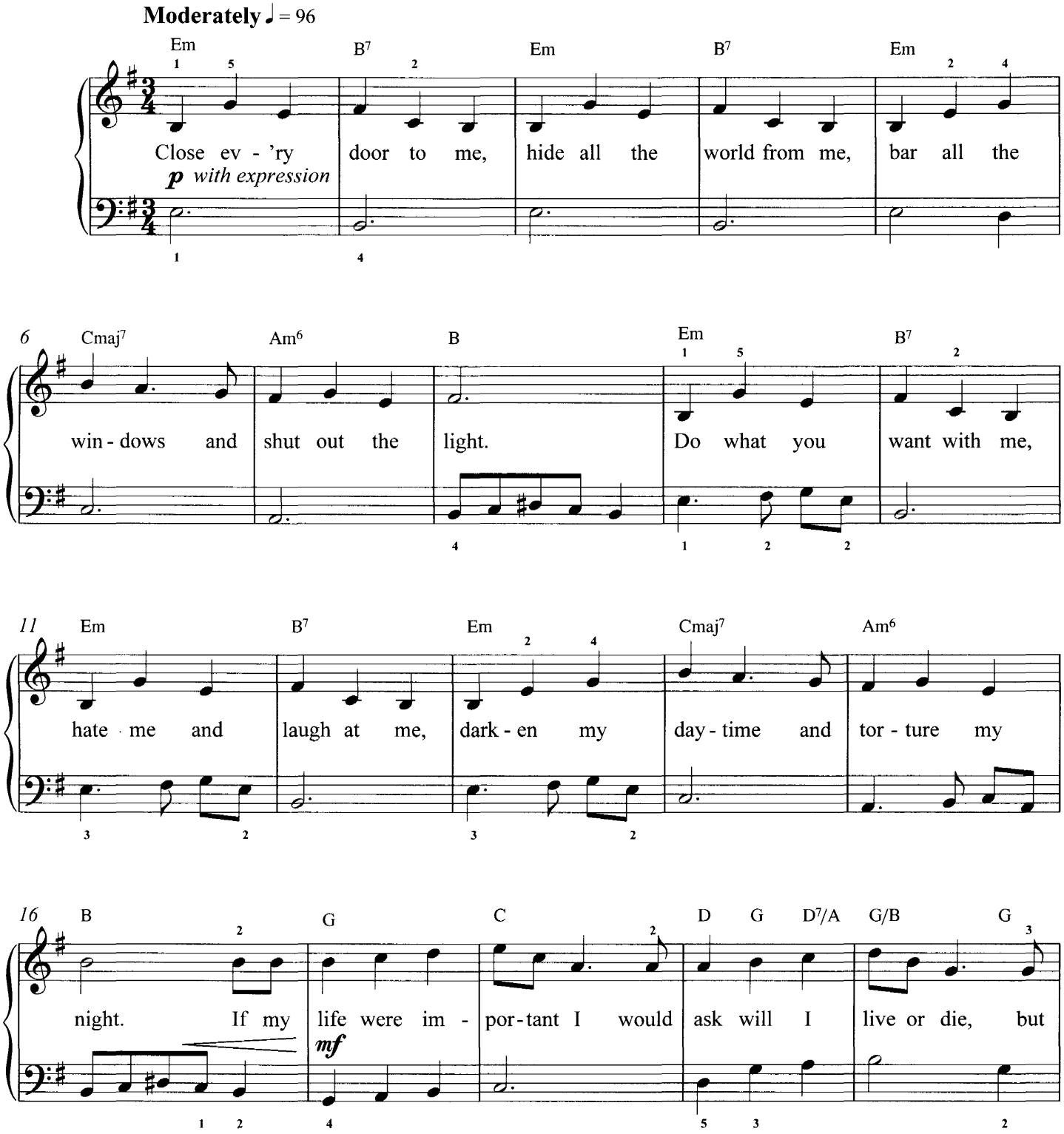
JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

# 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.

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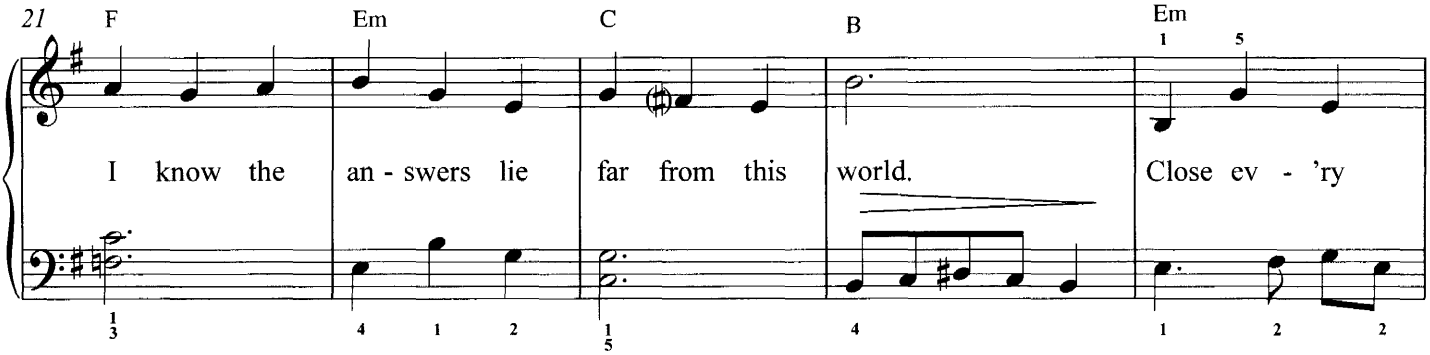
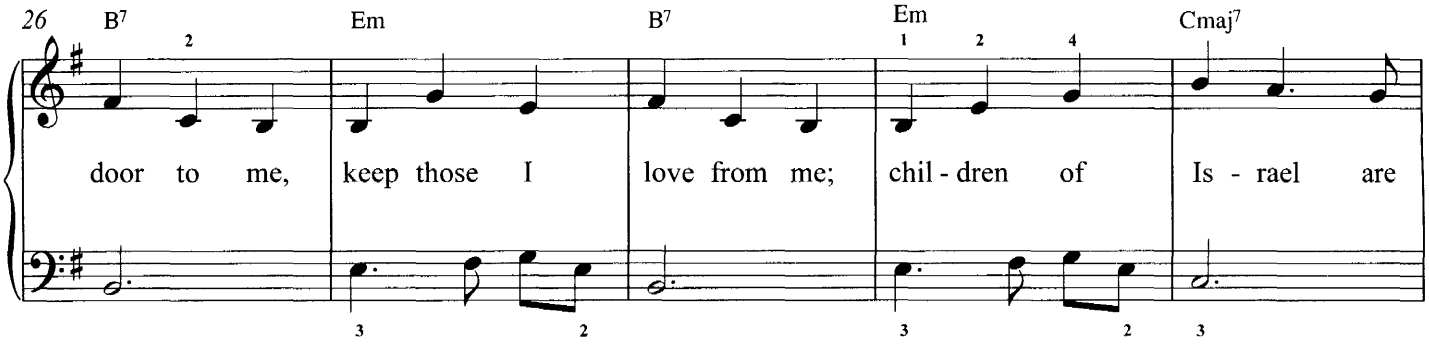
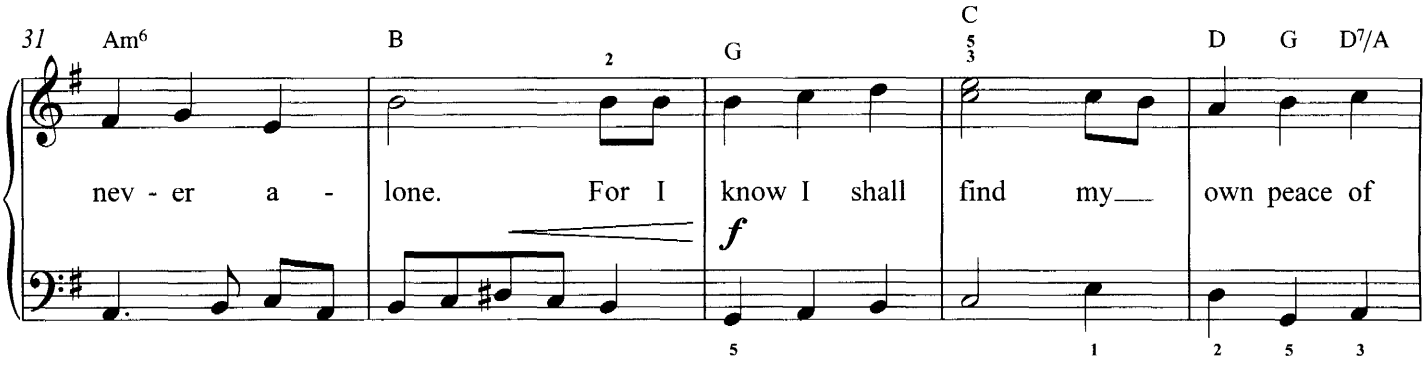
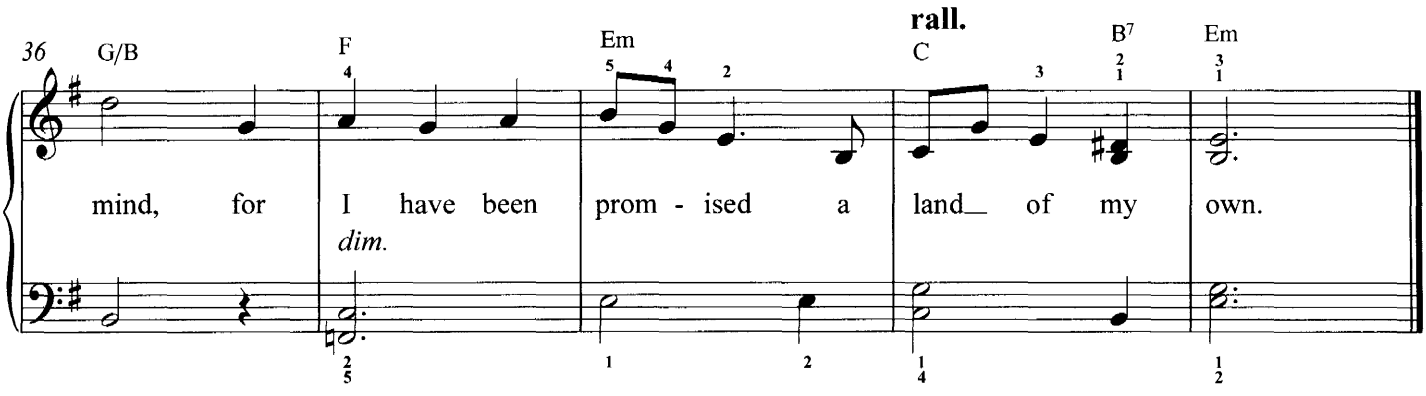

21
F
Em
C
B
Em
I know the an - swers lie far from this world. Close ev - 'ry


26
B7
Em
B7
Em
Cmaj7
door to me, keep those I love from me; chil - dren of Is - rael are


31
Am6
B
G
C
D
G
D7/A
nev - er a - lone. For I know I shall find my own peace of
f


36
G/B
F
Em
rall.
C
B7
Em
mind, for I have been prom - ised a land of my own.
dim.

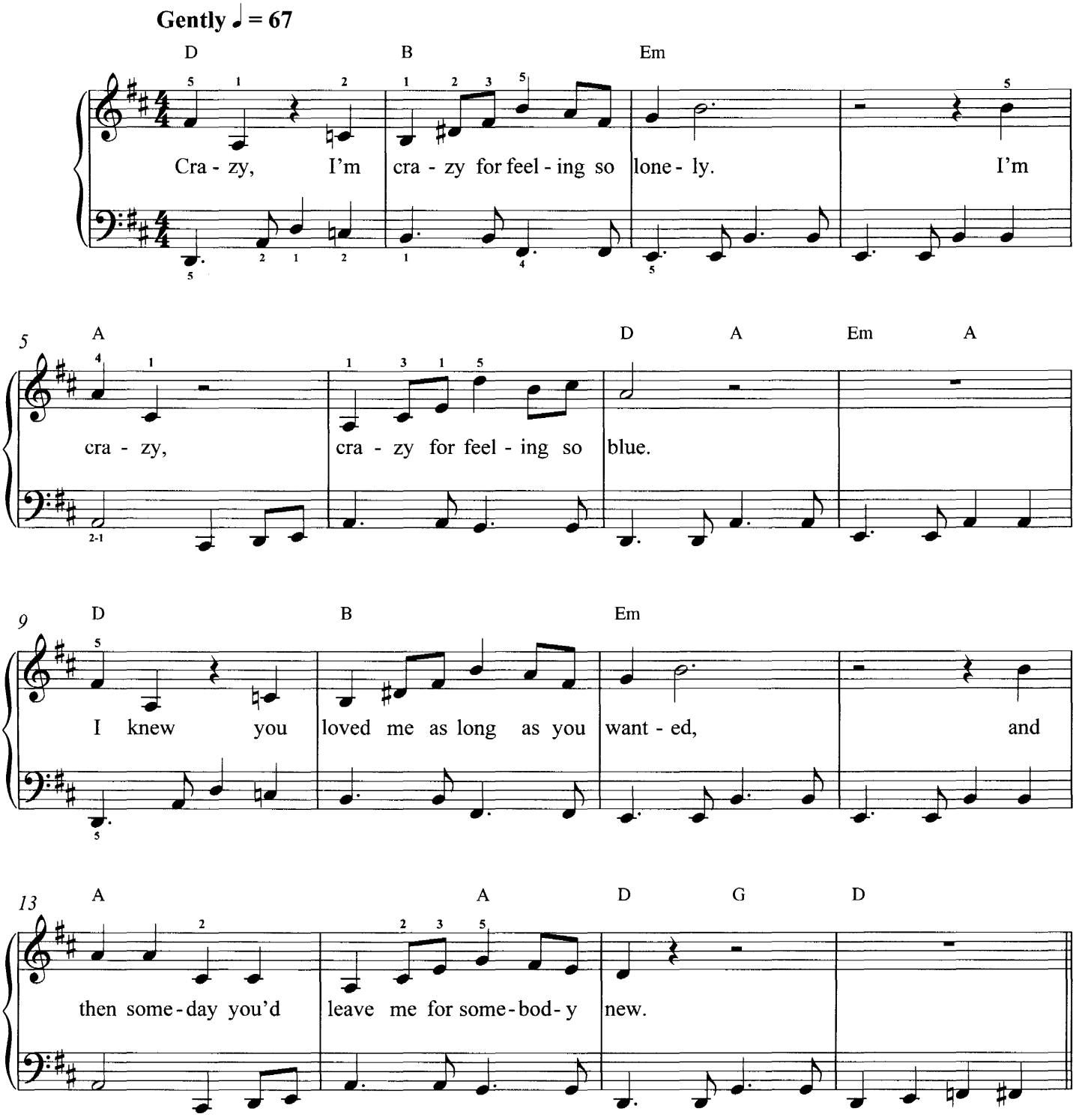
PASTY CLINE

# Crazy

**Words & Music by Willie Nelson**

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 you fingers curved and close to the keys.

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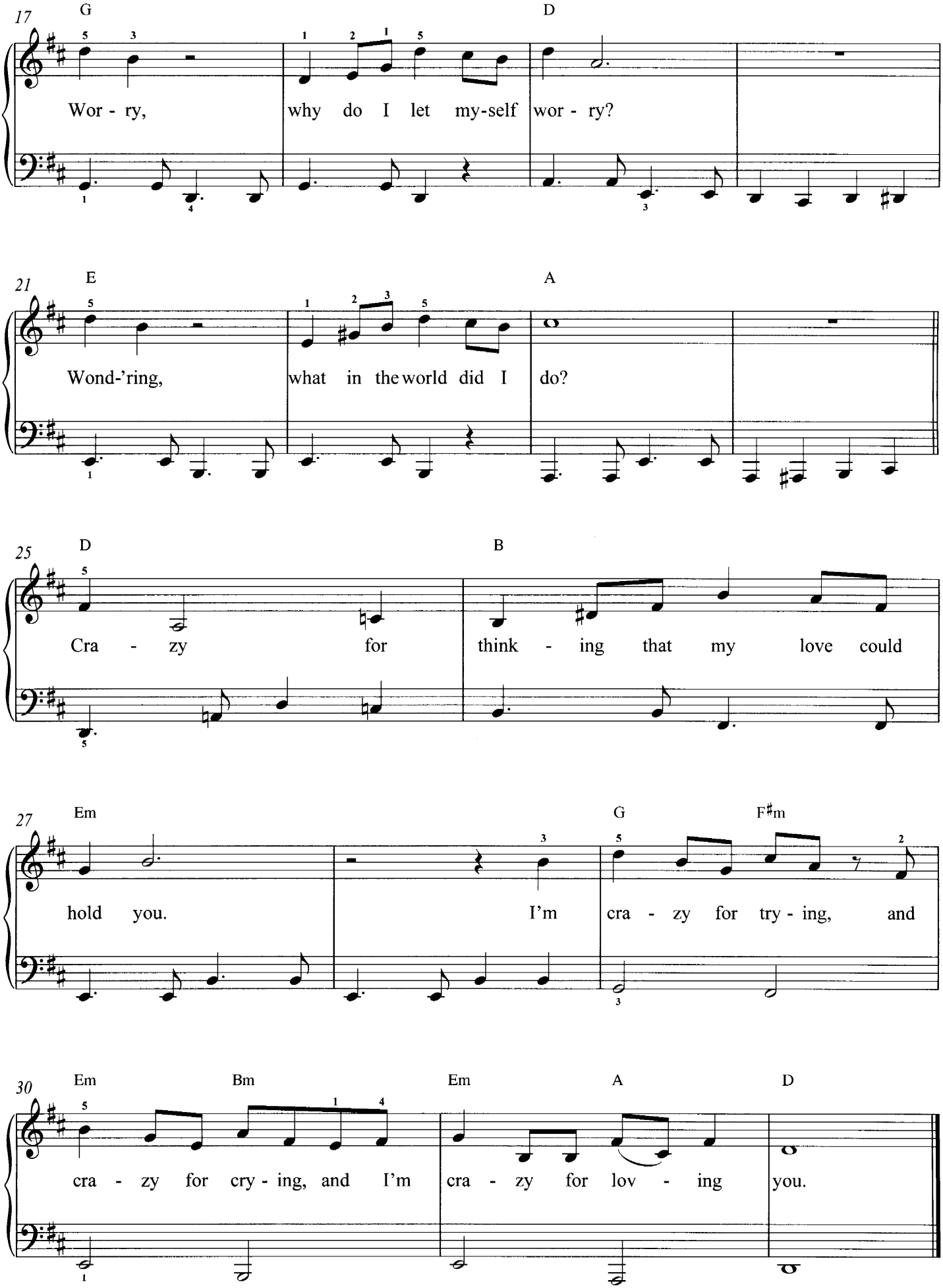

17
G
D
Wor - ry, why do I let my-self wor - ry?
21
E
A
Wond-'ring, what in the world did I do?
25
D
B
Cra - zy for think - ing that my love could
27
Em
G
F♯m
hold you. I'm cra - zy for try - ing, and
30
Em
Bm
Em
A
D
cra - zy for cry - ing, and I'm cra - zy for lov - ing you.

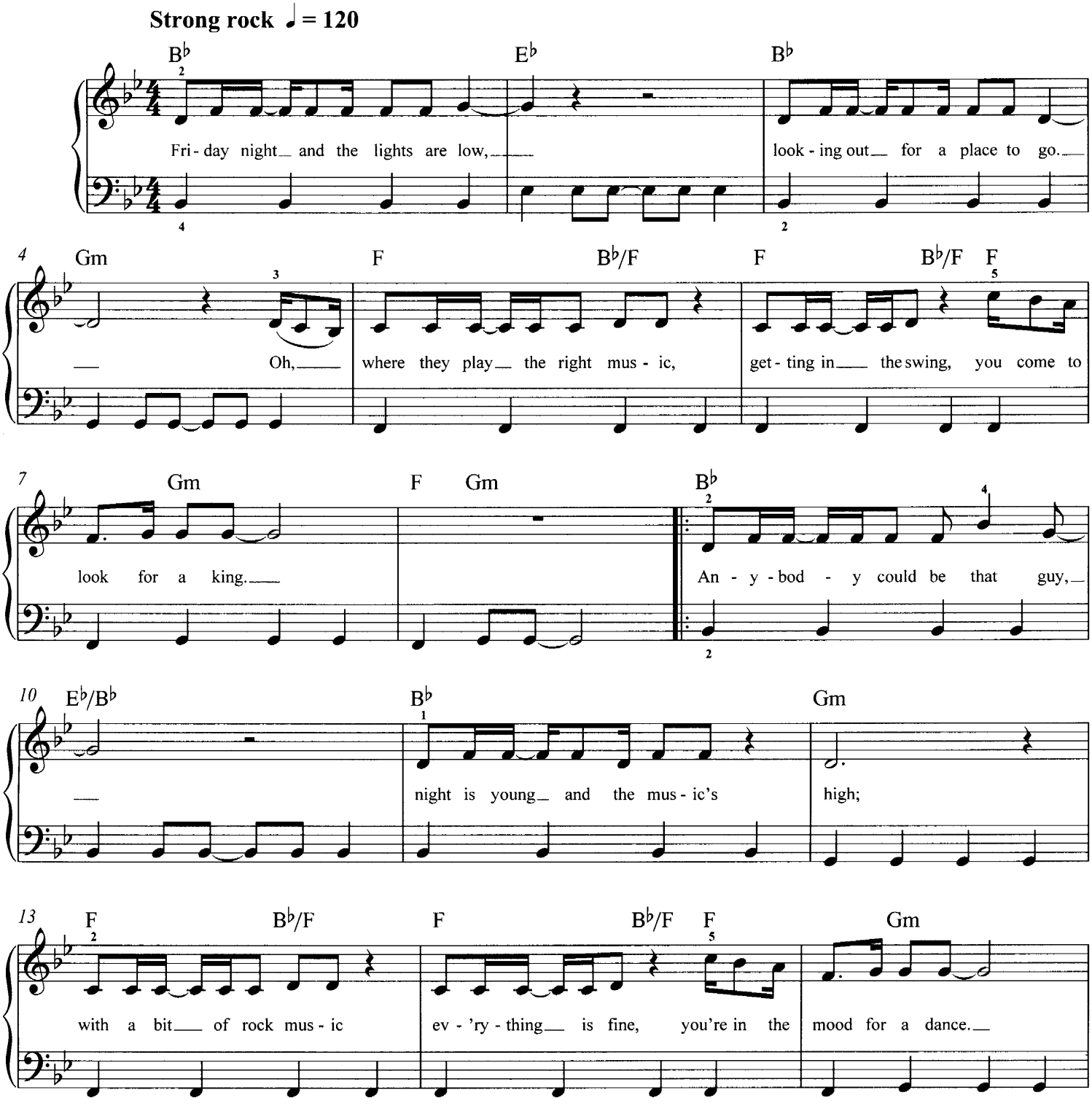
ABBA

# 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.

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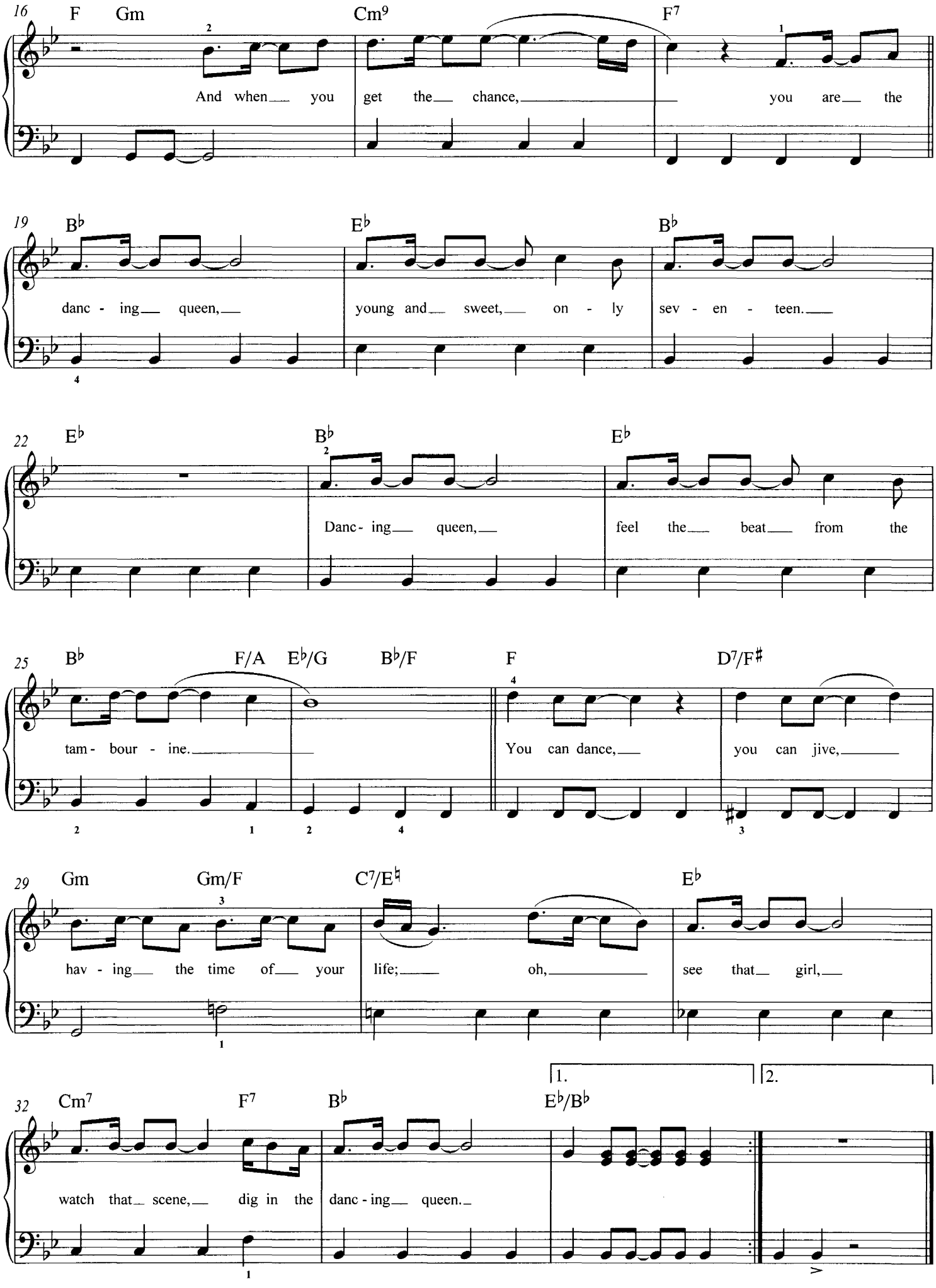

16 F Gm Cm9 F7
And when you get the chance, you are the
19 B♭ E♭ B♭
danc - ing queen, young and sweet, on - ly sev - en - teen.
22 E♭ B♭ E♭
Danc - ing queen, feel the beat from the
25 B♭ F/A E♭/G B♭/F F D7/F♯
tam - bour - ine. You can dance, you can jive,
29 Gm Gm/F C7/E♮ E♭
hav - ing the time of your life; oh, see that girl,
1. 2.
32 Cm7 F7 B♭ E♭/B♭
watch that scene, dig in the danc - ing queen.

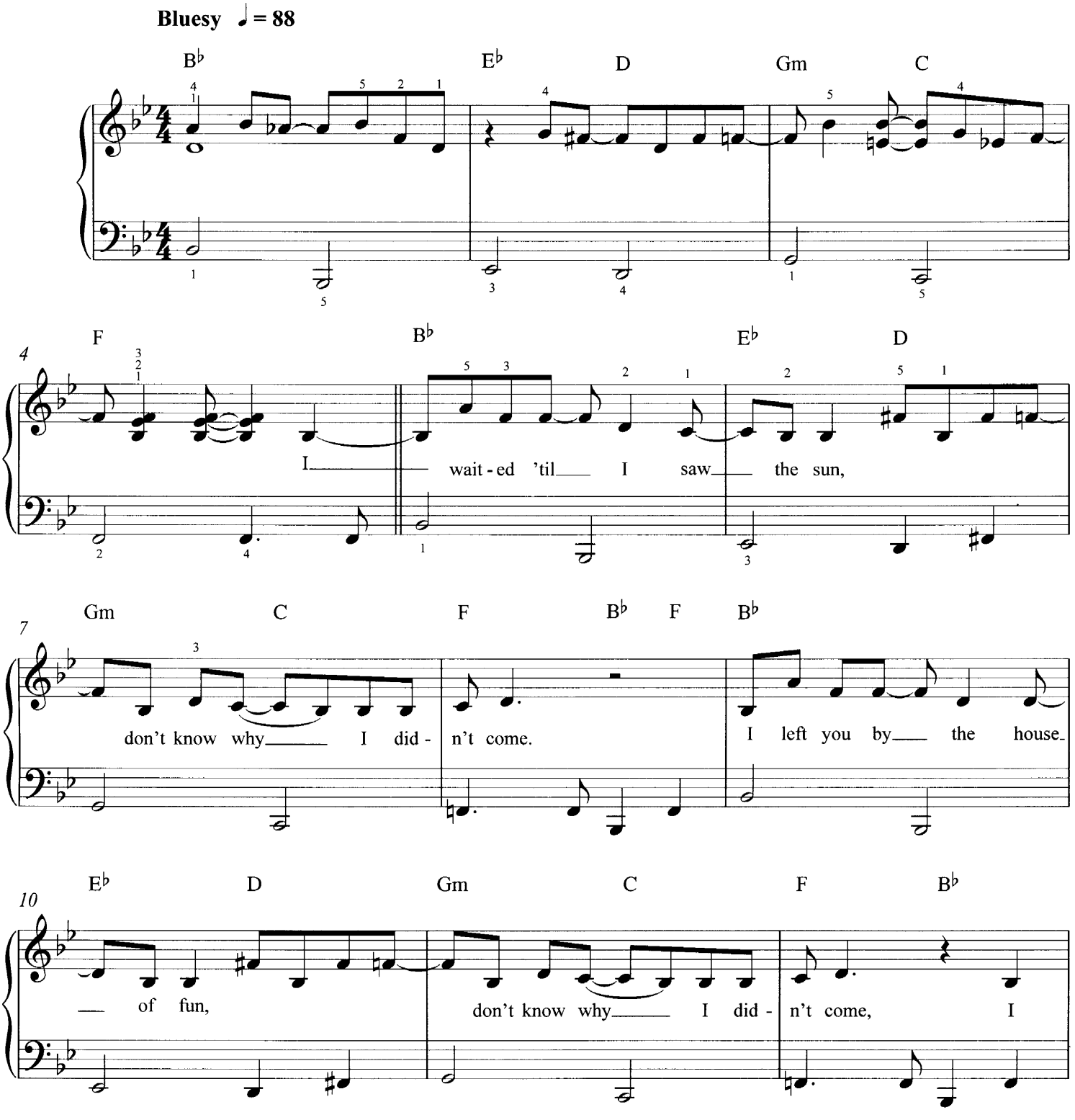
NORAH JONES

# 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.

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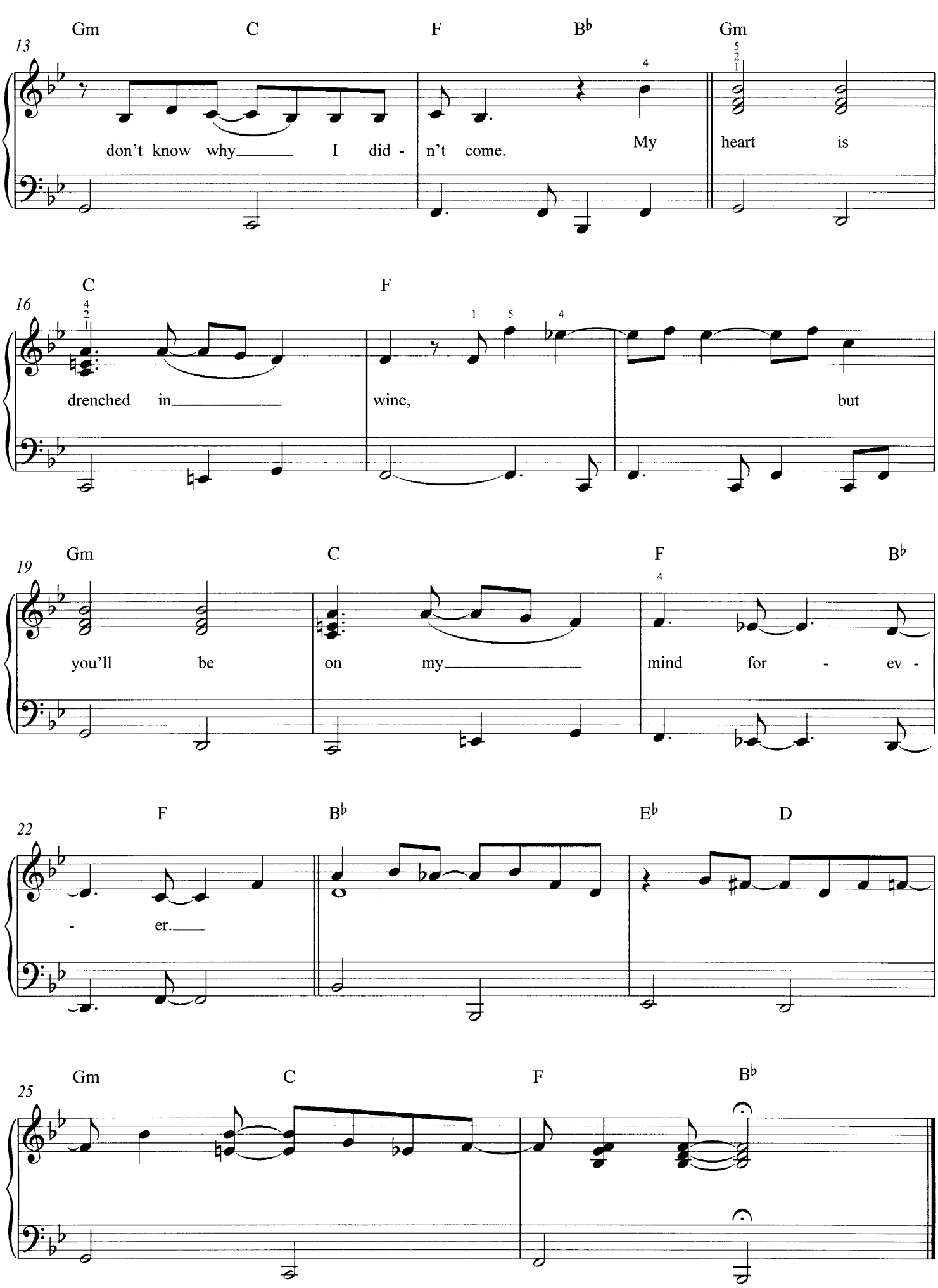

13
Gm C F B♭ Gm
don't know why I did - n't come. My heart is
16
C F
drenched in wine, but
19
Gm C F B♭
you'll be on my mind for - ev -
22
F B♭ E♭ D
- er.
25
Gm C F B♭

NO DOUBT

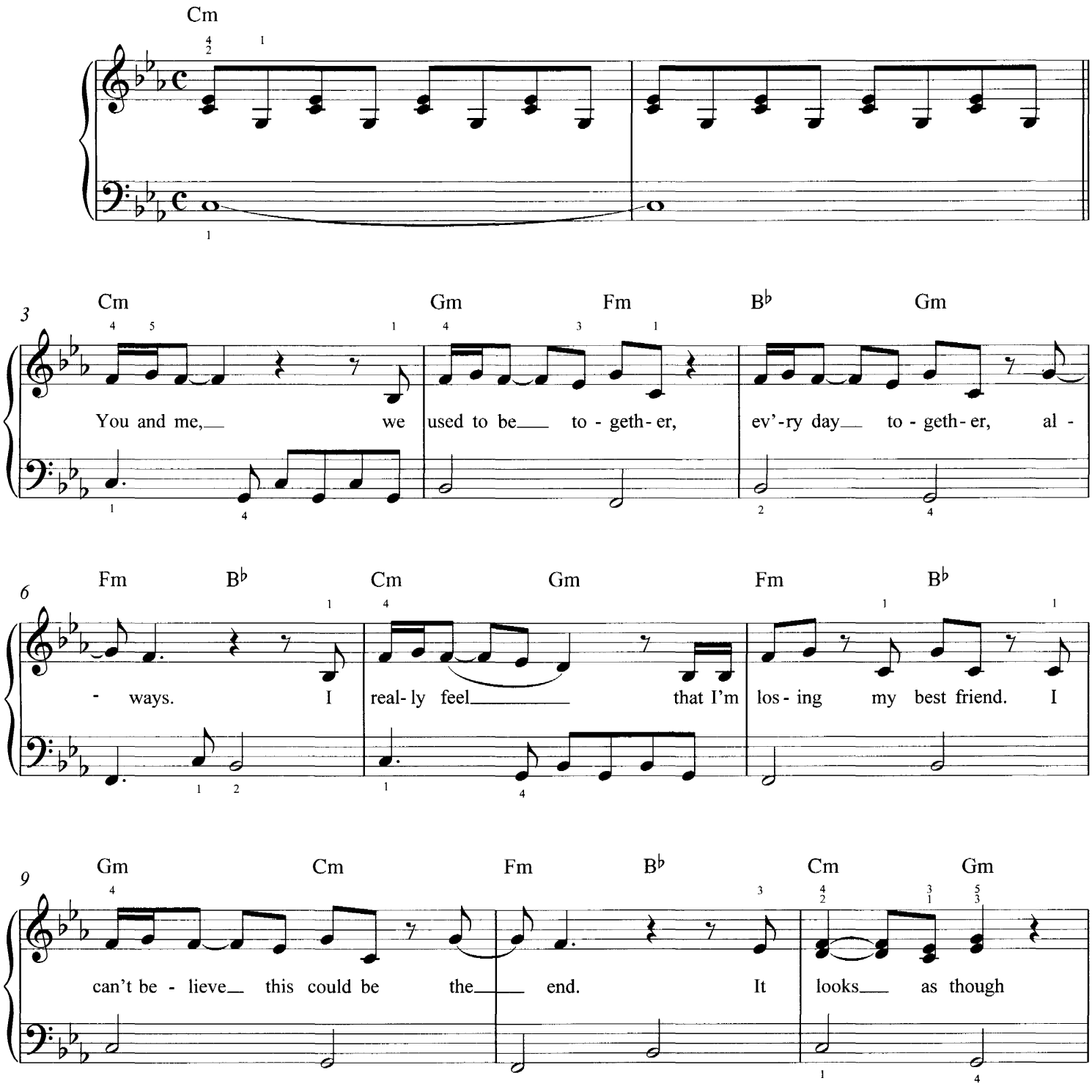
# Don't Speak

**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

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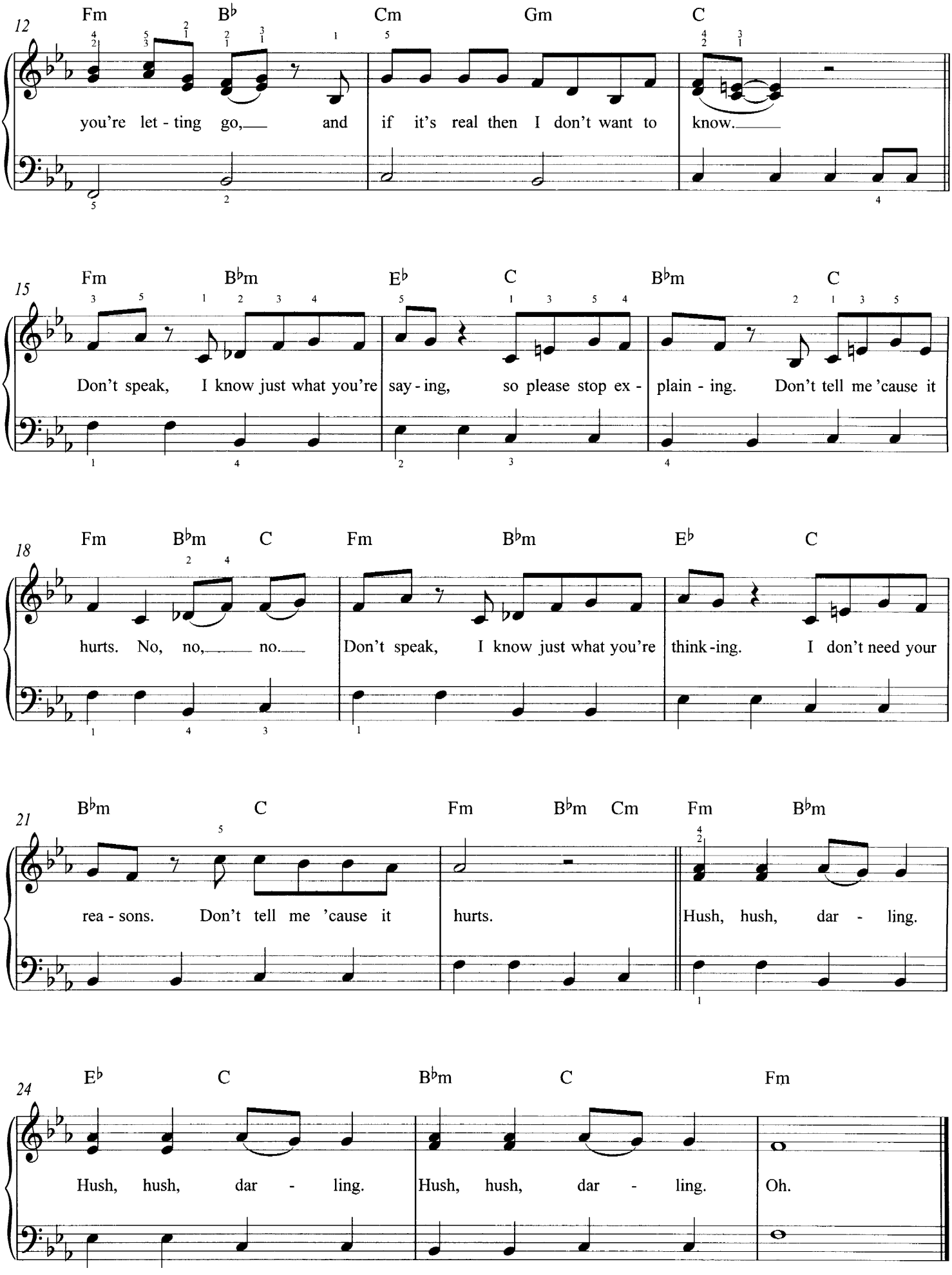
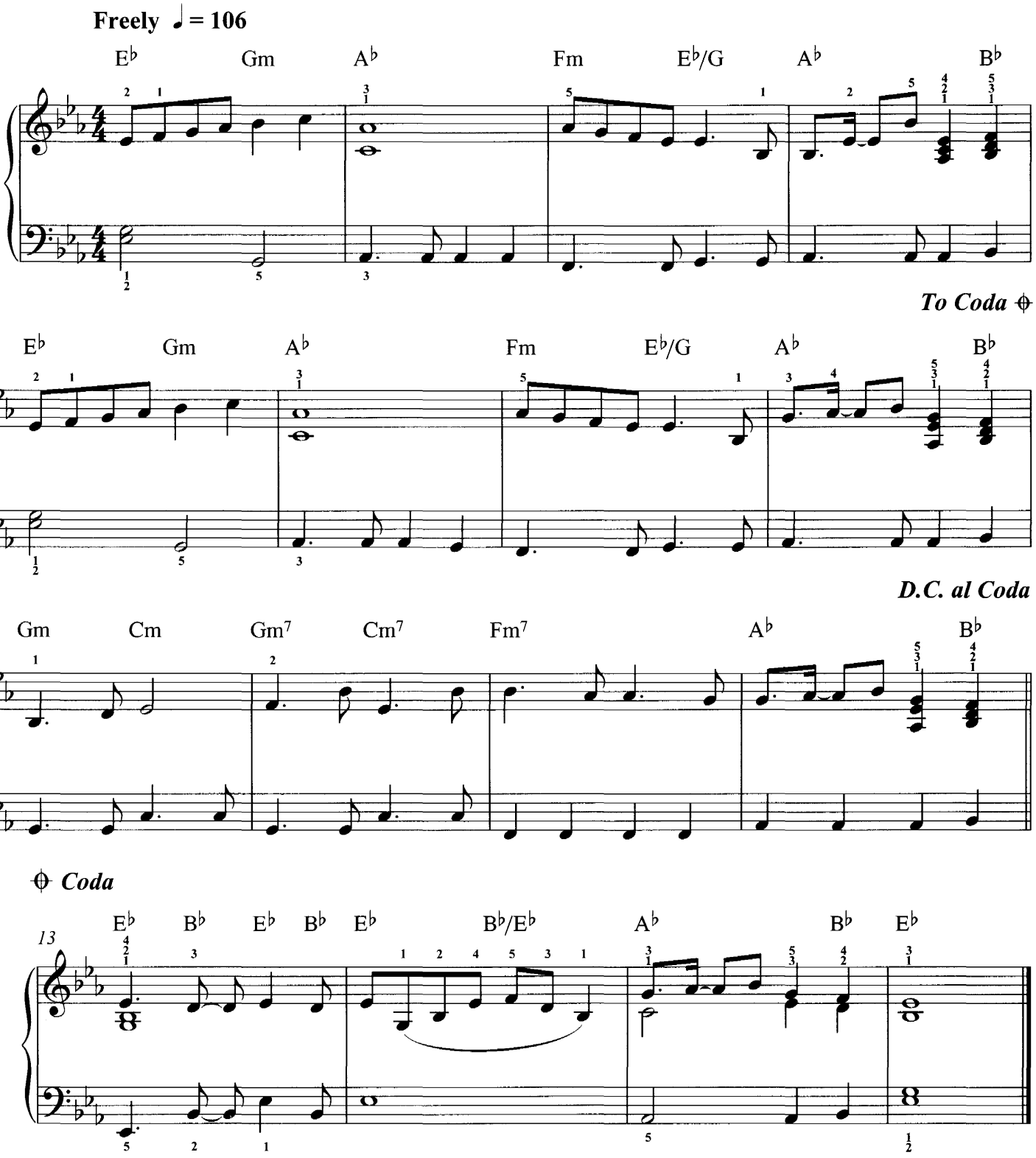

12
Fm B♭ Cm Gm C
you're let - ting go, and if it's real then I don't want to know.
15
Fm B♭m E♭ C B♭m C
Don't speak, I know just what you're say - ing, so please stop ex - plain - ing. Don't tell me 'cause it
18
Fm B♭m C Fm B♭m E♭ C
hurts. No, no, no. Don't speak, I know just what you're think - ing. I don't need your
21
B♭m C Fm B♭m Cm Fm B♭m
rea - sons. Don't tell me 'cause it hurts. Hush, hush, dar - ling.
24
E♭ C B♭m 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.

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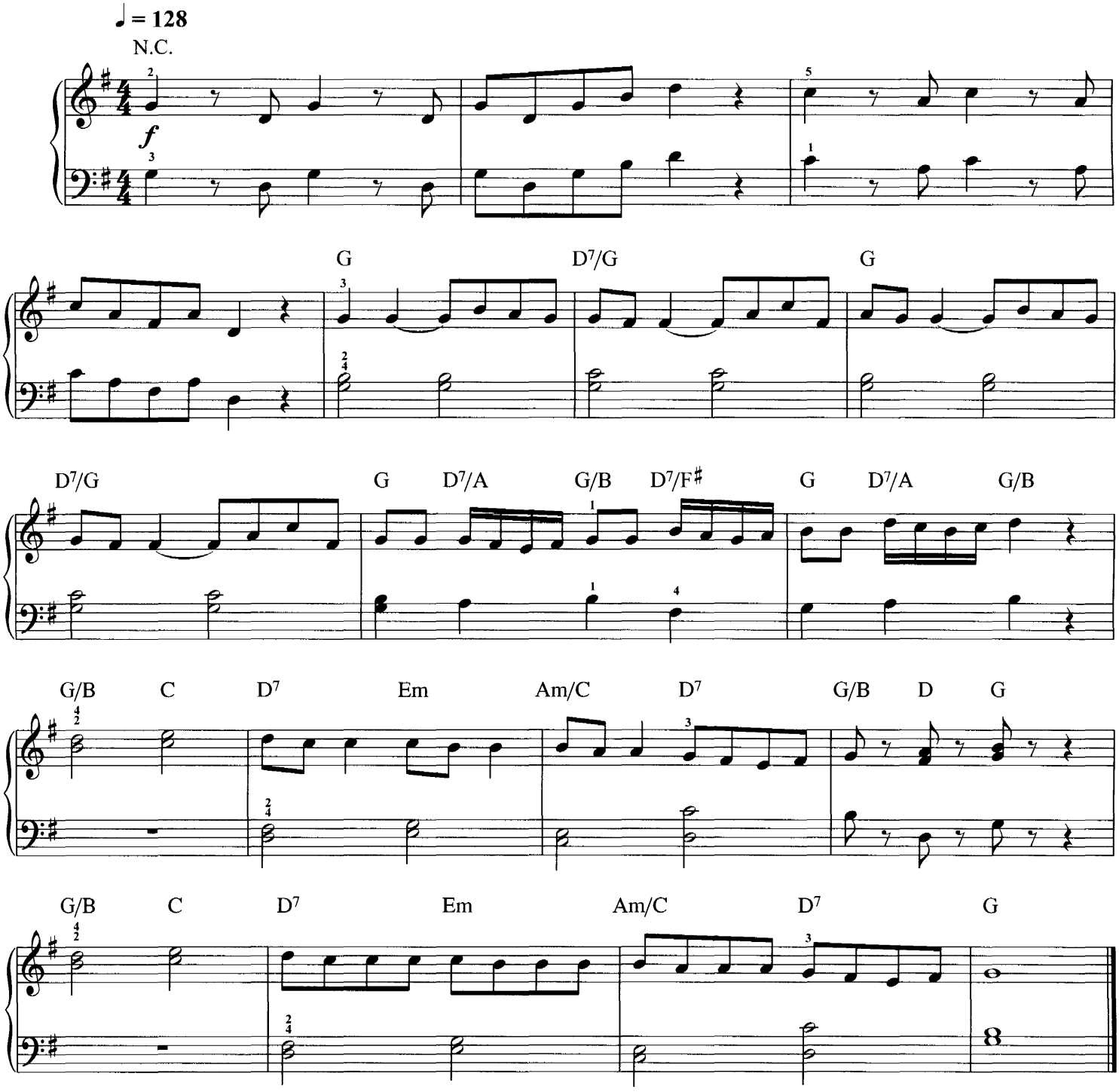
# Eine Kleine Nachtmusik

**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.

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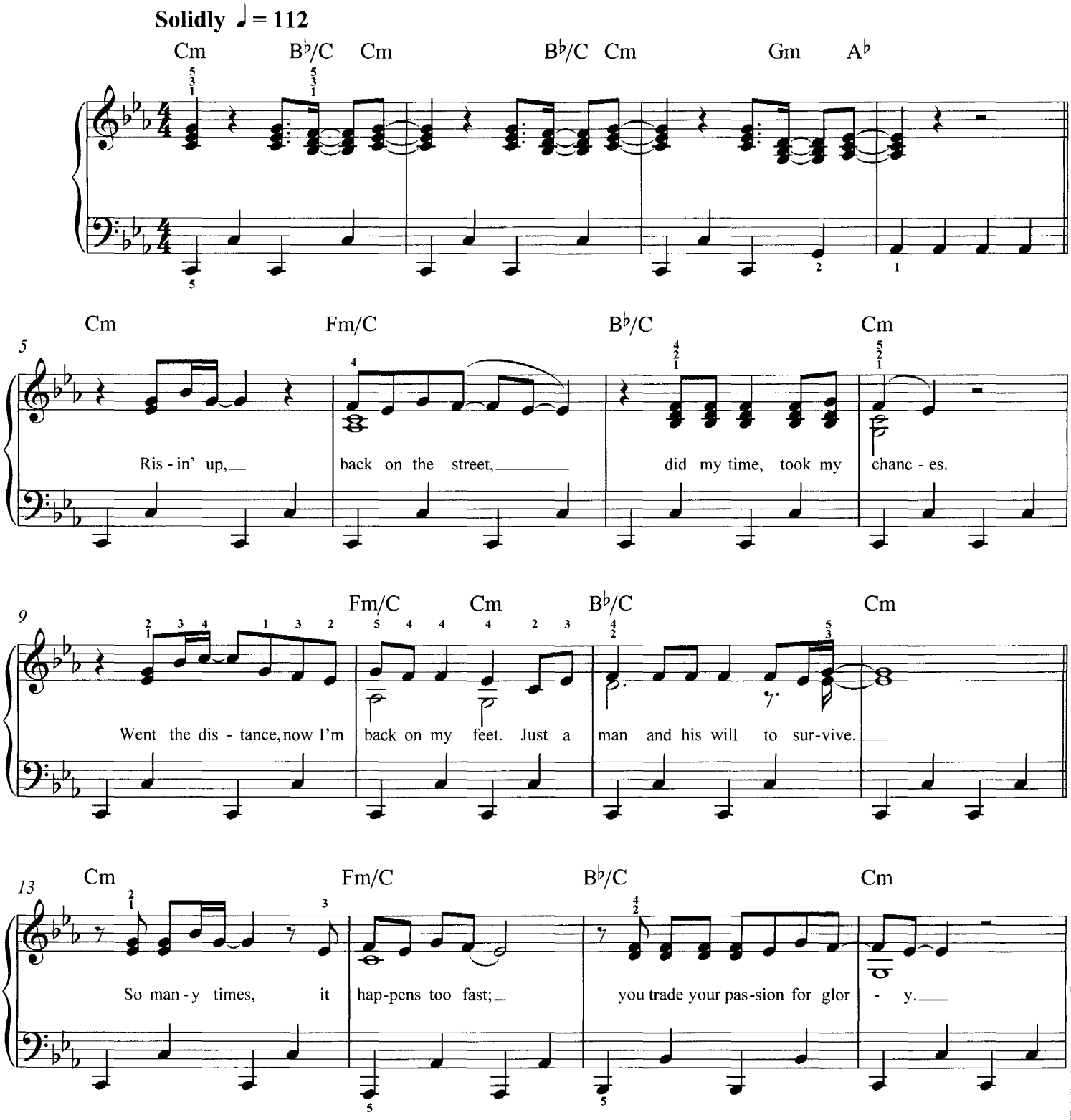
SURVIVOR

# Eye Of The Tiger

**Words & Music by Frank Sullivan III & Jim Peterik**

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!

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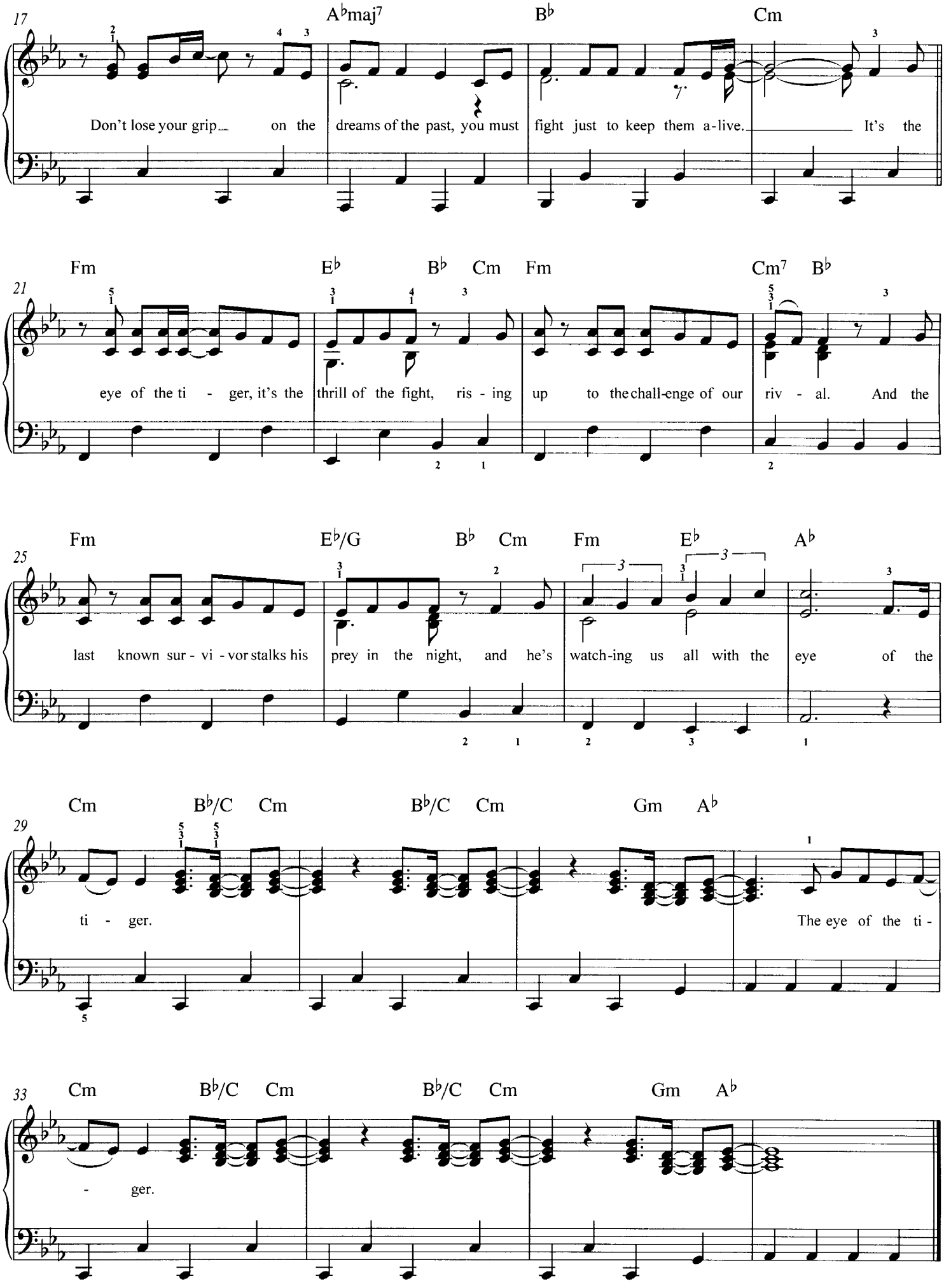
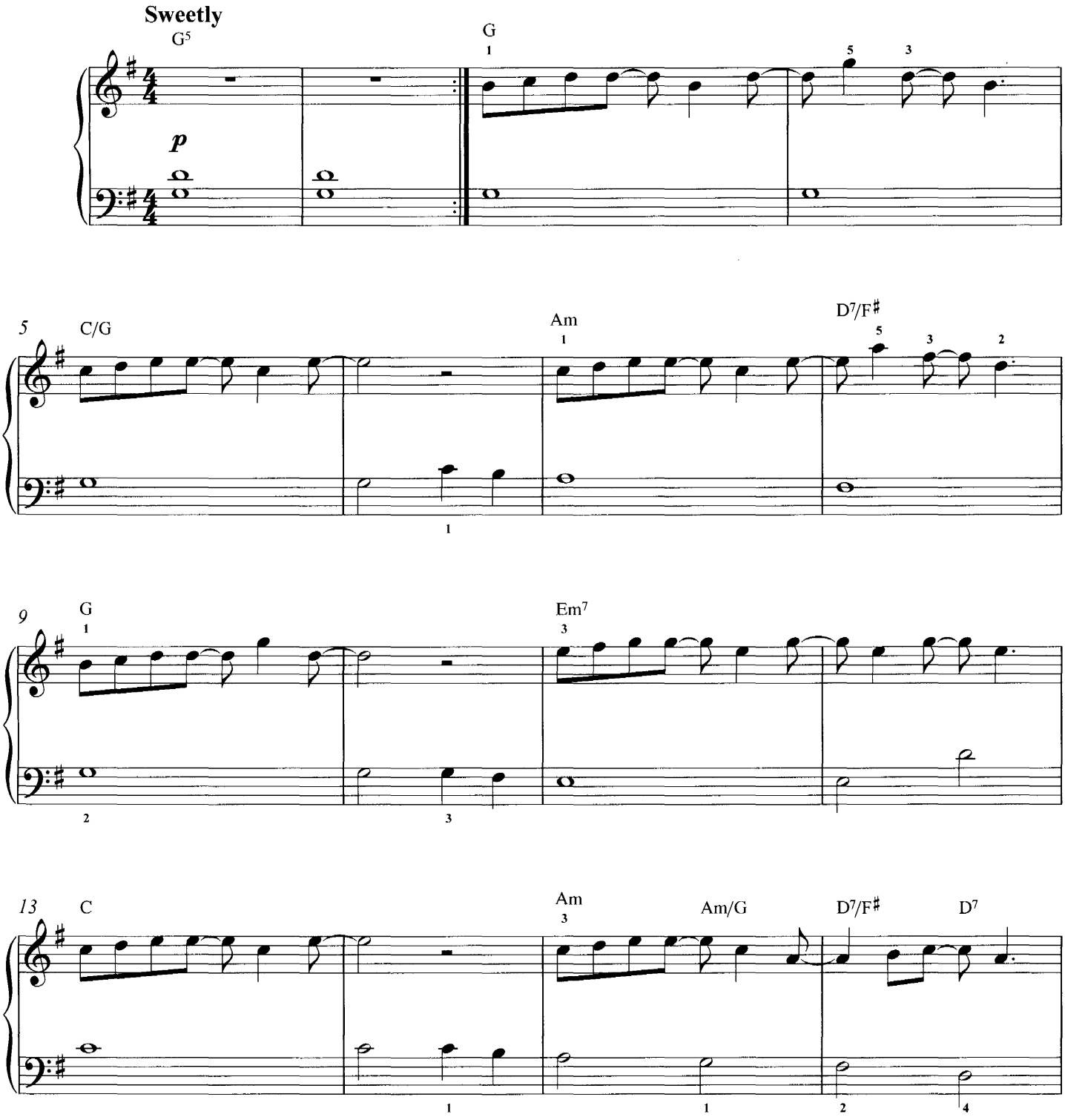

17
A♭maj7
B♭
Cm
Don't lose your grip on the dreams of the past, you must fight just to keep them a-live. It's the
21
Fm
E♭
B♭
Cm
Fm
Cm7
B♭
eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chall-enge of our riv - al. And the
25
Fm
E♭/G
B♭
Cm
Fm
E♭
A♭
last known sur - vi - vor stalks his prey in the night, and he's watch-ing us all with the eye of the
29
Cm
B♭/C
Cm
B♭/C
Cm
Gm
A♭
ti - ger.
The eye of the ti -
33
Cm
B♭/C
Cm
B♭/C
Cm
Gm
A♭
- ger.

# 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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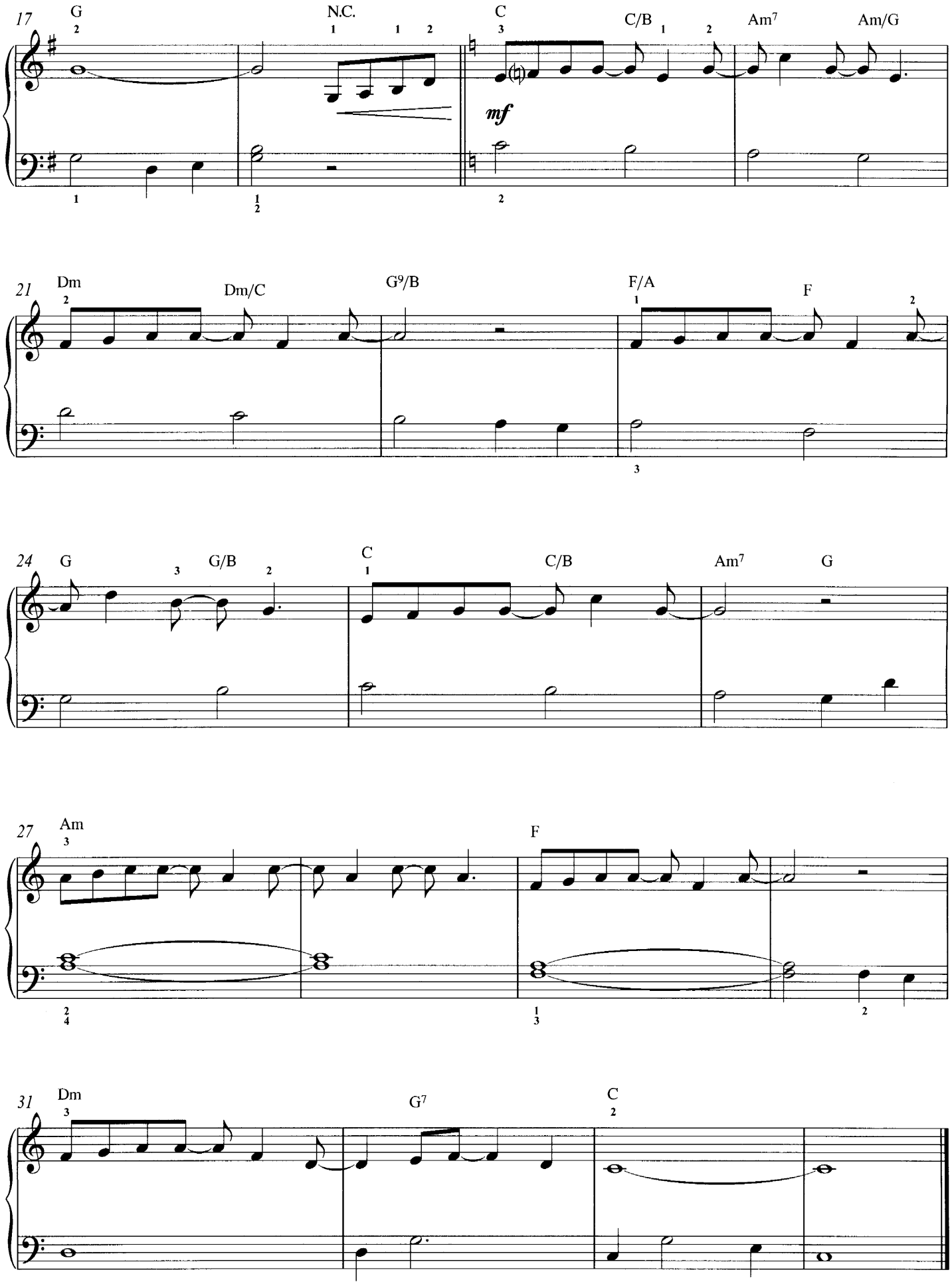

17
G
N.C.
C
C/B
Am7
Am/G
mf
21
Dm
Dm/C
G9/B
F/A
F
24
G
G/B
C
C/B
Am7
G
27
Am
F
31
Dm
G7
C

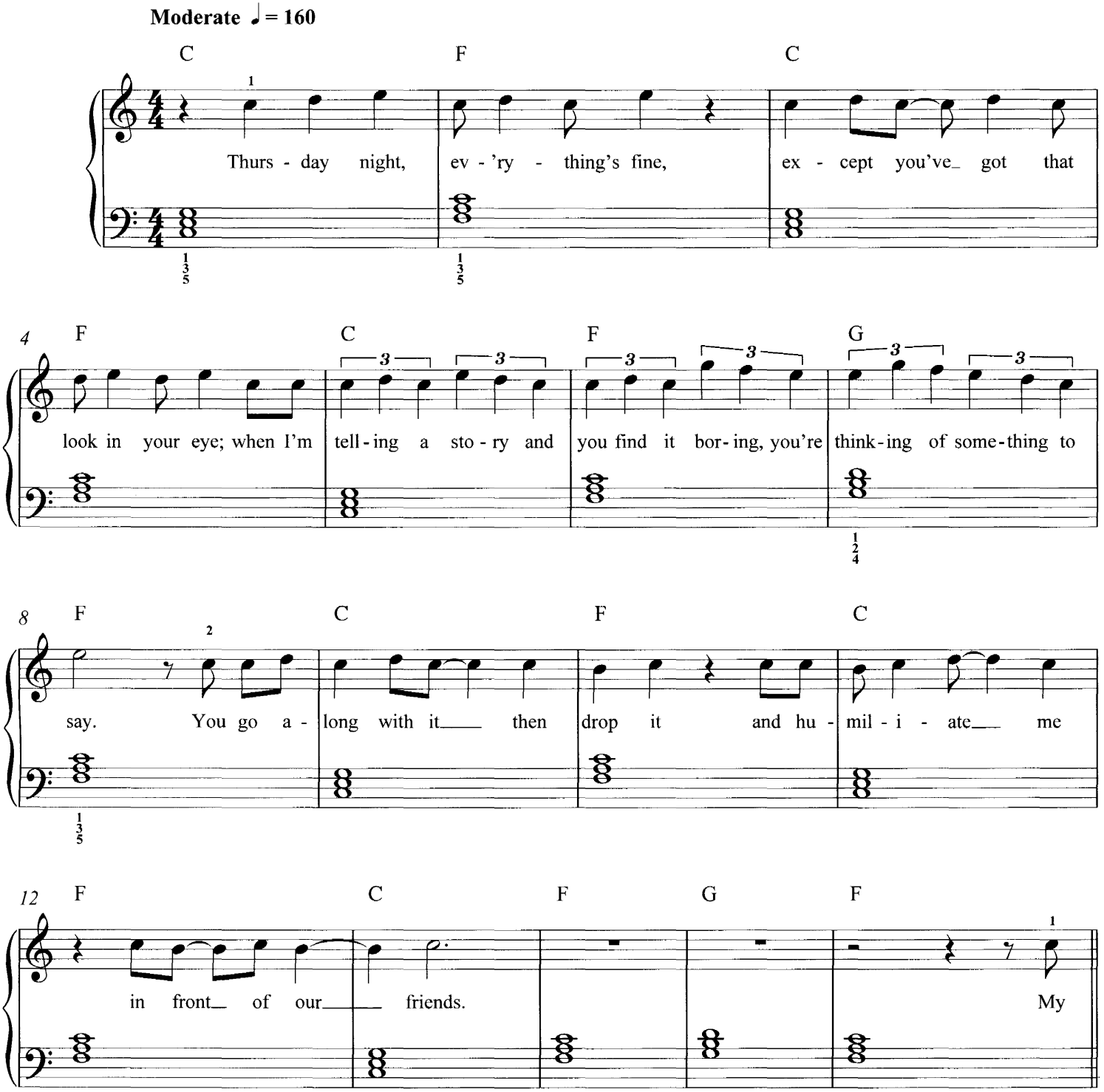
KATE NASH

# 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.

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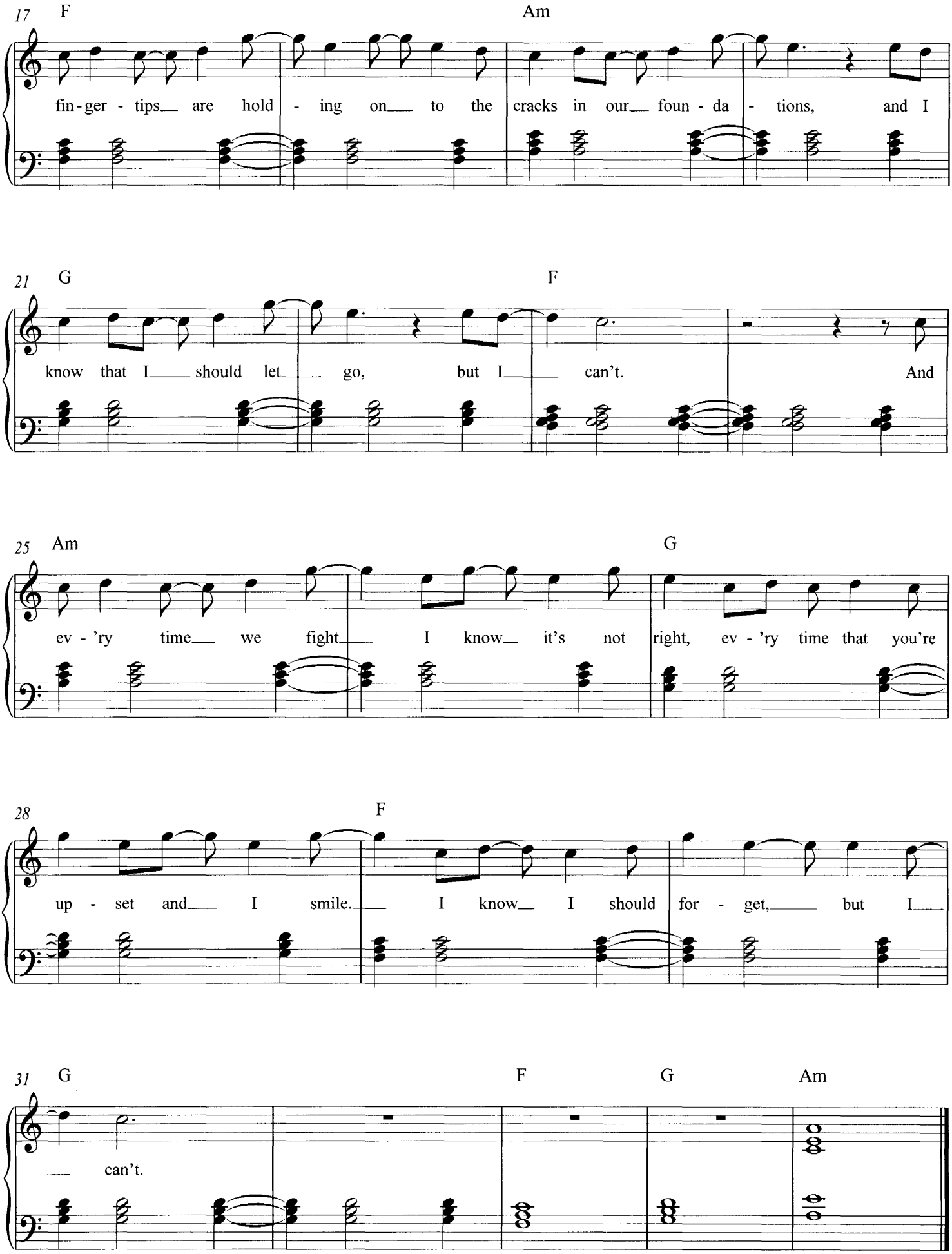
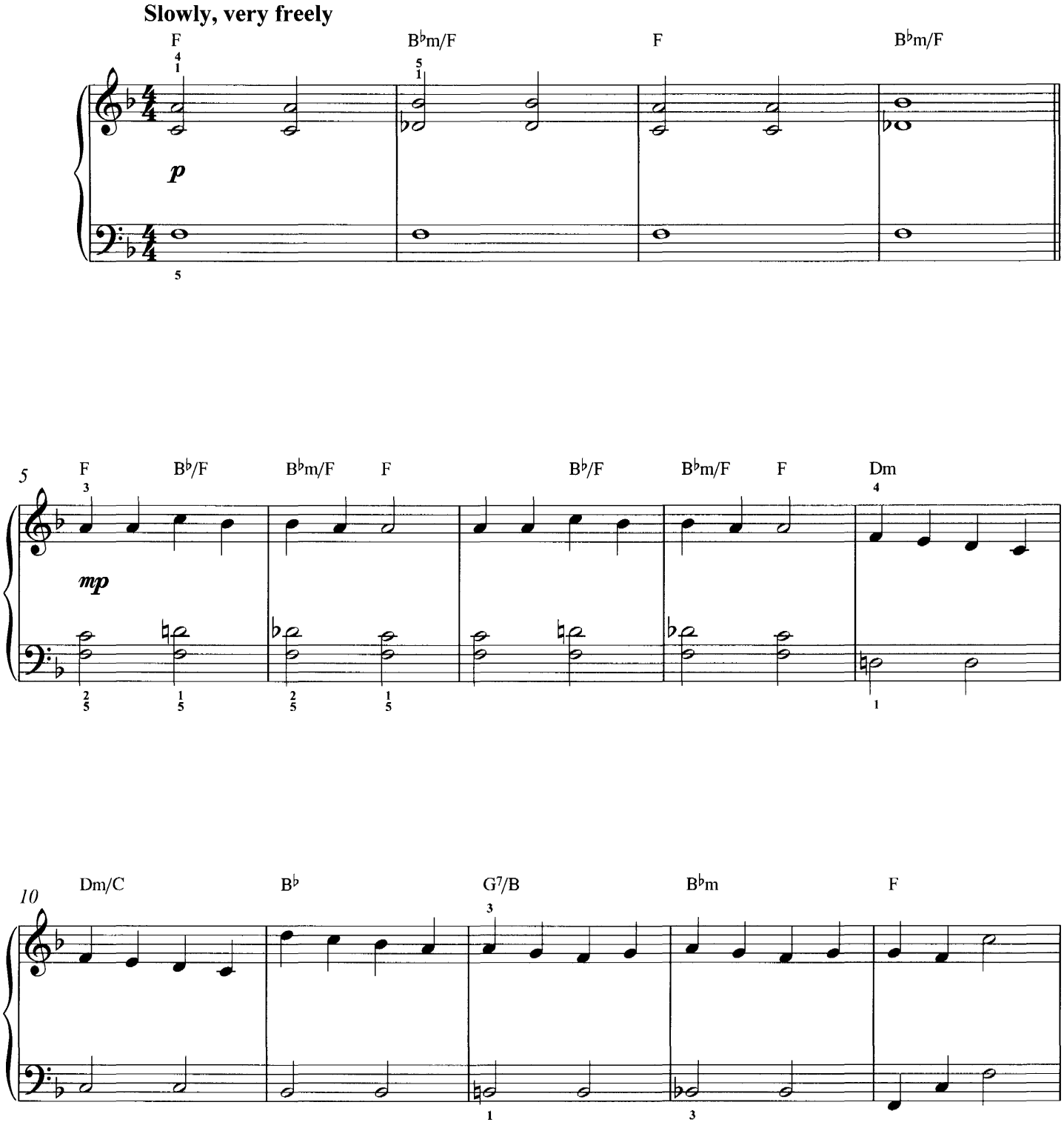

17
F
Am
fin-ger - tips__ are hold - ing on__ to the cracks in our__ foun - da - tions, and I
21
G
F
know that I__ should let__ go, but I__ can't. And
25
Am
G
ev - 'ry time__ we fight__ I know__ it's not right, ev - 'ry time that you're
28
F
up - set and__ I smile.__ I know__ I should for - get,__ but 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.

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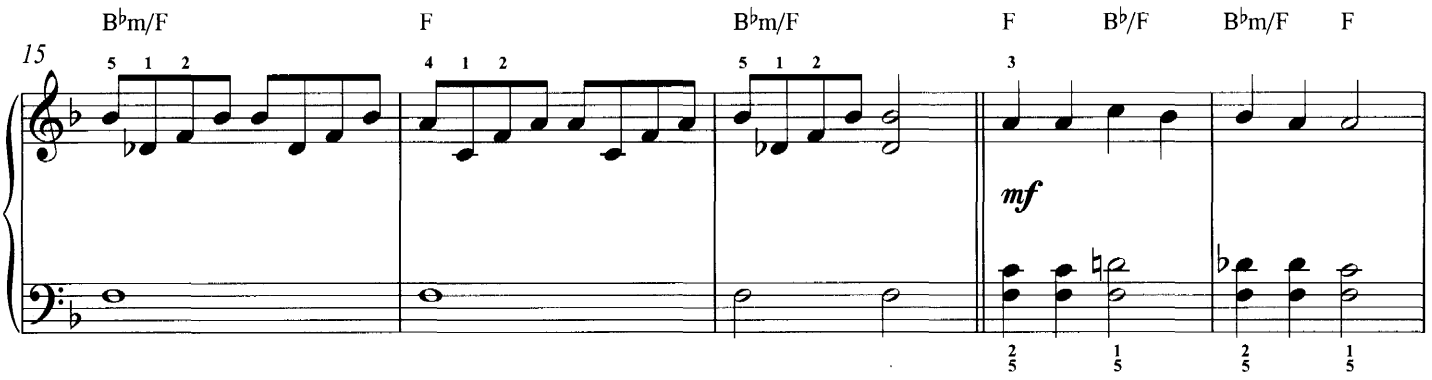
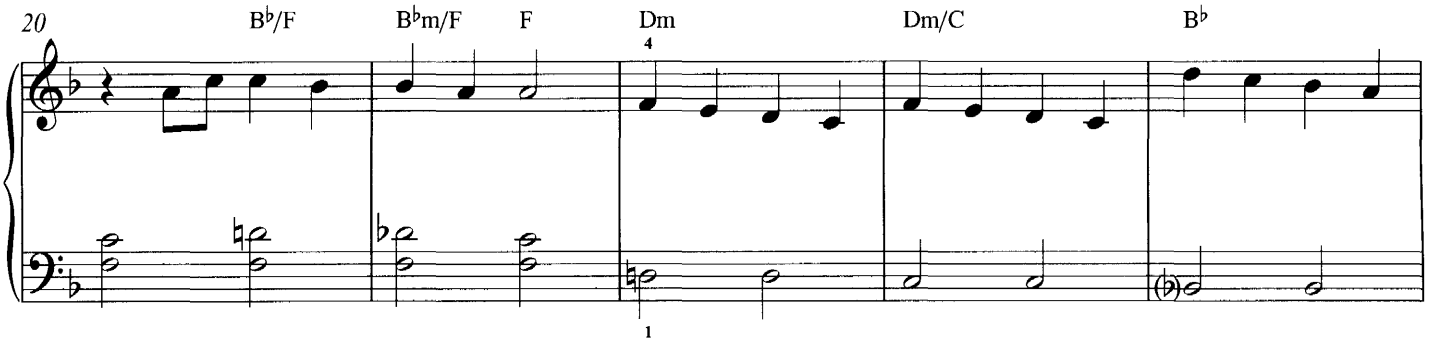
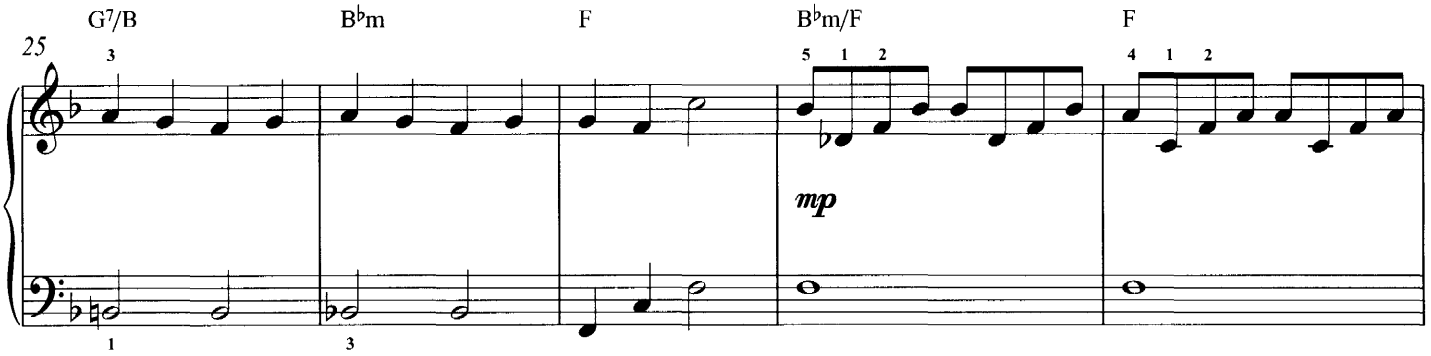
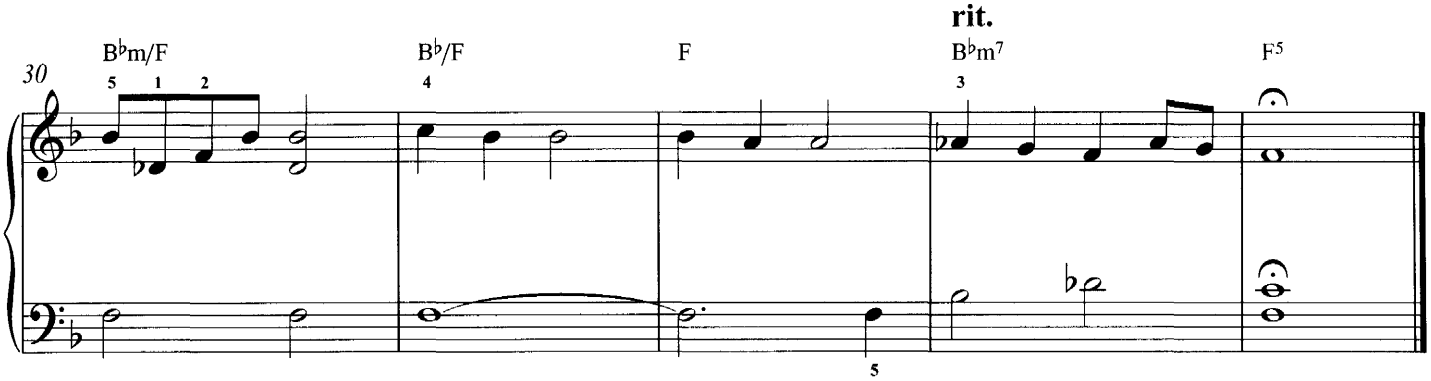

B♭m/F
F
B♭m/F
F
B♭/F
B♭m/F
F
15
mf


20
B♭/F
B♭m/F
F
Dm
Dm/C
B♭


G7/B
B♭m
F
B♭m/F
F
25
mp

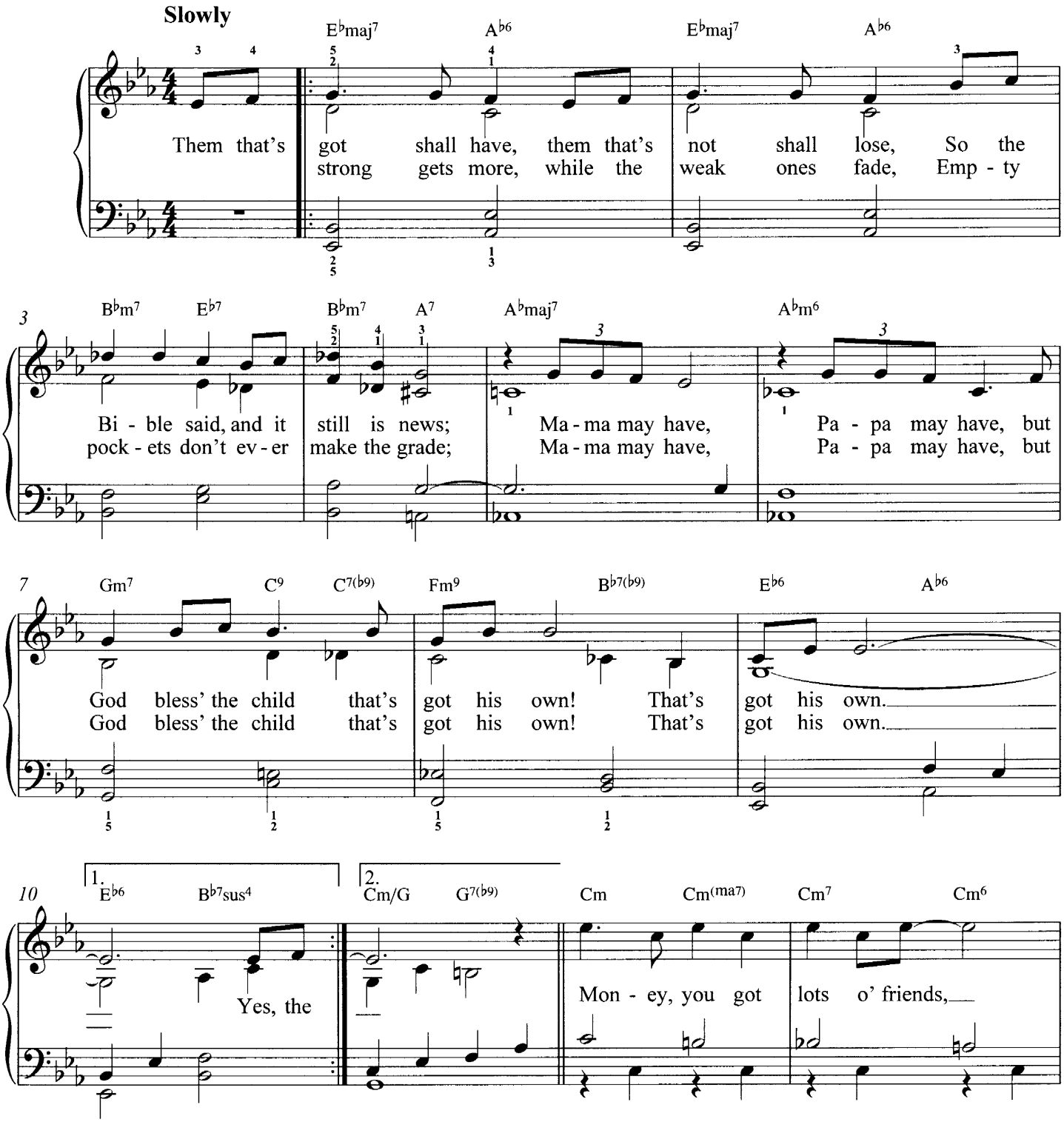

rit.
B♭m/F
B♭/F
F
B♭m7
F5
30

# 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.

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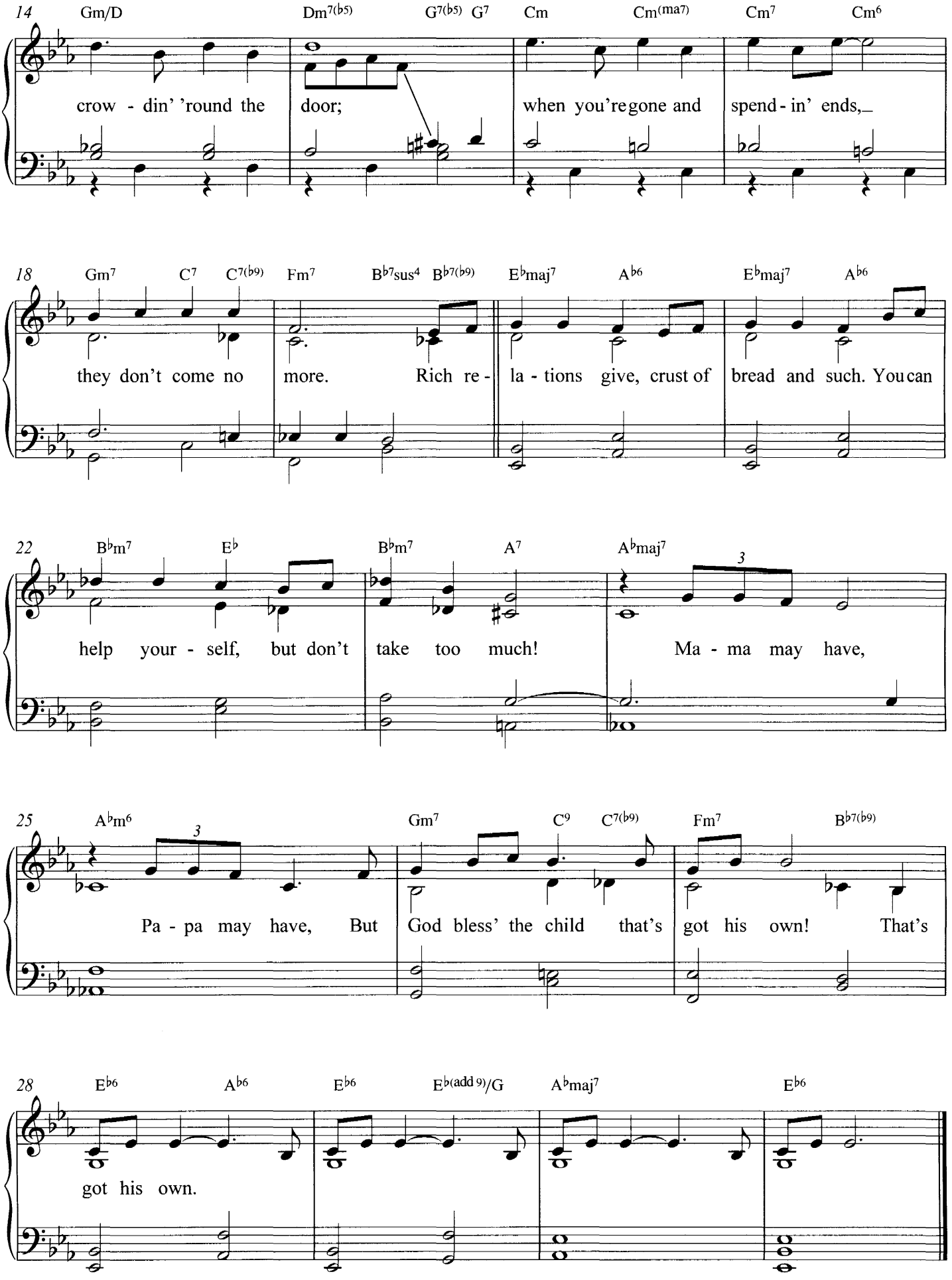
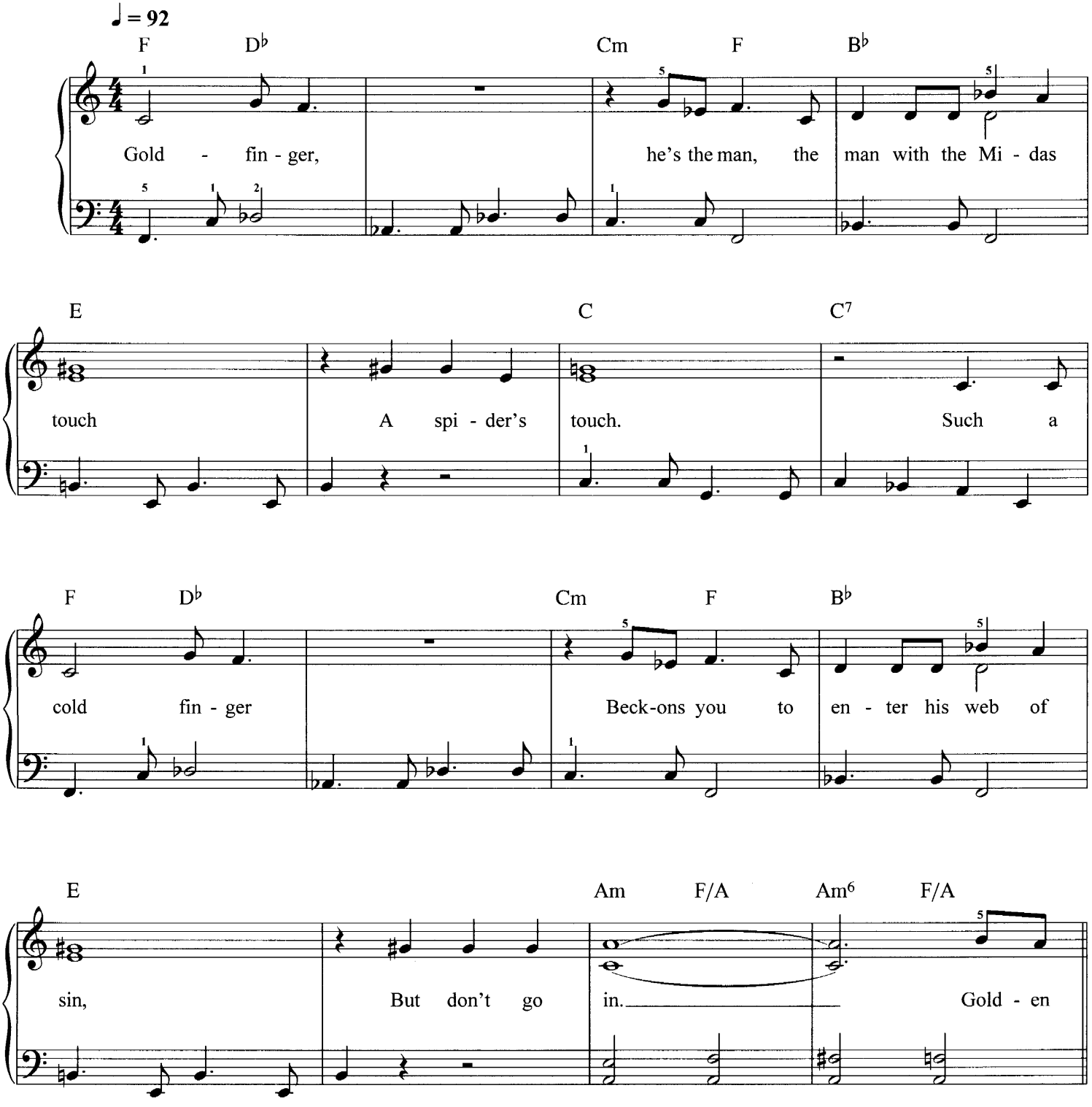

14
Gm/D
Dm7(b5)
G7(b5) G7
Cm
Cm(ma7)
Cm7
Cm6
crow - din' 'round the door; when you're gone and spend - in' ends,
18
Gm7
C7
C7(b9)
Fm7
B♭7sus4
B♭7(b9)
E♭maj7
A♭6
E♭maj7
A♭6
they don't come no more. Rich re - la - tions give, crust of bread and such. You can
22
B♭m7
E♭
B♭m7
A7
A♭maj7
help your - self, but don't take too much! Ma - ma may have,
25
A♭m6
Gm7
C9
C7(b9)
Fm7
B♭7(b9)
Pa - pa may have, But God bless' the child that's got his own! That's
28
E♭6
A♭6
E♭6
E♭(add 9)/G
A♭maj7
E♭6
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.

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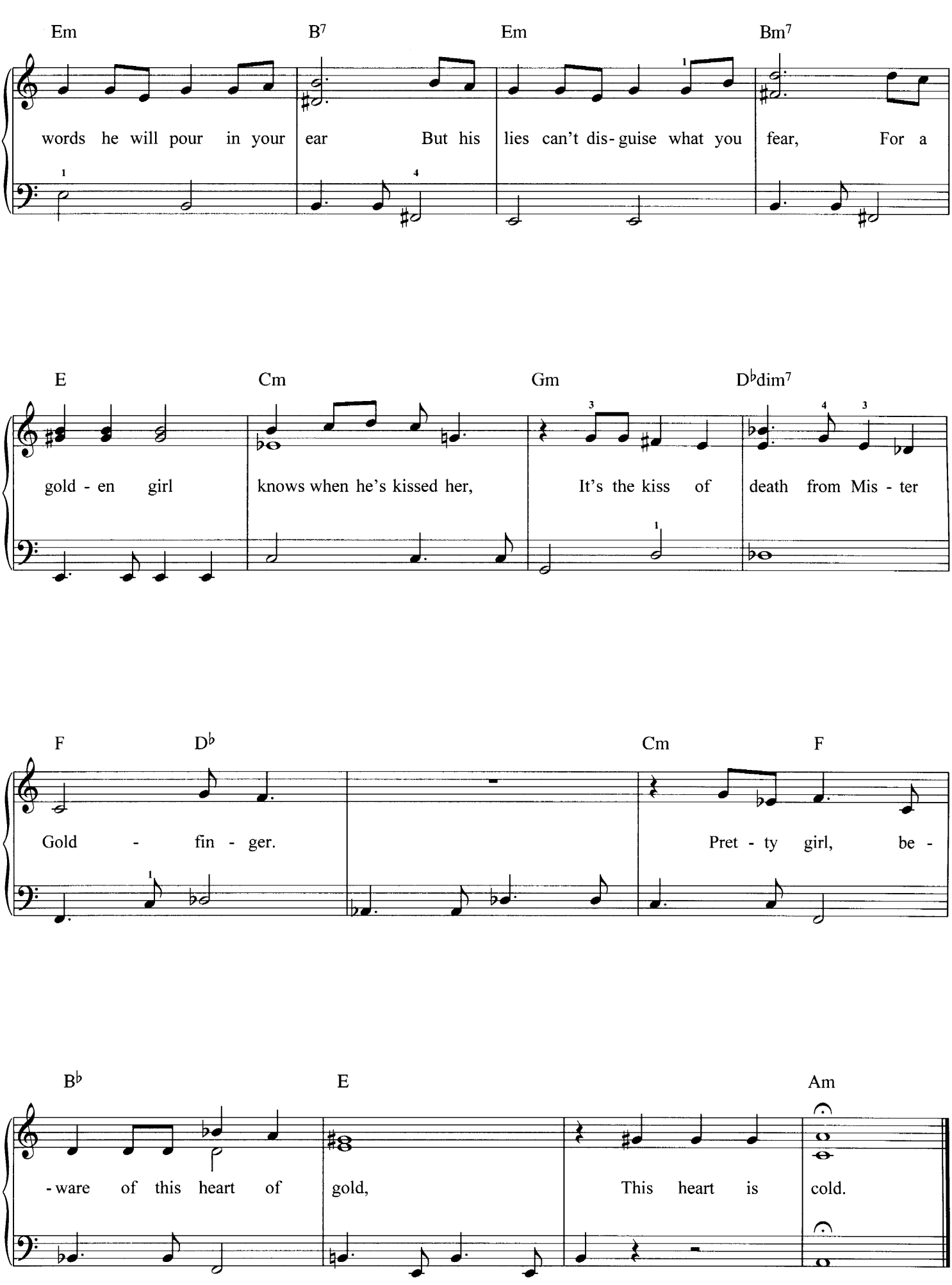

Em B7 Em Bm7
words he will pour in your ear But his lies can't dis-guise what you fear, For a
E Cm Gm D♭dim7
gold - en girl knows when he's kissed her, It's the kiss of death from Mis - ter
F D♭ Cm F
Gold - fin - ger. Pret - ty girl, be -
B♭ E Am
- ware of this heart of gold, This heart is cold.

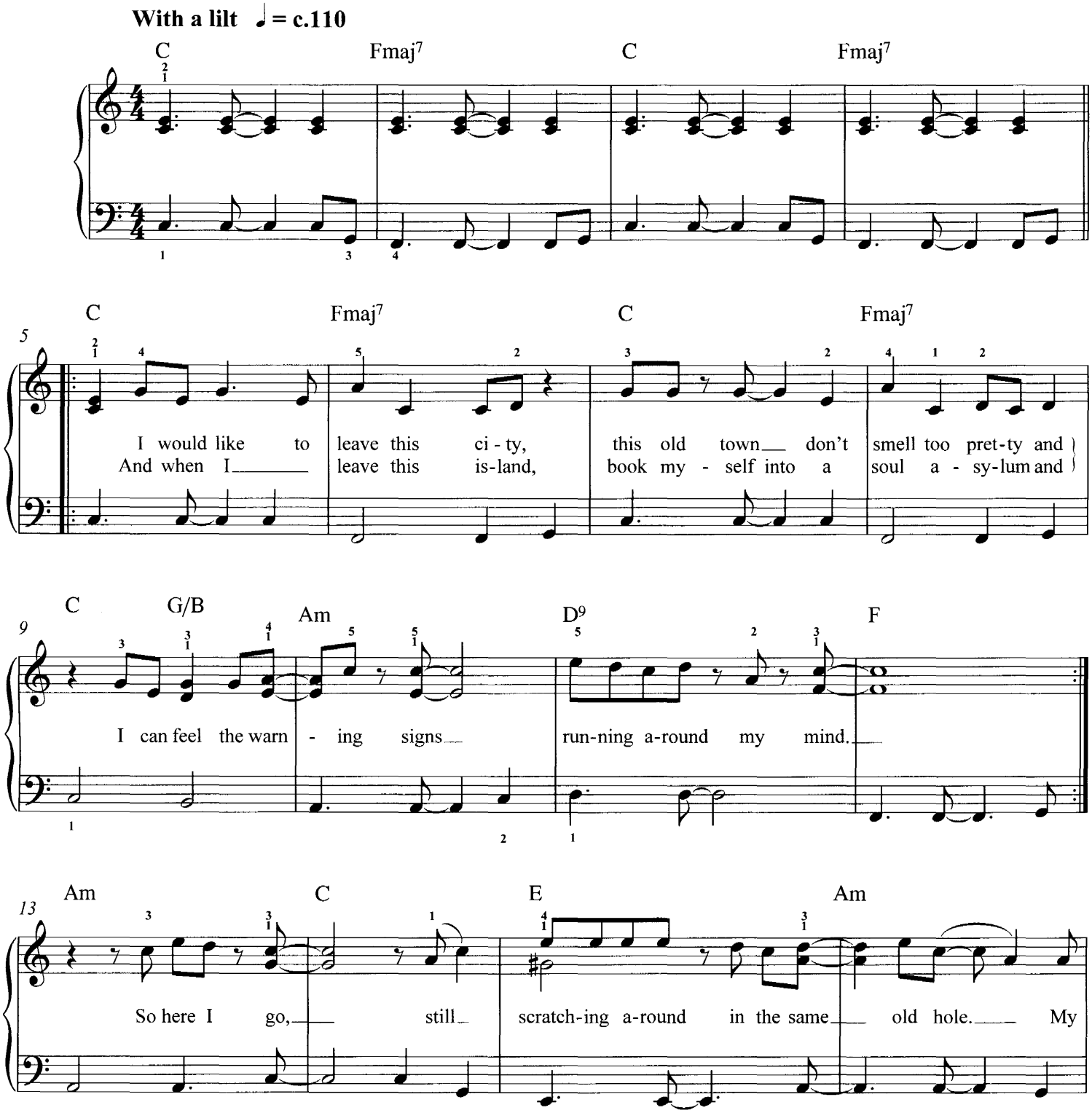
THE ROYLE FAMILY

# 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.

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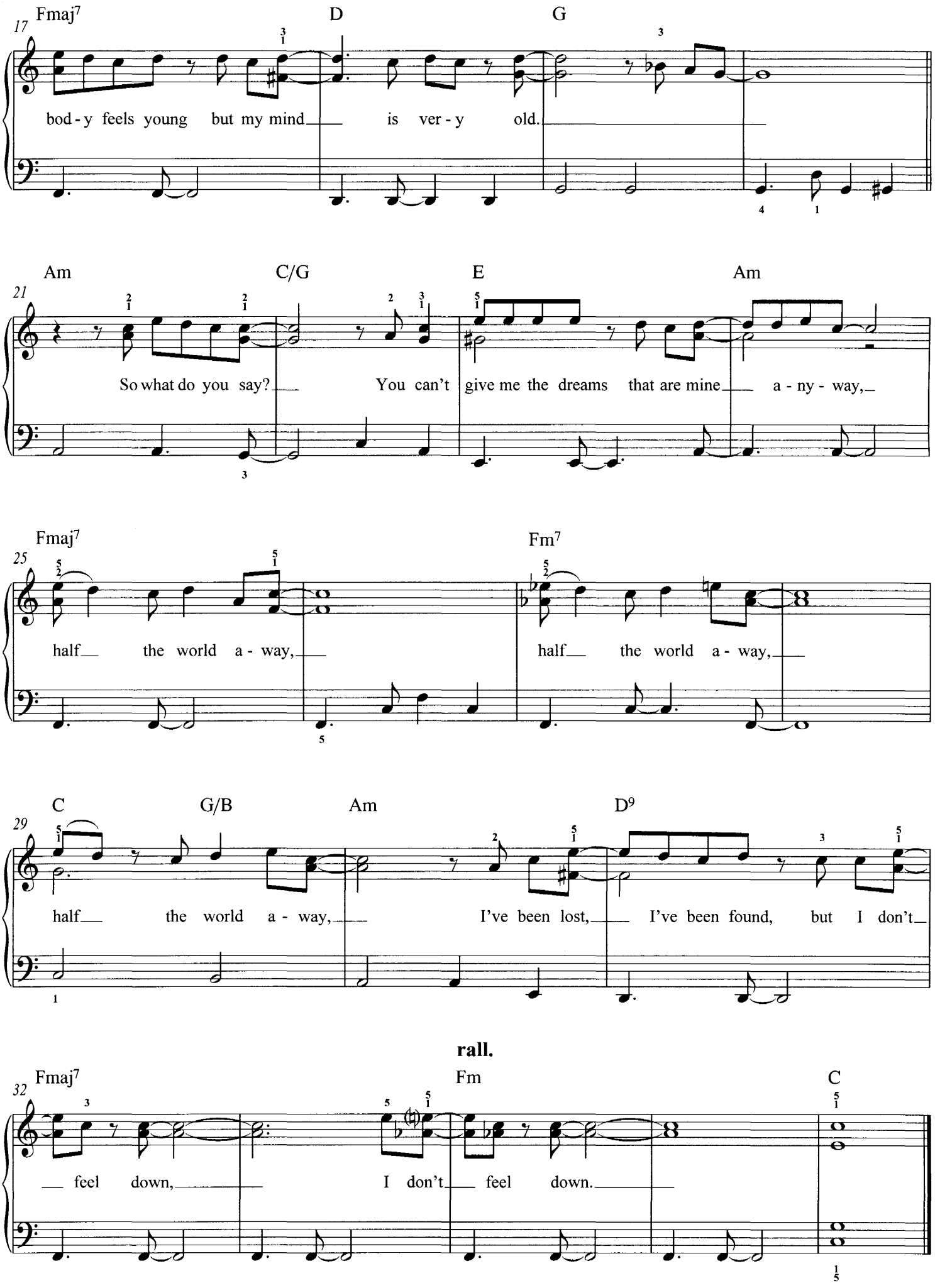
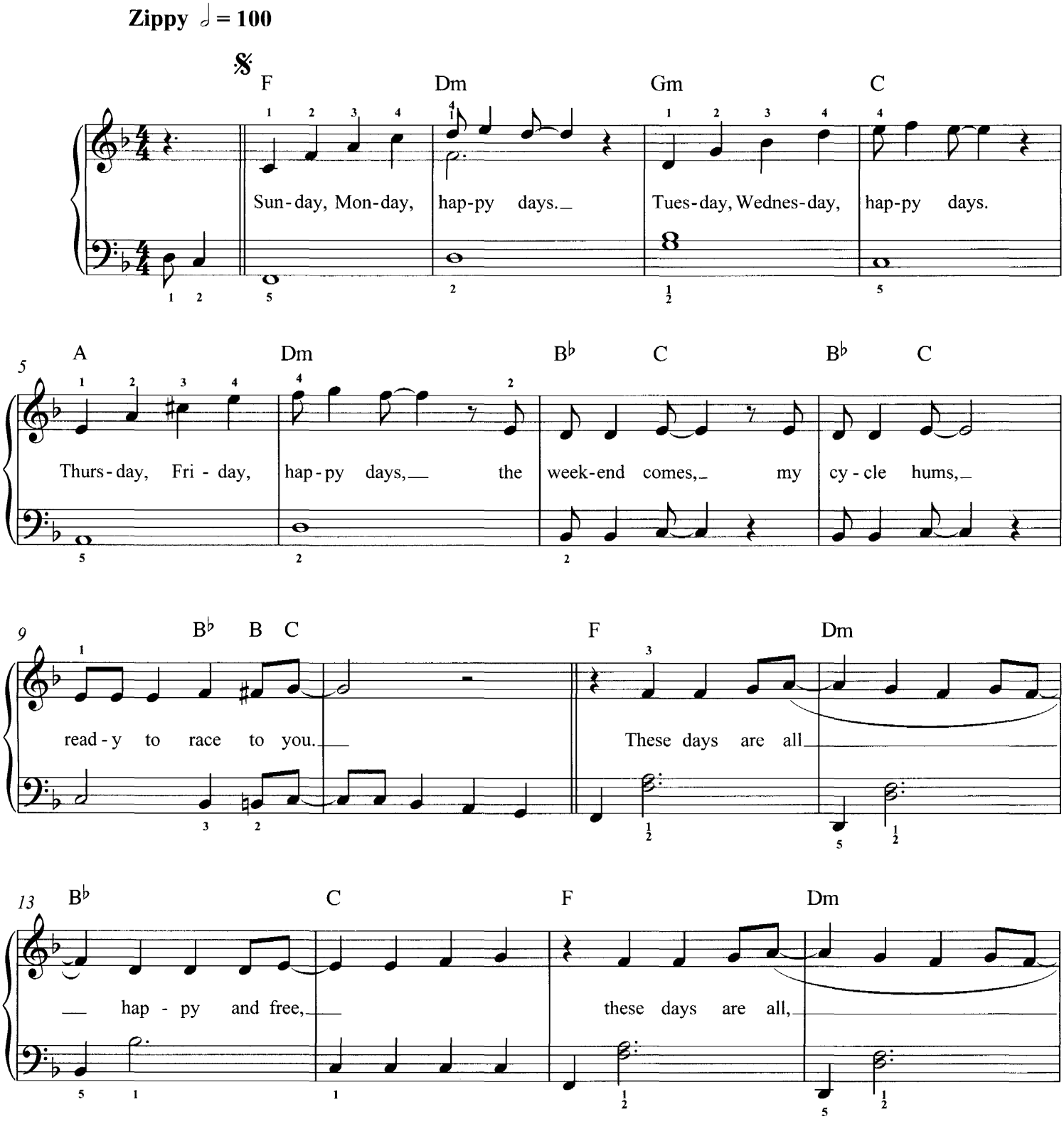

17
Fmaj7
D
G
bod - y feels young but my mind is ver - y old.
21
Am
C/G
E
Am
So what do you say? You can't give me the dreams that are mine a - ny - way,
25
Fmaj7
Fm7
half the world a - way, half the world a - way,
29
C
G/B
Am
D9
half the world a - way, I've been lost, I've been found, but I don't
rall.
32
Fmaj7
Fm
C
feel down, 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.

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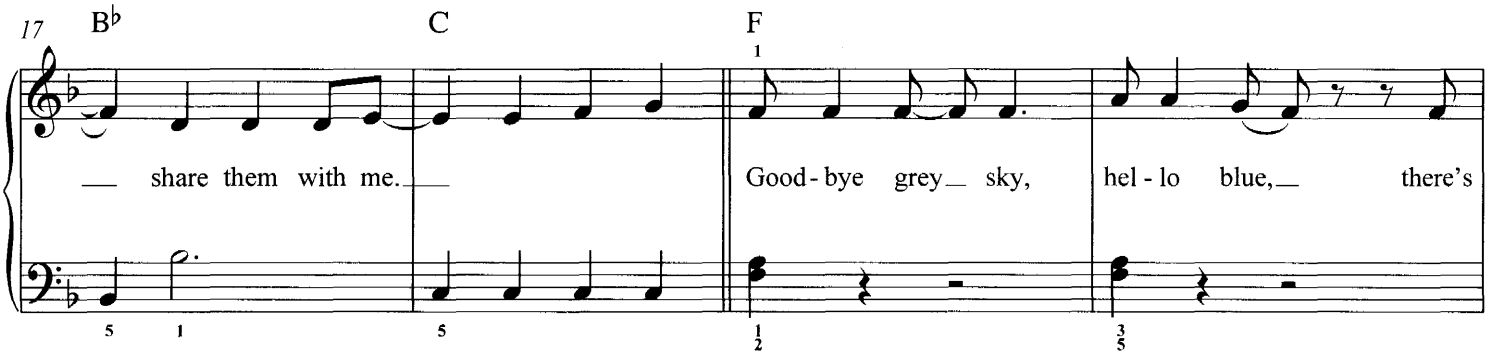
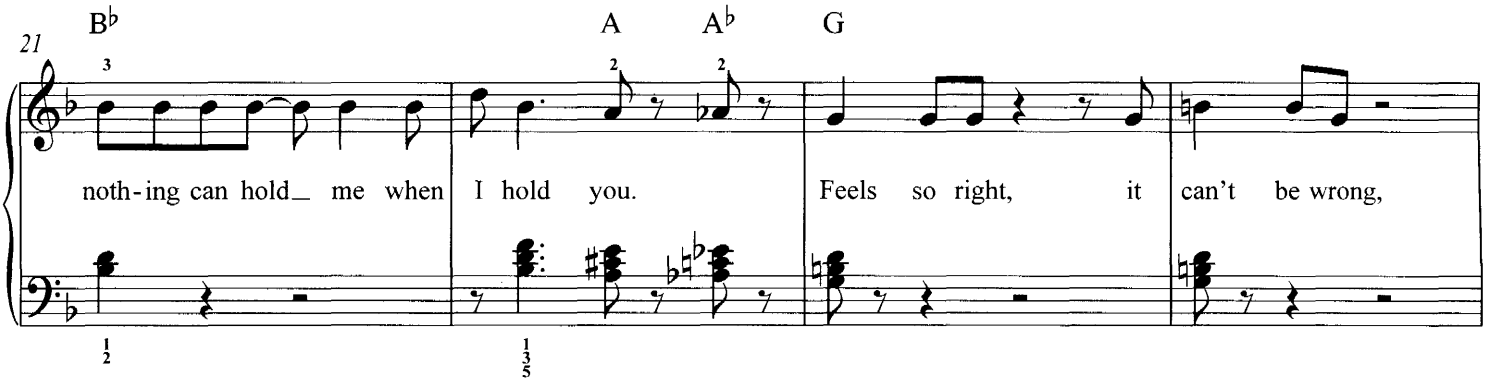
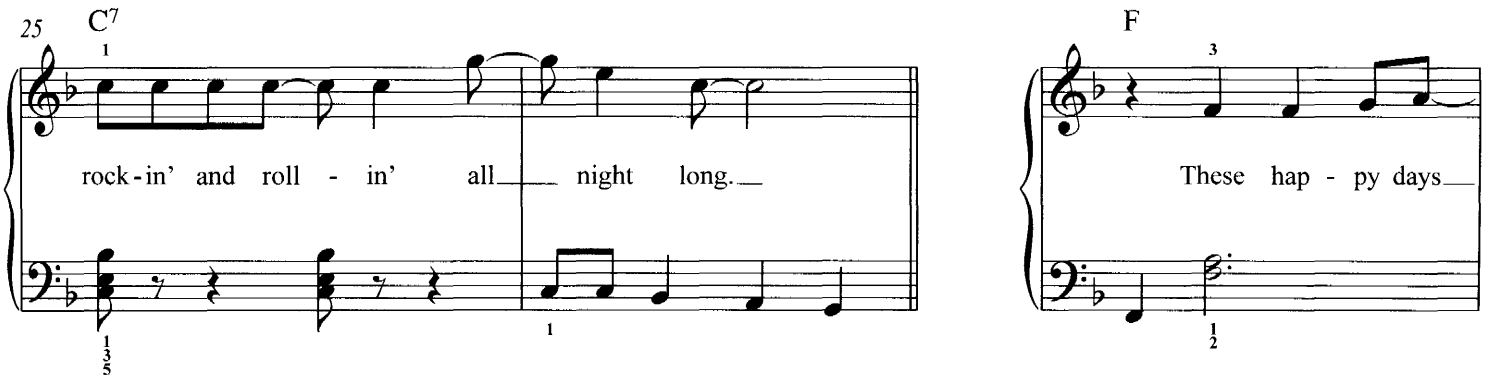
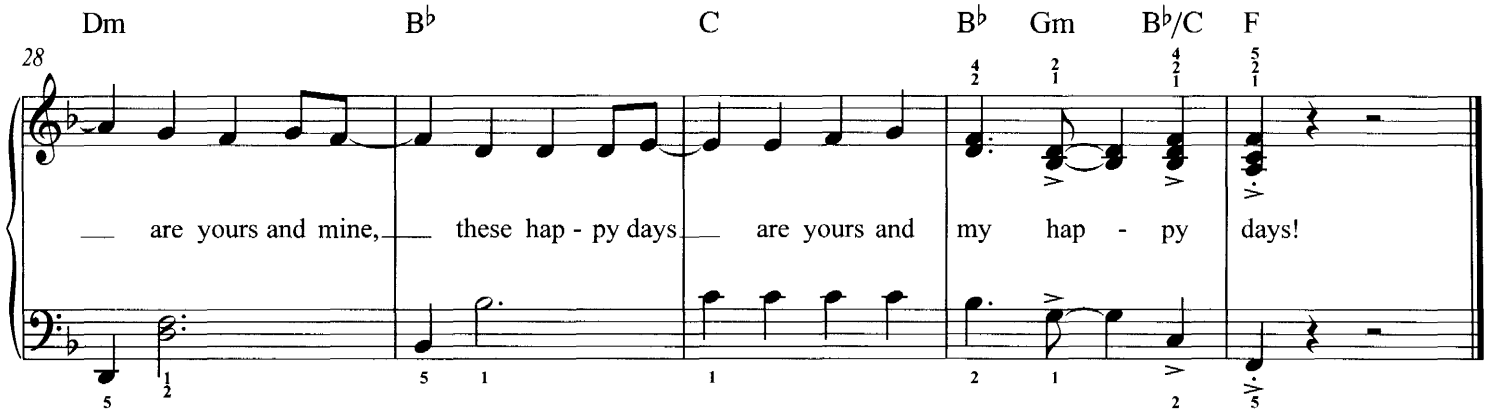
*To Coda* ⊕




*D.S. al Coda* ⊕ *Coda*



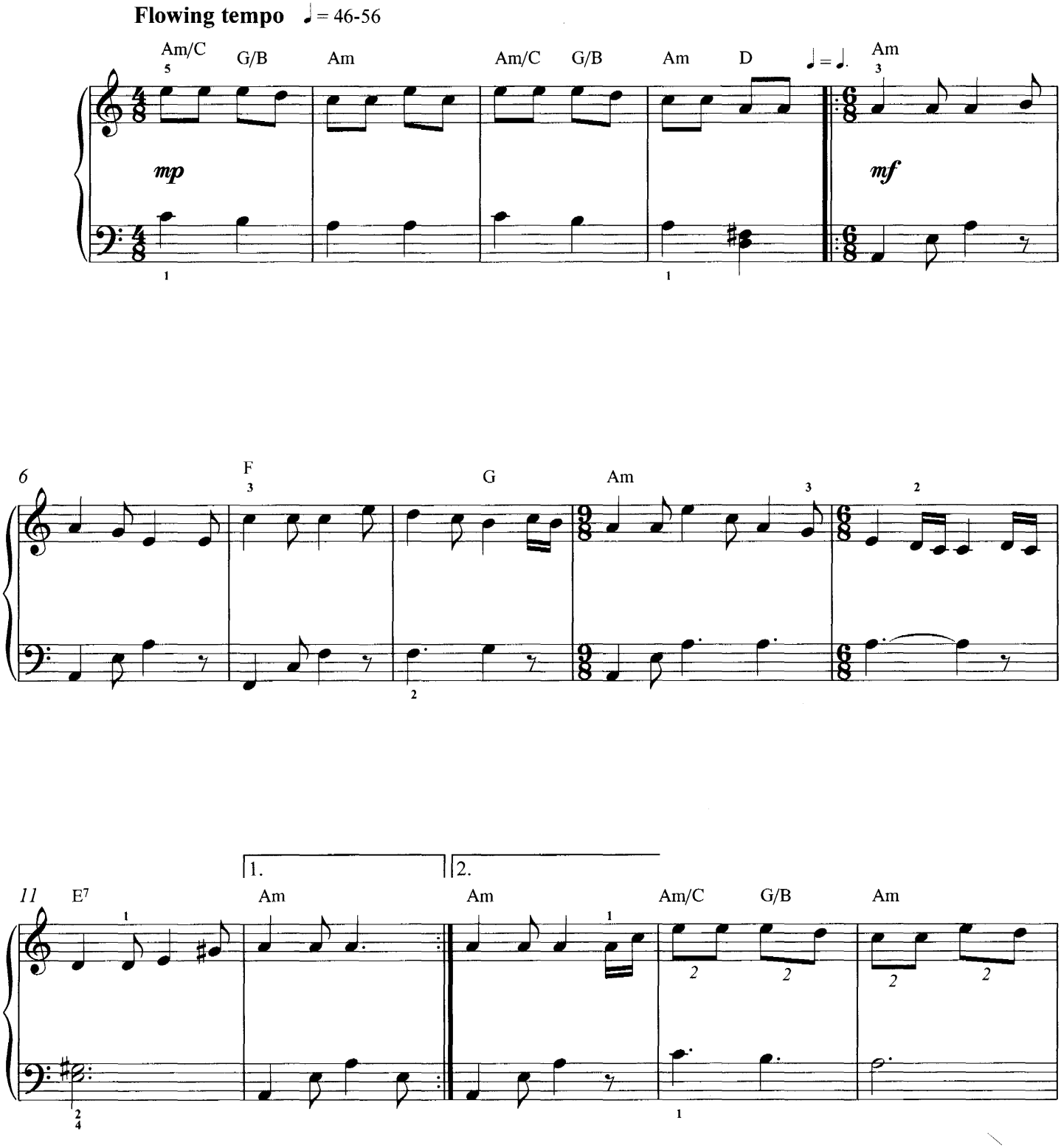



# The Heart Asks Pleasure First

**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.

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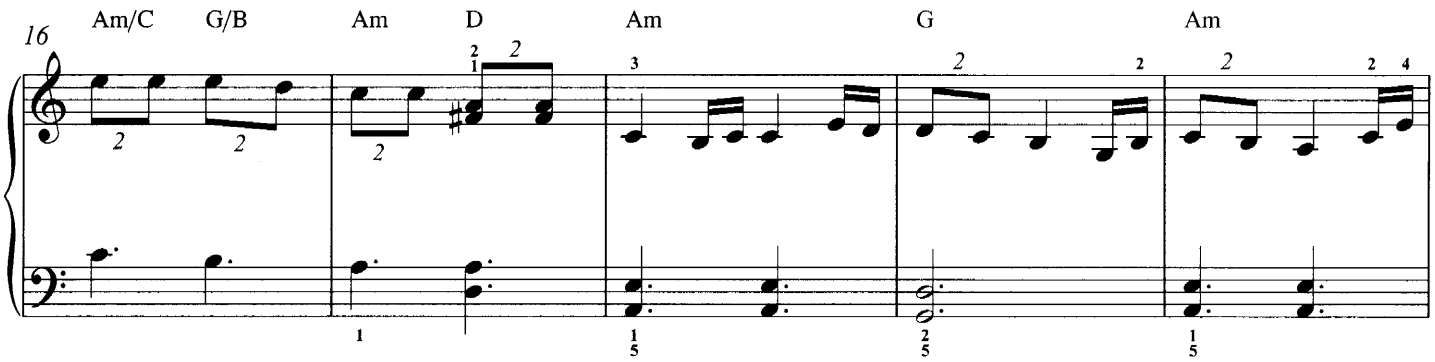
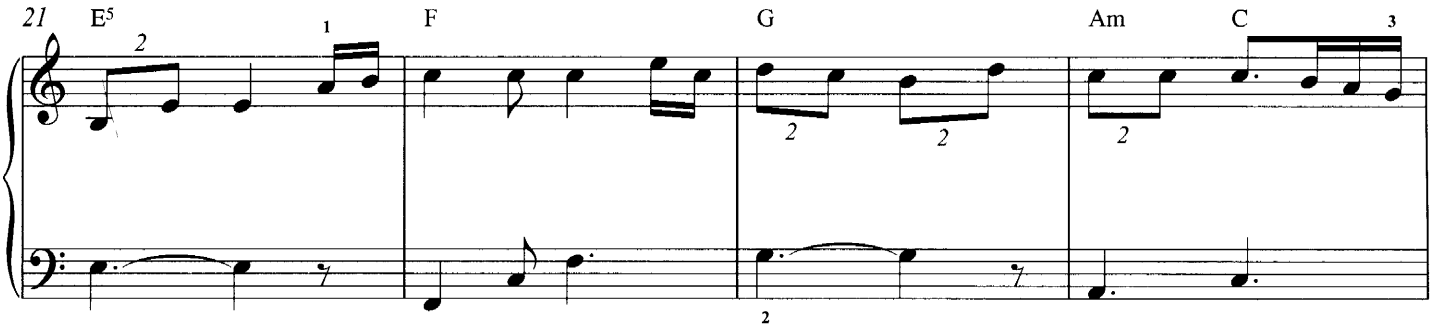
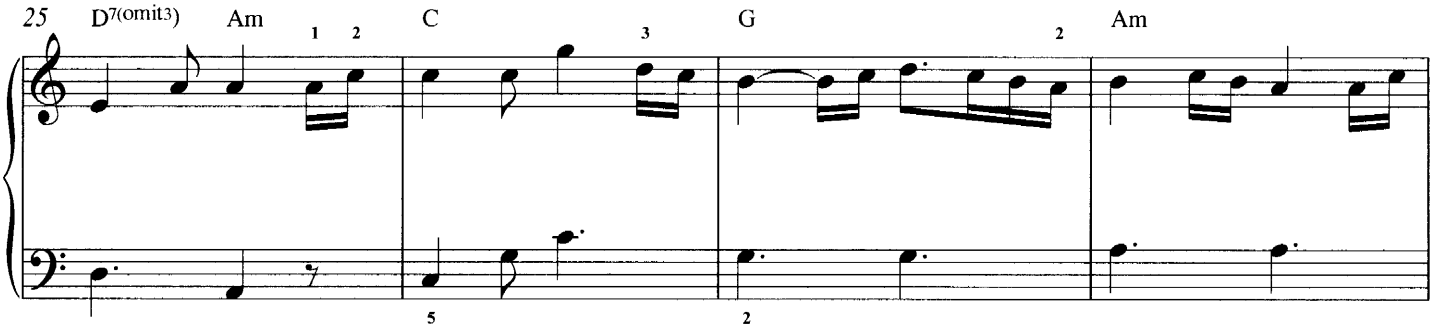
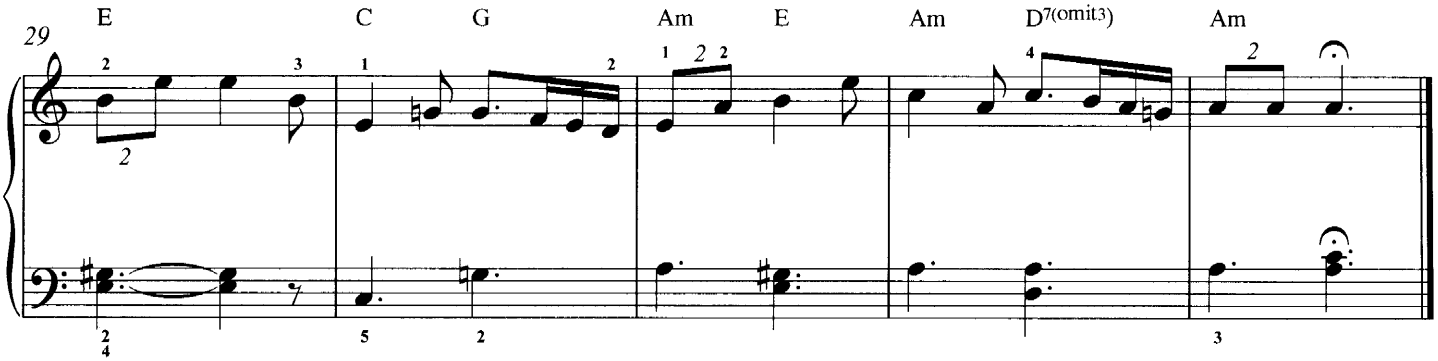

16
Am/C
G/B
Am
D
Am
G
Am


21
E5
F
G
Am
C


25
D7(omit3)
Am
C
G
Am


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

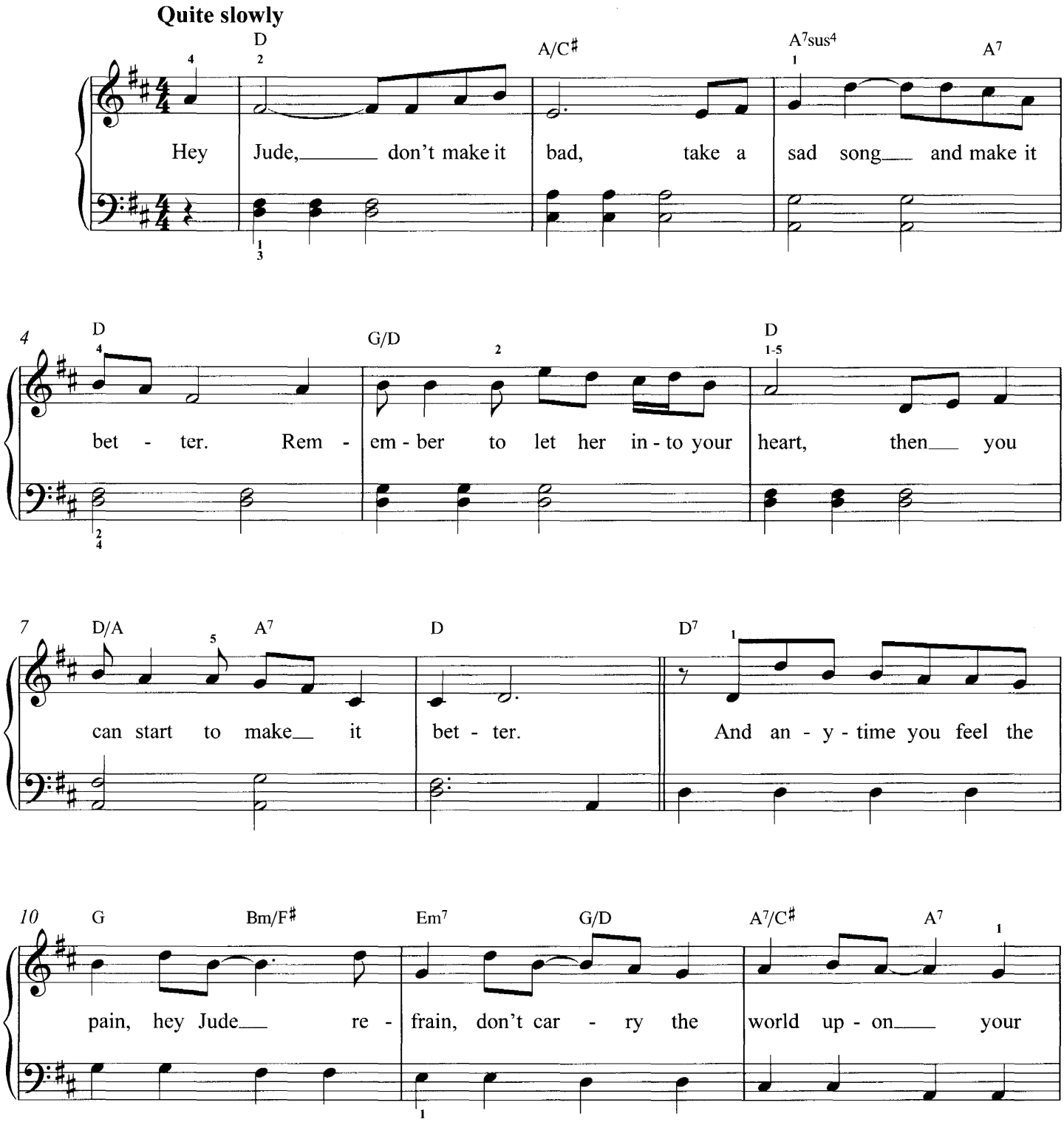
THE BEATLES

# 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.

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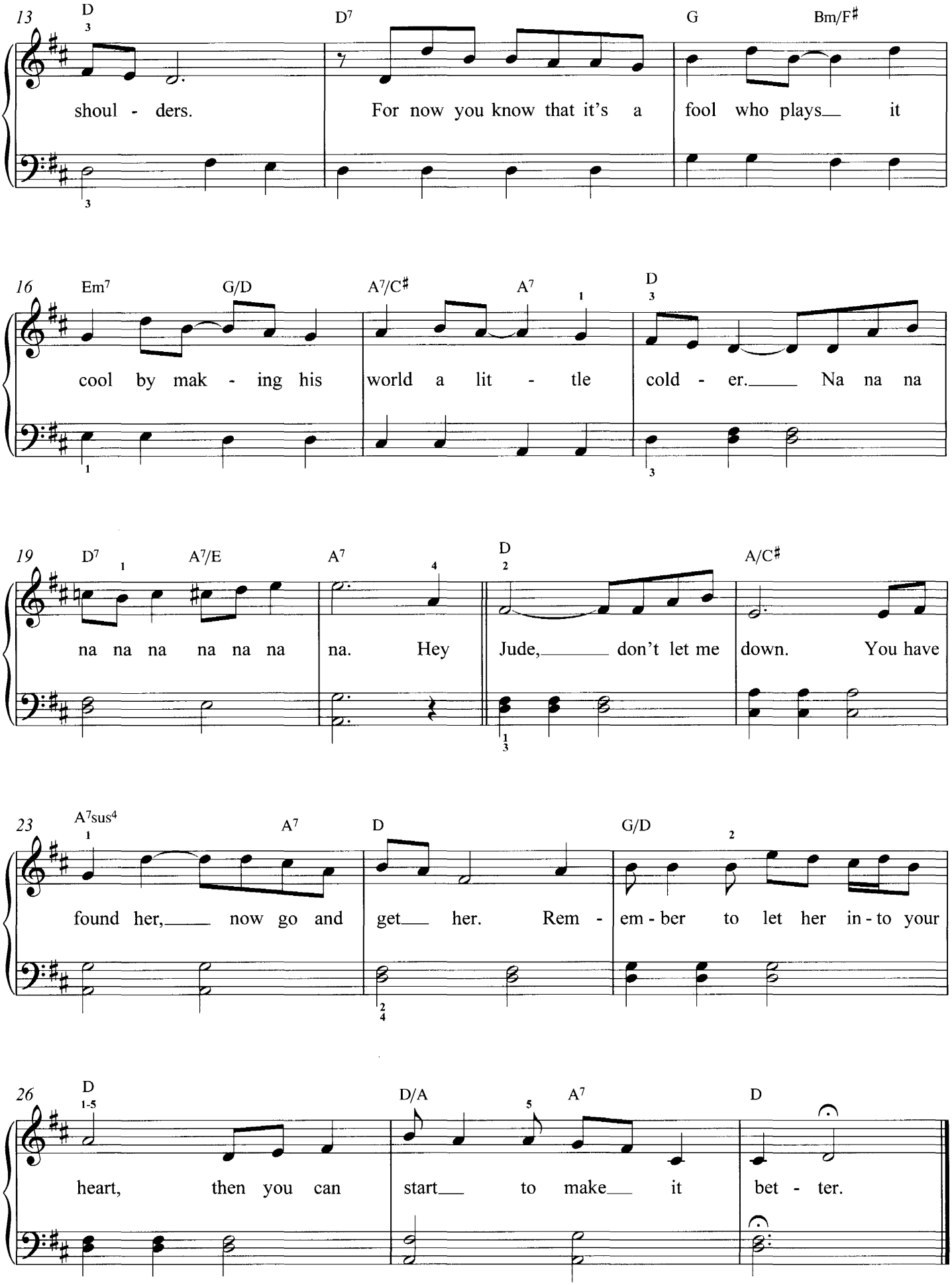

13
D
D7
G
Bm/F♯
shoul - ders.
For now you know that it's a
fool who plays__ it
16
Em7
G/D
A7/C♯
A7
D
cool by mak - ing his
world a lit - tle
cold - er.___ Na na na
19
D7
A7/E
A7
D
A/C♯
na na na na na na
na. Hey
Jude,___ don't let me
down. You have
23
A7sus4
A7
D
G/D
found her,___ now go and
get__ her. 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.

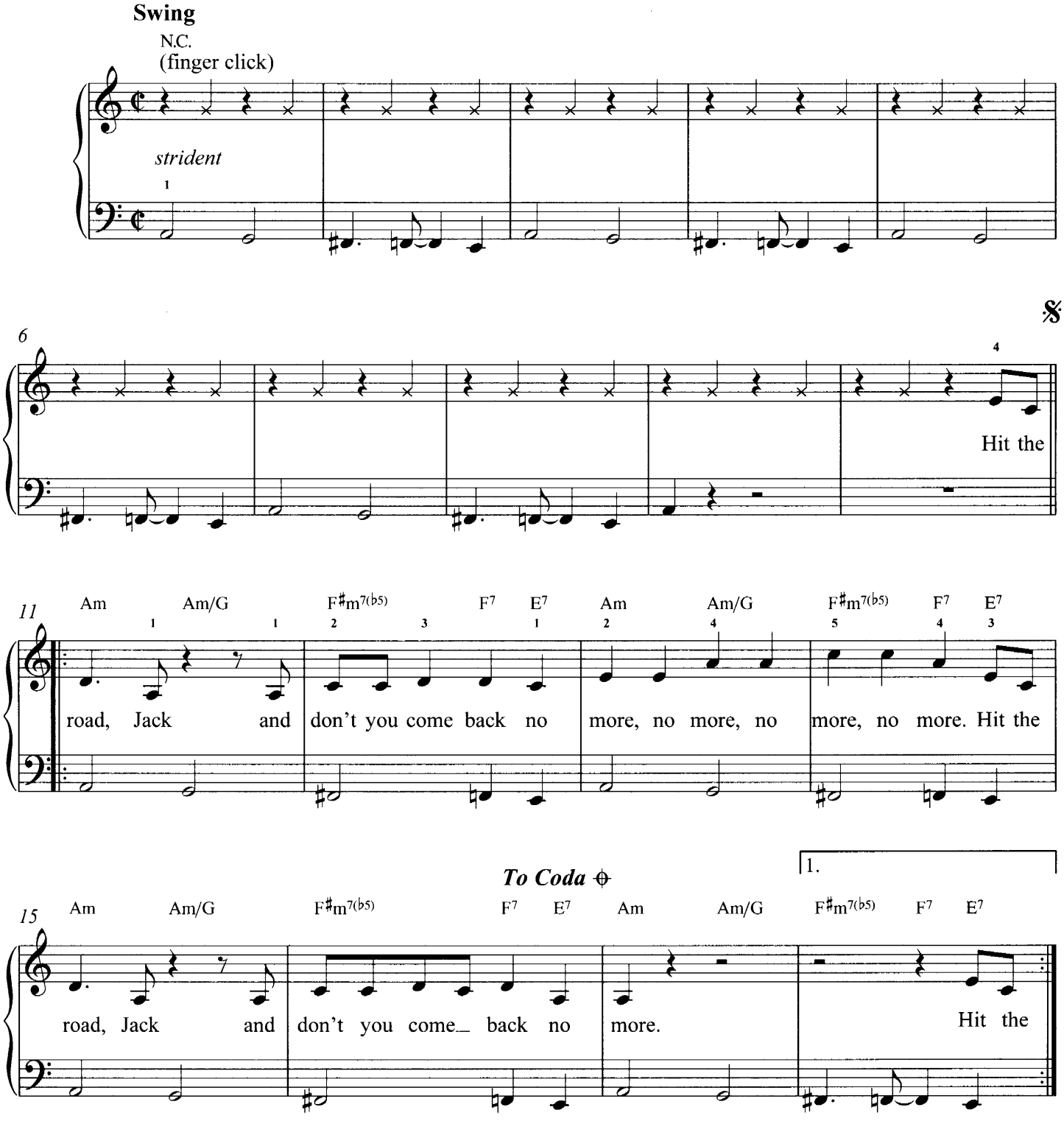
RAY CHARLES

# 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.

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2.

19 F♯m7(♭5) F7 E7 Am Am/G F♯m7(♭5) 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(♭5) C/G E7/G♯ Am Am/G F♯m7(♭5) 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(♭5) 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(♭5) C/G E7/G♯ Am Am/G F♯m7(♭5) 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*

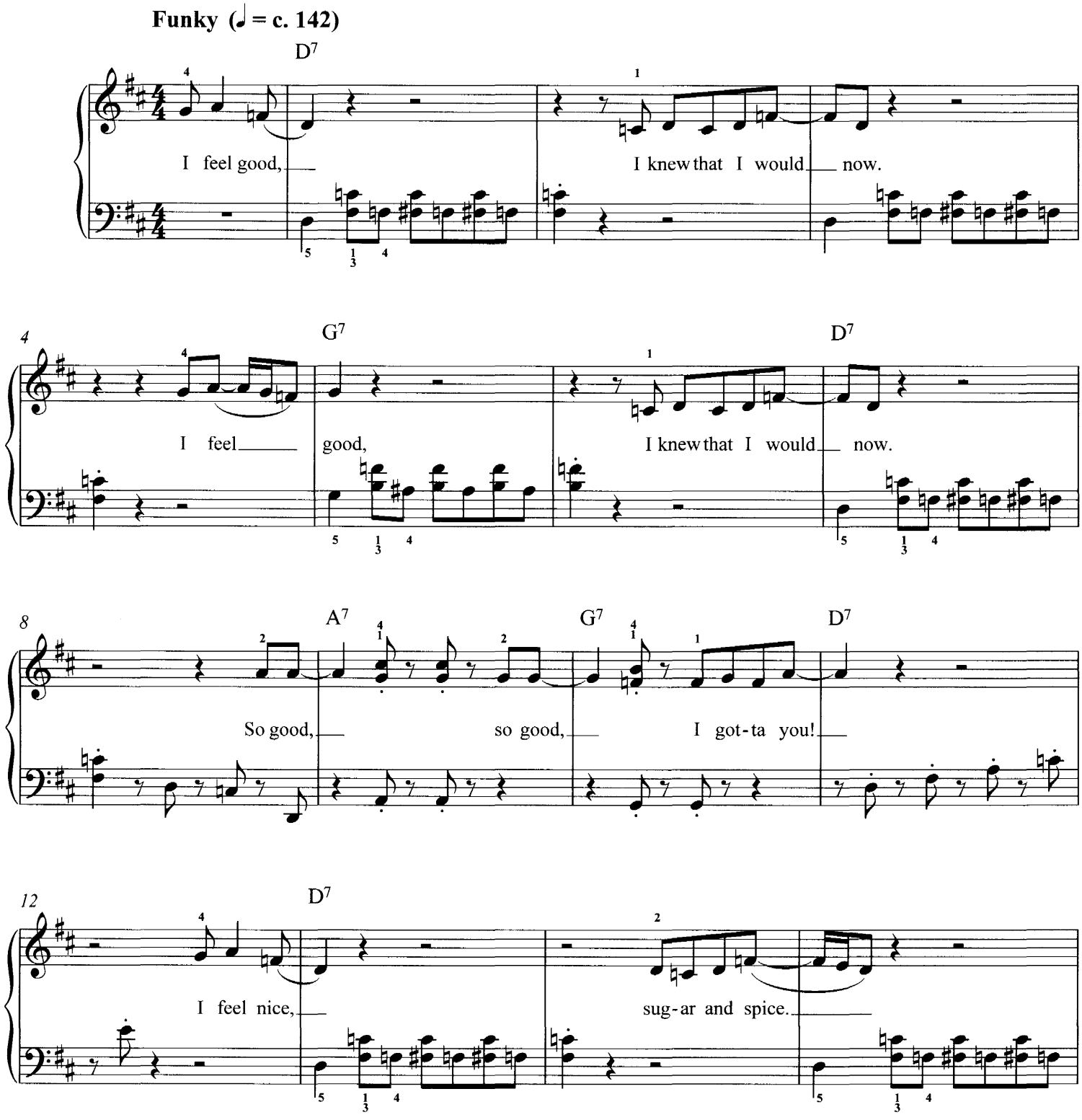
JAMES BROWN

# 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.

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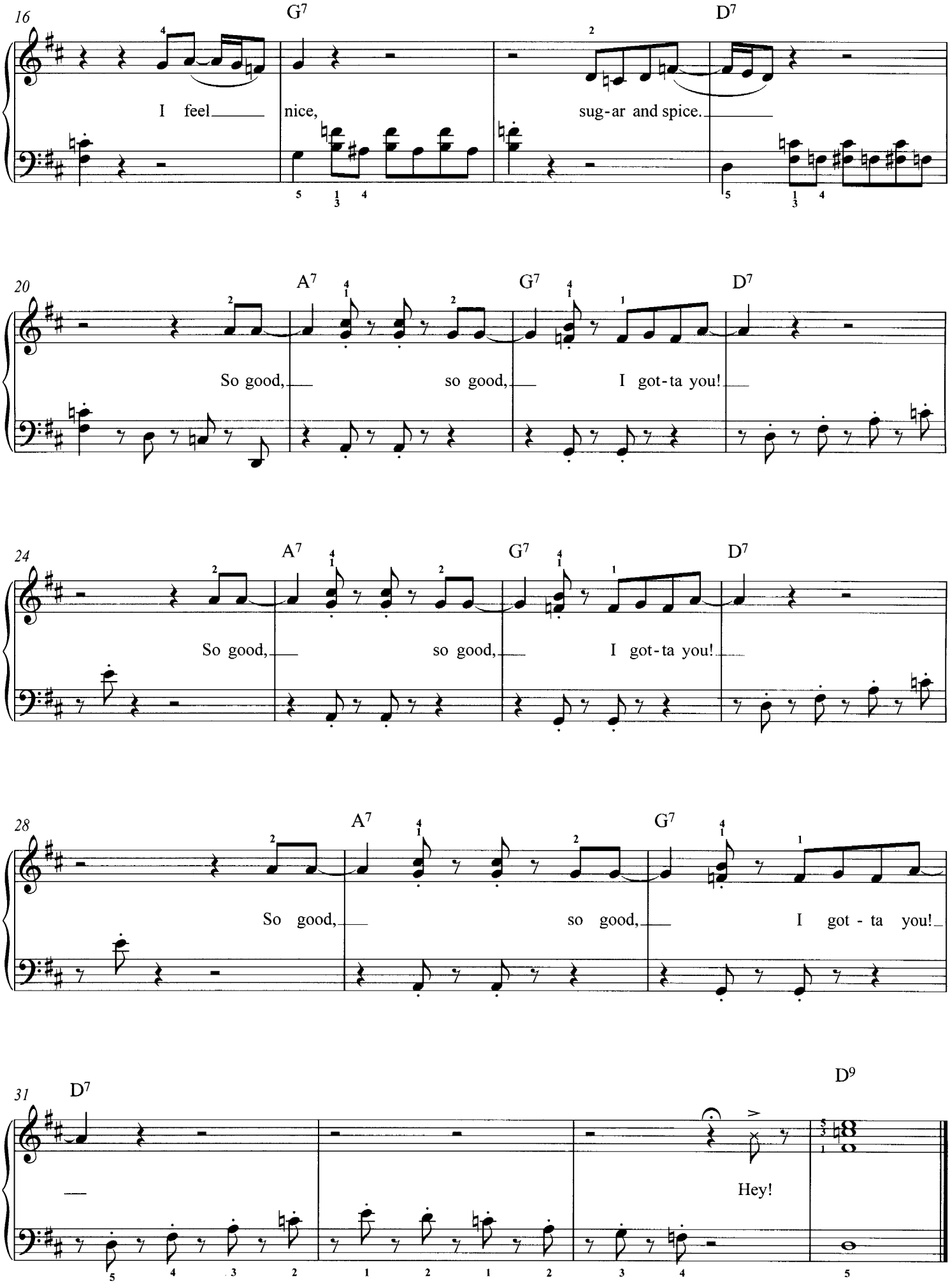

16
G7
D7
I feel
nice,
sug-ar and spice.
20
A7
G7
D7
So good,
so good,
I got-ta you!
24
A7
G7
D7
So good,
so good,
I got-ta you!
28
A7
G7
So good,
so good,
I got - ta you!
31
D7
D9
Hey!

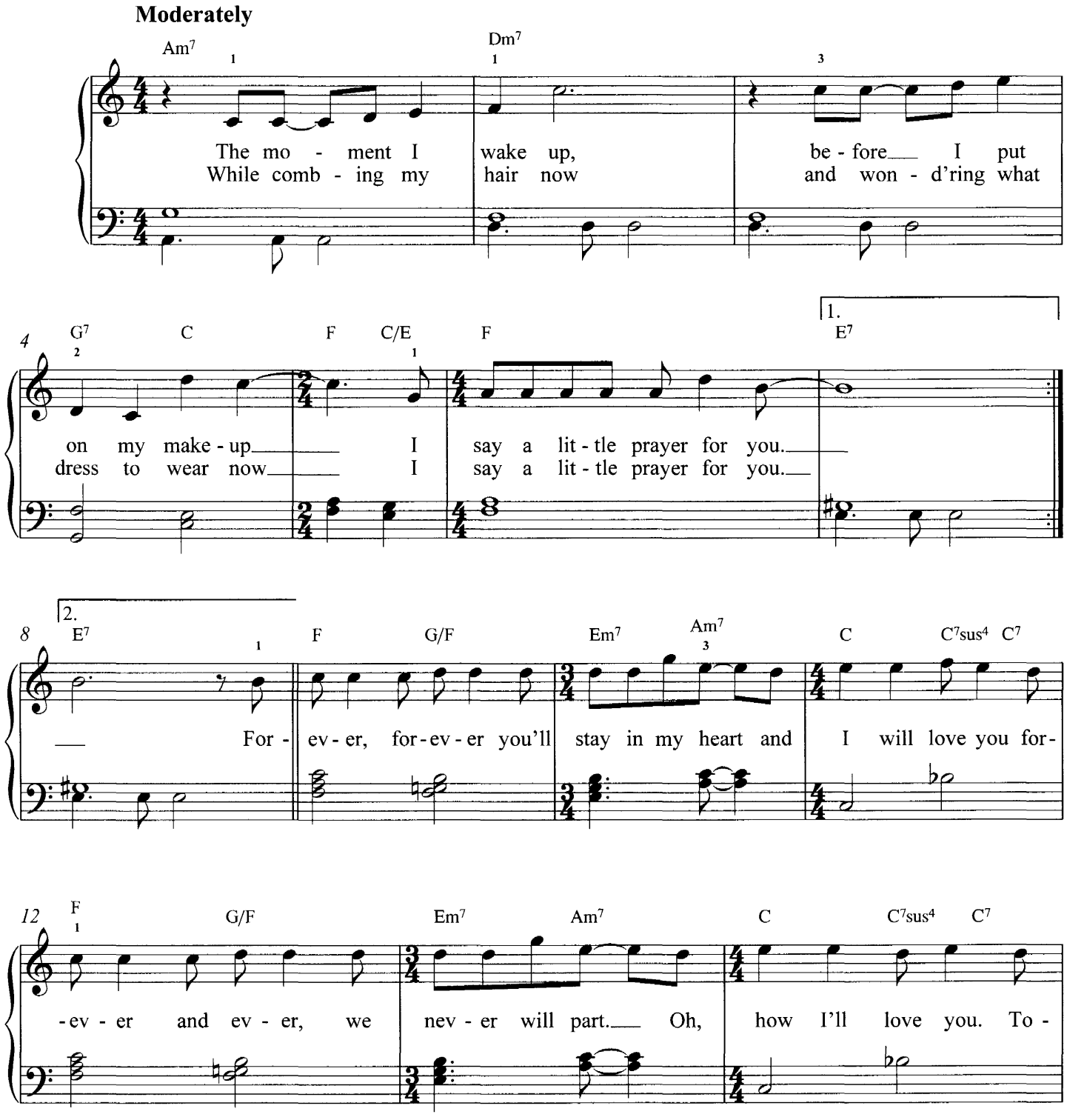
ARETHA FRANKLIN

# 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!

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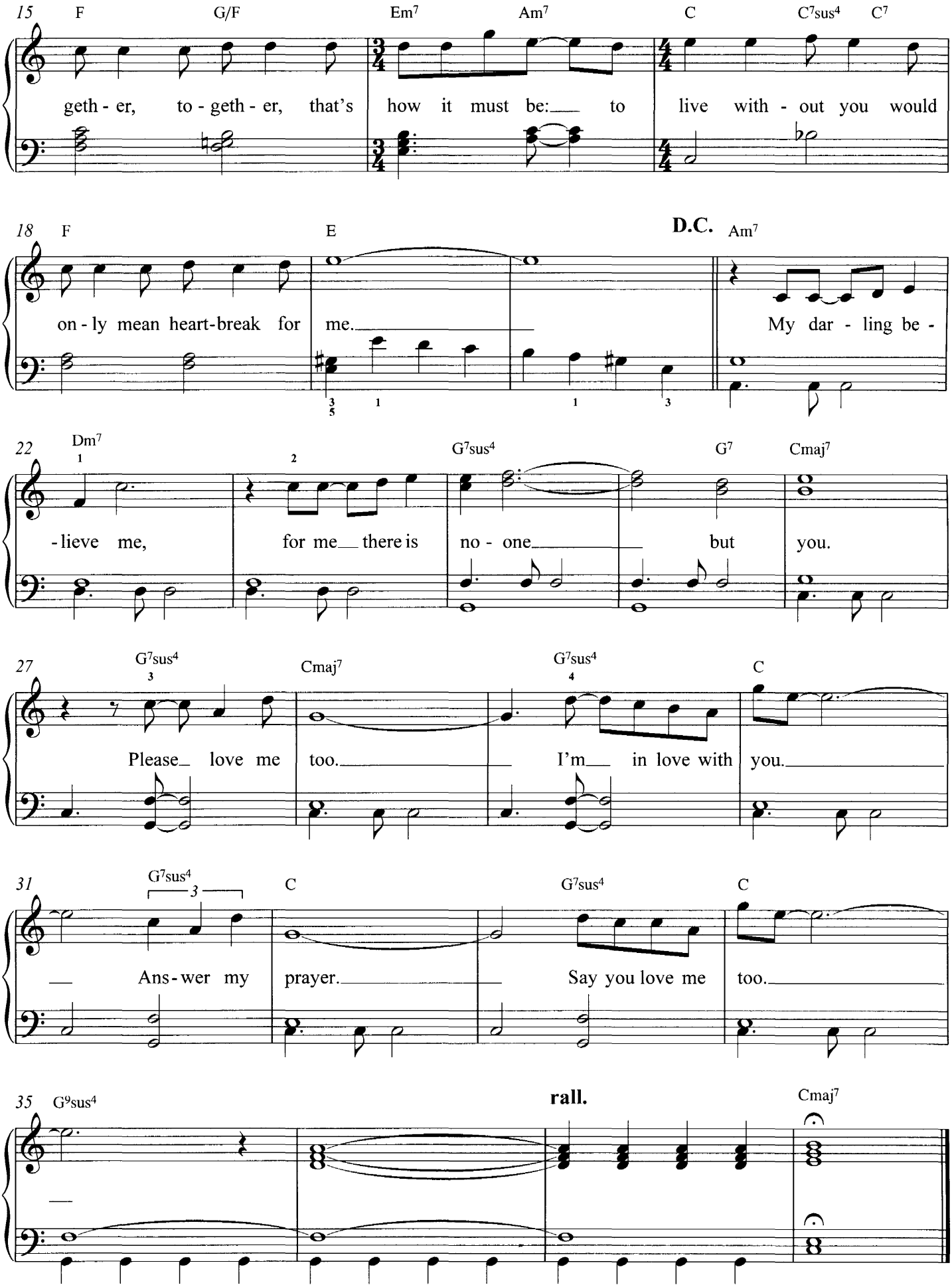

15 F G/F Em7 Am7 C C7sus4 C7
geth - er, to - geth - er, that's how it must be: to live with - out you would
18 F E D.C. Am7
on - ly mean heart-break for me. My dar - ling be -
22 Dm7 G7sus4 G7 Cmaj7
- lieve me, for me there is no - one but you.
27 G7sus4 Cmaj7 G7sus4 C
Please love me too. I'm in love with you.
31 G7sus4 C G7sus4 C
Ans - wer my prayer. Say you love me too.
35 G9sus4 rall. Cmaj7

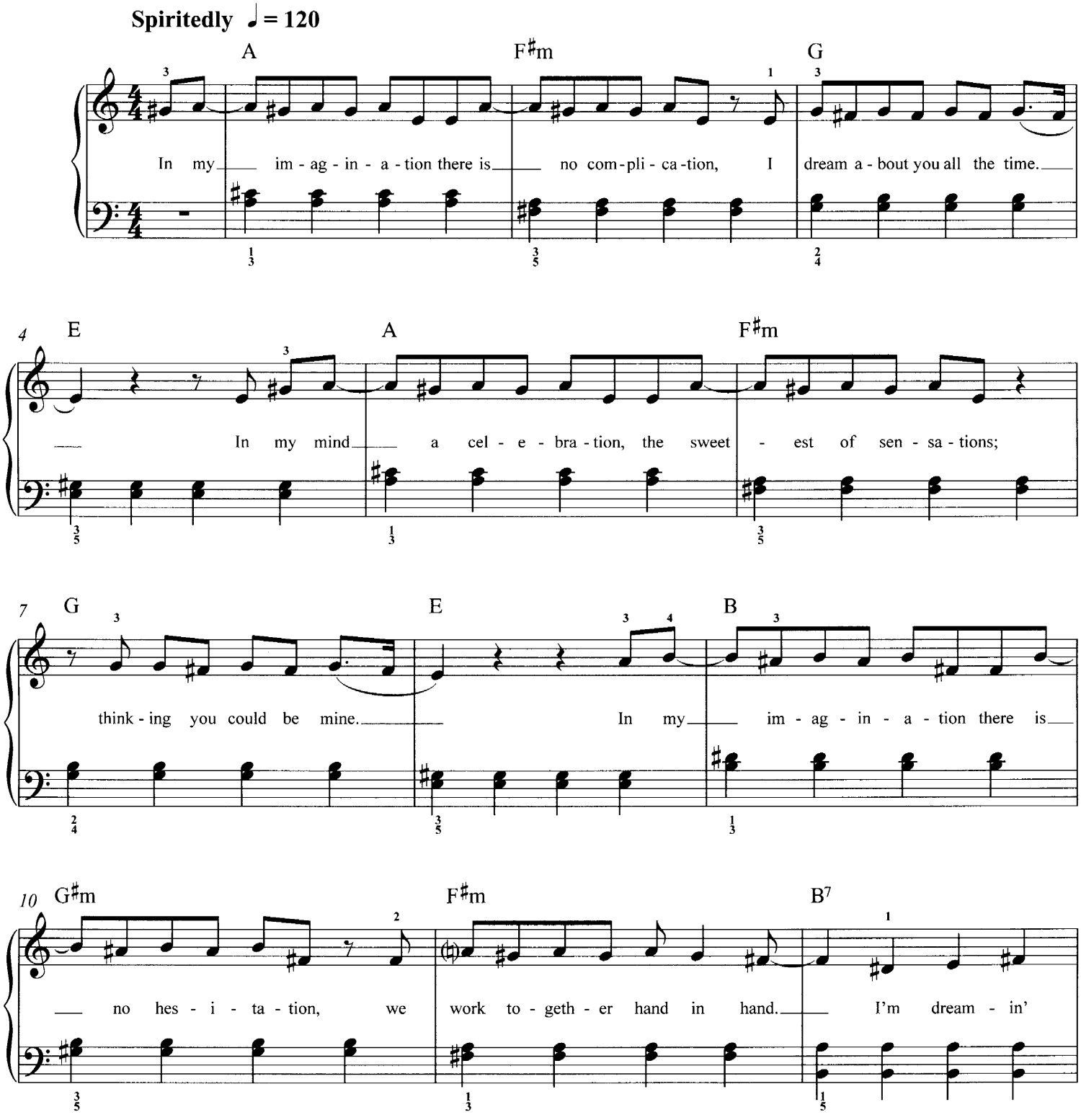
KYLIE MINOGUE

# 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.

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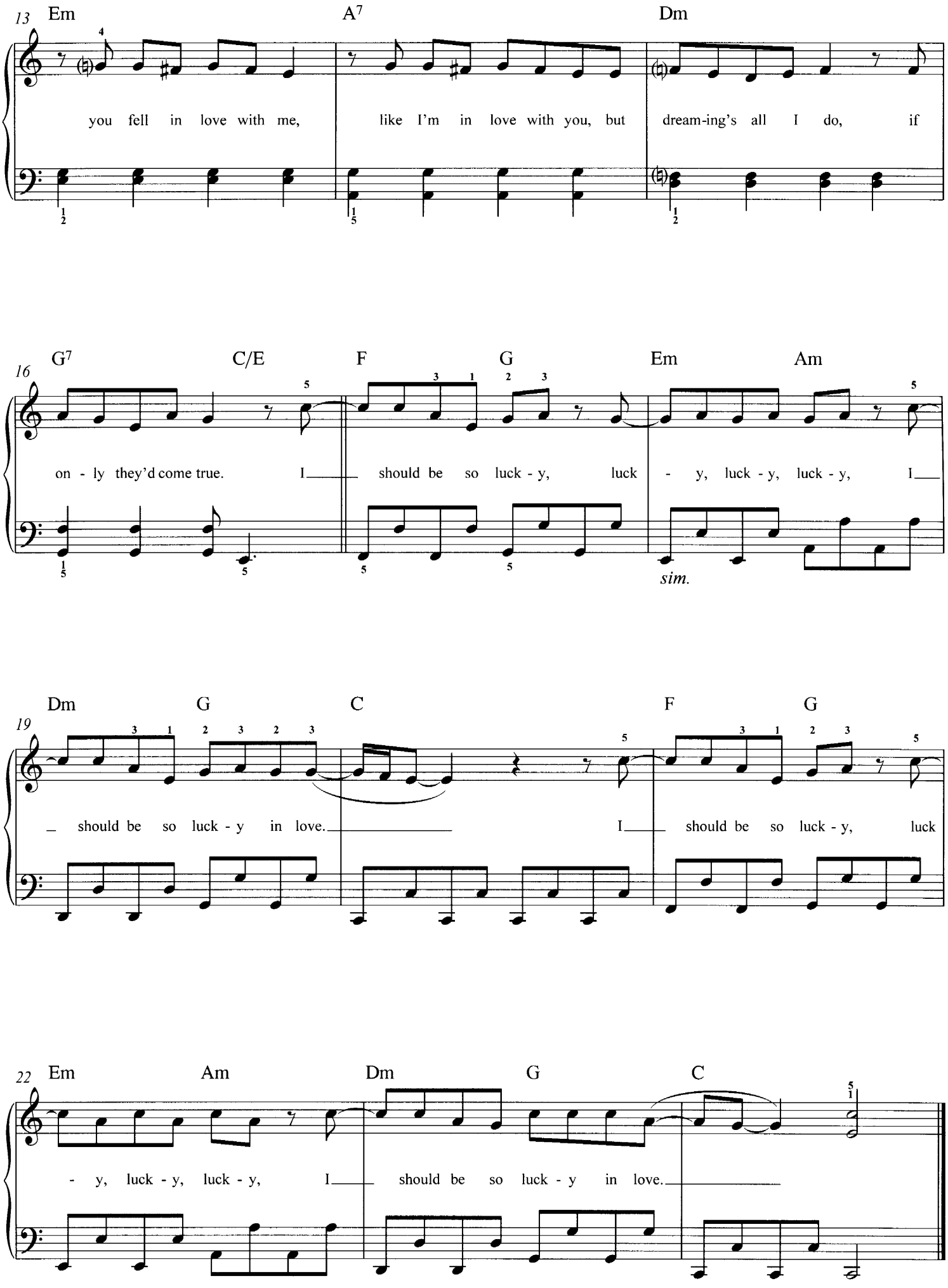

13
Em
A7
Dm
you fell in love with me,
like I'm in love with you, but
dream-ing's all I do, if
16
G7
C/E
F
G
Em
Am
on - ly they'd come true. I
should be so luck - y, luck - y, luck - y, luck - y, I
sim.
19
Dm
G
C
F
G
_ should be so luck - y in love.
I
should be so luck - y, luck
22
Em
Am
Dm
G
C
- y, luck - y, luck - y, I
should be so luck - y in love.

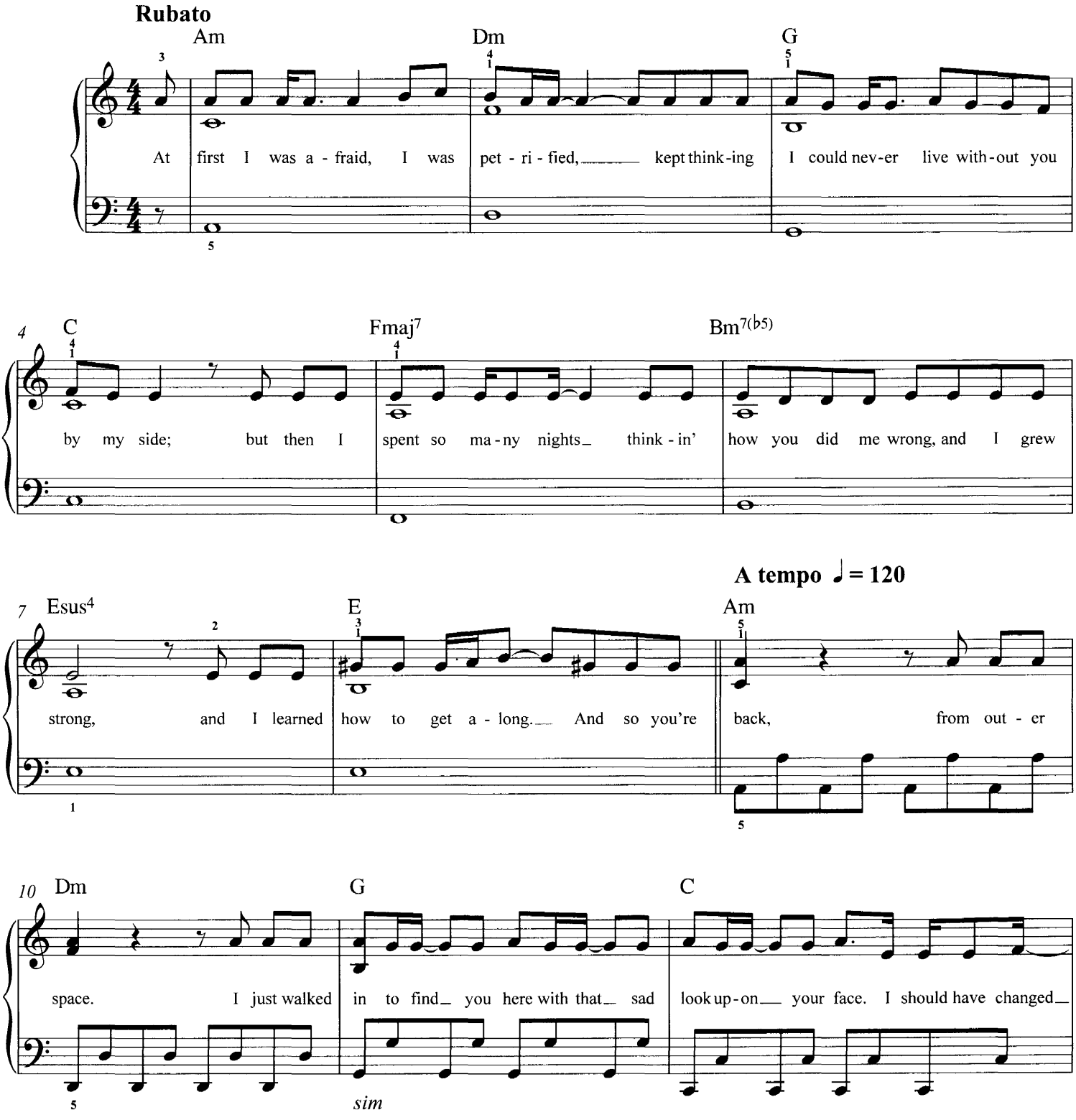
GLORIA GAYNOR

# 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.

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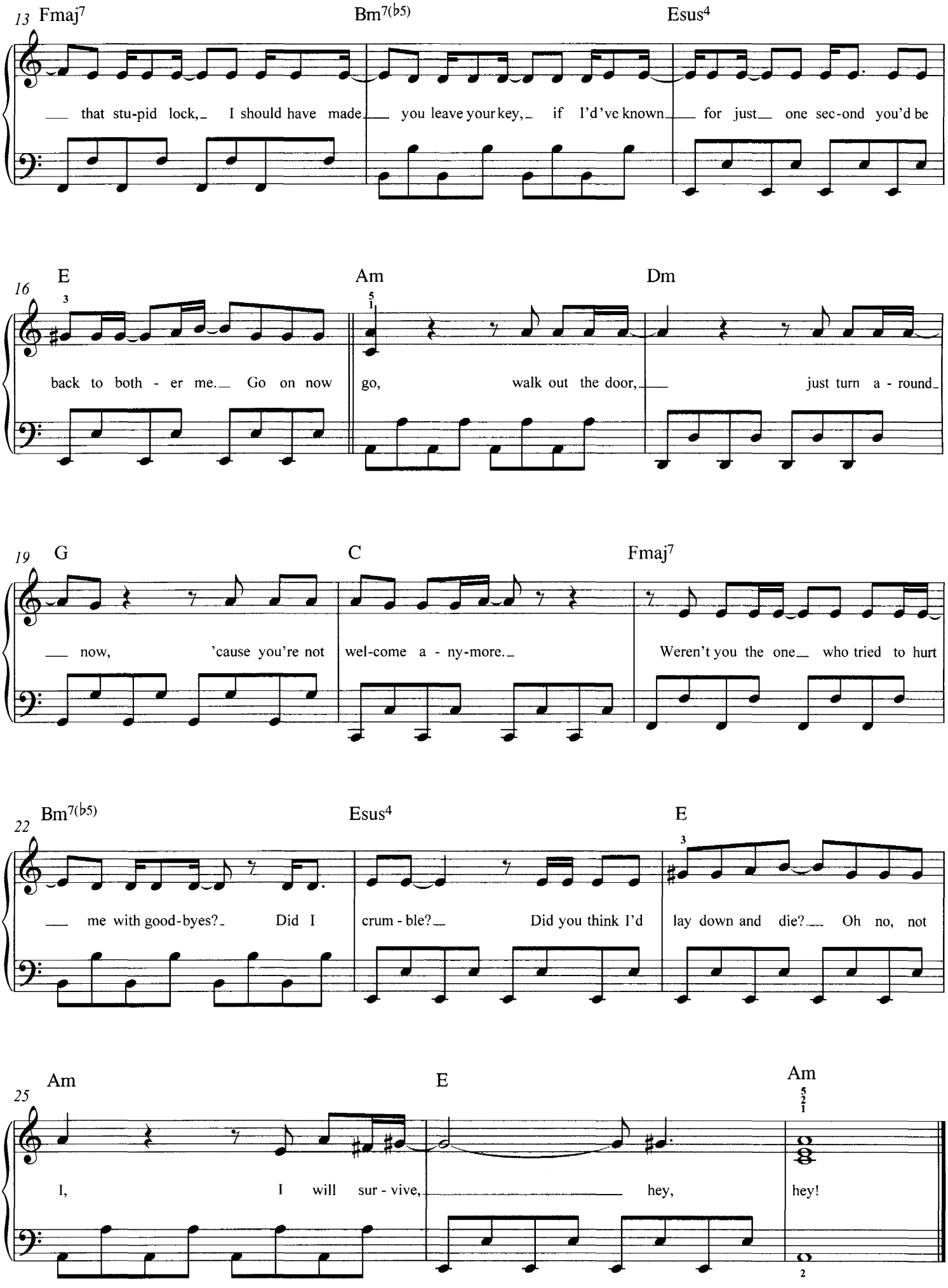

13 Fmaj7 Bm7(b5) Esus4
that stu-pid lock, I should have made you leave your key, if I'd've known for just one sec-ond you'd be
16 E Am Dm
back to both - er me. Go on now go, walk out the door, just turn a - round
19 G C Fmaj7
now, 'cause you're not wel-come a - ny-more. Weren't you the one who tried 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!

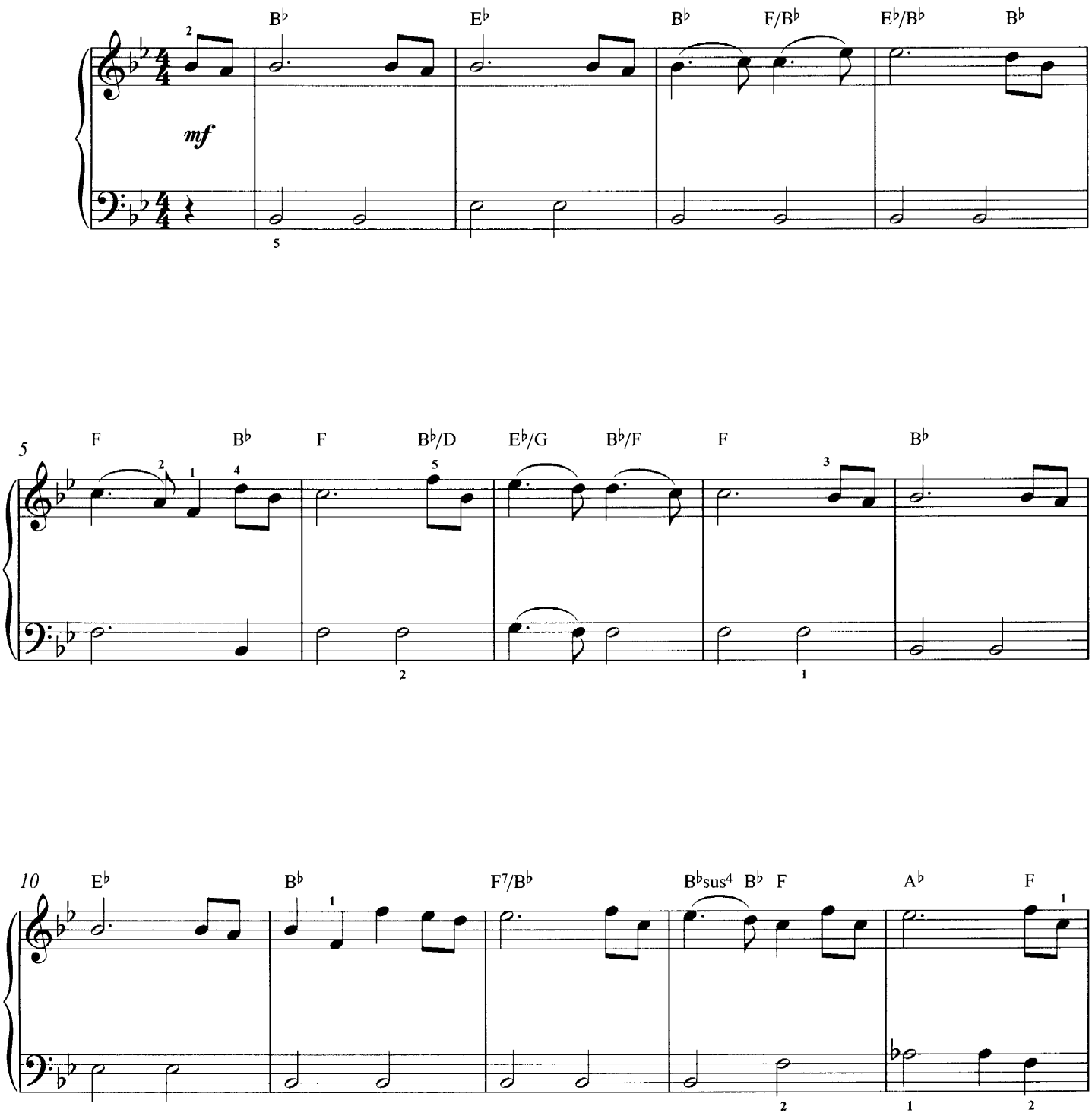
# Jurassic Park Theme

**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**

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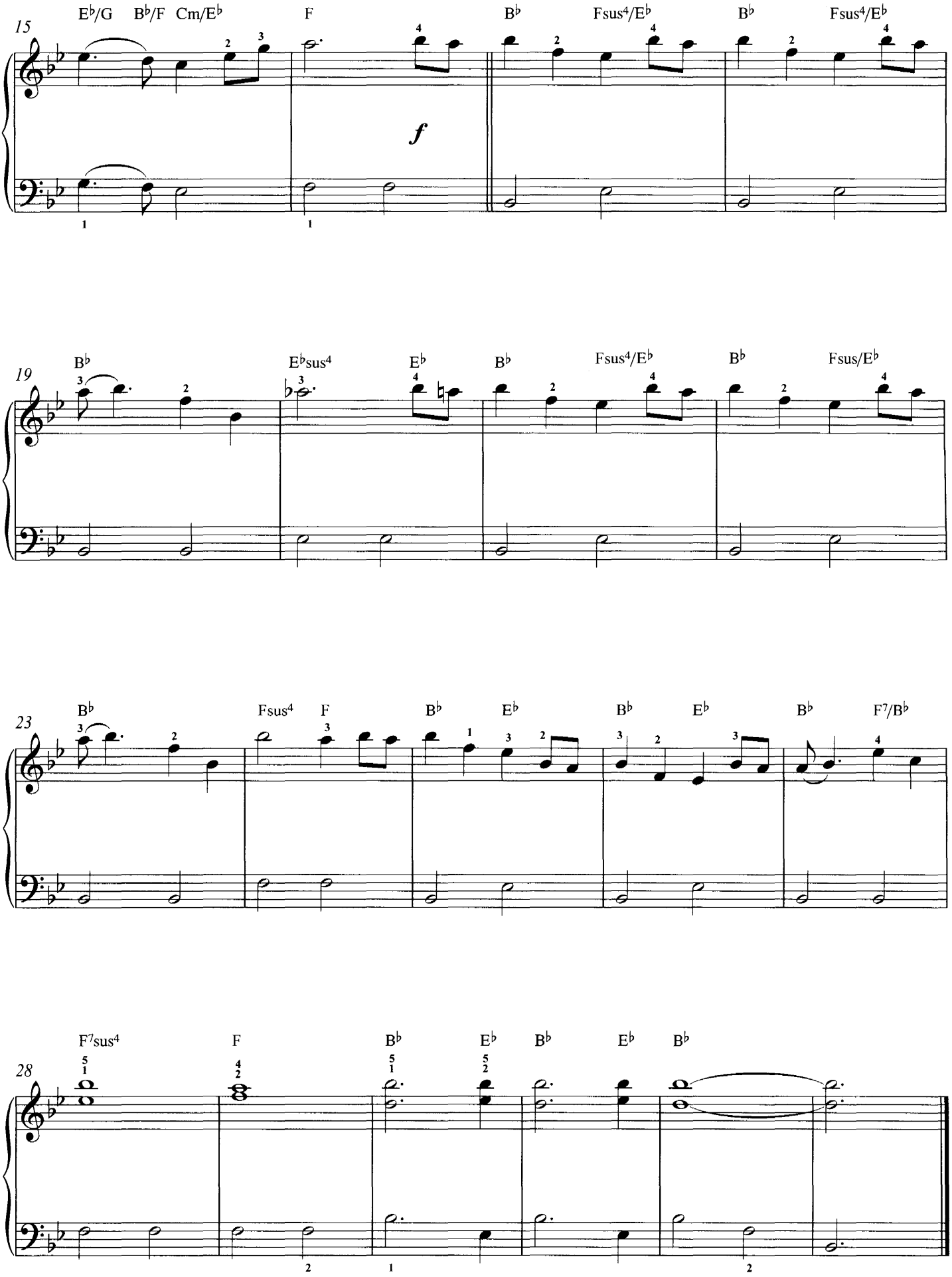

15
E♭/G B♭/F Cm/E♭ F B♭ Fsus4/E♭ B♭ Fsus4/E♭
f
19
B♭ E♭sus4 E♭ B♭ Fsus4/E♭ B♭ Fsus/E♭
23
B♭ Fsus4 F B♭ E♭ B♭ E♭ B♭ F7/B♭
28
F7sus4 F B♭ E♭ B♭ E♭ B♭

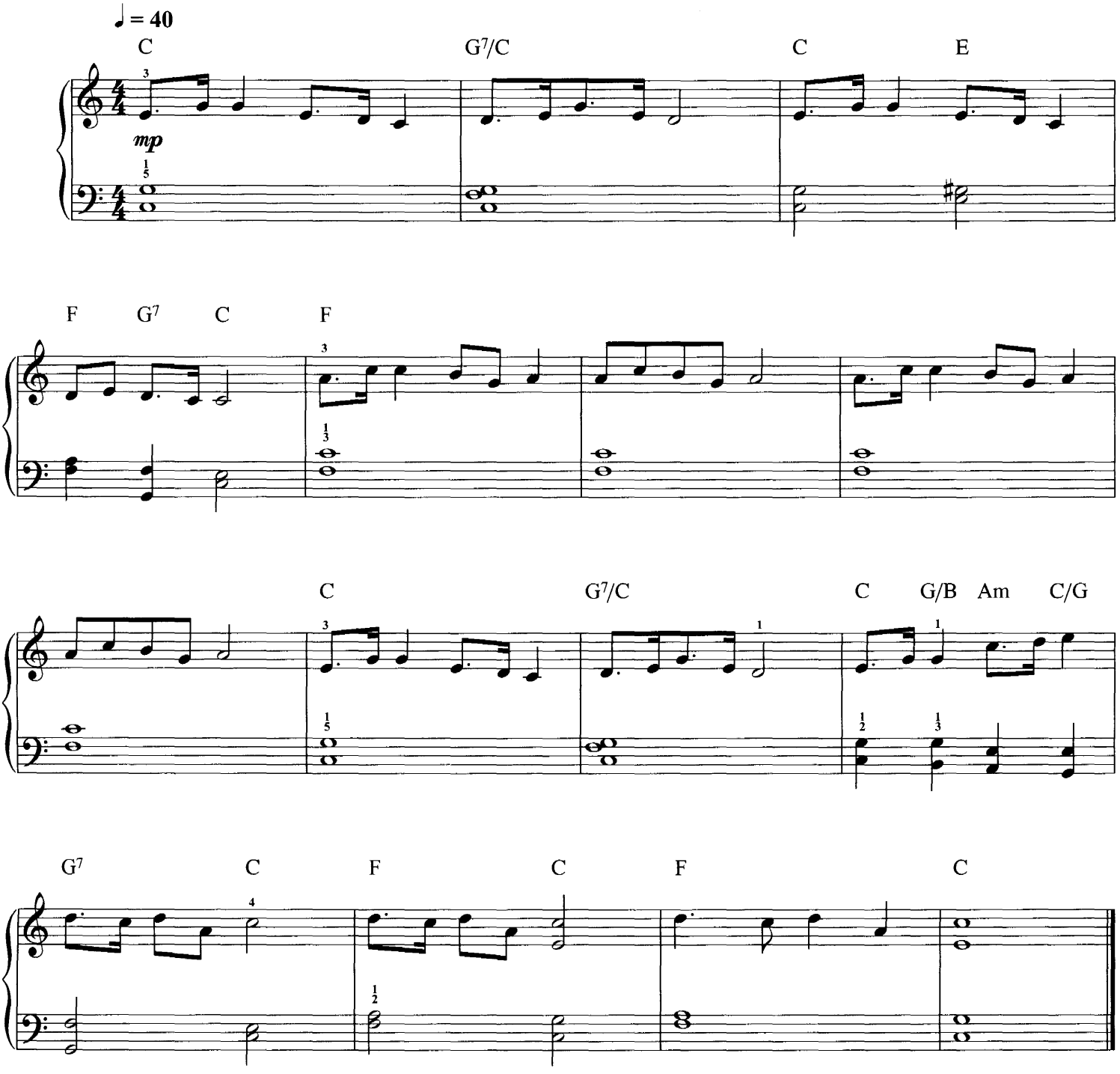
'From The New World' Symphony

# 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).

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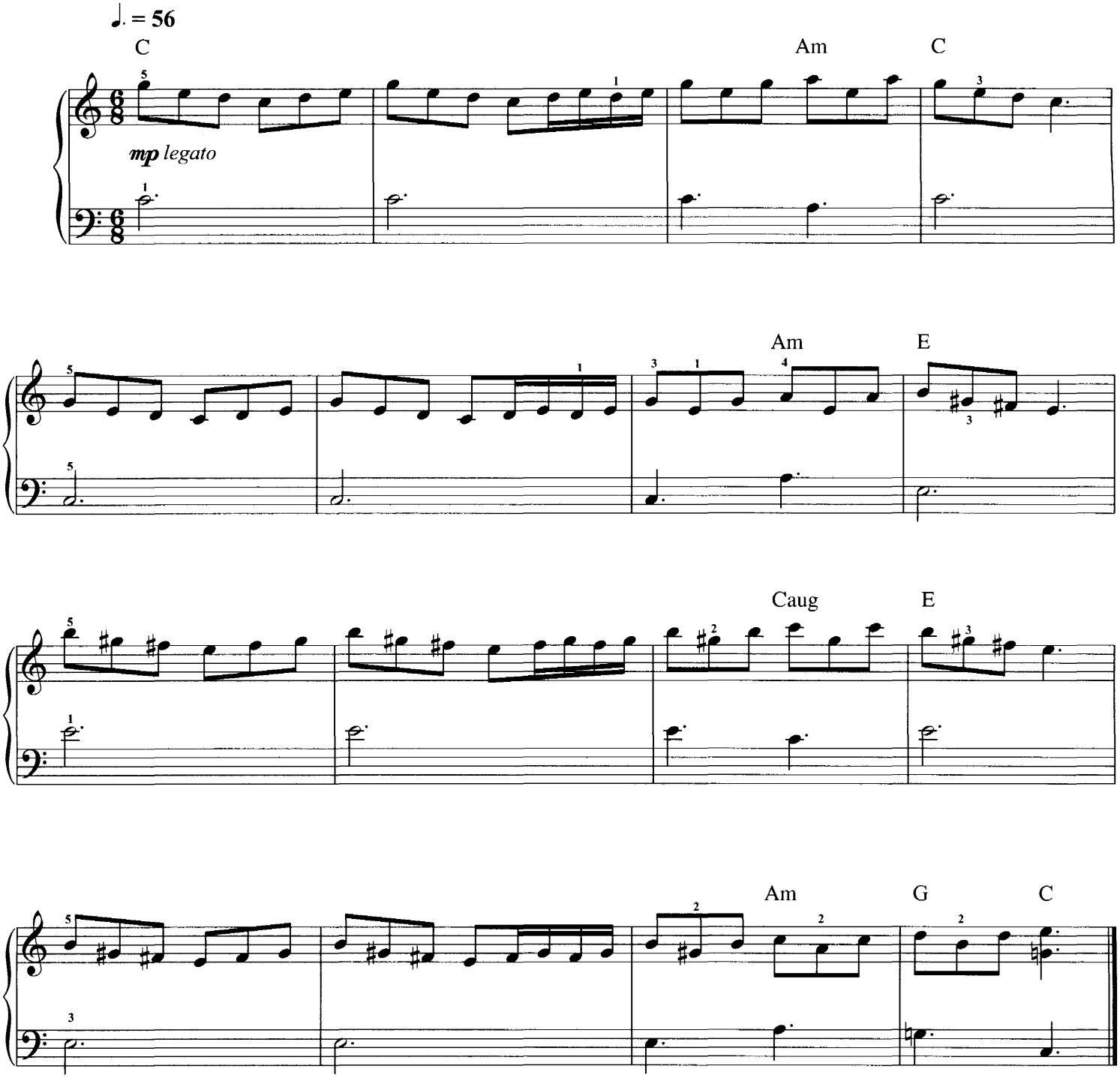
# Morning

**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.

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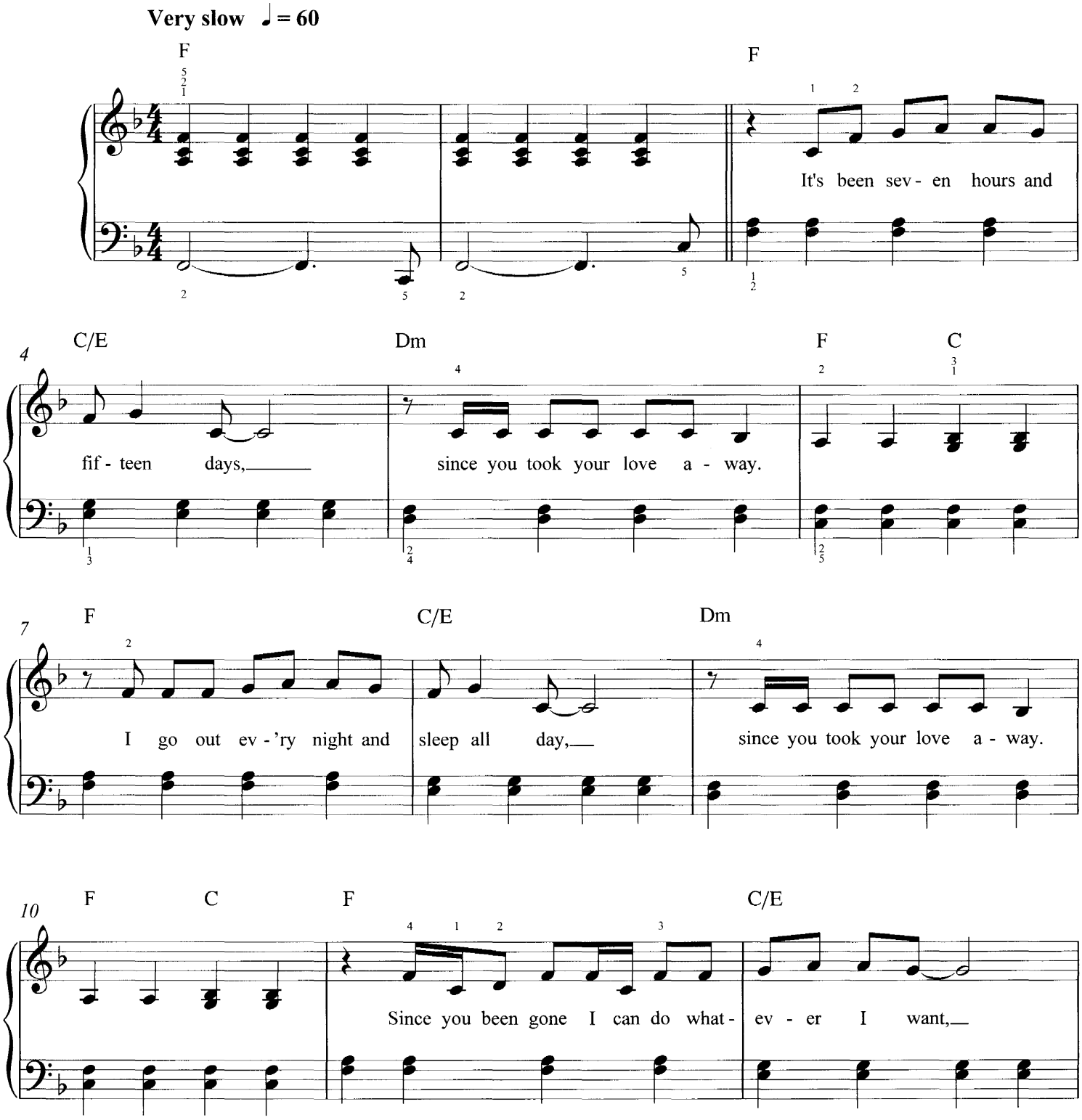
SINÉAD O'CONNOR

# 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.

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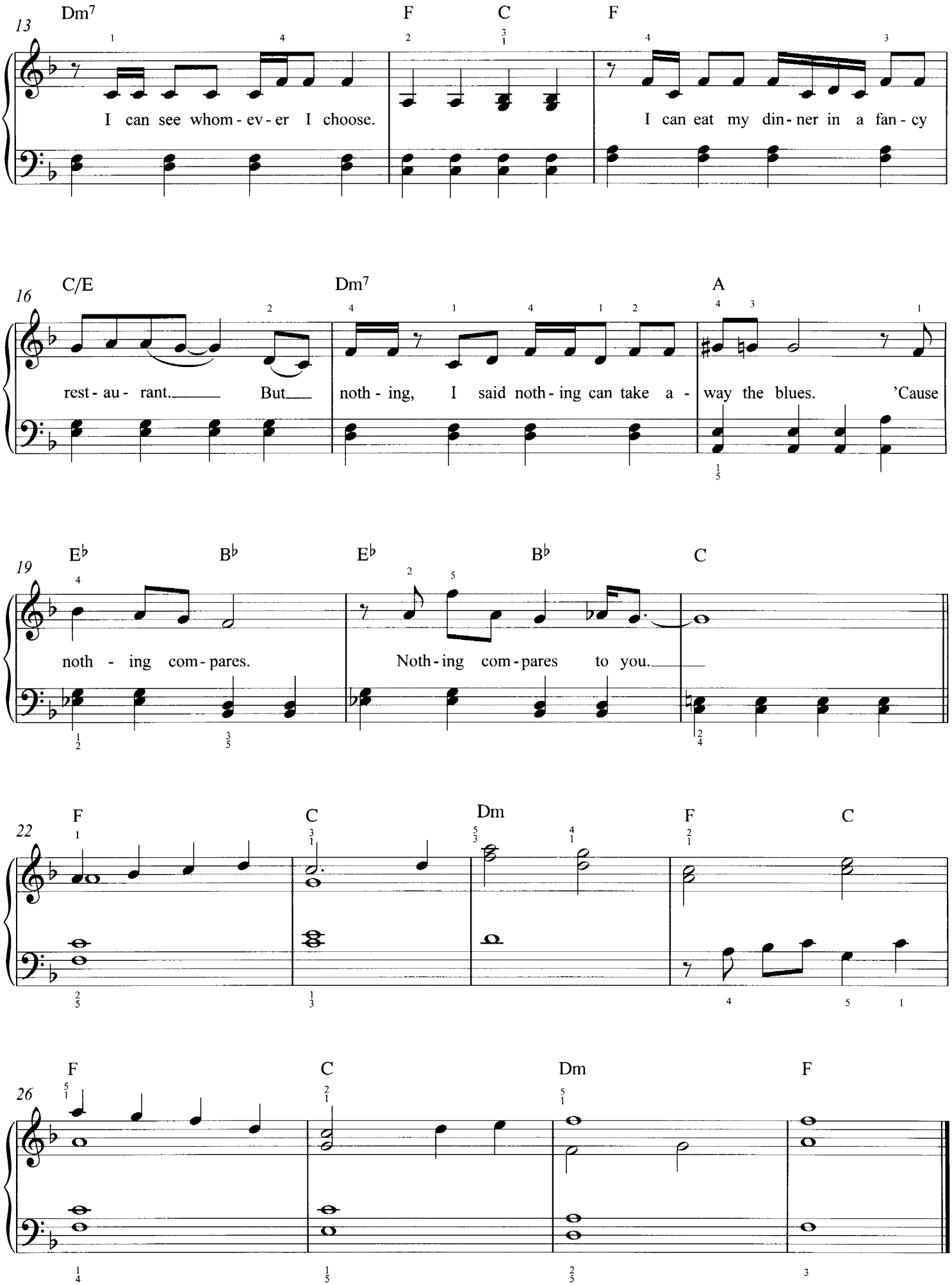

13
Dm7
F
C
F
I can see whom - ev - er I choose.
I can eat my din - ner in a fan - cy
16
C/E
Dm7
A
rest - au - rant. But
noth - ing, I said noth - ing can take a - way the blues. 'Cause
19
E♭
B♭
E♭
B♭
C
noth - ing com - pares.
Noth - ing com - pares to you.
22
F
C
Dm
F
C
26
F
C
Dm
F

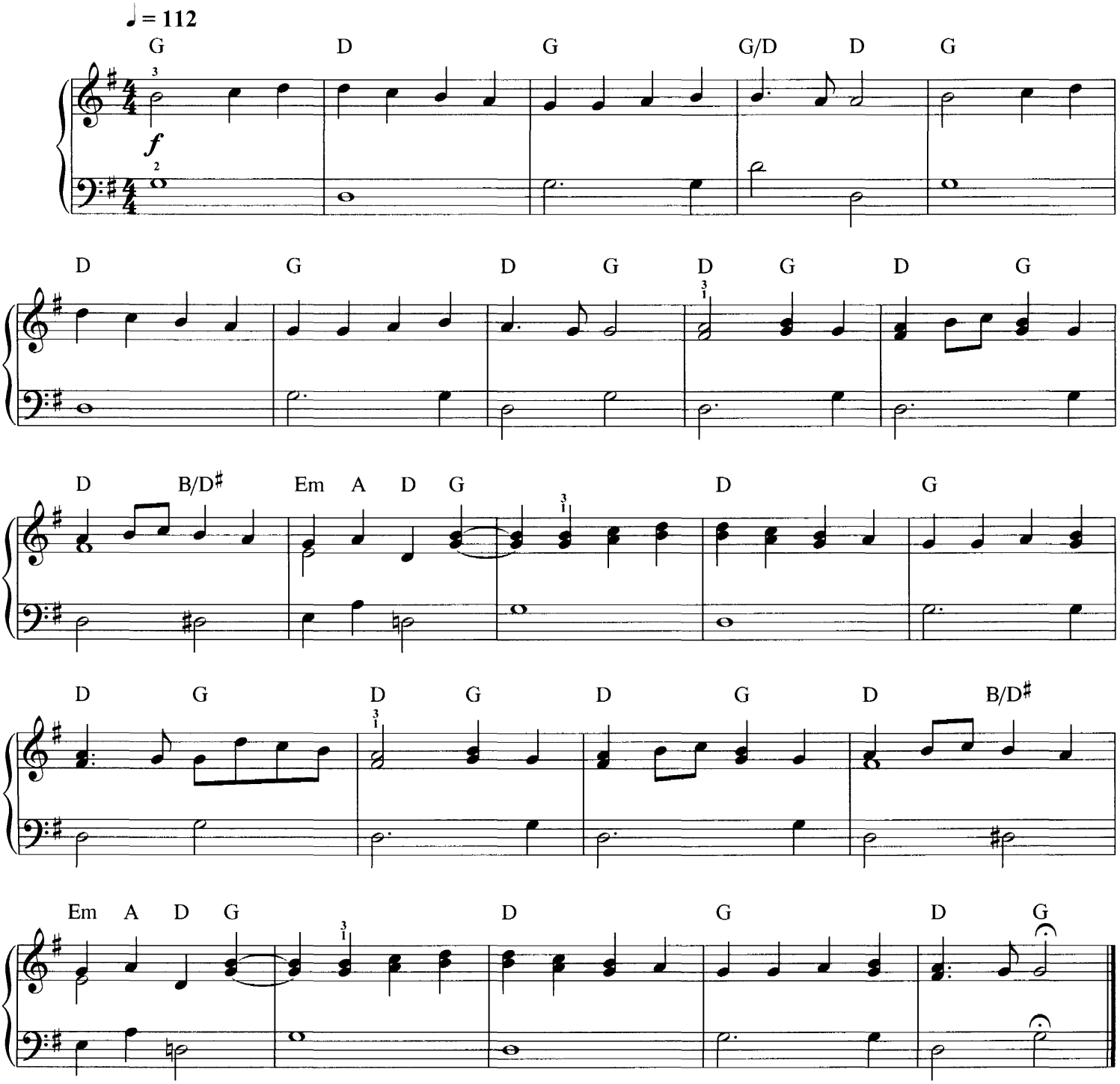
SYMPHONY NO. 9

# 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.

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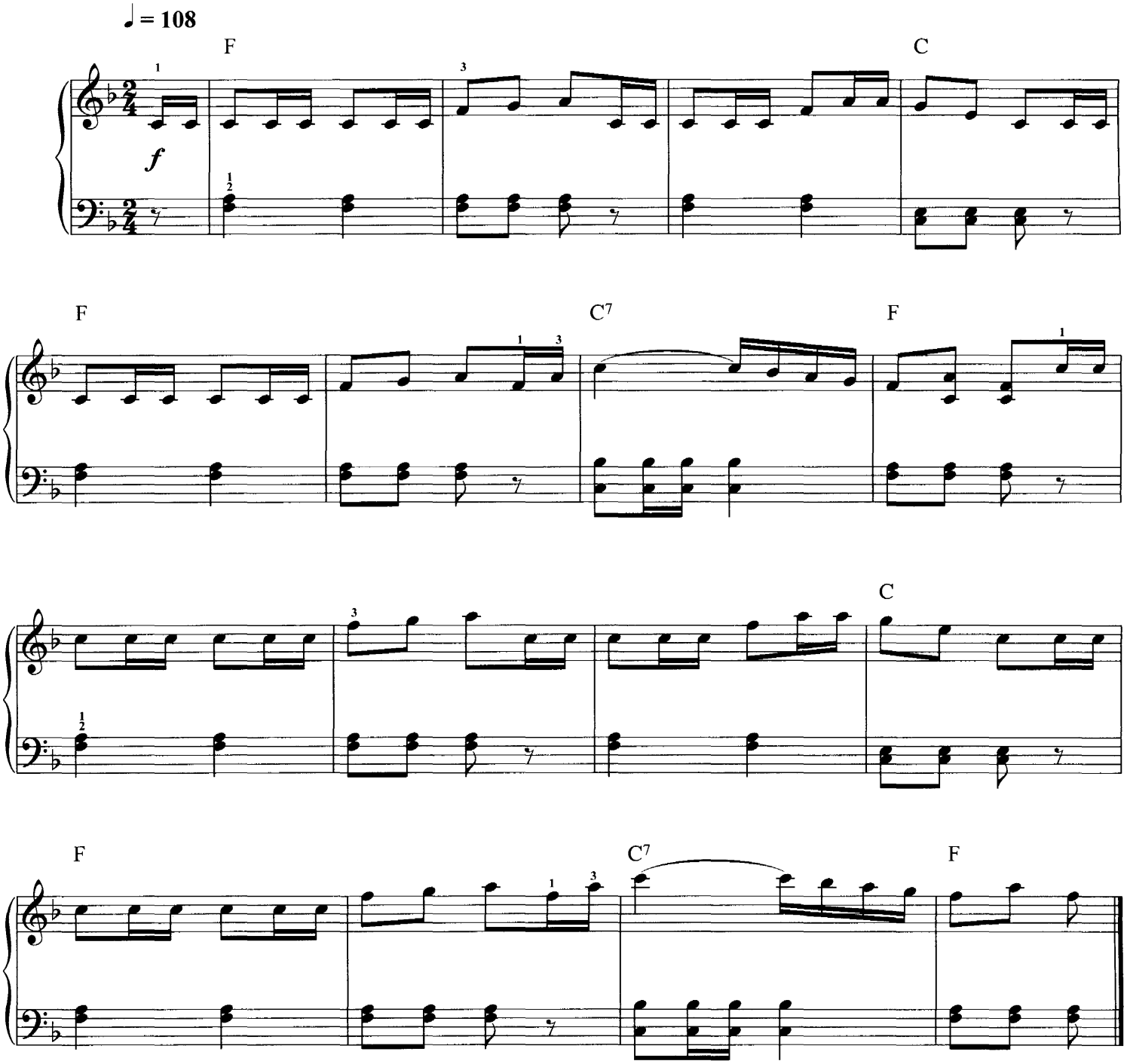
# William Tell Overture

**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.

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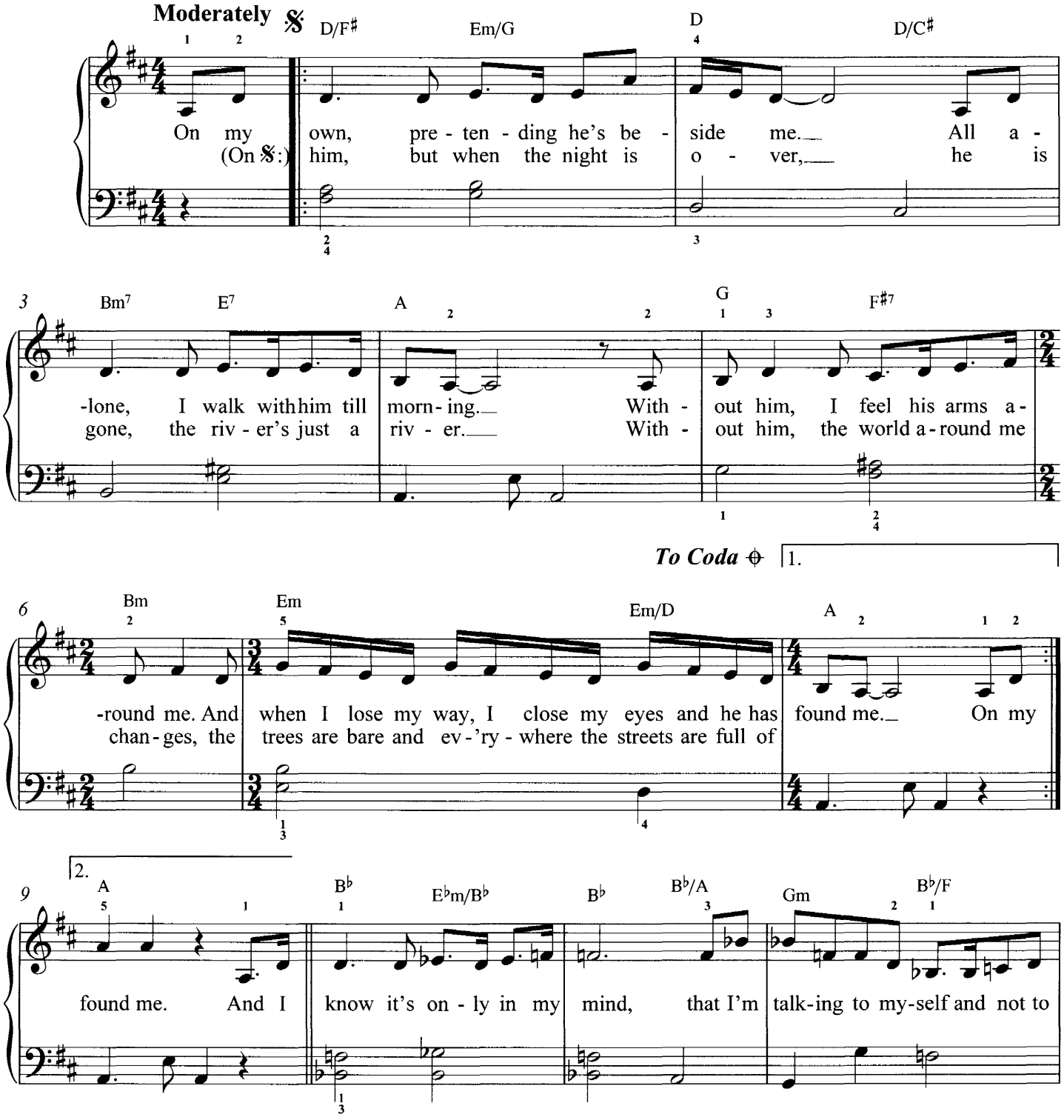
LES MISERABLES

# 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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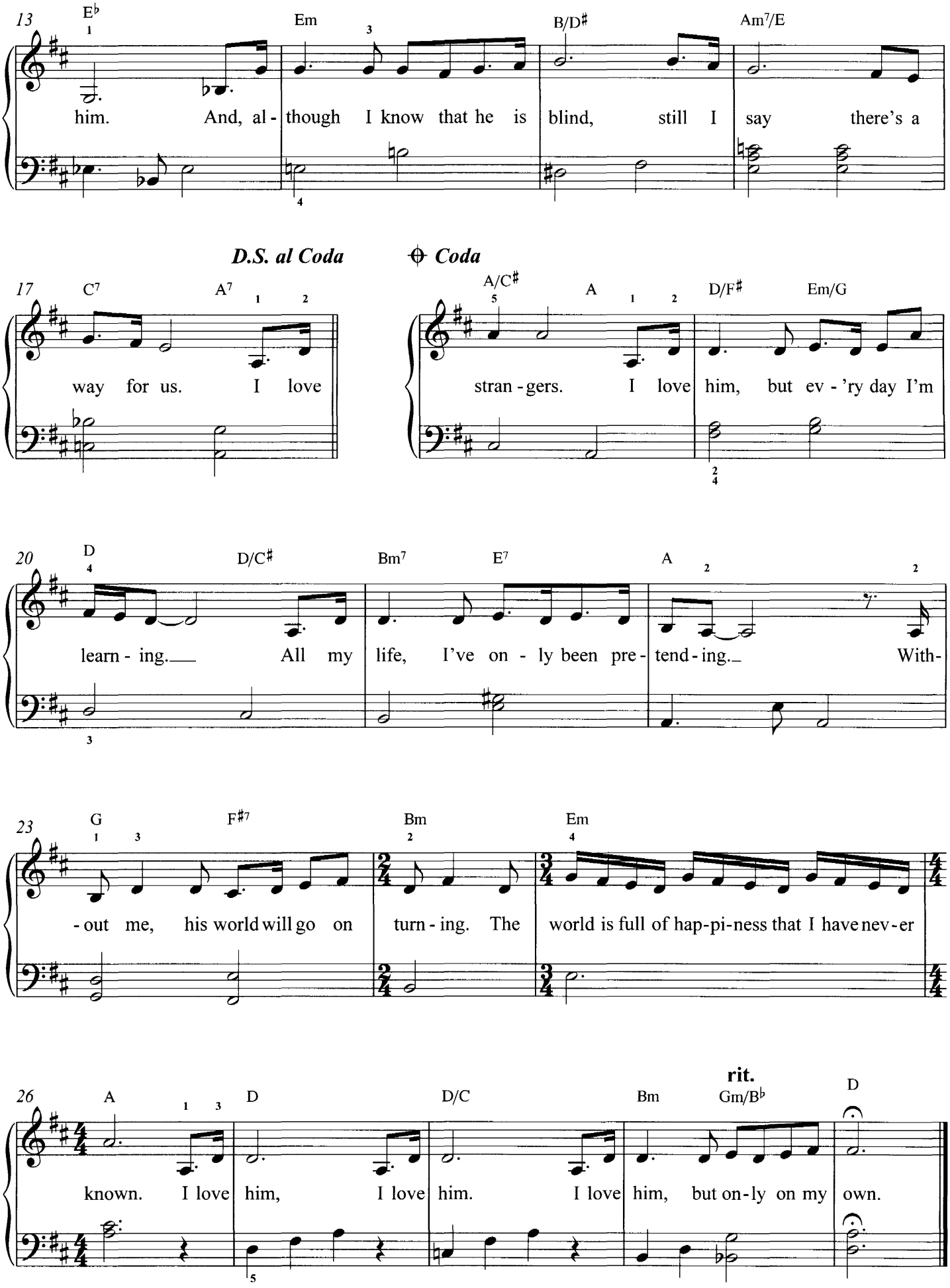

13
E♭
Em
B/D♯
Am7/E
him. And, al - though I know that he is blind, still I say there's a
D.S. al Coda
⊕ Coda
17
C7
A7
A/C♯
A
D/F♯
Em/G
way for us. I love
stran - gers. I love him, but ev - 'ry day I'm
20
D
D/C♯
Bm7
E7
A
learn - ing. All my life, I've on - ly been pre - tend - ing. With -
23
G
F♯7
Bm
Em
- out me, his world will go on turn - ing. The world is full of hap - pi - ness that I have nev - er
26
A
D
D/C
Bm
Gm/B♭
rit.
D
known. I love him, I love him. I love him, but on - ly on my own.

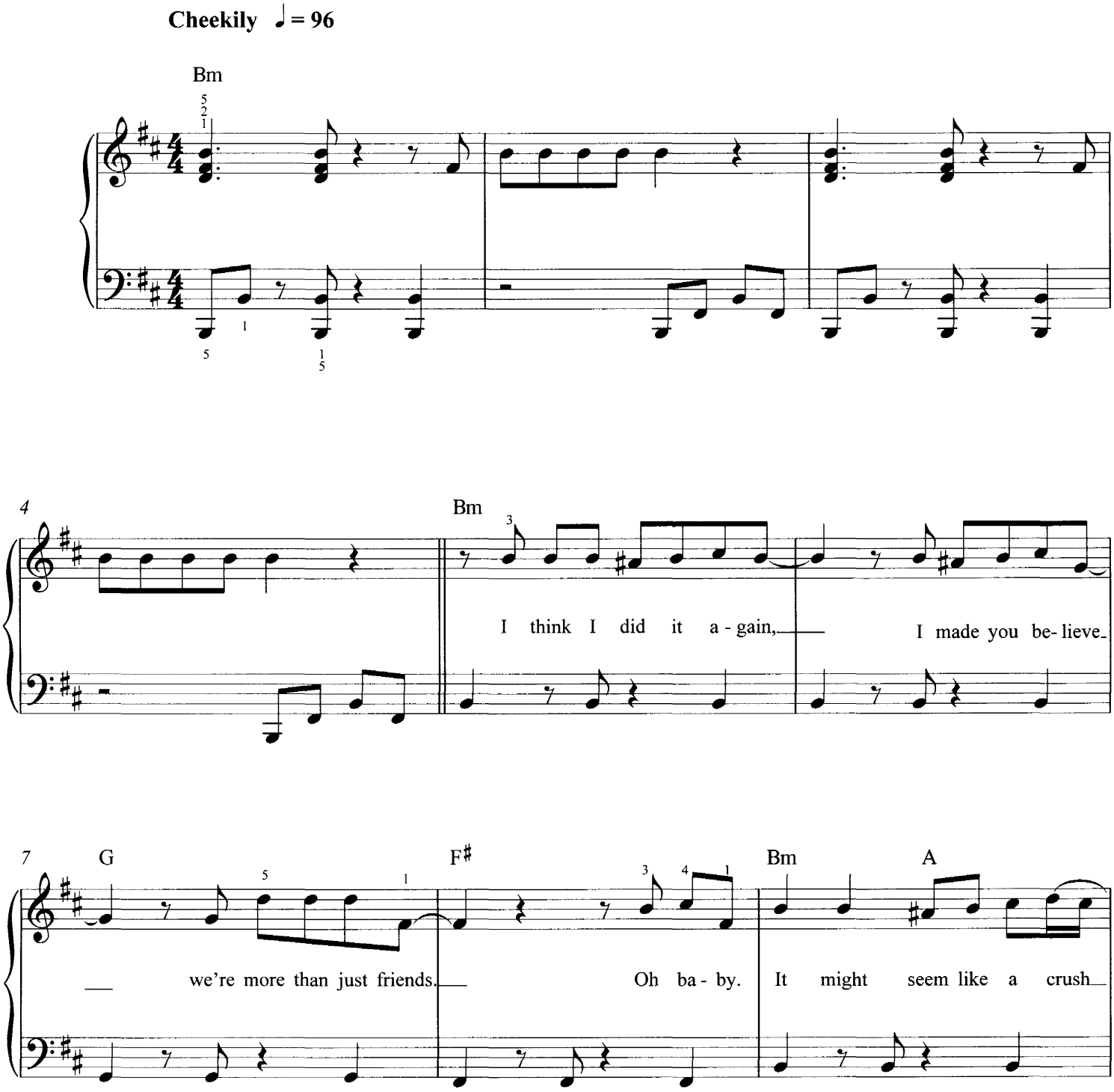
BRITNEY SPEARS

# 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.

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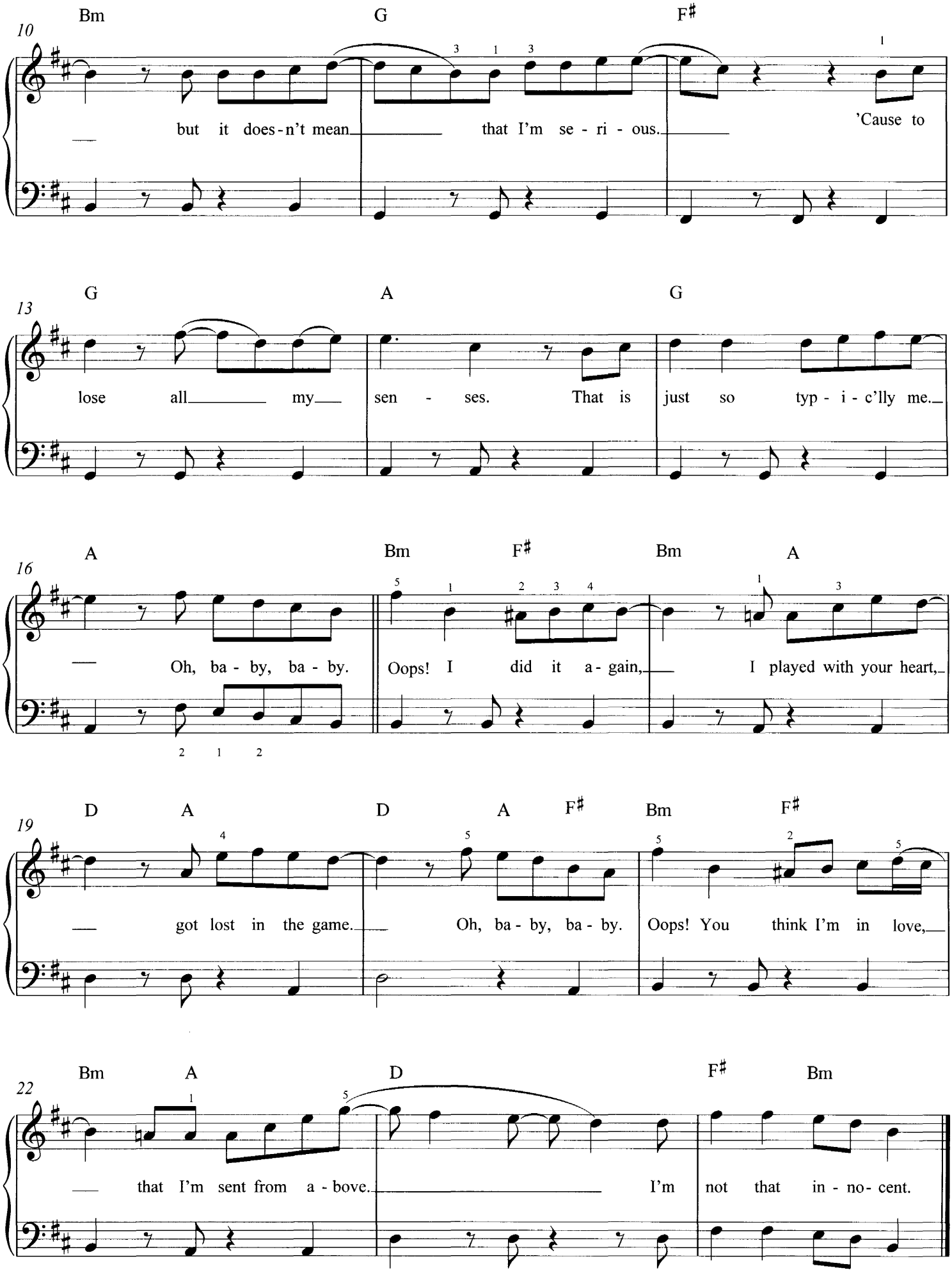
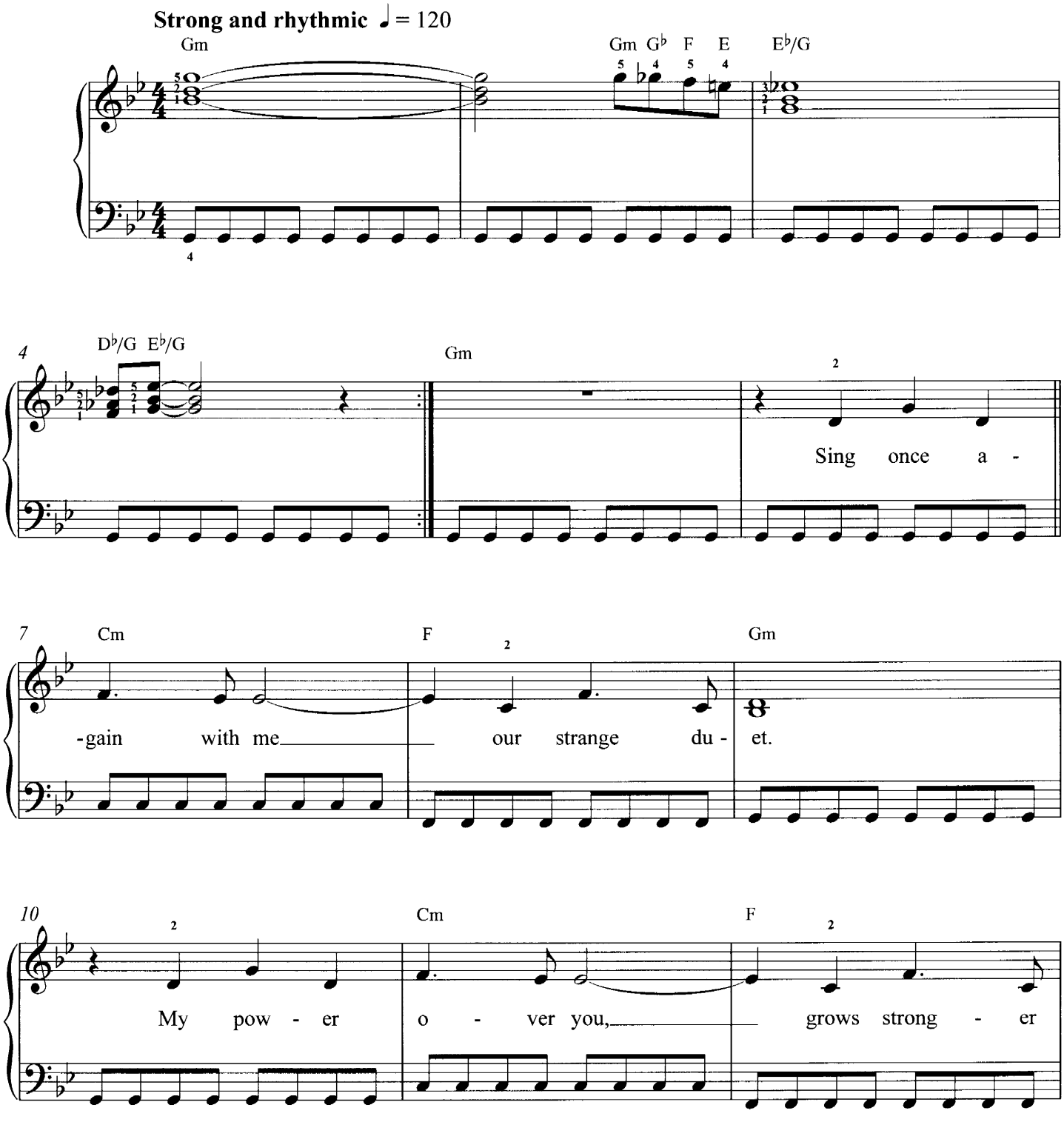

10
Bm G F♯
but it does-n't mean that I'm se - ri - ous. 'Cause to
13
G A G
lose all my sen - ses. That is just so typ - i - c'lly me.
16
A Bm F♯ Bm A
Oh, ba - by, ba - by. Oops! I did it a - gain, I played with your heart,
19
D A D A F♯ Bm F♯
got lost in the game. Oh, ba - by, ba - by. Oops! You think 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.

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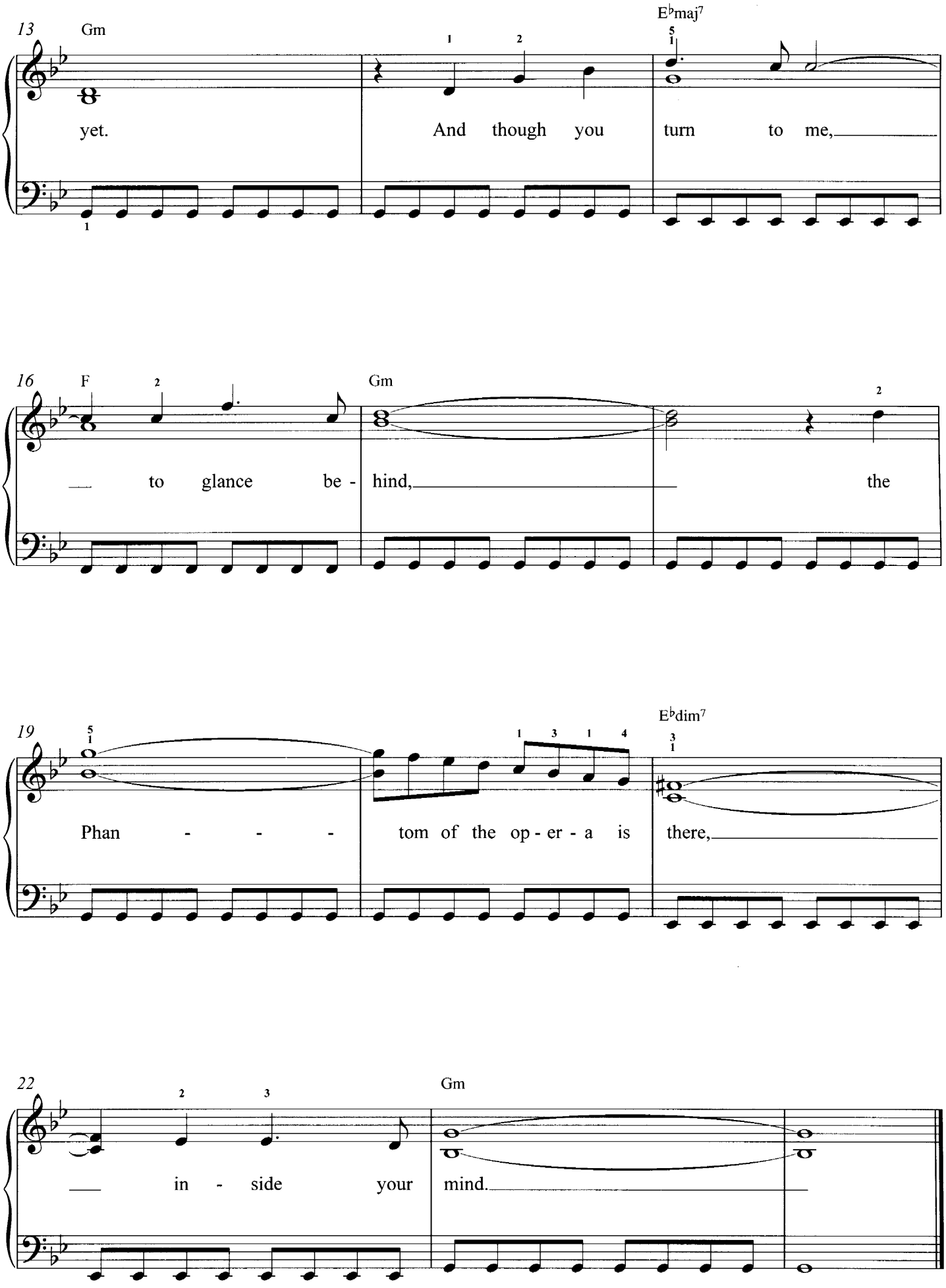

13
Gm
E♭maj7
yet.
And though you turn to me,
16
F
Gm
to glance be - hind,
the
19
E♭dim7
Phan - - - tom of the op - er - a is there,
22
Gm
in - side your mind.

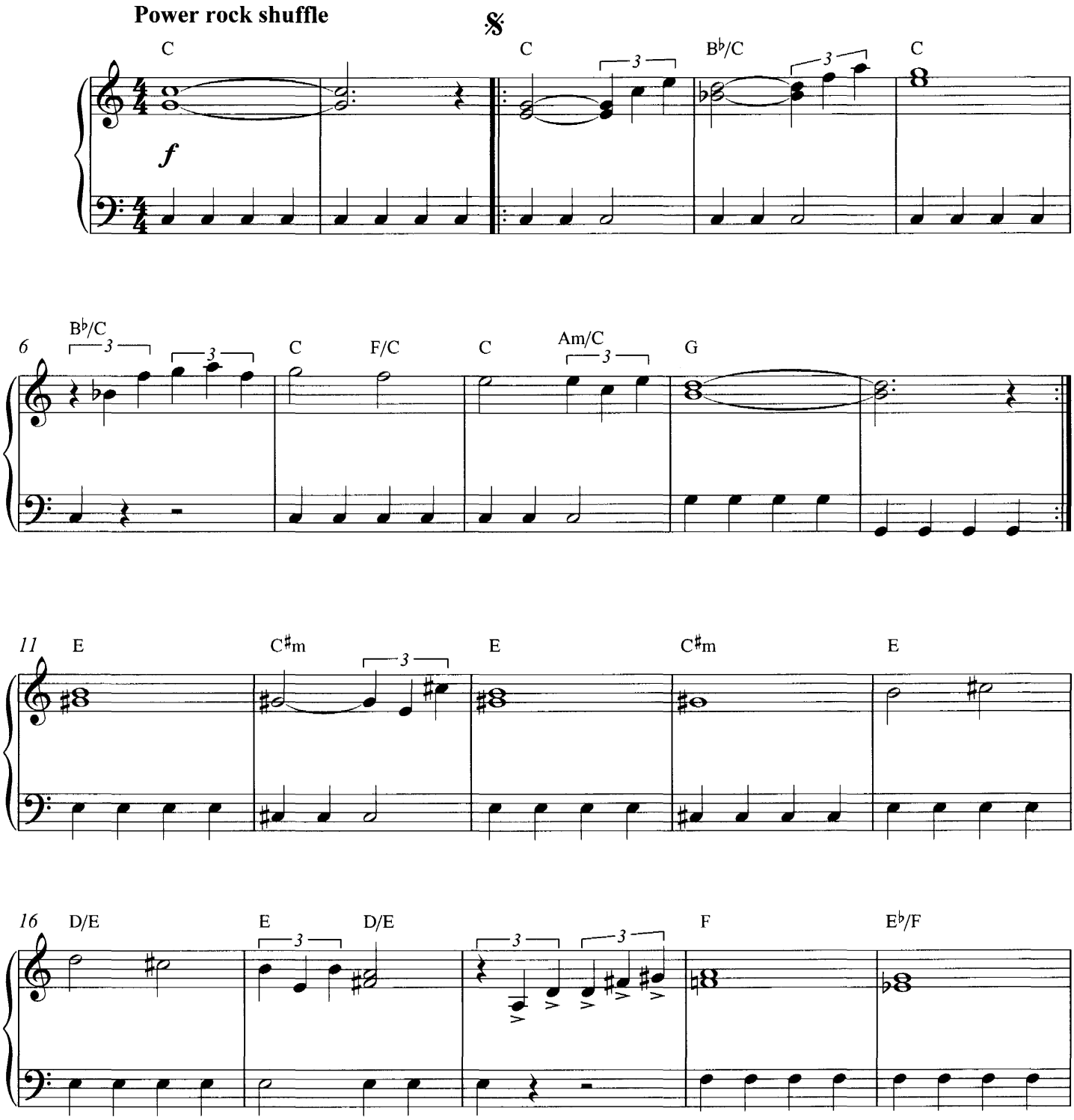
STAR TREK (THE MOTION PICTURE)

# 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.

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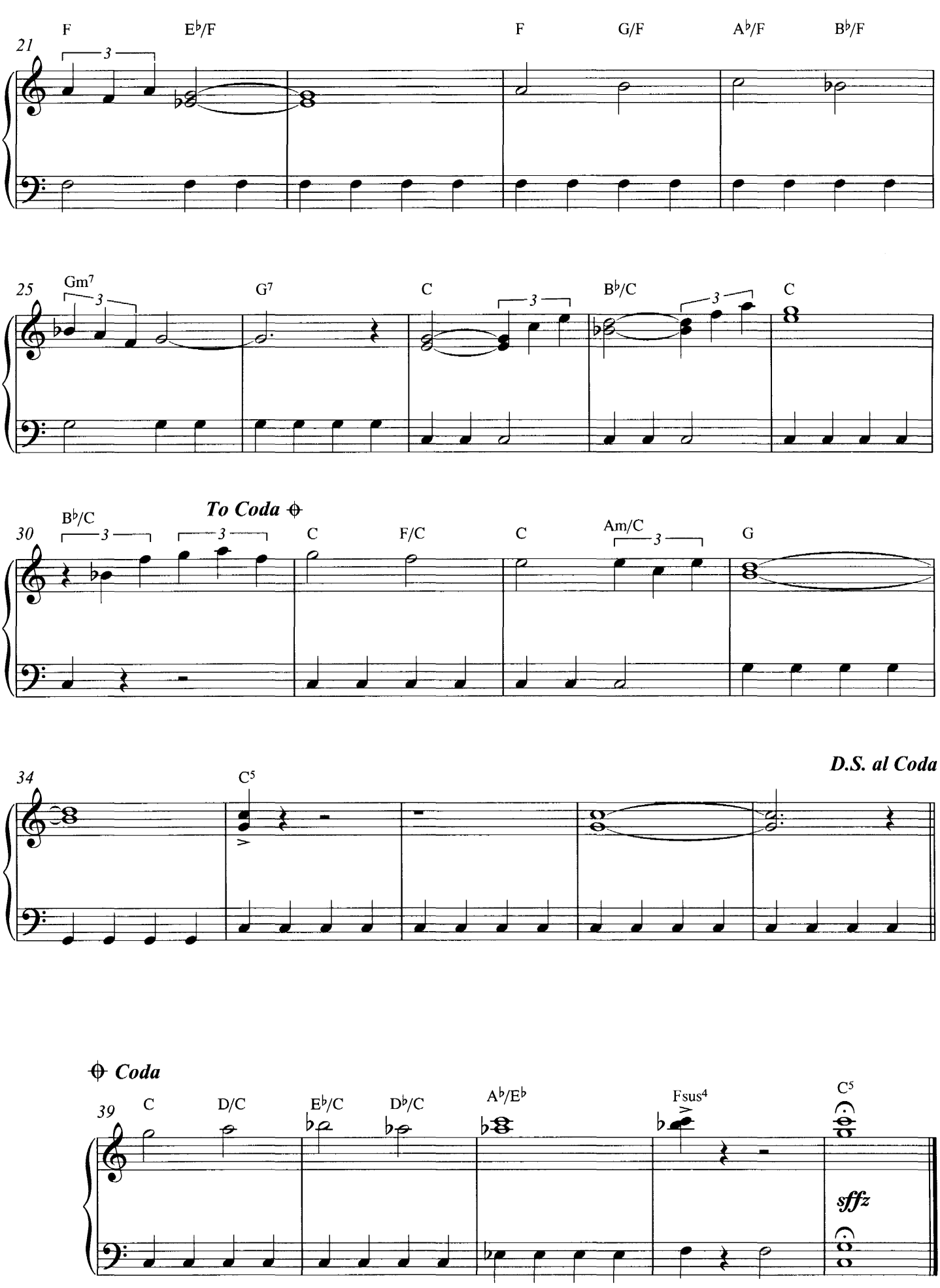
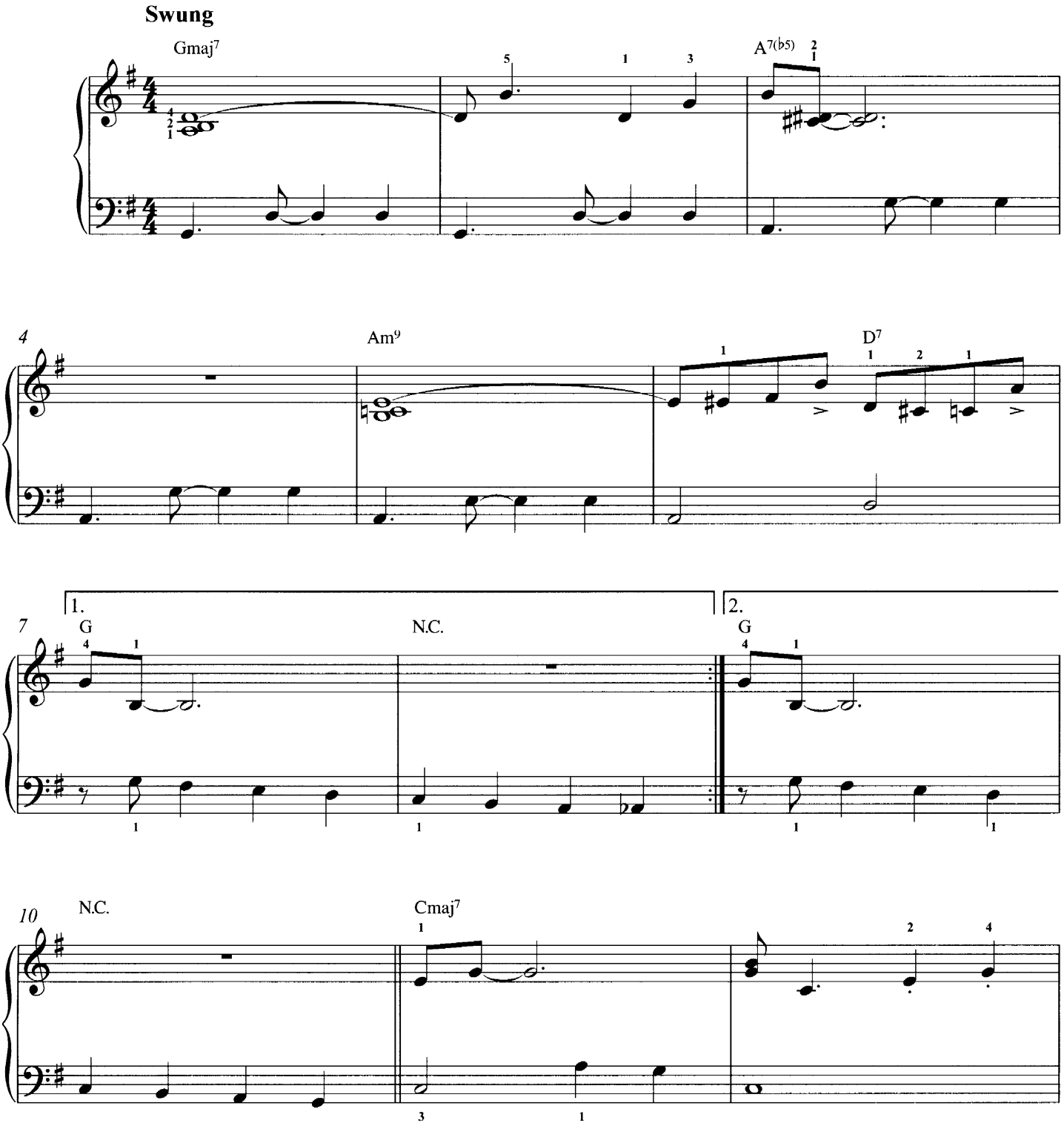

F
E♭/F
F
G/F
A♭/F
B♭/F
21
3
25
Gm7
G7
C
B♭/C
C
3
To Coda
30
B♭/C
C
F/C
C
Am/C
G
D.S. al Coda
34
C5
Coda
39
C
D/C
E♭/C
D♭/C
A♭/E♭
Fsus4
C5
sffz

# 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.

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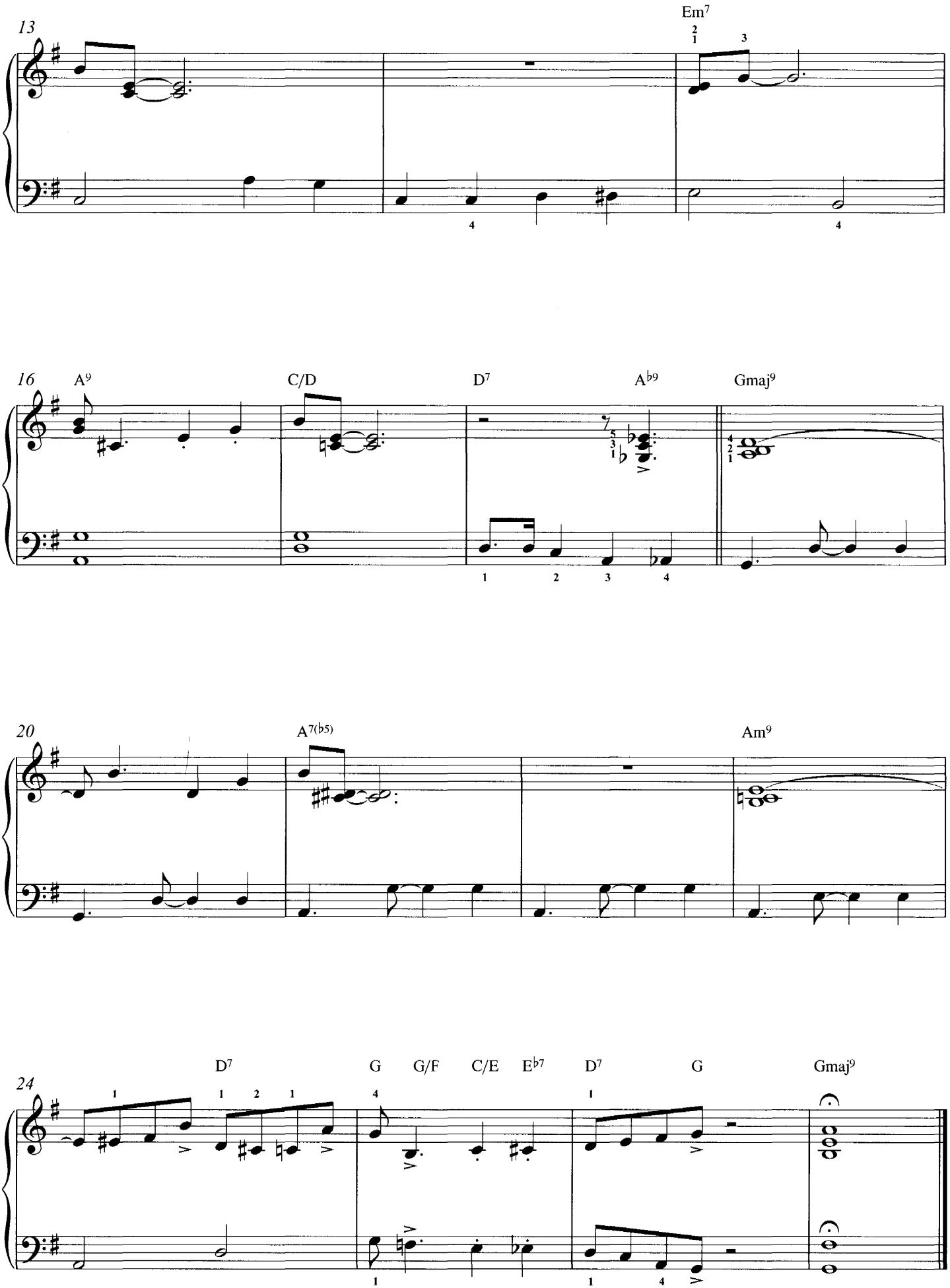

13
Em7
16
A9
C/D
D7
Ab9
Gmaj9
20
A7(b5)
Am9
24
D7
G
G/F
C/E
Eb7
D7
G
Gmaj9

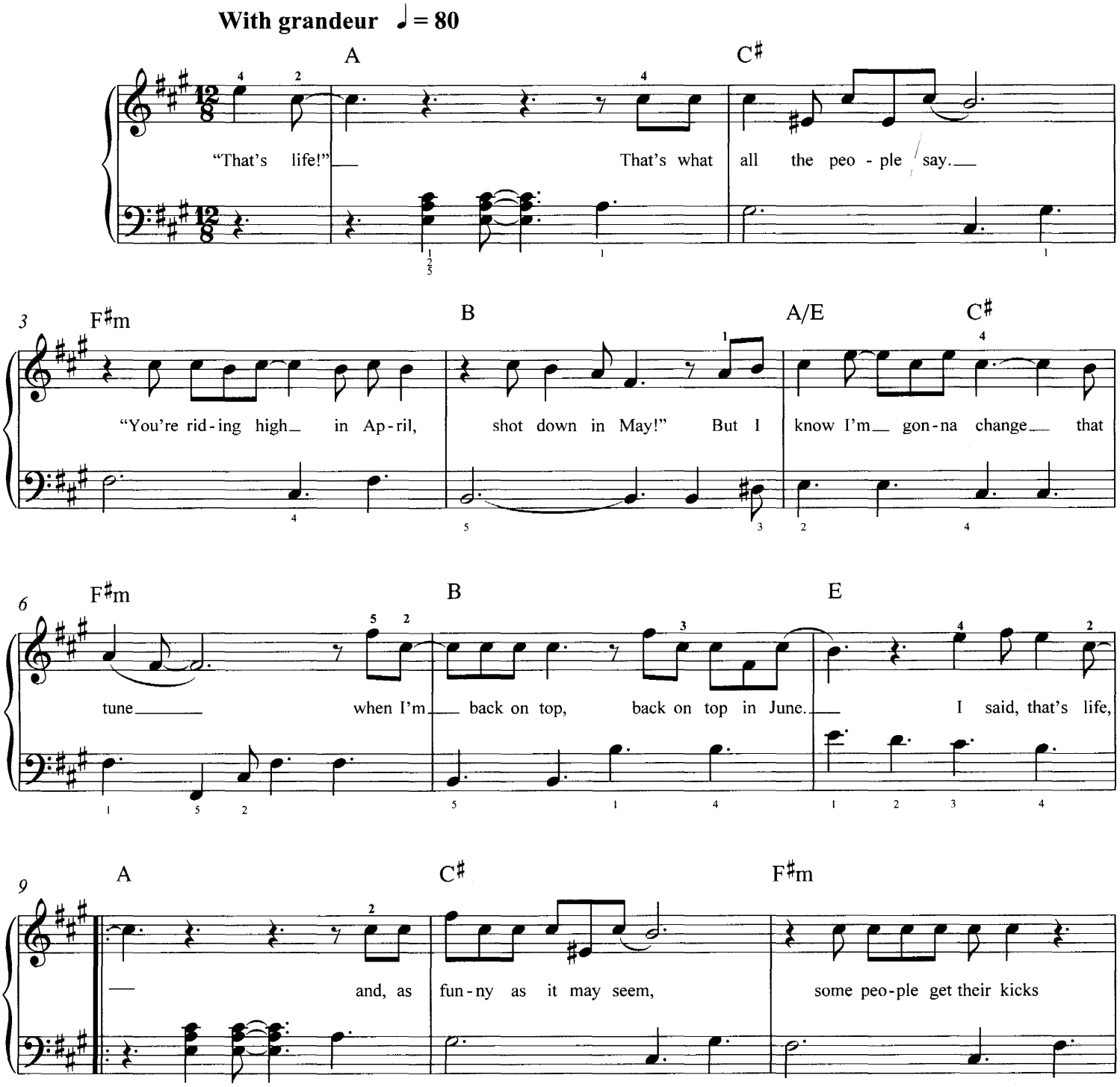
FRANK SINATRA

# 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).

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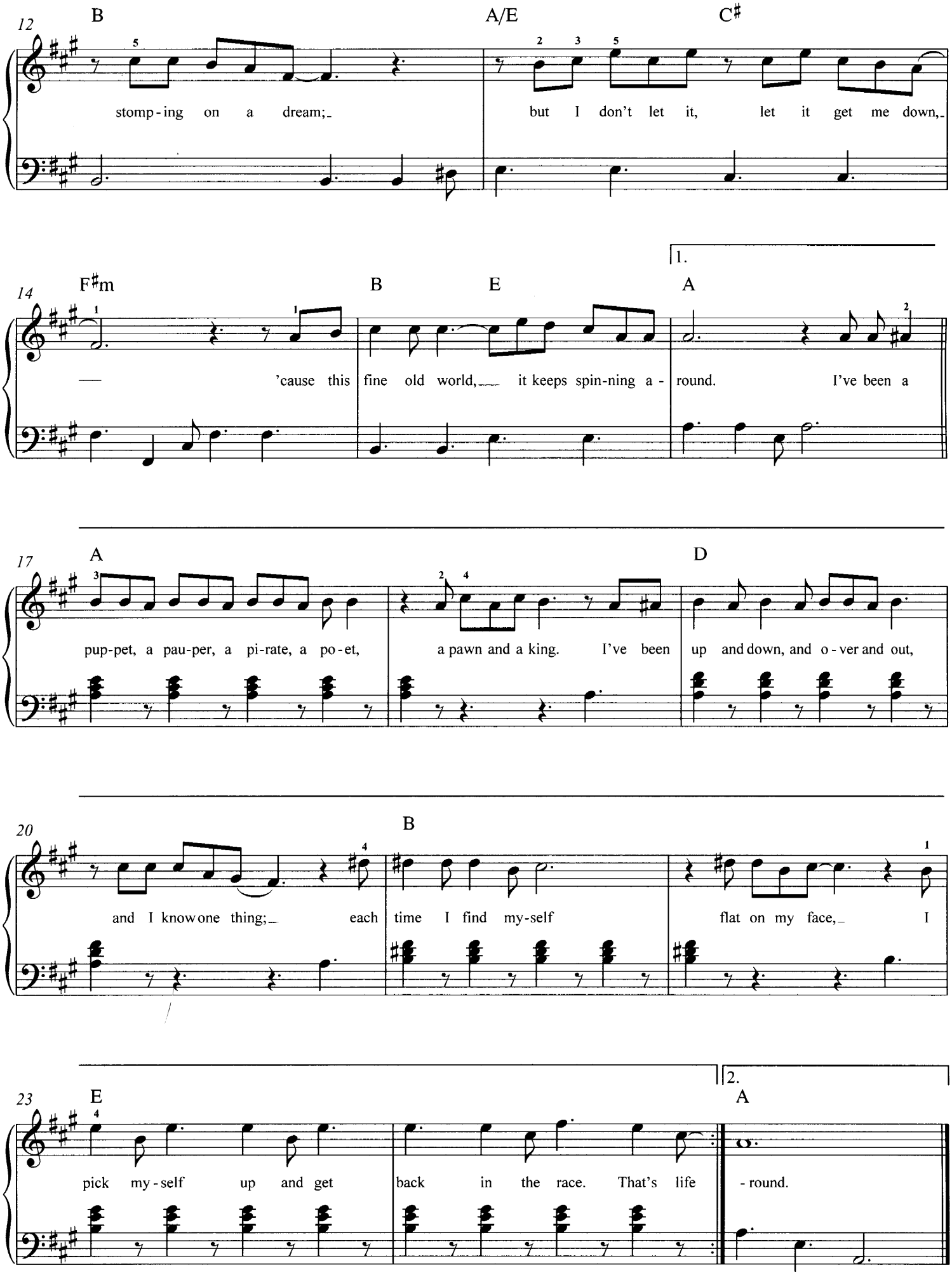

12
B
A/E
C♯
stomp-ing on a dream;_
but I don't let it, let it get me down,_
14
F♯m
B
E
A
1.
— 'cause this fine old world,__ it keeps spin-ning a-round. I've been a
17
A
D
pup-pet, a pau-per, a pi-rate, a po-et, a pawn and a king. I've been up and down, and o-ver and out,
20
B
and I know one thing;_ each 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.

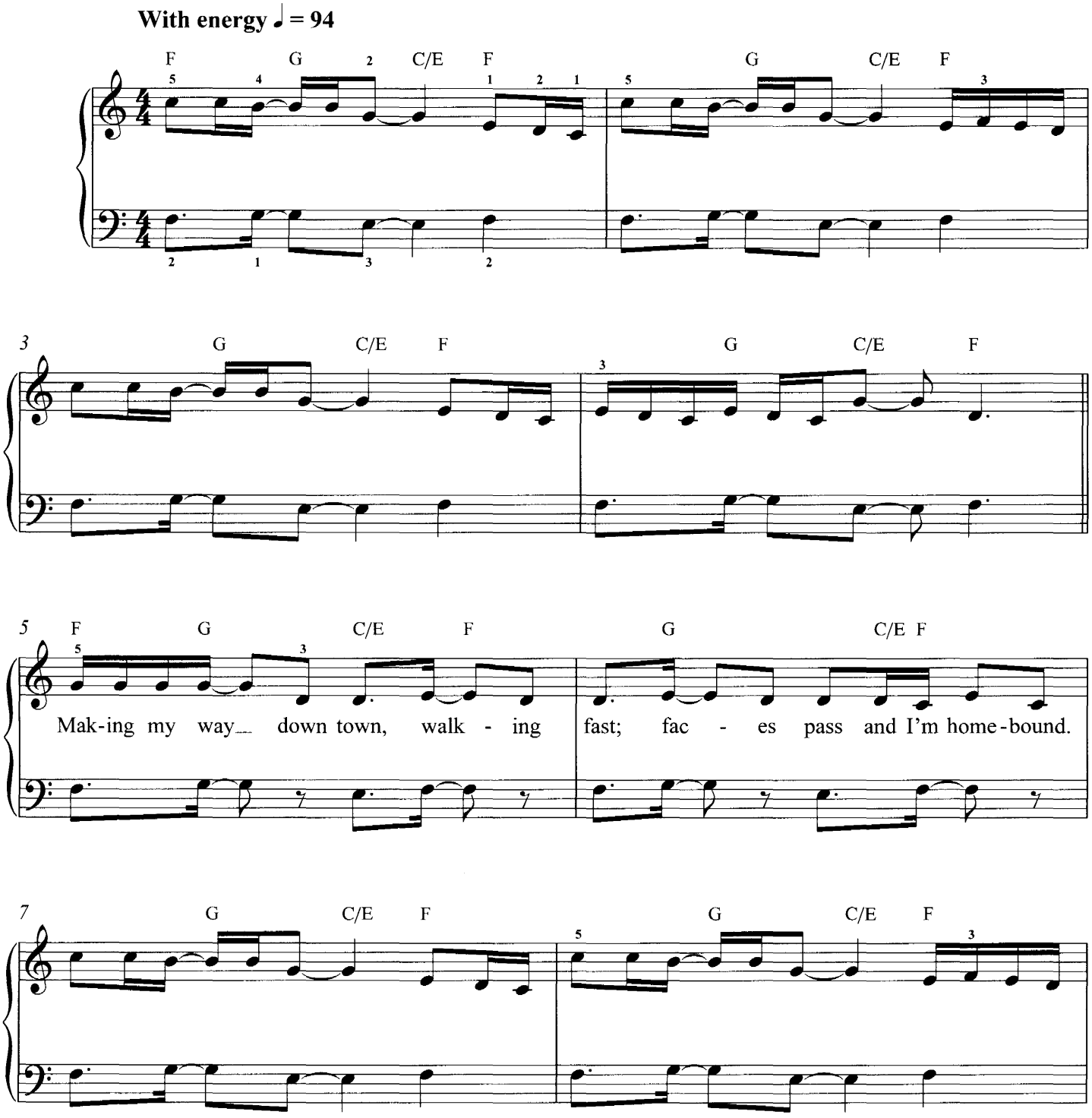
VANESSA CARLTON

# 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.

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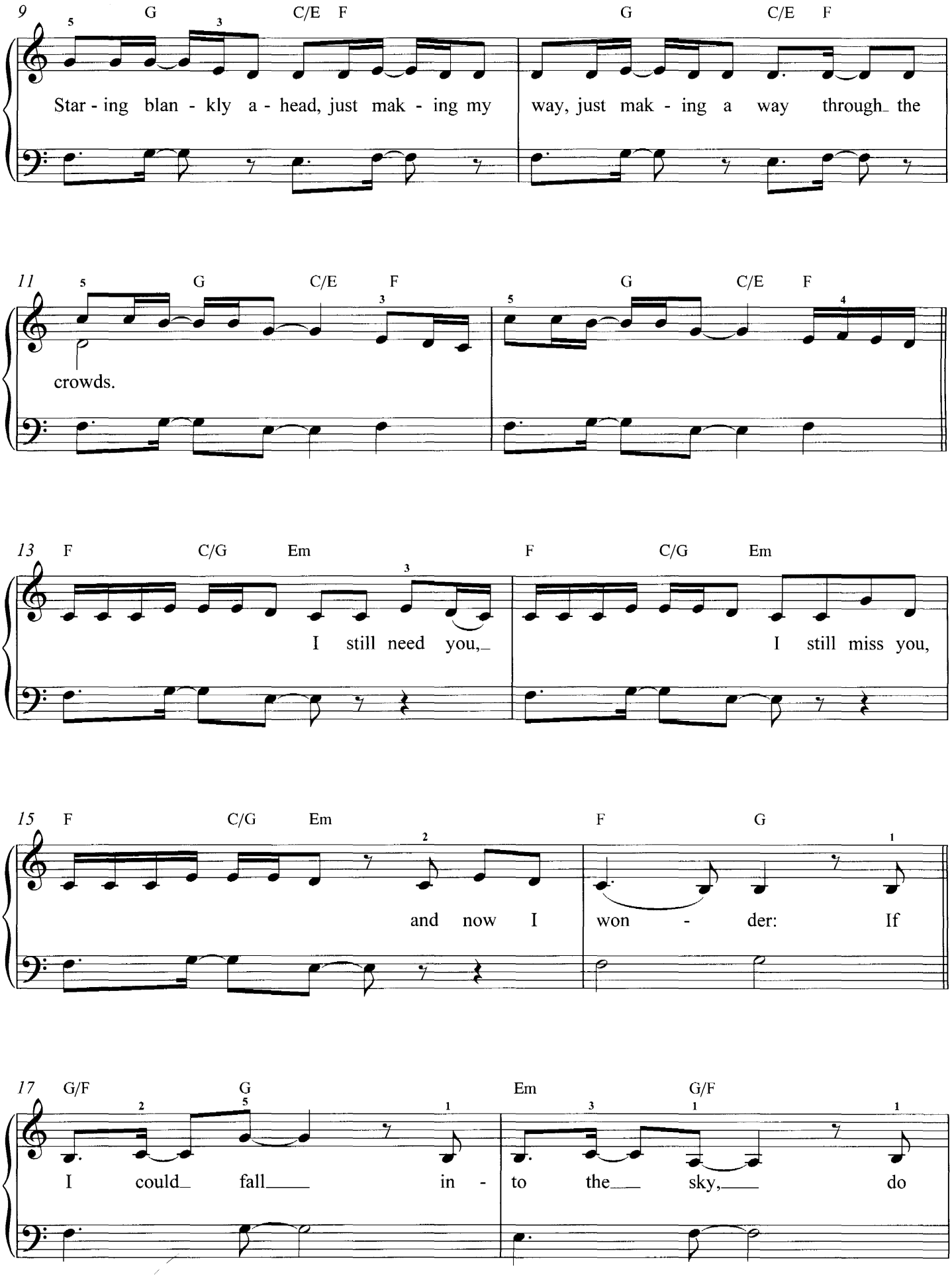
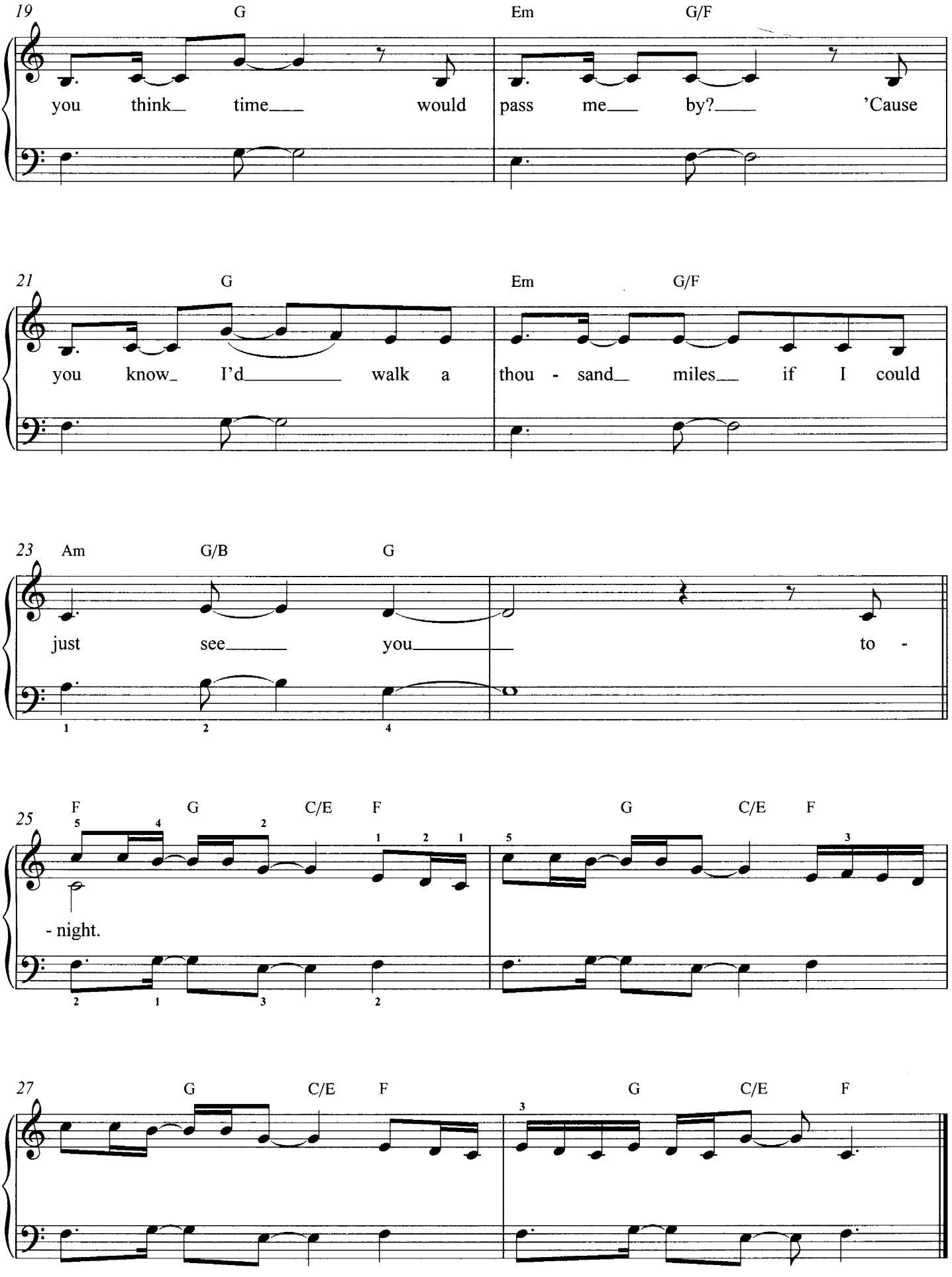

9
G
C/E F
G
C/E F
Star - ing blan - kly a - head, just mak - ing my way, just mak - ing a way through the
11
G
C/E F
G
C/E F
crowds.
13
F
C/G Em
F
C/G Em
I still need you,
I still miss you,
15
F
C/G Em
F
G
and now I won - der: If
17
G/F
G
Em
G/F
I could fall in - to the sky, do


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

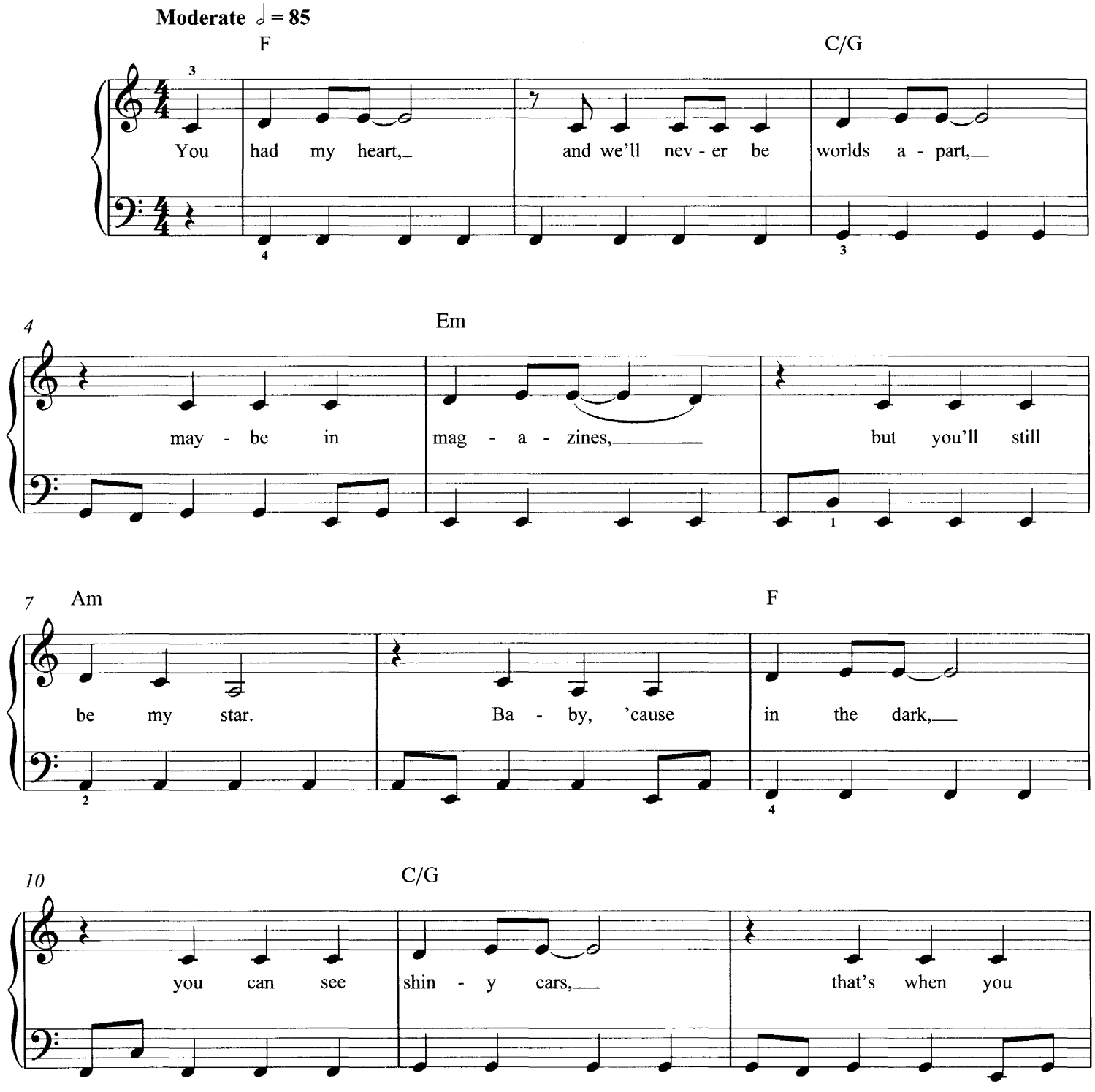
RIHANNA & JAY-Z

# 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!

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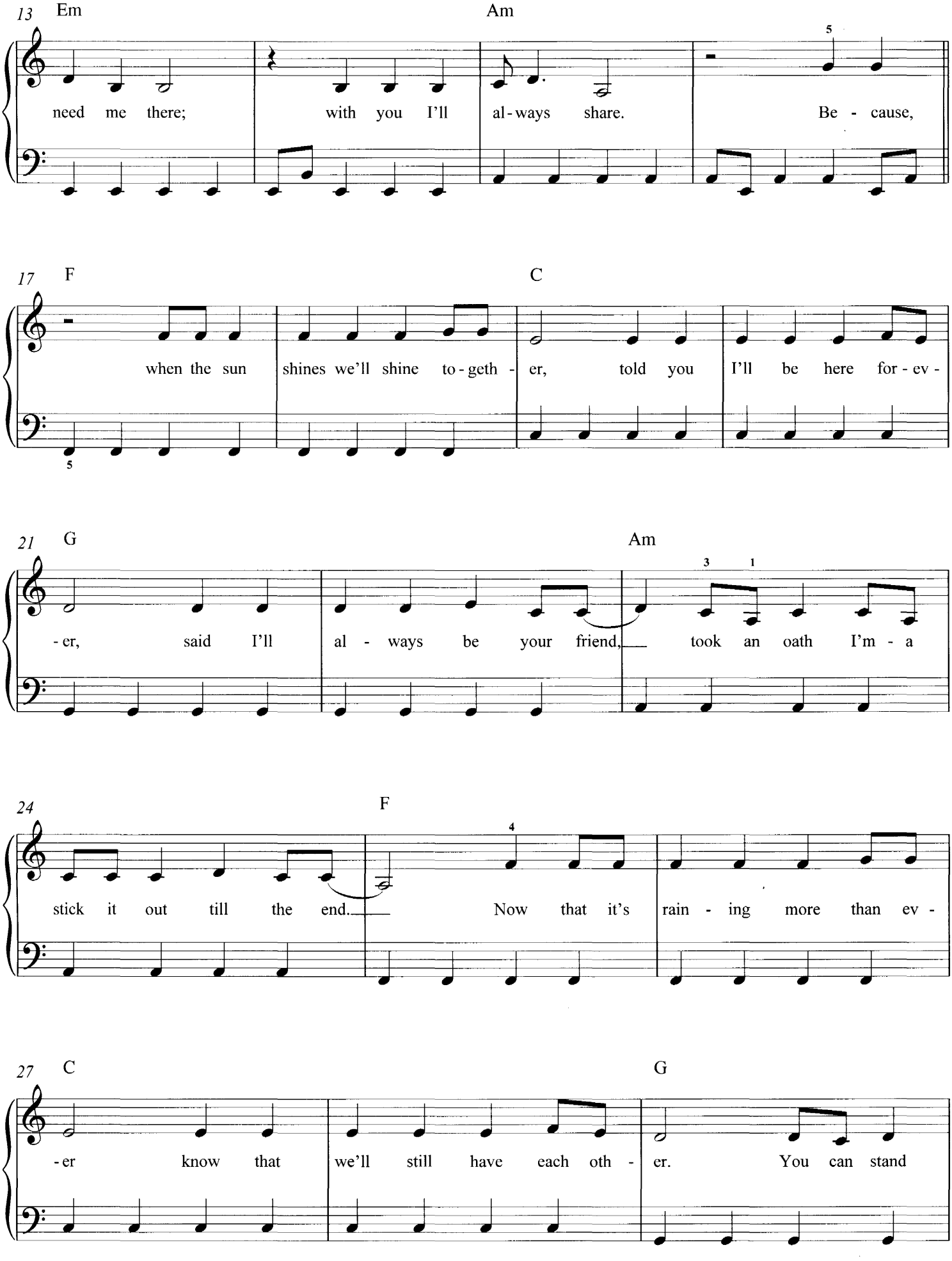
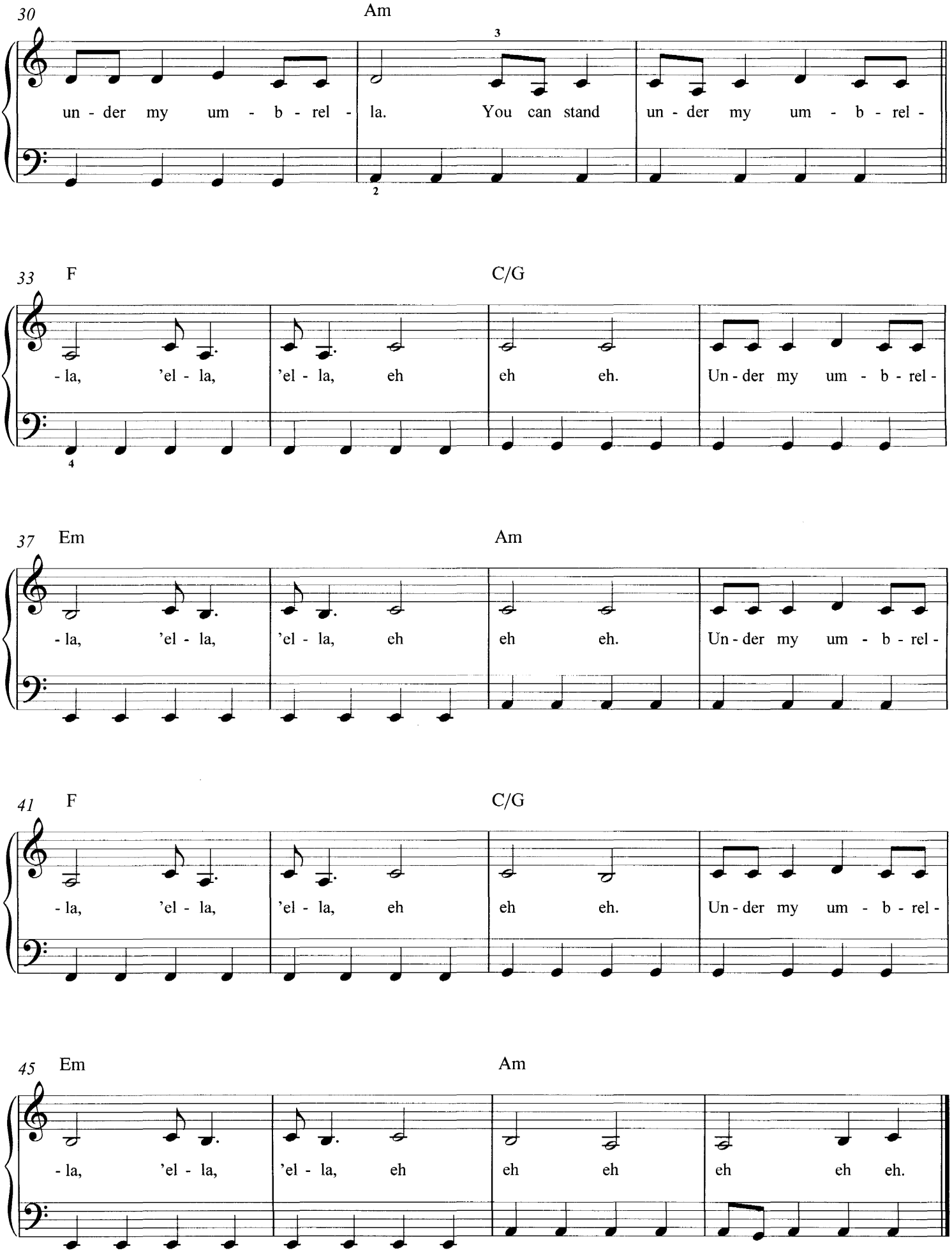

13
Em
Am
need me there;
with you I'll al-ways share.
Be - cause,
17
F
C
when the sun
shines we'll shine to-geth -
er, told you
I'll be here for-ev -
21
G
Am
-er, said I'll
al - ways be your friend,
took an oath I'm - a
24
F
stick it out till the end.
Now that it's
rain - ing more than ev -
27
C
G
-er know that
we'll still have each oth -
er. You can stand


30
Am
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.

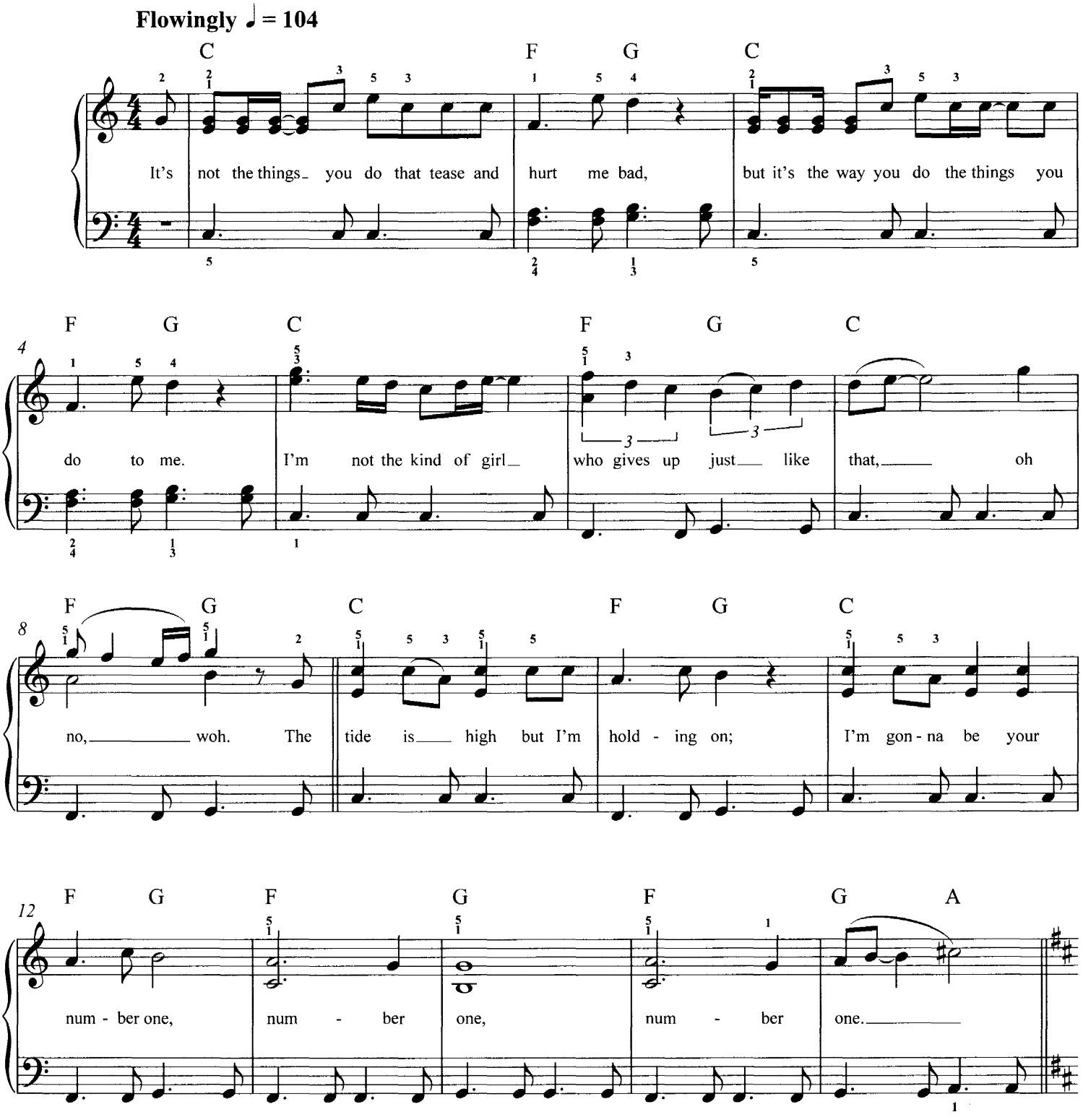
BLONDIE

# 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.

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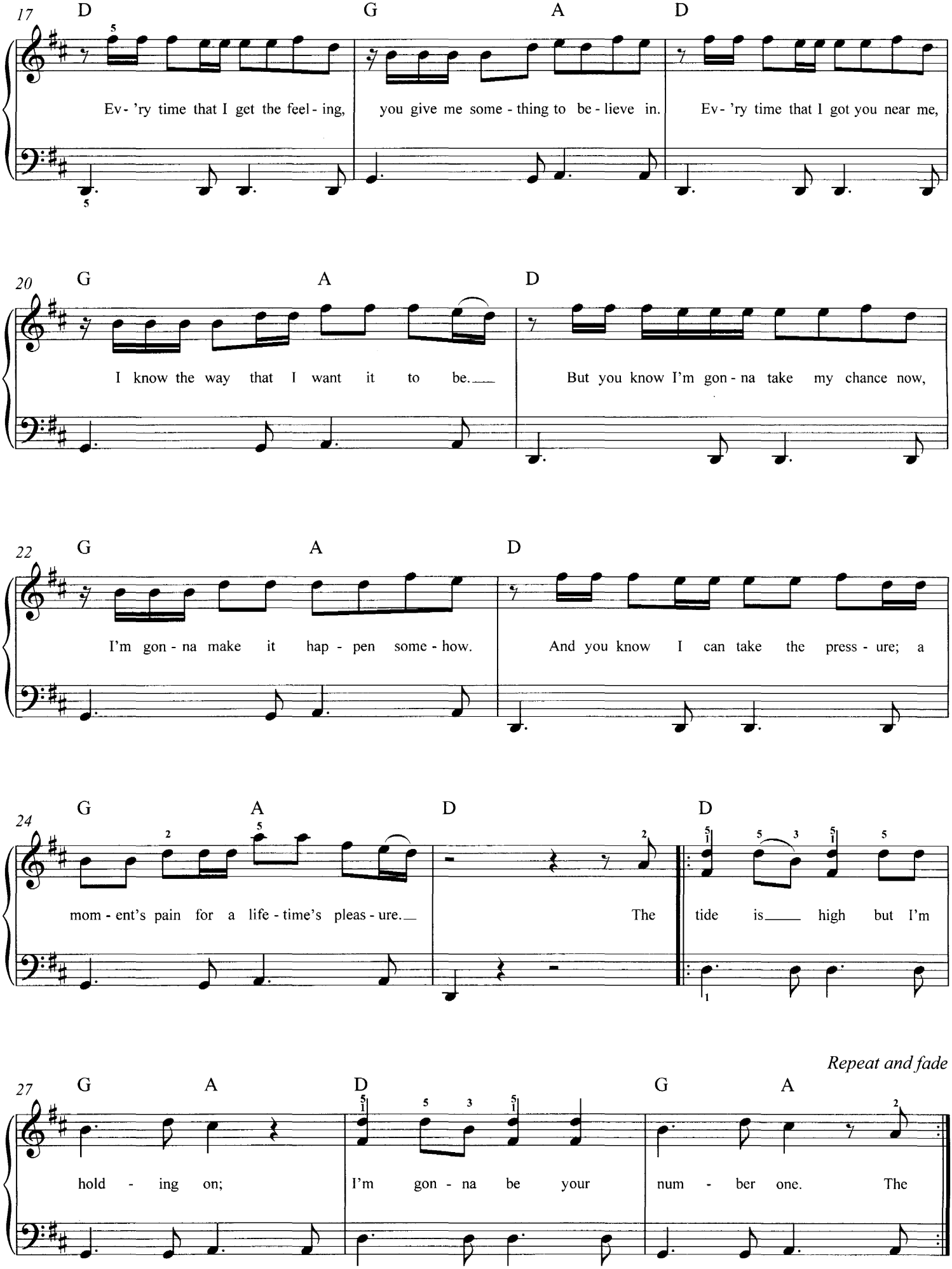

17
D G A D
Ev- 'ry time that I get the feel - ing, you give me some - thing to be - lieve in. Ev- 'ry time that I got you near me,
20
G A D
I know the way that I want it to be. But you know I'm gon - na take my chance now,
22
G A D
I'm gon - na make it hap - pen some - how. And you know I can take the 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
Repeat and fade
27
G A D G A
hold - ing on; I'm gon - na be your num - ber one. The

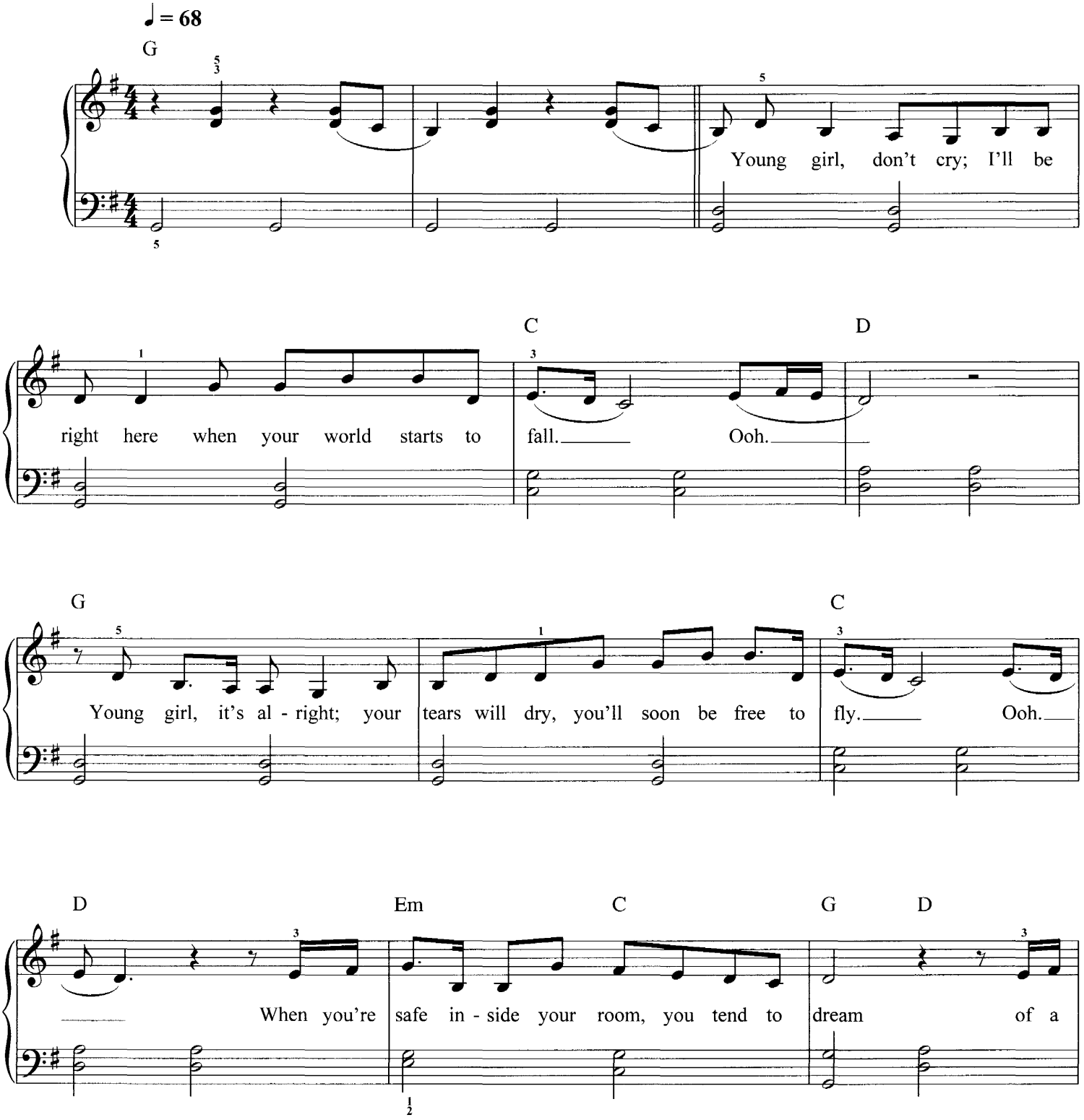
CHRISTINA AGUILERA

# The Voice Within

**Words & Music by Christina Aguilera & Glen Ballard**

*The Voice Within* was recorded by dirrty 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.

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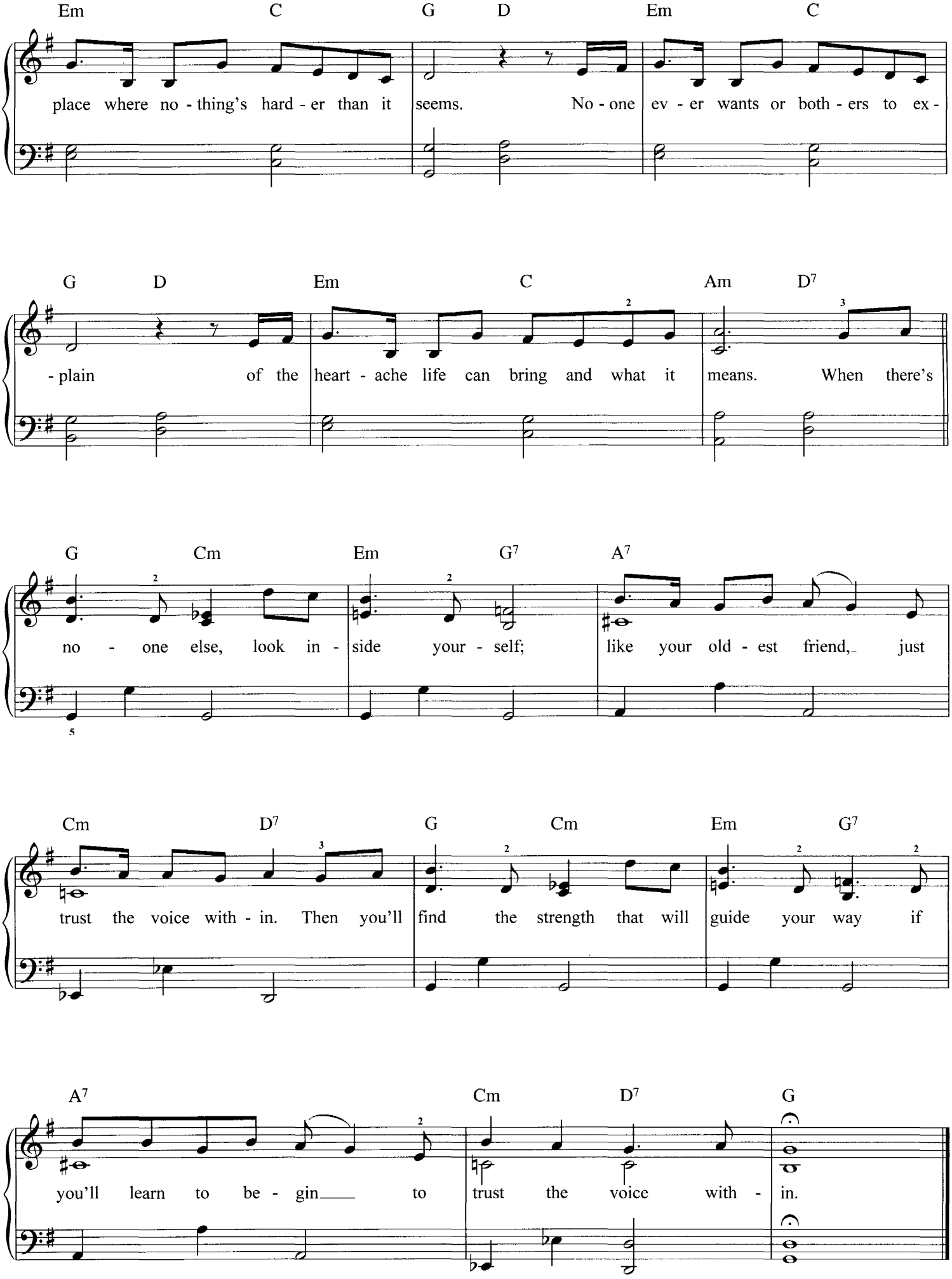

Em C G D Em C
place where no - thing's hard - er than it seems. No - one ev - er wants or both - ers to ex -
G D Em C Am D7
- plain of the heart - ache life can bring and what it means. When there's
G Cm Em G7 A7
no - one else, look in - side your - self; like your old - est friend, just
Cm D7 G Cm Em 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.

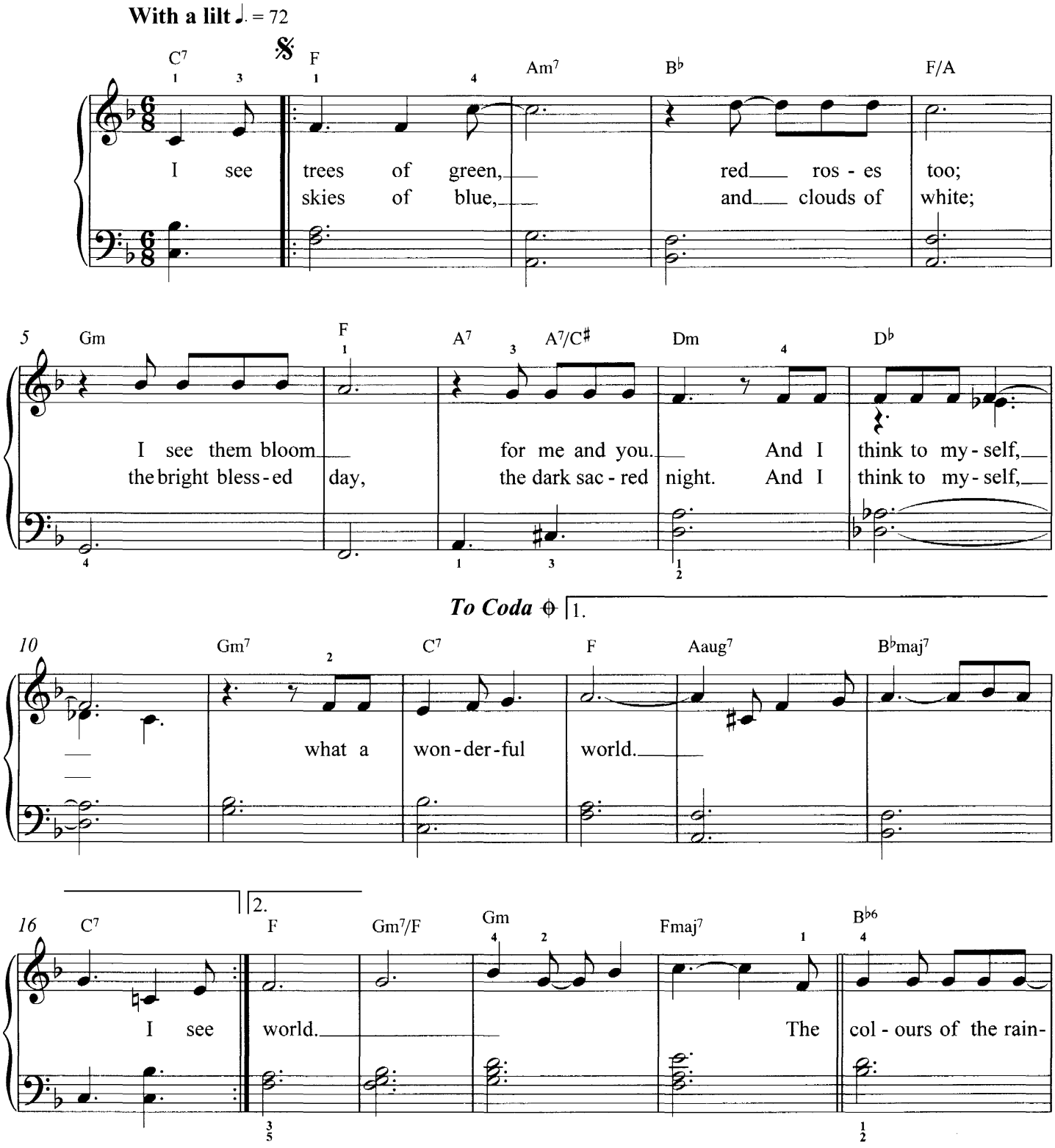
LOUIS ARMSTRONG

# 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.

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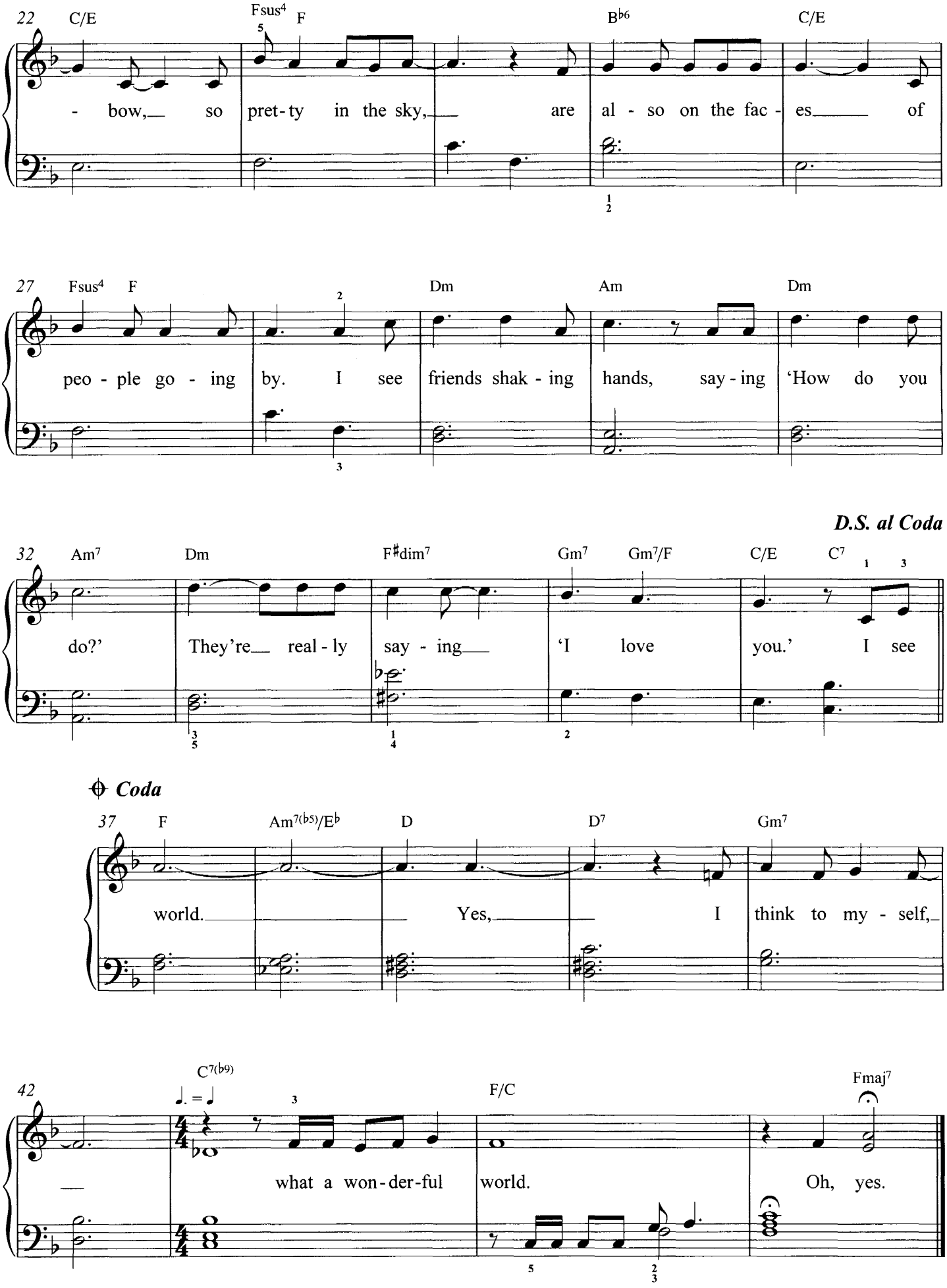

22
C/E
Fsus4
F
B♭6
C/E
- bow, so pret-ty in the sky, are al - so on the fac - es of
27
Fsus4
F
Dm
Am
Dm
peo - ple go - ing by. I see friends shak - ing hands, say - ing 'How do you
D.S. al Coda
32
Am7
Dm
F♯dim7
Gm7
Gm7/F
C/E
C7
do?' They're real - ly say - ing 'I love you.' I see
Coda
37
F
Am7(♭5)/E♭
D
D7
Gm7
world. Yes, I think to my - self,
42
C7(♭9)
F/C
Fmaj7
what a won-der-ful world. Oh, yes.

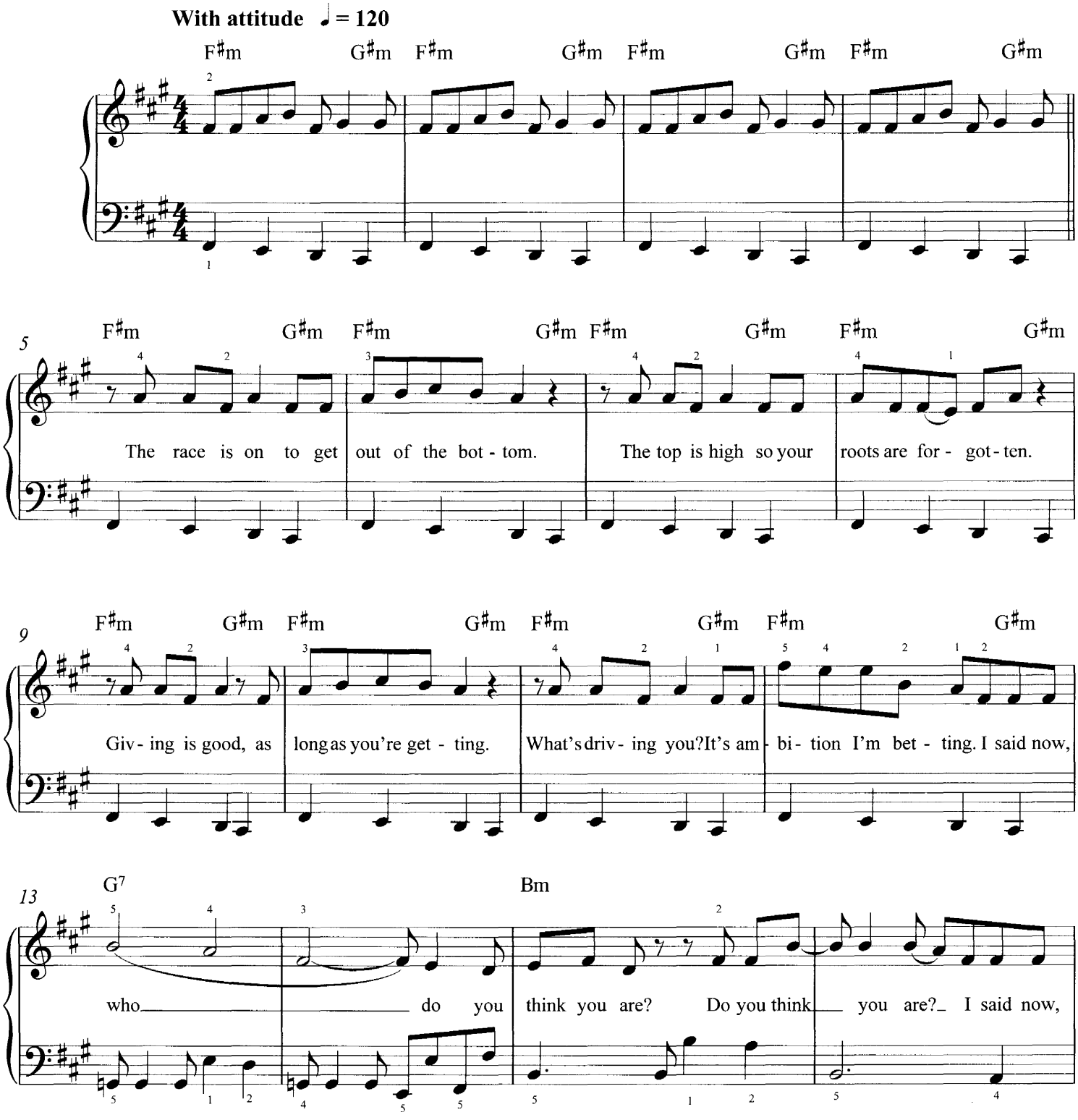
SPICE GIRLS

# 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.

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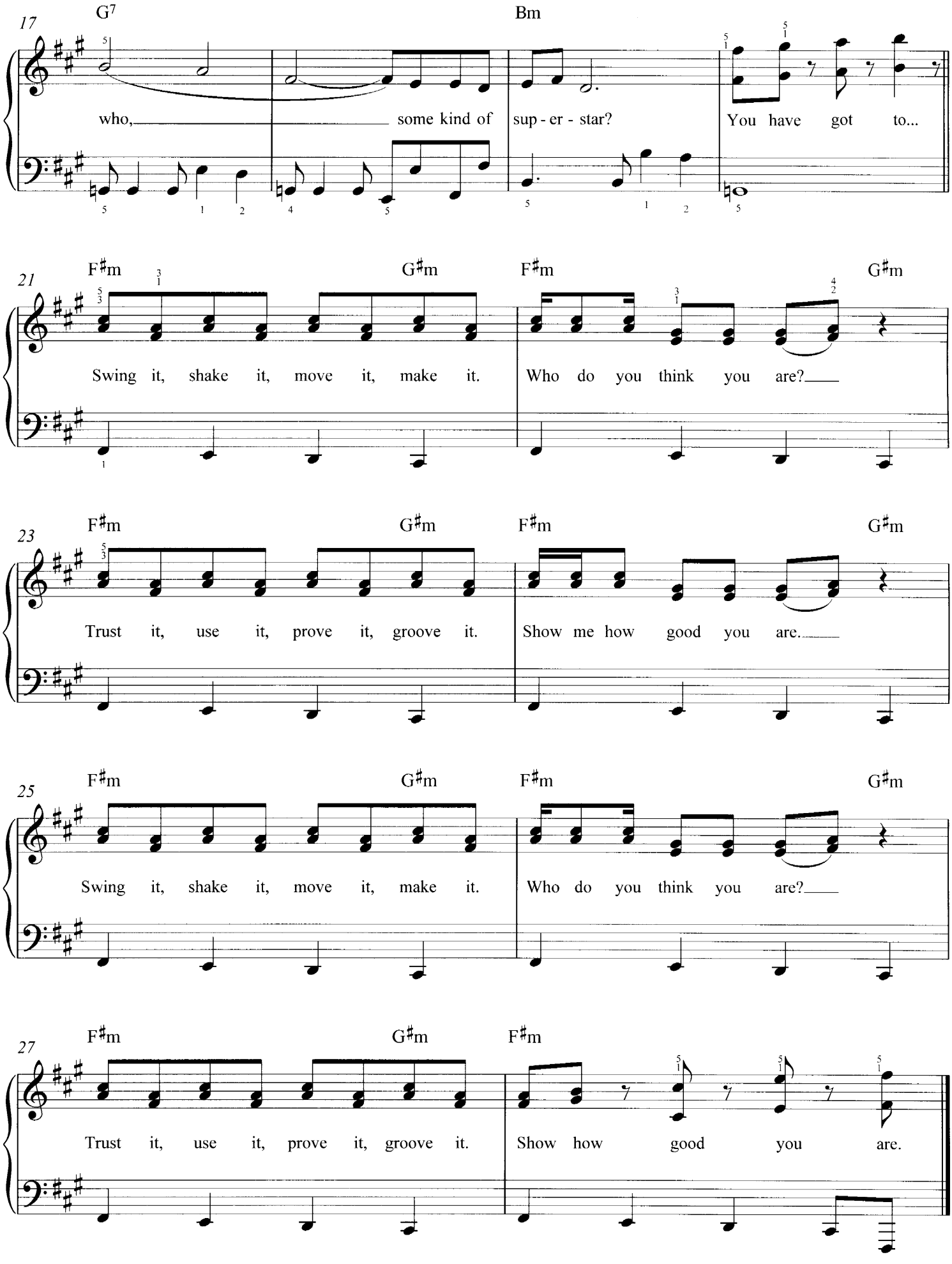
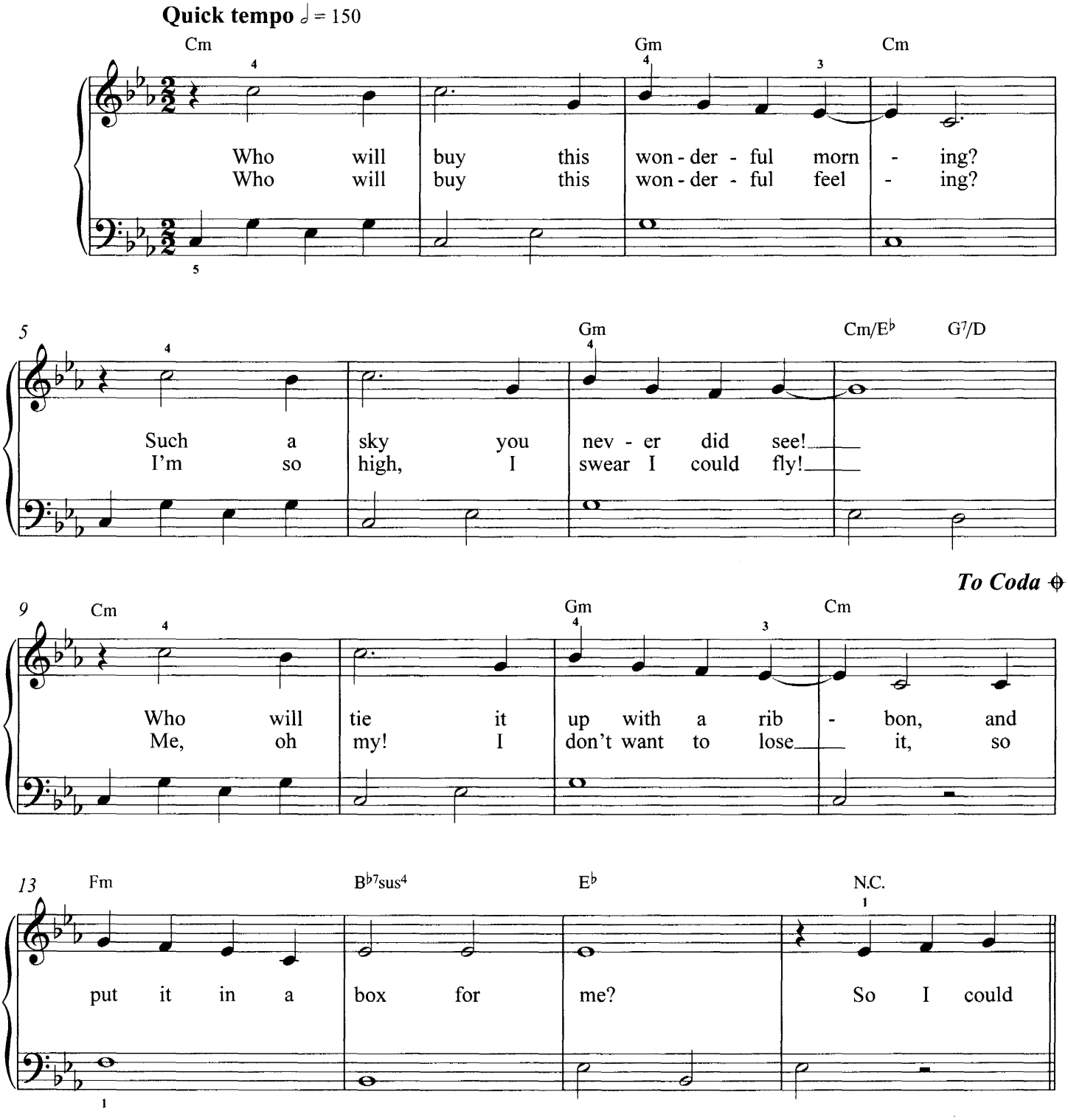

17
G7
Bm
who, some kind of sup - er - star?
You have got to...
21
F♯m
G♯m
F♯m
G♯m
Swing it, shake it, move it, make it.
Who do you think you are?
23
F♯m
G♯m
F♯m
G♯m
Trust it, use it, prove it, groove it.
Show me how good you are.
25
F♯m
G♯m
F♯m
G♯m
Swing it, shake it, move it, make it.
Who do you think you are?
27
F♯m
G♯m
F♯m
Trust it, use it, prove it, groove it.
Show how good you are.

# 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.

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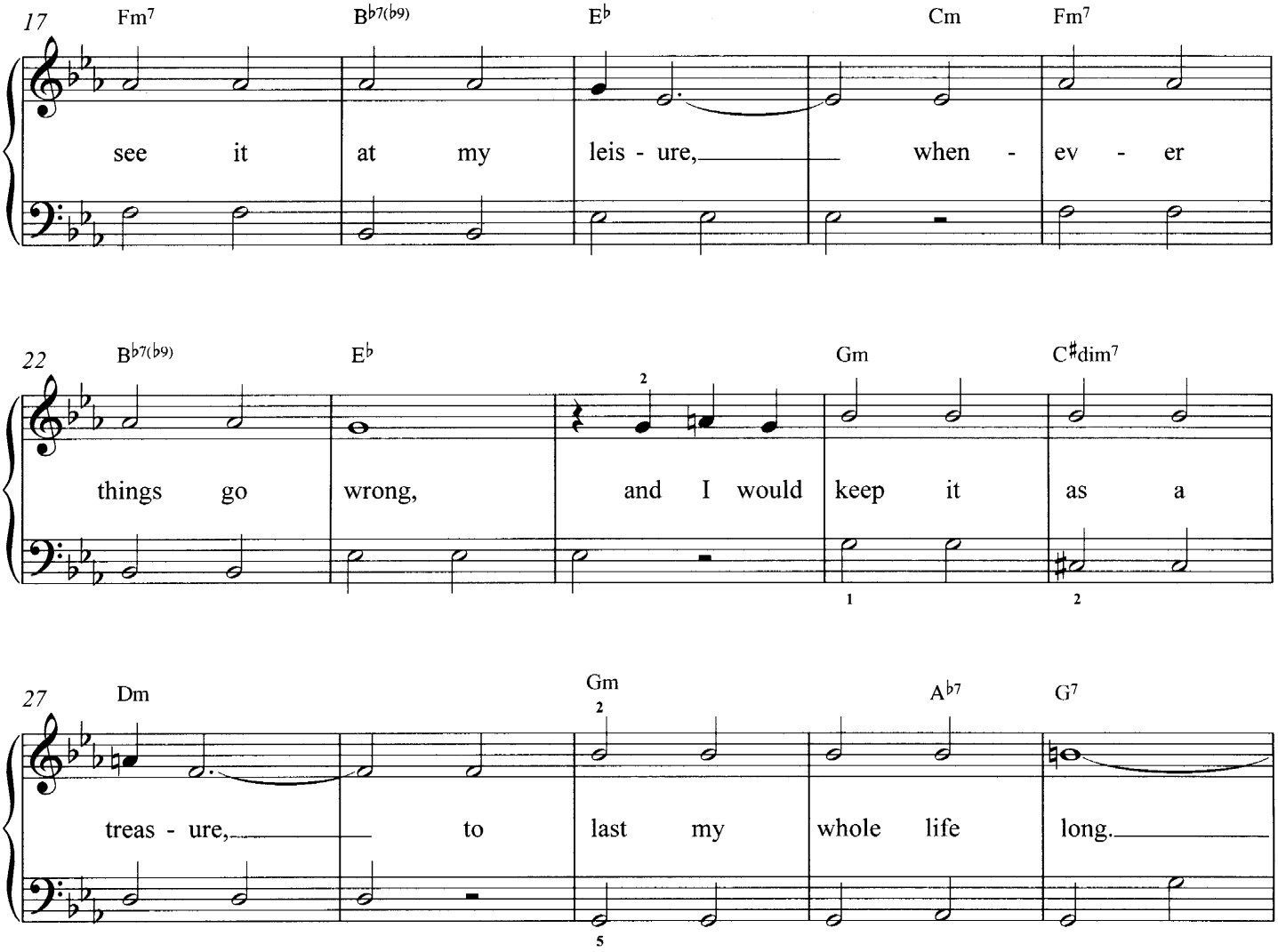
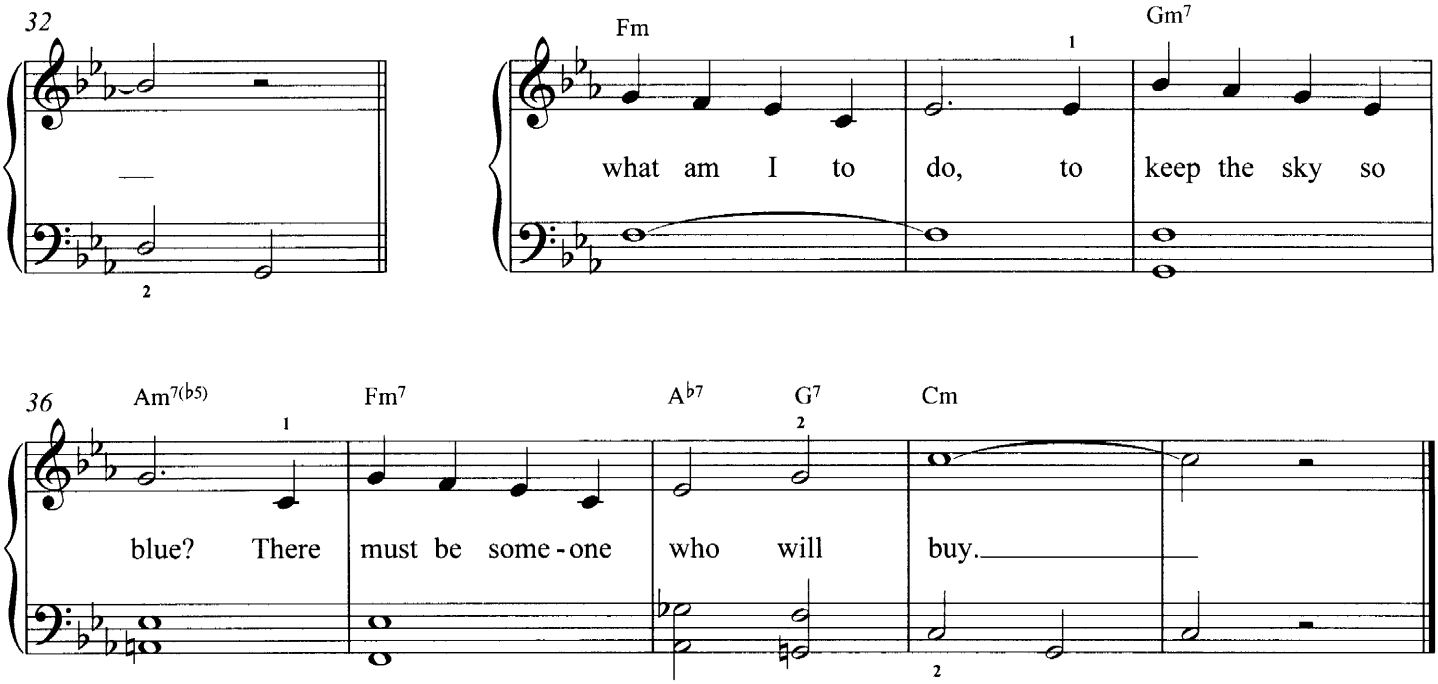



*D.C. al Coda* *Coda*



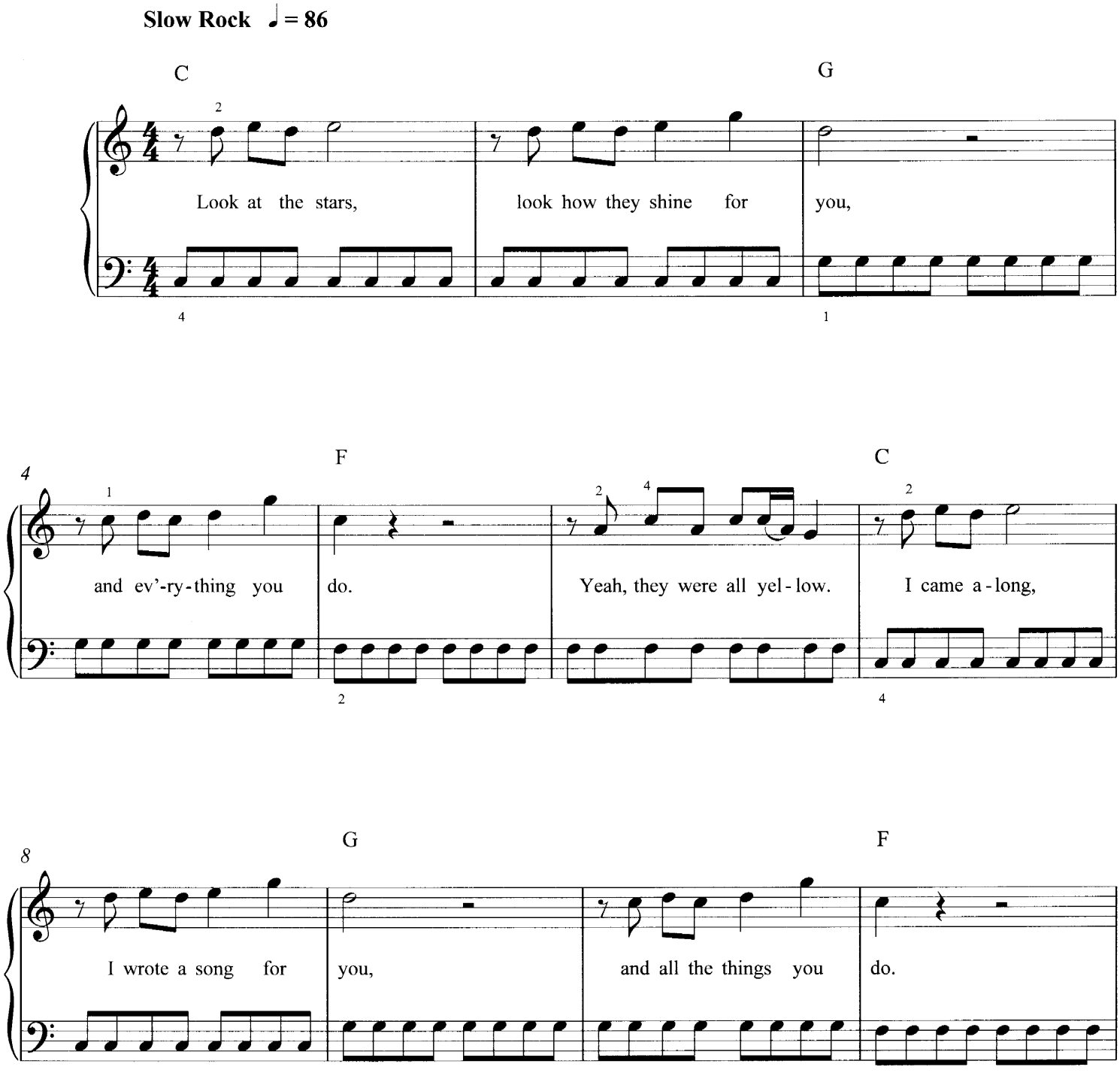
COLDPLAY

# 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.

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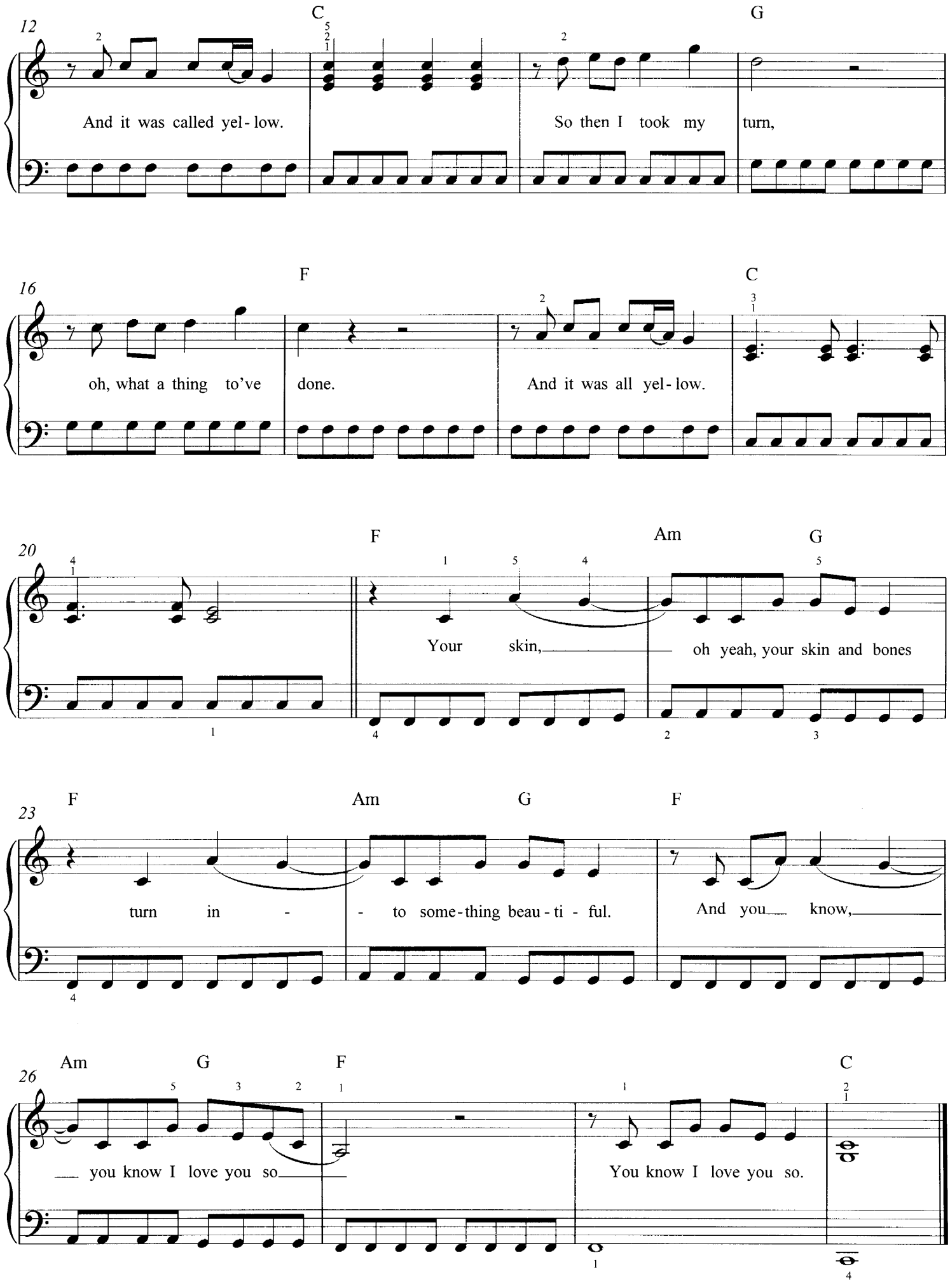

12
C
G
And it was called yel- low.
So then I took my
turn,
16
F
C
oh, what a thing to've
done.
And it was all yel- low.
20
F
Am
G
Your skin,
oh yeah, your skin and bones
23
F
Am
G
F
turn in - - to some-thing beau- ti - ful.
And you know,
26
Am
G
F
C
you know I love you so
You know I love you so.

ELTON JOHN

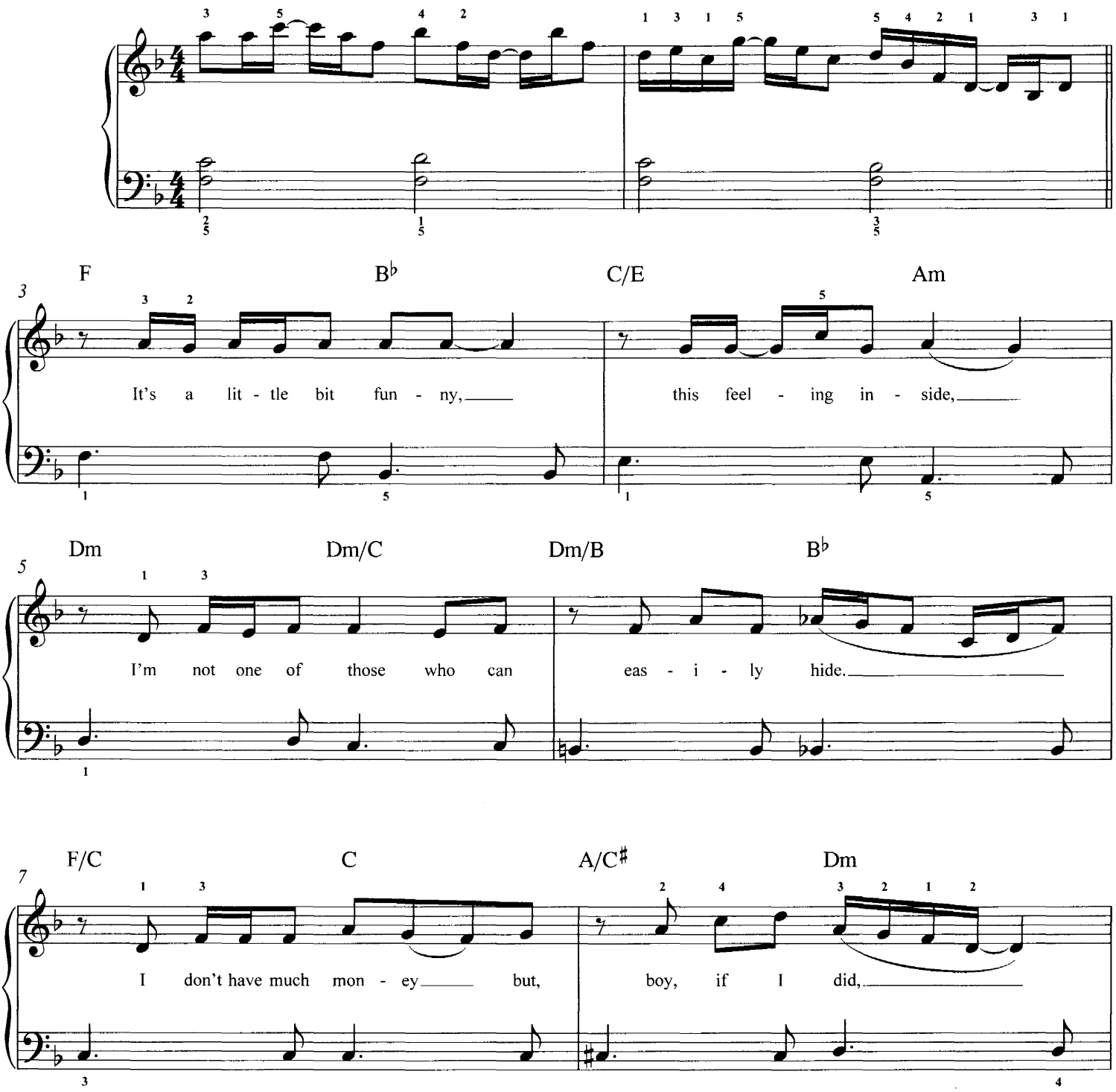
# Your Song

**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

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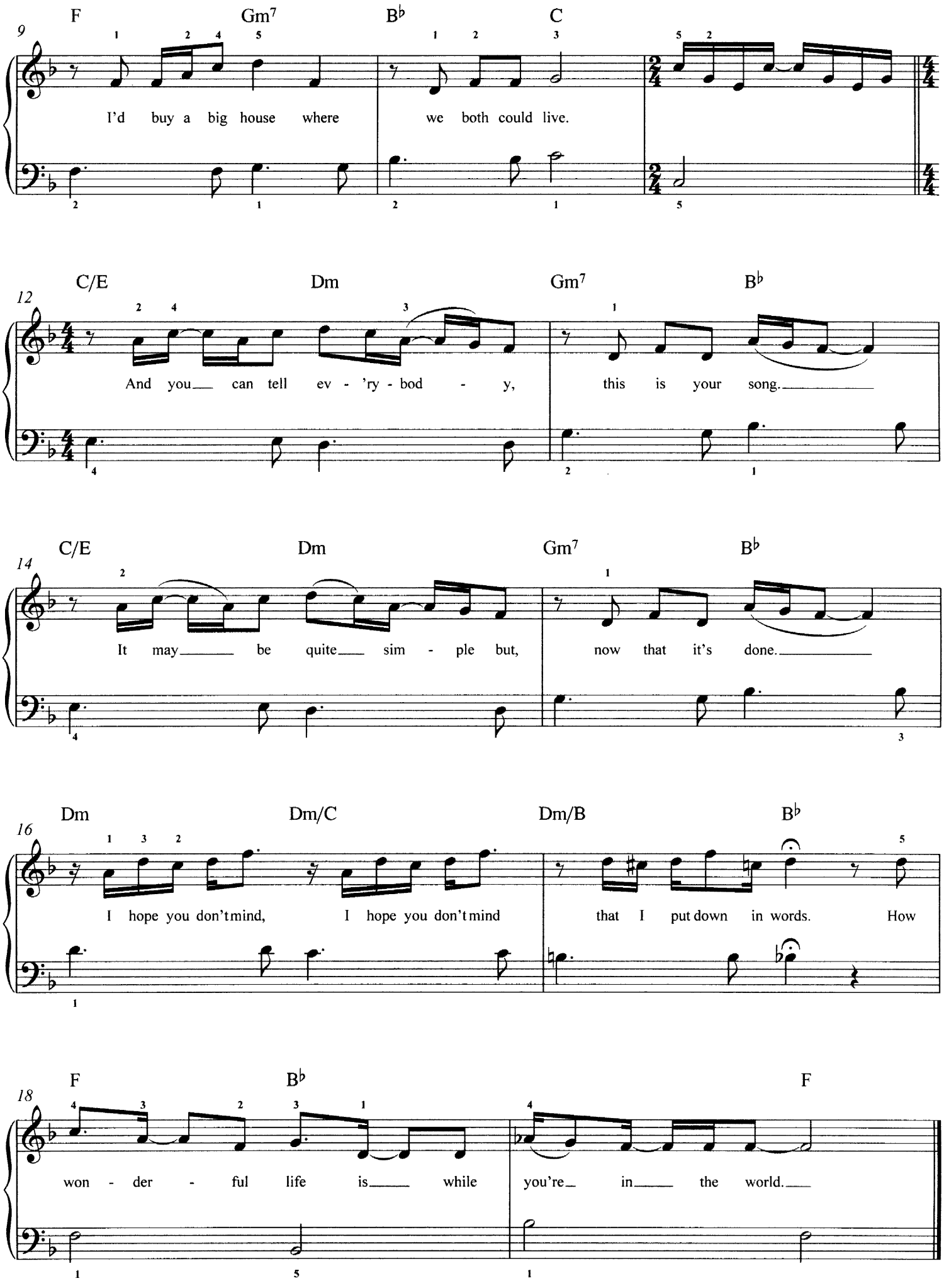




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