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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** $\mathcal{J} = 80$

N.C.

Ain’t no sun - shine when she’s gone.

It’s not warm when she’s a - way.

Ain’t no sun - shine when she’s gone, and she’s al - ways gone too

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

Won-der this time where she’s
gone,

wonder if she’s gone to stay.

Ain’t no sunshine when she’s gone,

and this house just ain’t no home
anytime she goes away.

And 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 know, I know,
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,

Only darkness every day.

Ain't no sunshine when she's gone, and this house just ain't no home any time she goes away.

Any time she goes away.
As Time Goes By
Words & Music by Herman Hupfeld

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

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

\[ \text{Dm}^7 \quad \text{G}^7 \quad \text{Dm}^7 \quad \text{G}^7 \quad \text{C} \quad \text{Am}^7 \]

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

\[ \text{C} \quad \text{Em}^7 \quad \text{Eb}^\text{dim}^7 \quad \text{Dm}^7 \quad \text{Dm}^7/\text{G} \quad \text{Cmaj}^7 \quad \text{Fmaj}^7 \]

the fundamental things apply as time goes by.

\[ \text{Em} \quad \text{A}^7 \quad \text{Dm}^7 \quad \text{G}^7 \quad \text{Dm}^7 \quad \text{G}^7 \]

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

\[ \text{C} \quad \text{Am}^7 \quad \text{C} \quad \text{Em}^7 \quad \text{Eb}^\text{dim}^7 \quad \text{Dm}^7 \quad \text{Dm}^7/\text{G} \]

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

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Moonlight 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 \( j = 104 \)

\[
\begin{align*}
F & \quad Dm \\
\text{Closed off from love, I didn't need the pain. Once or twice was enough...} \\
\text{and it was all in vain. Time starts to pass, before you know it you're frozen.}
\end{align*}
\]

\[
\begin{align*}
F & \quad Dm \\
\text{Ooh... But something happened for the very first time with you, my heart melted to the}
\end{align*}
\]

\[
\begin{align*}
B^b & \quad C \\
\text{ground, found something true, and everybody's looking round thinking I'm going crazy. Ooh...}
\end{align*}
\]
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.
Delta Goodrem found fame in both Australia and the UK through her role as aspiring singer-songwriter Nina Tucker in cult Australian soap *Neighbours*. This, her breakthrough single taken from her debut album *Innocent Eyes*, was even featured in the show.

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

**Ballad**  \( \text{\textbf{d} = 66} \)

N.C.
F \nCm \nBb \nF

is me.
And all I truly believe.
That I was born to

Bb \nF/A \nGm \nBb \nF/A

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

Gm \nCm \nBb \nF/A

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

Cm \nBb \nF \nBb

gotta sacrifice the things you
like.
But I was born to
try.
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 (\( \dot{\text{d}} = \text{c. 108} \))

\[
\begin{array}{cccc}
\text{Dm} & \text{C} & \text{Bb} & \text{C} \\
\text{Asus}^4 \\
\end{array}
\]

All the leaves are brown,
and the sky is grey.

\[
\begin{array}{cccc}
\text{A7} & \text{Bb} & \text{F} & \text{A7/C}^\# \\
\text{Dm} & \text{Bb} & \text{Asus}^4 \\
\end{array}
\]

I've been for a walk,
on a winter's day.

\[
\begin{array}{cccc}
\text{A7} & \text{Dm} & \text{C} & \text{Bb} \\
\text{Asus}^4 \\
\end{array}
\]

I'd be safe and warm,
if I was in L.A.

\[
\begin{array}{cccc}
\text{A} & \text{Dm} & \text{C} & \text{Asus}^4 \\
\end{array}
\]

California dreamin'
on such a winter's day.
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

\[ \begin{array}{cccccc}
  & G & 1 & Bm & 5 & Em & 1 \\
 1 & 3 & & & & & \\
 2 & & & Am & 5 & G & 1 \\
 3 & & & D/F\# & 3 & & \\
 4 & 1 & 5 & & & & \\
\end{array} \]

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

\[ \begin{array}{cccc}
  & & & & \\
 1 & 5 & 1 & 5 \\
 2 & 1 & 2 & 1 \\
\end{array} \]

To Coda \( \Phi \)

\[ \begin{array}{cccccc}
  & C & 1 & D & 5 & Em & 1 \\
 1 & & & Am/C & 3 & G/D & 5 \\
 2 & & & D/F\# & 3 & & \\
 3 & 1 & 2 & 1 & & & \\
\end{array} \]

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

\[ \begin{array}{cccc}
  & & & & \\
 1 & 5 & 4 & 3 \\
 2 & 1 & 2 & 1 \\
\end{array} \]

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

\[ \begin{array}{cccc}
  & & & & \\
 1 & 5 & 3 & 1 \\
\end{array} \]

D.C. al Coda

\[ \begin{array}{cccc}
  & Bm & 1 & E^7/G\# & 5 \\
 2 & 3 & 5 & & \\
 3 & 1 & 2 & 1 \\
\end{array} \]

some things are meant to be.

\[ \begin{array}{cccc}
  & & & & \\
 1 & 5 & 1 & 2 \\
\end{array} \]

Φ Coda

\[ \begin{array}{cccc}
  & & & & \\
 1 & & & \\
\end{array} \]

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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 unraveling, 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 crescendos, diminuendi, and hairpins to observe.

Moderately $J = 96$

Close every door to me, hide all the world from me, bar all the windows and shut out the light. Do what you want with me, hate me and laugh at me, darken my day-time and torture my night. If my life were important I would ask will I live or die, but
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.

rall. C B7 Em
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** \( \frac{\text{bpm}}{\text{tempo}} = 67 \)

- **D**
- **B**
- **Em**

Cra-z-y, I’m cra-z-y for feel-ing so lone-ly.

- **A**
- **D**
- **A**
- **Em**
- **A**

I knew you loved me as long as you wanted, and

- **D**
- **B**
- **Em**

then some-day you’d leave me for some-bod- y new.
Worry, why do I let myself worry?

Wond’ring, 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 \( \frac{\text{\#}}{\text{\#}} = 120 \)

\[
\begin{align*}
&\text{Fri-day night and the lights are low,} \quad \text{look-ing out for a place to go...} \\
&4 \quad \text{Gm} \quad 3 \quad \text{F} \quad \text{Bb/F} \quad \text{F} \quad \text{Bb/F} \\
&\quad \text{Oh, where they play the right mus-ic, get-ting in the swing, you come to} \\
&7 \quad \text{Gm} \quad \text{F} \quad \text{Gm} \quad \text{Bb} \\
&\quad \text{look for a king...} \quad \text{An-y-bod-y could be that guy...} \\
&10 \quad \text{Eb/Bb} \quad \text{Bb} \quad \text{Gm} \\
&\quad \text{night is young and the mus-ic's high;} \\
&13 \quad \text{F} \quad \text{Bb/F} \quad \text{F} \quad \text{Bb/F} \quad \text{F} \quad \text{Gm} \\
&\quad \text{with a bit of rock music ev-ry-thing is fine, you're in the mood for a dance...}
\end{align*}
\]

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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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Gm  C  F  Bb  Gm

don't know why  I didn't come.  My heart is

C  F

drenched in wine, but

Gm  C  F  Bb

you'll be on my mind forever.

F  Bb  Eb  D

Gm  C  F  Bb
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  \( \frac{\text{♩}}{\text{♩}} = 80 \)

\[ \text{Cm} \]

\[ \text{Gm} \quad \text{Fm} \quad \text{Bb} \quad \text{Gm} \]

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

\[ \text{Fm} \quad \text{Bb} \quad \text{Cm} \quad \text{Gm} \quad \text{Fm} \quad \text{Bb} \]

I really feel that I’m losing my best friend. I can’t believe this could be the end. It looks as though...
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. No, no, no.

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. Hush, hush, darling.

Oh.
Theme from EastEnders

Music by Leslie Osborne & Simon May

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

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

Freely $\downarrow = 106$

\[
\begin{array}{ccccccccc}
E^b & Gm & A^b & Fm & E^b/G & A^b & B^b \\
\end{array}
\]

To Coda ♯

\[
\begin{array}{ccccccccc}
E^b & Gm & A^b & Fm & E^b/G & A^b & B^b \\
\end{array}
\]

D.C. al Coda

\[
\begin{array}{ccccccccc}
Gm & Cm & Gm^7 & Cm^7 & Fm^7 & A^b & B^b \\
\end{array}
\]

♯ Coda

\[
\begin{array}{ccccccccc}
E^b & B^b & E^b & B^b & E^b & B^b/E^b & A^b & B^b & E^b \\
\end{array}
\]

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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.
**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!

Solidly \( \cdot = 112 \)

\[
\begin{align*}
Cm & \quad B^b/C & \quad Cm & \quad B^b/C & \quad Cm & \quad Gm & \quad A^b \\
\text{Ris-in'-up,} & \quad \text{back on the street,} & \quad \text{did my time, took my chances.} \\
\text{Went the distance, now I'm} & \quad \text{back on my feet. Just a man and his will to survive.} \\
\text{So many times, it happens too fast; you trade your passion for glory.}
\end{align*}
\]
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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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** \( \frac{3}{4} = 160 \)

\[
\begin{align*}
C & \quad F \\
C & \\
\text{Thursday night, every thing's fine, except you've got that} \\
\text{look in your eye; when I'm telling a story and you find it boring, you're thinking of something to say. You go along with it, then drop it and humiliate me in front of our friends.} \\
\text{My}
\end{align*}
\]
fingertips are holding on to the cracks in our foundations, and I

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

every time we fight I know it’s not right, every time that you’re

upset and I smile. I know I should forget, but I

can’t.
**Glasgow Love Theme**

Words & Music by Craig Armstrong

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

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

Practise the left-hand chords in bars 5–8, which are also repeated later.

---

**Slowly, very freely**

F

Bb m/F

F

Bb m/F

---

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

---

Dm/C Bb G7/B Bb m F

---

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God Bless’ The Child

Words & Music by Arthur Herzog Jr. & Billie Holiday

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

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

Slowly

Them that’s got shall have, them that’s strong gets more, while the weak ones lose, So the

Bible said, and it pock-ets don’t ev-er still is news; make the grade;

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

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

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craw-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     B7     Em     Bm7
words he will pour in your ear  But his lies can’t disguise what you fear,  For a

E     Cm     Gm     Dbdim
golden girl knows when he’s kissed her,  It’s the kiss of death from Mister

F     Db     Cm     F
Goldfinger.  Pretty girl, be-

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

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

With a lilt \( \textit{J = c.110} \)

\[
\text{C} \quad \text{Fmaj7} \\
\text{C} \quad \text{Fmaj7}
\]

5

\[
\text{C} \quad \text{Fmaj7} \\
\text{C} \quad \text{Fmaj7}
\]

I would like to leave this city, this old town don't smell too pretty and
And when I leave this island, book myself into a soul asylum and

9

\[
\text{C} \quad \text{G/B} \\
\text{Am} \\
\text{D9} \\
\text{F}
\]

I can feel the warning signs running around my mind

13

\[
\text{Am} \quad \text{C} \\
\text{E} \quad \text{Am}
\]

So here I go, still scratching around in the same old hole My

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

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.

Zippy \( \textit{d} = 100 \)

\begin{align*}
\text{F} & \quad \text{Dm} & \quad \text{Gm} & \quad \text{C} \\
\text{Sun-day, Mon-day, hap-py days} & \quad \text{Tu-es-day, Wednes-day, hap-py days.} \\
\text{A} & \quad \text{Dm} & \quad \text{B} & \quad \text{C} & \quad \text{B} & \quad \text{C} \\
\text{Thurs-day, Fri-day, hap-py days} & \quad \text{the week-end comes} & \quad \text{my cy-cle hums} \\
\text{B} & \quad \text{B} & \quad \text{C} & \quad \text{F} & \quad \text{Dm} \\
\text{ready to race to you} & \quad \text{These days are all} \\
\text{B} & \quad \text{C} & \quad \text{F} & \quad \text{Dm} \\
\text{hap-py and free} & \quad \text{these days are all,}
\end{align*}
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 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 \( \frac{d}{2} = 46-56 \)

Hey Jude

Words & Music by John Lennon & Paul McCartney

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

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

Quite slowly

Hey Jude, don’t make it bad, take a sad song and make it better. Remember to let her into your heart, then you can start to make it better. And anytime you feel the pain, hey Jude refrain, don’t carry the world upon your
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 na. Hey Jude, don't let me down. You have

found her, now go and get her. Re-mem-ber to let her in-to your

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

---

**To Coda**

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

Φ Coda

gradually disappearing
JAMES BROWN

I Got You (I Feel Good)

Words & Music by James Brown

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

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

Funky (♩ = c. 142)

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I feel nice,
sugar and spice.

So good, so good, I gotta you!

So good, so good, I gotta you!

So good, so good, I gotta 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

Am7 | Dm7 |

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

G7 | C | F | C/E | F |

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

E7 |

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

F | G/F | Em7 | Am7 | C | C7sus4 | C7 |

- ev - er and ev - er, we nev - er will part. Oh, how I'll love you. To -
together, together, that's how it must be to live without you would.

only mean heart-break for me. My darling be-

G7

belie 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.

rall.
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 $q = 120$

In my imagination there is no complication, I dream about you all the time.

In my mind a celebration, the sweetest sensations;

thinking you could be mine.

In my imagination there is no hesitation, we work together hand in hand. I'm dreaming.
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, I

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

- 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.

At first I was afraid, I was terrified, I kept thinking I could never live without you
by my side; but then I spent so many nights thinking how you did me wrong, and I grew
strong, and I learned how to get along. And so you're back, from outer space. I just walked in to find you here with that sad look upon your face. I should have changed...

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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

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

G            C            Fmaj7
_ now, ’cause you’re not
wel-come a-ny-more._
Weren’t you the one_ who tried to hurt

Bm7(b5)      Esus4      E
_ me with good-byes?._ Did I
 crum-ble?_ Did you think I’d
lay down and die?_ Oh no, not

Am      E      Am
I, I will sur-vive,  hey,
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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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** \( \frac{4}{4} \) = 60

\[ \text{F}\]  
\[ \text{F}\]

It’s been seven hours and

\[ \text{C/E}\]  
\[ \text{Dm}\]  
\[ \text{F}\]  
\[ \text{C}\]

fifteen days, since you took your love away.

\[ \text{F}\]  
\[ \text{C/E}\]  
\[ \text{Dm}\]

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

\[ \text{F}\]  
\[ \text{C}\]  
\[ \text{F}\]  
\[ \text{C/E}\]

Since you been gone I can do whatever I want.
I can see whom-ev-er I choose. I can eat my din-ner in a fan-cy rest-au-rant. But noth-ing, I said noth-ing can take a-way the blues. 'Cause noth-ing com-pares. Noth-ing com-pares to you.
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 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.
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 loveliest 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.

Moderately 8

D/F# Em/G D D/C#

On my own, pre-ten-ding he’s be-side me. All a-

lone, I walk with him till gone, the riv-er’s just a

morn-ing. With-out him, I feel his arms a-

round me. And when I lose my way, I close my eyes and he has

trees are bare and ev’ry-where the streets are full of

found me. And I know it’s on-ly in my mind, that I’m talk-ing to my-self and not to

To Coda ⊕ 1.

2.

Gm Bb/F

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

way for us. I love

D.S. al Coda

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

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

- out me, his world will go on turning. The world is full of happiness that I have never

known. I love him, I love him. I love him, but only on my own.
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 \( \frac{\text{d} 96}{\text{d}} \)

\[
\begin{align*}
\text{Bm} & \\
& \begin{array}{c}
\text{F#} \\
\text{Bm} \\
\text{G} \\
\text{E} \\
\text{D} \\
\text{C} \\
\text{B} \\
\text{A} \\
\end{array}
\end{align*}
\]

I think I did it again,
I made you believe,
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 typi-c'ly 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 in-no-cent.
The Phantom Of The Opera

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

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

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

Strong and rhythmic $\frac{4}{4} = 120$

Gm

Sing once a -

Gain with me our strange du -

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

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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 \( \frac{\text{j}}{80} \)

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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 a round. 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, I

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 \( \frac{1}{4} = 94 \)

```
F 5 4 2 C/E 1 2 1
G 5 4 2 C/E 1 2 1
F 5 4 2 C/E 1 2 1
G 5 4 2 C/E 1 2 1
F 5 4 2 C/E 1 2 1
```

```
G 3 C/E F 3 G C/E F 3
G 3 C/E F 3 G C/E F 3
F 5 G 3 C/E F 3 G C/E F 3
```

Making my way down town, walking fast; faces pass and I'm home-bound.
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 into 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.
Rhiana & 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!

Moderate \( \frac{j = 85}{4} \)

F

C/G

You had my heart,
and we’ll nev-er be
worlds a-part,

F

Em

may-be in
mag-a-zines,
but you’ll still

F

Am

be my star.
Ba- by, ’cause
in the dark,

C/G

you can see
shiny cars,
that’s when you

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need me there; with you I'll always share. 

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 ever 

know that we'll still have each other. You can stand
Under my umbrella.
You can stand under my umbrella.

Under my umbrella.
El la, el la, el la, eh eh eh.
Under my umbrella.

Em

Under my umbrella.
El la, el la, el la, eh eh eh.
Under my umbrella.

F

Under my umbrella.
El la, el la, el la, eh eh eh.
Under my umbrella.

C/G

Em

Under my umbrella.
El la, el la, el la, eh eh eh.
Under my umbrella.

Am

You can stand under my umbrella.

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.

D

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

G

Ev'-ry time that I got you near me,
The Voice Within

Words & Music by Christina Aguilera & Glen Ballard

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

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

\[ \text{\textit{G}} \]

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

\[ \text{\textit{C}} \quad \text{\textit{D}} \]

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

\[ \text{\textit{G}} \quad \text{\textit{C}} \]

When you’re safe inside your room, you tend to dream of a
place where nothing's harder than it seems. No one ever wants or bothers to explain

plain of the heartache life can bring and what it means. When there's

no one else, look inside yourself; like your oldest friend, just trust the voice within. Then you'll find the strength that will guide your way if

you'll learn to begin to trust the voice within.
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 $J = 72$

I see trees of green,

red roses too;

I see them bloom the bright blessed day,

for me and you.

And I think to myself,

And I

To Coda © 1.

what a wonderful world.

The colours of the rain-
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.

G7

who, some kind of super-star?

You have got to...

F#m

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

Gm

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

F#m

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

Gm

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.

Quick tempo $\frac{4}{4} = 150$

Who will buy this wonderful morning?
Who will buy this wonderful feeling?

Such a sky you never did see!
I'm so high, I swear I could fly!

To Coda ♫

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

put it in a box for me?
So I could
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  Φ Coda

what am I to do, to keep the sky so

blue? There must be someone who will buy.
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

\[ \text{Look at the stars,} \]

G

\[ \text{look how they shine for you,} \]

F

\[ \text{and ev’ry-thing you do.} \]

C

\[ \text{Yeah, they were all yel-low.} \]

F

\[ \text{I came a-long,} \]

G

\[ \text{I wrote a song for you,} \]

F

\[ \text{and all the things you do.} \]
And it was called yellow.
So then I took my turn,

oh, what a thing to've done.
And it was all yellow.

Your skin,
oh yeah, your skin and bones

turn into something beautiful.
And you know,

you know I love you so
You know I love you so.
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  $j = 60$

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<tr>
<td>F</td>
<td>Bb</td>
<td>C/E</td>
<td>Am</td>
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It's a little bit funny, this feeling inside,

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<td>Dm</td>
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I'm not one of those who can easily hide,

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<tr>
<td>F/C</td>
<td>C</td>
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I don't have much money but, boy, if I did,
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.
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BLEEDING LOVE  LEONA LEWIS
BORN TO TRY  DELTA GOODREM
CALIFORNIA DREAMIN'  THE MAMAS AND THE PAPAS
CAN'T HELP FALLING IN LOVE  ELVIS PRESLEY
CIRCLE OF LIFE  FROM THE LION KING
CLOSE EVERY DOOR  FROM JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT
CRAZY  PATSY CLINE

I SHOULD BE SO LUCKY  KYLIE MINOGUE
I WILL SURVIVE  GLORIA GAYNOR
THEME  FROM JURASSIC PARK
LARGO (FROM 'FROM THE NEW WORLD SYMPHONY')  DVOŘÁK
MORNING (FROM PEER GYNT)  GREIG
NOTHING COMPARES 2 U  SINEAD O'CONNOR
ODE TO JOY (FROM SYMPHONY NO. 9)  BEETHOVEN
ON MY OWN  FROM LES MISÉRABLES
OOPS!...I DID IT AGAIN  BRITNEY SPEARS

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

THE PHANTOM OF THE OPERA
FROM THE PHANTOM OF THE OPERA
THEME
FROM STAR TREK (THE MOTION PICTURE)
TAKE THE 'A' TRAIN
THAT'S LIFE  FRANK SINATRA
A THOUSAND MILES  VANESSA CARLTON
THE TIDE IS HIGH  BLONDIE
UMBRELLA  RIHANNA & JAY-Z
THE VOICE WITHIN  CHRISTINA AGUILERA
WHAT A WONDERFUL WORLD  LOUIS ARMSTRONG
WHO DO YOU THINK YOU ARE?  SPICE GIRLS
WHO WILL BUY FROM OLIVER!
WILLIAM TELL OVERTURE (FROM WILLIAM TELL)  ROSSINI
YELLOW  COLDPLAY
YOUR SONG  ELTON JOHN