THE COMPLETE PIANO PLAYER

by Kenneth Baker.

Designed to help you become a complete, all-round pianist. Teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style.

Based on famous hit songs, popular standards and tuneful, light classics.

STYLE BOOK
THE COMPLETE PIANO PLAYER
STYLE BOOK

'By the end of this book you will be putting all your piano-playing skills to work in a number of fascinating new styles. You will be playing 22 popular songs, including: Bridge Over Troubled Water, Ballade Pour Adeline, Money, Money, Money, and The James Bond Theme.'

Kenneth Baker

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ABOUT THIS BOOK

This is the last book in ‘The Complete Piano Player’ series.

To help you become a complete, all-round player, it has been arranged as a series of piano styles. You will learn Boogie Style, Block Chord Style, Country Style, Modern Blues Style, Unison Octave Style, and so on.

As usual, you will be working with popular standards and famous hit songs, interspersed with a few tuneful classics.

You need not play every piece in the exact order given. For example, although the three Boogie Woogie pieces are placed together for convenience, you could insert a slower number, such as ‘Stardust’, or one of the two Minuets in between, as light relief.

Don’t lose touch with Books One to Five of the series. Most of your basic information is there, and will need revising from time to time.

To build your repertoire further, look at ‘The Complete Piano Player Songbooks’. These are available at various levels of difficulty.

Good luck with your piano playing.
NEW NOTES:

Low F, G, A, and B for left hand.

FOUR IN A BAR AND EIGHT IN A BAR POP STYLE

In this simple but effective style your left hand plays a chord, or octave, on every beat of the bar:

CECILIA (p.7)

With energy $\downarrow = 126$

For variation your left hand can play twice as many chords—one chord on each quaver of the bar:

MONEY, MONEY, MONEY (p.8)

Although the left hand seems simple enough, this style usually involves a good deal of syncopation in the right hand. As with all syncopated pieces, keep your left hand rock-steady throughout.
CECILIA
Words & Music: Paul Simon

With energy $d = 126$

F  Bb(on F)  Bb(on F)  F
Bar 1  Bar 2  Bar 3

Celaia, You're breaking my heart You're shaking my confidence

(no pedal)

C  Bb  F(on A)  Gm7  F

daily Oh, Celaia, I'm down on my knees I'm

Bb  F  C  F

begging you please to come home Ho ho home Making love in the

Bb  F  Bb  C7  F

afternoon with Celaia up in my bedroom I got up to

F  C7  F

wash my face when I come back to bed someone's taken my place

© Copyright 1969, 1970 Paul Simon. All rights reserved. International copyright secured.
MONEY, MONEY, MONEY
Words & Music: Benny Andersson & Bjorn Ulvaeus

Strong 8 to the bar rhythm  \( \frac{4}{4} = 120 \)

Am       F7       Dm       E7       Am

Am     Bar 7

Work all night, I work all day to

Am     Bar 8

E7

pay the bills I have to pay... A"In't it sad? And

E7

still there nev- er seems to be a single penny left for me... That's too bad

Am

In my dreams I have a plan... If I got me a
wealthy man  I wouldn't have to work at all I'd fool around and have a ball.

money, money, money —— must be funny

In the rich man's world —— always sunny

In the rich man's world —— a-ha

All the things I could do if I had a little money —— It's a rich man's world.
The Dave Brubeck Quartet was well known in the '50s for its own particular brand of Modern Jazz.

The following piece, *Take Five*, was written by the group's alto saxophonist: Paul Desmond. The Time Signature is unusual: five crotchets (quarter notes) in a bar. Think of these as *three* crotchets followed by two. The basic left hand figure, which appears in Bar 1, will give you the feel of the rhythm.

---

*TAKE FIVE*

By Paul Desmond

```
Lightly \( \dot{\text{j}} = 152 \)

\[ Gm \quad \text{Bar 1} \quad Dm \quad Gm \quad Dm \quad Gm \quad Dm \]

(\text{no pedal})

\[ Gm \quad Dm \quad Gm \quad Dm \quad Gm \quad Dm \]

\[ Gm \quad Dm \quad Gm \quad Dm \quad \% E_b \quad \text{Am-5} \]

\[ Dm \quad Gm \quad Cm \quad F7 \quad B_b \quad Dm \]
```
Playing on the ‘off beat’ means playing in between the main beats of a piece. In Hoagy Carmichael’s famous *Stardust*, you generate a nice rhythmic flow by playing ‘off beat’ chords softly with your right hand while your left hand plays melody notes on the beat (see Bars 1 and 2, for example).

In Bars 11 and 12 the situation is reversed: your left hand plays off-beat ‘G’s’ while your right hand plays the melody (on the beat).

**STARDUST**
Words: Mitchell Parish. Music: Hoagy Carmichael

Freely, with expression  **Fsus2**

Some-times I wonder why I spend the lonely
side a gar-den wall when stars are
dream-ing of a song. The
you are in my arms.

night, bright,

night—ing—ale tells his fairy tale
of pa-ra-dise where ro-ses

mel-o—dy haunts my re-ver-ie, and I am once a-gain with

you. grew.

When our Tho’ I love was new and each kiss an ins-pi—
But that was long ago, now

my consolation is in the star-dust of a song.

In my heart it will remain.

My Star-dust melody the memory of love's refrain.

*Broadening – decreasing the speed.

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Boogie Woogie is a piano style which developed out of the ‘Blues’. Based on the same harmonies as the Blues, Boogie Woogie tends to be more lively and outgoing. Its most characteristic feature is its repeating bass patterns. In the three Boogie-style pieces which follow you will have a chance to practise three typical left hand Boogie patterns:

1. GET BACK (p. 15)

   left hand: \[
   \begin{array}{cccccccc}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
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   \end{array}
   \] (etc)

   (no pedal)

   Play all these quavers evenly.

2. NIGHT TRAIN (p. 16)

   left hand: \[
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   \end{array}
   \] (etc)

   (no pedal) alternative fingering: \[ \text{\textcopyright} \]

   Here the quavers are NOT even. Play these left hand figures with a ‘lilt’, like this:

   NIGHT TRAIN

   left hand: \[
   \begin{array}{cccccccc}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
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   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{array}
   \] (etc)

   (no pedal)

3. BLUE SUEDE SHOES (p. 18)

   left hand: \[
   \begin{array}{cccccccc}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
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   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{array}
   \] (etc)

   (no pedal)

   Play these octave figures with a lilt, as in Night Train.

Remember: When playing Boogie Woogie your touch must be firm and your rhythm rock-steady.
GET BACK
Words & Music: John Lennon & Paul McCartney

Medium Boogie  \( \frac{\text{d}}{\text{q}} = 126 \)

\( G \)

mf Jo Jo was a man who thought he was a lon-er, but he knew it could-n’t last

(no pedal)

\( G \)

Jo Jo left his home in Tuc-son, Ar-i-za-no-na, for

\( C \)

some Cal-i-for-nia grass

\( G \)

Get back

\( C \)

Get back to where you once be-longed

\( G \)

Get back

\( C \)

Get back to where you once be-longed

\( G \)

\( G7 \)

\( \text{f}f' \)

\( \text{ff} \)

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In Bar 2 of Night Train (and elsewhere in the same piece), you will see an alternative way of writing a 'tremolo':

NIGHT TRAIN (Bar 2)

Tremolo

means:-

Turn back to page 42 in Book Five of *The Complete Piano Player* and read again about how to do 'tremolos'.

NIGHT TRAIN

Words: Oscar Washington and Lewis C. Simpkins. Music: Jimmy Forrest

Groovin'  \( \text{\texttt{j}} = 116 \)

Bb

Bar 1

Bar 2

that took my baby so far away,

please bring my baby back home to me.

(no pedal)

E♭9

E♭9

Bb

Tell She's

geren
took my baby so far away

bring my baby back home to me.

I love her more and more ev'-ry day

My
mother said I'd lose her if I ever did abuse her, should have listened.

My mother said I'd lose her if I ever did abuse her, should have

listened. Now I have learned my lesson, my sweet baby was a blessing, should have listened.

D.C. al Coda

blues she left just won't set me free.

cres.
Blue Suede Shoes, recorded by Elvis Presley in 1956, is one of the most famous rock 'n' roll songs.

This arrangement uses the most active of our three Boogie Woogie bass patterns. When practising it, stress the left hand fifth finger notes.

* Play one octave (eight notes) lower than written.
knock me down.
Step in my face.
Slander my name all over the place

Do any thing that you want to do.
But uh uh, honey, lay

off of my shoes.
Don’t you step on my Blue Suede

Shoes.
You can do any thing but lay

off of my Blue Suede Shoes.
The Minuet, a graceful dance of French origin, was popular in the 17th and 18th Centuries. It is in $\frac{2}{4}$ Time.

Here are two famous Minuets, one written specially for the piano by Beethoven, the other taken from a string quartet by Boccherini.

MINUET IN G
By Ludwig Van Beethoven

Allegretto $\frac{2}{4}$ = 92

(no pedal)
*Trill, or shake. An ornament consisting of the rapid alternation of the written note and the note directly above it. For the first trill (above) use F# and G#, for the second trill (above) use B and C#.
Many of the original Blues songs and instrumental solos were based on a simple 12-bar harmonic sequence. You have already played two pieces of this type: *Swingin' Shepherd Blues* (Book Five, page 14), and *Night Train* (Book Six, page 16).

The next piece, *Like Young*, by André Previn, is a blues written in a Modern Jazz style. In addition to the usual twelve bars based on blues harmonies, there are eight extra bars inserted into the middle for contrast. These 'middle 8' bars modulate skilfully through the keys of G, A flat, and A, before returning to the original key of B flat for a repeat of the main theme.
A semitone, or half step, is the distance between any piano key and the next nearest key (black or white):

In the next piece: One Note Samba, you play a full chord style in which the chords move almost continuously in semitones. This semitone movement is usually downwards (Bars 1-15, for example), but is occasionally upwards (Bars 19, 20, 23).

Study each hand separately and note carefully where the semitone movements occur.

ONE NOTE SAMBA (SAMBA DE UMA NOTA SO)
Music: Antonio Carlos Jobim. Original Words: N. Mendonca. English Lyric: Jon Hendricks

Bright Bossa Nova  \( \downarrow \; 96 \)

Bar 1

This is just a little Samba built upon a single note

Other notes are bound to follow but the root is still that note

Now this new one is the consequence of one we've just been through

24
As I'm bound to be the unavoidable consequence of you.

There's so many people who can talk and talk and talk and just say nothing, or nearly nothing. I have used up all the scale I know and at the end I've come to nothing, or nearly nothing. This is

As I'm bound to be the unavoidable consequence of you.
The James Bond Theme relies for its effect on a hard, percussive style of playing.

The piece starts dramatically with a legato left hand counter melody which has become famous. As well as playing this counter melody, your left hand plays repeated bass E's, staccato, to keep the rhythm going. Above this your right hand plays off beat chords (see Off-Beat Style, page 12).

The main theme begins at Bar 5, with spiky, repeated chords in the right hand.

The Middle Section of the piece (marked 'swingy'), is driven along by a solid 4-to-a-bar left hand, moving mainly in semitones.

In the Coda both hands play the same notes, so simply copy your right hand with your left. Observe the phrasing here. The piece ends with a discordant two-handed tremolo, played very loudly.
Richard Clayderman is a young pianist who brings a classical piano style to popular music.

For much of Ballade Pour Adeline your left hand plays an 'open broken chord' type of accompaniment (see Book Five, page 46).

Notice the solitary $\frac{3}{8}$ Bar (Bar 14) in amongst the $\frac{4}{4}$ bars. Think of this as an incomplete bar. Count 1, 2, then carry on again from ‘1’, as if nothing had happened.

A ‘wrist staccato’ technique (see Book Two, page 44) is called for in the right hand in Bars 2, 5, 6, and elsewhere.

BALLADE POUR ADELINE
Composer: Paul de Senneville

Gently flowing $\frac{4}{4}$ – 84
*Play one octave (eight notes) higher than written.


29
This is an American popular music style, notable for its simple harmonies and uncomplicated rhythms.

Originally country music was played on fretted stringed instruments such as guitar, banjo, and mandolin. Country style piano playing tends to imitate these instruments in some respects. One of the most common characteristics of the style is the 'hammer on' technique, common in guitar playing. Here the guitarist plucks an open string, then quickly places his finger on the same string, causing the note to rise (usually to the next highest note):

Another device borrowed from fretted instrument players is 'finger-picking'. This is where the guitarist (or banjoist) alternates in his right hand between the thumb and other fingers. You will find examples of this technique adapted to the piano in Bars 8 and 13 (right hand).

IT’S ALL IN THE GAME
Music: Charles G. Dawes. Words: Carl Sigman
words kiss with your him and your future's looking

dim, but these things your heart can rise a-

Once in a while he won't lips And ca-

ress your waiting fin-
tips, And your hearts will

fly a way.

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This style was developed for the piano by George Shearing in the late '40s.
The two main elements of the style are:
1. The right hand plays the melody in chords.
2. The left hand doubles the melody, in single notes only, one octave lower.

In Bars 9–18 of Don't Blame Me, I have changed from block chord style to open chord style for the sake of contrast.

DON'T BLAME ME
Words & Music: Jimmy McHugh and Dorothy Fields

Slowly \[ \text{Tempo}=76 \]

```
C6          Gm6           A7          A-9
\[ \text{Don't blame you see?} \]
\[ \text{Can't for When} \]

Dm7          G9           G-9           C6.9
\[ \text{falling in love you do do.} \]
\[ \text{you do the things you do.} \]

C6          Fm6          G-9
\[ \text{I'm under your spell, but} \]
\[ \text{If I can't conceal the} \]

Gm6          A7
\[ \text{how can I help feel it?} \]
\[ \text{Don't blame me.} \]

1 Dm7          G-9          Cmaj9
\[ \text{Don't blame me.} \]

2 Dm7          G9           C6
\[ \text{I can't help it} \]
```
if that dog-gone moon above
makes me need some-one like you to
love.
Blame your kiss, as
sweet as a kiss can be
And crese. blame all your charms that
melt in my arms, but

© Copyright 1935 MGM Corp. USA. Assigned to Robbins Music Corp. USA. Reproduced by permission of Campbell, Connelly & Co Ltd, London. All rights reserved. International copyright secured.
Lullaby of Birdland is George Shearing’s own composition.
The Middle Section (Bars 11–18) is written in Block Chord style. To make this part easier to play, quite a few single notes have been used in the right hand. This is common practice when playing block chords in faster pieces.

LULLABY OF BIRDLAND
Music: George Shearing. Words George David Weiss

Swingy \( \text{\textit{d}} = 100 \)

\[
\begin{array}{cccc}
\text{Em} & \text{C}\#m7-5 & \text{F}\#7 & \text{B7}-9 \\
\text{mp} \text{ Lul - la - by of Bird - land } & \text{that’s what I} \\
\text{Have you ev - er heard two} & \text{turtle doves} \\
\text{Always hear} & \text{when you sigh} \\
\text{Bill and coo} & \text{when they love?} \\
\text{Never in my word - land} \\
\text{That’s the kind of mag - ic} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Em} & \text{Cmaj7} & \text{Am7} & \text{D9} & \text{Bm7} & \text{Em7} \\
\text{mf} \text{ could there be ways to re -} \\
\text{music we} \text{ make with our lips} \\
\text{in a phrase -- how I feel} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Am7} & \text{D7-9} & \text{Gmaj7} & \text{C9} & \text{F}\#m7-5 & \text{B7} \\
\text{when we kiss.} \\
\text{And there’s a weep - y old will} \\
\end{array}
\]
Am6         C⁰        Gmaj7
ow

He really knows how to cry

E9        E7–9      Am7

That's how I'd cry in my pillow

Am6        C⁰        Gmaj7

If you should tell me farewell

Bar 18    F#m7–5     B7     Em     C#m7–5

and goodbye

F#7        B7–9

Lullaby of Birdland whisper low

Em        Cmaj7      Am7      D9      Bm7      Em7

kiss me sweet And we'll go Flyin' high in Birdland,
cresc.

Am7        D7–9      Gmaj7      D7      G

high in the sky up above we're in love.

G13.9–5

This is a brilliant and impressive solo style for piano, but it does involve a lot of jumping about.

The melody is played by both hands in unison, two octaves apart. In between playing melody notes both hands travel down the keyboard to add accompanying chords.

As with *Gymnopédie No 1*, in Book Five (page 22), you must get used to finding your place in the music after looking down at the keyboard.

**MARI A ELE NA**

Music: Lorenzo Barcelata. English lyric: S.K. Russell
In Mrs Robinson your left hand plays the basic Bossa Nova rhythm pattern given in Book Four, page 44:

but with variations:

And here's to you please Mrs. Mrs. Mrs.

Jesus loves you more than you will know

God bless you

We'd
like to know a little bit about you for our files

We'd like to help you learn to help yourself

Look around you all you see are sympathetic eyes

Stroll around the grounds under

til you feel at home And here's to

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NOVELTY PIANO STYLE

Novelty piano solos were popular in the '20s, and beyond. They were usually based on 'swing' piano styles, the basic accompaniments of which consisted of: 'bass note, chord, bass note, chord', and so on.

One of the best of these novelty pieces is Nola:

NOLA

By: Felix Arndt

Moderato \( \frac{\text{d}}{\text{=} 120} \)
In this style modern musical techniques (such as new rhythms, the use of amplified instruments, etc), are applied to traditional style songs.

In *Bridge Over Troubled Water*, a huge success for Simon and Garfunkel in 1970, a Bossa Nova bass line has been added to the song in order to give it a modern style rhythm.

**BRIDGE OVER TROUBLED WATER**

Words & Music: Paul Simon

<table>
<thead>
<tr>
<th>Peacefully</th>
<th>( \text{\textit{J}} = 80 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb</td>
<td>( \text{\textit{Ab(on Eb)}} )</td>
</tr>
<tr>
<td>( \text{\textit{Ab(on Eb)}} )</td>
<td>( \text{\textit{Eb}} )</td>
</tr>
</tbody>
</table>

When you're weary

A small

when tears are in your eyes

I'll

dry them all

I'm on your side

And friends just
can't be found. Like a bridge o
ver

troubled water I will lay me down, like a

bridge o ver troubled water I will lay me

* Molto Rallentando: much slowing down

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This is a mixture of a modern rock style tune with a boogie woogie bass line. The climax of the piece comes in Bars 15 and 16, where the bass movement stops, temporarily. The theme and boogie bass then pick up again and we go out comparatively quietly.

**LADY MADONNA**

Words & Music: John Lennon and Paul McCartney

*Medium Rock*  \( \frac{4}{4} = 108 \)

```
\[A\] \quad \[D\] \quad \text{La - dy Ma - don - na} \quad \text{child - ren at your feet}
\]

*(no pedal)*

```
\[A\] \quad \[F\] \quad \text{Won - der how you manage to make} \quad \text{ends meet} \quad \text{Who finds the mon - ey}
\]

```
\[A\] \quad \[D\] \quad \text{when you pay the rent,} \quad \text{Did you think that mon - ey was} \quad \text{heaven sent}
\]

```
\[Dm\] \quad \[G7\] \quad \text{Fri - day night arrives with - out a suit - case} \quad \text{Sun - day morning creep in like a}
\]

44
Monday's child has learned to tie his bootlace.

See how they'll run.

Baby at your breast
Wonder how you managed to feed the rest.

Lady Madonna lying on the bed
Listen to the music playing

in your head.

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This is the end of The Complete Piano Player Style Book, the last book in The Complete Piano Player series. You can now consider yourself a good, all-round pianist. But you do need to enlarge your repertoire. For this, use The Complete Piano Player Songbooks. They contain fabulous new pieces at all levels, written in the style of The Complete Piano Player books.

We end this book on piano styles with a classical piece by one of the greatest stylists in music: Edvard Grieg.

**WEDDING DAY AT TROLDHAUGEN**

By: Edvard Grieg

*Tempo di marcia un poco vivace*  \( \square = 108 \)

\( D \) (Both hands \( \text{8va 2nd time} \))

\( Bm7 \) \( E11 \)

\( Asus4 \) \( A \) \( G \) \( Em7 \)

*March tempo, but a little more lively*
THE COMPLETE PIANO PLAYER
STYLE BOOK

This style book is designed to help you become a complete, all-round pianist. It can be used by anyone who has followed The Complete Piano Player or a course of similar standard. Based on famous hit songs, popular standards and light classics, it teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style.

Book 1
How to sit correctly.
The piano keyboard.
Musical timing and the beat.
Developing your sense of rhythm.
Keyboard Chart: helps you locate and learn the notes of the piano with no trouble at all.
Plus 24 popular tunes to play, including:
Strangers In The Night .
Annie's Song . . . She Loves You.

Book 2
New notes for right and left hands.
Chord symbols.
Wrist staccato.
Two tunes with one hand.
Plus 22 popular tunes, including:
Hard Day's Night .
Take Me Home Country Road . .
Bright Eyes.

Book 3
Chord pyramids.
Accompaniment patterns.
Phrasing.
More left hand melody playing.
Plus 22 popular tunes including:
Raindrops Keep Fallin' On My Head .
Somewhere My Love . . . Fascination.

Book 4
The pedals.
Syncopation.
Broken chord style.
Left hand fills.
More piano techniques.
Plus 22 popular songs including:
Don't Cry For Me Argentina .
My Way . .
Hello Young Lovers.

Book 5
Dynamics in music.
Tremolo.
Phrasing again.
New left hand rhythm pattern.
Plus 20 more popular tunes including:
The Entertainer . .
House Of The Rising Sun .
Pink Panther Theme.

Kenneth Baker, who wrote this fascinating course, is one of the country's leading authorities on keyboard playing. His many books are standard works and have sold millions of copies worldwide, in English and other languages. They are used in both schools and colleges. The Complete Piano Player aims at making you an accomplished pianist in the shortest possible time.

Nothing has been overlooked in making this course easy, enjoyable and rewarding. Its aim is to teach you to make interesting music on the piano in the shortest possible time. Based throughout on today's popular songs and on famous light classics, it assumes no knowledge of either the piano or of music. Yet from the beginning you will be playing songs such as Annie's Song . . . Can't Buy Me Love . . . Singin' In The Rain. Among the modern songwriters whose music you will find yourself playing with ease are: The Beatles . . . Elton John . . . and many more: while classical composers are represented by such great names as Beethoven and Mozart. Step by step, the programme lays a solid musical foundation. You acquire sound technique and learn to play in any style with confidence. By the end of the course you will have a wonderful gift – the ability to play the kind of music you like best.