THE COMPLETE PIANO PLAYER
by Kenneth Baker.

The only piano course based throughout on today's popular songs and on famous light classics. Easy-to-follow text and clear demonstration diagrams enable you to progress in the shortest possible time to advanced playing. An interesting and enjoyable course for home use or classroom study.

BOOK 5
'By the end of this book you will be playing with new power and confidence, and you will be playing 20 popular songs, including: Song For Guy, Can't Smile Without You, The Entertainer, and The Theme from E.T.'

Kenneth Baker

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In this book you will be introduced to many new skills and techniques, which will take you further along the path to becoming a complete piano player. At the same time, the skills you have already acquired from the first four books will be reinforced.

You will learn more about phrasing, and how dynamics in music can transform your playing to a remarkable degree. Four new keys are introduced and you will make the acquaintance of $\frac{4}{4}$, $\frac{3}{4}$, and the rare, but interesting, $\frac{2}{4}$ time. New left hand techniques are dealt with; in fact, your left hand, generally, will be strengthened through being able to handle jumps, wide broken chords and octave playing.

As usual, all lessons in this book are based on some of the most popular songs ever written, as well as on famous light classical pieces. In all you will add twenty outstanding new songs to your ever growing repertoire.
We begin Book Five with a lively little number called *Birdie Song*.

The Chorus of this piece is a further exercise in ‘wrist staccato’ for the right hand (look again at Book Two, page 44). Let the hand ‘bounce’ freely from the wrist joint.

**BIRDIE SONG/BIRDIE DANCE**

Words & Music: Werner Thomas & Terry Rendall

With a marked rhythm \( j = 66 \)

*INTRO (Introduction)*

*CHORUS*
When a piece of music has a time signature of $\frac{12}{8}$, it means that there are twelve quavers, or their equivalent, per bar.

As in $\frac{6}{8}$ Time (see Book Three, page 16), the quavers are grouped into ‘threes’:

Example 1

$$\begin{array}{ccccccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\ \hline \end{array}$$

A more typical $\frac{12}{8}$ bar might look like this:

Example 2

3 quavers 3 quavers 3 quavers 3 quavers

$$\begin{array}{ccccccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\ \hline \end{array}$$

Although it is sometimes desirable to count the full twelve quavers in a bar (for instance, in the early stages of practice, when you are playing the piece very slowly), it is usually simpler to count four dotted crotchets (dotted quarter notes) in a bar:

Example 1

$$\begin{array}{ccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \end{array}$$

Any subdivisions of the beat that occur can be counted as ‘a-and’:

Example 1

$$\begin{array}{ccccccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\ \hline \end{array}$$

Example 2

1 - a-and 2 - a-and 3 - a-and 4 - a-and

In Example 1 you play on every beat and every subdivision of the beat; in Example 2 you play on every beat and every ‘and’ part of the beat. Remember: your ‘1-a-and, 2-a-ands’, etc. must be perfectly regular and even, like the ticking of a clock.

With practice you should be able to drop the ‘a-and’ subdivisions and count only the main beats: ‘1, 2, 3, 4…’
Your first piece in $\frac{12}{8}$ Time is a traditional American song which has reappeared over the years in various modern arrangements. It's called: *The House Of The Rising Sun*. Here are various ways of 'counting' the melody (which way you choose depends on your stage of practice, and your familiarity with the tune):

**THE HOUSE OF THE RISING SUN (Bars 1-4)**

\[
\begin{align*}
\text{Count:} & \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9 \quad 10 \quad 11 \quad 12 \\
& \quad 1-a-and-2-a-and-3-a-and-4-a-and-1-a-and-2-a-and-3-a-and-4-a-and
\end{align*}
\]

Your second piece in $\frac{12}{8}$ Time is *What A Wonderful World* (page 12). This features a typical modern $\frac{12}{8}$ rhythm pattern in the left hand:

\[
\begin{align*}
\text{count:} & \quad 1\text{caravan} \quad 2-a-and \quad 3\text{caravan} \quad 4-a-and
\end{align*}
\]

Say 'one caravan... as in normal speech, but be sure to play only on the syllables shown above. This should give you the correct sound of this rhythm. Notice that the complete rhythm pattern consists of a 'caravan' group, followed by a simple '2-a-and' group, followed by another 'caravan' group, followed by a simple '4-a-and' group, and so on.
In the following piece: *What A Wonderful World*, you will be using 'wrist staccato' in your left hand.

Look again at Book Two, page 44.

Everything said there about wrist staccato for right hand can be applied equally well to your left hand. Above all don't let your wrist become too tight; let the hand 'bounce' freely from the wrist joint.

Before you play *What A Wonderful World*, turn back to page 9 and read again about the counting of the left hand rhythm patterns in this piece.

---

**WHAT A WONDERFUL WORLD**

Words & Music: George David Weiss & Bob Thiele

*With a gentle rhythm* $\frac{1}{2} \cdot \frac{2}{4} = 63$

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

\[\begin{array}{c}
\text{I see 1.2 trees of green} \\
\text{I watch them grow red roses too}
\end{array}\]

\[\begin{array}{c}
\text{3. babies cry} \\
\text{I'll ever know, And I}
\end{array}\]

\[\begin{array}{c}
\text{They'll learn much more} \\
\text{And I}
\end{array}\]

\[\begin{array}{c}
\text{Think to myself} \\
\text{Think to myself}
\end{array}\]

\[\begin{array}{c}
\text{what a wonderful world.} \\
\text{what a wonderful}
\end{array}\]

\[\begin{array}{c}
\text{world.} \\
\text{I see}
\end{array}\]
world

colours of the rainbow so pretty in the sky, Are

also on the faces of people goin' by. I see

friends shakin' hands sayin' "How do you do!"

They're really sayin' "I love you" I hear

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In the next two pieces: *Swingin' Shepherd Blues* and *Yesterday*, you will be playing octaves in your left hand. In *Swingin' Shepherd Blues*, for the sake of simplicity, finger all these octaves (including those on black notes) \( \frac{3}{2} \).

Before you start to play, practise the scale of C (and any other scales) in left hand octaves, just to get the feel of the distance (see Book Four, page 37—Right Hand Octaves).

In *Swingin' Shepherd Blues* pay particular attention to the ‘phrasing’ (staccato, accent, and phrase marks). This piece is another good example of ‘syncopation’ (see Book Four, page 26).

**SWINGIN' SHEPHERD BLUES**

Words: Rhoda Roberts and Kenny Jacobson. Music: Moe Koffman
they all rock to the tune of The Swing-in' Shepherd Blues.

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The Key of E Flat (major) is derived from the Scale of E Flat (major), which requires three black notes: B Flat, E Flat, and A Flat:

```
Eb F G Ab Bb C D Eb
```

Pieces using this scale predominantly are said to be in the ‘Key of E Flat’.

The ‘Key Signature’ for the Key of Eb is:

```
Key of Eb
B Flat, E Flat, A Flat
```

When you are in this Key you must remember to play all B’s, E’s, and A’s (wherever they might fall on the keyboard) as B Flats, E Flats, and A Flats.

In *Yesterday* you will be playing left hand octaves more or less throughout. On the white note octaves use fingering 1. On the black note octaves use fingering 3 if this comes easily to you, if not, use 5.

---

**YESTERDAY**

Words & Music: John Lennon and Paul McCartney
to Coda

yes - ter - day.

Why she had to go I don’t

mp cresc.

know, she wouldn’t say.

I said

mp cresc.

some - thing wrong, now I long for yes - ter - day.

d.C. al Coda

CODA Cm7

F

A♭

E♭maj7

Mm mm mm mm mm

mm mm mm mm

ret

*The pedal will sustain this chord whilst the right hand plays the octave B Flat.

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DYNAMICS IN MUSIC

Dynamics in music are the ‘louds’, ‘softs’, ‘crescendos’, and the like, which help give the music life.

The next piece: *This Nearly Was Mine*, depends heavily for its effect on good dynamics.

Start the piece quietly and calmly. In the middle section (from the Section Lines) play a little louder, then build the tone dramatically, starting with the crescendo in Bar 28.

When you return to the beginning of the piece for the repeat, play boldly and majestically, drawing out the phrases for maximum effect. The climax comes in the Coda, where you must build to a double forte, **ff** and make a long, drawn-out ‘rallentando’ spread over the last three bars.

When played well, *This Nearly Was Mine* is a real show-stopper.

---

THIS NEARLY WAS MINE

Words: Oscar Hammerstein II. Music: Richard Rodgers

Slowly, with expression $\bullet = 80$

\[\begin{align*}
&\text{E}_b \quad \text{Fm7} \\
&\text{One} \quad \text{dream in my heart} \\
&\text{Now,} \quad \text{now I'm alone} \\
&\text{p (f 2nd time)}
\end{align*}\]
nearly was mine

Close to my heart she
came

only to fly away

On - ly to fly as day flies from
cresc.

moon - light

rit.

par - a - dise
cresc.

Once nearly was

rallentando*

*Rallentando, 'Rall' for short, means gradually slowing down. A rallentando tends to be more drawn out than a ritenuto.

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Happy Talk is a playful, cheeky little number, where ‘phrasing’ is all important.

You will remember from Book Three (page 12) that phrasing is concerned with how you play the notes: staccato or legato, with or without an accent, and so on.

See how the right hand double notes in Bars 1 and 2 of Happy Talk are to be played ‘staccato’. This is so that they will contrast with, and help ‘bring out’, the left hand melody here.

Note the cross rhythm passages in Bars 7 and 8, and Bars 15 and 16. These will work only if you make the strong accents as marked. This cross rhythm idea continues in the second section (after the Section Lines) in the left hand. Observe all strong accents and staccato markings here.

HAPPY TALK

Words: Oscar Hammerstein II. Music: Richard Rodgers
How you gonna have a dream come true?

Talk about a moon Floatin' in de sky

lookin' like a lily on a lake

Talk about a bird learnin' how to fly,

Making all de music he can make.

*Both notes are played by the thumb.*
In the next piece the left hand has to make continuous jumps—down for a low note, up for a chord, and so on. You must develop the capacity to glance quickly down at the keyboard to see where you are going, then back to the music without losing your place.

GYMNOPÉDIE No. 1
By Erik Satie
In the first part of Song For Guy you will be playing a new left hand rhythm pattern:

\[
\begin{align*}
\text{count:} & \quad 1 \quad 2 \quad \text{and} \quad 3 \quad 4 \\
\end{align*}
\]

This is similar to the Bossa Nova rhythm pattern first given in Book Four (page 44):

\[
\begin{align*}
\text{count:} & \quad 1 \quad 2 \quad \text{and} \quad 3 \quad 4 \\
\end{align*}
\]

The difference in the Song For Guy rhythm is that, having played on the 'and' beat, you hold the note down for the rest of the bar.

**SONG FOR GUY**

By Elton John

\[\text{With a gentle rhythm } \frac{4}{4} = 132\]
C Minor is the relative minor of 'E Flat Major', both keys requiring three flats: B Flat, E Flat, and A Flat:

The accidentals likely to occur in the Key of C Minor are:

B♭ and A♭

The following piece begins in the Key of C Minor and modulates (i.e. changes Key) at the end to E♭ Major (the relative major).

**THE SHADOW OF YOUR SMILE**

Words: Paul Francis Webster. Music: Johnny Mandel

The shadow of your smile when you are gone will colour all my dreams and light the dawn look into my eyes, my love and see...

All the lovely
In Bars 16-22 of the next piece you play fragments of the main theme of *Can't Smile Without You* with your left hand, while your right hand plays a different theme above it. In other words, you play two tunes at once.

Make your left hand slightly louder than your right hand at this point.

Observe the instruction given at the beginning of the piece: 'with a lilt'.

*Can't Smile Without You*

Words & Music: Chris Arnold, David Martin & Geoff Morrow

With a lilt $\text{L} = 104$

G

\[\text{G}\]

\[\text{G}\]

\[\text{Am7}\]

\[\text{Am7}\]

\[\text{D7}\]

\[\text{D7}\]
smile without you

You came along just like a song Brightened my day

who'd a believed that you were part of a dream Now it all seems

light years away You see I

smile without you.
The Key of A (Major) is derived from the Scale of A (Major), which requires three black notes: F Sharp, C Sharp, and G Sharp:

Scale of A

A B C♯ D E F♯ G♯ A

Pieces using this scale predominantely are said to be in the Key of A.

The Key Signature for the key of A is:

Key of A

F sharp, C sharp, G sharp

When you are in this key you must remember to play all F's, C's, and G's (wherever they might fall on the keyboard) as F Sharps, C Sharps, and G Sharps.

SCALE OF A

Before you begin Prelude in A Major, by Chopin, play through the Scale of A a few times with your right hand. This is to help you feel the 'shape' of the key.

Here's the fingering for two octaves:

Scale of A

Notice that your thumb plays every 'A' and every 'D', except for the top 'A', which is played by your little finger (5), for convenience.

It is always useful to play through the scale of a new key, since it helps teach the fingers where the necessary black notes lie.
KEY OF A MINOR

A Minor is the 'relative minor' key of C Major, in which there are no sharps or flats:

Scale/Key of C (Major)
\[
\begin{align*}
\text{C} & \quad \text{D} & \quad \text{E} & \quad \text{F} & \quad \text{G} & \quad \text{A} & \quad \text{B} & \quad \text{C} \\
\text{(no sharps or flats)}
\end{align*}
\]

Scale/Key of A Minor
\[
\begin{align*}
\text{A} & \quad \text{B} & \quad \text{C} & \quad \text{D} & \quad \text{E} & \quad \text{F} & \quad \text{G} & \quad \text{A} \\
\text{(no sharps or flats)}
\end{align*}
\]

There are two 'accidental' sharps likely to occur in the Key of A Minor. They are:

G♯ and F♯

As it happens, in Für Elise (your piece in the Key of A Minor), there is another accidental which keeps appearing:

D♯

This is simply a 'passing note' (see Book Two, page 24), and has no connection with the Scale of A Minor.

3/8 TIME

Your next piece, Beethoven's Für Elise, is written in 3/8 Time. This means that there are three quavers (three 'eighth' notes), or their equivalent, to the bar:

Example
\[
\begin{align*}
\text{3} & \quad \text{8} & \quad \text{8} & \quad \text{8} & \quad \text{8} & \quad \text{8} & \quad \text{8} & \quad \text{8} & \quad \text{8} \\
\text{count: 1} & \quad \text{2} & \quad \text{3} & \quad \text{1} & \quad \text{2} & \quad \text{3} & \quad \text{1} & \quad \text{2} & \quad \text{3} \\
\end{align*}
\]

3/8 Time is usually chosen in preference to 6/8 Time when the piece is of a flowing, running nature, like Für Elise.
Für Elise
By: Ludwig Van Beethoven

Poco moto (a little motion — quite fast) \( \frac{\text{R}}{\text{R}} = 132 \)

\[ \text{High E (see p.36)} \]

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Your next piece, *What Are You Doing The Rest Of Your Life?*, is in the key of A Minor. The middle section, however, passes through the keys of A Major, G♯ Major, and F Major, returning again to the key of A Minor for a repeat of the main theme.

This mixture of keys is the reason for the many accidentals (sharps, flats, and naturals, not in the key signature) which you will find in this piece.

**WHAT ARE YOU DOING THE REST OF YOUR LIFE?**

Words: Alan & Marilyn Bergman. Music: Michel Legrand

```
Tenderly  \( \text{\textit{d}} = 104 \)

Am

What are you doing the rest of your life?
North and South and East and

F

West of your life?
keep in your eyes,
I have only one request of your life,
I'll awaken what's asleep in your eyes,

Dm

to Coda

Bm7

that you spend it all with
It may take a kiss or

E

What are you doing the

Amaj7

me.
I want to see your face in every kind of

```

---

34
Amaj7  A6  light,
Bm7  light,  In  fields of dawn and forests of the night.  And when you
E7-9  light,
Amaj7  A6

Abm7  Db7-9  stand be-fore the candles on a cake,  Oh, let me be the one to hear the silent wish you
Gbmaj7  Gb6  stand be-fore the candles on a cake,  Oh, let me be the one to hear the silent wish you
Gm7  C7-9

Fmaj7  D.S. al Coda  make. Those to-mor-rows wait-ing
CODA  Bm7  make. Those to-mor-rows wait-ing
E  E7-9  F  make. Those to-mor-rows wait-ing

E  E7-9  F  make. Those to-mor-rows wait-ing
Fmaj7  B7  Through all of my life,

Bm7  Bm7  Through all of my life,
E  E7-9

E  E7-9  F  Through all of my life,
Fmaj7  B7  Through all of my life,

E  E7-9  F  Through all of my life,
Am7  D  Am7  D  Am7  D  Am7

D  Dm  Asus2  all of my life with you.
D  Dm  Asus2  all of my life with you.
E  Am7  D  Dm  Asus2  all of my life with you.

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TWO NEW NOTES

High D and E for right hand:

THE ENTERTAINER
By Scott Joplin

Not fast $\text{d} = 116$
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In *With A Little Help From My Friends* there are some fast reiterated ‘D’s’ to be played by your right hand (see Bars 9, 11, and 13).

In such passages it is usual to change the finger on each reiterated note to ensure that the note actually plays again. Here are two exercises for you to practise:

**Exercise 1**

**Exercise 2**

Keep very close to the keys.
Observe the accents.
Make sure that all the notes play.
Gradually speed up.

**WITH A LITTLE HELP FROM MY FRIENDS**

Words & Music: John Lennon and Paul McCartney

With a strong rhythm \( \frac{4}{4} = 108 \)

\[
\text{D} \quad \text{A} \quad \text{G} \quad \text{Gm} \quad \text{D} \quad \text{A7}
\]

\( p \) What would you do... if I sang... out of tune... would you stand... up and walk... out on me?

(no pedal)

\[
\text{Dmaj7} \quad \text{D6} \quad \text{D} \quad \text{A} \quad \text{G} \quad \text{Gm}
\]

Lend me your ears... and I'll sing... you a song... and I'll try

\[
\text{D} \quad \text{A7} \quad \text{D} \quad \text{C} \quad \text{G} \quad \text{D}
\]

not to sing... out of key... Oh I get by... with a little help... from my friends

© 38
Mm, I get high with a little help from my friends. Mm, I'm gonna

try with a little help from my friends. Do you need anybody?

I need somebody to love. Could it be anybody?

I want somebody to love.

D.C. al Coda
TIME

Your next piece, the Theme From E.T., is written in $\frac{3}{4}$ Time. This means that there are three minims (three 'half' notes), or their equivalent, to the bar:

Example

\[ \begin{array}{cccccccc}
\frac{3}{4} & J & J & J & | & 0 & J & J & J \\ 
\text{count:} & 1 & 2 & 3 & | & 1 & 2 & 3 \\ 
\text{or say:} & \text{ma-ca-ro-ni} & \text{a-a-and} & 1 & 2 & 3
\end{array} \]

$\frac{3}{4}$ Time is usually chosen in preference to $\frac{4}{4}$ Time when the piece is slow and drawn out, like the Theme From E.T.

THEME FROM E.T. (THE EXTRA-TERRESTRIAL)

By John Williams

Maestoso (majestically) \( \dot{q} = 66 \)

\[ \begin{array}{c}
C & G7 & C & D(on C) \\
\text{Bm} & F(on C) & A(on C) \\
A(on D) & G & G \\
\text{bLow B}
\end{array} \]
Your next piece: *The Pink Panther Theme*, is an interesting piece of mood music. This comic suspense style theme is greatly enhanced by the use of ‘tremolos’.

**THE PINK PANTHER THEME**

**BAR 1**


**BAR 2**

Play the two notes E and B in rapid succession continuously for a bar and a half (six crotchet beats).

Use a rolling action of the wrist on your tremolos rather than finger muscles alone. Do not hold your wrist too tightly.

---

**THE PINK PANTHER THEME**

Words & Music: Henry Mancini

**Creepy**  \( \text{Crotchet} = 100 \)

**Em**

**Bar 1**

**Bar 2**

**C7**

Do not hold your wrist too tightly.
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In the next piece, *Music Box Dancer*, both hands play high on the keyboard in order to simulate a musical box. To avoid using a large number of Ledger Lines to express the notes:

- The left hand is written in Treble Clef throughout.
- The right hand is written normally, but is to be played one octave (eight notes) higher than written.

This is expressed: 8va.

Try holding down the Soft Pedal (written: una corda) through this piece: it may improve the musical box effect.

---

**MUSIC BOX DANCER**

By Frank Mills

*Delicately* \( \frac{d}{\text{Min}} = 76 \)

Right hand 8va throughout
In *Evergreen* your left hand returns again to a ‘broken chord’ style (see *My Way*, Book Four, page 18, and *Music Box Dancer*, Book Five, page 44). Here in *Evergreen*, however, the chords have been opened up, so the distances you travel will be much greater.

Allow your left wrist to swivel freely from side to side as you encompass the notes.

**LAST WORD**

So we come to the end of Book Five of ‘The Complete Piano Player’. In The Complete Piano Player Style Book you will be studying a number of outstanding piano styles old and new, including: ‘Boogie Woogie,’ ‘Blues,’ ‘Shearing Block Chords,’ ‘Country Style,’ and ‘Rock.’

In the meantime here is *Evergreen*.

---

**EVERGREEN**

Words: Paul Williams. Music: Barbra Streisand

*Calm and serene* \( \dot{=} 100 \)

---

46
One love that is shared by two
Time we've learned to sail above

I have found with

You and

I will make each night a first

Ev'ry day a beginning

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Spirits rise and their dance is unrehearsed.

They warm and excite us, 'cause we have the brightest

Time won't change the meaning of one

love ageless and ever

Ev - er green.

morendo (dying away)
THE COMPLETE PIANO PLAYER

BOOK 5

You study new rhythm patterns and musical dynamics, and learn more popular songs and music by famous composers.

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.

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.
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Accompaniment patterns.
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More left hand melody playing.
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Somewhere My Love... Fascination.

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The pedals.
Syncopation.
Broken chord style.
Left hand fills.
More techniques.
Plus 22 popular songs including
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Also Available
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Style Book
Designed to help you become a complete, all-round pianist. Can be used by anyone who has followed The Complete Piano Player or course of similar standard. Teaches seventeen modern piano styles, including Boogie Woogie... Richard Clayderman... Modern Blues...
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Kenneth Baker, who wrote this fascinating course, is one of the country's leading authorities on keyboard playing. His many works 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.