

PLAY NOW

Instruction Book

Today there are many types of electronic keyboard instruments available to the person interested in learning to play. Whichever instrument you've chosen, the Electronic Keyboard Music Instruction Method will help you learn basic music by presenting, as quickly and correctly as possible, the skills necessary to play and enjoy music.

CONTENTS

- 2 INTRODUCTION TO THE KEYBOARD
- 4 AU CLAIR DE LA LUNE
- 5 MUSIC! MUSIC! MUSIC!
- 6 MARIANNE
- 7 CHIAPANECAS
- 8 SHE WORE A YELLOW RIBBON
- 9 WOODEN HEART
- 10 VILLAGE TAVERN POLKA
- 11 LOVE ME TENDER
- 12 EDELWEISS
- 14 ALLEY CAT
- 15 BRAHMS' LULLABY
- 16 GONNA BUILD A MOUNTAIN
- 17 BLUEBERRY HILL
- 18 SPANISH EYES
- 19 IT'S A SMALL WORLD
- 20 GOODNIGHT MY SOMEONE
- 21 THIS LAND IS YOUR LAND
- 22 TRY TO REMEMBER
- 24 STRANGERS IN THE NIGHT
- 26 SUNRISE, SUNSET
- 28 CABARET
- 30 COULD I HAVE THIS DANCE
- 32 SECOND HAND ROSE
- 34 IF YOU GO AWAY
- 36 I LEFT MY HEART IN SAN FRANCISCO
- 37 HELLO AGAIN
- 38 DO-RE-MI
- 40 WUNDERBAR
- 42 FEELINGS
- 44 LOVE THEME FROM FLASHDANCE
- 46 DON'T CRY FOR ME ARGENTINA
- 48 MORE ABOUT ONE-FINGER ACCOMPANIMENT

This publication is not for sale in
the EC and/or Australia
or New Zealand.

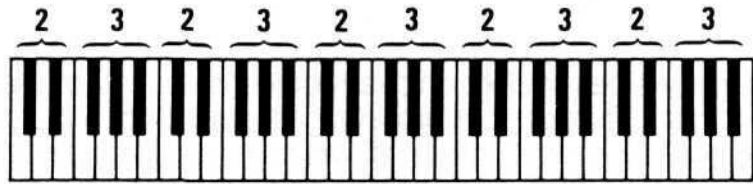


E-Z Play® TODAY Music Notation © 1975 HAL LEONARD PUBLISHING CORPORATION
Copyright © 1986 by HAL LEONARD PUBLISHING CORPORATION
International Copyright Secured ALL RIGHTS RESERVED printed in the U.S.A.

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Introduction To The Keyboard

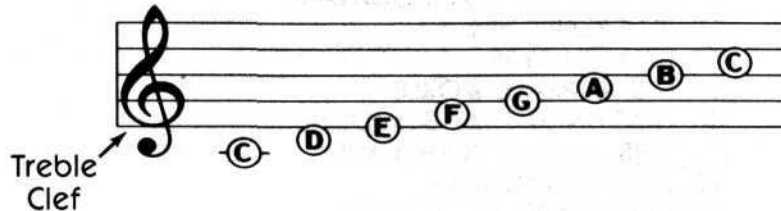
Keyboard instruments have black and white keys. The Black keys are arranged in groups of 2 and 3 notes. The total number of keys vary and depend on the model.



THE STAFF

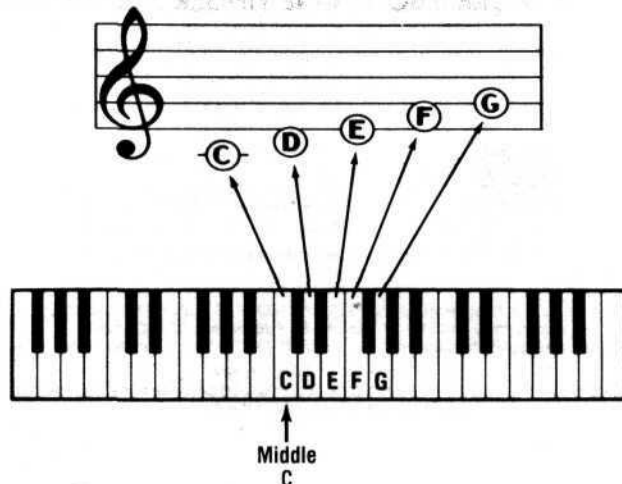
The music STAFF has five lines and four spaces. Notes are written on either a line or space, and are named with the first seven letters of the alphabet.

At the beginning of a staff a CLEF SIGN IS SHOWN. The TREBLE CLEF (♩) generally plays the "treble" or higher pitched sounds.



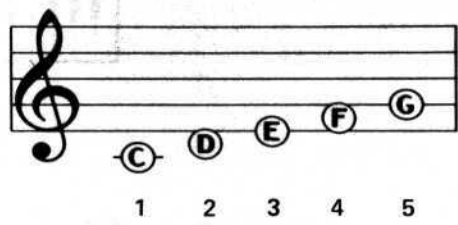
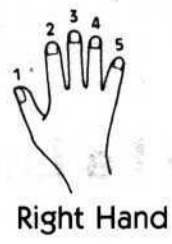
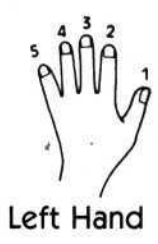
THE KEYBOARD

Notes on a keyboard correspond to notes on a staff. Generally, notes written in the treble clef are to be played with the right hand. Place the Keyboard Guide (included in this book) on your keyboard as directed. Locate the 5 notes shown in this music example on your keyboard.



FINGERING

The fingers on each hand are numbered. The small numbers which appear on the staff correspond to the finger numbers and suggest which finger to use on each key.

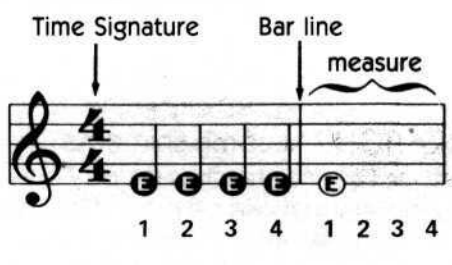
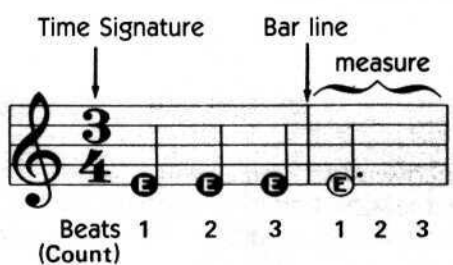
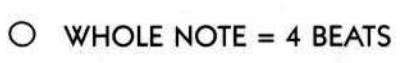


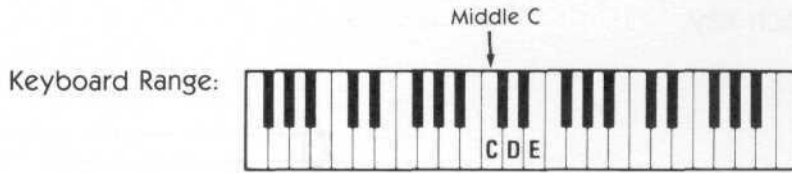
RHYTHM

When performing, it is necessary to hold down a key for a specific time value. There are several kinds of note values:

The time values of ●, ○, ○ and ○ can be organized into regular groups of two, three and four beats. These groups of notes are divided by bar lines. The distance between two bar lines is called a **measure**.

The constant number of beats between two bar lines is written at the beginning of each song and is called a **TIME SIGNATURE**. The top number tells what number of beats will consistently appear in each measure, and the bottom number explains that the quarter note will equal one count.





Au Clair De La Lune

1 2 3 2 1 3 2 2 1

4/4

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4, etc.

1 1

1 2 3 2 1 3 2 2 1

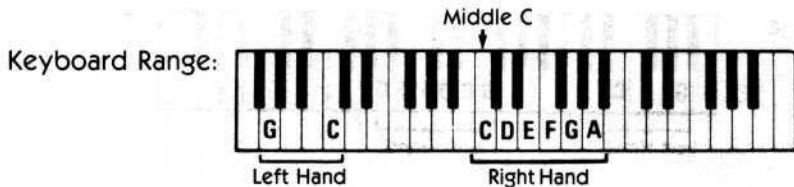
1 1

Copyright © 1984 by HAL LEONARD PUBLISHING CORPORATION
 International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

PREPARATION: Accompaniments

"Au Clair De La Lune" teaches melody only. The following songs are written with left hand accompaniment that can be played by following the "one-finger" accompaniment chord symbols. See page 48 for more information. Players with previous keyboard experience may elect to play traditional, or "fingered," chords.

These are also discussed on page 48.



Music! Music! Music!

(Put Another Nickel In)

Words and Music by
 Bernie Baum and Stephen Weiss

4/4

Count: 1 2 3 4 1 2 3 4 1 2 3 4

Put an - oth - er nick - el in, in the nick - el -

o - de - on All I want is hav - ing you and

mu - sic! mu - sic! mu - sic! I'd do an - y - thing for you

An - y - thing you'd want me to. All I want is

kiss - ing you and mu - sic! mu - sic! mu - sic!

Copyright © 1949 & 1950 by Ross Jungnickel, Inc.
 Copyright Renewed, Assigned to Chappell & Co., Inc., (Intersong Music, Publisher) and Cromwell Music, Inc. for the U.S.A. only.
 International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
 Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
 Infringers are liable under the law.

PREPARATION: Ties

A TIE is a curved line that connects two consecutive notes with the same note name and pitch. When a TIE appears in the music, play the first note and then continue to hold the note down through the full value of the second note.

TIE

1 2 3-4 HOLD 2-3-4

Keyboard Range:



Marianne

4/4

C 3 5 1 3 **G**

All day, all night, Mar - i - anne, Tie

2 4 1 2 **C** 2 1 3

Down by the sea - side sift - in' sand. Tie

3 **G** 3 2 4

E - ven lit - tle chil - dren love Mar - i - anne, Tie

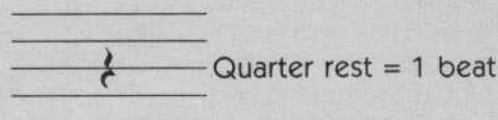
2 4 1 2 **C** 2 1

Down by the sea - side sift - in' sand. Tie

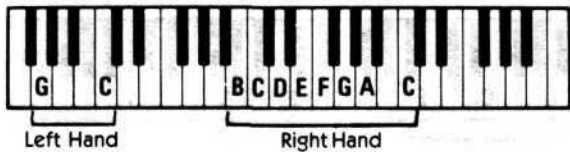
Copyright © 1984 by HAL LEONARD PUBLISHING CORPORATION
 International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

PREPARATION: Rests

Many times a composer desires silence in the music. To achieve this, a musical symbol called a REST is used. When one appears, do not play anything.



Keyboard Range:



New time signature with 3 beats per measure.

Chiapanecas

First staff of music. Time signature: 3/4. Chord: C. Fingerings: 1, 3, 5, 2, 1, 5. Notes: G, G, E, G, E, G, B, A. Rest.

Second staff of music. Fingerings: 1, 3, 5, 3. Notes: G, Rest, Rest, B, B, D, F, D, B.

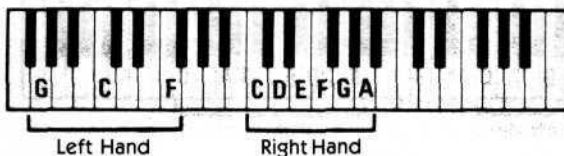
Third staff of music. Chord: C. Fingerings: 2, 5, 1, 3. Notes: C, Rest, A, G, Rest, Rest, C, C, E.

Fourth staff of music. Chord: G. Fingerings: 5, 3, 2, 1, 5, 4. Notes: G, E, C, B, A, G, Rest, Rest.

Fifth staff of music. Chords: C, G, C. Fingerings: 1, 3, 5, 3, 2, 2, 5. Notes: B, B, D, F, D, B, C, G, C, Rest, Rest.

Regi-Sound Proqram: Clarinet
Optional Ballad Rhythm and One-Finger Accompaniment

Keyboard Range:



She Wore A Yellow Ribbon

4/4 time signature. Chords: C, F, G, A.

4 2 4 5 4 3 4

'Round her neck she wore a yellow ribbon, She

1 5 *4 5 1 2 1 2

wore it in the spring - time and in the month of May, And

4 2 4 2 4 5 4 3 2 4

if you asked her why the heck she wore it, She

1 2 3 5 G C

says "It's for my lov - er who is far, far a - way."

*Fingering change

Copyright © 1984 by HAL LEONARD PUBLISHING CORPORATION
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

PREPARATION: Pickup Notes

Sometimes the first measure will have an incomplete number of beats. These notes are called PICKUP NOTES. The last measure in the song provides the missing beats.

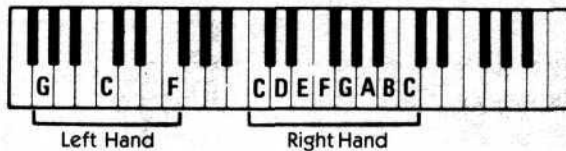
Pickup Note Last Measure

Pickup Notes Last measure

Count: 3 1 2 3 1 2 3 1 2

Count: 3 4 1 2 3 4 1 2 3 4 1 2

Keyboard Range:



Wooden Heart

Words and Music by Fred Wise, Ben Weisman, Kay Twomey and Berthold Kaempfert

N.C. (no chord do not play accompaniment)

1 2 3 5 4 *3 5 4 2

Count: 3 4 1 2 3 4 etc.

Can't you see I love you? Please don't break my heart in two.

4 2 *3 5 4

That's not hard to do, 'cause I don't have a wood - en heart.

1 2 3 4 *3 5 4

And if you nice, say treat good me - bye, good, then treat I me like that you I real - ly should, 'Cause

4 2 3

May - be I would die, 'cause } I don't have a wood - en heart.

N.C. 1 3 2 5 *2

There's no strings up - on this love of mine; It was

3 4 etc. 5 2 N.C. 1

al - ways you from the start. Treat me

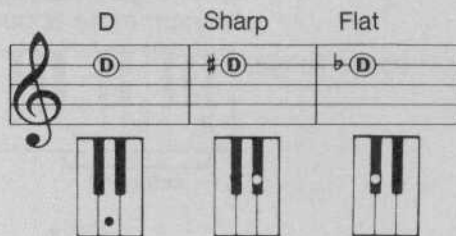
Fine

*Fingering change.

PREPARATION: SHARPS AND FLATS

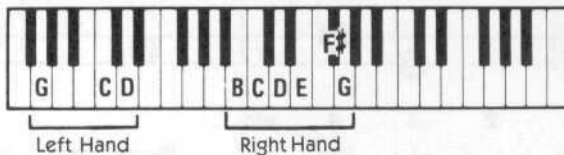
A SHARP (#) in front of a note raises the pitch of the note a half step, or to the adjacent key to the right

A FLAT (b) in front of a note lowers the pitch of the note a half step, or to the adjacent key to the left.



Regi-Sound Program: Clarinet — March or Polka Rhythm
Accompaniment: One-Finger Accompaniment or Fingered Chords

Keyboard Range:



Village Tavern Polka

4/4

N.C. 5

D7 4

G

Count: 3 4 1 2 3 4 1 2 3 4, etc.

D7 2

G 2

D D D D C

D D D D B

D7

G

#F #F #F #F E E E E D D D D B

C 3

D7

G D7 G

E E E #F #F #F G G #F #F G

Regi-Sound Program: Trumpet
Accompaniment: Optional Ballad or Swing Rhythm
One-Finger Accompaniment or Fingered Chords

Keyboard Range:



Love Me Tender

Words and Music by
Elvis Presley and Vera Matson

Chords: C, F, G7, C

Fingerings: 1 3 2 3 4 1 4 3 2 1 2 3

Love me ten - der, Love me sweet, Nev - er let me go.

Chords: F, G7, C

Fingerings: 1 3 2 3 4 1 4 3 2 1 2 3

You have made my life com - plete, And I love you so.

Chords: F, C

Fingerings: 4 3 2 3 4

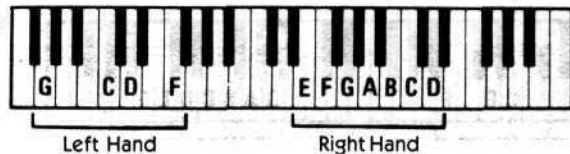
Love me ten - der, Love me true, All my dreams ful - fill,

Chords: D7, G7, C

Fingerings: 5 4 3 1 3 2 1 4 3 2

For, my dar - lin', I love you, And I al - ways will.

Regi-Sound Program: Vibes or Harp
 Jazz Waltz or Waltz, Automatic Rhythm
 Accompaniment: One-Finger Accompaniment or Fingered Chords
 Keyboard Range:



Edelweiss

(From "THE SOUND OF MUSIC")

Words by Oscar Hammerstein II
 Music by Richard Rodgers

Chord progression: C (1), G7 (5), C (4), F (1)

2 2

E - del - weiss, E - del - weiss,

Chord progression: C (2), G7 (5), C (4)

2 2 3 4 5 4

Ev - 'ry morn - ing you greet me.

Chord progression: C (1), G7 (5), C (4), F (1)

1 2 5 4 2 1

Small and white, Clean and bright,

Chord progression: C (1), G7 (5), C (5)

1 2 3 4 5 4

You look hap - py to meet me.

5 1 4 3 2 1 2 5

Blos - som of snow may you bloom and grow,

F D7 G G7

2 4 5 2

Bloom and grow for - ev - er.

C G7 C F

1 2 5 4 2 1

E - del - weiss, E - del - weiss,

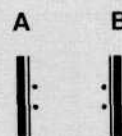
C G7 C

1 2 3 4 5

Bless my home - land for - ev - er.

PREPARATION: Repeat Sign

Repeat Signs are used in a songs when a section of the arrangement or the entire song is to be played again (repeated). Generally, Repeat Signs appear in sets of two.

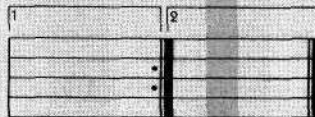


- There will be one repeat sign (A) at the beginning of the section to be repeated.
- Play up to the repeat sign at the end of this section (B).
- Return to the first repeat sign (A) and play the section again.
- If there is no repeat sign (A), return to the beginning of the song.

PREPARATION: 1 st and 2nd Endings

When two different endings appear within or at the end of a song, here's what to do:

- Play the song up through the first (1) ending.
- Repeat to the closest repeat sign, or back to the beginning.
- Play that section again, skip the first ending (1), but play the second ending (2).



Regi-Sound Program: Piano or "synthesized" sound
Swing Rhythm





Accompaniment: One-Finger Accompaniment or Fingered Chords

Alley Cat

Music by Frank Bjorn

PREPARATION: Eighth notes

An EIGHTH NOTE (or rest) receives half the value of a quarter note (or rest). Two eighth notes equal one quarter note. Two or more eighth notes are sometimes connected by a BEAM.

 = EIGHTH REST = 1/2 BEAT
 = EIGHTH NOTE = 1/2 BEAT
 =  = 1 BEAT

Regi-Sound Program: Vibes or Trombone
Optional Waltz Rhythm
Accompaniment: Optional One-Finger Accompaniment or Fingered Chords

Brahms' Lullaby

N.C. 1 2 C 2 5 4 3


 Count: 3 and 1 2 3 and 1 2 3 and 1 2 3 and 1 2 3 etc.
 Lul - la - by and good - night! With ros - es be -

G7 3 2 1 2 3 1 2 5 4 4


 dight! With down o - ver spread is ba - by's wee

C 5 1 F 5 3 1 C 3 2 1 G7 3


 bed. Lay thee down now and rest, May thy slum - bers be

C 4 1 F 5 3 1 C 3 2 1 G7 4 3 2 C


 blest; Lay thee down now and rest, May thy slum - bers be blest.

Gonna Build A Mountain

(From the Musical Production "STOP THE WORLD — I WANT TO GET OFF")

Words and Music by
Leslie Bricusse & Anthony Newley

4/4

N.C. 1 2 3 5 1 2 3

Count: 2 and 3 4 1 2 3 4 1 2 and 3 4

Gon - na build a moun - tain from a lit - tle

1 2 3 5

1 2 3 4, etc.

hill. Gon - na build a moun - tain

1 2 3 4 1 2 3

least I hope I will. Gon - na build a

G G7 C N.C.

4 4 1 3 4

moun - tain Gon - na build it high. I don't know

G D7 G

5 3 1 4 2 1 4

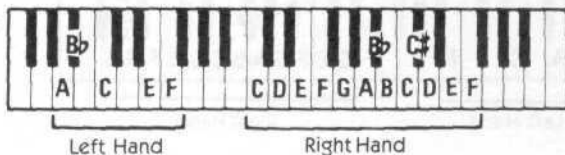
how I'm gon - na do it, on - ly know I'm gon - na try.

Regi-Sound Program: Saxophone

Slow Rock Rhythm

Accompaniment: One-Finger Accompaniment or Fingered Chords
(See page 48 to learn more about minor [m] chords.)

Keyboard Range:



Blueberry Hill

Words and Music by Al Lewis,
Larry Stock & Vincent Rose

N.C. 1 2 3 **B \flat** 4 2 1 5 **F** 3 2 1 4

I found my thrill _____ on _____ Blue - ber - ry Hill, _____ On Blue - ber - ry
still _____ on _____ Blue - ber - ry Hill _____ And lin - gered un -

C 7 2 **F** 1 2 3 5 2 **C**

Hill, _____ when I found you. _____ The moon stood _____ The wind in the
til _____ my dreams came true. _____

F 5 **C** **F** 3 **E** 7 **Am**

wil - low played _____ love's sweet mel - o - dy; _____ But all of those vows we made _____

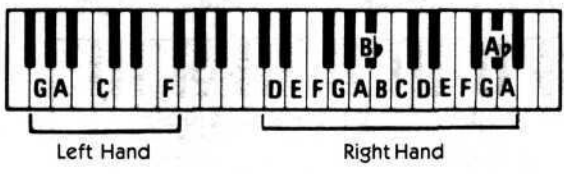
E 7 **C** N.C. 1 2 3 **B \flat** 4 5

_____ were nev - er to be. _____ Tho' we're a - part, _____ you're part of me

F 3 2 4 **C** 3 **F** **B \flat** **F**

still, _____ For you were my thrill _____ on Blue - ber - ry Hill. _____

Regi-Sound Program: String
 Latin Rhythm
 Accompaniment: One-Finger Accompaniment or Fingered Chords
 Keyboard Range:



Spanish Eyes

Words by Charles Singleton and Eddie Snyder
 Music by Bert Kaempfert

1 2 3 1 2 3 4

C

Blue Span - ish eyes, Tear - drops are fall - ing

1 2 3 4 5 1 2 3

G7

from your Span - ish eyes, Please, please don't cry,

1 2 3 4 1 2 3 4 5 1 2 3

C

This is just "a - dios" and not good - bye. Soon I'll re - turn,

1 2 3 1 2 3 4 1 5 4 3 2 1 2 3 1 2

F **Fm**

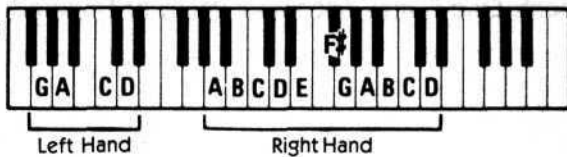
Bring - ing you all the love your heart can hold; Please say "Si

1 4 5 4 3 2 1 2 3 1 2

C **G7** **C**

Si," Say you and your Span - ish eyes will wait for me.

Regi-Sound Program: Harpsichord or Music Box
Accompaniment: One-Finger Accompaniment or Fingered Chords
Keyboard Range:



Walt Disney's

It's A Small World

(Theme From the Disneyland and Walt Disney World Attraction, "IT'S A SMALL WORLD")

Words and Music by
Richard M. Sherman and Robert B. Sherman

4/4

N.C. 1 2 $\frac{3}{4}$ 1 5 3 **D7** 1 2 1 5

It's a world just of one laugh moon ter, and a one world gold - en tears; it's a world of and a smile means

3 **G** 1 2 1 3 **G7**

hopes friend - and ship a to world ev - of 'ry - fears. one. There's so much that we di - share that and it's the

C 1 3 **Am** **D7** **G** To next strain (*)

time o - we're ceans are a - ware wide, it's a small world af - ter all.

G Fine * **G** **D7**

all. It's a small world af - ter all, **G7**

4 3 5

It's a small world af - ter all. It's a small world

C **Am** **D7** **G** **N.C.** 1 2

C **C** **C** **B** **A** **D** **F#** **G** **B** **C**

af - ter all, It's a small, small world. There is

Goodnight My Someone

Words and Music by
Meredith Willson

N.C. 2 **C** 5 2 1 3 2 **G7** 1 5 *1

Good - night, my be some - one dear, good if - night, my there love. be; Sleep Sweet tight, dreams my to

1 3 2 **C** 5 4 *1 1 2 1 **F** 2 3

some - one, sleep tight, close my to love. me. Our I star wish is they shin - ing and its bright - est

D7 **G** **D7** **G** **G7**

light For good - night, my dar - ling good - night. Sweet

²**F** **D7** **G** 1 3 **C**

wish they might. Now good - night, my some - one good - night.

G7 **C**

Good - night. Good - night. Good - night.

*Fingering change.

This Land Is Your Land

Words and Music by
 Woody Guthrie

N.C.
2

This land is your land

C

This land is my land

1 2 4

for - nia

G7

to the New York

C

Is - land

2

From the red - wood for - est

C

to the Gulf Stream wa - ters;

G7

This land was made for you and me.

3 2 1

C C7

F

As I was walk - ing

Bb

that rib - bon of high - way

F

I saw a -
 bove me

C7

that end - less sky - way

F

I saw be - low me

Bb

that gold - en
 val - ley

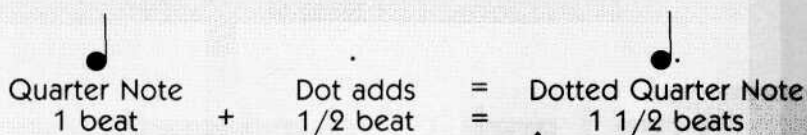
C7

this land was made for you and me.

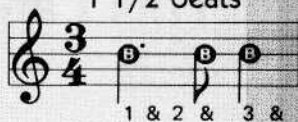
F Bb F

PREPARATION: The Dotted Quarter Note

A dot placed after a note increases the note's value by one half.



The dotted quarter note is usually followed by an eighth note and counted as follows:



Regi-Sound Program: Trombone
Optional Waltz Rhythm

Try To Remember

Words by Tom Jones
Music by Harvey Schmidt

3/4

Count: 1 & 2 & 3 &

Try Try to re - mem - ber ber the when kind life of was Sep so - tem - ber der when

life no was one slow wept and ex - oh cept so the mel - low. wil - low. Try Try to re -

mem - ber ber the when kind life of was Sep so - tem - ber der when that grass dreams was were green kept and be -

grain side was your yel - low. pil - low. Try Try to re - mem - ber ber the when kind life of was so

5 Am D7 1

2 1 3 5 2 5

Am D7 G

Am D7 G Am

D7 **G** **Am** **D7**

tem - ber when you were a ten - der and a - cal low fel - low.
 ten - der that love was an em - ber and a - bout to bil - low.

G **Am** **D7** **G**

Try to re - mem - ber and if you re - mem - ber, then fol - low.
 to re - mem - ber and if you re - mem - ber, then

C **D7** **G**

Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low. fol - low.

C **D7** **G**

Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low. fol - low.

PREPARATION: Registration Changes Within A Song

Your electronic keyboard can produce many different sounds. In some respects these sounds can be compared to those of an entire orchestra. One way of creating variety and interest in orchestral playing is to feature different instruments. The technique of changing sounds is, of course, also available to you.

Here are a few tips:

- Change sounds when rests occur in the music.
- Play slowly at first to allow enough time to make the change.
- Experiment by changing sounds in songs that are already familiar to you.

PREPARATION: Try changing sounds or registrations in this tune. A suggested change is included, but try your own.

Regi-Sound Program: Saxophone
Accompaniment: New Chords Gm and Cm

Strangers In The Night

Words by Charles Singleton & Eddie Snyder
Music by Bert Kaempfert

F
3

Count: 1 & 2 & 3 4 Tie 1 & 2 & 3 4

Strang - ers in the night ex - chang - ing glanc - es,

won - d'ring in the night what were the chanc - es we'd be shar - ing love

Continue Counting

Gm

be - fore the night was through. Some - thing in your eyes

was so in - vit - ing, some - thing in your smile, was so ex - cit - ing,

C7 **F**

some - thing in my heart told me I must have you.

Cm

Musical staff with notes and chords for the first line of the song. The notes are C, B, B, A, A, B, B, C, C, B, B, A. The chords are Cm, B, B, A, A, B, B, C, C, B, B, A.

Strang - ers in the night two lone - ly peo - ple we were.

D7

Musical staff with notes and chords for the second line of the song. The notes are C, B, B, A, A, B, B, C, C, B, B, A, B, A, A, G, G. The chords are D7, B, B, A, A, B, B, C, C, B, B, A, B, A, A, G, G. There is also a Gm chord above the final notes.

Strang - ers in the night up to the mo - ment when we said our first hel - lo.

F

C7

Musical staff with notes and chords for the third line of the song. The notes are B, A, A, G, G, B, A, A, G, G, F, E, F, A, G, G, F, F, E, D, E. The chords are F, B, A, A, G, G, F, E, F, A, G, G, F, F, E, D, E.

Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and

F

Musical staff with notes and chords for the fourth line of the song. The notes are F, G, G, F, G, F, G, A, G, F, E, F, F, E, F. The chords are F, G, G, F, G, F, G, A, G, F, E, F, F, E, F.

ev - er since that night we've been to - geth - er, lov - ers at first sight

C7

Musical staff with notes and chords for the fifth line of the song. The notes are E, F, G, F, E, D, E, E, D, E, E, F, G, F, E. The chords are E, F, G, F, E, D, E, E, D, E, E, F, G, F, E.

in love for - ev - er, It turned out so right for strang - ers in the

1

change to piano

F

Gm

C7

2

F

Musical staff for the final line of the song, showing two endings. The notes are F, F. The chords are F, F.

night.

night.

Regi-Sound Program: Violin or String
String Celeste
Optional Waltz Rhythm
Accompaniment: New Chords A7 and F7

Sunrise, Sunset

(From the Musical "FIDDLER ON THE ROOF")

Words by Sheldon Harnick
Music by Jerry Bock

Gm **D7** **Gm**

Is Now this is the the lit - tle girl boy I a car bride - ried? groom, Is Now this is the the

D7 **Gm** **G7** **Cm** **G7** **Cm**

lit - tle boy girl at a play? bride. I Un - der re the - mem - ber grow - ing old see -

A7 **D7** **Gm** **D7**

er, them, When Side did by they? side. When Place did the she gold get ring to a - round a her

Gm **D7** **Gm** **G7**

beau - ty? ger, When Share did the he sweet grow wine to and break so the tall? glass;

Cm **G7** **Cm** **A7** **D7**

Was - n't the it full yes - ter - day when they come were to small. pass. }

Gm D7 Gm D7

Sun - rise, Sun - set, Sun - rise, Sun - set,

Gm G7 Cm

Swift - ly flow the days; _____ Seed - lings turn

F7 Bb Am D7

o - ver - night to sun - flow'rs, Bloss - om - ing e - ven as we

Gm D7 Gm

gaze. _____ Sun - rise, Sun - set, Sun - rise,

D7 Gm G7

Sun - set, Swift - ly fly the years; _____

Cm D7 Gm C7 Cm

One sea - son fol - low - ing an - oth - er, La - den with

D7 Gm Gm

hap - pi - ness and tears. _____ tears. _____

PREPARATION: 8va and LOCO

The symbol 8va tells you to play the notes one octave higher. To play an octave higher, move to the right on the keyboard to the next key which has the same letter name. The loco term means to play the notes where they are written.

The diagram shows two musical staves in 4/4 time. The first staff, labeled 'written', has notes E, E, F, G on a treble clef staff. Above the first two notes is the marking '8va' and above the last two is 'loco'. The second staff, labeled 'played', shows the same notes but shifted up one octave, with E on the first line and G on the second space.

Regi-Sound Program: Clarinet
Swing Rhythm
Accompaniment: Dm7 and Em

Cabaret

(From the Musical "CABARET")

Words by John Kander
Music by Fred Ebb

The main score is in 4/4 time and consists of several systems of music with lyrics and guitar chords. The lyrics are: "What good is the sitting a lone in your room? Put down the knitting, the book and the broom, Come hear the music play; Time for a holiday; Life is a cabaret, old chum, Come to the cabaret. Come taste the wine, Come hear the band,". The guitar chords are: C, G7, C, G7, C, G7, C, F, C, Em, A7, Dm7, G7, C, G7, C, Fm, C.

Am **D7** **G7**

Come blow the horn, start cel - e - brat - ing, Right this way your

C **G7** **C**

loco (play where written)

ta - ble's wait - ing. No Start use by per ad - mit - ting some from proph - et of to doom

G7 **C** **Gm**

To wipe ev - 'ry smile a - way; is - n't that long a stay;

C7 **F** **Em** **A7**

Life is a cab - a - ret, old chum,

Dm7 **G7** **C** **Em**

CODA

Come to the cab - a - ret. ret, old chum,

D.S. al Coda
(Return to $\frac{3}{4}$ Play to \oplus and skip to Coda)

A7 **F** **Em** **A7**

8va (play an octave higher)

On - ly a cab - a - ret, old chum, So

Dm7 **F7** **C**

come to the cab - a - ret.

Could I Have This Dance

Words and Music by
Wayland Holyfield & Bob House

N.C. G₄ G7 C

3
4

I'll al - ways re - mem - ber the song that they were
al - ways re - mem - ber the song that ma - gic

D7₄ C D7 G

play - ing ment, the when first I time held we you danced close and I to knew.
mo - ment, the when first I time held we you danced close and I to knew.

D7 G G7 C

As we swayed we to moved the mu - sic and held I to each
As we moved to - geth - er and held I knew for -

D7 C D7 G

oth - er, I fell in love with you.
ev - er, you're all in I'll ev - er need.

D7 G C

Could I have this dance for the rest of my

D7 **C**

2

life? Would you be my part - ner ev - 'ry

D7 **G** **G7** **C**

4

night? When we're to - geth - er, it feels so

Cm **G** **D7**

To Coda

3

right. Could I have this dance for the rest of my

G **D7** **G** **D7**

1 2

life? I'll life? Could

D.S. al Coda
(Return to and skip to Coda)

CODA **D7** **G**

rest of my life?

Am **D7** **G**

rest of my life?

PREPARATION: Fermata Sign
 The fermata sign, which appears in "Second Hand Rose" indicates that the notes are to be held longer than their regular time value.

Second Hand Rose

Words by Grant Clarke
Music by James F. Hanley

4/4

F 2 1 2 C7 F C7 F 2 Gm

Fa - ther has a bus' - ness Strict - ly sec - ond hand, Ev - 'ry - thing from tooth - picks

G7 C7 F 2 1 2 C7 F C7

To a ba - by grand, Stuff in our a - part - ment Came from fa - ther's store,

G7 Am G7 C Gm D7

E - ven things I'm wear - ing Some - one wore be - fore; It's no won - der that I feel a -

Gm 1 2 G7 C

bused, I nev - er had a thing that ain't been used: I'm wear - in'

F G7 C7

Turn on Swing Rhythm

C B B A A A G F F E D E

Sec - ond hand hats _____ Sec - ond hand clothes _____ That's why they call _____
Sec - ond hand shoes _____ Sec - ond hand hose _____ All the girls hand _____

F

me their Sec - ond hand Rose _____ E - ven our pi - an - o in the
me their sec - ond hand beaux _____ E - ven my pa - ja - mas when I

C7 **Gm** **C7** **F**

par - don - lor - 'em Fa - ther bought for ten cents on the dol - lar 'em
 don - 'em Have some - bod - y else's 'ni - tials on

G7 **Cm**

Sec - ond hand pearls I'm wear - ing of sec - ond hand curls I nev - er get a
 Sec - ond hand rings I'm sick of sec - ond hand things I nev - er get what

F7 **Bb** **Gm**

sin - gle thing that's new. E - ven Jake the plum - ber, he's the
 oth - er girl - ies do. Once while strol - ling through the Ritz a

F **G7**

man I a - dore He had the nerve to tell me, he's been mar - ried be - fore
 girl got my goat She nudged her friend and said, "Oh, look! There's my old fur coat."

F **G7**

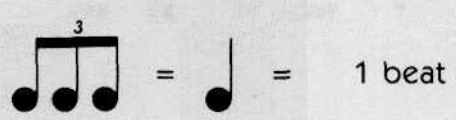
Ev - 'ry - one knows that I'm just Sec - ond Hand Rose From
 Ev - 'ry - one knows that that I'm just Sec - ond Hand Hand Rose From

Gm **C7** **F** **C7** **F** **Bb** **F**

Sec - ond Av - e - nue. I'm wear - ing
 Sec - ond Av - e - nue. nue.

PREPARATION: Eighth Note Triplets

When three eighth notes are connected and marked with a number "3," the result is an EIGHTH NOTE TRIPLET. It receives one beat.



If You Go Away

French Words and Music by Jacques Brel
English Words by Rod McKuen

N.C. Dm

If you go a - way on this sum - mer day Then you might as

Gm C7

well take the sun a - way; All the birds that flew in the sum - mer

F

sky, When our love was new and our hearts were high; When the day was

Gm A7 Dm

young and the night was long, And the moon stood still for the night - bird's song. If you go a -

Bb A7 Dm Fine

way, If you go a - way, if you go a - way, if you go a - way.

triplet

But if you stay, I'll make you a day, Like no day has

A7 Dm triplet 3 triplet 3

been or will be a - gain; we'll sail the sun, we'll ride on the

triplet C7 triplet 3 F

rain, we'll talk ³ to the trees and wor - ship the wind. Then if you

Dm Eb Gm

go, I'll un - der - stand, leave me just e - nough love to fill up my

Dm F Gm

hand. If you go a - way, if you go a - way, if you go a -

A7

way, if you go a - way. If you go a -

D.S. al Fine
(Return to $\frac{3}{4}$
Play to Fine)

I Left My Heart In San Francisco

Words by Douglass Cross
Music by George Cory

N.C. **Bb** **Cm7** **F7**

I left my heart in San Fran - cis - co, High on a hill,

Bb **Dm7**

it calls to me. To be where lit - tle ca - ble cars climb

Am **D7** **Gm** **C7** **F7**

half - way to the stars The morn - ing fog may chill the air I don't

Cm7 **F7** **Bb** **Cm7** **F7**

care! My love waits there In San Fran - cis - co. A - bove the blue

Eb **D7** **G7** **C7**

and wind - y sea. When I come home to you, San Fran - cis - co,

F7 **Cm7** **F7** **Bb** **F7** **Bb**

Your gold - en sun will shine for me. I left my me.

Hello Again

(From the Motional Picture "THE JAZZ SINGER")

Words by Neil Diamond
Music by Neil Diamond
and Alan Lindgren

Hel - lo a - gain hel - lo Just called to say hel - lo I could - n't sleep at
to my friend hel - lo Just called to let you know I think a - bout you

all to - night and I know it's late but I could - n't wait Hel -
ev - 'ry night when I'm here a - lone and you're

there at home Hel - lo
May - be it's been cra - zy and may - be I'm to blame but I put my heart a - bove my head
We've been through it all and you loved me just the same - And when you're not there I just need to hear Hel -
lo my friend hel - lo It's good called to need let you so know It's good think to love you
lo my friend hel - lo Just good called to let you know I think a - bout you

like I do and to feel this way when I hear you say Hel - lo
ev - 'ry night and I know it's late but I could - n't wait Hel - lo Hel -

Do-Re-Mi

(From "THE SOUND OF MUSIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

N.C.
5

1 2 3

C
D
E

Doe a deer, a

G7
2

E C E D E F F E D

fe - male deer, Ray a drop of gold - en

C
1 2 3

F E F G E

sun, Me a name I

G7
2

G E G F G A A G F

call my - self, Far a long, long way to

C 3 1 2 3 1 2 F 3

run. Sew a nee - dle pull - ing thread,

D7 1 2 3 1 2 G 3

La a note to fol - low sew,

E7 1 2 3 1 2 Am 3 1 3 Dm 2 1

Tea a drink with jam and bread That will bring us

G7 4 2 C 5 2 1 2 C 5

back to do - oh - oh - oh! doe!

F 1 2 3 G7 1 2 3 4 C 5

Do - re - mi - fa - so - la - ti - do!

PREPARATION: Double Notes
 Two notes played together are called DOUBLE NOTES. The top note is the melody, and the bottom note is the harmony.

Wunderbar

(From "KISS ME KATE")

Words and Music by
Cole Porter

N.C.

Wun - der - bar, bar, Wun - der - bar, What a

per lone - fect and night hand for in love, Here Not am I, cloud here near you or

are, far, Why Why it's it's tru more - ly than wun - der der - bar. Wun - der -

bar. Oh I care, dear, for you mad - ly.

And I long, dear, for your kiss. I would

Am **D7** **G**

die, dear, _____ for you glad - ly, _____ You're di -

F# **D7**

vine, dear, _____ And you're mine, dear, _____ Wun - der -

G

bar, _____ wun - der - bar, _____ There's our fav' - rite

D7

star a - bove, _____ What a bright shin - ing

G

star, _____ Like our love, it's wun - der - bar. _____

PREPARATION: Syncopation

Syncopation is a special rhythmic feel in music that creates the feeling of swing or jazz. When music is syncopated some of the notes are played just before or after the "expected" beat. To gain a better understanding, compare these two melodies:

1 2 3 4 1 2 3 + 4 + 1 2 3 4

1 + 2 3 4 1 2 3 + 4 + 1 + 2 3 4

Feelings (2DIME?)

PREPARATION: The counting for the melodic rhythms has been written out in several areas. Please study it.

English Words and Music by Morris Albert
 Spanish Lyric by Thomas Fundora

Count: 1 & 2 3 4 1 2 3 & 4 & 1 & 2 3 4

Feel - ings, _____
 Tear - drop, _____

noth - ing more than feel - ings, _____
 roll - ing down on my face, _____

continue counting

try - ing to for - get my
 try - ing to for - get my

feel - ings of love.
 feel - ings of love.

Feel - ings, _____ for all my life I'll feel it.

I wish I'd nev - er met you, girl; you'll nev - er come a -

Em A7 F Dm G7 Em

gain. Feel - ings, wo wo wo, feel - ings,

A7 Dm G7 C

1 2 & 3 4 &

wo wo wo, feel you a - gain in my arms,

E7 Am

1 2 & 3 4

Feel - ings, _____ feel - ings like I've

Am7 D Dm

1 2 & 3 & 4 1 2 3 & 4 & 1 2 & 3 4

nev - er lost you, and feel - ings like I'll nev - er have you

G7 C A7

1 2 & 3 4 &

a - gain in my heart.

D.S. and Fade
(Return to $\frac{3}{4}$ and Fade)

PREPARATION: Sixteenth Notes
 A SIXTEENTH NOTE (or rest) receives half the value of an eighth note. Two sixteenth notes equal an eighth note, and four sixteenth notes equal a quarter note.

γ = Sixteenth rest = 1/4 Beat
 = Sixteenth note = 1/4 Beat
 = = 1/2 Beat
 = = 1 Beat

Regi-Sound Program: Harpsichord
Optional Jazz Rock or Disco Automatic Rhythm
Accompaniment: New Chords D, E and F#m

Love Theme From Flashdance

Music by Giorgio Moroder

Am E7

G D F

C D To Coda

E A Dm

A Dm E7

D.C. al Coda
(Return to beginning
Play to ⊕ and
skip to Coda)

CODA

Am **E7**

A B C D #G F

E

E #F #G A B C D #D

Play 8va to end

Am **E7**

C B C C B C C B C C B C B #A B B #A B B #A B B #A B

G **D**

B #A B B #A B B #A B B #A B A #G A A #G A A #G A A #G A

F **C**

A #G A A #G A A #G A A #G A G #F G G #F G G #F G G #F G

D **E** **A**

D E #F G A B C A E #F #G A B C D B A E E E

Dm **A** **Dm**

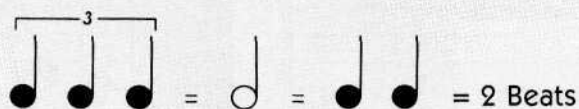
A F F A E E A E A F F

E7 **Am** **F#m** **Repeat and Fade**

F D B #G F D B #G C B C E A #G A #C #C

PREPARATION: Quarter Note Triplets

When three quarter notes have a beam over them and the number "3," this is called a QUARTER NOTE TRIPLET and receives two beats.



Regi-Sound Program: Piccolo or Flute
Optional Tango Rhythm

Don't Cry For Me Argentina

(From The Opera "EVITA")

Lyric by Tim Rice
Music by Andrew Lloyd Webber

C **F**

It won't be ea - sy, you'll think it strange when I try to ex - plain how I

G7 **C**

feel, That I still need your love af - ter all that I've done; You won't be -

Am **D**

lieve me. All you will see is a girl you once knew, al - though she's dressed up to the

G **D7** **G** **C**

nines at six - es and sev - ens with you. I had as to let it
And had as to let for

F **G7**

hap - pen, I had to change; Could - n't stay all my life down at heel; Look - ing
for - tune and as for fame, I nev - er in - vit - ed them in, though it

C **Am**

out of the win - dow, stay - ing out of the sun. So I chose free - dom,
 seemed to the world they were all I de - sired. They are il - lu - sions, they're

D7 **G**

run - ning a - round try - ing ev - 'ry - thing new, but noth - ing im - pressed me at all, I
 not the so - lu - tions they prom - ised to be. The an - swer was here all the time, I

D7 **G** **C** $\frac{3}{8}$ 3 3

nev - er ex - spect - ed it to. } Don't cry for me Ar - gen - tin - a, the
 love you and hope you love me. }

G **Am**

truth is I nev - er left you. All through my wild days, my mad ex - ist - ence, I kept my

C **F** **To Coda** **F**

prom - ise. Don't keep your dis - tance. Have I said too much? There's

Em **F**

noth - ing more I can think of to say to you. **D.S. al Coda** (Return to $\frac{3}{8}$ and skip to Coda)
 But all you have to do is

C

look at me to know that ev - 'ry word is true.

More About One-Finger Accompaniment

SEVENTH (7) CHORDS

Consult your Owner's Guide to learn how to play One-Finger seventh (7) chords. Should (7) chords not be available on your particular instrument, simply disregard the (7) indication.

MINOR (m) CHORDS

Consult your Owner's Guide to learn how to play One Finger minor (m) chords. In most cases, it will be necessary to play the chord-name key along with some other key or function.

Learning About Fingered Chords

On some Electronic Keyboards it is possible to play more than one accompaniment key at a time. Playing two or more accompaniment keys simultaneously forms what is generally known as full chords, sometimes called "fingered chords."

These keyboard diagrams show the correct keys to play for the fingered chords used in this book.

REMEMBER! Accompaniment may be played with One-Finger chords or Fingered Chords. The choice is left to the discretion of you or your teacher.

