

Arranged for all portable keyboards by Kenneth Baker.

THE COMPLETE KEYBOARD PLAYER

SONGBOOK 3

Invaluable for practice or for keyboard players who want to add to their repertoire.
Nineteen outstanding songs in standard notation. Fully fingered, with chord symbols and lyrics.



24/10
Arranged for all portable keyboards by *Kenneth Baker.*

THE COMPLETE KEYBOARD PLAYER

SONGBOOK 3

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THANK YOU FOR THE MUSIC

Words & Music by Benny Andersson & Bjorn Ulvaeus

Suggested registration: synth-guitar
and chorus (chorale)

Rhythm: disco (or rock)
Tempo: medium (♩ = 104)

C Dm G7 C

Thank you for the mu - sic, the songs I'm sing - ing,

Am D7 G7 C Dm

thanks for all the joy they're bring - ing. Who can live with-out it? I

E7 Am F Fm

ask in all hon - est - y what would life be with - out a song -

Em A7 Dm

— or dance, what are we? — So I say thank you for the mu - sic, for

G7 C F C

giv - ing it to me. stop rhythm

FALLING IN LOVE AGAIN

Music and Original Words by Friedrich Hollander
English words by Reg Connelly

Suggested registration: string ensemble

Rhythm: waltz
Tempo: fairly slow (♩ = 80)
Synchro-start, if available

N.C.

C

C7

F

Fm

I'm fall - ing in love a - gain,

C

Dm

nev - er want - ed to, what am I to

G7

C

Fm

do? I can't help it.

C

C7

F

Fm

C

Love's al - ways been my game, play it how I

Dm

G7

may, I was made that way, I can't

C

change string ensemble to clarinet

E7

help it. Men clus - ter

Am

to me like moths a - round a flame.

D7

G7

And if their wings burn I know I'm not to

clarinet to string ensemble

C

C7

F

Fm

blame. I'm fall - ing in love a - gain,

C

A7

Dm

nev - er want - ed to. What am I to

f

G7

C

Fm

C

do? I can't help it.

ff

X THE AIR THAT I BREATHE

Words & Music by Albert Hammond and Mike Hazelwood

Suggested registration: string ensemble

Rhythm: pops (or rock)
Tempo: medium (♩=104)

C

E7

If No I could make a wish I think I'd no cig - ar ettes, no sleep, no light, no

F

Fm

pass. sound. Can't think of an - y - thing I Noth - ing to eat, no books to

1

2

C

C

need. read.

Em

Fm

Mak - ing love with you _____ has left me peace - ful warm and

C

Em

tired. What _____ more could I ask, _____ there's noth - ing

Fm

C

add piano (or change strings to piano)

left to be de - sired. Some - times

mf

G7

C

all I need is the air that I breathe, and to love you,

G7

C

All I need is the air that I breathe, yes, to love you,

G7

Gm

All I need is the air that I breathe, Ah, ah,

F

C

G7

ah, ah, ah, ah, ah.

Gm

F

C

G7

Ah, ah, ah, ah, ah, ah.

D.S. and fade

YOU ARE THE SUNSHINE OF MY LIFE

Words & Music by Stevie Wonder

Suggested registration: electric piano
and sustain and arpeggio (if available)

Rhythm: rock
Tempo: fairly bright (♩ = 126)

C **G7** **Em**

You are the sun - shine of my life.

A7 **Dm** **G7**

That's why I'll al - ways be a -

C **F** **C**

round. _____ You are the

G7 **Em** **A7**

ap - ple of my eye.

Dm **G7** **C**

For - ev - er you'll stay in my heart. _____

* ARPEGGIO. Play the notes of the chord in rapid succession upwards. Hold each note as you go.

5 4 2 1
* 2 1

Fine add string ensemble

F

I feel like this is the be -

C F C

-gin - ning. *je 3 je 4 re* Though I've loved

F Dm E7

you for a mil - lion years.

Am E7 Am

4 2 1
* 1 2 5

And if I thought our love was end - ing,

D7

4 2 1
* 1 2 5

I'd find my - self drown - ing in my own

G7

4 3 1
* 1 2 5

tears, Whoa, _____

D.C. al Fine
cut string ensemble

LIEBESTRAUME

By Franz Liszt

Suggested registration: piano
and sustain and arpeggio (if available)

Rhythm: waltz
Tempo: medium (♩ = 84)
Synchro-start, if available

The musical score consists of five staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a first finger (1) on a quarter note, followed by a repeat sign with a fermata. Above the staff is a boxed chord diagram for F major. The second staff continues with a half note, a quarter rest, and another half note, all under a slur. Above the staff are boxed chord diagrams for A7 and D7. The third staff starts with a half note, a quarter rest, and another half note, all under a slur. Above the staff is a boxed chord diagram for G7 with the instruction '(F natural)'. The fourth staff contains a half note, a quarter rest, and another half note, all under a slur. Above the staff are boxed chord diagrams for Bb, C7, and F. The fifth staff begins with a half note, a quarter rest, and another half note, all under a slur. Above the staff are boxed chord diagrams for F and C7.

A7

D7

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a slur over the first two measures and a chord change to D7 in the third measure.

G7

(F natural)

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a slur over the last two measures and a chord change to G7 in the second measure.

B^b

C7

F

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a slur over the last measure.

change piano to string ensemble
(Fine)

B^b

B^bm

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a double bar line and a chord change to B^b in the second measure.

F

Dm

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a slur over the first two measures and a chord change to Dm in the third measure.

A7

C7

string ensemble to piano D.S. al Fine

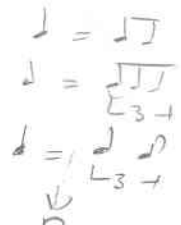
Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It shows a melodic line with a slur over the last two measures and a chord change to A7 in the second measure.

GEORGIA ON MY MIND

file 11

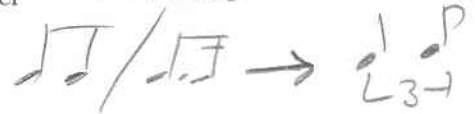
Words by Stuart Gorrell
Music by Hoagy Carmichael

notatie



Suggested registration: saxophone
Rhythm: swing
Tempo: slow (♩ = 80)

jazz ballad



Chords: **F** **A7** **Dm**

Chords: **G7** **Bbm** **F** **E7** **Gm** **C7**

Chords: **Am** **D7** **Gm** **C7** **F**

Chords: **A7** **Dm** **G7** **Bbm**

Chords: **F** **E7** **Gm** **C7** **F** **Bbm**

F

A 7

Dm

Gm

Dm

Gm

change saxophone to vibraphone

Oth - er arms reach out to me,

Dm

Gm

Dm

G 7

Dm

Gm

oth - er eyes smile ten - der - ly. Still in peace - ful

Am

E 7

Am

D 7

G 7

C 7

vibraphone to saxophone

dreams I see the road leads back to you.

F

A 7

Dm

Geor - gia, Geor - gia, no peace I find,

G 7

B^bm

F

E 7

Gm

C 7

just an old sweet song keeps Geor - gia on my

F

B^bm

F

mind. 2 je ke stop rhythm

THEME FROM POLOVTSIAN DANCES

('Prince Igor')

By Alexander Borodin

Suggested registration: flute

Rhythm: bossa nova

Tempo: medium (♩ = 92)

Gm C7 F

Dm Gm Bbm

F Gm

C7 F Dm

Gm Bbm to Coda Dm

change flute to clarinet

B^bm

F

B^bm

F

Gm

C7

F

Dm

Gm

C7

Em

A7

clarinet to flute
D.C. al Coda

⊕ CODA **F**

JUST THE WAY YOU ARE

Words & Music by Billy Joel

Suggested registration: clarinet & duet
(if available)

Rhythm: bossa nova
Tempo: medium (♩=104)

C

Am



Don't go chang - ing _____ to try and
Would not leave you _____ in times of

C7

F

Fm



please me, _____ You nev - er let me down be -
trou - ble, _____ we nev - er could have come this

C

Gm

C7

F



fore. Don't im -
far. Mm. _____ Took the
Mm. _____

Fm

C

Am



-ag - ine _____ You're too fa - mil - iar, _____
good times, _____ I'll take the bad times, _____

1

D7

Dm



and I don't see you an - y - more.

G7 **2** **Dm** **G7**

I'll take you just the way you

C **F** **G7**

toe-voegen **Fine** **add string ensemble**

are. I need to know that you will

Em **A7** **Dm** **G7**

al - ways be the same old some - one that I

C **C7** **Fm**

knew. What will it

Bb **(B flat)** **(A flat)** **Gm** **C7**

take till you be - lieve in me.

Fm **Bb** **Dm** **G7** **cut string ensemble** **D.C. (no repeat) al Fine**

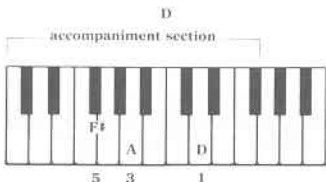
The way that I be - lieve in you.

CHORD OF D

Using single-finger chord method:

Play "D" (the higher one of two) in the accompaniment section of your keyboard.

Using fingered chord method:



BY THE TIME I GET TO PHOENIX

Words & Music by Jim Webb

Suggested registration: flute

Rhythm: bossa nova

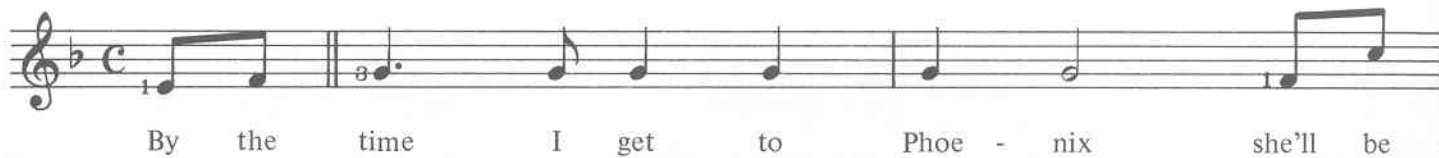
Tempo: medium (♩ = 92)

Synchro-start, if available

N.C.

Gm

C7



F

Gm



C7

F

F7

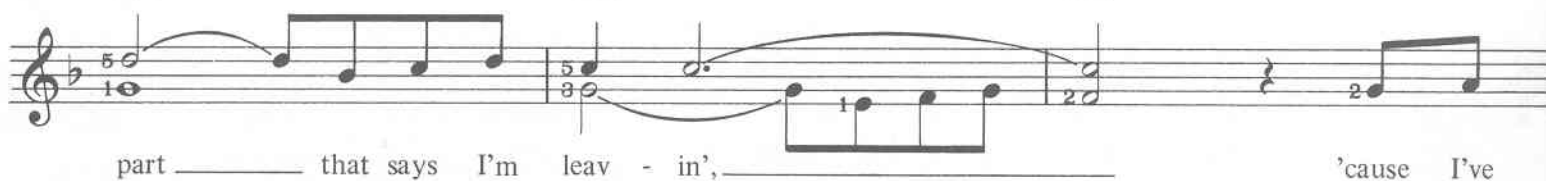
Bb



Gm

Am

Dm



Gm E^b C7 (E natural)



left that girl so ma - ny times be - fore. By the

Gm C7 F



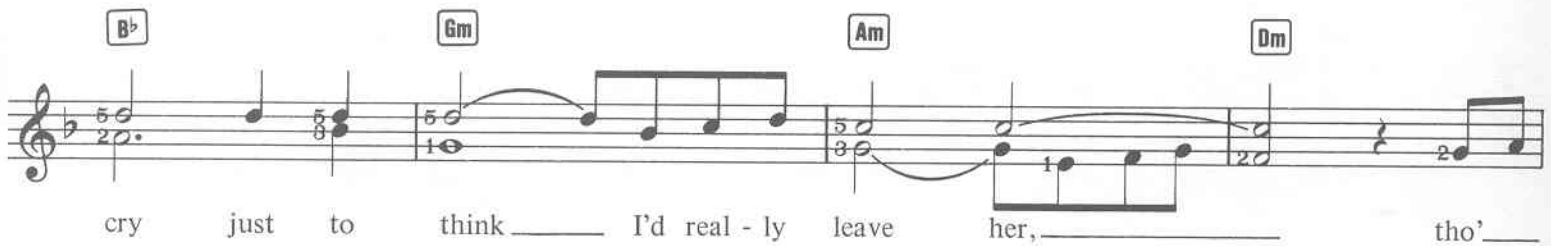
time I make Ok - la - ho - ma she'll be sleep-in', she'll

Gm C7 F F7



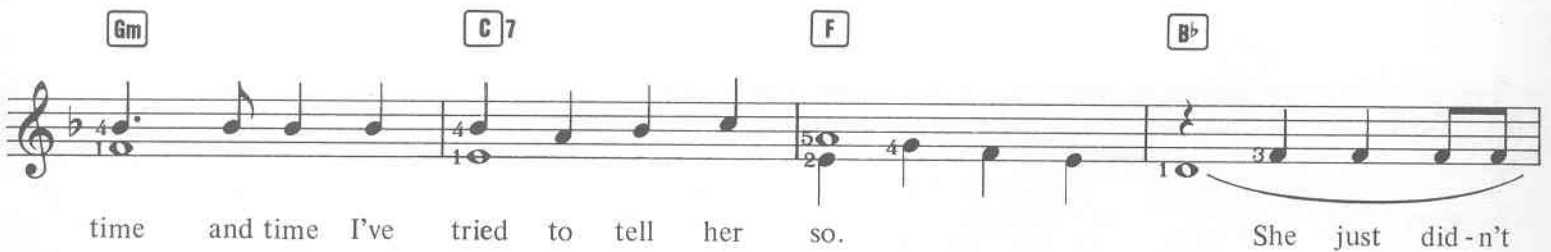
turn soft - ly and call my name out low. She'll

B^b Gm Am Dm



cry just to think I'd real - ly leave her, tho'

Gm C7 F B^b



time and time I've tried to tell her so. She just did - n't

Gm A7 D



know I would real - ly go. stop rhythm

IF MY FRIENDS COULD SEE ME NOW

Words by Dorothy Fields
Music by Cy Coleman

Suggested registration: trumpet
and duet (if available)

Rhythm: march $\frac{3}{4}$, (or swing)

Tempo: fast ($\text{♩} = 112$)

Synchro-start, if available

N.C.
(pause on each note)

C

If they could see me now, _____ that lit - tle

F

gang of mine, _____ I'm eat - ing fan - cy

chow and drink - ing fan - cy wine, I'd like those

B 7 **E 7**

stum - ble bums to see for a fact _____

Am **D 7**

_____ the kind of top drawer, first - rate

G7 **C**

chums I at - tract. All I can say is "wow -

C7

- ee! Look at where I am. To - night I

F

land - ed, pow! Right in a pot of jam,"

E7 **A7**

what a set up, Ho - ly Cow!

D7 **G7**

They'd nev - er be - lieve it, if my friends could
cresc. *f*

C

see me now!

↑ stop rhythm

UNDER PARIS SKIES

(Sous Le Ciel De Paris)

Suggested registration: accordion
and chorus (chorale)

Words by Kim Gannon
Music by Hubert Giraud

Rhythm: waltz
Tempo: fast (♩ = 184)

Dm

Stran - ger be ware, there's love in the

Gm

air un - der Par is

A7

skies. Try to be

smart and don't let your heart catch on

Dm

Gm

Dm

fire. (*Fine)

*stop rhythm on beat 1 of next bar.

1
A7

2

Gm

Pa - ri - sian love

C7

can bloom, high in a

F

sky - light room.

Bb

Or in a gay ca - fé, where

Gm

A7

hun - dreds of peo - ple can see.

Gm

A7

D.C. al Fine

LOVE IS BLUE

(L'Amour Est Bleu)

Music by Andre Popp

Original Words by Pierre Cour

English Lyrics by Bryan Blackburn

Suggested registration: harpsichord

Rhythm: bossa nova

Tempo: medium (♩ = 88)

Dm

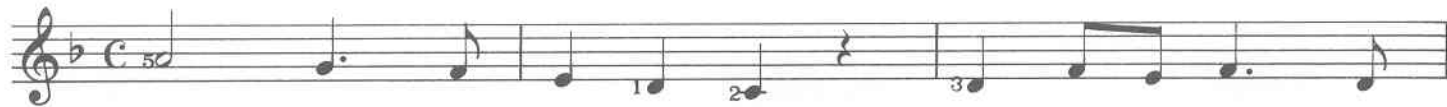
G 7

C

F

Dm

B^b



Blue, blue, my world is blue. Blue is my world, now

C

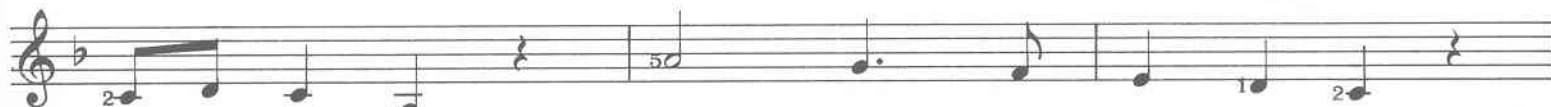
F

Dm

G 7

C

F



I'm with - out you. Grey, grey, my life is grey.

Dm

B^b

A 7

Dm



Cold is my heart since you went a - way.

G 7

C

F

Dm

B^b



Red, red, my eyes are red. Cry - ing for you, a -

C

F

Dm

G 7

C

F



- lone in my bed. Green, green, my jeal - ous heart.

Dm

B^b

A 7

Dm

change harpsichord to flute

I doubt - ed you, and now we're a - part.

D

G

D

G

D

When we met how the bright sun shone.

Em

A 7

D

flute to harpsichord

Then love died, now the rain - bow is gone.

Dm

G 7

C

F

Dm

B^b

Black, black, the nights I've known. Long - ing for you, so

C

F

Dm

G 7

C

F

lost and a - lone. Gone, gone, the love we knew,

Dm

B^b

A 7

Dm

blue is my world, now I'm with - out you.

THOSE WERE THE DAYS

Words & Music by Gene Raskin

Suggested registration: organ and chorus (chorale)
and arpeggio if available

Rhythm: off (verse), march $\frac{3}{4}$, or swing (chorus)
Tempo: bright ($\text{♩} = 108$)

Dm **D7**

VERSE ad lib.

Once up - on a time there was a tav - ern, — where we used to raise a glass or
p

Gm **Dm**

two. Re - mem-ber how we laughed a - way the hours, — and

E7 **A7**

change chorus to tremolo
(pause on each note)

molto rit.

dreamed of all the great things we would do? — Those were the
mf

Dm **Gm**

CHORUS a tempo

days, my friend, we thought they'd nev - er end,
↑
start rhythm

C7

we'd sing and dance for - ev - er and a

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F

Gm

day. We'd live the life we choose,

Dm

we'd fight and nev - er lose, for we were

A 7

Dm

young, and sure to have our way.

La la la la la la la la la

Gm

A 7

la la la Those were the days, oh

Dm

Gm

Dm

yes, those were the days. *ff* stop rhythm

I'M BEGINNING TO SEE THE LIGHT

Words & Music by Harry James, Duke Ellington, Johnny Hodges and Don George

Suggested registration: vibraphone
and medium sustain

Rhythm: swing

Tempo: medium (♩ = 108)

Synchro-start, if available

N.C. **G**

I nev - er cared much for moon - lit skies, I

nev - er wink back at fire flies, but now that the stars are

in your eyes, I'm be - gin - ning to see the light. I

nev - er went in for af - ter - glow, or can - dle - light on the

mis - tle - toe, but now when you turn the lamp down low, I'm be -

Am D7 G change vibraphone to electric piano B7

-gin - ning to see the light. Used to ram - ble

Bb

thru' the park, sha - dow box - ing in the dark,

A7 Eb

then you came and caused a spark, that's a four a - larm fire now.

me keep ke *2 3 4*

D7 elec. piano to vibraphone G

I nev - er made love by lan - tern shine, I

Eb G

nev - er saw rain - bows in my wine, but now that your lips are

F7 E7 Am D7 G

burn - ing mine, I'm be - gin - ning to see the light.

f stop rhythm

THAT'LL BE THE DAY

Words & Music by Norman Petty, Buddy Holly & Jerry Allison

Suggested registration: guitar
Rhythm: swing
Tempo: fairly fast ($\text{♩} = 144$)

VERSE 1



Well, you give me all your lov - in', and your tur - tle do - vin', all —

mp




— your hugs and kis - ses, an' your mo - ney too. — Well, you know you love me, ba - by,




un - til you tell me, may - be, that some - day, well, I'll be through. Well! —

cresc. *mf* *f*

CHORUS



that - 'll be the day when you say — good - bye, yes — that - 'll be the day when



you make — me cry, ah, you say you're gon - na leave, you know it's a lie, — 'cause

VERSE 2

C **G7** **C** **C7** **F**

that - 'll be the day _____ when I die. — Well, *mp* when Cu - pid shot his dart,

C **F** **G7** **C**

he shot it at your heart. So if you e - ver part and I leave you, —

F **C** **D7**

you say you told me an' you told me bold - ly, *cresc.* that some - day, well, *f*

CHORUS

G7 **F**

I'll be through. Well, that - 'll be the day when you say — good-bye, yes —

C **F**

that - 'll be the day when you make — me cry, ah, you say you're gon - na leave, you

C **G7** **C**

know it's a lie, — 'cause that - 'll be the day _____ when I die. stop rhythm ↑

YOU LIGHT UP MY LIFE

Words & Music by Joe Brooks

Suggested registration: jazz,
organ and tremolo

Rhythm: waltz

Tempo: fairly fast (♩ = 138)

B^b

You light up my life,

you give me hope, to car - ry

on, You light up my days

and fill my nights with

song. nights

Gm Cm F7 D.C. al Cod.

with song.

⊕ CODA D D7 Gm

nights with song.

C7 Bb D7

It can't be wrong when it feels so

Gm C7 Bb

right, 'cause you,

Cm F7

Stop rhythm You light up my (apply synchro-start)

Eb Bb

life. start rhythm stop rhythm (beat 1)

THE VERY THOUGHT OF YOU

Words & Music by Ray Noble

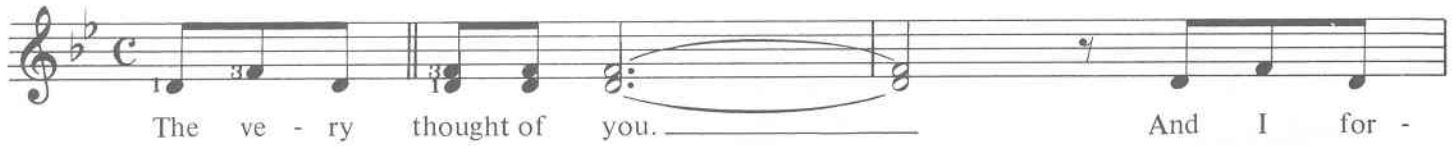
Suggested registration: flute

Rhythm: bossa nova

Tempo: medium (♩ = 88)

Syncho-start, if available

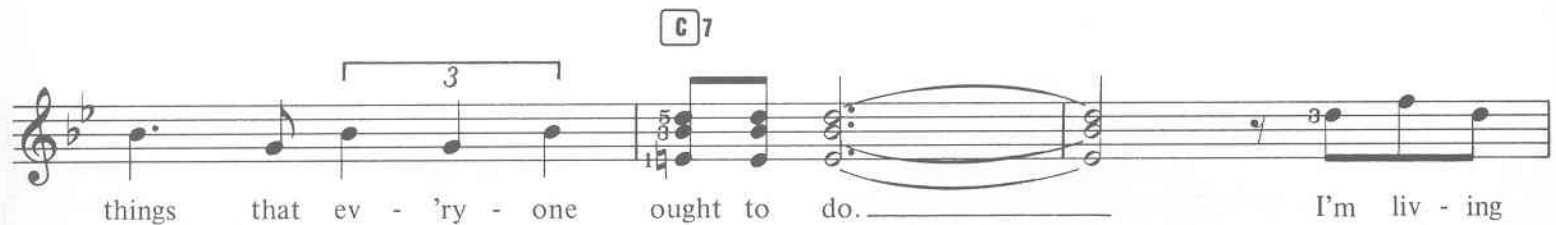
B^b



The ve - ry thought of you. And I for -



-get to do the lit - tle or - di - na - ry



things that ev - 'ry - one ought to do. I'm liv - ing



in a kind of day - dream, I'm hap - py as a



king, And fool - ish tho' it may seem, to

Gm **F 7** **B^b** change flute to accordion

me _____ that's ev - 'ry - thing. The mere i - dea of you. _____

_____ The long - ing here for you. _____ You'll nev - er

C 7

know how slow the mo - ments go till I'm near to you. _____

accordion to flute **Gm** **F 7** **Gm**

_____ I see your face in ev - 'ry flow - er, Your

C 7 **Gm**

eyes in stars a - bove. It's just the thought of you, _____ the ve - ry

F 7 **B^b** **E^b** **B^b**

thought of you, my love.

ELEANOR RIGBY

Words & Music by John Lennon & Paul McCartney

Suggested registration: string ensemble
and arpeggio (if available)

Rhythm: rock
Tempo: medium (♩ = 120)

C **Em**

Ah, look at all the lone - ly peo - ple.

C

Ah, look at all the lone - ly

Em

peo - ple. El - ea - nor Rig - by

C

picks up the rice _____ in the church where a wed - ding has been.

Em

Lives in a dream. _____ Waits at the win - dow, wear - ing a face _____ that she

C

keeps in a jar by the door, who is it for?_____

Em

A7

C

All the lone - ly peo - ple, where do they all come

Em

A7

from? All the lone - ly peo - ple, where

C

Em

C

do they all be - long? Ah, look at all the lone - ly

Em

peo - ple. Ah look at

C

Em

D.S. al Fine

all the lone - ly peo - ple.

THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER

Words by Charles Tobias. Music by Hans Carste

Suggested registration: brass ensemble

Rhythm: swing

Tempo: fast (♩ = 208)

Syncho-start on

(Rhythm starts)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a 'N.C.' (No Chord) instruction and a dynamic marking of *f*. The second staff has a **D7** chord above the first measure and a **G7** chord above the fifth measure. The third staff has a **C** chord above the second measure, a **D7** chord above the fifth measure, and a **G7** chord above the sixth measure. The fourth staff has a **C** chord above the first measure and a **D7** chord above the fifth measure. The fifth staff has a **G7** chord above the first measure. The lyrics are: 'Roll out those la - zy, ha - zy, cra - zy days of sum - mer, those days of so - da, and pret - zels, and beer. Roll out those la - zy, ha - zy, cra - zy days of sum - mer, dust off the sun and moon, and sing a song of'.

N.C. **C**

f Roll out those la - zy, ha - zy, cra - zy days of

D7 **G7**

sum - mer, those days of so - da, and

C **D7** **G7**

pret - zels, and beer. Roll out those

C **D7**

la - zy, ha - zy, cra - zy days of sum - mer,

G7

dust off the sun and moon, and sing a song of

C (FINE) brass ensemble to string ensemble **E7**

1 cheer. 5 (stop rhythm last time) *mp* Just fill your bas - ket full of

sand - wich - es, and ween - ies. Then lock the

Am

house up, now you're set.

D7

And on the beach you'll see the girls in their bi -

ki - nis, as cute as ev - er, but they

cresc.

G7 strings to brass ensemble **D7** **G7** D.S. al Fine

nev - er get 'em wet! *f* Roll out those

CHORD CHART (Showing all "fingered chords" used in this book)

C
accompaniment section

5 2 1 (fingering)

Cm
accompaniment section

5 2 1 (fingering)

C7
accompaniment section

3 2 1 (fingering)

D
accompaniment section

5 3 1 (fingering)

Dm
accompaniment section

5 2 1 (fingering)

D7
accompaniment section

5 2 1 (fingering)

E \flat
accompaniment section

4 2 1 (fingering)

Em
accompaniment section

5 3 1 (fingering)

E7
accompaniment section

5 2 1 (fingering)

F
accompaniment section

4 2 1 (fingering)

Fm
accompaniment section

4 2 1 (fingering)

F7
accompaniment section

5 3 1 (fingering)

G
accompaniment section

5 3 1 (fingering)

Gm
accompaniment section

5 3 1 (fingering)

G7
accompaniment section

5 3 1 (fingering)

A \flat
accompaniment section

5 3 1 (fingering)

A7
accompaniment section

5 4 2 (fingering)

B \flat
accompaniment section

5 2 1 (fingering)

B \flat m
accompaniment section

5 2 1 (fingering)

B7
accompaniment section

4 3 2 (fingering)

Arranged for all portable keyboards by *Kenneth Baker*.

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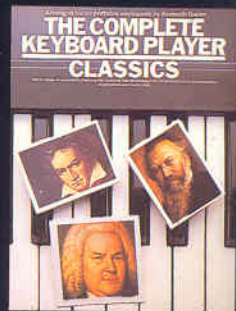
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