

For all electronic pianos by Kenneth Baker.

THE COMPLETE ELECTRONIC PIANO PLAYER

Teach yourself to play any make of hi-tech piano from the beginning. Learn how to use the automatic features on your keyboard effectively. *Includes chord chart.*

You play 20 famous songs including – Theme from EastEnders, Isn't She Lovely, When I'm 64, Raindrops Keep Falling On My Head and many more...

BOOK 3



For all electronic pianos by *Kenneth Baker*.

THE COMPLETE ELECTRONIC PIANO PLAYER BOOK 3

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CHORD CHART (Showing all "fingered chords" used in the course)

C
- accompaniment section

MIDDLE C

Cm
- accompaniment section

MIDDLE C

C7
- accompaniment section

MIDDLE C

Dm
- accompaniment section

MIDDLE C

D7
- accompaniment section

MIDDLE C

E♭
- accompaniment section

MIDDLE C

Em
- accompaniment section

MIDDLE C

E7
- accompaniment section

MIDDLE C

F
- accompaniment section

MIDDLE C

Fm
- accompaniment section

MIDDLE C

F7
- accompaniment section

MIDDLE C

G
- accompaniment section

MIDDLE C

Gm
- accompaniment section

MIDDLE C

G7
- accompaniment section

MIDDLE C

Am
- accompaniment section

MIDDLE C

A7
- accompaniment section

MIDDLE C

B♭
- accompaniment section

MIDDLE C

B♭m
- accompaniment section

MIDDLE C

B7
- accompaniment section

MIDDLE C

NEW CHORD: E7

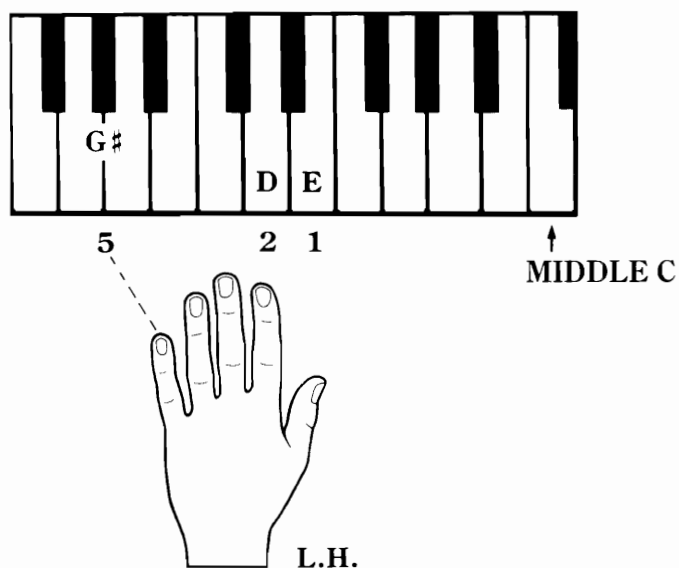
1. One finger chord method:

Locate "E" (the highest one available) in the accompaniment section of your piano. Convert this note into "E7" (see Book Two, p.12, and your owner's manual).

2. Fingered chord method:

E7

- accompaniment section



THE WINNER TAKES IT ALL

Words & Music by Benny Andersson & Bjorn Ulvaeus

Tone colour: piano 1
 Auto chord: on
 Rhythm: 8 beat
 Tempo: medium ♩ = 104
 Synchro-start: on

VERSE

C

N.C.

I don't wan - na talk a - bout things we've
p cards and that's what you've

G7

Dm

gone through though it's hurt - ing me
 done too no - thing more to say

G7

*

now it's his - to - ry. I've played all my
no more ace to play.

* 1st Time Bar. Play this bar on the first time through only (then repeat as marked).

CHORUS

* to clavivna 3 (string ensemble)

C

E7

The win - ner takes it all, the lo - ser stand - ing

Am

A7

Dm

small be - side the vic - to - ry,

G7

that's her des - ti - ny. The game is on a -

C

E7

Am

gain, a lov - er or a friend,

A7

Dm

a big thing or a small the win - ner takes it

G7

C

all. *ff*

* 2nd Time Bar. Play this bar on the second time through only (then carry on to the end).

I LEFT MY HEART IN SAN FRANCISCO

Words by Douglas Cross

Music by George Cory

Tone colour: vibraphone (vibetone)

Auto chord: on

Rhythm: swing

Tempo: quite slow $\text{♩} = 88$

Synchro-start: on

N.C. C

I left my heart in San Fran -

p

Dm

cis - co. High on a hill

G7 C

it calls to me. To be where

G

lit - tle ca - ble cars climb half - way to the stars.

Am D7

The mor - ning fog may chill the

cresc.

Dm **G7** **C**

air, I don't care! My love waits there.

mf *p*

Dm

in San Fran - cis - co. A - bove the

G7 **E7**

blue and wind - y sea.

f

A7

When I come home to you, San Fran -

D7 **Dm**

cis - co. Your gold - en sun will

G7 **C** **Fm** **C**

shine for me.

f

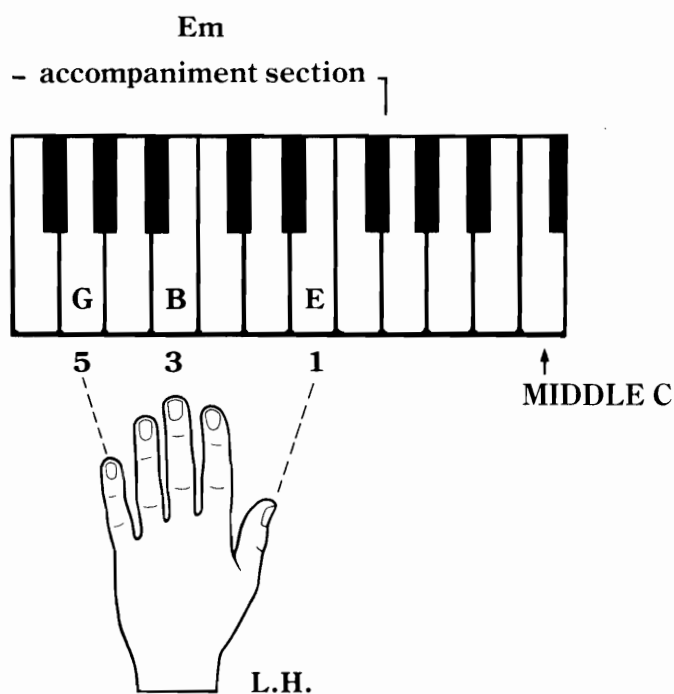
↑ Stop rhythm

NEW CHORD: Em (E Minor)

1. One finger chord method:

Locate E (the highest one available) in the accompaniment section of your piano.
Convert this note into "Em" (see Book One, p.38, and your owner's manual).

2. Fingered chord method:



BRIGHT EYES

Words & Music by Mike Batt

Tone colour: clavivona 1 (saxophone)

Auto chord: on

Rhythm: 8 beat

Tempo: medium ♩ = 96

VERSE C F C

Is it a kind of a dream, _____
fog a-long the ho-ri-zon.

p

Am F C

Float-ing out on the tide, _____
Cold sound in the air, _____

G7
C
F
Dm

Fol - low - ing the riv - er of death down - stream. Oh is it a
 No - bo - dy ev - er knows when you go, and where do you

mf *p*

G7
E7

1 (play 1st time through only) (repeat from beginning) 2 (play 2nd time through)

dream? There's a start, Oh, oh,

p

G7
C
stereo symphonic (Chorus) on CHORUS

is it a dream? Bright

f

Em
F
G7

eyes, burn - ing like fire

Em
F

Bright eyes how can you close and

Dm
E7
Am
G7
C

fail. How can the light that burned so bright - ly

F
G7
C

sud - den - ly burn so pale? Bright eyes. Stop rhythm

THE SONG FROM "MOULIN ROUGE"

(WHERE IS YOUR HEART?)
Words by William Engvick
Music by Georges Auric

Tone colour: vibraphone (vibetone)
Auto chord: on
Rhythm: waltz (with 4 bar variation)
Tempo: slow ♩ = 80
Synchro-start: on

N.C. **C** **Em**
When - ev - er we kiss, I
p

D7 **G7** **Dm**
wor - ry and won - der, your lips may be

G7 **C**
here, but — where is your heart? It's

Em **D7**
al - ways like this, I wor - ry and

G7 **Dm** **G7**
won - der, you're close to me here, but —

* split these two notes (playing lower note first).

to clavivna I (saxophone)

where is your heart? It's a sad thing to re - al -

mf

ise that you've a heart that nev - er melts. When we

kiss do you close your eyes, pre - tend - ing that I'm some - one

to vibraphone

else? You must break the spell, this

p

cloud that I'm un - der, so please won't you

tell, dar - ling, where is your heart?

QUANDO, QUANDO, QUANDO

Italian Words by A. Testa
 English Lyrics by Pat Boone
 Music by Tony Renis

Tone colour: piano 3 + stereo symphonic (chorus)
Auto chord: on
Rhythm: samba
Tempo: fast ♩ = 112
Synchro-start: on

N.C.

CUT COMMON TIME. Tell me when will you be mine, _____
 A feeling of two in a me, _____
 bar 2/2 rather than four more, _____
 4/4. Notice the metronome
 marking: ♩ = 112

1. **B^b** **F** stop rhythm (press synchro-start with L.H.)

when will you say "yes" to
mf

2. **F** stop rhythm (press synchro) **F7**

Ev - 'ry mo - ment's a day,
mp

B^b

ev - 'ry day seems a life -

Dm

time, let me show you the way,

G7 **B^b**

to a joy be - yond com - pare.
cresc.

C7 stop rhythm (press synchro) *D.S. al FINE*

f I can't wait a mo - ment

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TIME ON MY HANDS

Words by Harold Adamson & Mack Gordon

Music by Vincent Youmans

Tone colour: clavivova 3 (string ensemble)

Auto chord: on

Rhythm: swing

Tempo: medium ♩ = 96

F

Time on my hands.
mp

E7

You in my arms.

Bb

No-thing but love

A7

D7

G7

C7

in view.
mf

F

Then if you fall,

E7

once and for all,

Bb

I'll see my dreams

come

stereo symphonic (Chorus) on

A7

true. *mf*

D7
B flat

Mo - ments to spare *f*

G7

for some - one you care for,

C7

F

one love af - fair *dim.*

G7

for two.

Bb

C7

With time on my hands, *p*

F

and

D7
B flat

you in my arms, *cresc.*

and love in my heart *mf*

G7

C7

all for you. *f*

Stop rhythm

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TULIPS FROM AMSTERDAM

English Words by Gene Martyn

Original Words by Neumann and Bader

Music by Ralf Arnie

Tone colour: clavivona 5 (jazz organ) + stereo symphonic (chorus)

Auto chord: on

Rhythm: waltz

Tempo: fast ♩ = 184

Synchro-start: on

N.C. F

When it's spring a - gain, I'll

mf

E7 Bb

bring a - gain Tu - lips from

Am - ster - dam. With a

C7 B flat

heart that's true I'll give to you

F

Tu - lips from Am - ster - dam. I can't

F 7 B flat

wait un - til the day you fill

Bb B flat

these emp - ty arms of mine. Like the

mp

to clavino 3 (strings)

F

wind - mill keeps on turn - ing, that's how

C 7 **F** to clavino 5

my heart keeps on yearn - ing, for the

Bb **F** **D** 7

day I know we can share these

mf

Bb **C** 7 **F**

Tu - lips from Am - ster - dam.

cresc. *f*

YELLOW SUBMARINE

Words & Music by John Lennon & Paul McCartney

Tone colour: piano 3 + stereo symphonic (chorus)

Auto chord: on

Rhythm: bounce (or swing)

Tempo: medium ♩ = 100

Synchro-start: on

VERSE

N.C. **D7** **G**

(dotted rhythm) (dotted rhythm)

In the town _____ where I was born lived a
 say: hump-ty (hump) - ty dump - ty
p

Am **D7**

man _____ who sailed to sea. And he told _____ us of his

G **Am** **D7**

life in the land _____ of sub - mar - ines.

CHORUS

G **D7** F sharp F sharp

f We all live in a yel - low sub - mar-ine, yel - low sub - mar-ine,

G **D7**

yel - low sub - mar-ine. We all live in a yel - low sub - mar-ine,

to clarinova 2 (brass ensemble)

VERSE **D7**

yel - low sub - mar - ine, yel - low sub - mar - ine. And our friends are all on

board, ma - ny more of them live next door, and the

band be - gins to play. Count (say): 1 2 3 4 trip - let 1 2 3 4 trip - let

CHORUS **D7**

We all live in a yel - low sub - mar - ine,

yel - low sub - mar - ine, yel - low sub - mar - ine. We all live in a

yel - low sub - mar - ine, yel - low sub - mar - ine, yel - low sub - mar - ine.

* **Triplet.** A triplet is a group of 3 notes played in the time of 2. These three eighth notes (quavers) must be played slightly

faster than normal eighth notes, in order to fit them into the bar.

NEW CHORD: B7

1. One finger chord method:

Locate "B" (the highest one available) in the accompaniment section of your piano. Convert this into "B7" (see Book Two, p.12, and your owner's manual).

2. Fingered chord method:

B7
- accompaniment section

MIDDLE C

L.H.

CHANSON D'AMOUR

Words & Music by Wayne Shanklin

Tone colour: piano 2 + stereo symphonic (chorus)
Auto chord: on
Rhythm: swing
Tempo: medium ♩ = 100

Chan - son d'a - mour
Chan - son d'a - mour

p

ra da da da da, play en - core
ra da da da da, je t'a - dore

f

G **B7** **E7**

F sharp

Here
Each
p

Am

in time my heart hear _____ ra da da da
time I hear _____ ra da da da

f

1 **D7** **G**

da, more and more _____ to guitar 1

2

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

p da, chan - son chan - son _____ d'a - mou

G **D7**

to piano 2

Ev - 'ry time I hear chan - son _____ chan - son

G

d'a - mour. _____ Stop rhythm

ff

WHEN I'M SIXTY-FOUR

Words & Music by John Lennon & Paul McCartney

Tone colour: guitar 1 + stereo symphonic (chorus)

Auto chord: on

Rhythm: bounce (or swing)

Tempo: medium ♩ = 108

Synchro-start: on

G

When I get old - er, los - ing my hair__ ma - ny__ years from
mp

D7

now, will you still be send - ing me a Val - en - tine__

G

birth - day greet - ings, bot - tle of wine?__ If I'd been out__ till
mp

G7 **C**

quar - ter to three__ would you lock the door?

A7 **G** **E7** **A7** **D7**

Will you still need__ me, will you still feed__ me, when I'm six - ty__
cresc. *f*

G to clavivova 2 (trumpet) **Em**
FINE

four?
 Ev - 'ry sum - mer we can rent a cot - tage in the Isle of
p

D7 **Em**

Wight, if it's not too dear. We shall
cresc.

B7
 F sharp >

scrimp and save
f

Em **Am**

Ah grand - child - ren on your knee
p

C **D7**

Ve - ra, Chuck, and

G (N.C.) ↓ to guitar 1 *D.C. at FINE*

Dave. ↑ stop rhythm (with L.H.) * *mf*

* leave synchro button on, and rhythm will start again automatically when you strike

the next chord ("G", at the beginning of the piece).

ISN'T SHE LOVELY

Words & Music by Stevie Wonder

Tone colour: piano 3 + stereo symphonic (chorus)

Auto chord: on

Rhythm: swing

Tempo: medium ♩ = 112

Synchro-start: on

Is - n't she love - ly _____ Is - n't she won - der - ful? _____
p

Is - n't she pre - cious _____ less than one

min - ute old? _____ I nev - er thought _____ through love we'd
mf

be mak - ing one as love - ly as she. Is - n't she
p

love - ly, made from love. _____
f
 Stop rhythm (with L.H.)

D.C. (all through again.)

* Quarter Note (Crotchet) Triplet. 3 quarter notes played in the time of 2. Play these quarter notes slightly faster than

usual, in order to fit them into the bar, but keep them even, and equal to each other.

DREAM LOVER

Words by Clifford Grey
Music by Victor Schertzinger

Tone colour: celesta (clavi) + stereo symphonic (chorus)
Auto chord: on
Rhythm: waltz
Tempo: medium ♩ = 88

F **Dm** **Gm**

Dream *p* lov - er fold your arms a - round

C7 **F** **Dm**

me, Dream lov - er, your ro - mance has

Gm **C7** **F**

found me. I'm

A7 **Gm** **C7**

held in your spell, know - ing too

F **D7** **Gm**

well *cresc.* dreams nev - er tell

* Acciaccatura. A purely ornamental note, not included in the timing of the bar. Play the acciaccatura note as quickly as possible.

to vibraphone (vibetone)

C7 **F** **Dm**

We *p* two can leave the world be -

Gm **C7** **F**

hind us. No -

Dm **Gm** **C7**

bo - dy in - dis - creet can find us.

F **A7** **Dm**

Dream *cresc.* lov - er of mine,

G7 **F** **C7**

se - crets di - vine *mf* I *cresc.* am shar - ing with

Bbm **F**

f you.
Ped. (lift pedal at the change of chord then put it down again)

SUNNY

Words & Music by Bobby Hebb

Tone colour: piano 2
 Auto chord: on
 Rhythm: 8 beat
 Tempo: medium ♩ = 96

Dm **F 7** **B^b**

Sun - ny *mf* yes - ter - day my life was filled with *mp*

Em **A 7** **Dm** **F 7**

rain, Sun - ny *mf* you smiled at me and *mp*

B^b **Em** **A 7** **Dm**

real - ly eased the pain, oh the dark days are done and the

G 7 **B^b** **B^bm** **Gm**

bright days are here, my Sun - ny one shines so sin - cere, oh, Sun - ny one so *mf*

stereo symphonic (Chorus) on

A 7 **Dm** **A 7** **f** **f** Stop rhythm

true, I love you.

HAVA NAGILA

Traditional

Tone colour: marimba (clavi)

Auto chord: on

Rhythm: march

Tempo: medium ♩ = 88

A7

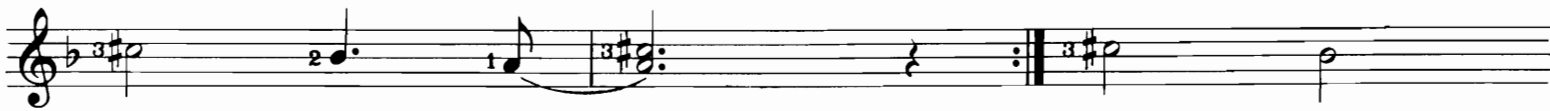


Dm



1 A7

2 A7



to guitar 1



Gm



* Grace Notes. Purely ornamental notes not included in the basic timing of the bar. Play your grace notes as quickly as possible.

guitar 1 to guitar 2
2nd time

Musical staff with notes and chords. Chord A7 is indicated above the staff. Fingerings 5, 1, 3, 5, 1 are shown below the notes.

Musical staff with notes and chord Dm. Fingerings 1, 2, 3, 4, 5 are shown below the notes. A fermata is placed over the final chord.

Musical staff with notes and chord A7. Fingerings 3, 1, 5 are shown below the notes. A fermata is placed over the final chord.

(Speed up tempo control, bit by bit, with left hand)

Musical staff with notes and chord A7. Fingerings 3, 1, 5 are shown below the notes. A fermata is placed over the final chord.

Musical staff with notes and chord A7. Fingerings 3, 1, 5 are shown below the notes. A fermata is placed over the final chord.

(leave tempo control now)

Musical staff with notes and chords Gm, A7, Gm, A7, Dm. Fingerings 3, 1, 5, 2, 4, 3, 1, 5, 1 are shown below the notes. A fermata is placed over the final chord. The dynamic marking *ff* is at the beginning.

Stop rhythm

TABOO

Words by S. K. Russell
Spanish words & music by Margarita Lecuona

Tone colour: clavinova 1 (flute)
Auto chord: on
Rhythm: tango
Tempo: medium ♩ = 116

The musical score is written for a flute (clavinova 1) in the key of D major (one sharp) and 4/4 time. The tempo is marked as 'medium' with a quarter note equal to 116 beats. The score consists of six staves of music. The first staff begins with a piano (*p*) dynamic and the instruction 'Slowly'. The lyrics are: 'Slow - ly the East - ern moon as - cend - ed'. The second staff continues with 'Night came and found her close be -'. The third staff has 'side me.' and includes a first ending (marked '1') and a second ending (marked '2') that leads to a section for 'clavinova 2 (trumpet)' with the instruction 'FINI'. The fourth staff contains the lyrics 'Al - though I knew this was mad - ness.' and ends with a piano (*p*) dynamic. The fifth staff begins with 'Mere - ly a pre - lude to sad - ness.' and ends with a piano (*p*) dynamic. The score includes various guitar chords: Em, B7, Am, and B7. Fingerings and breath marks are indicated throughout. The piece concludes with a 'D.C. al Fin' instruction.

Slow - ly the East - ern moon as - cend - ed

Night came and found her close be -

side me.

Al - though I knew this was mad - ness.

Mere - ly a pre - lude to sad - ness.

to clavinova 2 (trumpet) FINI

to clavinova 1 D.C. al Fin

ANNIVERSARY SONG

Words & Music by Al Jolson & Saul Chaplin

Tone colour: guitar 1
 Auto chord: on
 Rhythm: waltz
 Tempo: quite fast ♩ = 160

B 7



p Oh! _____ how we danced _____
 World _____ was in bloom, _____
 Night _____ seemed to fade _____

Em



_____ on the night _____ we were
 _____ there were stars _____ in the
 _____ in - to blos - som - ing

Am



wed, _____ We vowed _____
 skies. _____ Ex - cept _____
 dawn. _____ The sun _____

Em



_____ our true love _____ though _____ a _____
 _____ for the few _____ that _____ were _____
 _____ shone a - new _____ but _____ the _____

B 7

Em



word _____ was - n't _____ said. _____
 there _____ in your eyes. _____
 dance _____ lin - gered _____ on. _____

DON'T CRY FOR ME ARGENTINA

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

Tone colour: piano 1

Auto chord: on

Rhythm: tango

Tempo: medium ♩ = 108

B^b

Don't cry for me Ar - gen - ti - na, the truth is I nev - er

mp

F7 **Gm**

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

to clavinova 1 (flute)

B^b **E^b** **B^b**

pro - mise, don't keep your dis - tance. Don't cry for me Ar - gen -

ti - na, the truth is I nev - er left you. All through my

F7 **Gm** **B^b**

wild days, my mad ex - ist - ence, I kept my pro - mise, don't keep your

E^b **B^b**

dis - tance.

EASTENDERS (THEME)

by Leslie Osborne & Simon May

Tone colour: harpsichord 2 + stereo symphonic (chorus)

Auto chord: on

Rhythm: 8 beat

Tempo: medium ♩ = 96

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), common time (C). The staff contains a melody with a bass line. Chords are indicated above the staff: Bb, Dm, Eb, Bb. The dynamic marking *mf* is placed below the first measure.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melody with a bass line. Chords are indicated above the staff: Eb, F7, Bb, Dm, Eb. A triplet of eighth notes is marked with a '3' above it in the first measure.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melody with a bass line. Chords are indicated above the staff: Bb, Eb, F7, Dm, Gm. A triplet of eighth notes is marked with a '3' above it in the second measure. The dynamic marking *p* is placed below the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melody with a bass line. Chords are indicated above the staff: Dm, Gm, Eb, F7. A triplet of eighth notes is marked with a '3' above it in the fourth measure. The dynamic marking *cresc.* is placed below the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melody with a bass line. Chords are indicated above the staff: Bb, Dm, Eb, Bb. The dynamic marking *mf* is placed below the first measure.

to clavino 3 (sy)
(FIN)

D.C. al FIN

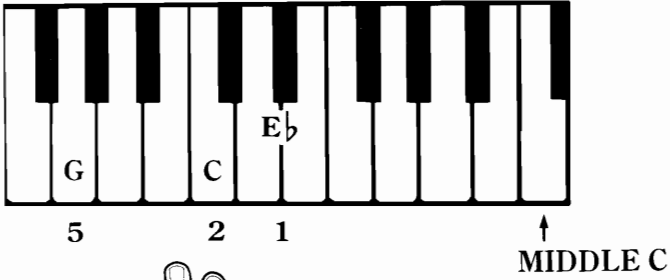

NEW CHORD: Cm (C Minor)

1. One finger chord method:

Locate "C" (the highest one) in the accompaniment section of your piano. Convert this note into "Cm" (see Book One, p.38, and your owner's manual).

2. Fingered chord method:

Cm
- accompaniment section

L.H.

Compare this chord to C (major), a chord you already know.

RAINDROPS KEEP FALLING ON MY HEAD

Words by Hal David

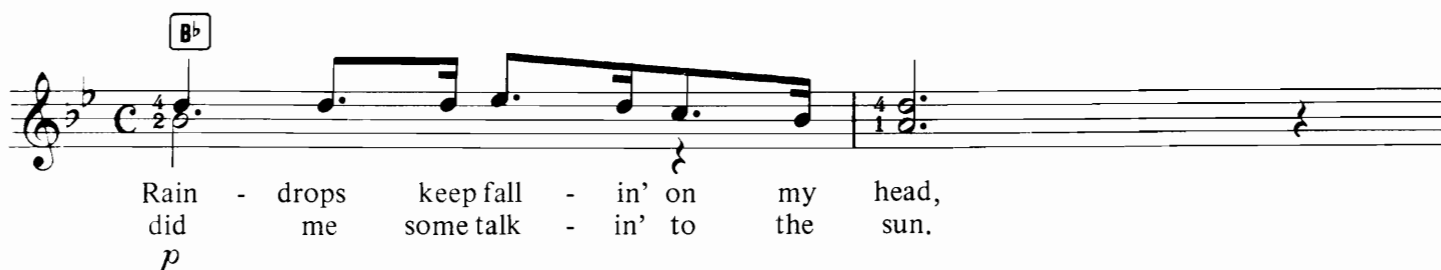
Music by Burt Bacharach

Tone colour: piano 1 + stereo symphonic (chorus)

Auto chord: on

Rhythm: swing

Tempo: medium ♩ = 104



Rain - drops keep fall - in' on my head,
did - me some talk - in' to the sun.

p

just like the guy whose feet are too big for his bed, no-thing seems to
I said I did - n't like the way he got things done, sleep - in' on the

mf

fit, those rain - drops are fall - in' on my head, they keep fall - in',
job, those those rain - drops are fall - in' on my head, they keep fall - in',

mp

To Coda

So But I just one thing I know, the

blues they send to meet me won't de - feat me, it

cresc.

won't be long till hap - pi - ness steps up to greet me.

f

Be - cause I'm

D.C. al Coda

Be - cause I'm

free no-thin's wor-ry-ing me.

Stop rhythm

TELSTAR

By Joe Meek

Tone colour: clavivona 3 (synthe) + stereo symphonic (chorus)

Auto chord: on

Rhythm: Latin (or disco)

Tempo: medium ♩ = 120

Musical staff 1: Treble clef, 3/4 time signature. Chords: B^b, G^m, C^m. Dynamics: *mp*.

Musical staff 2: Treble clef, 3/4 time signature. Chords: F⁷, B^b, G^m. Dynamics: *mp*.

Musical staff 3: Treble clef, 3/4 time signature. Chords: C^m, F⁷, B^b. Dynamics: *mf*, *mp*.

Musical staff 4: Treble clef, 3/4 time signature. Chords: E^b, C^m, F⁷.

Musical staff 5: Treble clef, 3/4 time signature. Chords: B^b, G^m, C^m. Dynamics: *mp*.

F7 *To Coda* **Bb** **Gm**

mf

Gm **F7** **Bb**

Gm **Gm** **F7** to guitar 1

Bb **Gm** **Gm**

F7 **Bb** **Gm**

Gm **F7** to clavivna 3 *D.C. al Coda* **CODA** **Bb**

Eb **Bb**

Stop rhythm on beat 3