

EASY PIANO SOLOS

Hans-Günter Heumann

70's Hits

Night Fever **THE BEE GEES**

I Will Survive **GLORIA GAYNOR**

Mull Of Kintyre **THE WINGS**

Sailing **ROD STEWART**

We Are The Champions **QUEEN**

And more...



EASY PIANO SOLOS

Hans-Günter Heumann

70's Hits

Bosworth Edition
Berlin • London

Inhalt/Contents

1	The Air That I Breathe (Albert Hammond/Mike Hazlewood).....	4
	THE HOLLIES	
2	Mull Of Kintyre (Paul McCartney/Denny Laine).....	8
	THE WINGS	
3	You're The One That I Want (John Farrar).....	14
	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	
4	Can't Smile Without You (Chris Arnold/David Martin/Geoff Morrow).....	18
	BARRY MANILOW	
5	Crocodile Rock (Elton John/Bernie Taupin).....	24
	ELTON JOHN	
6	Dancing Queen (Benny Andersson/Björn Ulvaeus/Stig Anderson).....	30
	ABBA	
7	Knockin' On Heaven's Door (Bob Dylan).....	36
	BOB DYLAN	
8	I Shot The Sheriff (Bob Marley).....	40
	ERIC CLAPTON	
9	Samba Pa Ti (Carlos Santana).....	44
	SANTANA	
10	Sailing (Gavin Sutherland).....	48
	ROD STEWART	
11	I Will Survive (Dino Fekaris/Freddie Perren).....	52
	GLORIA GAYNOR	
12	We Are The Champions (Freddie Mercury).....	58
	QUEEN	
13	Smoke On The Water (Ian Paice/John Lord/Ian Gillan/Ritchie Blackmore/Roger Glover).....	62
	DEEP PURPLE	
14	We Don't Talk Anymore (Alan Tarney).....	66
	CLIFF RICHARD	
15	Ain't No Sunshine (Bill Withers).....	70
	BILL WITHERS	
16	Get Down (Gilbert O'Sullivan).....	74
	GILBERT O'SULLIVAN	
17	My Sweet Lord (George Harrison).....	78
	GEORGE HARRISON	
18	Seasons In The Sun (Jacques Brel/Rod McKuen).....	82
	TERRY JACKS	
19	Night Fever (Barry Gibb/Maurice Gibb/Robin Gibb).....	86
	THE BEE GEES	
20	Movie Star (Harpo).....	92
	HARPO	

THE AIR THAT I BREATHE

(THE HOLLIES)

Words & Music by Albert Hammond
& Mike Hazlewood
Arr.: Hans-Günter Heumann

$\text{♩} = 80$

B^b A^b

mf

B^b A^b

simile

B^b D^7

If I could make a wish — I think I'd pass; —
No cig - a - rettes, no sleep, — no light. no sound, —

E^b $E^b m$

can't think of an y - thing — I need. —
noth - ing to eat, — no books — to read. —

1.
B^b

2.
B^b Dm

Mak - ing love with you has left me

p

E^bm B^b Dm

peace - ful warm and tired, what more could I

mf *p*

E^bm B^b

ask, there's noth - ing left to be de - sired.

Peace came up - on me and it

mf

leaves me weak, sleep, si - lent

mf

an - gel go to sleep.

mf

Some times all I need is the air

f

that I breathe and to love you,

f

F

all I need is the air — that I breathe, — yes to

B^b

To CODA

love you, — all I need is the air —

F

F^m

E^b

— that I breathe. —

p

B^b

D.S. al CODA

1. F 2. F

CODA

F

B^b

rit.

— that I breathe. —

mf

p

MULL OF KINTYRE

(THE WINGS)

Words & Music by Paul McCartney & Denny Laine
 Arr.: Hans-Günter Heumann

$\text{♩} = 88$

A 4
2

mp

D

Mull of Kin - tyre, oh, mist roll - ing in from — the sea, -

simile

A D

— my de - sire is al - ways to be here, — oh,

A

Mull of Kin - tyre.

mf

Far have I travelled and much have I seen,

D A

dark distant mountains with valleys of green.

Past painted deserts the sun sets on fire as he car -

D E E⁷ A

- ries me home to the Mull of Kin - tyre.

Mull of Kin - tyre, oh, mist roll - ing in from the sea, -

my de - sire is al - ways to be here, oh,

Mull of Kin - tyre.

A⁷

D G

f

3 5 1

4

D

4

1

G D

4

1

2

♩

Sweep through the heath - er like and deer tears in the glen,
Smiles in the sun - shine and tears in the rain

3 5 2 2 1 2

G D

car - ry me back to the days I knew then.
still take me back where my mem - 'ries re - main.

1

Nights when we sang like a heav - en - ly choir of the
Flick - er - ing em - bers grow high - er and higher as they

G A A⁷ D

life and the times of the Mull of Kin - tyre.
car - ry me back to the Mull of Kin - tyre.

1 2 1

YOU'RE THE ONE THAT I WANT

(JOHN TRAVOLTA & OLIVIA NEWTON-JOHN)

Words & Music by John Farrar
 Arr.: Hans-Günter Heumann

$\text{♩} = 108$

Am

E Am

4 2 1 5

pow - er you're sup - ply - in',

1 2

you bet - ter shape

C Em

2 1 3 5

up, 'cause I need a man,

Am F

5 1 2 4

and my heart is set on you. You bet - ter shape

C Em

2 3 2

up, you bet - ter un - der - stand

Am 2
2
1 F

to my heart — I must be true. — (No-thin' left, no-thin'

2 1 3 2

5 C 5
2
1 4
2
1

left for me to do. —) You're the one that I want,

2

5
3
1 C⁷/E F C

you, oo, oo, hon-ey. The one that I want,

3

C⁷/E F C

you, oo, oo, hon-ey. The one that I want,

C⁷/E *F* *G*

you, oo, oo are what I need, oh, yes in -

To CODA

1. *Am*

deed.

2.

D.S. at CODA

2. If you're You're the

CODA

Em *Am*

Verse 2:

If you're filled with affection you're too shy to convey.
 Mediate in my direction, feel your way.
 I better shape up, 'cause you need a man
 who can keep you satisfied.
 I better shape up, if I'm gonna prove
 that your faith is justified.

(Are you sure?
 Yes I'm sure down deep inside.)
 You're the one ...

C/D D⁷ 5

find - ing it hard _____ to do an - y - thing. _____ You see, I

2 3 4

G Em

feel sad when you're sad. I feel glad when

5 1 1

Am

you're glad, if you _____ on - ly knew what

3 5

C/D

I'm _____ go - ing through; I just can't

3 2 3

G C/D

smile _____ with - out you.

4 2 3

G Em Am⁷

You came a - long — just like a song — and bright-ened my day. —

1 5 5

C/D D⁷ G

Who' d-a be - lieved that you were part of a dream. —

3 4 3 2 1

Em⁷ Am⁷ D⁷ C/E D⁷/F[#]

Now it all seems — light-years a - way. And now you know I

3 3 1

G

can't smile with - out you,

1

Em

I can't smile with - out you, I

1

Am

can't laugh and I can't sing, I'm

5 C/D

find - ing it hard _____ to do an - y - thing. _____ You see, I

2 *3* *4* *3*

D^b/E^b

A^b Fm

feel sad when you're sad, I feel glad when

f

5 *2* *5* *4*

B^bm

you're glad, if you _____ on - ly knew what

1 *3* *1* *4*

D^b/E^b

I'm go - ing through; I just can't smile. _____ Now,

mf

2 *3* *4*

$E^b m^7$
5

some peo - ple say _____ hap - pi - ness takes _____

$A^b 7/E^b$ $D^b maj^7$

so _____ ver - y long to find. _____ Well, I'm

$D^b m$ $E^b 7sus4$

find - ing it hard _____ leav - ing your love be - hind _____ *cresc.*

$E 7sus4$ A

me. And you see, I can't smile with -

$F^# m$

out you, I can't smile with - out you, I

Bm

can't laugh and I can't sing, I'm

5

D/E

find - ing it hard to do an - y - thing. — You see, I

2 3 4 3

E^b/F

B^b

feel glad when you're glad, I feel sad when

(you.)

1 1

Gm

Cm

you're sad if you — on - ly knew what I'm — go - ing through;

3 3

E^b/F

I just can't smile with - out you.

3 4 5 3

B^badd⁹

CROCODILE ROCK

(ELTON JOHN)

Words & Music by Elton John & Bernie Taupin
 Arr.: Hans-Günter Heumann

♩ = 144

G C/E F# G

f

1 3 2

G+/D# Em

f

3 2

C

3 4

D G/D D

f

1.+3.1 re - mem -

3 4

G

— ber when rock was young, — me and Su -

(Verse 2 see additional lyric)

1 4 5..

Bm

— sie had so much fun, — hold - ing hands —

1 4 2 5

C

— and skim - min' stones, — had an old —

1 4 5 2

D

— gold Chev - y and a place of my own. — But the big -

5 2 1 5 2 1 4

G

— gest kick I ev - er got _____ was do - in' a

1 5

Bm C

thing called the croc - o - dile rock _____ while the oth - er kids were rock - in' round the

1 4 2 1

D

clock. — We were hop - in' and bop - pin' to the croc - o - dile rock. Well,

5 1 2

Em

croc - o - dile rock - in' is some - thing shock - in' when your

5 5 1

A⁷ D⁷

feet just can't keep still, _____ I nev - er knew me a

5 1 1 1 2 1

G

bet - ter time ___ and I guess ___ I nev - er ___ will. ___

E

Oh, ___ Lawd - y ma - ma those

A⁷

Fri - day nights ___ when Su - sie wore ___ her

D⁷

dres - ses tight ___ and the croc - o - dile ___ rock - in'

C

was ___ out of sight. ___

G

5 4

1 2

Detailed description: This system shows the first two measures of a piano accompaniment. The key signature has one sharp (F#). The first measure is in the G major chord. The right hand plays a sequence of chords: G4, F#4, E4, D4, C#4, B3, A3, G3. The left hand plays a simple bass line: G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the first two measures. Fingerings are indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2 in the left hand.

Em

5

2 1

Detailed description: This system shows the next two measures. The chord changes to E minor. The right hand plays: E4, D4, C#4, B3, A3, G3, F#3, E3. The left hand continues the bass line: G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the first two measures. Fingerings are indicated: 5, 2, 1 in the right hand.

C

5 3 1

A/C#

5

3 5 # 4

Detailed description: This system shows the next two measures. The chord changes to C major. The right hand plays: C4, B3, A3, G3, F#3, E3, D3, C3. The left hand continues the bass line: G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the first two measures. Fingerings are indicated: 5, 3, 1 in the right hand and 3, 5, #, 4 in the left hand.

D

To CODA

1. 2. D.S. al CODA

3. 2. But the years - 3. I re - mem -

3 3 5

Detailed description: This system contains a D major chord and lyrics. The right hand plays: D4, C#4, B3, A3, G3, F#3, D3. The left hand continues the bass line: G2, A2, B2, C3, D3, E3, F#3, G3. The system is divided into three parts. The first part is a whole note chord. The second part is a half note chord with the lyric '2. But the years -'. The third part is a half note chord with the lyric '3. I re - mem -'. A double bar line with repeat dots is at the end of the first part. Fingerings are indicated: 3, 3, 5 in the right hand.

CODA

G

Detailed description: This system contains the CODA and a final G major chord. The right hand plays: G4, F#4, E4, D4, C#4, B3, A3, G3. The left hand continues the bass line: G2, A2, B2, C3, D3, E3, F#3, G3. A double bar line with repeat dots is at the beginning. A slur covers the first two measures. Fingerings are indicated: 1, 2, 3, 4, 5 in the right hand.

Em

C

A/C# D

G

Verse 2:

But the years went by and rock just died,
 Susie went and left us for some foreign guy.
 Long nights cryin' by the record machine
 dreamin' of my Chevy and my old blue jeans.
 But they'll never kill the thrills we've got,
 burning up the crocodile rock
 learning fast till the weeks went past,
 we really thought the crocodile rock would last.
 Well, crocodile rockin' ...

DANCING QUEEN

(ABBA)

Words & Music by Benny Andersson,
Björn Ulvaeus & Stig Anderson
Arr.: Hans-Günter Heumann

♩ = 100

G C/G

f

G C/G

simile

G C/G

G D/F# C/E G/D

D B⁷

You can dance, _____ you can jive, _____

Em Em/D A⁷/C[#]

hav - ing _____ the time of _____ your life. _____ Oh, _____

C Am⁷ D⁷/A

see that _____ girl, _____ watch that _____ scene, _____ dig in the

G C/G

danc - ing _____ queen. _____

G C/G G C/G

G C/G

Fri - day nights — and the lights are low, —

G Em

look - ing out — for a place to go, — oh, —

D G/D D G/D D

where they play — the right mu - sic, get - ting in — the swing, — you come to

Em D Em

look for a king. —

G C/G

An - y - bo - dy could be that guy,
You're a tea - ser, you turn 'em on,

G Em

night is young and the mu - sic's high,
leave 'em burn - ing and then you're gone,

D G/D D G/D D

with a bit — of rock mu - sic ev - 'ry - thing — is fine. } You're in the
look - ing out — for an - oth - er, an - y - one — will do. }

Em D Em

mood for a dance, — and when — you

Am⁷ D

get the — chance, — you are — the

G C/G

danc - ing — queen, — young and — sweet, — on - ly

G C/G G

se - ven - teen. — Danc - ing — queen, —

C/G G D/F#

feel the — beat — from the tam - bou - rine. —

C/E G/D D B7

— You can dance, — you can jive, —

Em Em/D A7/C#

hav - ing — the time of — your life. — Oh, —

C Am⁷ D⁷/A

see that — girl, — watch that — scene, — dig in the

3 2 4

G C/G G

danc - ing — queen. —

1. C/G G C/G G C/G

2. C/G G

C/G G 3x

KNOCKIN' ON HEAVEN'S DOOR

(BOB DYLAN)

Words & Music by Bob Dylan
Arr.: Hans-Günter Heumann

$\text{♩} = 72$

G D Am

mp

G D C

simile

G D Am

G D C

G D Am

Ma - ma, take this badge off of me,
(Verse 2 see additional lyric)

1 5 5

Detailed description: This system of music features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, starting on a whole rest in the first measure, then moving to G4 (marked with a '5' above the note), A4, B4, and C5. The bass line starts on a whole rest, then moves to G2 (marked with a '1' below), F#2, and E2 (marked with a '5' below). Chords G, D, and Am are indicated above the staff. The lyrics 'Ma - ma, take this badge off of me,' are written below the treble staff, with a note that '(Verse 2 see additional lyric)'. The system ends with a double bar line.

G D C

I can't use it an - y - more.

5 4 5

Detailed description: This system continues the melody from the first system. The treble clef melody starts on a whole rest, then moves to G4, A4, B4, and C5 (marked with a '5' above). The bass line starts on a whole rest, then moves to G2 (marked with a '5' below), F#2, and E2 (marked with a '4' below). Chords G, D, and C are indicated above the staff. The lyrics 'I can't use it an - y - more.' are written below the treble staff. The system ends with a double bar line.

G D Am

It's get - tin' dark, too dark for me to see,

1 5 5

Detailed description: This system continues the melody. The treble clef melody starts on a whole rest, then moves to G4, A4, B4, and C5. The bass line starts on a whole rest, then moves to G2 (marked with a '1' below), F#2, and E2 (marked with a '5' below). Chords G, D, and Am are indicated above the staff. The lyrics 'It's get - tin' dark, too dark for me to see,' are written below the treble staff. The system ends with a double bar line.

G D C

I feel like I'm knock - in' on heav - en's door.

5 5

Detailed description: This system continues the melody. The treble clef melody starts on a whole rest, then moves to G4, A4, B4, and C5 (marked with a '5' above). The bass line starts on a whole rest, then moves to G2 (marked with a '5' below), F#2, and E2 (marked with a '5' below). Chords G, D, and C are indicated above the staff. The lyrics 'I feel like I'm knock - in' on heav - en's door.' are written below the treble staff. The system ends with a double bar line.

G D Am

mf

Knock, knock, knock - in' on heav - en's door,

1 4 5 1

G D C

knock, knock, knock - in' on heav - en's door,

5

G D Am

knock, knock, knock - in' on heav - en's door,

G D C

knock, knock, knock - in' on heav - en's door.

1. C

2 1

The image shows a piano accompaniment score for a song. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a repeat sign with a first ending and a second ending marked '2. C'. The second system starts with a mezzo-piano (*mp*) dynamic and includes chords G, D, and Am. The third system includes chords G and D. The fourth system includes chords C and G. Fingerings are indicated by numbers 1-5 below the notes.

Verse 2:

Mama, put my guns in the ground,
 I can't shoot them anymore.
 That long black cloud is comin' down,
 I feel like I'm knockin' on heaven's door.
 Knock, knock, knockin' on ...

I SHOT THE SHERIFF

(ERIC CLAPTON)

Words & Music by Bob Marley
Arr.: Hans-Günter Heumann

♩ = 92

Gm
5

I shot the sher - iff,

mf

5

Detailed description: This system shows the first two measures of the piece. The vocal line starts with a quarter note 'I', followed by a half note 'shot', and a quarter note 'the' in the first measure. The second measure contains a quarter note 'sher' and a half note 'iff,'. The piano accompaniment features a bass line with a 5-fingered chord in the first measure, followed by a sequence of chords and notes in the second measure. A dynamic marking of *mf* is present.

Cm⁷

but I did - n't shoot no

1 3

1 2 4

5

simile

Detailed description: This system covers measures 3 and 4. The vocal line begins with a quarter note 'but', a quarter note 'I', and a quarter note 'did' in the first measure. The second measure contains a quarter note 'n't', a quarter note 'shoot', and a quarter note 'no'. The piano accompaniment continues with chords and notes. A dynamic marking of *simile* is indicated.

Gm

dep - u - ty.

Detailed description: This system shows measures 5 and 6. The vocal line consists of a quarter note 'dep', a quarter note 'u', and a quarter note 'ty.' in the first measure, followed by a whole rest in the second measure. The piano accompaniment continues with a steady bass line.

I shot the sher - iff,

Detailed description: This system shows measures 7 and 8. The vocal line starts with a quarter note 'I', followed by a half note 'shot', and a quarter note 'the' in the first measure. The second measure contains a quarter note 'sher' and a half note 'iff,'. The piano accompaniment continues with chords and notes.

Cm⁷

but I did - n't shoot no

Gm

dep - u - ty.

E^b maj⁷Dm⁷₄

All a - round in my

(Verses 2-4 see additional lyrics)

Gm

home - town,

$E^b \text{maj}^7$ Dm^7 Gm

try - ing to track me down.

$E^b \text{maj}^7$ Dm^7

They say they want to bring

Gm $E^b \text{maj}^7$

me in guilt - y,

Dm^7 Gm

kil - lin' of a dep - u - ty, for

E^b maj⁷ **Dm⁷** **Gm**

the life of a dep - u - ty.

N.C.

But I say:

Verse 2:

Sheriff Brown always hated me;
for what, I don't know.
And ev'ry time that I plant a seed,
he said, "Kill it before it grows,
kill it before it grows."

Verse 3:

Freedom came our way one day,
so I started out of town.
All of a sudden, I see Sheriff John Brown
aimin' to shoot me down.
So I shot, so I shot him down.

Verse 4:

Reflexes got the better of me,
what will be will be.
Ev'ry day, the bucket goes to the well,
one day the bottom will drop out,
I say, one day the bottom will drop out.

SAMBA PA TI

(SANTANA)

Music by Carlos Santana
Arr.: Hans-Günter Heumann

♩ = 84

N.C. G Bm

mp

Em Am

simile

G Bm Em

simile

Am D

simile

Am

D

Am

Bm

Am

1.
D

2.
D

N.C.

mf

G

Bm

B^bm

Am

Em⁷

D/F#

G

Bm

B^bm

Am D Em⁷ D/F[#]

The first system of music features a piano accompaniment in G major. The right hand plays a melodic line with a trill on the D note in the second measure, while the left hand provides harmonic support with chords. The chords are Am, D, Em⁷, and D/F[#]. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

G Am

The second system continues the piano accompaniment. The right hand has a melodic line with fingerings 3, 2, 1, 2, 3, 4, 5. The left hand plays chords G and Am. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

G Am

The third system continues the piano accompaniment. The right hand has a melodic line with fingerings 3, 2, 1. The left hand plays chords G and Am. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

G *rit.* *p*

The fourth system concludes the piano accompaniment. The right hand has a long G chord with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The left hand plays a melodic line with a final note on G. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

SAILING

(ROD STEWART)

Words & Music by Gavin Sutherland
 Arr.: Hans-Günter Heumann

♩ = 60

N.C.

home like a gain bird 'cross the the

E^b

5

sea. sky. am sail fly - ing ing

B^b C

5 5

stor - my wa ters, to be
pass - ing high clouds, to be

Gm

near with you, you, to to be be free.

Cm

1. B^b

am free. Can you

F⁷ B^b F⁷

3

mf

B^b Gm

hear me, _____ can you hear me, _____ thro' the

5 3 2 1 4

E^b B^b

dark _____ night _____ far a - way. _____ I am

3 5 5

C⁷ Gm

dy - ing, _____ for - ev - er try - ing, _____ to be

4 4 4

Cm B^b F⁷ E^b/G F⁷/A

with _____ you _____ who can say. _____ Can you

2 1 4

B^b Gm

hear me, _____ can you hear me, _____ thro' the
sail - ing, _____ we are sail - ing, _____ home a -

f 3 2 1 2 3 1

E^b B^b

dark gain — night — far 'cross a way. I We am
gain — night — 'cross the sea. We are

5 1 2 1 2 4

C⁷ Gm

dy - ing, for - ev - er try - ing, to be
sail - ing stor - my wa - ters, to be

5 1 2 3 4 2

1. B^b F⁷ F⁷/A B^b

with — you who can say.
near — you, to be

1 2 1 4 2 3 2

2. F⁷/C F⁷ B^b Cm

We are free, oh, Lord — to be near — you, —

1

1.-3. B^b F⁷ 4. B^b

— to be free, oh, Lord — to be free. —

I WILL SURVIVE

(GLORIA GAYNOR)

Words & Music by Dino Fekaris & Freddie Perren

Arr.: Hans-Günter Heumann

Freely

♩ = 126

p *mf*

Bm^{7b5} E⁷ Am

At first I was a - fraid, I was

mf

Dm G

pet - ri - fied, — kept think - in' I could nev - er live — with - out you

simile

mf

Cmaj⁷ Fmaj⁷ Bm^{7b5}

by my side. But then I spent so man - y nights think - in' how you did me wrong and I grew

mf

E^{7sus4} E⁷

strong, and I learned how to get a - long. — And so you're

Am Dm

back me, *f* from out - er space, I just walked
 some - bo - dy new, I'm not that

1 5 3 4

G Cmaj⁷

in to find you here with that sad in look up - on your face. I should have
 chained up litt - le per - son still in love with you. And so you

1 5 3 4

Fmaj⁷ Bm^{7b5}

changed that stup - id lock, I should have made you leave your key, if I'd - 've
 felt like drop - pin' in and just ex - pect me to be free. Well now, I'm

1 3 4 1 3 4

E^{7sus4} E⁷

known for just one sec - ond you'd be back to both - er me. — Go on now }
 sav - in' all my lov - in' for some one who's lov - in' me. — Go on now }

1 3

Am Dm

go, walk out the door, just turn a -

1 3 4

G Cmaj⁷

round now, 'cause you're not well - come an - y - more.

1 3 4

Fmaj⁷ Bm^{7b5}

Weren't you the one who tried to hurt me with good-bye? Did you think I'd

1 3 4 1 3 4

E^{7sus4} E⁷

crum - ble. did you think I'd lay down and die? Oh no, not

1

Am Dm

I, I will sur - vive, oh, as

1 3 4

G Cmaj⁷

long as I know how to love, I know I'll stay a - live. I've got

1 3 4

Fmaj⁷ Bm^{7b5}

all my life to live, I've got all my love to give and I'll sur - vive,

1 3 4 1 3 4

To CODA

E^{7sus4} E⁷

I will sur - vive. Hey, hey.

1 2

Am Dm

1 2 4 5 2

1 3 4

G Cmaj⁷

4 5

1 3 4

Fmaj⁷ Bm^{7b5}

1 3 4 1 3 4

E^{7sus4} E⁷

2 3 4

1 3 4

It took

Am Dm

all the strenght I had, not to fall a - part, — kept try - in'

1 3 4

G Cmaj⁷

hard to mend the pie - ces of my bro - ken heart. And I spent,

1 3 4

Fmaj⁷ Bm^{7b5}

oh, so ma - ny nights — just feel - in' sor - ry for my - self, — I used to cry, —

1 3 4 1 3 4

E7sus4 E⁷ *D.S. al CODA*

— but now I hold my head up high. — And you see

CODA

⊕ E⁷ Am Dm Am

WE ARE THE CHAMPIONS

(QUEEN)

Words & Music by Freddie Mercury
Arr.: Hans-Günter Heumann

♩. = 63

1 3 4 Cm B^b/C

I've paid my dues, _____ time af - ter

mp

(Verse 2 see additional lyric)

Cm B^b/C

time. I've done my _____

simile

Cm B^b/C

_____ sen - tence _____ but com - mit - ted no _____

Cm B^b/C

crime. _____ And bad mis - _____

Musical score for the first system. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line has a melodic line with lyrics: "takes, I've made a few." Fingerings are indicated: 4 for the first measure, 2 for the second, and 3 for the final note. Chords are labeled E^b , A^b , and Cm .

Musical score for the second system. The piano part continues with the same bass line and chords. The vocal line has lyrics: "I've had my". Fingerings are indicated: 1, 3, 2, 1 for the first measure, and 1, 3 for the second. Chords are labeled E^b and A^b .

Musical score for the third system. The piano part includes a *cresc. poco a poco* marking. The vocal line has lyrics: "share of sand kicked in my face but I've come". Fingerings are indicated: 1, 4, 2, 3, 1, 5. Chords are labeled E^b , B^b/D , Cm , and F .

Musical score for the fourth system. The piano part continues with the same bass line and chords. The vocal line has lyrics: "through. And I need to go on, and on, and on, and on." Fingerings are indicated: 2, 1, 2 for the first measure, and 1, 5 for the final measure. Chords are labeled B^b and C .

FX F Am⁷ Dm⁷

We are the cham - pions my friend.

f

3 2 1 3

B^b sus C^{sus} F

And we'll keep on

3 2 1 5 2

Am⁷ B^b Am Gm F[#]dim

fight - ing till the end.

3 2 1 5 2

Gm C/G C⁷/G B^bdim



We are the cham - pions, we are the

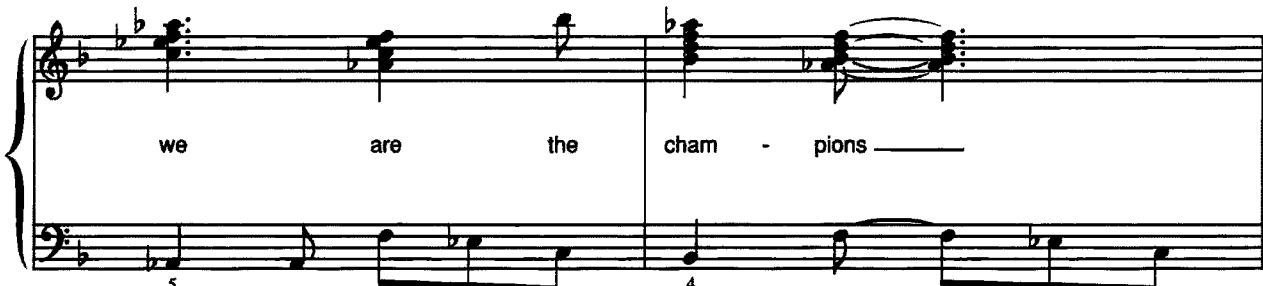
2 4 2

Edim F Gm⁷

cham - pions, no time for los - ers 'cause

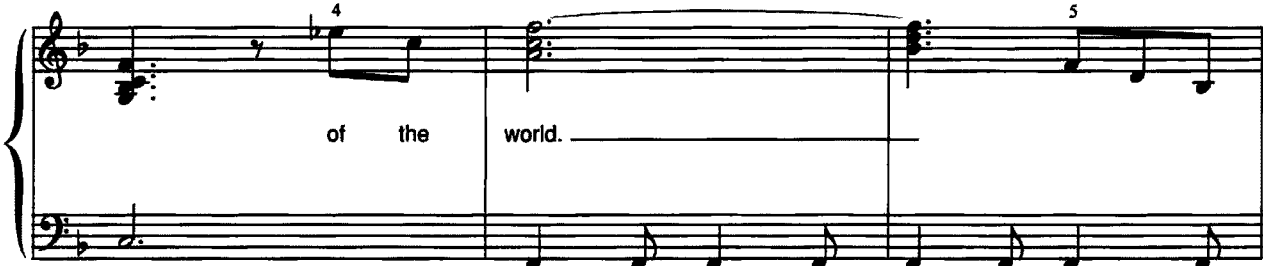
1 2 1 4 5 1 2 3

Fm7/A^b *To CODA 2*  *B^b7* *To CODA 1* 



we are the cham - pions

Csus⁴ *F* *B^b/F*



of the world.

F *B^b/F* *F*



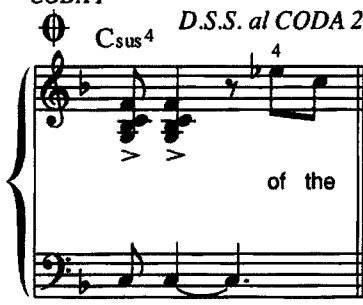
dim.

Csus⁴ *D.S. al CODA 1*



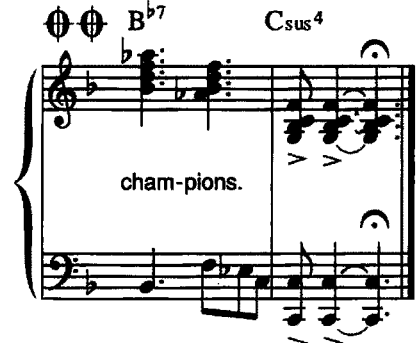
2. I've tak-en my
mp

CODA 1 *Csus⁴* *D.S. al CODA 2*



of the

CODA 2 *B^b7* *Csus⁴*



cham-pions.

Verse 2:

I've taken my bows and my curtain calls.
 You brought me fame and fortune and ev'rything that goes with it,
 I thank you all.
 But it's been no bed of roses, no pleasure cruise.
 I consider it a challenge before the whole human race and I ain't gonna lose.
 And I need to go on, and on, and on, and on.
 We are the champions ...

SMOKE ON THE WATER

(DEEP PURPLE)

Words & Music by Jon Lord, Ritchie Blackmore,
Ian Gillan, Roger Glover & Ian Paice
Arr.: Hans-Günter Heumann

♩ = 116

N.C.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The treble staff contains a series of chords and melodic lines with fingerings: 3 1, 4 2, 5 3, 5 3, 5 2, 3 1, 4 2, 3 1. The bass staff is mostly empty, with a few notes appearing later in the system.

The second system continues the musical notation. The treble staff has chords and melodic lines with fingerings: 5 3, 2, 2 1, 5. The bass staff has a steady eighth-note accompaniment with fingerings: 5, 3, 2, 2, 1, 5.

The third system continues the musical notation. The treble staff has chords and melodic lines. The bass staff continues the eighth-note accompaniment.

The fourth system includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The treble staff has chords and melodic lines with fingerings: 1, 2, 4, 4. The bass staff continues the eighth-note accompaniment with fingerings: 1, 2, 4. The text '1. We' is written at the end of the system.

Gm

all came down to Mon - treaux on the
(Verses 2+3 see additional lyrics)

F Gm

lake Gen - e - va shore - line. _____

F

To make re - cords with the mo - bile, we did - n't

Gm

have much fun. _____ Frank Zap - pa and the

F Gm

Moth - ers were at the best place a - round. _____

2

F

But some stu - pid with a flare gun burned the place to the ground. —

Gm C A^b

Smoke on the wa - ter,

Gm C

5 3 2 4

1

fire — in the sky. — Smoke on the

A^b N.C.

wa - ter.

1., 2.

2. They

3.

1.-3.

4.

Verse 2:

They burned down the gambling house
 it died with an awful sound.
 Funky and Claude was running in and out
 pulling kids out the ground.
 When it all was over
 we had to find another place.
 But swiss time was running out
 it seemed that we lose the race.
 Smoke on the water, ...

Verse 3:

We ended up at the Grand Hotel
 it was empty cold and bare.
 But with the rolling truck stones thing just outside
 making our music there.
 With a few red lights and a few old beds
 we made a place to sweat.
 No matter what we get out of this
 I know we'll never forget.
 Smoke on the water, ...

WE DON'T TALK ANYMORE

(CLIFF RICHARD)

Words & Music by Alan Tarney
 Arr.: Hans-Günter Heumann

♩ = 126

C G/C

C

G/C C

G/C Dm/C

5

mf

5

C

simile

1. Used to think that life was sweet,
 (2.) — to feel we had it made,
 (3.) real - ly does - n't mat - ter to me,

4

3 4 3

Am

Em⁷

F

used to think we were so — com-plete, —
 used to feel we could sail a - way, —
 I guess your learn - ing was meant to be, —

I can't be-lieve —
 can you im - a - gine
 it's down to you now

2

5

4

3

Dm

C

F/C 1.

C

F/C C

you'd throw it a - way,
 how I feel to - day,
 you want to be free.

2. Used —

5

2

1

4

2., 3. C F/C C Dm

Well it seems a long time a - go,
Well I hope you know which way to go,

Am G F

you were the on - ly one, now -
you're on your own a - gain. Don't -

Dm Am G F

it comes to let - ting go. You are the on - ly one,
come cryin' to me when you're the on - ly one,

G⁷

do you know what you've done?
re - mem - ber what you've done. }

C G/C C G/C C Dm/C

It's so fun - ny how we don't talk

C G/C C

an - y - more. It's so fun - ny

G/C C G/C Dm/C

why we don't talk an - y - more,

To CODA ⊕ C B^b/C F/C B^b/C

but I ain't los - ing sleep

F/C C/G G

and I ain't count - ing sheep.

G/A D/A A E/A A

It's so fun - ny

E/A A E/A Bm/A

how we don't talk an - y - more

C G/C C G/C C G/C Dm/C

1.

2. *D.S. al CODA*

3. Well it

CODA

rit.

AIN'T NO SUNSHINE

(BILL WITHERS)

Words & Music by Bill Withers

Arr.: Hans-Günter Heumann

$\text{♩} = 76$

N.C.

1 2 3 5

Ain't no sun - shine when she's gone,

mf

Am⁷ Em⁷

4 5 5

Am⁷

it's not warm — when — she's a - way,

5 4

Em⁷ Am⁷ Em⁷

3 1 1 5

ain't no sun - shine when she's gone — and she's

4

Dm⁷

4 2 1

al - ways gone too long an - y - time — she goes a -

5 3

Am⁷ Em⁷ Am⁷

way. Won-der this time where she's

Em⁷ Am⁷

gone, gone, won-der if on-ly dark-

Em⁷ Am⁷

she's gone to stay, ain't no sun-ness ev-ry day, ain't no sun-

Em⁷

shine when she's gone, and this house just ain't no shine when she's gone, and this house just ain't no

Dm⁷ Am⁷ Em⁷ To CODA

home an-y-time she goes a-way. home an-y-time she goes a-way.

Am⁷ 1 2 3 N.C.

And I know, I know, I know, — I know, I know, I know, I know, —

— I know, — I know, I know, I know, — I know, — I know, I know, I know, —

— I know, I know, I know, I know, — I know, I know, I know, I know, —

1 3 5 3 5

— I know, I know, I know, hey, — I ought to leave the young thing a -

Am⁷

lone — but, ain't no sun - shine when she's gone,

Em⁷

Am⁷

D.S. at CODA

ain't no sun - shine when she's

CODA

Am⁷

An - y - time — she goes a - way.

Em⁷

3x Am⁷

3x Am⁷

GET DOWN

(GILBERT O'SULLIVAN)

Words & Music by Raymond O'Sullivan
 Arr.: Hans-Günter Heumann

♩ = 126

4 1 4 5
f

1. Told —

♩ C F C/E

— you once be - fore and I won't tell you no more — get down, — get down, — get down. —
 (2.) — give me the creeps when you jump on your feet so get down, — get down, — get down. —
 (3.) — don't give a damn and I'd like you if you can to get down, — get down, — get down. —

2 3

Dm G⁷ Dm/F G⁷

2 4 4

— You're a bad dog ba - by but I still want you 'round. —
 — Keep your hands to your-self I'm strict - ly out of bounds. —
 — You're a bad dog ba - by but I still want you 'round. —

4 1 2 1

C F/C C F/C C

1. G

2. You —

2., 3. F/C C F/C Em

Once — up - on a time I drank — a litt - le wine, was as

mp

Am D⁷

hap - py as could be, hap - py as could be. Now I'm — just like a cat on a hot —

Dm Am/E Dm/F D⁷/F[#] G⁷ G^{#+} A⁷

— tin roof, — ba - by what do you think you're do - in' to me. Told —

cresc. *f*

C

— you once be - fore and I won't tell you no more so get down, —

F C/E Dm G⁷

— get down, — get down. — You're a bad dog ba - by

Dm/F G⁷ Em Am

but I still want you 'round, — a - round, —

Dm G⁷ C F/C C To CODA G D.S. al CODA

I still want you a - round, — aye, aye, aye. — Mm, — 3. 1 _

CODA

G F/C C

mm, _____ mm, _____

G A^b7 G^b/D^b D^b

oo, _____ oo, _____ oo, _____

B^b7 E^b G⁷

oo, _____ oo, oo, oo. _____

C F/C C F/C C F/C C F/C C

(—) Bad ba - by, bad — dog ba - by.

MY SWEET LORD

(GEORGE HARRISON)

Words & Music by George Harrison
Arr.: Hans-Günter Heumann

$\text{♩} = 112$

Gm C

mf

F Dm

simile

F Dm F

F#dim Gm

C Gm

My ——— sweet Lord, ———

1

C Gm C

um, ——— my ——— Lord, ———

um, ——— my Lord. ———

Gm C C⁷

I real - ly want to

4

F Dm F

see you,
know you,

real - ly want to
real - ly want to

be go with you. —
go with you. —

1

Dm F F^{#dim}

Real - ly want to see you, Lord, — but it takes — so long, — my Lord. —
Real - ly want to show you, Lord — that it won't — take long, — my Lord. —

1 5 # 4

Gm C Gm

My ——— sweet Lord, ———

C Gm

um, ——— my ——— Lord, ———

C Gm C C⁷

um, ——— my Lord. ——— I real - ly want to

F F⁷

see you, real - ly want to see you,

D⁷

real - ly want to see you, Lord. ——— Real - ly want to

G G^{#dim}

see you, Lord, — but it takes — so long, — my Lord, —

1 2 1

3 2

Am D

my — sweet Lord, —

5 2

Am D

um, — my Lord, —

Am D

my, my, — my Lord, —

Am D

my — sweet Lord. —

Repeat ad lib. and fade

SEASONS IN THE SUN

(TERRY JACKS)

Words by Rod McKuen
 Music by Jacques Breil
 Arr.: Hans-Günter Heumann

♩ = 100

mf

1. Good - bye to you, my trust - ed friend,
 me, one,

we've known each oth - er since we were nine or ten, —
 I was gave the black sheep of the fam - i - ly, —
 you gave me love and helped me find the sun, —

simile

to - geth - er we've climbed hills and trees, learned of love and A - B -
 you tried to teach me right from wrong, too much wine and too much
 and ev' - ry time that I was down, you would al - ways come a -

C⁷ F

C's, skinned our hearts and skinned our knees. Good - bye, my friend
 song, won - der how I got a long. Good - bye, Pa - pa, } it's hard to
 round and get my feet back on the ground. Good - bye, Mich - elle, }

Gm

die, when all the birds are sing - ing in the sky, —

C⁷ F

now that the spring is in the air. { Pret - ty girls are ev' - ry -
 Lit - tle chil - dren ev' - ry -
 With the flo - wers ev' - ry -

Gm C⁷ F

where, where, where think of me and I'll be there. We had
 when you'll see them, I'll be there. We had
 I wish that we could both be there. All our

Gm

joy, we had fun, we had sea - sons in the sun, but the
 joy, we had fun, we had sea - sons in the sun, but the
 lives we had fun, we had sea - sons in the sun, but the

C⁷

hills that we climb were just sea - sons out of
 wine and we the could song reach like were just the just sea - sons out of
 stars we could reach were just star - fish have on all the

1., 2. N.C.

F

time. gone. 2. Good - bye, Pa - pa, please pray for
 3. Good - bye, Mich - elle, my lit - tle

3.

G

beach. We had joy, we had fun, we had

Am D⁷

sea - sons in the sun, but the hills that we climb were just

G A

sea - sons out of time. We had joy, we had fun, we had

Bm E⁷

sea - sons in the sun, but the wine and the song like the

A E A

⁵/₂ rit.

sea - sons have all gone.

NIGHT FEVER

(THE BEE GEES)

Words & Music by Barry Gibb,
Robin Gibb & Maurice Gibb
Arr.: Hans-Günter Heumann

♩ = 108

mf

Dm⁷ Gm⁷

Fmaj⁷ Gm⁷

C B^b

5 4

Lis - ten to — the ground: — there is move - ment all — a - round, — there is
heat of our — love, — don't need no help for us — to make — it, gim - me

1 2

F C

5 2 3

some - thing go - in' down, — and I can the feel it. On the
just e - nough — to take — us to the morn - in'. I got

5 1

waves of the air, there is danc - in' out there; if it's
fire in my mind, I got high - er in my walk - in', and I'm

some - thin' we can share, we can steal it. } And that
glow - in' in the dark, I give you warn - in'.

sweet ci - ty wo - man, she moves through the light, con -

trol - ling my mind and my soul. When you

reach out for me, yeah, and the feel - in' is bright, then I get

Dm⁷ Gm⁷

night fe - ver, night fe - ver, we know how to do -

Fmaj⁷ Gm⁷

— it. Gim-me that

Dm⁷ Gm⁷

night fe - ver, night fe - ver, we know how to show -

Fmaj⁷ Gm⁷

— it.

G Dm

Here I am, pray - in' for this move - ment to last, ___

Detailed description: This system contains the first two measures of the piece. The first measure is in G major, with a treble clef and a bass clef. The treble staff has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass staff has a G2 half note. The second measure is in D minor, with a treble clef and a bass clef. The treble staff has a D4 quarter note, an E4 quarter note, an F4 quarter note, and a G4 quarter note. The bass staff has a D2 half note. The lyrics are 'Here I am, pray - in' for this move - ment to last, ___'.

G Dm

liv - in' on the mu - sic so fine, ___

Detailed description: This system contains the third and fourth measures. The third measure is in G major, with a treble clef and a bass clef. The treble staff has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass staff has a G2 half note. The fourth measure is in D minor, with a treble clef and a bass clef. The treble staff has a D4 quarter note, an E4 quarter note, an F4 quarter note, and a G4 quarter note. The bass staff has a D2 half note. The lyrics are 'liv - in' on the mu - sic so fine, ___'.

G Dm G Dm

borne on the wind, mak - in' it mine. ___

Detailed description: This system contains the fifth and sixth measures. The fifth measure is in G major, with a treble clef and a bass clef. The treble staff has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass staff has a G2 half note. The sixth measure is in D minor, with a treble clef and a bass clef. The treble staff has a D4 quarter note, an E4 quarter note, an F4 quarter note, and a G4 quarter note. The bass staff has a D2 half note. The lyrics are 'borne on the wind, mak - in' it mine. ___'.

G D

Detailed description: This system contains the seventh and eighth measures. The seventh measure is in G major, with a treble clef and a bass clef. The treble staff has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass staff has a G2 half note. The eighth measure is in D major, with a treble clef and a bass clef. The treble staff has a D4 quarter note, an E4 quarter note, an F4 quarter note, and a G4 quarter note. The bass staff has a D2 half note.

Dm⁷ Gm⁷

Night fe - ver, night fe - ver, we know how to do -

Fmaj⁷ Gm⁷

it. Gim - me that

Dm⁷ Gm⁷

night fe - ver, night fe - ver, we know how to show -

Fmaj⁷ Gm⁷

1. it. In the

2.

2.
Gm⁷ Dm⁷

Gim-me that night fe - ver, night fe - ver, —

Gm⁷ Fmaj⁷

we know how to do it.

Gm⁷ Dm⁷

Gim-me that night fe - ver, night fe - ver, —

Gm⁷ Fmaj⁷

we know how to show it.

Gm⁷ Dm⁷ rit. 2 1 mp

we know how to show it.

MOVIE STAR

(HARPO)

Words & Music by Harpo
Arr.: Hans-Günter Heumann

♩ = 120

D F#m G

f

simile


1. A 2. A

D F#m G

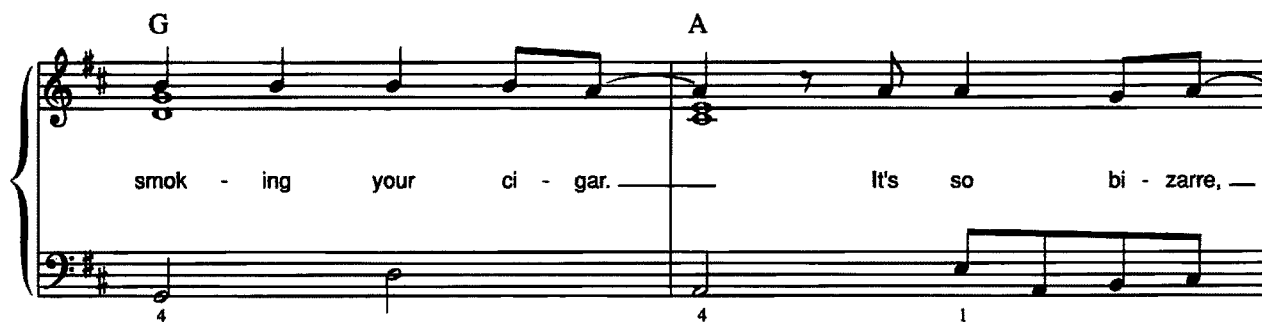
You feel like Steve — Mc Queen when you're driv - ing in your car, —

A D F#m

and you think — you look — like James Bond when you're

To CODA 

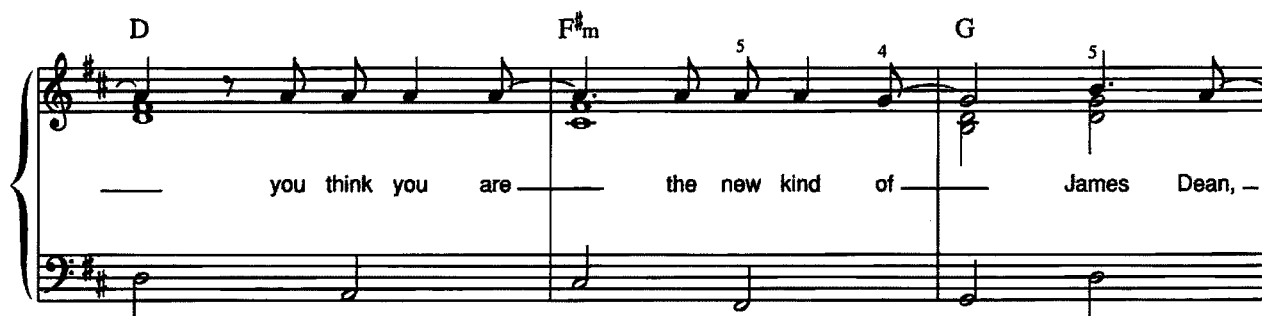
G A



smok - ing your ci - gar. It's so bi - zarre, -

4 4 1

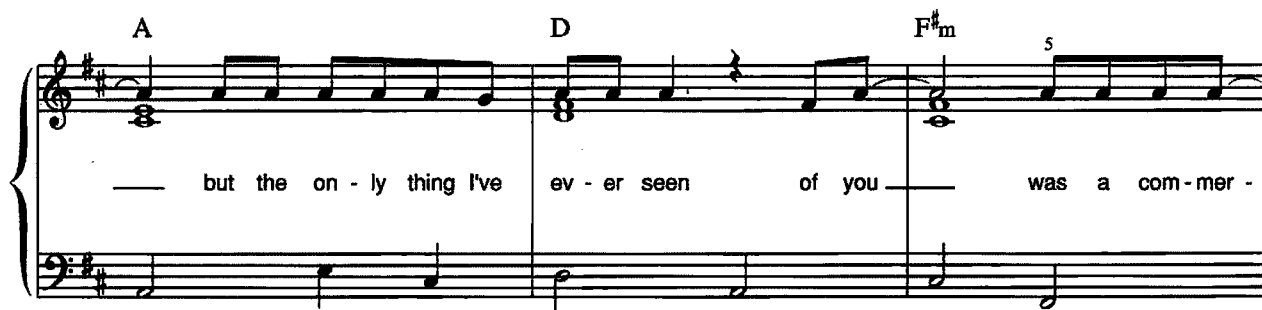
D F#m G



you think you are the new kind of James Dean, -

5 4 5

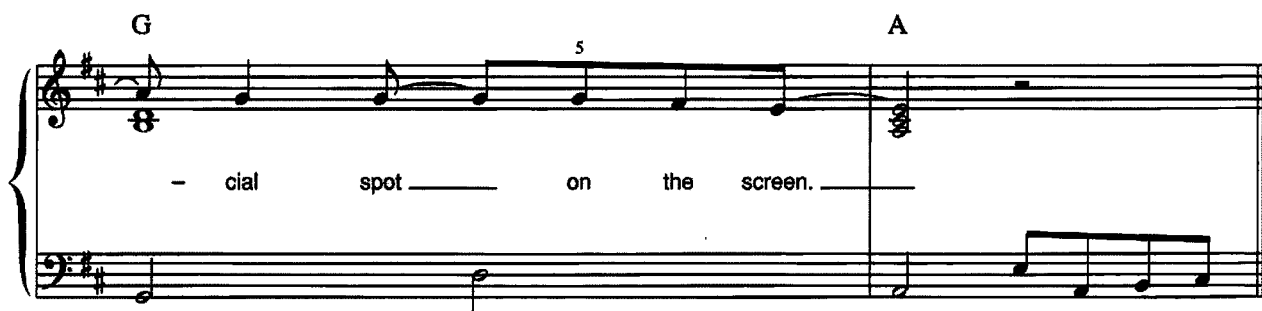
A D F#m



but the on - ly thing I've ev - er seen of you was a com - mer -

5

G A



- cial spot on the screen.

5

D F#m G

Mo - vie star, — oh, mo - vie star, — ooh, — you think you are —

A D F#m

— a mo - vie. Mo - vie star, — oh mo - vie star, ooh, —

G A D

— you think you are — a mo - vie star, aha. —

F#m G 1. A

D F#m G

A A

2. A

D.S. al CODA

CODA

A D F[#]m

Mo - vie star, a mo - vie star, ooh,

G A 4x D

you think you are a mo - vie star.

Verse 2:

You should belong to the jet-set,
 fly your own private Lear-jet,
 but you worked in a grocery store every day
 until you could afford to get away.
 So you went to Sweden to meet Ingmar Bergman,
 he wasn't there or he just didn't care.
 I think it's time for you, my friend,
 to stop pretending that you are a
 movie star, ...

Verse 3:

Frozen hero, your words are zero
 and your dreams have vanished in the dark
 a long ago but you will want to know
 movie star, ...

EASY PIANO SOLOS

Hans-Günter Heumann



- Ain't No Sunshine **BILL WITHERS**
The Air That I Breathe **THE HOLLIES**
Can't Smile Without You **BARRY MANILOW**
Crocodile Rock **ELTON JOHN**
Dancing Queen **ABBA**
Get Down **GILBERT O'SULLIVAN**
I Will Survive **GLORIA GAYNOR**
I Shot The Sheriff **ERIC CLAPTON**
Knockin' On Heaven's Door **BOB DYLAN**
Movie Star **HARPO**
Mull Of Kintyre **THE WINGS**
My Sweet Lord **GEORGE HARRISON**
Night Fever **THE BEE GEES**
Samba Pa Ti **SANTANA**
Sailing **ROD STEWART**
Seasons In The Sun **TERRY JACKS**
Smoke On The Water **DEEP PURPLE**
We Are The Champions **QUEEN**
We Don't Talk Anymore **CLIFF RICHARD**
You're The One That I Want **JOHN TRAVOLTA &
OLIVIA NEWTON-JOHN**

BoE 7130

© Copyright 2003 by
Bosworth GmbH, Berlin
ISMN M-2016-5057-9

ISBN 3-937041-35-4



9 783937 041353

Bosworth Edition

Berlin • London

www.bosworth.de