



Play Piano with...

Mika,
Coldplay,
Leona Lewis
& Other Artists

*Authentic piano transcriptions
for eight hit songs.*

*Includes vocal line, full lyrics
and chord symbols.*

*Plus... CD with 'soudalike'
backing tracks and full
demonstration performances.*

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Coldplay,
Leona Lewis
& Other Artists

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Apologize

Words & Music by Ryan Tedder

Demonstration track: Track 1
Backing track only: Track 9
No count in

♩ = 122

Cm C7sus4/A^b E^b C7sus4/D

Cm C7sus4/A^b E^b C7sus4/D

Cm C7sus4/A^b E^b C7sus4/D

Cm C7sus4/A^b E^b C7sus4/D

1. I'm

Cm Csus⁴/A^b E^b

hold - ing on your rope, — got me ten feet off the ground. —
 (2.) take an - oth - er chance, take a fall, take a shot for you. —

C⁷sus⁴/D Cm Csus⁴/A^b

Oh, And I'm hear - ing what you say, — but I just can't make a sound. —
 and I need you like a heart — needs a beat, but it's noth - in' new. —

E^b C⁷sus⁴/D Cm

Yeah, yeah. You tell me that you need me,
 I loved you with a fire red

Csus⁴/A^b E^b C⁷sus⁴/D

then you go and cut me down, — but wait. — You
 now it's turn - ing blue. — And you say, —

Cm C7sus4/A^b E^b

tell me that you're sor - ry, did - n't think I'd turn a - round and say...
 sor - ry like an an - gel heav-en let me think was you, but I'm

C⁷sus4/D Cm⁷

a - fraid. } That it's too late to a - pol - o - gize.

(1° only)

C⁷sus4/A^b E^b C⁷sus4/D

It's too late. I said, it's

Cm⁷ C⁷sus4/A^b E^b C⁷sus4/D

too late to a-pol-o - gize. It's too late. Too late.

1.

Cm

Csus⁴/A^b

E^b

Csus⁴/D

Oh.

2. I'd

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G⁴ (labeled 'Oh.'), and ends with a quarter note G⁴ (labeled '2. I'd'). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The right hand plays a steady eighth-note pattern, while the left hand plays a simple bass line with whole notes. Chord symbols Cm, C⁷sus⁴/A^b, E^b, and C⁷sus⁴/D are placed above the staff.

2.

Cm

C⁷sus⁴/A^b

E^b

The second system of music is a piano accompaniment in a grand staff. It continues the eighth-note pattern in the right hand and the bass line in the left hand. Chord symbols Cm, C⁷sus⁴/A^b, and E^b are placed above the staff.

Csus⁴/D

Cm

Csus⁴/A^b

The third system of music is a piano accompaniment in a grand staff. The right hand continues with eighth notes, and the left hand continues with the bass line. Chord symbols C⁷sus⁴/D, Cm, and C⁷sus⁴/A^b are placed above the staff.

E^b

Csus⁴/D

N.C.

It's

The fourth system of music is a piano accompaniment in a grand staff. The right hand continues with eighth notes, and the left hand continues with the bass line. Chord symbols E^b, C⁷sus⁴/D, and N.C. (No Chords) are placed above the staff. The system concludes with a final chord in the right hand.

Cm⁷ C⁷sus⁴/A^b E^b

too late to a - pol - o - gize. It's too late.

C⁷sus⁴/D Cm⁷ C⁷sus⁴/A^b

I said, it's too late to a - pol - o - gize. It's

1. 2.

E^b C⁷sus⁴/D C⁷sus⁴/D

too late. I said, it's I'm

Cm *rall.* C⁷sus⁴/A^b E^b

hold - ing on your rope, got me ten feet off the ground.

Better In Time

Words & Music by Andrea Martin & Jonathan Rotem

Demonstration track: Track 2

Backing track only: Track 10

Count in: 1 bar

♩ = 80

G^b

B^bm

2^o Violin

The first system of music features a 2^o Violin part in the upper staff and piano accompaniment in the lower staves. The key signature has four flats (B-flat major/C-flat minor) and the time signature is 4/4. The tempo is marked as ♩ = 80. The 2^o Violin part begins with a half note G^b (F⁴) and a half note B^b (A³), followed by a quarter note G^b (F⁴) and a quarter note B^b (A³). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

E^bm

G^b/D^b

C^b

8va

The second system continues the musical notation. The vocal line (top staff) has a dotted half note E^b (D⁴) and a half note G^b (F⁴). The piano accompaniment continues with the eighth-note pattern. The system concludes with a double bar line and repeat dots.

G^b

B^bm

The third system contains the vocal line with lyrics and the piano accompaniment. The key signature remains four flats and the time signature is 4/4. The piano accompaniment continues with the eighth-note pattern. The system concludes with a double bar line and repeat dots.

1. It's been the long - est win - ter with out ___ you. ___
2. I could - n't turn on the T. ___ V. ___

E^bm

G^b/D^b

C^b

I did - n't know where to turn___ to.____
with - out some-thing there to re - mind___ me.____

G^b

B^bm

See, some-how I can't for - get___ you,____
Was it all that eas - y_____

E^bm

G^b/D^b

C^b

af - ter all that we've been___ through.____
to just put a - side your feel - ings?_____

G^b

B^bm

Go - ing, com - ing, thought I heard a knock. Who's there? No - one. Think-ing that
If I'm dream-ing, don't wan-na laugh. Hurt my feel - ings, but that's the path

E^bm G^b/D^b C^b

I de-serve it. Now I re-al-ise that I real-ly did-n't know. } If
 I be-lieve in and I know time will heal it. }

G^b B^bm

you did-n't no-tice, you mean ev-'ry-thing. Quick-ly I'm learn-ing to love a-gain.

E^bm G^b/D^b C^b

All I know is I'm gon' be O. K.

G^b B^bm

Thought I could-n't live with-out you. It's gon-na hurt when it heals too...

E^bm G^b/D^b C^b

Oh, yeah. It - 'll all get bet - ter in time.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note 'Oh, yeah.' with a slur and a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a similar eighth-note melody in the right hand. The key signature has three flats (B-flat, E-flat, A-flat).

G^b B^bm

And e - ven though I real - ly love you, I'm gon - na smile 'cause I de - serve

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'And e - ven though I real - ly love you,' and another quarter rest, then a quarter note 'I'm gon - na smile 'cause I de - serve'. The piano accompaniment continues with the same eighth-note patterns. The key signature remains three flats.

E^bm G^b/D^b C^b

to. It - 'll all get bet - ter in time.

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note 'to.', a quarter rest, and then a quarter note 'It - 'll all get bet - ter in time.'. The piano accompaniment continues with the same eighth-note patterns. The key signature remains three flats.

A^bm⁷ G^b/B^b

Since there's no more you and me,

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by a quarter note 'Since there's no more you and me,'. The piano accompaniment continues with the same eighth-note patterns. The key signature remains three flats.

C^b $E^b m$

it's time I let you go — so I — can be free.

$A^b m^7$ G^b/B^b

— And live my life — how it — should be.

C^b $D^b 9sus^4$ D^b

No mat - ter how hard it is, I'll be fine — with - out — you. Yes, I will.

G^b B^bm

Thought I could-n't live with-out you. It's gon-na hurt when it heals too.

E^bm G^b/D^b C^b

Oh. It - 'll all get bet - ter in time.

G^b B^bm

And e - ven though I real-ly love you, I'm gon-na smile 'cause I de - serve.

E^bm G^b/D^b C^b *Repeat and fade*

to. Yes, I do. It - 'll all get bet - ter in time.

Carry You Home

Words & Music by Max Martin & James Blunt

Demonstration track: Track 3
Backing track only: Track 11
No count in

♩ = 83

D Bm G D Bm G

Guitar

This system shows the first four measures of the instrumental introduction. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (D major). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. The guitar part consists of a series of chords: D, Bm, G, D, Bm, G. The piano accompaniment features a steady bass line and a rhythmic pattern of chords in the right hand.

D Bm G D Bm G

1. Trou - ble is — her on - ly friend, and he's back a - gain...

This system contains the first line of the vocal melody. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. The lyrics are: "1. Trou - ble is — her on - ly friend, and he's back a - gain...". The piano accompaniment continues from the first system, providing harmonic support for the vocal line. A triplet of eighth notes is indicated above the vocal line in the second measure.

D Bm G D Bm G

Makes her bod - y old - er that it real - ly is... And

This system contains the second line of the vocal melody. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. The lyrics are: "Makes her bod - y old - er that it real - ly is... And". The piano accompaniment continues from the previous systems, maintaining the same harmonic structure.

D Bm G

she says it's high time she went a - way, no-one's got much to say, in
 2. If she had wings she would fly a - way, and an - oth - er day God will give

D Bm G D

— this town. } Trou - ble is the on -
 — her some. }

Bm G

- ly way is down. Down down. As strong as you were,

§ D Bm⁹ F#m

ten - der you go. I'm watch - ing you breath - ing for the last time.

Gmaj⁹ D Bm⁹

A song for your heart, but when it is quiet, I know what it means

To Coda ☺

F#m G D

and I'll carry you home. I'll carry you home.

Bm G D Bm G

2. D Em⁷ D

And they're all born pretty in New York City to-night.

Asus⁴

Em⁷

D

And some - one's lit - tle girl was tak - en from the world to - night...

Asus⁴

Em⁷

D

A

Un - der the stars _____ and stripes.

D.S. al Coda

Coda

G

G¹¹

As strong as you_ were, _

As strong as you_ were,

D

Bm⁷

ten - der you_ go. _____

I'm watch - ing you_ breath -

F#m7 Gmaj7 D

- ing for the last_ time. A song for your_ heart, but when it is_ qui -

Bm7 F#m7 Gmaj9

- et, I know what it_ means_ and_ I'll car - ry you_ home.

D Bm G

I'll car - ry you_ home.

D Bm G D

8vb

Hurt

Words & Music by Christina Aguilera, Linda Perry & Mark Ronson

Demonstration track: Track 4
 Backing track only: Track 12
 Count in: 1 bar

♩ = 70

Em B/D# Em

C Am7 B

Em B/D#

1. Seems like it was yes - ter - day when I saw your face.
 you. 2. Some days I feel broke in - side, but I won't ad - mit it.

*2° play both hands 8ve lower till **

Em C

You told me how proud you were, but I walked a - way.
 Some - times I just wan - na hide, 'cause it's you I miss.

Am⁷

B

If on - ly I knew what I know to - day.
 And it's so hard to say good - bye when it comes to this.

Em

Ooh, ooh. I would
 Ooh. Would you

C

C⁶

A/C[#]

hold you in my arms, I would take the pain a - way;
 tell me I was wrong? Would you help me un - der - stand? Are you

D

B⁷/D[#]

thank you for all you've done, for - give all your mis - takes. There's
 look - ing down up - on me? Are you proud of who I am? There's

C C⁶ A/C[#]

noth-ing I would-n't do _____ to hear your voice _____ a - gain. _____ Some
 noth-ing I would-n't do _____ to have just one _____ more chance, _____ to

D B⁷/D[#]

times I wan - na call _____ you, but I know you won't be there. _____ }
 look in - to _____ your eyes _____ and see you look - ing back. _____ }

Em B⁷/D[#] Em

Whoa, _____ I'm sor - ry for _____ blam - ing _____ you _____ for ev - 'ry - thing _____

C Em C⁶ C/B Am B

I just could-n't do, _____ and I've hurt _____ my - self _____ by hurt - ing

1.
B

2.

B

Em

G/D

- self, oh. If I had just one more day,

Cmaj7

Em

G/D

I would tell you how much that I've missed you since you've been a -

Cmaj7

C6

Am

E/G#

- way. Oh, it's dan - ger - ous, it's so out of

C/G

F#m7b5

line to try and turn back

B Em

time. I'm sor - ry for...

B/D# Em Cmaj7 C6 C

blam - ing you for ev - 'ry - thing I just could-n't do;

Am B C

poco rit. a tempo

and I've hurt my - self...

Am7 B Em

rit. a tempo

by hurt - ing you.

Grace Kelly

Words & Music by Jodi Marr, Dan Warner, John Merchant & Michael Penniman

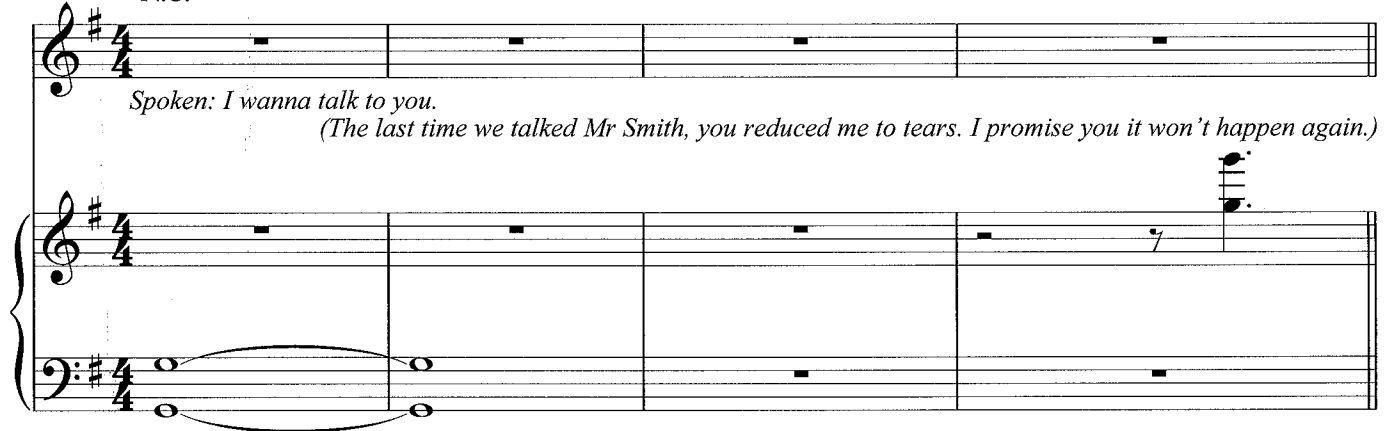
Demonstration track: Track 5

Backing track only: Track 13

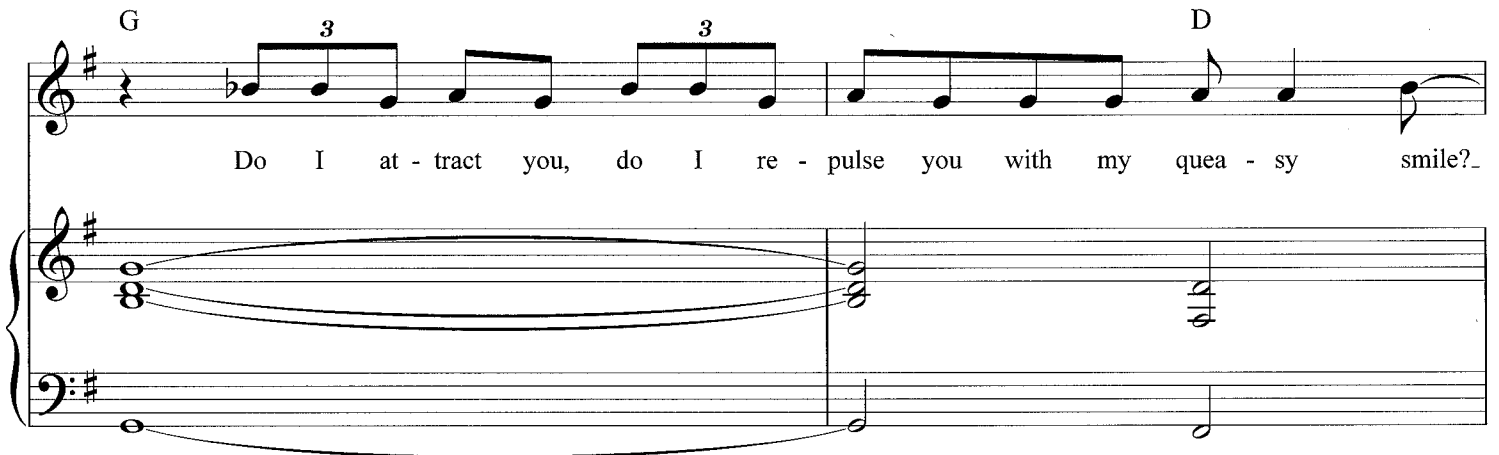
Count in: 1 bar

$\text{♩} = 124$ 


N.C.



Spoken: I wanna talk to you.
(The last time we talked Mr Smith, you reduced me to tears. I promise you it won't happen again.)



G 3 3 D
Do I at - tract you, do I re - pulse you with my quea - sy smile?_



G 3 3 D
_ Am I too dirt - y, am I too flirt - y, do I like what you like?_

G 3 3 3 D 3

I could be whole-some, I could be loath-some, guess I'm a lit-tle bit shy.

G N.C.

Why don't you like me, why don't you like me with-out mak-ing me try?

G Dm7

I try to be like Grace Kel-ly

Am7 D7sus4 D7 G 3

but all her looks were too sad. So I try a lit-tle

Dm⁷ Am⁷ Am⁷/D D

Fred - die. I've gone i - den - ti - ty mad.

G

I could be brown, I could be blue, I could be vi - o - let

C C/D D

sky. I could be hurt - ful, I could be pur - ple, I could be an - y - thing you like.

G

Got - ta be green, got - ta be mean, got - ta be ev - 'ry - thing

C C/D D *To Coda I* Φ

more. Why don't you like me? Why don't you like me? Why don't you walk out the door?

1.

G

Spoken: (Getting angry doesn't solve anything.)

G

How can I help it, how can I help it, how can I help what you

C C/D D

think? Hel - lo my ba - by, hel - lo my ba - by, put - ting my life on the

G

brink. Why don't you like me, why don't you like me, why don't you like your -

C C/D D

- self? Should I bend o - ver, should I look old - er just to be put on your shelf?_

2.
C Cm7 G

Say what you want to sat - is - fy your - self..

C Cm/Eb

But you on - ly want what ev -

G D/F# Em G/D C#m7b5

'ry - bod - y else - - - says you - - - should want. - - -

D7sus4b9

You want. - - -

G

I could be brown, I could be blue, I could be vi - o - let

C C/D D

sky. I could be hurt - ful, I could be pur - ple, I could be an - y - thing you like.

G

Got - ta be green, got - ta be mean, got - ta be ev - 'ry - thing

C C/D D

more. Why don't you like me? Why don't you like me? Walk out the door...

G

I could be brown, I could be blue, I could be vi - o - let

C C/D D

sky. I could be hurt - ful, I could be pur - ple, I could be an - y - thing you like.

G

Got - ta be green, got - ta be mean, got - ta be ev - 'ry - thing

C C/D D

more. Why don't you like me? Why don't you like me? Walk out the door...

Em D C G/B

Ooh...

Am⁷ G Fmaj⁹

Love Song

Words & Music by Sara Bareilles

Demonstration track: Track 6

Backing track only: Track 14

Count in: 1 bar

♩ = 120 ♪ = ♩³

Gm F/A B^bsus² C Dm C/E F D/F#

The first system of the score shows the piano accompaniment in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The tempo is 120 bpm. The key signature has two flats (B-flat and E-flat). The guitar chords are indicated above the staff: Gm, F/A, B^bsus², C, Dm, C/E, F, and D/F#.

Gm F/A B^bsus² C Dm C/E

The second system contains the first two lines of lyrics. The piano accompaniment continues with the same chord progression as the first system. The lyrics are: "1. Head un - der - wa - ter and you tell me to breathe eas -" and "2. I learned the hard way that they all say things".

F D/F# Gm F/A B^bsus² C

The third system contains the final two lines of lyrics. The piano accompaniment continues with the same chord progression. The lyrics are: "- y for a while.. The breath - ing gets hard - er; e - ven I" and "- you wan - na hear. And my heav - y heart sinks deep".

Dm C/E F D/F# Gm F/A

— know_ that. — You made room for me, —
 — down_ un - der you — and your twist - ed

B^bsus² C Dm C/E F D/F#

— but it's too soon to see if I'm hap - py in your_ hands. —
 words, your help just hurts. You are not what I thought you were.

Gm F/A B^bsus² C Dm C/E F D/F#

I'm un - us - ual - ly_ hard_ to hold on_ to.
 Hel - lo_ to high_ and dry.

Gm F/A B^bsus²

Blank stares at blank pag - es. No eas - y way_ —
 Con - vinced me to please_ you. Made me think_ —

C D/F# Gm F/A

3

to say this. You mean well, but you make this hard
 that I need this too. I'm try - ing to let you hear

B^bsus² Gm

3

on me. } I'm not gon-na write you a love song 'cause you asked.
 me as I am. }

C7 F/A B^bsus² D/F#

3

for it, 'cause you need one, you see. I'm not gon-na write you a

Gm C7 F/A

love song 'cause you tell me it's make or break - ing this, if you're on

B^bsus² D/F#³ Gm F/A

— you way. — I'm not gon-na write you to stay. — If

Dm G/B B^bsus²

all you have is leav-ing, I'm gon' need a bet-ter rea-son to write — you a love —

1.

C Gm F/A B^bsus² C

— song to - day. — To - day. —

2.

Dm C/E F D/F# Gm

— 'Cause you asked.

C7 F/A B^bsus²

for it, 'cause you need one, you see. I'm not gon-na write you a

Gm C7 F/A

love song 'cause you tell me it's make or break - ing this. Is

B^bsus² D/F# Gm F/A

that why you want-ed a love song? 'Cause you asked - ing this, if you're on-

B^bsus² D/F# Gm F/A B^b

- your way. I'm not gon-na write you to stay. If your heart is no-where in it, I don't

C Dm G⁷/B

want it for a min-ute. Babe, I'll walk the sev-en seas when I be-lieve that there's a rea-son to write-

B^b C Gm F/A

— you a love— song to - day.—

B^bsus² C Dm C/E₃ F D/F[#]

To - day.

Gm F/A B^bsus² C Dm C/E F

8vb

Take A Bow

Words & Music by Mikkel Eriksen, Tor Erik Hermansen & Shaffer Smith

Demonstration track: Track 7

Backing track only: Track 15

Count in: 1 bar

♩ = 80

E B C#m A

Oh... How 'bout a round of ap - plause?_

E B C#m A E B

Yeah, stand-ing o - va - tion? Oo,

C#m A E B/D# Dsus²

yeah... Yeah, yeah, yeah, yeah.

E B C#m A

1. You look so dumb right now, —
 2. Grab your clothes and get gone, — you'd bet-ter hur - ry up,

E B C#m A E B

stand - ing out - side my house. —
 be - fore the sprink - lers come on. —

Try - ing to a - pol - o - gise,
 Talk - ing 'bout, "Girl I love you, you're the one."

C#m A E B/D# Dsus²

you're so ug - ly when you cry. Please! Just cut it out. —
 This just looks like a re - run. Please! What else is on? — And }

E B C#m A

Don't tell me you're sor - ry 'cause_ you're not. Ba - by, when I

E B D

know you're on - ly sor - ry you got caught. But you

§

E B C#m7 Asus2 E B

put on quite a show, real - ly had me go - ing, but now it's time to go,

C#m7 Asus2 E B C#m7 Asus2

cur-tain's fin - al - ly clos - ing. That was quite a show, ver - y en - ter - tain - ing,

F#m7 E/G# A E/G# D To Coda ♪

but it's o - ver now. Go on and take a bow. Oh.

B/A B C#m7 F#m7 E/G#

And the a - ward for the best lie goes to you for mak-ing me_

B/A B C#m7 D

_ be - lieve that you could be faith-ful to me. Let's hear your speech. Oh._

E B C#m A E B

How 'bout a round of ap - plause? Stand-ing o - va-

Dsus2 *D.S. al Coda*

- tion? But you

♩ *Coda* rit. F#m7 E/G# A

But it's o - ver now._

Violet Hill

Words & Music by Guy Berryman, Chris Martin, Jon Buckland & Will Champion

Demonstration track: Track 8

Backing track only: Track 16

Count in: 1 bar

$\text{♩} = 77$ $C\#m$

1. Was a long and dark De-cem-ber, from the roof-
(2.) and dark De-cem-ber when the banks

Click

$C\#m^9$ A $Asus^4/2$ $F\#m$

- tops I re-mem-ber there was snow, white snow. Clear -
be-came ca-the-drals and the fox be-came God. Priests

$C\#m$ $C\#m^9$

- ly I re-mem-ber, from the win-dows they were watch-ing while we
clutched on to bi-bles hol-loed out to fit their ri-fles and the

A

Asus⁴/2

F#m

froze down be - low. When the fu -
 cross was held a - loft. Bur -

A

Aadd4

Badd9

- ture's ar - chi - tec - tured by a car - ni - val of id - i - ots on
 - y me in ar - mour, when I'm dead and hit the ground, my nerves are

C#m

Badd9

G#m

A

G#m

E

show, you'd bet-ter lie low. If you love me, won't you
 poles that un - froze. And if you love me, won't you

C#m

B⁶

C#m

1.

2.

let me know? 2. Was a long_ *Guitar*
 let me know?

C#m

C#m⁹

A

Asus^{4/2}

Musical notation for the first system, including treble and bass staves with chords C#m, C#m⁹, A, and Asus^{4/2}.

1.

F#m

2.

F#m

A

Aadd4

Musical notation for the second system, including treble and bass staves with chords F#m, A, and Aadd4. Lyrics: I don't want to be a soldier who a cap-

Badd9

C#m

Badd9

G#m

Musical notation for the third system, including treble and bass staves with chords Badd9, C#m, Badd9, and G#m. Lyrics: -tain of some sink-ing ship would stow far be-low. So, if you

A

G#m

E

C#m

B⁶

C#m

Musical notation for the fourth system, including treble and bass staves with chords A, G#m, E, C#m, B⁶, and C#m. Lyrics: love me, why'd you let me go?

A/C#

C#m F#m

E C#m7

B6

A

B

I took my love down to Vio - let Hill, — there we

C#m G#m A

B C#m F#m

E C#m7

B6

Emaj7/G#

sat in snow. All that time she was si - lent still. So, if you

A

G#m

E

C#m7

B6

love me — won't you let — me know? —

A

Emaj7/G#

A

G#m

E

C#m7

B6

C#m

— If you love me — won't you let — me know? —

CD Track Listing

Full performance demonstration tracks...

1. Apologize

(Tedder)

Sony/ATV Music Publishing (UK) Limited.

2. Better In Time

(Martin/Rotem)

Sony/ATV Music Publishing (UK) Limited/IQ Music Limited.

3. Carry You Home

(Martin/Blunt)

EMI Music Publishing Limited/Kobalt Music Publishing Limited.

4. Hurt

(Aguilera/Perry/Ronson)

Sony/ATV Music Publishing (UK) Limited/EMI Music Publishing Limited/
Universal Music Publishing MGB Limited.

5. Grace Kelly

(Marr/Warner/Merchant/Penniman)

Universal Music Publishing Limited/Sony/ATV Music Publishing (UK) Limited/
Sony/ATV Harmony (UK) Limited.

6. Love Song

(Bareilles)

Sony/ATV Music Publishing (UK) Limited.

7. Take A Bow

(Eriksen/Hermansen/Smith)

Imagem Music Limited/Sony/ATV Music Publishing (UK) Limited/
EMI Music Publishing Limited.

8. Violet Hill

(Berryman/Martin/Buckland/Champion)

Universal Music Publishing MGB Limited.

Backing tracks only (without piano)...

9. Apologize

10. Better In Time

11. Carry You Home

12. Hurt

13. Grace Kelly

14. Love Song

15. Take A Bow

16. Violet Hill

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Apologize
OneRepublic

Better In Time
Leona Lewis

Carry You Home
James Blunt

Grace Kelly
Mika

Hurt
Christina Aguilera

Love Song
Sara Bareilles

Take A Bow
Rihanna

Violet Hill
Coldplay



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