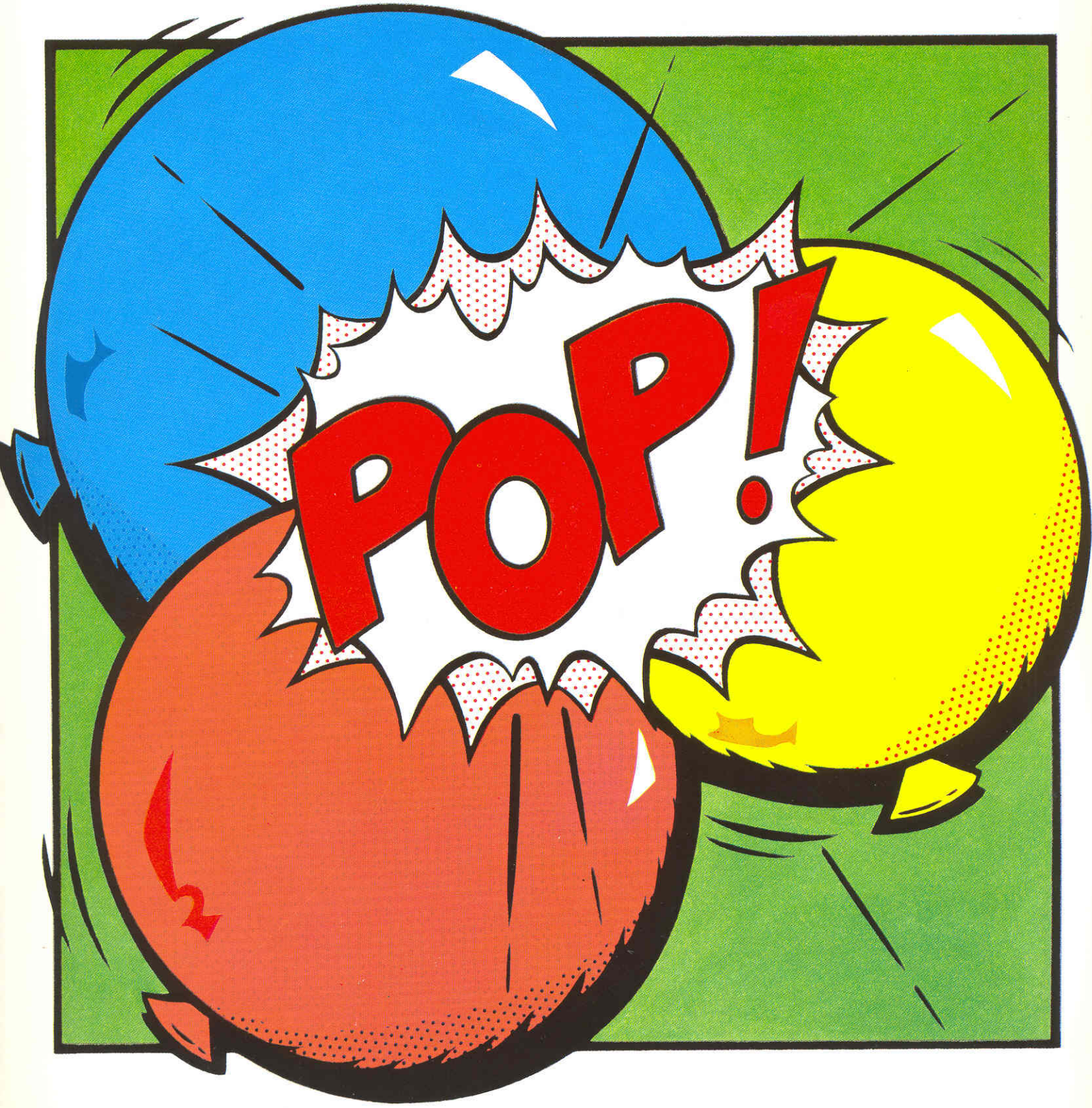


It's Easy To Play Pops 3.

Simplified arrangements of twelve recent hits.
Includes 'I've Been Losing You', Theme from 'EastEnders',
'Money For Nothing' and 'The Lady In Red'.
Piano/vocal with chord symbols.
Arranged by Frank Booth.



Always There, 24

EastEnders (Theme from), 7

Holding Back The Years, 14

I Knew You Were Waiting (For Me), 4

I Know Him So Well, 34

I've Been Losing You, 38

I Want To Wake Up With You, 21

The Lady In Red, 43

Money For Nothing, 30

Only Love, 27

Private Dancer, 18

To All The Girls I've Loved Before, 10

I Knew You Were Waiting (For Me)

Words and Music by Simon Climie and Dennis Morgan

Moderately

C F(C bass)

(1.) Like a war-rior that fights — and wins the bat - tle, I know —

C

— the taste of vic - to - ry. Though I went through some nights — con - sumed — by the

F(C bass) C

sha-dows, I was crip-pled e - mo - tion-ally, mm. —

Dm7 Am7 Dm7

Some-how I made it through the heart-ache, yes I did, — I es - caped —

Am7 Dm7 Am7

I found my way out of the dark-ness, kept my faith,

F C

kept my faith. When the ri - ver was deep I did-n't fal -

F(C bass) C

ter, when the moun - tain was high I still be - lieved.

F(C bass) C F(C bass)

When the val-ley was low it did-n't stop me no no I

Dm7 Am7 Dm7 F C F(A bass)

knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

Fm(A♭ bass) C(G bass) E7 Am

to - geth - er through des - ti - ny. oh boy

F(A bass) Fm(A♭ bass) C(G bass) B♭

I know this love we share was meant to be

Dm7 Am7

knew you were wait - ing

Dm7 Am7 Dm7 F D.S. to Fade

knew you were wait - ing for me.

VERSE 2:

With an endless desire
 I kept on searching
 Sure in time our eyes would meet.
 And like the bridge is on fire
 The hurt is over
 One touch and you set me free.
 I don't regret a single moment, no I don't, looking back
 When I think of all those disappointments, I just laugh, I just laugh.

EastEnders

(Theme from "EastEnders")

By Leslie Osborne and Simon May

Moderately

The musical score is written for piano and bass. It consists of four systems of music. The first system has a treble staff with a melody and a bass staff with accompaniment. Chords are indicated above the treble staff: F, Am, Bb, Gm7, and F(A bass). The second system continues the melody and accompaniment with chords Bb, C, F, Am, and Bb. The third system has chords Gm7, F(A bass), Bbmaj7, C, Am7, and Dm. The fourth system has chords Am7, Dm, Gm7, Bb, and C. Fingerings are indicated by numbers 1-5 on the notes. The piece is in 4/4 time and ends with a double bar line.

First system of musical notation. Chords: F, Am, Bb. The system consists of two staves. The treble staff has a melodic line with fingerings 4, 1, 2, 3, 4, 5, and 4. The bass staff has a bass line with notes 5, 3, 2, and 1.

Second system of musical notation. Chords: Gm7, F(A bass), Bb, C. The system consists of two staves. The treble staff has a melodic line with fingerings 5, 2, 2, 5, 2, 2, 5, 3, and 4. The bass staff has a bass line with notes 5, 4, 3, 2, 1, and 1.

Third system of musical notation. Chords: F, Am, Bb, Gm7, F(A bass). The system consists of two staves. The treble staff has a melodic line with fingerings 4, 4, 4, 4, 4, and 4. The bass staff has a bass line with notes 5, 4, 3, 2, 1, and 1.

Fourth system of musical notation. Chords: Bb, C, F, C, F, C. The system consists of two staves. The treble staff has a melodic line with fingerings 4, 5, 5, 4, and 3. The bass staff has a bass line with notes 1, 2, 1, 2, 1, and 1. A "To Coda" symbol is present above the C chord.

Fifth system of musical notation. Chords: F, Am7, Bb. The system consists of two staves. The treble staff has a melodic line with fingerings 5, 4, 3, and 1. The bass staff has a bass line with notes 5, 3, 1, 4, 2, 1, and 3. A double bar line is present at the beginning of the system.

1. B $\flat$ F(A bass) B $\flat$ C

2. B $\flat$ C Am7 Dm

Am7 Dm Gm7

B $\flat$ D.C. al Coda C

$\oplus$ CODA F C F C

F tacet B $\flat$ (F bass) C(F bass) F

rall.

To All The Girls I've Loved Before

Words and Music by Hal David and Albert Hammond

4/4 G

To all the girls I've loved be-fore,
once ca-ressed,
shared my life,
who trav-elled in and
and may I say I've
who now are some-one

Am7

out held els - my the e's door;
best;
wife;
I'm glad they came a -
for help - ing me to -
I'm glad they came a -

Am7(D bass) D7 Am7 D7 To Coda

long, grow, long, I ded - i - cate this
song, to all the girls I've
know, to all the girls I've
song, to all the girls I've

G C 1. G

loved be - fore.
loved be - fore.
To all the girls I

2. G C(G bass) G

The winds of change are al - ways blow - ing —

Am7 Am7(D bass)

and ev - 'ry time I tried to stay. The winds of change con - tin - ued

D7 Am7(D bass) D7 G C

blow - ing, — and they just car - ried me a - way.

G D.%, al Coda

To all the girls who

⌘ CODA C(G bass) G

loved be - fore.

%% G

(1.) To all the girls who (2. 3.) cared for me; who filled my nights with
loved be - fore; who trav - elled in and

Am7

ec - sta - sy; they live with - in my
out our door; we're glad they came a -

Am7(D bass) D7 Am7(D bass) D7

heart; I'll al - ways be a
long; we ded - i - cate this part song of to all the girls I've we've

1. *To next strain*

loved be - fore. The winds of change are al - ways
cresc.

2. C(G bass) G C G

loved be - fore. (2.) To all the girls we've

3. Eb F

loved *dim. e molto rit.* be -

G *Fine* C(G bass) G

fore. *pp* *f* blow - ing

Am7

and ev - 'ry time I tried to stay.

Am7(D bass) D

The winds of change con - tin - ued blow - ing,

Am7(D bass) D7 Eb

and they just car - ried me a - way.

G D.%.%.

(3) To all the girls we've

Holding Back The Years

Words by Mick Hucknall
Music by Mick Hucknall/Neil Moss

The musical score is written in 4/4 time. The piano accompaniment consists of a treble and bass staff. The vocal melody is written in a single staff above the piano part. The lyrics are written below the vocal staff. The score is divided into four systems, each with a key signature change indicated by a 'Dm9' or 'G' or 'Dm7' chord symbol above the staff.

System 1: Chord: Dm9. Lyrics: Hold - ing back the years / Hold - ing back the years.

System 2: Chords: Dm9, G, Dm7. Lyrics: think - ing of the fear I've had so long, / chance for me to es - cape from all I know,

System 3: Chord: G. Lyrics: when some - bo - dy hears / hold - ing back the tears.

System 4: Chords: Dm9, G, Dm7. Lyrics: lis - ten to the fear that's gone. / there's noth - ing here has grown.

G Dm9 G

(%) Stran - gled by the wish-es of pa - ter
I've wast - ed all my tears

Dm9 G 1. Dm7

hop - ing for the arms of ma - ter
wast - ed all those years get to me the

G Dm7 G

soon - er or la - ter.

Dm9 G13 Dm7

2. 3. G Dm7 G

noth - ing had the chance to be good
and noth - ing had the chance to be good

Dm9 G

noth - ing ev - er
'cos noth - ing ev - er

could _____ yeah. _____
could _____ oh _____ yeah. _____

Dm7 G7

Oh _____ well
Oh _____

I'll keep hold - ing on, _____

Dm7 G7 Dm7

I'll keep hold - ing on, _____ I'll keep

G7 Dm7 To Coda ♦ G

hold - ing on, _____ I'll keep hold - ing on _____

Dm9 G

so tight.

Dm9 G Dm G

Dm7 G Dm7 G

D.S. al Coda

CODA G

hold - ing on_____ hold -

ing, hold - ing, hold - ing oh. _____

Dm9

G13 Dm9 G13 (Repeat to Fade)

Words and Music by Mark Knopfler

Em7 Bm7 C

1. 4. Well, the men come in — these plac - es, —
 2. 3. (See additional lyrics)

Em7 Bm7 Am7 Am7(D bass)

and the men are all the same. _____

Em7 Bm7 C Em7 D

You don't look at their fa - ces, and you don't

1. 3. 2. 4.

Am7 Am7(D bass) Am7 Am7(D bass)

ask their name. on ask the wall. I'm your

CHORUS
G(sus4)

G

pri - vate dan - cer, a dan - cer for mo - ney; I'll

Em7 D(sus4) D

do what you want me to do. I'm your

Fmaj7

pri - vate dan - cer, a dan - cer for mo - ney and

1. F#m7(b5) C#dim C7 Em7 D.C.

an - y old mu - sic will do.

2. 4. 5. 6. 7. etc. F#m7(b5) B7 Em7 Am7(D bass) 1st time D.S. 2nd time Repeat and Fade 3. F#m7(b5)

an - y old mu - sic will do; I'm your an - y old mu - sic will

C#dim C7 Em7 Em(A bass)

do. Deutsche marks or

dol - lars; — A - mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar, — tell me,

C#dim C7 B7 D.S. (Repeat and Fade) Am7(D bass)

you want to see me do the shim - my a - gain? — I'm your

VERSE 2:

You don't think of them as human.
 You don't think of them at all.
 You keep your mind on the money,
 Keeping your eyes on the wall.

(To Chorus:)

VERSE 3:

I want to make a million dollars.
 I want to live out by the sea.
 Have a husband and some children;
 Yeah, I guess I want a family.

I Want To Wake Up With You

Words and Music by Ben Peters

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). Fingerings are indicated by numbers 1-5. Chords are indicated by letters above the staff.

System 1: Chords: F, C(E bass), Dm, F7. Lyrics: "I want to wake up with you,"

System 2: Chords: Bb, C, F, F7. Lyrics: "I want to be there when you o - pen your eyes,"

System 3: Chords: Bb, C, Dm, Bb, Bdim. Lyrics: "I want you to be the first thing that I see,"

System 4: Chords: F(C bass), Bb(C bass), F, C. Lyrics: "I want to wake up with you."

F C(E bass) Dm F7

I want to lay by your side,

Bb C 3 3 F F7

I want to feel ev - e - ry beat of your heart, _____

Bb C Dm Bb Bdim

and through - out the night I want to hold you tight,

F(C bass) Bb(C bass) F F7

I want to wake up with you.

Bb Bdim F(C bass) Dm7

All the love in - side me has been sleep - ing,

Gm7 C7 F

wait - ing till the right one came a - long. _____

A Dm

You can share the love that I've been keep - ing, _____

Gm7

D.C. Through and back Repeat to Fade
C Bb(C bass) C

you can put the mu - sic to my song.

VERSE 3:

I want to wake up with you,
 I want to reach out and know that you're there.
 I want you to be the first thing that I see,
 I want to wake up with you.

Always There

Music by Simon May and Leslie Osborne
Words by Don Black

The musical score is written for piano and voice in G major, 4/4 time. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. Chord symbols are placed above the piano part, and fingerings are indicated by numbers 1-5. The lyrics are written below the vocal line.

System 1: Chords: G, C(E bass), D(F# bass), G. Lyrics: (1.) Al - ways there, your love is al - ways there, (2. 3.) Al - ways there, the feel - ing's al - ways there,

System 2: Chords: C(E bass) D(F# bass), G, C, A(C# bass), D. Lyrics: no sea could ev - er di - vide the love we share. no dis - tance could ev - er change how much we care.

System 3: Chords: D7, G, C(E bass), D(F# bass). Lyrics: It's Love's al - ways there, al - ways there, clear as the for ev - er

System 4: Chords: G, C(E bass), D(F# bass), G. Lyrics: morn - ing air, al - ways there as sure as winds kept blow - ing like dream - ers sky and mu - sic

To Coda ♦

C(E bass)

love will be al-ways there.
love will be al-ways there.

Em7 G(A bass) A Dmaj9 D

You, When, you were worth the wait ing for.
When, when our love is deep e-nough.

1. A(B bass) Bm D(C bass) C

You're all I need and more I'd be lost with-out

D(sus4) D 2. A(B bass) Bm Em7

you. Then,

A A11 A D D(E bass) Em

then you can sail through storm - y wa - ters.

A D(F# bass) E(G# bass) A7 A

Ah

D(F# bass) E(G# bass) A D E

A D11 D7 D.C. al Coda

CODA

C(E bass) D(F# bass)

love will be al -

G C G

ways there, — love's al - ways there. —

C(E bass) D(F# bass) G

love's al - ways there. —

Only Love

Words by Pierre Delance
Music by Vladimir Cosma

G C

On - ly love can make a me - mo - ry,

Am D7 G

on - ly love can make a mo - ment last.

Em Em(D bass) A(C#bass) D D(C bass)

You were there and all the world was young and all its
Life was new there was a rage to live, each day a

G(B bass) C Am7 D7

songs un - sung, and I re - mem - ber you then, when
page to live,

G C

love was all, all you were liv - ing for, and how you

Am D7 G

gave that love to me.

B(D# bass) B Am(E bass) Em Em(C# bass)

On - ly then I { felt } my heart was free, I was

{ knew }

G(D bass) To Coda D7

part of you and you were all of

G(sus4) G B

me. Warm were the days and the

(2nd time instrumental)

Em D D7

nights of those years, paint - ed in col - ours to

G F#m7(b5) B7

out - shine the sun. All of the words and the

Em Em(D bass) C#m7(b5) F#

dreams and the tears live in my re -

B(sus4) B *D.C. al Coda*

mem - brance.

CODA D7(sus4) *ritard*

all

D7 G(sus4) G

of me.

Money For Nothing

Words and Music by Mark Knopfler and Sting

Medium rock tempo

Am7 D

(1.-6.) Look at them yo - yo's that's the way to do it
(4.) I should-a learned to play the gui - tar

Am7 C D

I play the gui - tar on the M. T. V.
should - a learned to play them drums.

Am7

that ain't work - in' that's the way to do it
look at that she got it stick - in' in the cam - era

G Am7 To Coda 3rd time

mon - ey for noth - in' and chicks for free.
man, we could have some fun.

Am7

D7

(2.) That ain't work - in' that's — the way you do it
 (3.) See that little faggot with the ear - rings and the make up
 (5.) And he's up there, he's mak - ing Haw - aian noi - ses

Am7

C

D

lem - me tell ya them — guys ain't dumb —
 yeah buddy that's — his own hair —
 bang - in' on the bongos like a chim - pan - zee — that

Am7

may - be get a blis - ter on your lit - tle fin - ger
 that lit - tle fag - got got his own jet air - plane
 ain't work - in' that's the way you do it

G

Am7

that little may - be get a blis - ter on your — thumb. —
 fag - got he's a millionaire.
 money for noth - in' and chicks for free. —

CHORUS

F C F

We got - ta in - stal mi - cro-wave ov - ens, cust-om kit-chen de -

G Am7

liv - er - ies. We got - ta move these re - frig - er - a - tors,

D E F#

we got - ta move these col - our T. - V's.

1. 2. 3. D.S. twice (2nd time to Coda ♠)

⊕ CODA Am7

mon - ey for noth - in' spoken

chicks for free

mon - ey for noth - in' and

chicks for free.

I Know Him So Well

Words and Music by Benny Andersson,
Tim Rice and Bjorn Ulvaeus

F C7 F(A bass)
 (1.) Noth - ing is so good it lasts e - ter - nal - ly, —
 (2.) Look - ing back I could have played it dif - ferently, —

Dm Dm(C bass) Bb
 per - fect si - tu - a - tions must go wrong. —
 won a few more mo - ments, who can tell? —

F(C bass) C7(Bb bass) Bb Bb(A bass)
 But this has nev - er yet pre - vent - ed me —
 But it took time to un - der - stand the man. —

Gm 1. C C7
 want - ing far too much for far too long.
 Now at least I know I know him

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one flat (Bb). The score is divided into four systems, each with a treble and bass staff. The first system includes two vocal lines, (1.) and (2.), with lyrics. The second system continues the vocal line. The third system continues the vocal line. The fourth system includes a first ending marked '1.' and a key change to C major, indicated by a 'C' chord symbol. The piano accompaniment consists of chords and moving lines in both hands, with some triplets and slurs. The lyrics are written below the vocal staves.

2.
C

well. Was-n't it good? Was-n't he fine? Is - n't it mad

F Bb(F bass)

Bbm(F bass) F Bbm(Db bass)

ness he can't be mine? But

F C7(E bass) Dm G7(B bass)

in the end he needs a lit - tle bit more than me, more se -

F(C bass) C(Bb bass) Bb Bb (C bass) C F Bbm(F bass)

cu - ri - ty. I know him so well.

Bb(C bass) C F C7 F(A bass) F

No one in your life is with you con-stant-ly,
Looking back I could have played it dif-ferently,

Dm Dm(C bass) Bb F(C bass) C7(Bbbass)

no one is com-plete-ly on your side. And though I move my world to
 learned a-bout the man be-fore I fell. But I was ev - er so much

Bb Gm 1. C C7

be with him, — still the gap be-tween us is too wide.
 young-er then, — now at least I know I know him

2. C F Bb(F bass)

well. Was-n't it good? — was-n't he fine? — is - n't it mad -

Bbm(F bass) F

ness he won't be mine? — Did - n't I know —

Bm7(b5) Dm Dm(C bass)

— how it would go — if I knew — from the start —

G C(E bass) Dm7 C

Why am I fall - ing a - part? —

F Bb(F bass)

Was - n't it good? — Was - n't he fine? — Is - n't it mad -

Bbm(F bass) F Bbm(Db bass)

ness he won't be mine? — But

F C7(E bass) Dm G7(B bass) F(C bass) C(Bb bass)

in the end he needs a lit-tle bit more than me, more — se - cu - ri - ty.

Bb C9(sus4) C7 F

rall. I know him so — well.

I've Been Losing You

Words and Music by Pal Waaktaar

Steadily

Chords: Dm, G

It was - n't rain that washed a - way rinsed out the col -

Chords: Dm, Am

ours of your eyes put - ting the gun -

Chords: F, C, Dm

— down on the bed - side ta - ble I might have re - al - ised

Chords: G, Dm

it was - n't the rain that made no dif -

G Dm

ference and I could have sworn it was - n't me

Am F C

yet I did it all so cold - ly al - most slow - ly

Dm G

plain for all to see

1st time only

A

Oh c - 'mon.

F G C

Please now talk to me tell me

G Dsus4 D F

things I could find help - ful how can I stop

C G

now — is there noth - ing I — can do

D(sus4) D F C

I have lost — my — way

1. Em D

I've been los - ing — you.

2. Dm7 Em

(2.) I can still hear — I've been los - ing

Am D

you.

Am D

This system contains two measures of music. The first measure is marked with an Am chord and the second with a D chord. The melody in the treble clef consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Am F Em D(sus4) D

This system contains two measures. The first measure is marked with Am, F, and Em chords. The second measure is marked with D(sus4) and D chords. The lyrics "Please now" and "Please now" are written below the treble staff. The melody includes some triplets and the bass line continues with eighth-note accompaniment.

F C G

This system contains two measures. The first measure is marked with F and C chords, and the second with a G chord. The lyrics "talk to me" and "tell me" are written below the treble staff. The melody is composed of eighth and quarter notes, and the bass line provides a consistent eighth-note accompaniment.

D(sus4) F C

This system contains two measures. The first measure is marked with D(sus4) and F chords, and the second with a C chord. The lyrics "help - ful" and "how can I" are written below the treble staff. The melody includes some triplets and the bass line continues with eighth-note accompaniment.

1. 2. G D E

This system contains two measures. The first measure is marked with a G chord and the second with D and E chords. The lyrics "noth - ing I can do." and "no - thing I can do." are written below the treble staff. The melody is composed of eighth and quarter notes, and the bass line provides a consistent eighth-note accompaniment.

F C Am

I have lost my way I've been los - ing

Dm Dm(C bass)

you. You

Gm7 Dm Bb

I've been los - ing you.

Dm

rall. I've been los - ing you.

VERSE 2:

I can still hear our screams competing
 You're hissing your s'es like a snake
 Now in the mirror stands half a man
 I thought no one could break
 It wasn't the rain that made no difference
 Nervously drumming on 'run away'
 But I want the guilt to get me, thoughts to wreck me
 Preying on my mind.

The Lady In Red

Words and Music by Chris De Burgh

VERSE

B $\flat$ Ebmaj7 F7

(1.) I've nev - er seen you look - ing so love - ly as you did — tonight, — I've
(2.) (See block lyric)

D7 D(F $\sharp$ bass) Gm F Eb(add9)

nev - er seen you shine so — bright, mm mm mm mm.

E $\flat$ B $\flat$ E $\flat$

I've nev - er seen so ma - ny men ask — you if you want - ed to dance.

F7 D7 D(F $\sharp$ bass) Gm

they're look - ing for a lit - tle ro - mance,

Bb7(F bass) Eb(add9) Eb Ebmaj7

giv - en half a chance, and I have

Cm F7

nev - er seen that dress you're wear - ing, or the high-lights in your hair

Gm(add9) Gm F(add9) F CHORUS

that catch your eyes, I have been blind. The

F(Eb bass) Bb Bbmaj7 (D bass) Bb Ebmaj9

la - dy in red is

F Gm Gm(add9) F(A bass) Gm

danc - ing with me, cheek to cheek, there's

Gm(D bass) Cm F7

no - bod - y here, it's

Bb

just you and me, it's where I wan - na be,

Bb7 Eb

but I hard - ly know

D(F# bass) D

this beau - ty by my side,

Gm Gm(F bass) Em7(b5)

I'll nev - er for - get

1.

Cm9 Cm Cm7 F

the way you look — to - night..

Bb Bb(D bass) Ebmaj7 Eb Ebmaj7

Bb Bb(D bass) Ebmaj7 F

(2.) I've

2.

Gm Gm(F bass)

way you look — to - night,

Em7(b5) Cm7

I nev - er will — for - get —

Cm Cm7 F7

the way you look to - night.

Bb 3x Bb(D bass) Ebmaj7

The

F Bb Bb(D bass)

la - dy in red,

Ebmaj7 F Bb

my la - dy in red.

VERSE 2:

I've never seen you looking so gorgeous as you did tonight,
 I've never seen you shine so bright,
 You were amazing.
 I've never seen so many people want to be there by your side,
 And when you turned to me and smiled, it took my breath away,
 And I have never had such a feeling,
 Such a feeling of complete and utter love, as I do tonight.

(To Chorus)



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



New Kids On The Block



Bryan Adams



Tina Turner



Elton John



Bee Gees



Whitney Houston



AC/DC

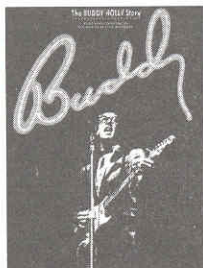
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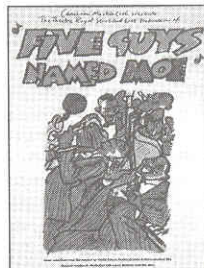
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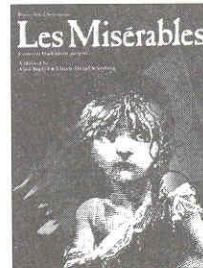
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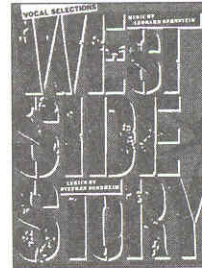
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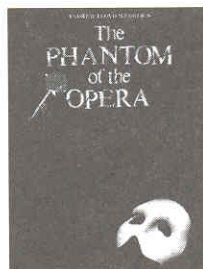
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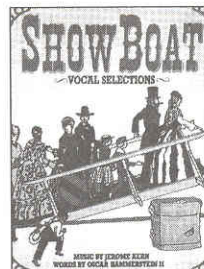
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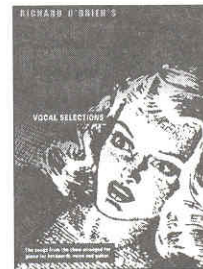
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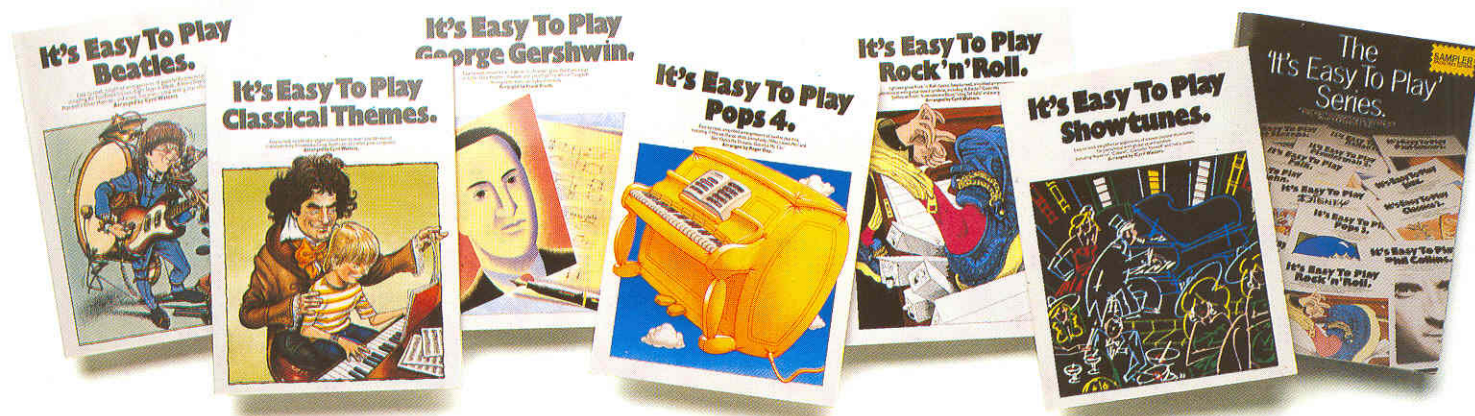


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