

It's Easy To Play Soft Rock.

Easy to read, simplified arrangements of some of the biggest Soft Rock hits.

A dozen numbers from such artists as The Eagles, Paul Simon,

Tina Turner and Al Stewart.

Arranged by Daniel Scott.



It's Easy To Play Soft Rock.



Wise Publications
London/New York/Sydney

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Lyin' Eyes

Words & Music by Don Henley & Glenn Frey

G Gmaj7 C
 1. Ci - ty girls ___ just seem to find ___ out ear - ly ___

Am

— how to o - pen doors — with just a smile. —

A musical score for two voices and piano. The vocal parts are in common time, treble and bass clefs, with a key signature of one sharp. The piano part is in common time, bass clef, with a key signature of one sharp. The vocal line begins with a rest, followed by a melodic line. The piano part provides harmonic support with sustained notes and chords. The lyrics 'A rich old man' are written below the vocal line, with a blank line for the end of the phrase.

Gmaj7 C

she won't have to worry; she'll

Am

C

G

dress up all in lace — and go in style.

Gmaj7

Late at night, — a big old house — gets lone-

C

Am

- ly; I guess eve - ry form — of

D

ref - uge has its price.

And it

breaks her heart —

Gmaj7

to think her love —

is on -

C

ly gi - ven to a man with

Am

C G C D

hands as cold as ice. So she

G Gmaj7 C

tells him she must go out for the eve - ning

Am

to com - fort an old friend

D

— who's feel - in' down. But

G

Gmaj7

C

he knows where — she's go - in' as she's leav - in';

Am

C

— she is head - ed for — the cheat - in' side of town..

G

D

G

G

You can't

hide

C/G

G

and your

Em

Bm

Am

smile

is a thin — dis

guise.

D

G

G7

I thought by now _____ you'd re - al - ise _____

C

A

Am

there ain't no way _____ to hide _____

C/D

1.

G

— your ly - in' eyes. _____

2.

G

Gmaj7

Am

There ain't no way _____ to hide _____

C/D

G

Gmaj7

— your ly - in' eyes. _____

Slower

Am C/D G

Hon - ey, you can't hide those ly - in' eyes.

2. *Instrumental (First half)*

On the other side of town a boy is waiting
 With firey eyes and dreams no-one could steal.
 She drives on through the night anticipating
 'Cause he makes her feel the way she used to feel.
 She rushes to his arms, they fall together;
 She whispers that it's only for a while.
 She swears that soon she'll be comin' back forever
 She pulls away and leaves him with a smile.
 You can't hide *etc.*

3. She gets up and pours herself a strong one
 And stares out at the stars up in the sky.
 Another night, it's gonna be a long one;
 She draws the shade and hangs her head to cry.
 She wonders how it ever got this crazy;
 She thinks about a boy she knew in school.
 Did she get tired or did she just get lazy?
 She's so far gone she feels just like a fool.
 My, oh my, you sure know how to arrange things;
 You set it up so well, so carefully.
 Ain't it funny how your new life didn't change things;
 You're still the same old girl you used to be.
 You can't hide *etc.*

Feel Like Making Love

Words & Music by Eugene McDaniels

Em7

G/A

mp 1. Stroll - in' in the park, — watch - in' win -

Dmaj7

C7

B7

- ter turn — to spring.

Em7

G/A

Walk - in' in the dark,

see - in' lov -

Dmaj7

A♭7

- ers do — their thing.

Sheet music for 'I Feel Like Makin' Love' with lyrics and chords:

Chords: G, F#m7, D/F#

Lyrics:

- Ooh, _____
- ooh, that's the time _____
- I feel like mak-in'

Musical score for "I Feel Like Makin' Dreams Come True" with lyrics and chords:

Chords: F#m7, D/F# (D7), C7

Lyrics: I feel like mak - in' dreams come true, -

The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The lyrics are placed below the notes. The chords are indicated above the staff.

2. When you talk to me, when you're moanin' sweet and low,
When you touch-a-me and my feelings start to show.
Ooh, ooh, that's the time *etc.*
3. In a restaurant, holding hands by candlelight,
While I'm touching you, wanting you with all my might.
Ooh, ooh, that's the time *etc.*
4. *As Verse 1.*

Year Of The Cat

Words & Music by Al Stewart & Peter Wood

Sheet music for 'Year Of The Cat' in 4/4 time, key of G major. The music is divided into four sections, each starting with a different chord: Cmaj7, Bm, Em, and Em/D. The lyrics are written below the notes, corresponding to the chords. The piano accompaniment is shown in the bass and treble staves.

Section 1 (Cmaj7): On a morn-ing from a Bo-gart mo - vie in a

Section 2 (Bm): coun - try where they turned back time, you go

Section 3 (Em): stroll - ing through the crowd like Pe - ter Lor - re con - tem - 8

Section 4 (Em/D): pla - ting a crime. D She comes Cmaj7 Bm out of the sun in a silk

Em Em/D B

— dress, run - ning like a wa - ter col - our in the

C B Em Em/G

rain. Don't both - er ask - ing for ex - pla - na - tions. She'll just

To Coda ♪

Am7 D Cmaj7 Bm/D

tell you that she came in the year of the cat.

Em Bm7/D Cmaj7 Bm/D Em Bm7/D

Cmaj7 Bm/D Em Am7

1. D

2. She Well, she looks at you — so cool -

C

ly — and her eyes shine like the moon in the sea. — She comes in

B

in - cense — and patch - ou - li. — So you take her — to

F6

C/E

D

find what's wait - ing in - side the year of the

Cmaj7

Bm/D

Em

Bm7/D Cmaj7

Bm/D

cat.

Em Bm7/D Cmaj7 Bm/D Em

D.%, al Coda CODA Cmaj7 Bm/D

Am7 D 3. Well

Repeat to Fade Bm7/D

Em Bm7/D Cmaj7 Bm/D Em Bm7/D

2. She doesn't give you time for questions
As she locks up your arm in hers.
And you follow 'til your sense of which direction completely disappears.
By the blue-tiled walls near the market stalls,
There's a hidden door she leads you to.
"These days" she says, "I feel my life like a river running through the year of the cat."
3. Well, morning comes and you're still with her
And the bus and the tourists are gone.
And you've thrown away your choice and lost your ticket so you have to stay on.
But the drum-beat strains of the night remain
In the rhythm of the new-born day.
You know sometime you're bound to leave her,
But for now you're gonna stay in the year of the cat.

One Of These Nights

Words & Music by Don Henley & Glenn Frey

4/4 time signature. Treble and bass staves. Key signature: Am (one sharp). Chords: Am, Am/G. Dynamics: *mf*. The lyrics are: "One of these ___ nights, one of these ___ cra -".

4/4 time signature. Treble and bass staves. Key signature: Fmaj7 (no sharps or flats). Chords: Fmaj7. Dynamics: *mf*. The lyrics are: "azy old nights, ___ we're gon - na".

4/4 time signature. Treble and bass staves. Key signature: Dm (one sharp). Chords: Dm, Am. Dynamics: *mf*. The lyrics are: "find out pret-ty ma - ma ___ what turns on ___ your lights. ___".

4/4 time signature. Treble and bass staves. Key signature: Em (no sharps or flats). Chords: Em, Am, Am/G. Dynamics: *mf*. The lyrics are: "The full moon is call - ing, the fe - ver is high ___ and the".

Fmaj7

wick - ed wind whis - pers and moans.

Dm

You got your de - mons,

Am

you got de - sires; — well,

Em7

I — got a few of my own.

Fmaj7

Ooh,

Cmaj7

some- one to be kind to in be-tween the dark and the light.

Fmaj7

Ooh,

com - ing right be - hind you,

Dm

swear I'm gon - na find you —

1.

Em

one of these nights. One of these —

N.C.

2.

Em

N.C.

Fmaj7

one of these nights. One of these _

nights, _

Cmaj7

Fmaj7

in be-tween the dark and the light.

Com-ing right be-hind you,

Cmaj7

swear I'm gon-na find you, _

get you, ba-by, one of these nights.

One of these _

Fmaj7

Cmaj7

Repeat to Fade

nights. _

One of these _

2. One of these dreams, one of these lost and lonely dreams,
We're gonna find one, one that really screams.
I've been searching for the daughter of the devil himself;
I've been searching for an angel in white.
I've been waiting for a woman who's a little of both
And I can feel her but she's nowhere in sight.
Ooh, loneliness will blind you in between the wrong and the right;
Ooh, coming right behind you,
Swear I'm gonna find you one of these nights.

The Way It Is

Words & Music by B.R. Hornsby & J. Hornsby

Am7 Em7 D G/D CaddD

G Am/D G/D CaddD Am7 Em7

D G/D CaddD

G Am/D G/D CaddD

D G/D CaddD

Am7 Em7 D CaddD

Stand - in' in line, mark - in' time, wait - in' for the wel - fare __ dime, __

G

D7

CaddD

'cause they can't buy a job. The

Am7

Em7

D

CaddD

man in the silk suit hur - ries by. As he catch-es the poor old la - dies' eyes, —

G

D

CaddD

just for fun he says "Get a job."

G

F

C

That's— just the way it is. —

G

F

C

Some—things will ne - ver change. —

G F C G F C

Am7 Em7 D G/D CaddD

G Am/D G/D CaddD G F C

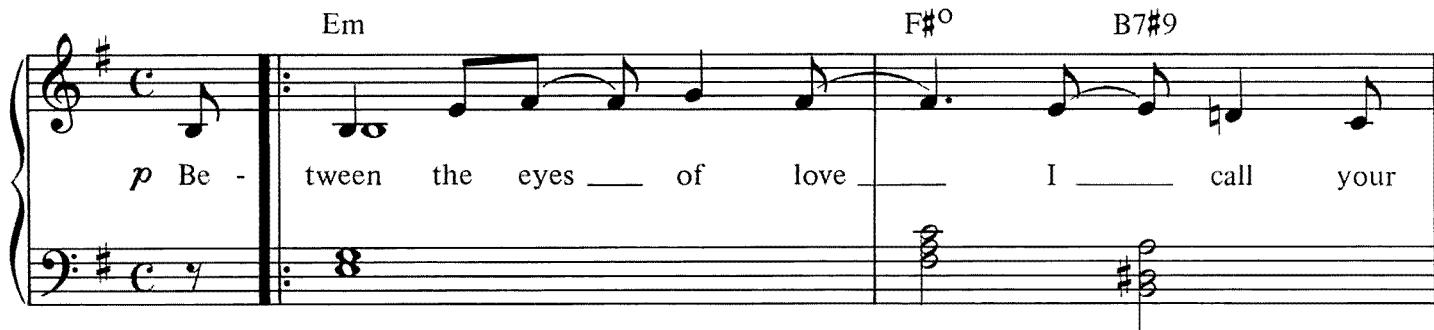
G F C Repeat to Fade

2. "Hey little boy, you can't go where the others go,
'Cause you don't look like they do.
I said "Hey old man, how can you stand to think that way?
Did you really think about it before you made the rules?"
He said "Son, that's just the way it is *etc.*"
3. Well they passed a law in sixty-four to give those who ain't got a little more,
But it only goes so far.
'Cause the law don't change another's mind
When all it sees at the hirin' time is the line on the colour bar.
That's just the way it is *etc.*

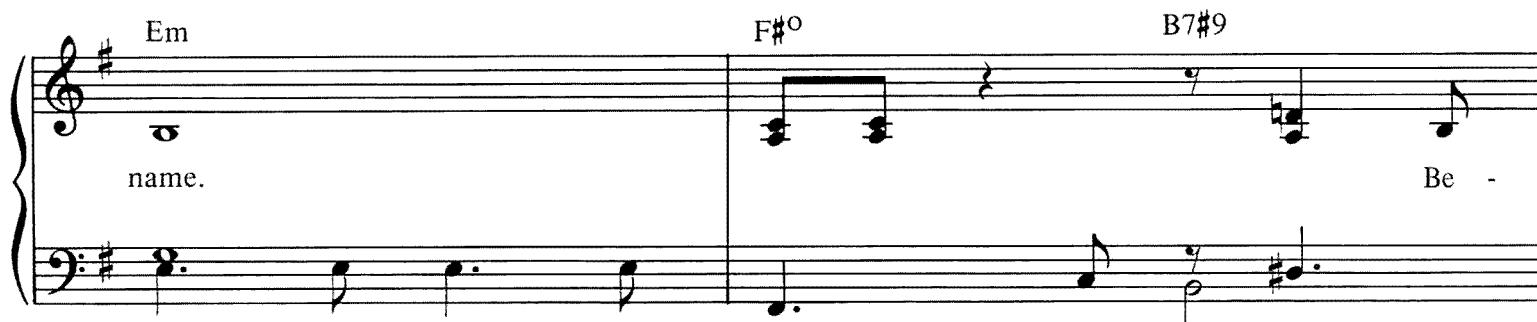
On The Beach

Words & Music by Chris Rea

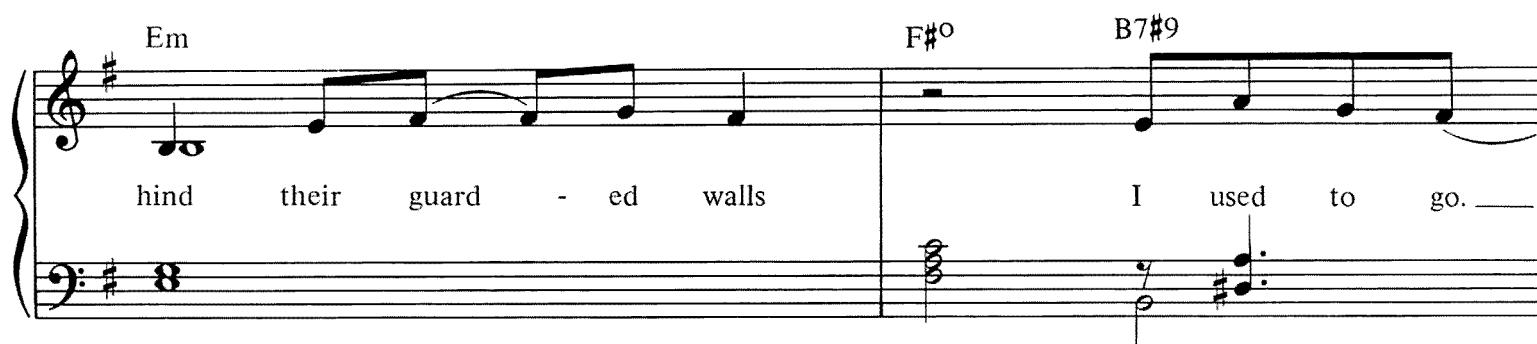
Em F#^o B7#9



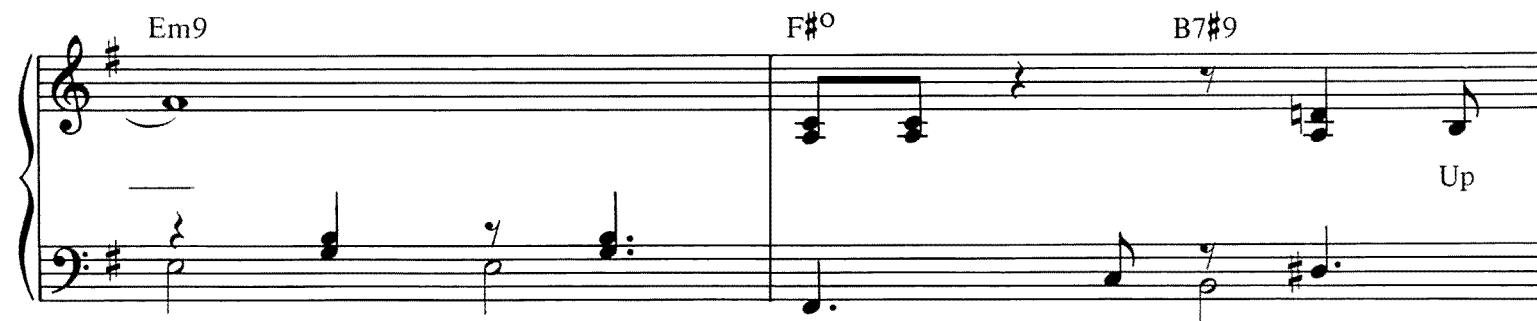
Em F#^o B7#9



Em F#^o B7#9



Em9 F#^o B7#9



on a _____ sum - mer wind, there's a

Em F#^o B7#9

8

A musical score for a vocal performance. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time. The vocal line starts with a half note (F#) followed by a quarter note (E) and a quarter note (D). This is followed by a measure with a Bm7 chord (B, D, F#, A) and a quarter note (E). The vocal line continues with a quarter note (D) and a quarter note (E). The next measure starts with a Cmaj7 chord (C, E, G) and a quarter note (D). The lyrics "to the place that I know." are written below the notes. The bass line consists of sustained notes on the G and B strings of a guitar.

A musical score for a piano or keyboard. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The key signature changes to D major (one sharp) at the beginning of the melody. The melody starts with a half note rest, followed by a quarter note, a eighth note, and a eighth note tied to a quarter note. The lyrics 'On the beach.' are written below the melody. The key signature changes to E minor 7 (one flat) at the end of the melody. The bass line consists of eighth note chords: G major (G-B-D) for the first two measures, and then E minor 7 (E-B-D-G) for the last two measures. The bass line ends with a sustained eighth note G.

A musical score for piano. The top staff is in treble clef, G major (one sharp), and shows a C major 7 chord (C, E, G, B) followed by a bass note (C) and a series of eighth notes. The bottom staff is in bass clef, C major (no sharps or flats), and shows an eighth note followed by a bass note (A) and a bass note (C).

B7^{#9} Em7

On the beach.

Cmaj7 B7^{#9}

The
2. For -

Em F#^O B7^{#9} Em

- e - ver in — my dreams my heart will be

F#^O B7^{#9} Em

hang - ing on — to this —

Dm7 G7 Cmaj7 F#^O B7^{#9}

— sweet mem - or - y; a

Musical score for 'The Day of Strange Desire' in G major (two sharps). The score consists of two staves. The top staff is for voice and the bottom staff is for bass. The lyrics are: 'day of strange desire and a night that burned like fire.' The chords are Em, A/B, and Em7. The bass staff shows a bass line with a bass drum on the first beat of the third measure.

A musical score for piano and voice. The piano part shows a Cmaj7 chord, followed by a D chord, and then an Em7 chord. The vocal part includes lyrics "on the beach." with a melodic line.

on the beach.

Repeat to Fade

2. The secrets of the summer I will keep
The sands of time will blow a mystery.
No-one but you and I
Underneath that moonlit sky.
Take me back to the place that I know
On the beach.

Rikki Don't Lose That Number

Words & Music by Walter Becker & Donald Fagen

Sheet music for the first line of the song. The key signature is A major (two sharps). The time signature is 4/4. The vocal line starts with a rest, followed by a melodic line. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The vocal line begins with a melodic line.

Sheet music for the second line of the song. The vocal line continues with a melodic line. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The vocal line begins with a melodic line.

Sheet music for the third line of the song. The vocal line continues with a melodic line. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The vocal line begins with a melodic line.

Sheet music for the fourth line of the song. The vocal line continues with a melodic line. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The vocal line begins with a melodic line.

C

G

D

I guess you kind of scared your - self, you turn and run. —

Em7

G

But if you have a change of heart —

N.C.

D7

Rik- ki, don't lose that num - ber; you don't wan-na

F

G

call no - bo - dy else; —

send it off in a

F

C

let - ter to your - self. —

B♭maj7 C/B♭ B♭ C/B♭ B♭maj7 C/B♭

Rik - ki, don't lose that num - ber, _____ it's the

Dm C/D Dm C/D Dm C/D B♭maj7 C/B♭ B♭ C/B♭

on - ly one you own; _____ you might use it if you feel

C/G G

D

bet - ter,

when you get home.

Gmaj7

F♯m7

Gmaj7

You tell your - self you're

not my kind, _____

but you don't ev - en

Bm7

Em7

know your mind. _____

And you could have a

G

N.C.

*D. al Coda***CODA**

D7

change of heart. _____

Rik- ki, don't lose that num-

- ber, _____

Rik - ki, don't lose that num - ber. _____

2. I have a friend in town, he's heard your name.
We can go out driving on Slow Hand Row.
We could stay inside and play games – I don't know.
And you could have a change of heart.
Rikki, don't lose that number *etc.*

So Far Away

Words & Music by Mark Knopfler

Sheet music for the first line of the song. The key signature is A major (two sharps). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Here I am a - gain in this mean old town, — and you're so far a - way". The chords marked are A, G, and D.

Sheet music for the second line of the song. The key signature is A major (two sharps). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "— from me. Now where are you when the sun goes down, —". The chords marked are D and A.

Sheet music for the third line of the song. The key signature is A major (two sharps). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "you're so far a - way from me. You're so far a -". The chords marked are D and G.

Bm A D

way from me, — you're so far I just can't see.

G Bm A

You're so far a - way from me, — you're so

G D G

far a - way — from me, al - right.

A G D G

Repeat to Fade

You're so far a-way from me.

2. I'm tired of being in love and being all alone,
When you're so far away from me.
I'm tired of making out on the telephone,
'Cause you're so far away from me.
3. And I get so tired when I have to explain,
When you're so far away from me.
See you've been in the sun and I've been in the rain
And you're so far away from me.

Summer Breeze

Words & Music by James Seals & Darrell Crofts

Sheet music for 'Summer Breeze' in E major, 4/4 time. The music is arranged for voice and piano. The piano part includes bass and harmonic chords.

Chords: E, G, D, A, Em, Am7, Bm7

Lyrics:

- 1. See the curtains hang - in' in the window _____
- in the eve-ning on a Fri - day night. _____
- A lit - tle light a shin - in' through the win-dow lets me know eve-ry-thing's al - right. _____
- Sum-mer breeze _____ makes me feel fine, _____

Pedal Notes: Ped. (Pedal) is indicated under the bass notes in the piano part at the end of the first and second staves.

Am7sus

Em7/A

G

C/G

blow - in' through the jas - mine in my

mind. _____

G

Gsus

G

Am7

Sum - mer breeze _____

Bm7

Am7sus

Em7/A

makes me feel fine, _____

blow - in' through the jas - mine in my

G

C/G

G

Gsus

G

1.

Em7

Am9

mind. _____

Em7

Am7

Em7

Am9

Am7

Am7

2.

Em7

Am9

Em7

Am7

Sweet days of sum - mer, the jas - mine's in bloom, —

Em7

Am9

Em7

Am7

Ju - ly is dressed up and play - ing her tune. — When I come

C/D

Bm/E

home from a hard day's work and you're

Am7/D

Bm7/E

wait - in' there, — not a care in the world. —

Amaj7/B

E

G

See the smile a wait - in' in the kit - chen,

D A E Am7
 food cook-in' and the plates for two.

E G D A
 Feel the arms that reach out to hold me in the eve-ning when the day is through.

E Am7
 Sum-mer breeze

Bm7 Am7sus Em7/A
 makes me feel fine, blow- in' through the jas - mine in my

G C/G G Gsus G
 mind.

Sheet music for "Summer Breeze" with lyrics and chords:

Am7 Sum-mer breeze makes me feel fine

Bm7

Am7sus blow - in' through the jas - mine in my **mind.**

Em7/A

G **C/G**

G **Gsus** **G** **Em7** **Am9** **Em7** **Am7** *Repeat to Fade*

2. See the paper layin' on the sidewalk,
A little music from the house next door.
So I walk on up to the door-step,
Through the screen and across the floor.
Summer breeze *etc.*

Fifty Ways To Leave Your Lover

Words & Music by Paul Simon

Em/G D6 Cmaj7 B7b9 B7

p 1. "The prob-lem is all in - side your head," she said to me;

This musical score block shows the first line of the song. The key signature is A major (two sharps). The melody starts on Em/G, moves to D6, then Cmaj7, and ends on B7b9. The bass line is simple, with notes on the D and G strings. The lyrics "1. 'The prob-lem is all in - side your head,' she said to me;" are written below the notes. The first note has a dynamic marking 'p'.

Em D#dim G9#5 Baug

"The an-swer is ea - sy if you take it lo - gi - c'ly.

This musical score block shows the second line of the song. The key signature is A major. The melody starts on Em, moves to D#dim, then G9#5, and ends on Baug. The bass line is simple, with notes on the D and G strings. The lyrics "'The an-swer is ea - sy if you take it lo - gi - c'ly.'

Em D6 Cmaj7 B7b9

I'm here to help you if you're strug - glin' to be free; there must be

This musical score block shows the third line of the song. The key signature is A major. The melody starts on Em, moves to D6, then Cmaj7, and ends on B7b9. The bass line is simple, with notes on the D and G strings. The lyrics "I'm here to help you if you're strug - glin' to be free; there must be" are written below the notes.

Em Am Em

fif - ty ways to leave your lov - er."

This musical score block shows the final line of the song. The key signature is A major. The melody starts on Em, moves to Am, and ends on Em. The bass line is simple, with notes on the D and G strings. The lyrics "fif - ty ways to leave your lov - er." are written below the notes.

Em/G

D6

Cmaj7

B7b9 B7

She said "It's real - ly not my ha - bit to in - trude;

Em

D \sharp dimG9 \sharp 5

Baug

I hope my mean - ing won't be lost or mis - con - strued. But

Em

G9/D

Cmaj7

B \flat 9

I'll re - peat my - self at the risk of be - ing crude; there must be

Em

Am

Em

fif - ty ways to leave your

lo - ver,

Am

Em

fif - ty ways to leave your

lo - ver.

Just slip out the

(♩ = ♪)

G

B♭

f back, Jack; make a new plan, Stan; you don't need to be

C7

G

coy, Roy, just {get your-self free. me. Hop on the

B

bus, Gus, you don't need to dis-cuss much; just drop off the

C7

1.
G

2.
G

D.C.

key, Lee and get your-self free. Slip out the free.

2. She said "It grieves me now to see you in such pain;
I wish there was somethin' I could do to make you smile again."
I said, "I appreciate that and could you please explain about the fifty ways?"
She said "Why don't we both just sleep on it tonight;
I'm sure in the morning you'll begin to see the light."
And then she kissed me and I realised she probably was right;
There must be fifty ways to leave your lover,
Fifty ways to leave your lover.

Running With The Night

Words & Music by C. Weil & L. Richie

Am F Gsus G

4/4 time signature. Treble and bass staves. Dynamics: *f* in the bass staff.

Am F Gsus G

4/4 time signature. Treble and bass staves.

Am F

(night.) 1. The heart of the ci - ty street was speed -

4/4 time signature. Treble and bass staves. The bass staff shows a continuous eighth-note pattern. The lyrics are written below the notes.

G Gsus G Am

- ing. Light from the ne -

4/4 time signature. Treble and bass staves. The bass staff shows a continuous eighth-note pattern.

F G Gsus G

- ons turned the dark to - day. —

Am F G

We were too hot to think of sleep - ing,

Gsus G Am

we had to get out —

F G6 G

— be - fore — the mag - ic got a - way. — We were run -

§ Am G/A Am G/A

- ning with the night, play - ing in the sha - dows.

Am G/A

Just you and I

F C/F Dm/F

'til the morn - ing light

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

we were run - ning, run - ning with the

Am G/A F/A Am G/A F/A

night. sim.

F Am G/A F/A

Am G/A F/A F C/F F C/F F G/F

We were so in love, you and me. I'm not gon-na run wild
 and free. Give it all we got, we laid it down, tak-
 en eve-ry shot, we took the town. We were run -

2. You were looking so good girl, it's for turning.
 You and me on the town, ooh, we'd let it all hang out.
 The fire was in us, we were burning,
 We were gonna go all the way and we never had a down.
 We were running with the night *etc.*

Private Dancer

Words & Music by Mark Knopfler

Am7 Am7/D Em7 Bm7 Cmaj7

them at all, you keep your mind on the mon - ey, —

Em7 Bm7 Am7 Am7/D C/G G

keep - ing your eyes on the wall. — I'm your pri - vate dan - cer, a

mf

Em7

dan - cer for mon - ey, I'll do what you want me to

Dsus D Fmaj7

do. I'm your pri - vate dan - cer, a dan - cer for mon - ey and

1 F#m7b5 C#dim C7 Em

an - y old mu - sic will do.

2.
F#m7b5

B7

Em

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

C/G

G

pri - vate dan - cer, a dan - cer for mon - ey, I'll

Em7

Dsus

D

do what you want me to do. Just a pri - vate dan - cer, a

Fmaj7

F#m7b5

dan - cer for mon - ey and an - y old mu - sic will

C#dim

C7

Em

do.

(b)

A7

Deutsch-marks or dol - lars, a few pounds ster - ling will do

nice - ly thank you. Let me loo - sen up your col - lar, tell me,

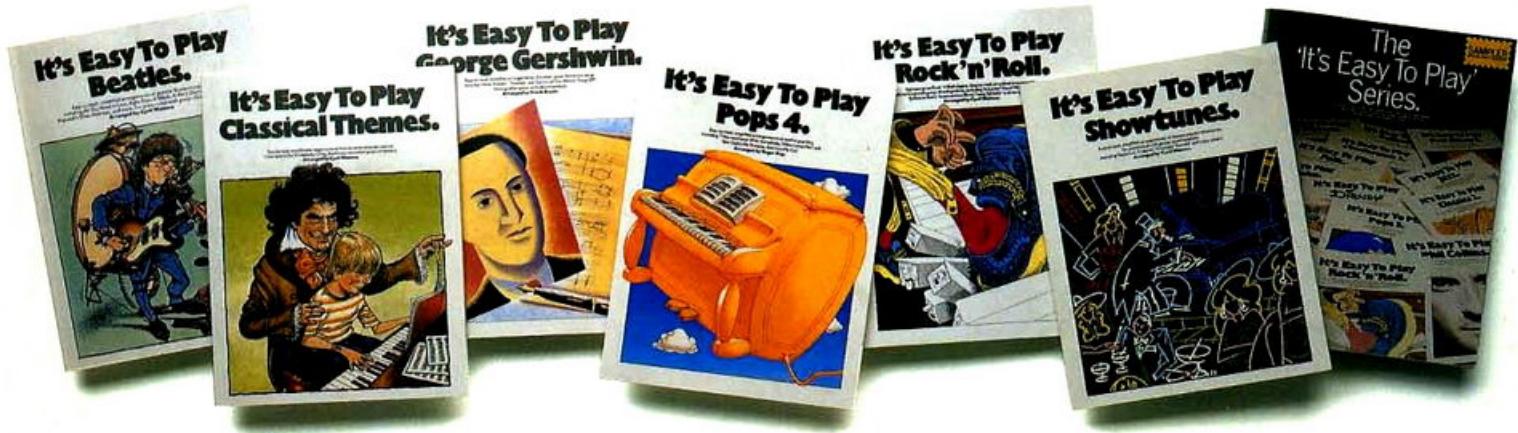
C[#]dim C7 Baug *Fade on Repeat*

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

2. I wanna 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.
All the men come in these places
And the men are all the same.
You don't look at their faces,
And you don't ask their names.

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