

It's Easy To Play Pops 2.

Easy to read, simplified arrangements of sixteen songs for
piano/vocal with guitar chord symbols.
Including 'Imagine', 'Uptown Girl', 'Bridge Over Troubled Water', 'Fame'.
Arranged by Cyril Watters.





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Sunny

Words and Music by Bobby Hebb

Medium rock tempo

mp

1. Sun - ny, —
2. Sun - ny, —

yes - ter-day my
thank you for the

Am E7 Am C7

life was filled with rain,
sun - shine bou - quiet.

Sun - ny, —
Sun - ny, —

you smiled at me and
thank you for the

F F7 E7 Am C7

real - ly eased the pain.
love you've brought my way.

Oh, the
You

dark days are done, — and the
gave to me — your

F F7 E7 Am

bright days are here, — my sun - ny one — shines
all and all; — now I feel — so ten sin - cere. — } Oh,
feet tall. — }

Am7 Am6 F Dm6 Fm

sun - ny one so true, I love you.

Bm7-5 E7 Am E7

Sun - ny, Sun - ny, thank you for the truth you've let me see.
Sun - ny, thank you for that smile up - on your face.

Am C7 F F7 E7

Sun - ny, Sun - ny, thank you for the facts from A to Z. My
Sun - ny, thank you for that gleam that flows with grace.

Am C7 F F7 E7

life was torn like wind-blown sand, Then a rock was formed when we held hands.
You're my spark of nature's fire; You're my sweet complete de-sire.

Am Am7 Am6 F Dm6 Fm

*After repeat
D.S. and fade*

Sun - ny one so true, I love you.

Bm7-5 E7 Am E7

Love Me Tender

Words and Music by Elvis Presley and Vera Matson

Fairly slow

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music with notes and rests. The lower staff is in bass clef and contains three measures of music with notes and rests. A dynamic marking of *mf* is placed above the first measure of the bass staff. Below the staves, the following chords are indicated: G, Dm6, E7, A7, C, D7, C, D7.

VERSE

The second system of musical notation consists of two staves. The upper staff contains the melody for the first line of the verse. The lower staff contains the piano accompaniment. A dynamic marking of *mp* is placed above the first measure of the bass staff. The lyrics "I. Love me ten - der, love me sweet;" are written below the notes. Below the staves, the following chords are indicated: G, C, D7b9, G, A7.

The third system of musical notation consists of two staves. The upper staff contains the melody for the second line of the verse. The lower staff contains the piano accompaniment. The lyrics "nev - er let me go. You have made my" are written below the notes. Below the staves, the following chords are indicated: C, D7, C, D7, G.

The fourth system of musical notation consists of two staves. The upper staff contains the melody for the third line of the verse. The lower staff contains the piano accompaniment. The lyrics "life com - plete, and I love you so." are written below the notes. Below the staves, the following chords are indicated: A7, C, D7, C, D7, G.

CHORUS

mf
love me ten - der, love me true, all my dreams ful -

(G) B7 Em G7 C Cm

fil. For, my dar - lin', I love you,

G Dm6 E7 A7

12.3. 4.
and I al - ways will. and I al - ways will.

C D7 C D7 G C D7b9 C D7 G Ped

2. Love me tender, love me long;
Take me to your heart.
For it's there that I belong,
And we'll never part.
Love me tender etc.
3. Love me tender, love me dear;
Tell me you are mine.
I'll be yours through all the years,
Till the end of time.
Love me tender etc.
4. When at last my dreams come true,
Darling, this I know.
Happiness will follow you
Ev'rywhere you go.
Love me tender etc.

Music Box Dancer

by Frank Mills

Lively

The first system of music is in 4/4 time. The treble clef staff contains a melody of eighth notes, starting on G4 and moving up stepwise to E5. The bass clef staff contains a simple bass line of quarter notes: C4, G2, C4, G2. A dynamic marking of *mf* is placed below the first measure.

C

The second system continues the melody. The treble clef staff has a dynamic marking of *mp* in the second measure. The bass clef staff has a treble clef in the second measure, indicating a change in bass line. The bass line consists of quarter notes: C4, G2, C4, G2, F3, C4, G2, C4.

(C)

F

C

The third system continues the melody. The treble clef staff has a dynamic marking of *mp* in the second measure. The bass clef staff has a treble clef in the second measure. The bass line consists of quarter notes: C4, G2, C4, G2, F3, C4, G2, C4.

G7

C

The fourth system concludes the piece. The treble clef staff has a dynamic marking of *mp* in the second measure. The bass clef staff has a treble clef in the second measure. The bass line consists of quarter notes: C4, G2, C4, G2, F3, C4, G2, C4. A first ending bracket is placed above the final two measures of the treble staff.

F

C

G7

C

2

C F C

f

G7 C F

C G7 C

mf

(C)

(C) F C

mp

First system of musical notation, measures 1-3. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords. Chord labels G7 and C are positioned below the bass line.

Second system of musical notation, measures 4-6. The treble clef contains a melodic line. The bass clef contains a bass line with chords. Chord labels F, C, G7, and C are positioned below the bass line. A first ending bracket labeled '1' spans measures 5 and 6.

Third system of musical notation, measures 7-9. The treble clef contains a melodic line. The bass clef contains a bass line with chords. Chord labels F and C are positioned below the bass line. A first ending bracket labeled '2' spans measures 7 and 8. A dynamic marking *f* is placed above the treble clef in measure 8.

Fourth system of musical notation, measures 10-12. The treble clef contains a melodic line. The bass clef contains a bass line with chords. Chord labels G7, C, and F are positioned below the bass line.

Fifth system of musical notation, measures 13-15. The treble clef contains a melodic line. The bass clef contains a bass line with chords. Chord labels C, G7, and C are positioned below the bass line.

Lucille

Words and Music by Roger Bowling and Hal Bynum

Bright waltz tempo

Introduction musical notation in 3/4 time, marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The introduction consists of four measures. The first measure has a *C* chord symbol below it. The final measure of the introduction has the lyrics "1. In a" written above it.

VERSE

First line of the verse musical notation. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The first measure is marked *mp*. The lyrics are: "bar in To - le - do, a - cross from the de - pot, on a bar stool she
2. mir-ror I saw him, and I close - ly watched him, I thought how he
3. Af-ter he left us I or - dered more whis - ky, I thought how she'd". There are handwritten annotations above the notes: a squiggle above the first measure, and "3" and "5" above the fourth and fifth measures respectively. There are also handwritten annotations below the bass line: "(C) 3" under the first measure, "3 1" under the second, "3 3" under the third, "5 1" under the fourth, and "5 1" under the fifth.

Second line of the verse musical notation. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The lyrics are: "took off her ring. I thought I'd get clos - er so
looked out of place. He came to the wo - man who
made him look small. From the lights of the bar room to a". There are handwritten annotations above the notes: "5 1" above the first measure, "2 3" above the second, "4 3 4" above the third, and "2 3" above the fourth. There are also handwritten annotations below the bass line: "G7" under the first measure and "Dm7" under the second. A diagonal line is drawn through the second measure of the melody.

Third line of the verse musical notation. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The lyrics are: "I walked on ov - er, I sat down and asked her her name.
sat there be - side me, he had a strange look on his face.
rent - ed ho - tel room, we walked with-out talk - ing at all.". There are handwritten annotations below the bass line: "G7" under the first measure, "Dm7" under the second, "G7" under the third, and "C5" under the fourth. A diagonal line is drawn through the fourth measure of the melody.

When the drinks fin - al - ly hit her, she said "I'm no quit - ter, but I
 The big hands were cal - loused, he looked like a moun - tain, for a
 She was a beau - ty, but when she came to me, she

fin - al - ly quit liv - ing on dreams. I'm hun - gry for
 min - ute I thought I was dead. But he start - ed
 must have thought I'd lost my mind. I could - n't

C7 F G7

laugh - ter and here ev - er af - ter, I'm af - ter what - ev - er the
 shak - ing, his big heart was break - ing, he turned to the
 hold her 'cos the words that he told her kept com - ing back

1

oth - er life brings." 2. In the wo - man and said,
 time af - ter time.

C G7 C

CHORUS
 "You picked a fine time to leave me Lu - cille, with

F

four hun - gry chil - dren and a crop in the field.

C5 3 3 5 3

I've had some bad times, lived through some sad times, but this time your

F

hurt - ing won't heal. You picked a fine time to leave me, Lu -

C G7

To 3rd Verse

cille." *mf*

C

To Chorus and Fade

cille. You picked a fine time to leave me, Lu -

mp

C

When You're Young And In Love

Words and Music by Van McCoy

Moderato

mf

mp
1. Spring's in the
2. The moon at

F (F)

air, night, (filled with love) there's ma-gic ev - 'ry-where. When you're
(shines so bright) seems to shine twice as bright.)

Dm Bb C Bb

young and in love.

C

Life seems to be true (just a dream) a world of
Dreams can come (try a dream) if you be -

Ab Fm Db

fan - ta - sy | they do | when you're young and in love.

E \flat D \flat E \flat

To Coda ♦

Each night seems | just | like | the | Fourth of Ju - ly, | So ma - ny | tear | drops | are bound to fall,

Cm Fm D \flat E \flat

1 with | stars | that | span-gle | the sky. | 2 True | love

Cm Fm D \flat C7 Cm Fm

can con - quer all | when | you're | when you're young and in

D \flat E \flat Cm Fm D \flat E \flat 7

love. Trust and you'll find, oo there's no moun-tain

A \flat Fm E \flat D \flat

you can't climb when you're young and in love.

E \flat

Tho'ma - ny tear - drops are bound to fall, true love

Cm Fm D \flat E \flat Cm Fm

can con - quer all. Spring's in the air, oo

D \flat C7 F Dm

there's mag - ic ev - 'ry - where when you're

B \flat C B \flat

young and in love.

C

D.S. al Coda

♩ CODA

tear - drops are bound to fall, true love

Cm Fm Db Eb Cm Fm

can con - quer all when you're, when you're young and in

Db Eb Cm Fm Db Eb7

love. Young and in love, young and in

Ab Gb Ab

love, young and in love, young and in love, young and in

Gb Ab Gb

love, young and in love, young and in love.

Ab Gb Ab Ped-----*

Goodbye Yellow Brick Road

Words and Music by Elton John and Bernie Taupin

Moderato

mf

Gm G7 C7 Eb Eb7 D7

The piano introduction consists of six measures. The right hand features a series of chords: Gm, G7, C7, Eb, Eb7, and D7. The left hand plays a simple bass line with eighth notes.

mp

When are you gon - na come down? _____
 What do you think you'll do then? I

When are you go - ing to land? _____
 bet that - 'll shoot down your plane.

Gm C F F7

The first vocal line spans four measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "When are you gon - na come down? What do you think you'll do then? I". The second line continues: "When are you go - ing to land? bet that - 'll shoot down your plane." The chords are Gm, C, F, and F7.

I should have _____ stayed on the farm, _____ should have _____
 It'll take you a cou - ple of vod - kas and ton - ics to

Fb Cm7 C7

The second vocal line spans three measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "I should have stayed on the farm, It'll take you a cou - ple of vod - kas and ton - ics to". The chords are Fb, Cm7, and C7.

lis - tened to _____ my old man. _____ You know you can't hold me for ev -
 set you on your feet a - gain. _____ May - be you'll get _____ a re - place

F Gm7

The third vocal line spans four measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "lis - tened to my old man. set you on your feet a - gain. You know you can't hold me for ev - May - be you'll get a re - place". The chords are F and Gm7.

er, I did - n't sign up with you, I'm
 ment, there's plen - ty like me to be found.

C7 F Bb Gm7

not a pre - sent for your friends to op - en, this boy's too young to be
 Mon - grels who ain't got a pen - ny, sing - ing for tit - bits like

Eb C7 F C7

sing - ing the blues. Ah
 you on the ground.

F Db Eb7 Ab

ah So good - bye yel - low brick

Db C7 F

road, where the dogs of so - ci - e - ty howl. You

A7 Bb Gm7 F F7

can't plant me in your pent - house, I'm go-ing back to my plough.

D7 Gm C7 F

Back to the howl-ing old owl in the woods, hunting the horn - y black toad.

Dm A Bb Gm7 Db

Oh I've fin - 'ly de-cid - ed my fu-ture lies be - yond the yel-low brick

Eb F Dm F Bb C7

road. Ah ah

Db Eb Ab Db

Ah Ah.

C7 F F Ped.

A Rockin' Good Way (To Mess Around And Fall In Love)

Words and Music by Brook Benton, Luchi de Jesus
and Clyde Otis

Moderato

mf

F

If you're gon-na give me good kiss-es like that, hon-ey don't you know I'm gon - na

(F)

give 'em right back, 'cos that's a kiss - in' good way, that's a

F7 Bb7

kiss - in' good way, that's a kiss - in' good way to

F6 Bb6 F6 C7

mess a-round and fall in love. — If you're gon-na start out, —

Bb7 F F7

hug-gin' me tight, — don't mess a-round just hug me right. — 'Cause that's a

hug-gin' good way, that's a hug-gin' good way, that's a

Bb7 F6 Bb6 F6

hug-gin' good way to mess a-round and fall in love. — You know you

C7 Bb7 F

called me on the phone — and just be-cause I was a-lone, —

Bb7 F6

yes, you came a-round a woo-ing. You better ask some-bo-dy if you

Bb7 G7

don't know what you're do-ing. Now that you've kissed me and rocked my soul, —

C7 F6

don't come a-round knock-in' rock and roll, 'cause that's a rock-in' good way,

Bb7

that's a rock-in' good way, that's a rock-in' good way to

F6 Bb6 F6 C7

mess a-round and fall in love. love.

Bb7 F F sf

Uptown Girl

Words and Music by Billy Joel

Moderato

mp Oh oh

C 4 2 Dm7 G7 4 2 C 4 2 Dm7 G7 F

Detailed description: This system contains the first two measures of the piano introduction. The treble clef staff has a melody starting on G4, moving up stepwise to B4, with a slur over the first two measures. The bass clef staff has a bass line starting on C3, moving up stepwise to G3. Handwritten annotations include '4 2' above the first measure and '4 2' above the second measure. The dynamic marking 'mp' is present.

Up - town girl, she's been liv - ing in her up - town - world,

C Dm7 C 4 3 2

Detailed description: This system contains the first three measures of the vocal line. The treble clef staff has the vocal melody. The bass clef staff has a bass line. Handwritten annotations include '3' above the second measure and '4 3 2' above the third measure. The dynamic marking 'p' is present.

I bet she ne-ver had a back street guy, I bet her ma-ma ne-ver

F G7 C Dm7

Detailed description: This system contains the next two measures of the vocal line. The treble clef staff has the vocal melody. The bass clef staff has a bass line. Handwritten annotations include '2 3' above the first measure and '2 3' above the second measure. The dynamic marking 'p' is present.

told her - why. I'm gon-na try for an up - town girl, up - town girl, she's been living in her you know I can't afford to

C F G C Dm7

Detailed description: This system contains the final four measures of the vocal line. The treble clef staff has the vocal melody. The bass clef staff has a bass line. Handwritten annotations include a checkmark above the fourth measure. The dynamic marking 'p' is present.

white bread - world
buy her — pearls,

as long as an - y - one with
but may - be some day when my

hot blood can, —
ship comes in, —

C F G7 C 3

and now she's look - ing for a
she'll un - der - stand what kind of

down - town - man,
guy I've — been,

that's what I am.
and then I'll win.

5 4 3 2 1 2 3

Dm7 C F G 4

And when she knows — what she
And when she's walk - ing, she's

wants from her
look - ing so time, —
fine, —

Ab Fm7 Bbm Eb7

and when she wakes up and
and when she's talk - ing she'll

makes up her
say that she's mind. —
mine. —

Ab Fm7 Bbm6 C7b9 C9

She'll see } I'm not so tough,
say } just be - cause I'm in love with an

F Bb Dm7 Gm7 Dm Gm7 G7 F G7

5 4 3 ✓

up - town girl, you know I've seen her in her up - town world,
 she's been liv - ing in her white bread world,

C Dm7 C 4 3 2

she's get - ting ti - red of her high class toys, and all her pre - sents from her
 as long as an - y - one with hot blood can, and now she's look - ing for a

F G7 C Dm7

up - town boys, down - town man, she's got a choice, that's what I am. Oh

C F G Eb F

Oh

D7 D7b9 D7 Gm Gm7 Eb F D7 D7b9 D7 G

Repeat and fade

Up - town girl, she's my up - town girl, don't you know I'm in love with an

C Dm C F G

Words

Words and Music by R. Fitoussi

Moderato

mf

C

(C)

Words

Detailed description: This block shows the piano introduction for the song 'Words'. It consists of two staves in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef. The tempo is marked 'Moderato' and the dynamics 'mf'. A key signature change to one sharp (F#) is indicated by a double bar line with a sharp sign and a 'C' below it.

don't come ea - sy to me.

1.3. % How can I
2. This is the

Am Dm G

Detailed description: This block contains the first vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'don't come ea - sy to me.' followed by two alternative endings: '1.3. % How can I' and '2. This is the'. The chords are Am, Dm, and G.

find on - a ly way way to make you see, } I
say, }

Gm A Dm

Detailed description: This block contains the second vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'find on - a ly way way to make you see, } I' and 'say, }'. The chords are Gm, A, and Dm.

To Coda ♦

love you, words don't come ea - sy.

1

G C F G7

Detailed description: This block contains the third vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'love you, words don't come ea - sy.' followed by a first ending '1'. The chords are G, C, F, and G7. A 'To Coda' symbol is placed above the first measure.

2,3

ea - sy. } Well I'm just a mu - sic
 This is } just a sim - ple

C F G7

man. Mel - o - dies are for my best friend, but my
 song that I've made for you on my own. There's no

C F G7 C

words are com - ing out wrong, and I,
 hid - den mean - ing you know when I,

I re - veal my
 when I say I

Am Em G7 F

heart to you, and
 love you hon - ey,

hope that you be - lieve it's
 please be - lieve I real - ly

G Fm G

D.%, al Coda

true, 'cause
 do, 'cause

3^o continue

28 G7 F G7 Dm G7

♩ CODA

ea - sy. It is - n't

Am E C Am6

ea - sy, words don't come ea - sy.

F G

1.2. Ea - sy, don't come

C Am

ea - sy to me. { 1. How can I find a 2. This is the on ly

Dm G Gm

way way to make you see } I love you, words don't come
for me to say }

A Dm G

To fade

Just The Two Of Us

Words and Music by Ralph MacDonald, William Salter
and Bill Withers

Moderato

1. I see the crys - tal rain-drops
2. We look for love, no time for
3. I hear the crys - tal rain-drops

Em D Cmaj7 B7

fall and the beau - ty of it all, is when the sun comes shin - ing
tears, wast - ed wa - ter all that is, and it don't make no flow - ers
fall, on the win - dow down the hall and it be - comes the mor - ning

Em Dm7 G7 Cmaj7 B7

through.
grow.
dew. —

To make those rain - bows in my
Good things might come to those who
And dar - lin' when the mor - ning

Em D Cmaj7 B7

mind, when I think of you some time and I want to spend some time with
wait, not for those who wait too late, we got - ta go for all we
comes and I see the mor - ning sun, I want to be the one with

Em Dm7 G7 Cmaj7 B7

CHORUS

you. —
know. —
you. —

Just the two of us, we can

Em Am6 Em C B7

make it if — we try. — Just the two of us, just the

Em Dm7 G7 C B7

two of us, just the two of us, build - ing

Em C B7

cas - tles in — the sky. — Just the two of us, you and I. —

Em Dm7 G7 C B7

1,2 3

molto rall.

Em D Em

Imagine

Words and Music by John Lennon

Fairly slow

mp

I-ma-gine there's no heaven,
it's ea-sy if you try. — No hell — be - low us,
a-bove us on-ly sky. I-ma-gine all the peo - ple —
liv-ing for to - day. A - ha — I-ma-gine there's no coun-tries, —
I-ma-gine no pos - ses - sions, —

C F6 C F
C F C F
C F Am Dm
G C G7 C F

it is-n't hard to do. _____
I wonder if you can. _____

No-thing to kill or die for, _____
No need for greed or hun-ger, _____

C F C F

and no re-li-gion too. _____
a bro-ther-hood of man. _____

I - ma-gine all the
I - ma-gine all the

C F Am

peo - ple, _____
peo - ple, _____

liv-ing life in the peace. } Yu-huh _____
shar-ing all the world. } you may say _____ I'm a

Dm G C G7 F G

dream-er, _____

but I'm not the on-ly one. _____

I hope some day _____ you'll

C E7 F G7 C E7 F G

join us. _____

And the world _____ will be one. _____

live as one. _____

C E7 F G C Dm7 C

1 2

Alone Again (Naturally)

Words and Music by Raymond O'Sullivan

Fairly Slow

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords. The tempo is marked 'Fairly Slow'. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *mf* and *mp*, and a first ending bracket. Chords are indicated by letters below the piano part: F, Cm6, D7, Gm7, C7, Am, Cm6, Cm7, D7, Cm, D7, and Gm7.

mf

1. Oh

mp

in a lit - tle while from now,
 think that on - ly yes - ter - day,
 look - ing back — over the years,

if I'm not feel - ing an - y less sour; — I —
 I was cheer - ful — bright — and gay; — look - ing
 and — what - ev - er else that ap - pears; — I re -

pro - mise my - self to treat — my - self and vi - sit a near - by
 for - ward to, well who would - n't do, the role I was about to
 mem - ber I cried, when my — father died, never wish - ing to hide the

tow - er. And — climb - ing to the top will
 play; — but as if to knock me down, re -
 tears; — and at six - ty five years old, my

throw my - self off in an ef - fort to make it
 al - i - ty came round; and with - out so much as a
 mother God rest her soul, could-n't under-stand why the

Bbm6

F

clear to who - ev - er what it's like when you're shat - tered, left
 mere touch, cut me in - to lit - tle piec - es; left
 on - ly man she had ev - er loved had been ta - ken.

F+

F

Dm6

E

stand - ing in the lurch at a church where peo - ple say - ing "My
 leav - ing me to doubt talk a - bout God in his mer - cy, who
 leav - ing her to start with a heart so bad - ly bro - ken, des -

Am

Cm6

D7b9

D7

God, that's tough, she's stood him up, no point in us re - main - ing, we
 if he realy - ly does ex - ist why did he de - sert me, a -
 pite en - cou - rage - ment from me, no words were ev - er spo - ken; and

Gm

Bbm6

may as well go home," as I did on my own; a -
 in my hour of need. I tru - ly am in - deed, a -
 when she passed a - way I cried and cried all day; a -

F

Am

D9

D+

To Coda

1

lone a - gain, — nat - ur - al - ly. 2. To
 lone a - gain, — nat - ur - al - ly.
 lone a - gain, — nat - ur - al - ly.

Gm C7b9 C7 F

2
 It seems to me that there are more hearts broken in the world that can't be

Ab Eb Db Eb Db Eb

mend - ed, left un - at - tend - ed; what do we do?

Bbm6 C7 Fm Fm6 C

D.% al Coda
 What do we do? — 3. Now

G7 Gm7 C7

CODA
 -ly.

F Am7

A - lone a - gain — nat - ur - al - ly. *rall.*

D7 D+ Gm C7b9 C7 F Ped

Fame

Words by Dean Pitchford
Music by Michael Gore

Moderato

Em D Em D Em D C

Em D Em D Em D C C6 B7

1. Ba-by, look at me — and tell me what you see.
2. Ba-by, hold me tight, — 'cause you can make it right.

Em B7 Em Am

You ain't seen the best of me yet. Give me time, I'll make you for-get the
You can shoot me straight to the top. Give me love and take all I got to

D G D A7 C D B7

rest. give. I got Ba-by, more in me — I'll be tough. — and you — can set it free. Too much — is not e-nough.

Em B7 Em Am

I can catch — the moon in my hand. I can ride — your heart till it breaks. Don't you know who I Ooh, I got what it

D G D A7

am? takes. } Re-mem-ber my name, fame! I'm gon-na live — for - ev-er,

A6 B7 Em Am7 D7

I'm gon-na learn how to fly high! I feel it com-ing to -

A6 B7 Em Am7

ge-ther. Peo-ple will see — me and die. — Fame!

D7 A6 B7 Em

I'm gon-na make it to hea-ven. Light up the sky-like a flame, fame!

Am7 D7 A6 B7 Em

I'm gon-na live for - ev - er, ba-by re - mem-ber my name. Re-mem-ber, re-mem-ber,

Am7 D7 A6 B7 Em

re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber.

D

Em D Em D C B7 Em

name, fame!

Em D Em D C C6 B7 Em Ped *

D.% al Coda Fade

Fernando

Words and Music by Benny Andersson, Stig Anderson
and Bjorn Ulvaeus

Moderato

1. Can you hear the drums Fer -
2. They were clo-ser now Fer -
3. Now we're old and grey Fer -

G (G)

nan-do?
nan-do,
nan-do,

I re-mem-ber long a - go an-oth - er star - ry night like
ev-'ry hour— ev -'ry mi-nute seemed to last e - ter - nal -
and since ma-ny years I have-n't seen a ri - fle in your

this.
ly.
hand.

In the fi - re-light Fer - nan - do,
I was so a - fraid Fer - nan - do,
Can you hear the drums Fer-nan - do?

Em Am

you were hum-ming to your - self and soft - ly strum-ming your gui -
we were young and full of life and none of us pre - pared to
Do you still re - call the fright - ful night we crossed the Ri - o

C

tar. Grande? I could hear the dis - tant drums and sounds of bu - gle calls were
 die. And I'm not a - shamed to say the roar of guns and can - nons
 Grande? I can see it in your eyes how proud you were to fight for

D7

com - ing from a - far, al - most made me free - dom in this

G

cry. land. There was some - thing in the air that night, the

G D7 C

stars were bright, — Fer - nan - do. They were shin - ing there for

D7 G

you and me, — for li - ber - ty, — Fer - nan - do, though we

D7 C D7 G

ne-ver thought that we could lose, there's no re - gret, —

Fdim E7 A7

If I had to do the same a - gain, — I would, my friend, — Fer -

D7 C D7

To Coda ◆

nan - do. If I had to do the same a - gain, — I

G D7 C

would, my friend, — Fer - nan-do.

D7 C G

D.C. al Coda

C G D7

Ballade Pour Adeline

Composed by Paul de Senneville

Moderato

The first system of music is in 4/4 time, marked *Moderato* and *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple accompaniment of quarter notes. A chord symbol 'C' is placed below the first measure of the left hand.

The second system continues the piece. The right hand has a melodic line with some rests. The left hand accompaniment consists of eighth notes. Chord symbols 'Dm', 'G', and 'C' are indicated below the left hand.

The third system continues the piece. The right hand has a melodic line with some rests. The left hand accompaniment consists of eighth notes. Chord symbols 'Dm' and 'G' are indicated below the left hand.

The fourth system continues the piece. The right hand has a melodic line with some rests. The left hand accompaniment consists of eighth notes. A section marker 'A' is placed above the first measure of the right hand. Chord symbols 'C', 'Am', 'Em', 'F', 'G', and 'C' are indicated below the left hand.

Am Em F G G7

C Dm

G C Eb F G7 C **B**

Dm G C **1** To **A**

2 To **B** **3** *rall.* C F G C F G C F G C *Ped* *

Bridge Over Troubled Water

Words and Music by Paul Simon

Moderato

When you're

mf

F Cdim C Dm7 G7

Rubato

wea - ry, feel - in' small, When tears are in your eyes,
down and out, when you're on the street, When eve - ning falls so hard!

C S 2 3 S F V S 2 C F Bb F C 2 2

I'll dry them all; I'm on your side.
I will com - fort you. I'll take your part.

F C F# C F C G

Oh, when times get rough comes And friends just can't be found,
Oh, when dark - ness comes And pain is all a - round,

F C S C m 7 S C 7 F D7

in tempo

Like a bridge o - ver troub- led wa- ter, I will lay me

G C7 F Cdim C A7 F E7

down. Like a bridge o - ver troub- led wa- ter, I will lay me

Am C7 F Cdim C A7 F G7

down. When you're

tempo rubato

p 3 2 3 F 2 3 C 2 3 F 2 3

troub - led wa - ter, I will lay me down. Sail on

C Am F Am E7 Am 2 3 F 1 2 3 5

sil - ver girl, sail on by. Your time has come to shine

C F C 2 1 2 1 F 2 Bb F C

Watch 1/2 notes

1 1
3 3

3

3 2 1

5 4 3

All your dreams are on their way. See how they

F C F C F C G Am

3

4 1
2 3

shine. Oh, if you need a friend, I'm sail - ing

G G7 C7

right be - hind, Like a bridge o - ver troub - led wa - ter,

F G C7 F Cdim C Am

I will ease your mind, Like a bridge o - ver troub - led wa - ter,

F Am E7 Am C7 F D C Am

5

I will ease your mind.

F E7 Am 1 2 3 ~ D b 4 5 G 1 C 3 F C

The 'It's Easy to Play' Series is an entirely new departure in music publishing. These fine piano/vocal arrangements are so easy even beginners can play them. The music is newly engraved and has chord symbols included.



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