

# 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.**





# It's Easy To Play Pops 2.



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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 so sin - cere. — } Oh,  
all and all; — now I feel — ten feet tall. — }

Am7 Am6 F Dm6 Fm

sun - ny one so true, I love you.

Bm7-5 E7 Am E7

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, 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 com- plete 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

*mf*

G Dm6 E7 A7 C D7 C D7

This system contains the first three measures of the piano introduction. The music is in G major, 4/4 time, and marked 'Fairly slow' and 'mf'. The bass line features a simple harmonic accompaniment with a melodic line in the right hand.

## VERSE

*mp*

I. Love me ten - der, love me sweet;

G C D7b9 G A7

This system contains the first two measures of the verse. The music is marked 'mp'. The lyrics are 'I. Love me ten - der, love me sweet;'. The bass line continues with the same accompaniment as the introduction.

nev - er let me go. You have made my

C D7 C D7 G

This system contains the next two measures of the verse. The lyrics are 'nev - er let me go. You have made my'. The bass line continues with the same accompaniment.

life com - plete, and I love you so.

A7 C D7 C D7 G

This system contains the final two measures of the verse. The lyrics are 'life com - plete, and I love you so.'. The bass line continues with the same accompaniment.



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

1.2.3. 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

*mf*

C

*mp*

(C) F C

G7 C

1

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 harmonic accompaniment of chords. Chord labels G7 and C are positioned below the bass staff.

Second system of musical notation, measures 4-6. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Chord labels F, C, G7, and C are positioned below the bass staff. 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 with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Chord labels F and C are positioned below the bass staff. A first ending bracket labeled '2' spans measures 7 and 8. A dynamic marking *f* is placed above the treble staff in measure 8.

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

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

# 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 is C major. The first measure is a whole note chord C. The second measure is a half note chord C. The third measure is a half note chord C. The fourth measure is a half note chord C. The fifth measure is a half note chord C. The sixth measure is a half note chord C. The seventh measure is a half note chord C. The eighth measure is a half note chord C. The ninth measure is a half note chord C. The tenth measure is a half note chord C. The eleventh measure is a half note chord C. The twelfth measure is a half note chord C. The thirteenth measure is a half note chord C. The fourteenth measure is a half note chord C. The fifteenth measure is a half note chord C. The sixteenth measure is a half note chord C. The seventeenth measure is a half note chord C. The eighteenth measure is a half note chord C. The nineteenth measure is a half note chord C. The twentieth measure is a half note chord C. The twenty-first measure is a half note chord C. The twenty-second measure is a half note chord C. The twenty-third measure is a half note chord C. The twenty-fourth measure is a half note chord C. The twenty-fifth measure is a half note chord C. The twenty-sixth measure is a half note chord C. The twenty-seventh measure is a half note chord C. The twenty-eighth measure is a half note chord C. The twenty-ninth measure is a half note chord C. The thirtieth measure is a half note chord C. The thirty-first measure is a half note chord C. The thirty-second measure is a half note chord C. The thirty-third measure is a half note chord C. The thirty-fourth measure is a half note chord C. The thirty-fifth measure is a half note chord C. The thirty-sixth measure is a half note chord C. The thirty-seventh measure is a half note chord C. The thirty-eighth measure is a half note chord C. The thirty-ninth measure is a half note chord C. The fortieth measure is a half note chord C. The forty-first measure is a half note chord C. The forty-second measure is a half note chord C. The forty-third measure is a half note chord C. The forty-fourth measure is a half note chord C. The forty-fifth measure is a half note chord C. The forty-sixth measure is a half note chord C. The forty-seventh measure is a half note chord C. The forty-eighth measure is a half note chord C. The forty-ninth measure is a half note chord C. The fiftieth measure is a half note chord C. The fifty-first measure is a half note chord C. The fifty-second measure is a half note chord C. The fifty-third measure is a half note chord C. The fifty-fourth measure is a half note chord C. The fifty-fifth measure is a half note chord C. The fifty-sixth measure is a half note chord C. The fifty-seventh measure is a half note chord C. The fifty-eighth measure is a half note chord C. The fifty-ninth measure is a half note chord C. The sixtieth measure is a half note chord C. The sixty-first measure is a half note chord C. The sixty-second measure is a half note chord C. The sixty-third measure is a half note chord C. The sixty-fourth measure is a half note chord C. The sixty-fifth measure is a half note chord C. The sixty-sixth measure is a half note chord C. The sixty-seventh measure is a half note chord C. The sixty-eighth measure is a half note chord C. The sixty-ninth measure is a half note chord C. The seventieth measure is a half note chord C. The seventy-first measure is a half note chord C. The seventy-second measure is a half note chord C. The seventy-third measure is a half note chord C. The seventy-fourth measure is a half note chord C. The seventy-fifth measure is a half note chord C. The seventy-sixth measure is a half note chord C. The seventy-seventh measure is a half note chord C. The seventy-eighth measure is a half note chord C. The seventy-ninth measure is a half note chord C. The eightieth measure is a half note chord C. The eighty-first measure is a half note chord C. The eighty-second measure is a half note chord C. The eighty-third measure is a half note chord C. The eighty-fourth measure is a half note chord C. The eighty-fifth measure is a half note chord C. The eighty-sixth measure is a half note chord C. The eighty-seventh measure is a half note chord C. The eighty-eighth measure is a half note chord C. The eighty-ninth measure is a half note chord C. The ninetieth measure is a half note chord C. The hundredth measure is a half note chord C. The hundred and first measure is a half note chord C. The hundred and second measure is a half note chord C. The hundred and third measure is a half note chord C. The hundred and fourth measure is a half note chord C. The hundred and fifth measure is a half note chord C. The hundred and sixth measure is a half note chord C. The hundred and seventh measure is a half note chord C. The hundred and eighth measure is a half note chord C. The hundred and ninth measure is a half note chord C. The hundred and tenth measure is a half note chord C. The hundred and eleventh measure is a half note chord C. The hundred and twelfth measure is a half note chord C. The hundred and thirteenth measure is a half note chord C. The hundred and fourteenth measure is a half note chord C. The hundred and fifteenth measure is a half note chord C. The hundred and sixteenth measure is a half note chord C. The hundred and seventeenth measure is a half note chord C. The hundred and eighteenth measure is a half note chord C. The hundred and nineteenth measure is a half note chord C. The hundred and twentieth measure is a half note chord C. The hundred and twenty-first measure is a half note chord C. The hundred and twenty-second measure is a half note chord C. The hundred and twenty-third measure is a half note chord C. The hundred and twenty-fourth measure is a half note chord C. The hundred and twenty-fifth measure is a half note chord C. The hundred and twenty-sixth measure is a half note chord C. The hundred and twenty-seventh measure is a half note chord C. The hundred and twenty-eighth measure is a half note chord C. The hundred and twenty-ninth measure is a half note chord C. The hundred and thirtieth measure is a half note chord C. The hundred and thirty-first measure is a half note chord C. The hundred and thirty-second measure is a half note chord C. The hundred and thirty-third measure is a half note chord C. The hundred and thirty-fourth measure is a half note chord C. The hundred and thirty-fifth measure is a half note chord C. The hundred and thirty-sixth measure is a half note chord C. The hundred and thirty-seventh measure is a half note chord C. The hundred and thirty-eighth measure is a half note chord C. The hundred and thirty-ninth measure is a half note chord C. The hundred and fortieth measure is a half note chord C. The hundred and forty-first measure is a half note chord C. The hundred and forty-second measure is a half note chord C. The hundred and forty-third measure is a half note chord C. The hundred and forty-fourth measure is a half note chord C. The hundred and forty-fifth measure is a half note chord C. The hundred and forty-sixth measure is a half note chord C. The hundred and forty-seventh measure is a half note chord C. The hundred and forty-eighth measure is a half note chord C. The hundred and forty-ninth measure is a half note chord C. The hundred and fiftieth measure is a half note chord C. The hundred and fifty-first measure is a half note chord C. The hundred and fifty-second measure is a half note chord C. The hundred and fifty-third measure is a half note chord C. The hundred and fifty-fourth measure is a half note chord C. The hundred and fifty-fifth measure is a half note chord C. The hundred and fifty-sixth measure is a half note chord C. The hundred and fifty-seventh measure is a half note chord C. The hundred and fifty-eighth measure is a half note chord C. The hundred and fifty-ninth measure is a half note chord C. The hundred and sixtieth measure is a half note chord C. The hundred and sixty-first measure is a half note chord C. The hundred and sixty-second measure is a half note chord C. The hundred and sixty-third measure is a half note chord C. The hundred and sixty-fourth measure is a half note chord C. The hundred and sixty-fifth measure is a half note chord C. The hundred and sixty-sixth measure is a half note chord C. The hundred and sixty-seventh measure is a half note chord C. The hundred and sixty-eighth measure is a half note chord C. The hundred and sixty-ninth measure is a half note chord C. The hundred and seventieth measure is a half note chord C. The hundred and seventy-first measure is a half note chord C. The hundred and seventy-second measure is a half note chord C. The hundred and seventy-third measure is a half note chord C. The hundred and seventy-fourth measure is a half note chord C. The hundred and seventy-fifth measure is a half note chord C. The hundred and seventy-sixth measure is a half note chord C. The hundred and seventy-seventh measure is a half note chord C. The hundred and seventy-eighth measure is a half note chord C. The hundred and seventy-ninth measure is a half note chord C. The hundred and eightieth measure is a half note chord C. The hundred and eighty-first measure is a half note chord C. The hundred and eighty-second measure is a half note chord C. The hundred and eighty-third measure is a half note chord C. The hundred and eighty-fourth measure is a half note chord C. The hundred and eighty-fifth measure is a half note chord C. The hundred and eighty-sixth measure is a half note chord C. The hundred and eighty-seventh measure is a half note chord C. The hundred and eighty-eighth measure is a half note chord C. The hundred and eighty-ninth measure is a half note chord C. The hundred and ninetieth measure is a half note chord C. The hundred and ninety-first measure is a half note chord C. The hundred and ninety-second measure is a half note chord C. The hundred and ninety-third measure is a half note chord C. The hundred and ninety-fourth measure is a half note chord C. The hundred and ninety-fifth measure is a half note chord C. The hundred and ninety-sixth measure is a half note chord C. The hundred and ninety-seventh measure is a half note chord C. The hundred and ninety-eighth measure is a half note chord C. The hundred and ninety-ninth measure is a half note chord C. The hundredth measure is a half note chord C.

VERSE

First line of the verse musical notation. It includes three vocal lines: 1. In a 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. The piano accompaniment is in the bass clef. Handwritten annotations include a '3' above the first measure and a '5' above the second measure.

Second line of the verse musical notation. It includes three vocal lines: 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. The piano accompaniment is in the bass clef. Handwritten annotations include '5 1 2' above the first measure, '2 3 4 3 4' above the second measure, and '2 3' above the third measure. Chord symbols G7 and Dm7 are written below the piano part.

Third line of the verse musical notation. It includes three vocal lines: 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. The piano accompaniment is in the bass clef. Handwritten annotations include 'G7 5 3' below the first measure, 'Dm7' below the second measure, 'G7' below the third measure, and '5 3' below the fourth measure.

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

1  
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\_\_

2.3.  
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 true (try a dream) if you be -

Ab Fm Db



fan - ta - sy }  
lieve - ta - sy }  
they do }

when you're young and in love.

E $\flat$  Db E $\flat$

*To Coda* ♦

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

*mf*

Cm Fm Db E $\flat$

1 2

with stars that spangle the sky. True love

Cm Fm Db C7 Cm Fm

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

Db Eb Cm Fm Db E $\flat$ 7

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

Ab Fm Eb Db

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 two staves. The right hand features a series of chords and arpeggiated figures in a 4/4 time signature. The left hand provides a simple bass line with some eighth-note patterns. The key signature has one flat (Bb).

*mp*

When are you gon - na come down? ——— 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 is set in a 4/4 time signature. The melody is simple and conversational. The piano accompaniment consists of chords and a bass line. The key signature has one flat (Bb).

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

Bb Cm7 C7

The second vocal line continues the melody. The piano accompaniment features some longer note values in the right hand. The key signature has one flat (Bb).

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 concludes the phrase. The piano accompaniment continues with chords and a bass line. The key signature has one flat (Bb).

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 music is in 4/4 time and marked 'Moderato'. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, and F3. The first measure has a dynamic marking of 'mp' and the lyrics 'Oh'. The second measure has the lyrics 'oh'. Handwritten annotations include '4 2' above the first measure and '4 2' above the second measure. Chord symbols 'C', 'Dm7', 'G7', and 'F' are written below the bass line.

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

C Dm7 C 4 3 C

Detailed description: This system contains the first three measures of the vocal line. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, and F3. The first measure has the lyrics 'Up - town girl,'. The second measure has the lyrics 'she's been liv - ing in her'. The third measure has the lyrics 'up - town - world,'. Handwritten annotations include '3' above the second measure and '4 3 C' above the third measure. Chord symbols 'C' and 'Dm7' are written below the bass line.

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 melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, and F3. The first measure has the lyrics 'I bet she ne - ver had a back street guy,'. The second measure has the lyrics 'I bet her ma - ma ne - ver'. Handwritten annotations include '2 3' above the first measure and '2 3' above the second measure. Chord symbols 'F', 'G7', 'C', and 'Dm7' are written below the bass line.

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 melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note C3, followed by quarter notes D3, E3, and F3. The first measure has the lyrics 'told her - why.'. The second measure has the lyrics 'I'm gon - na try for an'. The third measure has the lyrics 'up - town girl, up - town girl,'. The fourth measure has the lyrics 'she's been living in her you know I can't afford to'. Handwritten annotations include a checkmark above the fourth measure. Chord symbols 'C', 'F', 'G', 'C', and 'Dm7' are written below the bass line.

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 wants from her  
And when she's walk - ing, she's look - ing so time, —  
fine, —

Ab Fm7 Bbm Eb7

and when she wakes up and makes up her  
and when she's talk - ing she'll 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 4

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, she's got a choice. }  
 down - town man, 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  
 my —

C                                  Dm                                  C                                  F                                  G

# Words

Words and Music by R. Fitoussi

Moderato

*mf*

*mp*  
Words

C (C)

don't come ea - sy to me. 1.3. % How can I  
2. This is the

Am Dm G

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

Gm A Dm

*To Coda* ♦

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

1

G C F 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 ly  
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

*mf* *mp*

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

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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. \_\_\_\_\_

1 2

C E7 F G C Dm7 C

# Alone Again (Naturally)

Words and Music by Raymond O'Sullivan

Fairly Slow

*mf* 1. Oh *mp* in a lit - tle while from now,  
think that on - ly yes - ter - day,  
look - ing back \_ over the years,

F Cm6 D7 Gm7 C7 F

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 -

Am

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

Cm6 Cm7 D7 Cm

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

D7 Gm7

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.S. al Coda

CODA

What do we do? 3. Now

G7 Gm7 C7

-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

mf

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 forget 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 Ped \*

*D.% al Coda Fade*

# Fernando

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

Moderato

mp

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

G (G)

Detailed description: This system shows the first two measures of the piano accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#). The first measure is marked 'mp' and contains a G chord. The second measure is marked '(G)' and contains a G chord. The lyrics are numbered 1, 2, and 3, corresponding to the three verses.

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

Detailed description: This system shows the vocal line and piano accompaniment for the second system. The treble clef staff contains the vocal line with lyrics. The bass clef staff contains the piano accompaniment. The lyrics are: '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

Detailed description: This system shows the vocal line and piano accompaniment for the third system. The treble clef staff contains the vocal line with lyrics. The bass clef staff contains the piano accompaniment. The lyrics are: '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?'. The chords Em and Am are indicated below the bass staff.

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

Detailed description: This system shows the vocal line and piano accompaniment for the fourth system. The treble clef staff contains the vocal line with lyrics. The bass clef staff contains the piano accompaniment. The lyrics are: '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'. The chord C is indicated below the bass staff.

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

1 com - ing from a - far. 2 3 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 mezzo-forte (mf). The right hand features a melodic line with eighth-note patterns and rests. The left hand provides a simple accompaniment of quarter notes. A chord symbol 'C' is written below the first measure.

The second system continues the piece. The right hand has a melodic line with eighth notes and rests. The left hand has a steady eighth-note accompaniment. Chord symbols 'Dm', 'G', and 'C' are written below the first, second, and third measures respectively.

The third system continues the piece. The right hand has a melodic line with eighth notes and rests. The left hand has a steady eighth-note accompaniment. Chord symbols 'Dm' and 'G' are written below the second and third measures respectively.

The fourth system begins with a section marked 'A' in a box. The right hand has a melodic line with eighth notes and rests. The left hand has a steady eighth-note accompaniment. Chord symbols 'C', 'Am', 'Em', 'F', 'G', and 'C' are written below the first, second, third, fourth, fifth, and sixth measures respectively.

Am Em F G G7

C Dm

G C Eb F G7 C **B**

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

C F G C F G C F G C *rall.*

**2** To **B** **3**

C F G C F G C *Ped* \*

# Bridge Over Troubled Water

Words and Music by Paul Simon

Moderato

mf

When you're

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 1 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 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 *3 1 3 3* F *1 2 3 5*

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

C F C *1 4 3 2* F *2 2 1* Bb F C

Watch 1/2 notes



1 1  
3 3

3

3 2 1

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

1 2 3 4 5

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 3 4 5 G 1 C 3 F C



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