

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
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Lyin' Eyes

Words & Music by Don Henley & Glenn Frey

G Gmaj7 C

mf 1. Ci - ty girls ___ just seem to find ___ out ear - ly _____

The first system of music is in 4/4 time and G major. It consists of three measures. The first measure has a G chord, the second a Gmaj7 chord, and the third a C chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "1. Ci - ty girls ___ just seem to find ___ out ear - ly _____".

Am

how to o - pen doors ___ with just a smile. _____

The second system of music is in 4/4 time and G major. It consists of three measures. The first measure has an Am chord, the second a G chord, and the third a G chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "how to o - pen doors ___ with just a smile. _____".

D G

A rich old man ___ and

The third system of music is in 4/4 time and G major. It consists of three measures. The first measure has a D chord, the second a G chord, and the third a G chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "A rich old man ___ and".

Gmaj7 C

she won't have to wor - ry; _____ she'll

The fourth system of music is in 4/4 time and G major. It consists of three measures. The first measure has a Gmaj7 chord, the second a C chord, and the third a C chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "she won't have to wor - ry; _____ 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

G Gmaj7

breaks her heart to think her love is on-

C Am

ly — gi - ven to a man — with

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 *f* hide

C/G G

your ly - in' eyes and your

Em Bm Am

smile is a thin dis - guise.

D G G7

I thought by now you'd realise

C A Am

there ain't no way to hide

1. C/D G

your ly-in' eyes.

2. G Gmaj7 Am

There ain't no way to hide

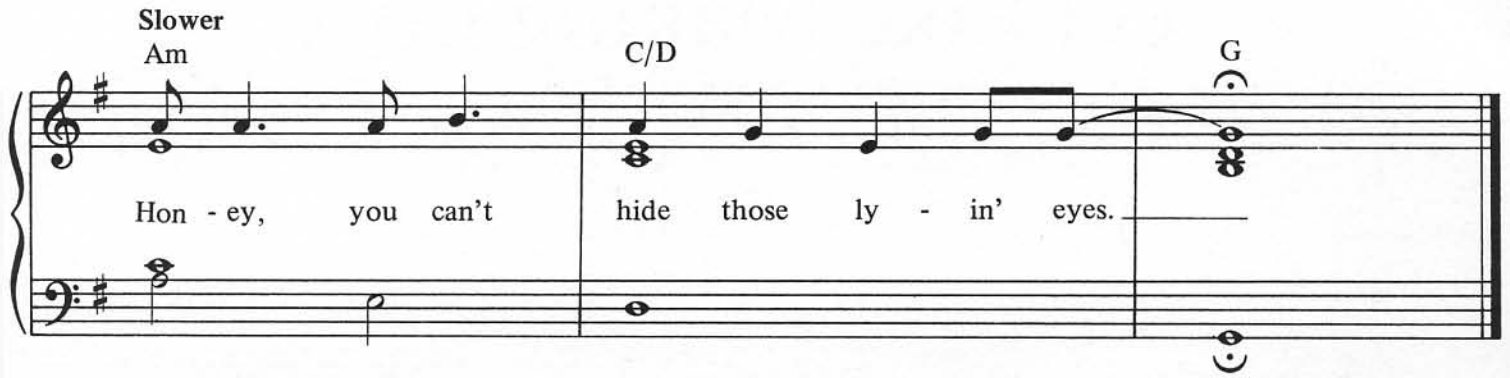
C/D G Gmaj7

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 Ab7

- ers do their thing.

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

love to you. That's the time

I feel like mak-in' dreams come true,

oh, ba-by. - by.

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

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a piano accompaniment and a vocal line. The lyrics are: "On a morn-ing from a Bo-gart mo-vie in a coun-try where they turned back time, you go stroll-ing through the crowd like Pe-ter Lor-re con-tem-pla-ting a crime. She comes out of the sun in a silk".

Chord progressions for the piano accompaniment are: Cmaj7, Bm, Em, Em/D, Cmaj7, Bm, Em, Em/D, Cmaj7, Bm, Em, Am7, D, Cmaj7, Bm.

Lyrics: *mf* On a morn-ing from a Bo-gart mo - vie in a coun - try where they turned back time, you go stroll - ing through the crowd like Pe - ter Lor - re con - tem - pla - ting a crime. She comes 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. D | B

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

C | G | D

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

B | C | G

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

Am7 D Cmaj7 Bm/D

D.% al Coda **⊕ CODA**

3. Well

Em Bm7/D Cmaj7 Bm/D Em

Repeat to Fade
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

The musical score is written in 4/4 time and consists of four systems of piano accompaniment and vocal lines. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with an F major 7th chord (Fmaj7). The third system starts with a D minor chord (Dm). The fourth system begins with an E minor chord (Em). The score includes various musical notations such as treble and bass clefs, notes, rests, and chord symbols.

Am Am/G

mf One of these — nights, one of these — cra -

Fmaj7

- zy old nights, — we're gon - na

Dm Am

find out pret-ty ma-ma — what turns on — your lights. —

Em Am Am/G

The full moon is call - ing, the fe - ver is high — and the

Fmaj7 Dm

wick - ed wind whis - pers and moans. You got your de - mons,

Am Em7

you got de - sires; — well, I — got a few of my own.

Fmaj7 Cmaj7

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

Fmaj7

Ooh, com - ing right be - hind you,

Dm 1. Em N.C.

swear I'm gon - na find you — one of these nights. One of these —

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

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system contains the first line of lyrics: "Stand - in' in line, mark - in' time, wait - in' for the wel - fare — dime, —". The score includes various chords such as Am7, Em7, D, G/D, CaddD, and G. The notation features a mix of eighth and quarter notes in the right hand, often with slurs, and a bass line primarily composed of quarter notes.

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

That's just the way it is. —

Am7 Em7 D G/D CaddD

Ah, but don't you be - lieve them. —

G Am/D G/D CaddD G F C

2. Said

G F C Repeat to Fade

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.*

Em F#° B7#9

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

Em F#° B7#9

cer - tain _____ mel - o - dy takes me back _

Am7 Bm7 Cmaj7

_____ to the place _____ that I know.

D Em7

On the beach.

Cmaj7

B7#9 Em7

On the beach.

Cmaj7 B7#9

The
2. For -

Em F#° B7#9 Em

- e - ver in my dreams my heart will be

F#° B7#9 Em

hang - ing on to this

Dm7 G7 Cmaj7 F#° B7#9

sweet mem - or - y; a

Em A/B Em7

day of strange_ de - sire and a night that burned_ like fire.

A/B Am7 Bm7

Take me back to the place that I know,

Cmaj7 D Em7

on the beach.

Cmaj9 B7#9 Repeat to Fade

on the beach.

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

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of four systems of piano accompaniment and vocal lines. The first system is an instrumental introduction in D major, marked *mp*. The second system begins the vocal line with the lyrics "1. We hear you're leav - ing, that's O." The third system continues with "I thought our lit - tle" and includes a keyboard (K.) part. The fourth system concludes with "wild time had just be - gun." and includes a keyboard (K.) part. Chord symbols are placed above the piano part, and the vocal line is written in the treble clef.

D

mp

C G

1. We hear you're leav - ing, that's O.

D D7sus D(no3rd) C

K. I thought our lit - tle

G D B A

wild time had just be - gun.

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. —

Bbmaj7 C/Bb Bb C/Bb Bbmaj7 C/Bb

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

Dm C/D Dm C/D Dm C/D Bbmaj7 C/Bb Bb C/Bb

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

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of two sharps (D major) and a 4/4 time signature. The music is marked *mf*. Above the treble staff, the chords A, G, and D are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. The bass line provides a steady accompaniment with quarter notes.

Musical notation for the second system, including the first line of lyrics. The treble staff contains the melody, and the bass staff contains the accompaniment. The chord A is indicated above the treble staff. The lyrics are: "Here I am a - gain in this mean old town, — and you're so far a - way —".

Musical notation for the third system, including the second line of lyrics. The treble staff contains the melody, and the bass staff contains the accompaniment. The chords D and A are indicated above the treble staff. The lyrics are: "— from me. Now where are you when the sun goes down, —".

Musical notation for the fourth system, including the third line of lyrics. The treble staff contains the melody, and the bass staff contains the accompaniment. The chords D and G are indicated above the treble staff. The lyrics are: "you're so far a - way — from me. You're so far a -".



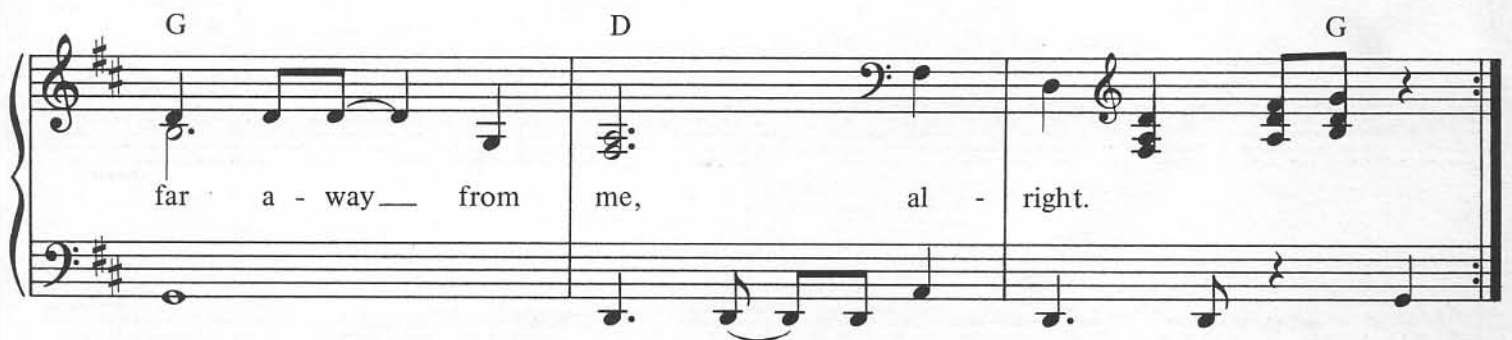
Bm A D

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



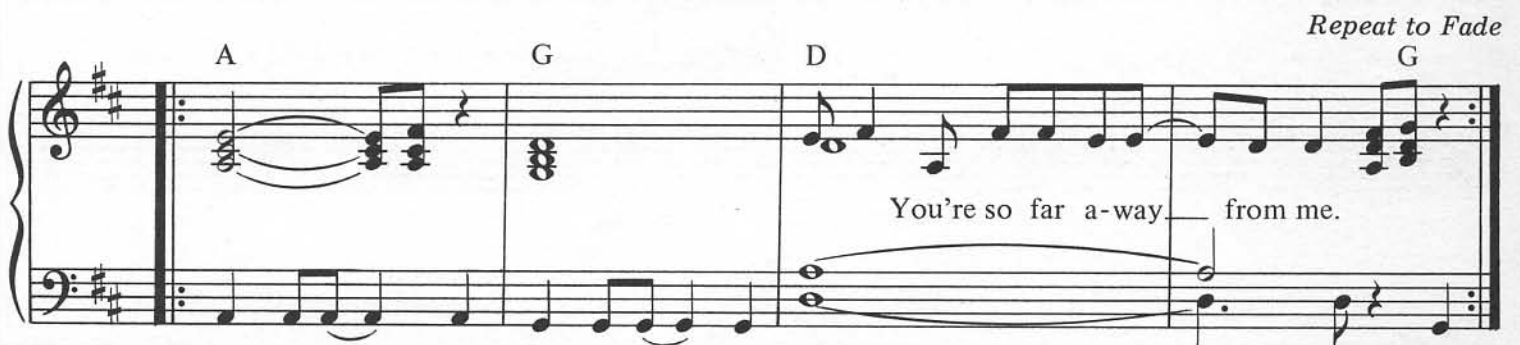
G Bm A

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

You're so far a-way — from me.

Repeat to Fade

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

The musical score for 'Summer Breeze' is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The piano part starts with an E major chord. The vocal line begins with the lyrics '1. See the curtains hang - in' in the win - dow'. The second system continues the vocal line with 'in the eve-ning on a Fri - day night.' and features a piano accompaniment with chords D, A, Em, and Am7. The third system has the vocal line 'A lit - tle light a shin - in' through the win-dow lets me know eve-ry-thing's al - right.' with piano accompaniment chords E, G, D, and A. The fourth system concludes with the vocal line 'Sum-mer breeze makes me feel fine,' and piano accompaniment chords E, Am7, and Bm7. Pedal markings are present at the end of the second and third systems.

E G

mp 1. See the cur - tains hang - in' in the win - dow

D A Em Am7

in the eve-ning on a Fri - day night.

E G D A

A lit - tle light a shin - in' through the win-dow lets me know eve-ry-thing's al - right.

E Am7 Bm7

Sum-mer breeze makes me feel fine,

Ped. *Ped.*

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.

Am7 Bm7

Sum-mer breeze makes me feel fine

Am7sus Em7/A G C/G

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

G Gsus G Em7 Am9 Repeat to Fade

Em7 Am7

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;

Em D#dim G9#5 Baug

“The an-swer is ea - sy if you take it lo - gi - c’lly.

Em D6 Cmaj7 B7b9

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

Em Am Em

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

Em/G D6 Cmaj7 B7b9 B7

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

Em D#dim G9#5 Baug

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

Em G9/D Cmaj7 b9 B

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

(♩ = ♩)

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

coy, Roy, just { get your-self free. }
lis - ten to me. } Hop on the

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

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

The musical score is written in 4/4 time and consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a forte (*f*) dynamic marking. The second system includes a repeat sign. The third system contains the vocal line with lyrics: "(night.) 1. The heart of the ci - ty street — was speed -". The fourth system continues the vocal line with lyrics: "- ing. Light from the ne -". Chord symbols (Am, F, Gsus, G) are placed above the treble staff in each system.

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

Bb F C G Bb F C

We were so in love, you and me. I'm not gon - na run wild

G Bb F C G Bb

and free. Give it all we got, we laid it down, tak-

F C G

- en eve - ry shot, we took the town. We were run -

D.%. and Fade

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

Em7 Bm7 Cmaj7

p Well the men come in these pla - ces

Em7 Bm7 Am7 Am7/D Em7

and the men are all the same. You don't look at their

Bm7 Cmaj7 Em7 Bm7 Am7 Am7/D

fa - ces and you don't ask their names.

Em7 Bm7 Cmaj7 Em7 Bm7

You don't think of them as hu - man, you don't think of

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

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.

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,

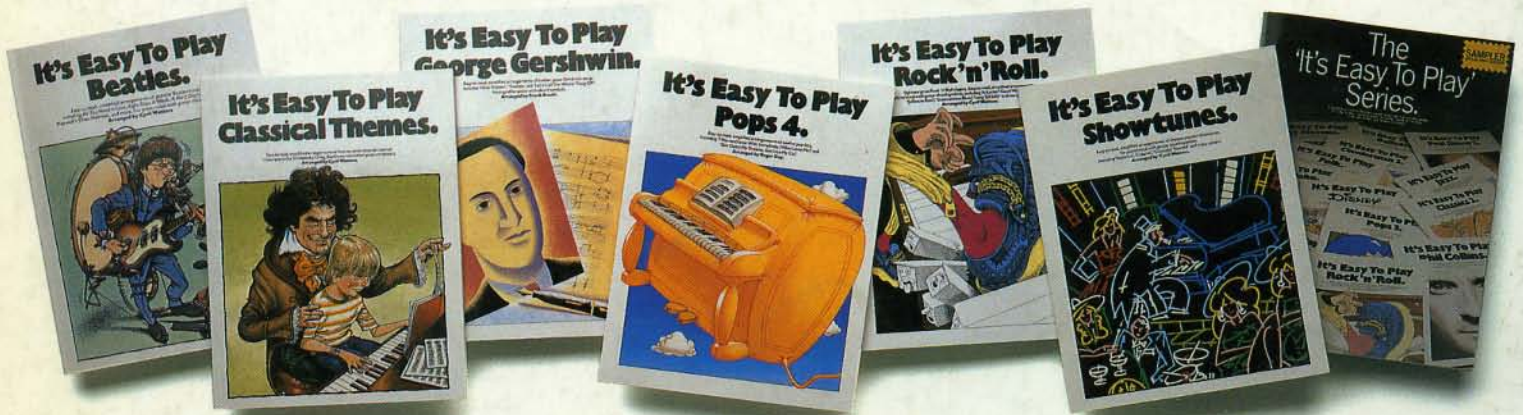
C#dim C7 Baug *Fade on Repeat*

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.

The Series

The 'It's Easy to Play' Series is an entirely new departure in music publishing. The music is newly engraved and includes chord symbols and lyrics where appropriate. These fine arrangements are so easy even beginners can play them.



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