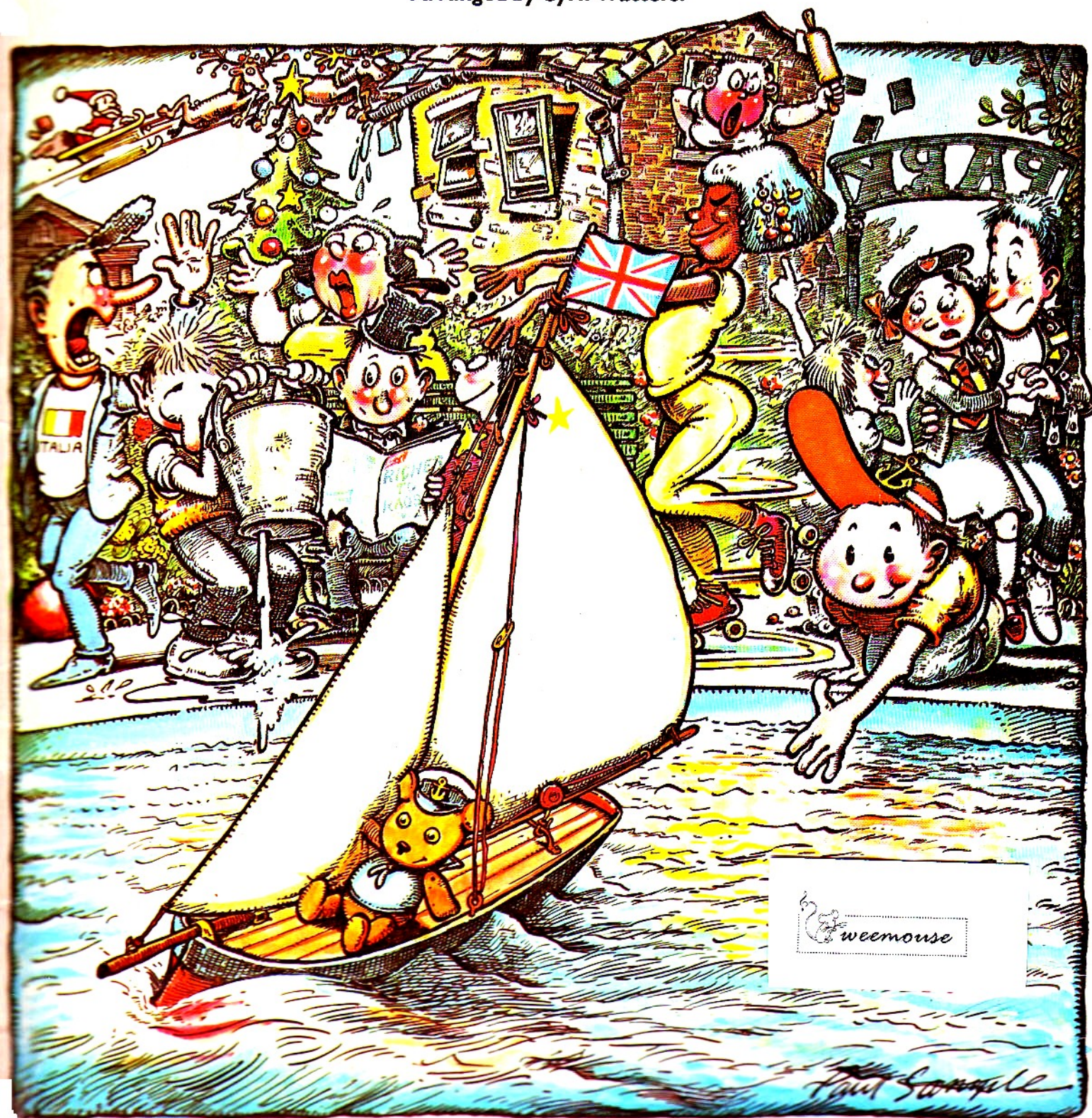


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Including 'Clair,' 'This Ole House,' 'Rivers Of Babylon.'

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It's Easy To Play Children's Songs.



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Sailing

Words & Music by Gavin Sutherland

Fairly slow

The first system of musical notation for 'Sailing' is in G major, 4/4 time, and 'Fairly slow'. It consists of a treble and bass staff. The treble staff begins with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. The bass staff has a mezzo-forte (mf) dynamic. The melody in the treble staff is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). The bass staff accompaniment is: G2 (quarter), A2-B2 (beamed eighth notes), C3 (quarter), B2-A2 (beamed eighth notes), G2 (quarter), F#2 (quarter), E2 (half). The system ends with a crescendo hairpin and the lyrics 'I am'.

mf *mp*

G G7 D7 G

The second system of musical notation continues the melody and accompaniment. The treble staff has lyrics: 'sail - ing, I am sail - ing, home a - gain, 'cross the fly - ing, I am fly - ing, like a bird 'cross the'. The bass staff accompaniment continues with G, Em, and C chords. The system ends with a C chord.

G Em C

The third system of musical notation continues the melody and accompaniment. The treble staff has lyrics: 'sea. I am sail - ing stor - my wa - ters, sky. I am fly - ing pass - ing high clouds, To be To be'. The bass staff accompaniment continues with G, A7, and Em chords. The system ends with an Em chord.

G A7 Em

The fourth system of musical notation continues the melody and accompaniment. The treble staff has lyrics: 'near you, to be free. 2. I am with you, to be free. 3. Can you hear me, can you hear me, Thro' the'. The bass staff accompaniment continues with Am, G, and Em chords. The system ends with an Em chord.

Am G Em

dark night far a way. I am dy - ing, for-ev-er try-ing, to be

C G A7 Em

with you, who can say. Can you hear me, sail-ing, can you we are hear me, sail-ing, Thro' the Home a -

Am7 G no chord G Em

dark night, gain, far a way. I am dy - ing, for-ev-er try-ing, to be
gain, 'cross the sea. We are sail-ing, stor-my wa-ters, to be

C G A7 Em

with you, near you, who can to be say. We are free.

Am7 G D7 G

mp *rallentando*

The Jimmy Brown Song (The Three Bells)

English lyric by Bert Reisfeld
Music by Jean Villard (Gilles)

Moderately

VERSE

mp

1. There's a vil - lage hid-den deep in the val - ley, A-mong the
vil - lage hid-den deep in the val - ley, Be -neath the
vil - lage hid-den deep in the val - ley, One rain - y

G Cmaj7 G Cmin

pine trees half for - lorn, And there on a sun - ny morn-ing, Lit - tle Jim - my Brown was
moun-tains half a - bove, And there, twen - ty years there - af - ter, Jim-my was to meet his
morn-ing dark and grey, A soul winged its way to hea-ven, Jim-my Brown had passed a -

G Cm G Am7 D7

born; So his par - ents brought him to the cha-pel, When he was on - ly one day old and the
love. Ma - ny friends were gath-ered in the cha-pel, And ma - ny tears of joy were shed, In
way. Si-lent peo - ple gath-ered in the cha-pel, To say fare-well to their old friend, Whose

G G7 C A7 D D7

priest blessed the lit - tle fel - low, "Wel-come, Jim-my to the fold."
June on a Sun-day morn-ing, when Jim-my and his bride were wed.
life had been like a flow - er, Bud-ding, bloom-ing till the end.

G Am7 D7 G

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CHORUS (with more movement)

All the cha-pel bells were ring - ing
 All the cha-pel bells were ring - ing,
 Just a lone-ly bell was ring - ing

in the lit - tle val-ley town,
 t'was a great day in his life,
 in the lit - tle val-ley town,

no chord C G

And the song that they were sing - ing
 'Cause the song that they were sing - ing
 T'was fare-well that it was sing - ing

was for ba - by Jim-my Brown.
 was for Jim-my and his wife.
 to our good old Jim-my Brown.

G7 C

Then the lit - tle con-gre - ga - tion
 Then the lit - tle con-gre - ga - tion
 And the lit - tle con-gre - ga - tion

prayed for guid-ance from a - bove,
 prayed for guid-ance from a - bove,
 prayed for guid-ance from a - bove,

E7 Am

"Lead us not in-to temp ta-tion, bless this hour of med-i ta-tion, guide him with e - ter - nal
 "Lead us not in-to temp ta-tion, bless oh Lord this cel - e bra-tion, may their lives be filled with
 "Lead us not in-to temp ta-tion, may his soul find the sal - va-tion of Thy great e - ter - nal

Dm7 C G7

love."
 love."

2. There's a
 3. From a
 love."

Banks Of The Ohio

Traditional

Moderately

VERSE

1. I asked my love
knife home
to take a
a - gainst his
'tween twelve and

mp

C (C)

walk,
breast,
one,
to take a walk,
as in - to
I cried "My God
just a lit - tle
my arms he
what have I

G G7

walk.
pressed.
done.
Down be - side
He cried "My love
I've killed the on
where the wa - ters
don't you mur - der
ly man I
flow,
me,
love."

C C7 Bb C7 F

Down by the
I'm not pre -
He would not
banks
pared -
take me
of the Oh - i -
for E - ter - ni -
for his ty."
bride

C G7 C

CHORUS

And on - ly say that you'll be mine,

(C) G

In no oth - er's arms - en - twine.

G7 C

Down be - side where the wa - ters flow.

C7 Bb C7 F

Down by the banks of the O - hi - o.

Fmaj7 C G7 C

1 2

2. I held a
3. I wandered

Down by the banks of the Oh - i - o.

C G7 C

Both Sides Now

Words & Music by Joni Mitchell

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. The right hand features a flowing eighth-note melody, while the left hand provides a simple harmonic accompaniment with half notes. The chord progression is C, F6, Cmaj7, F6, C, F6, Cmaj7, F6.

C F6 Cmaj7 F6 C F6 Cmaj7 F6

The vocal entry begins with a half note C4, followed by a quarter note F4, and then a half note C4. The lyrics are: 1. Bows and flows of an - gel hair, and ice cream cas - tles; 2. Moons and Junes and fer - ris wheels, the diz - zy danc - ing; 3. Tears and fears and feel - ing proud to say "I love you". The chord progression is C, F, C, F, C, Em.

1. Bows and flows of an - gel hair, and ice cream cas - tles
2. Moons and Junes and fer - ris wheels, the diz - zy danc - ing
3. Tears and fears and feel - ing proud to say "I love you"

C F C F C Em

The second line of lyrics continues the melody. The lyrics are: in the air, and fea - ther can - yons; way you feel, as ev - 'ry fai - ry; right out loud, dreams and schemes and; ev - 'ry - where: tale comes real: cir - cus crowds: The chord progression is F, C, F, Dm.

in the air, and fea - ther can - yons
way you feel, as ev - 'ry fai - ry
right out loud, dreams and schemes and
ev - 'ry - where: tale comes real: cir - cus crowds:

F C F Dm

The third line of lyrics continues the melody. The lyrics are: I've looked at clouds that way. But now they on - ly; I've looked at love that way. But But now it's just a -; I've looked at life that way. But But now old friends are. The chord progression is G7, C, G7, C, F, C.

I've looked at clouds that way. But now they on - ly
I've looked at love that way. But But now it's just a -
I've looked at life that way. But But now old friends are

G7 C G7 C F C

block the sun; they rain and snow on ev - 'ry - one.
 no - ther show; you leave 'em laugh - ing when you go.
 act - ing strange; they shake their heads, they say I've changed.

F C Em F C

— So man-y times I would have done — but clouds got in my way.
 — And if you care don't let them know, — don't give your-self a - way.
 — But some-thing's lost, but some-thing's gained, — in liv - ing ev - 'ry day. } I've

F Dm C G C

mf looked at { clouds love life } from both sides now, from { up and down } and still — some-how it's
 { give and take }
 { win and lose }

G7 C F C F C F C

{ cloud love's life's } il - lus - ions I re - call, I real - ly — don't know { clouds love life } at —

F C Dm7 G7

all.

C F# Cmaj7 F# C F# Cmaj7 F6 C

This Ole House

Words & Music by Stuart Hamblen

Moderate tempo

1. This ole

mf

C7 Cdim C7 Cdim C7

VERSE

house once knew his child-ren; this ole house once knew his wife. This ole
house is a - get - ting sha - ky; this ole house is a - get - ting old. This ole
house is a-fraid of thun - der; this ole house is a - fraid of storms. This ole

F F7 Bb

house was home and com - fort as they fought the storms of life. This ole
house lets in the rain — this ole house lets in the cold. Oh his
house just groans and trem - bles when the night wind flings its arms. This ole

C7 F Bb F

house once rang with laugh - ter; this ole house heard ma - ny shouts. Now he
knees are a - get - ting chil - ly, but he feels no fear nor pain. 'Cause he
house is a - get - ting fee - ble; this ole house is a - need - ing paint. Just like

F F7 Bb

CHORUS

trem- bles in the dark - ness when the light - nin' walks a - bout.
 seeks a new to - mor - row through a gol - den win - dow pane. } Ain't a-gon - na
 him, it's tuck - ered out, He's a-get - ting rea - dy to meet his fate.

C7 F

need this house no long-er, ain't a-gon-na need this house no more. Ain't got

Bb F

time to fix the shin- gles, ain't got time to fix the floor. Ain't got

C7 F

time to oil the hing- es nor to mend no win - dow panes. Ain't gon - na

Bb F

need this house no long-er; He's a get-ting rea - dy to meet his fate. 2.3. 'This ole fate.

C7 F F

De Do Do Do, De Da Da Da

Words & Music by Sting

Steady tempo

The piano introduction is in 4/4 time, marked *mf*. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes. The piece concludes with a crescendo leading to a final chord.

Fmaj7 F C9 C7 C9 Bb

The first vocal line begins with a piano (*mp*) dynamic. The melody is in the right hand, with lyrics "Don't think me unkind,". The left hand provides a bass line. The key signature has one flat (Bb), and the time signature is 4/4.

F Dm A

The second vocal line continues the melody with lyrics "Words are hard to find.". The musical notation and accompaniment remain consistent with the previous line.

F Dm A

The third vocal line concludes the phrase with lyrics "They're on-ly cheques I've left un-signed". The musical notation and accompaniment remain consistent with the previous lines.

F Dm A

From the banks of cha - os in my mind.

F Dm A

And when their el - o - quence es - capes me,

Bb C

Their lo - gic ties me up and rapes me. De

Bb C Bb

do do do, de da da da is all I want to

F C F6

say to you, de do do do, de da da da, {their the

Bb F

1 2 To Interlude

in - no - cence will pull me through. De all that's true.

C F6 Bb F Bb

3 FINE

all that's true.

F Bb F

INTERLUDE

mp

G Eb F C G Eb

F6 Eb F6 Eb F6 Eb F6 Eb

D.S. al Fine

C9 Bb

(Do) The Hucklebuck

Words by Roy Alfred
Music by Andy Gibson

Steady rock tempo

Introduction musical notation in 4/4 time. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a simple bass line. The dynamic marking *mf* is present. The word "Now" is written above the final measure. Chord markings "no chord", "G9", and "C7" are placed below the staff.

VERSE

First line of the verse musical notation. The treble clef staff contains the melody with lyrics "here's a dance you should know Hey! Ba-by". The bass clef staff contains the accompaniment. Chord markings "F", "Bb", "Am", "Gm", "F", and "F7" are placed below the staff.

Second line of the verse musical notation. The treble clef staff contains the melody with lyrics "when the lights are down low Hey! You". The bass clef staff contains the accompaniment. Chord markings "Bb", "Am", "Gm", and "F" are placed below the staff.

Third line of the verse musical notation. The treble clef staff contains the melody with lyrics "rock your ba - by, then go Hey! { You A". The bass clef staff contains the accompaniment. Chord markings "C7", "Bb", "Am", "Gm", and "F" are placed below the staff.

CHORUS

do the Huck-le - buck,
lit - tle bit of that, a Do the Huck-le - buck,
lit - tle bit of this, If you don't know how to do it
If you don't know how to do it

F

then you're out of luck.
ask my lit - tle sis. } Shove your Ba - by in, twist her all a - round;

F7

Bb

Then you start a - twist - ing it and mov - in' all a - round. You wrig - gle like a snake,

F

C7

wad - dle like a duck, That's what you do when you do the Huck - le - buck. Now

Bb7

F

do the Huck - le - buck. A lit - tle bit of that, a lit - tle bit of this

F

If you don't know how to do it ask my lit - tle sis. Shove your Ba - by in,

F7 Bb

twist her all a - round; Then you start a - twist-ing it and mov-in' all a - round. You

F

wrig-gle like a snake, wad-dle like a duck, That's what you do when you

C7 Bb7 F

do the Huck-le - buck.

C7 F

Hey!

F

A Walk In The Park

Words & Music by Nick Bailey

Fairly slow

mp A walk in the park

F B \flat F6

I've got to get some sense back in - to my head, I'm in the
A - way from all the busy streets of my mind, I seek a straighter

E \flat B \flat

dark path, and I can't see where I'm bein' led,
I seek a shady glade in which to unwind,

F6 E \flat

I'd give the world to set the clock back and
but why do we go on, in spite of mis - takes, in

B \flat Gm B \flat

act like a man. spite of des-truc-tion, Where can I turn to save my-self from life can be fun, de-pend-ing on your

Dm Eb Bb

CHORUS

this con-fus-ion. sit-u-a-tion. A walk in the park,

C Bb C F

a step in the dark, A walk in the park,

Am7 Bb F

A trip in the dark, I'm get-ting a -

Am7 Bb Dm

1 2 Repeat Chorus for Fade

way, es-cap-ing to-day. A walk in the park,

Bb Bb Bb Bb

Words & Music by John Gorman

A musical score for the song 'The Rose Tree'. The score is written for a grand piano (indicated by a large brace on the left) in 6/8 time. The key signature has one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into four measures. The first measure has a forte dynamic marking (*f*). The second measure has a 'no chord' label. The third and fourth measures have chord labels: E7, A7, D7, and G7. The melody consists of eighth and quarter notes, with a final measure containing a half note. The accompaniment consists of eighth and quarter notes, with a final measure containing a half note. The score is written on a grand staff with a treble and bass clef.

1. This is the song ——— we lov - ers of wa - ter sing,

C G7 C

We can't go wrong, we're hap - py as a King. We

G7 C

beat the drum as we march a - long, we clash the cym-bal and bang the gong.

G7 C D7 G7

1-2-3-4

We sing out strong the buck-et of wa - ter song.

C G7 C

f

no chord E7 A7 D7 G7

5

buck et of wa - ter

G7 F6 G7

song.

C

sfz

Verse 2: Stand on one leg and point up at the sun.
Grab hold of your nose, we're sure it must be fun.
But no matter who or what you are we know something you'll enjoy by far
To sing out the song, the bucket of water song.

Verse 3/5: as Verse 1

Verse 4: Though life is hard we do the best we can.
(Spoken) Against evil we guard to help our fellow man.
We put the baddies in their place, we fight the foes of the human race,
But whatever the case, we take it in the face.

Have Yourself A Merry Little Christmas

Words & Music by Hugh Martin & Ralph Blane

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The chords are C, G7, C, G7, C, Dm7, and G7.

C G7 C G7 C Dm7 G7

VERSE

The first line of the verse is in 4/4 time, marked 'mp'. It consists of two staves. The right hand plays a melody with a slur over the first four measures. The left hand plays a bass line with a slur over the last four measures. The lyrics are: 'When the stee-ple bells sound their "A", They don't play it in tune.' The chords are C, G7, C6, G, F, C, D7, and G7.

C G7 C6 G F C D7 G7

The second line of the verse is in 4/4 time. It consists of two staves. The right hand plays a melody with a slur over the first four measures. The left hand plays a bass line with a slur over the last four measures. The lyrics are: 'But the wel-kin will ring one day And that day will be soon.' The chords are Am7, Em, Am, B7, Em, G, Am, D9, Dm7, and G7.

Am7 Em Am B7 Em G Am D9 Dm7 G7

CHORUS

The first line of the chorus is in 4/4 time. It consists of two staves. The right hand plays a melody with a slur over the first four measures. The left hand plays a bass line with a slur over the last four measures. The lyrics are: 'Have your-self a mer-ry lit-tle Christ-mas, let your heart be light,' The chords are C, Dm7, G7, C, Dm7, and G7.

C Dm7 G7 C Dm7 G7

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Next year all our trou- bles will be out of sight.

C Am7 Dm G7 E7 A7 D9 G7

Have your - self a mer - ry lit - tle Christ - mas, Make the Yule - tide gay,

C Dm7 G7 C Dm7 G7

Next year all our trou- bles will be miles a - way.

C Am7 Dm E Am C7

Once a - gain as in old - en days, hap - py gol - den days of yore.

Fmaj7 Fm C Cdim Dm7 G7+ Cmaj7 Am7

Faith - ful friends who were dear to us will be near to us once more.

Am7 E7 F#m7 A7 G7 Am7 D7 Dm7 G7

Some day soon we all will be to - ge - ther, if the fates al -

C Dm7 G7 C

low, Un - til then, we'll have to mud - dle through some -

Dm7 G7 C Dm7 E7

how; So have your - self a mer - ry lit - tle Christ - mas

Am C7 C7+ F Am7 Dm7 G7 G7b9

now. now.

C F6 G7 C G7 C G7

rallentando

C F6 C

Shaddap You Face

Words & Music by Joe Dolce

Moderately

mp
(Spoken) "Hello, I'm a Guiseppe – I got something special for you. Ready? Uno Due Tre Quatro"

F

This system of musical notation is for the first system of the song. It features a piano introduction in 4/4 time, marked 'Moderately' and 'mp'. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The piano part consists of a series of chords and single notes. The vocal part is a spoken introduction: "(Spoken) 'Hello, I'm a Guiseppe – I got something special for you. Ready? Uno Due Tre Quatro'". The system ends with a chord labeled 'F'.

When I was a boy, just a - bout-a-fifth - a grade, Ma-ma used to say "don't stay out - a late

(F)

This system of musical notation is for the second system of the song. It features a piano introduction in 4/4 time, marked 'Moderately' and 'mp'. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The piano part consists of a series of chords and single notes. The vocal part is a spoken introduction: "When I was a boy, just a - bout-a-fifth - a grade, Ma-ma used to say 'don't stay out - a late". The system ends with a chord labeled '(F)'.

with the bad - a boys, al-ways shoot the pool, Gui-sep - pe, don't funk-a school."

C7 F

This system of musical notation is for the third system of the song. It features a piano introduction in 4/4 time, marked 'Moderately' and 'mp'. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The piano part consists of a series of chords and single notes. The vocal part is a spoken introduction: "with the bad - a boys, al-ways shoot the pool, Gui-sep - pe, don't funk-a school." The system ends with a chord labeled 'C7' and a chord labeled 'F'.

Boy, it make - a me sick all the things I got - ta do, I
soon there come a day gon - na be a big - a star; then they

B \flat F

This system of musical notation is for the fourth system of the song. It features a piano introduction in 4/4 time, marked 'Moderately' and 'mp'. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The piano part consists of a series of chords and single notes. The vocal part is a spoken introduction: "Boy, it make - a me sick all the things I got - ta do, I soon there come a day gon - na be a big - a star; then they". The system ends with a chord labeled 'B \flat ' and a chord labeled 'F'.

can't a get-ta no kicks al-ways got - ta fol-low rules; Boy, it make-a me sick, just to
make a T. V. shows and mov-ies, get-a my-self a new car, but still I be my - self I don't

C7

make a lou - sy bucks, got - ta feel - a like a fool. dance___ and - a sing. Spoken: and the Momma
want to change a thing, still - a used to say all the time:

F

Bb7

What's a mat-ter you, hey got-ta no res-pect, what-a you think you do, why you look-a so sad?

F

It's - a not so bad it's - a nice - a place, Ah shad-dap - a you face. (Spoken)
That's what

C7

F

my Momma can remember.

Bb7

Fdim

C

C7

F

Fm

But - dap-a you face. (Spoken) Mama - she said it all the time.

Bb7 F Bb7

(1,4,5,6) What's a mat-ter you, hey, got - ta no res-pect, what-a you think you do,

F

why you look - a so sad? It's - a not so bad, it's a nice - a place, Ah shad-

C7

dap-a you face.

F Bb7 F

Patter A

Hello everybody
 Out there in Radio and T.V. land
 Did you know I had a big hit song in Italy
 with this
 "Shaddap you face"
 I sing this song and all my fans applaud
 They clap their hands
 That makes me feel so good.

Patter B

You ought to learn this song, it's real simple
 I sing "What's a matter you"
 You sing "Hey"
 And I sing the rest and at the end we can
 all sing
 "Shaddap you face"
 Uno . . . Due . . . Tre . . . Quatro

(To Chorus)

Rivers Of Babylon

Words & Music by Farian, Reyam, Dowe and McMaughton

Moderately

mp Mm

no chord G no chord G

no chord D no chord G Em7 D

Ah

G Em7 D G C G

D7 C6 G Em7 D7

By the ri-vers of

Ba - by-lon__ There we sat down. Yeah__ we

G D7 G C G

wept when we re-mem-bered Zi - on. By the ri-vers of

D D7 C G Em7 D7

For there, they that car-ried us a-way in cap-tiv-i-ty,__ re -

C G

quir-ing of us a song. Now how shall we sing the

C G C

Lord's song__ in a strange land?

D G

1 2

For there, they that Ah

(G) Em7 D G Em7 D

To Coda ♯

G C G D7

Let the words of our mouths and the med-i -

C6 G Em7 D G C G D D7

ta-tions of our hearts be ac - cept - a-ble in Thy sight, here to -

G C G D D7 G C G D D7

1 2

night. Let the By the ri-vers of Ba - by-lon, —

G Em7 D G Em7 D7 G

there we sat down, Yeah we wept

D7 G C G D

when we re - membered Zi - on. By the ri - vers of Ah

1 2 D.S. al Coda

D7 C G Em7 D7 . Em7 D7

♩ CODA

(Ah) By the ri - vers of Ba - by - lon,

C6 G Em7 D7 G

there we sat down, Yeah we wept

D7 G C G D

when we re - mem - bered Zi - on. By the ri - vers of

Repeat for Fade

D⁻ C⁻ G⁻ Em⁻ D⁻

I Believe In Father Christmas

Words by Peter Sinfield
Music by Greg Lake

Moderately

musical score for the piano introduction of the song 'I Believe In Father Christmas'. The score is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately' and the dynamics are 'mf'. The introduction consists of four measures. The first measure is marked 'no chord'. The second and third measures are marked 'Dm7' and 'G7' respectively. The fourth measure is marked '8'.

musical score for the first vocal line of the song. The melody is in the right hand and the bass line is in the left hand. The dynamics are 'mp'. The lyrics are: '1. They said there'll be snow at Christmas, They said there'll be'. The chords are F, C, F, C.

musical score for the second vocal line of the song. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'peace on earth; But instead it just kept on raining,'. The chords are F, C, F6, F, C, F.

musical score for the third vocal line of the song. The melody is in the right hand and the bass line is in the left hand. The lyrics are: 'A veil of tears for the Virgin birth. I remember one'. The chords are C, F, C, F6, Bb, F. The final measure has a triplet of eighth notes.

Christ-mas morn-ing, A win-ter's light and a dis-tant choir, And the

C

Bb

F

C

peal of a bell and that Christ-mas tree smell, And their eyes full of tin-sel and fire.

Cmaj7

C

F

no chord

C

C

no chord

no chord

C

Verse 2: They sold me a dream of Christmas,
They sold me a silent night;
And they told me a fairy story
Till I believed in the Israelite.
And I believed in Father Christmas,
And I looked to the sky with excited eyes,
Till I woke with a yawn in the first light of dawn
And I saw him and through his disguise.

Clair

Words & Music by Raymond O'Sullivan

Fairly slow

mp

Em7 Am7 D

The first system of musical notation for the song 'Clair'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Fairly slow' and the dynamics are marked 'mp'. The first measure contains a whole note chord of E minor 7 (Em7). The second measure contains a whole note chord of A minor 7 (Am7). The third measure contains a whole note chord of D major (D).

1. Clair, _____ the mo - ment I met_ you I

D7 Em7 Am7

The second system of musical notation. It continues the melody from the first system. The first measure contains a whole note chord of D7. The second measure contains a whole note chord of E minor 7 (Em7). The third measure contains a whole note chord of A minor 7 (Am7). The lyrics '1. Clair, _____ the mo - ment I met_ you I' are written below the staff.

swear _____ I felt as if some - thing some - where _____ had

D7 Bm7 Em Cmaj7

The third system of musical notation. It continues the melody. The first measure contains a whole note chord of D7. The second measure contains a whole note chord of B minor 7 (Bm7). The third measure contains a whole note chord of E minor (Em). The fourth measure contains a whole note chord of C major 7 (Cmaj7). The lyrics 'swear _____ I felt as if some - thing some - where _____ had' are written below the staff.

hap - pened to me, _____ which I could - n't see; _____ and then Clair the if

Am7 D7 Em7

The fourth system of musical notation. It continues the melody. The first measure contains a whole note chord of A minor 7 (Am7). The second measure contains a whole note chord of D7. The third measure contains a whole note chord of E minor 7 (Em7). The lyrics 'hap - pened to me, _____ which I could - n't see; _____ and then Clair the if' are written below the staff.

mo-ment I met you a - gain I knew in my heart that we were
ev - er a mo - ment so rare was cap - tured for all to com-

Am7 D7 Bm7

friends, it had to be so, it could - n't be no; But
pare, that mo-moment is you, in all that you do; But

Em Cmaj7 Am7 D7

try as hard as I might do, I don't know why,
why in spite of our age difference do I cry,

G Fdim Am

You get to me in a way I can't de - scribe, Words mean so lit - tle when you
Each time I leave you I feel I could die, No - thing means more to me than

D7 G C

look up and smile I don't care to what peo - ple say to me, you're
hear - ing you say I'm going to mar - ry you, will you mar - ry

Am7 G

more than a child oh oh Clair, Clair, Clair.

A7

Am7

Cmaj7

D9

Clair I've told you be-fore don't you dare get

Em7

Am7

D7

C

back in - to bed, can't you see that it's late, no you

G

Em7

Am7

D7

can't have a drink, Oh al - right, then but wait just a

G

Em7

Am7

D7

bit. While I in an ef - fort to ba - by sit,

G

Fdim

Am

Cap - ture my breath___ what there is left of it.

D7 G

You can be mur - der at this hour of the day,___ but in the

C Am7

morn - ing, to - night___ will seem a life - time a - way.___ Oh

G A7

Clair, Clair, Clair.

Am7 Cmaj7 D9 G Em7

Clair, Clair, Clair.

A7 D7 G

Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus

Steady rock tempo

Introduction musical notation in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Steady rock tempo' and the dynamics are marked 'mf'. The key signature has one sharp (F#).

Chords: G, C9, G

VERSE

First line of the verse musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

1. You're so hot, — teas-ing me, —
2. I can see — what you want, —

Chords: C, D7, G, Em

Second line of the verse musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

so you're blue — but I can't take a chance on a chick like you, —
but you seem — pret - ty young to be search - ing for that kind of fun, —

Chords: G, C, G, Am, G

Third line of the verse musical notation. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

It's some-thing I could-n't do.
So may - be I'm not the one.

Chords: D, D9, G

There's that look in your eyes,
You're so cute, I like your style,

G

Em

I can read in your face that your feel - ings are driv-ing you wild,
And I know what you mean when you give me a flash of that smile,

G

C

G

Am

G

Ah, but girl, you're on-ly a child.
Ah, but girl, you're on-ly a child.

D

D9

G

CHORUS

Well, I could dance with you, hon-ey, if you think it's fun-ny,

C

F

C

F

Does your mo-ther know that you're out? And I could chat with you ba-by,

C

F

flirt a lit-tle may-be, Does your mo-ther know that you're out? Take it

C F C D7 G

ea-sy, bet-ter slow down, girl, that's no way to go. Does your

C Cm G Cm

mo-ther know? Take it ea-sy, try to cool it girl, play it

G Cm G C Cm

1 2

nice and slow. Does your mo-ther know? mo-ther know?

G Cm G Cm G

mo-ther know?

C Cm G

Brown Girl In The Ring

Words & Music by Frank Farian & Stefan Klinkhammer

Moderately

mf

Brown girl in the ring, — tra la la la

G (G)

This system contains the first four measures of the song. The melody is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line. The lyrics 'Brown girl in the ring, — tra la la la' are written below the staff.

la, there's a brown girl in the ring, — tra la la la la,

D

This system contains measures 5 through 8. The melody continues with the lyrics 'la, there's a brown girl in the ring, — tra la la la la,'. The piano accompaniment includes a chord change to D major at the end of the system.

Brown girl in the ring, — tra la la la la. She looks like a

G

This system contains measures 9 through 12. The melody continues with the lyrics 'Brown girl in the ring, — tra la la la la. She looks like a'. The piano accompaniment returns to G major.

su - gar in the plum, plum, plum. Show me a mo - tion,

D7 G

This system contains measures 13 through 16. The melody continues with the lyrics 'su - gar in the plum, plum, plum. Show me a mo - tion,'. The piano accompaniment includes a chord change to D7 and then back to G major.

tra la la la la, Come on show me a mo - tion, tra la

D

la la la la. Show me a mo - tion, tra la la la la, She

G

looks like a su - gar in the plum, plum, plum. Old head

D7

G

(G)

wa - ter run dry, no - where to wash my

D7

clothes. I re - mem - ber one Sat - ur - day

To Coda

1

2

1

— night, we had fried fish and John - ny cakes.

D7 G

2

D.S. al Coda

I re - cakes, dang-e-gang, dang-e-gang,

G D7 G D7

⊕ CODA

Brown girl in the ring, — tra la la la la, Look that

(G)

brown girl in the ring, — tra la la la la la, brown girl in the ring, —

D G

tra la la la la. She looks like a su-gar in a plum, plum, plum.

D- G

Amazing Grace

Traditional

Fairly slow

First system of musical notation for 'Amazing Grace'. It features a treble and bass staff in 3/4 time. The melody is marked *mf* and includes triplet markings. The bass line also features triplet markings. The system concludes with a first ending marked *mp* and '1. Am -'. Chords indicated below the staff are C, Bb, F, and C7.

Second system of musical notation. It includes the lyrics: 'a - zing grace how sweet the sound that saved a grace, that taught my heart to fear and grace my'. The melody continues with triplet markings. Chords indicated below the staff are F, Bb, and F.

Third system of musical notation. It includes the lyrics: 'wretch fear like me. I once was lost, but that re - lieved. How pre - cious did that'. The melody continues with triplet markings. Chords indicated below the staff are C7, F, and F7.

Fourth system of musical notation, marked 'To Coda'. It includes the lyrics: 'now grace I'm found, Was blind but now I see, ap - pear, The hour I first be - lieved.'. The melody concludes with a triplet marking. Chords indicated below the staff are Bb, F, C7, and F.

2. Twas — 3. man y — dan gers. — toils and
 3. Through. 4. we've been — there ten — thou — sand

(F) Bb

snare years, we — Bright — have shin — al ing — rea — dy — come. —
 the — sun. —

F C7

— T'was — grace that — brought us — safe this
 We've — no less — days to — sing God's

F F7 Bb

far, praise and — grace will — lead us — home. —
 praise than — when we — first be — gun. —

F C7 F

D.S. al Coda

4. When —
 5. Am —

CODA

see. —

Bb6 F

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