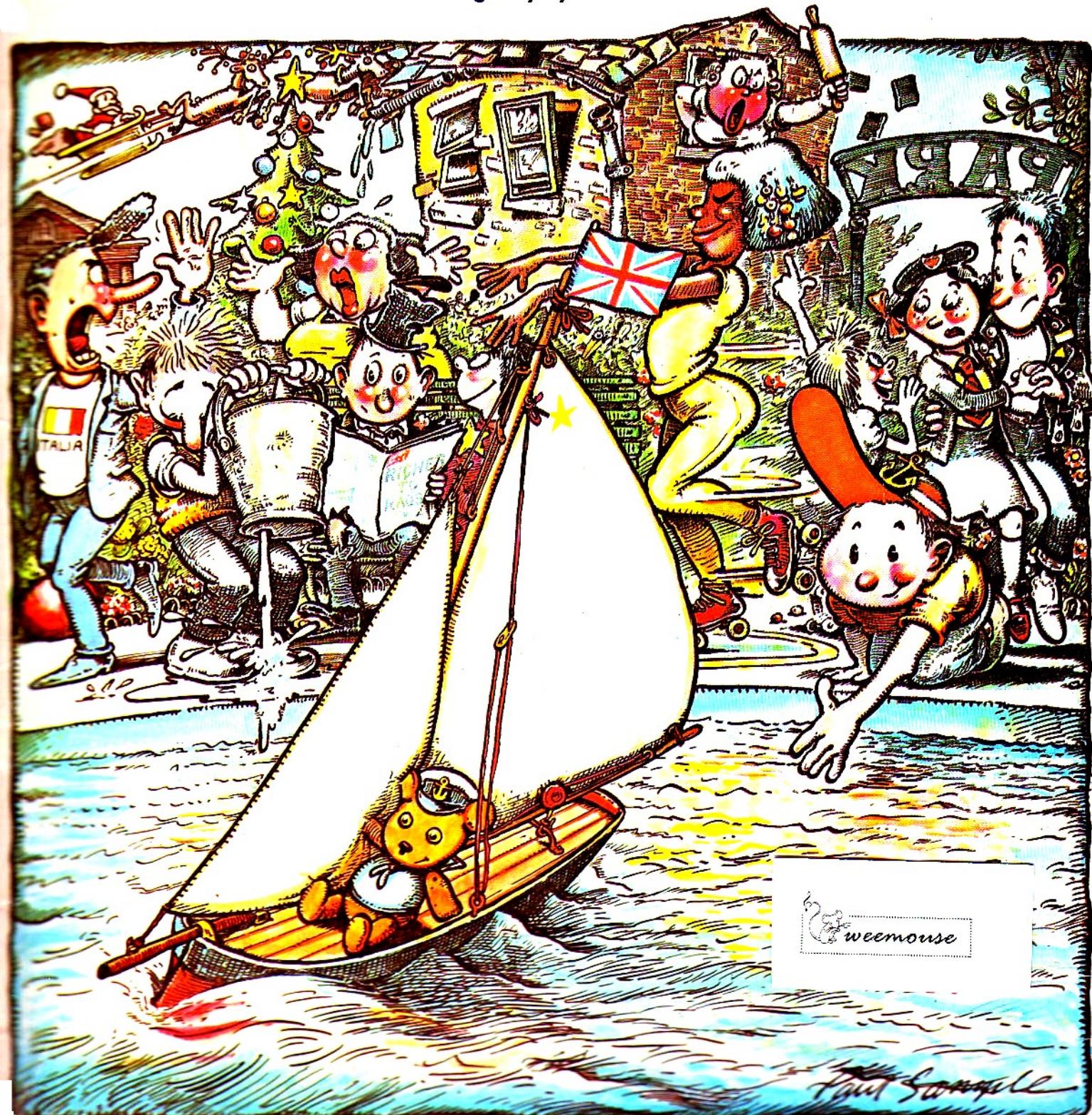


It's Easy To Play Children's Songs.

Easy to read, simplified arrangements of seventeen favourite children's songs
for piano/vocal with guitar chord symbols.
Including 'Clair,' 'This Ole House,' 'Rivers Of Babylon.'
Arranged by Cyril Watters.



It's Easy To Play Children's Songs.



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A Walk In The Park, 20
Amazing Grace, 46
Banks Of The Ohio, 8
Both Sides Now, 10
Brown Girl In The Ring, 43
The Bucket Of Water Song, 22
 Clair, 36
 De Do Do Do, 14
Does Your Mother Know, 40
 Do The Hucklebuck, 17
Have Yourself A Merry Little Christmas, 24
I Believe In Father Christmas, 34
 The Jimmy Brown Song, 6
 Rivers Of Babylon, 30
 Sailing, 4
Shaddap You Face, 27
This Ole House, 12

Sailing

Words & Music by Gavin Sutherland

Fairly slow

The musical score consists of four staves of music. The top staff is for the vocal part, starting with a dynamic of *mf*. The lyrics are: "I am sail - ing, I am sail - ing, home a - gain, 'cross the". The chords are G, G7, D7, and G. The second staff is for the piano, showing chords G, Em, and C. The lyrics are: "sail - ing, sail - ing, like a bird, 'cross the". The third staff is for the piano, showing chords G, A7, and Em. The lyrics are: "sea. sky. I am sail - ing stor - my wa - ters, To be". The bottom staff is for the piano, showing chords Am, G, and Em. The lyrics are: "near - you, to be free. 2. I am hear me, can you hear me, Thro' the". The chords are Am, G, and 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, 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 to be

C G A7 Em

1 2

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

Am7 G D7 G

mp *rallentando*

CHORUS (with more movement)

All the cha-pel bells were ring - ing in the lit - tle val-ley town,
 All the cha-pel bells were ring - ing, t'was a great day in his life,
 Just a lone-ly bell was ring - ing in the lit - tle val-ley town,

no chord

C

G

And the song that they were sing - ing was for ba - by Jim-my Brown.
 'Cause the song that they were sing - ing was for Jim-my and his wife.
 T'was fare-well that it was sing - ing to our good old Jim-my Brown.

G7

C

Then the lit - tle congre - ga - tion prayed for guid-ance from a - bove,
 Then the lit - tle congre - ga - tion prayed for guid-ance from a - bove,
 And the lit - tle congre - ga - tion 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

1-2

3

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

C (C)

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

G G7

walk. Down be - side where the wa - ters flow,
pressed. He cried "My I've killed the love on - ly man I
done. I've killed the love on - ly man I

C C7 Bb C7 F

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

I held a Down by the banks of the Oh - i - o.

C G7 C

Both Sides Now

Words & Music by Joni Mitchell

Moderately

Musical score for the first section of "Both Sides Now". The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The vocal line starts with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of sustained notes. The chords are: C, F6, Cmaj7, F6, C, F6, Cmaj7, F6.

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

C F C F C Em

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

F C F Dm

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

G7 C G7 C F C

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block the sun; they rain and snow on ev - 'ry - lone.
 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 many 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 from both sides now, from up and down and still some-how it's
 love life life give and win and take lose

G7 C F C F C F C

cloud love's il - lus - ions I re - call, I real - ly don't know clouds
 life's life life give and win and take lose at

F C Dm7 |G7

all.

C F Cmaj7 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
house is a - get - ting
house is a-fraid of
child-ren; this ole
sha - ky; this ole
thun - der; this ole
house once knew his
house is a - get - ting
house is a-fraid of
wife. old. This ole
This ole
This ole

F F7 B_b

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

C7 F B_b F

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

F F7 B_b

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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. }
 him, it's tuck - ered out, He's a-get - ting rea - dy to meet his fate. } Ain't a - gon - na 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

Sheet music for the first section of the song. The key signature is one flat, and the time signature is common time (4/4). The vocal line consists of eighth-note chords and eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The section ends with a dynamic marking of *mf* and a final piano chord.

Fmaj7 F C9 C7 C9 Bb

Sheet music for the second section of the song. The vocal line includes lyrics: "Don't think me unkind,". The piano accompaniment features eighth-note chords and sustained notes. The section ends with a piano chord.

mp Don't think me unkind,

F Dm A

Sheet music for the third section of the song. The vocal line includes lyrics: "Words are hard to find." The piano accompaniment features eighth-note chords and sustained notes. The section ends with a piano chord.

Words are hard to find.

F Dm A

Sheet music for the fourth section of the song. The vocal line includes lyrics: "They're on- ly cheques I've left un- signed." The piano accompaniment features eighth-note chords and sustained notes. The section ends with a piano chord.

They're on- ly cheques I've left un- signed

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

in - no - cence _ will
mean-ing less _ and

pull me through. _ De

all that's true. _

C F6 B_b F B_b

2

To Interlude

3

all that's true. _

F B_b F

FINE

INTERLUDE

mp

G E_b F C G E_b

F6 E_b F6 E_b F6 E_b F6 E_b

E_b

D.S. al Fine

C9

B_b

(Do) The Hucklebuck

Words by Roy Alfred
Music by Andy Gibson

Steady rock tempo

4/4 time signature, treble and bass staves. Dynamics: *mf* (mezzo-forte) in the treble staff, and 'no chord' in the bass staff. Chords: G9 and C7. The lyrics 'Now' are written above the treble staff.

VERSE

8 time signature. Chords: F, Bb, Am, Gm, F, F7. The lyrics 'here's a dance you should know Hey! Ba-b' are written below the staff.

when

the lights are

down

low Hey! You

Bb

Am Gm

F

rock

your ba - by,

then

go Hey! { You

C7

Bb Am Gm

F

CHORUS

do the Huckle-buck,
lit - tle bit of that, a

Do the Huckle - 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

B♭

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

F

C7

1-2

wad - dle like a duck,

That's what you do when you do the Huckle - buck. Now

B♭7

F

3

do the Huckle - 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 B♭

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 B♭7 F

do the Huck- le - buck.

C7 F

Hey!

A Walk In The Park

Words & Music by Nick Bailey

Fairly slow

mp

A walk in the park

F B♭ F6

This is the first line of the musical score. It features a treble clef and a bass clef, both in a 4/4 time signature with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked as 'Fairly slow'. The lyrics 'A walk in the park' are written below the melody. The chords are F, B♭, and F6. The dynamic 'mp' (mezzo-forte) is indicated at the beginning.

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

E♭ B♭

This is the second line of the musical score. It continues the melody and bass line. The lyrics describe a desire to escape from a busy, sense-filled environment. The chords are E♭ and B♭.

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

F6 E♭

This is the third line of the musical score. It continues the melody and bass line. The lyrics describe a search for a peaceful, shaded glade. The chords are F6 and E♭.

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

B♭ Gm B♭

This is the fourth line of the musical score. It continues the melody and bass line. The lyrics express a desire to turn back time and correct mistakes. The chords are B♭, Gm, and B♭.

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

Dm E♭ B♭

CHORUS

this con-fus - ion.
sit - u - a - tion.

A walk in the park,

C B♭ C F

— a step in the dark,

A walk in the park,

Am7 B♭ F

— A trip in the dark,

I'm get-ting a -

Am7 B♭ Dm

1 2 Repeat Chorus
for Fade

way, es - cap-ing to - day.

A walk in the park,

B♭

The Bucket Of Water Song

Words & Music by John Gorman

Moderately

Musical score for the first section of 'The Bucket Of Water Song'. The music is in 6/8 time, treble and bass staves. Dynamics include *f* and *mf*. Chords marked: no chord, E7, A7, D7, G7.

5 Times

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

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

Sheet music for the first line of the song. The vocal line starts with a C chord, followed by lyrics "sing out strong" with a melodic line. The lyrics "the buck-et of wa - ter" continue with a melodic line, ending with a G7 chord. The vocal line concludes with "song." and a C chord. The lyrics are: "We sing out strong the buck-et of wa - ter song."

Sheet music for the second line of the song. The vocal line starts with a melodic line, followed by a "no chord" instruction. The lyrics "of wa - ter" continue with a melodic line, ending with a G7 chord. The lyrics are: "of wa - ter".

5

Sheet music for the third line of the song. The vocal line starts with a melodic line, followed by the lyrics "of wa - ter" with a melodic line, ending with a G7 chord. The lyrics are: "of wa - ter".

Sheet music for the fourth line of the song. The vocal line starts with a melodic line, followed by the lyrics "song." with a melodic line, ending with a C chord. The lyrics are: "song.". The vocal line concludes with a dynamic instruction "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

Musical score for the first line of the song. The top staff is in treble clef, 4/4 time, with a dynamic of *mf*. The bottom staff is in bass clef, 4/4 time. The lyrics are: "When the stee-ples bells sound their 'A', They don't play it in tune." The chords are C, G7, C, G7, C, Dm7, G7.

VERSE

Musical score for the first part of the verse. The top staff is in treble clef, 4/4 time. The bottom staff is in bass clef, 4/4 time. The lyrics are: "When the stee-ples bells sound their 'A', They don't play it in tune." The chords are C, G7, C6, G, F, C, D7, G7.

But the wel-kin will ring one day And that day will be soon.

Am7 Em Am B7 Em G Am D9 Dm7 G7

CHORUS

Musical score for the chorus. The top staff is in treble clef, 4/4 time. The bottom staff is in bass clef, 4/4 time. 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, 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. —

A7 Am7 Dm7 G7

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

8 8 8

C Dm7 G7 C

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

8 8 8 8 8

Dm7 G7 C Dm7 E7

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

8 8 8 8 8 8 8

Am C7 C7+ F Am7 Dm7 G7 G7b9

1

now.

8 8 8 8 8 8

C F6 G7 C G7 C G7

2

now.

8 8 8 8 8 8

rallentando

8 8 8 8 8 8

C F6 C

Shaddap You Face

Words & Music by Joe Dolce

Moderately

Sheet music for the first line of the song. The key signature is B-flat major (two flats). The tempo is moderately. The vocal line consists of eighth-note pairs and quarter notes. The bass line is simple, with eighth-note pairs. The dynamic is marked *mp* (mezzo-forte).

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

F

Sheet music for the second line of the song. The key signature is B-flat major. The vocal line features eighth-note pairs and quarter notes. The bass line consists of eighth-note pairs. The lyrics are: "When I was a boy, just a - bout-a-fifth - a grade, Ma-ma used to say "don't stay out - a late".

(F)

Sheet music for the third line of the song. The key signature is B-flat major. The vocal line features eighth-note pairs and quarter notes. The bass line consists of eighth-note pairs. The lyrics are: "with the bad - a boys, al-ways shoot the pool, Gui-sep - pe, don't funk-a school." The measure ends with a fermata over the last note of the vocal line.

C7

F

Sheet music for the fourth line of the song. The key signature is B-flat major. The vocal line features eighth-note pairs and quarter notes. The bass line consists of eighth-note pairs. The lyrics are: "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 measure ends with a fermata over the last note of the vocal line.

B7

F

3

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.
want to change a thing, still - a dance and - a sing.

Spoken: and the Momma used to say all the time:

F

B♭7

3

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

1 3

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 rememb-er.

12 3

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

B \flat 7 F B \flat 7 B \flat 7

3

(1,4,5,6) What's a mat-ter you, hey, got - ta no res-pect, what-a you think you do,
 (2) As patter A (below)
 (3) As patter B (below)

F

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

C7

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 . . . Quattro
(To Chorus)

Rivers Of Babylon

Words & Music by Farian, Reyam, Dowe and McMaughton

Moderately

no chord D no chord G Em7 D Ah

G Em7 D G C G

By the rivers of

D7 C6 G Em7 D7

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Ba - by - lon ____ There we sat down, Yeah ____ we

G D7 G C G

1

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

D D7 C G Em7 D7

2

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

(G) Em7 D G Em7 D

To Coda ♫

Ah

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 - mem - bered Zi - on. By the ri - vers of Ah

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

Repeat for Fade

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

D7 G Em7 D7

I Believe In Father Christmas

Words by Peter Sinfield
Music by Greg Lake

Moderately

Musical score for the first line of the song. The top staff shows a treble clef, 4/4 time, and a dynamic of *mf*. The bottom staff shows a bass clef, 4/4 time. The lyrics "no chord" are written under the bass staff, and "Dm7 G7" are written under the treble staff. The music consists of eighth and sixteenth note patterns.

Musical score for the second line of the song. The top staff shows a treble clef, 4/4 time, and a dynamic of *mp*. The lyrics "1. They said there'll be snow at Christmas, They said there'll be" are written in the vocal line. The bottom staff shows a bass clef, 4/4 time. The chords "F C" are written under the bass staff, and "F C" are written under the treble staff.

Musical score for the third line of the song. The top staff shows a treble clef, 4/4 time. The lyrics "peace on earth;— But instead it just kept on rain - ing," are written in the vocal line. The bottom staff shows a bass clef, 4/4 time. The chords "F C F6 F C F" are written under the bass staff, and "F" is written under the treble staff.

Musical score for the fourth line of the song. The top staff shows a treble clef, 4/4 time. The lyrics "A veil of tears for the Vir - gin birth.— I re - mem-ber one" are written in the vocal line. The bottom staff shows a bass clef, 4/4 time. The chords "C F C F6 Bp F" are written under the bass staff, and "F" is written under the treble staff. A number "3" is written above the treble staff.

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

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

Cmaj7 C F

A musical score for piano in common time. The left hand is in the bass clef, and the right hand is in the treble clef. Measure 1 starts with a half note on C, followed by a eighth-note pair (D, E), a quarter note (F), and a eighth-note pair (G, A). Measure 2 starts with a half note on C, followed by a eighth-note pair (D, E), a eighth-note pair (F, G), and a eighth-note pair (A, B). The score is divided into measures 1 and 2 by vertical bar lines.

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

4/4 time, key of D major. Treble and bass staves. Dynamics: *mp*. Chords: Em7, Am7, D.

4/4 time, key of D major. Treble and bass staves. Dynamics: *mp*. Chords: D7, Em7, Am7. Vocal line: "1. Clair, the mo - ment I met you I

4/4 time, key of D major. Treble and bass staves. Dynamics: *mp*. Chords: D7, Bm7, Em, Cmaj7. Vocal line: "swear I felt as if some - thing some - where had

4/4 time, key of D major. Treble and bass staves. Dynamics: *mp*. Chords: Am7, D7, Em7. Vocal line: "hap - pened to me, which I could - n't see; and then Clair the if

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

Am7 D7 Bm7

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

Em Cmaj7 Am7 D7

try why as in hard as I might do, I don't know why, do I cry, spite o f our age diff 'rence

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 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
me, Un - cle Ray oh oh
Clair, 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

A7 D7 G

Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus

Steady rock tempo

mf

G C9 G

VERSE

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

C D7 G Em

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

G C G Am G

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

D

D9

G

—

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

G

Em

I can read
And I know in your face that your
what you mean when you feel - ings are driv-ing you wild,
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,

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,

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

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

C Cm G

Brown Girl In The Ring

Words & Music by Frank Farian & Stefan Klinkhammer

Moderately

Musical score for the first line of the song. The key signature is G major (one sharp). The tempo is moderately. The vocal line starts with a dynamic *mf*. The lyrics are: "Brown girl in the ring,— tra la la la". The piano accompaniment consists of simple chords and eighth-note patterns. The bass line is present in the bass clef staff.

Musical score for the second line of the song. The key signature is G major (one sharp). The lyrics are: "la, there's a brown girl in the ring,— tra la la la la,". The piano accompaniment continues with chords and eighth-note patterns. The bass line is present in the bass clef staff.

Musical score for the third line of the song. The key signature is G major (one sharp). The lyrics are: "Brown girl in the ring,— tra la la la la. She looks like a". The piano accompaniment continues with chords and eighth-note patterns. The bass line is present in the bass clef staff.

Musical score for the fourth line of the song. The key signature is G major (one sharp). The lyrics are: "su - gar in the plum, plum, plum. Show me a mo - tion,". The piano accompaniment continues with chords and eighth-note patterns. The bass line is present in the bass clef staff. The bass line features a sustained note on the first beat of the last measure.

A musical score for 'Tra La La' in G major. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'tra la la la la, Come on show me a motion, tra la' are written below the notes. The score consists of two staves of music with corresponding lyrics.

A musical score for two voices. The top staff is in treble clef, G major, and 2/4 time. The lyrics are: 'la la la la. Show me a mo - tion, tra la la la la, She'. The bottom staff is in bass clef, G major, and 2/4 time. The lyrics are: 'la la la la. Show me a mo - tion, tra la la la la, She'. The piano accompaniment consists of chords in the treble clef staff and bass notes in the bass clef staff. The letter 'G' is written at the bottom center of the page.

looks like a sugar in the plum, plum, plum. Old head

D7 G (G)

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

D7

To Coda ♦

1 2

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

1

Music score for "Johnny Cakes" with lyrics and chords. The score consists of two staves. The top staff is in treble clef, G major, and the bottom staff is in bass clef, D major. The lyrics are: "— night, we had fried fish and John - ny cakes." The chords are D7 and 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, brown girl in the ring,

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

D⁷ C

Scanned by ween45

Amazing Grace

Traditional

Fairly slow

1. Am -

C Bb F C7

F Bb F

C7 F F7

To Coda ♫

Bb F C7 F

2. Twas
3. Through.

3. man -
we've -
been -
there -

3
y -
been -
there -

3
dan -
there -

3
gers, -
ten -
toils -

3
thou -
thou -
and sand

(F) B_b

snares
years,
we
Bright -

have
shin -
al
ing -

rea -
as
dy -

the -
come.
sun.

F C7

—
—
T'was - grace
We've - no
that
less -

brought
days -

us
to -

safe
sing -

this
God's

F F7 B_b

far,
praise
and -
than -

grace
when
will
we -

lead
first
us
be -

home.
gun.

F C7 F

D.S. al Coda

4. When -
5. Am -

CODA

see.

B_b6 F

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