

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.



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4-14-11

Sailing

Words & Music by Gavin Sutherland

Fairly slow

Musical notation for the first system of 'Sailing'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Fairly slow'. The first measure is marked *mf*. The lyrics 'I am' are written above the treble staff. A dynamic marking *mp* is shown with a hairpin crescendo. The bass staff contains the following chords: G, G7, D7, G.

Musical notation for the second system of 'Sailing'. The lyrics are: 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 contains the following chords: G, Em, C.

Musical notation for the third system of 'Sailing'. The lyrics are: sea. I am sail - ing stor - my wa - ters, To be sky. I am fly - ing pass - ing high clouds, To be. The bass staff contains the following chords: G, A7, Em.

Musical notation for the fourth system of 'Sailing'. The lyrics are: near you, to be free. 2. I am with you, to be free. 3. Can you hear me, can you hear me, Thro' the. A dynamic marking *mf* is placed under the first measure of the second line. The bass staff contains the following chords: 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 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

C G A7 Em

with you, who can say. We are free.

near you, to be

1 2

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

mp

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

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

C G7 C

Both Sides Now

Words & Music by Joni Mitchell

Moderately

mp

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 diz-zy danc-ing
 3. Tears and fears and feel-ing proud to 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

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. } I've
 — But some-thing's lost, but some-thing's gained, — in liv - ing ev - 'ry day. }

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 } { 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 | C F# Cmaj7 F6 C

This Ole House

Words & Music by Stuart Hamblen

Moderate tempo

mf 1. This ole

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 - afraid of thun - der; this ole house is a - afraid 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

mf

Fmaj7 F C9 C7 C9 Bb

The piano introduction consists of two staves in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line of chords. The dynamics are marked *mf* and there is a crescendo hairpin at the end of the first system.

mp Don't think me unkind,

F Dm A

The first vocal line is in 4/4 time. The melody starts on a half note in the first measure, followed by quarter notes. The lyrics are "Don't think me unkind,". The accompaniment features a bass line with chords F, Dm, and A.

Words are hard to find.

F Dm A

The second vocal line is in 4/4 time. The melody continues with quarter notes. The lyrics are "Words are hard to find.". The accompaniment features a bass line with chords F, Dm, and A.

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

F Dm A

The third vocal line is in 4/4 time. The melody continues with quarter notes. The lyrics are "They're on-ly cheques I've left un-signed". The accompaniment features a bass line with chords F, Dm, and 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
mean-ing less___ and 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

(Do) The Hucklebuck

Words by Roy Alfred
Music by Andy Gibson

Steady rock tempo

mf Now

no chord G9 C7

VERSE

here's a dance you should know Hey! Ba-by

F Bb Am Gm F F7

when the lights are down low Hey! You

Bb Am Gm F

rock your ba - by, then go Hey! { You A

C7 Bb Am Gm F

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

1-2

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

Bb7

F

3

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!

A Walk In The Park

Words & Music by Nick Bailey

Fairly slow

mp

A walk in the park

F Bb F6

Detailed description: This system of musical notation is for the first system of the song. It features a grand staff with a treble and bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Fairly slow' and the dynamics are 'mp'. The melody in the treble clef begins with a whole rest, followed by a half note chord, and then a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. The lyrics 'A walk in the park' are written below the treble staff. Chord symbols F, Bb, and F6 are placed below the bass staff.

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

Eb Bb

Detailed description: This system of musical notation is for the second system. It continues the melody and bass line from the first system. The lyrics are: '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'. Chord symbols Eb and Bb are placed below the bass staff.

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

F6 Eb

Detailed description: This system of musical notation is for the third system. The lyrics are: 'dark path, and I can't see where I'm bein' led, I seek a shady glade in which to unwind,'. Chord symbols F6 and Eb are placed below the bass staff.

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

Bb Gm Bb

Detailed description: This system of musical notation is for the fourth system. The lyrics are: 'I'd give the world to set the clock back and but why do we go on, in spite of mis - takes, in'. Chord symbols Bb, Gm, and Bb are placed below the bass staff.

act like a man.____
spite of des-truc-tion,_____

Where can I turn____
life can be fun,____

to save my-self____ from
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,_____

F Bb Bb Bb

The Bucket Of Water Song

Words & Music by John Gorman

Moderately

The first system of music is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The music starts with a forte (*f*) dynamic. The bass line begins with a whole note chord labeled 'no chord'. The treble line has a melodic line with eighth notes. The system ends with a decrescendo hairpin. Chord markings are E7, A7, D7, and G7.

5 Times

The second system of music includes the vocal line and piano accompaniment. It consists of two staves. The key signature has one sharp (F#) and the time signature is 6/8. The music starts with a mezzo-forte (*mf*) dynamic. The vocal line begins with the lyrics '1. This is the song — we lov - ers of wa - ter sing,'. The piano accompaniment has a steady eighth-note bass line. Chord markings are C, G7, and C.

The third system of music includes the vocal line and piano accompaniment. It consists of two staves. The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics 'We can't go wrong, — we're hap - py as a King. — We'. The piano accompaniment has a steady eighth-note bass line. Chord markings are G7 and C.

The fourth system of music includes the vocal line and piano accompaniment. It consists of two staves. The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics 'beat the drum as we march a - long, we clash the cym-bal and bang the gong.'. The piano accompaniment has a steady eighth-note bass line. Chord markings are G7, C, D7, and 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.

sfz

C

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

mf

C G7 C G7 C Dm7 G7

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one sharp (F#) and the time signature is 4/4. The introduction ends with a crescendo hairpin.

VERSE

mp When the stee-ple bells sound their "A", They don't play it in tune.

C G7 C6 G F C D7 G7

The first line of the verse features a melody in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. The dynamic is 'mp'. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "When the stee-ple bells sound their 'A', They don't play it in tune." The chords below the staff are C, G7, C6, G, F, C, D7, and 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

The second line of the verse continues the melody and piano accompaniment. The lyrics are: "But the wel-kin will ring one day And that day will be soon." The chords below the staff are Am7, Em, Am, B7, Em, G, Am, D9, Dm7, and G7.

CHORUS

Have your-self a mer-ry lit-tle Christ - mas, let your heart be light,

C Dm7 G7 C Dm7 G7

The first line of the chorus features a melody in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Have your-self a mer-ry lit-tle Christ - mas, let your heart be light,". The chords below the staff are C, Dm7, G7, C, Dm7, and G7.

Next year all our troubles 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 troubles 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.

1 2

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

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

(F)

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

C7 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

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. Spoken: and the Momma
 want to change a thing, still - a dance___ and - a sing. 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,

(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

dap-a you face. 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

The first system of musical notation 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 'Moderately'. The dynamics are marked 'mp' and 'Mm'. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols are placed below the bass line: 'no chord' under the first measure, 'G' under the second, 'no chord' under the third, and 'G' under the fourth.

The second system of musical notation continues the piece. The treble clef melody has a quarter note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a quarter note G2, quarter notes A2, B2, and C3, followed by a half note G2. Chord symbols are: 'no chord' (1st), 'D' (2nd), 'no chord' (3rd), 'G' (4th), and 'Em7 D' (5th). The word 'Ah' is written above the treble clef in the fifth measure.

The third system of musical notation continues the piece. The treble clef melody has a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a quarter note G2, quarter notes A2, B2, and C3, followed by a half note G2. Chord symbols are: 'G' (1st), 'Em7 D G' (2nd), and 'C G' (3rd).

The fourth system of musical notation continues the piece. The treble clef melody has a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a quarter note G2, quarter notes A2, B2, and C3, followed by a half note G2. Chord symbols are: 'D7' (1st), 'C6 G' (2nd), and 'Em7 D7' (3rd). The words 'By the ri-vers of' are written above the treble clef in the third measure.

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 medi-

C6 G Em7 D G C G D D7

ta-tions of our hearts be accept-able 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.%. 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

D7 C G Em7 D7

I Believe In Father Christmas

Words by Peter Sinfield

Music by Greg Lake

Moderately

no chord

mf

Dm7 G7

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: F major, C major, F major, C major, F major, C major, F major, C major, and finally a Dm7 chord followed by a G7 chord. The left hand plays a steady eighth-note accompaniment.

mp 1. They said— there'll be snow at Christ - mas, They said— there'll be

F C F C

The first vocal line is in 4/4 time. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics are "They said— there'll be snow at Christ - mas, They said— there'll be". The piano accompaniment consists of a single bass note (F) in the first two measures and a single bass note (C) in the last two measures.

peace on earth;— But in - stead it just kept on rain - ing,

F C F6 F C F

The second vocal line continues the melody. The lyrics are "peace on earth;— But in - stead it just kept on rain - ing,". The piano accompaniment consists of a single bass note (F) in the first measure, a half-note chord (C F6) in the second measure, and a single bass note (F) in the third measure.

A veil of tears for the Vir - gin birth.— I re - mem - ber one

C F C F6 Bb F

The third vocal line continues the melody. The lyrics are "A veil of tears for the Vir - gin birth.— I re - mem - ber one". The piano accompaniment consists of a single bass note (C) in the first measure, a half-note chord (F) in the second measure, a half-note chord (C F6) in the third measure, a single bass note (Bb) in the fourth measure, and a single bass note (F) in the fifth measure.

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

1 2

C C 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

1. Clair, the moment I met you I

D7 Em7 Am7

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

D7 Bm7 Em Cmaj7

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

Am7 D7 Em7

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 diff-rence 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 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,
me, Un-cle Ray 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

mf

G C9 G

The piano introduction consists of two staves. The right hand plays a series of chords: G major, C9, and G major. The left hand plays a simple bass line with quarter notes: G, C, G, C, G, C, G, C.

VERSE

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

C D7 G Em

The first system of the verse shows the vocal melody and piano accompaniment. The right hand has a melody with eighth and quarter notes. The left hand has a bass line with quarter notes. The lyrics are written below the vocal line.

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, —

G C G Am G

The second system continues the verse. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal line.

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

D D9 G

The third system concludes the verse. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal line.

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 feelings are driving 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

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 two measures of the song. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady bass line of quarter notes: G2, B1, D2, G2. The lyrics 'Brown girl in the ring, — tra la la la' are written below the treble staff.

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

D

This system contains the next two measures. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line. The lyrics 'la, there's a brown girl in the ring, — tra la la la la,' are written below the treble staff.

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

G

This system contains the next two measures. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line. The lyrics 'Brown girl in the ring, — tra la la la la. She looks like a' are written below the treble staff.

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

D7 G

This system contains the final two measures. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line. The lyrics 'su - gar in the plum, plum, plum. Show me a mo - tion,' are written below the treble staff.

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

G

1

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

D7 G

2 *D.%. 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

Musical notation for the first system of 'Amazing Grace'. It features a treble and bass clef with a 3/4 time signature. The melody is marked *mf* and includes a first ending marked *mp*. The bass line consists of a steady eighth-note accompaniment. Chords are indicated below the staff: C, Bb, F, and C7.

Musical notation for the second system of 'Amazing Grace'. 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 is marked *mf* and includes a first ending marked *mp*. The bass line consists of a steady eighth-note accompaniment. Chords are indicated below the staff: F, Bb, and F.

Musical notation for the third system of 'Amazing Grace'. It includes the lyrics: "wretch fear like re - lieved. I once pre - was lost, but that". The melody is marked *mf* and includes a first ending marked *mp*. The bass line consists of a steady eighth-note accompaniment. Chords are indicated below the staff: C7, F, and F7.

Musical notation for the fourth system of 'Amazing Grace'. 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 is marked *mf* and includes a first ending marked *mp*. The bass line consists of a steady eighth-note accompaniment. Chords are indicated below the staff: Bb, F, C7, and F. The system concludes with the instruction "To Coda" and a diamond symbol.

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

(F) Bb

snare's — we — have — al — rea — dy — come.
 years, Bright — shin — ing — as 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, — and — grace — will — lead — us — home.
 praise than — when we — first us be — gun.

F C7 F

D.S. al Coda

4. When —
 5. Am —

⊕ CODA

see.

Bb6 F

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