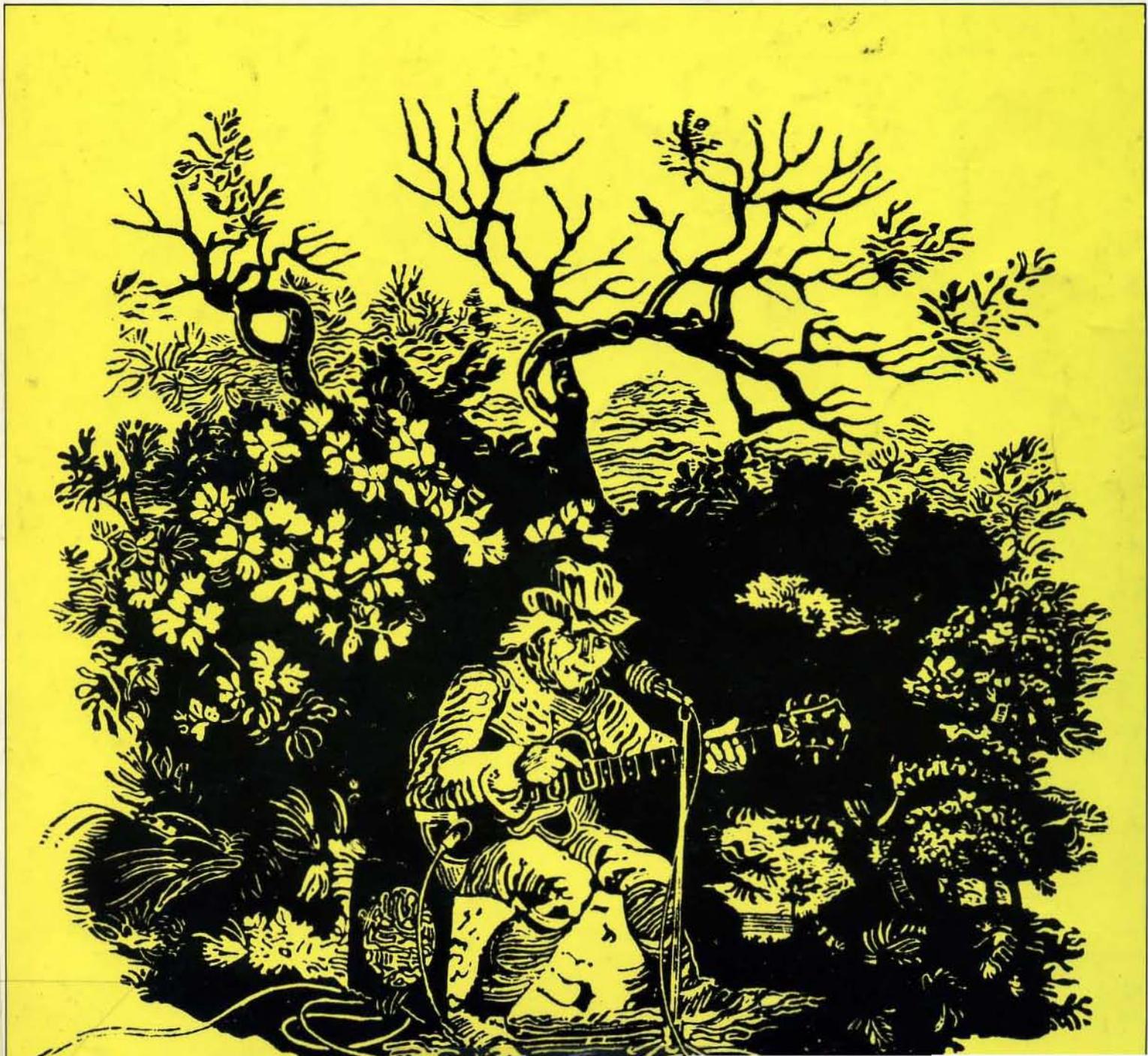


# It's Easy To Play Folk.

Easy to read, simplified arrangements of some of the world's greatest folk songs,  
including Blowin' In The Wind, From Both Sides Now, Universal Soldier,  
Where Have All The Flowers Gone and many more.

**Arranged By Cyril Watters.**



# **It's Easy To Play Folk.**



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# If You Could Read My Mind

Words and Music by Gordon Lightfoot

Medium rock tempo

*f*

G F G F

*mf*

1. 3. If you could read my mind, love, what a tale my thoughts could tell.—  
 2. If I could read your mind, love, what a tale your thoughts could tell.—

G F

Just like an old time mov - ie, 'bout a ghost from a wish - ing well.—  
 Just like a paper back no - vel, the kind the drug stores sell.—

G F

*Last time to Coda* ⊕

In a cas - tle dark or a fort - ress strong, with chains up - on my  
 Then you reached the part where the heart - aches come, the he - ro would be

G G7 C D

feet. me. You But know that he - roes ghost is of - ten me, fail, and and I will nev - er you won't read that

Em C G C

be set free as long as I'm a ghost that you can't see. book a - gain be - cause the end - ing's just too hard to take!

G (G) D G

I'd walk a - way like a mo - vie star who gets

G7 C

burned in a three-way script. En - ter num - ber two: A

D Em C G

mo - vie queen to play the scene of bring - ing all the good things out of

C G (G) D

me. But for now, love, let's be real; I nev - er thought I could

Em C G C

feel this way— and I've got to say— that I just don't get it.

G (G) D

I don't know where we went wrong,— but the feel - in's gone— and I

C G (G)

just can't get it back.

D G

*D. al Coda* ⊕

⊕ CODA

feet. But sto-ries al - ways end, and if you read be -

Em C G C

- tween the lines, you'd know that I'm just tryin' to un - der - stand the

G (G) D Em

feel-in's that you lack. I nev - er thought I could feel this way\_ and I've

C G C G

got to say\_ that I just don't get it. I don't know where\_

(G) D C

we went wrong,\_ but the feel - in's gone\_ and I just can't get it back!

G (G) D

*ritard.*

G F G

# Streets Of London

Words and Music by Ralph McTell

Moderato

The first system of musical notation for 'Streets Of London' is in common time (C) and features a piano accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'. The music consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords: F, Dm7, (Dm7), G7, and C. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A first ending bracket is placed over the final two measures of the system, with a dynamic marking of 'mp' above it. The lyrics for the first ending are: '1. Have you seen\_ the' and '2. Have you seen\_ the'.

*mf* *mp*

1. Have you seen\_ the  
2. Have you seen\_ the

F Dm7 (Dm7) G7 C

The second system of musical notation continues the piano accompaniment. The treble staff contains the vocal melody with lyrics: 'old man in the closed down mar - ket, Kick - ing up the pa - old girl who walks the streets of Lon - don, Dirt in her hair.' The bass staff continues the accompaniment. The chords are G, Am, Em, and F.

old man in the closed down mar - ket, Kick - ing up the pa -  
old girl who walks the streets of Lon - don, Dirt in her hair.

G Am Em F

The third system of musical notation continues the piano accompaniment. The treble staff contains the vocal melody with lyrics: '- pers with his worn out in shoes? In his eyes you and her clothes in rags? She's no time for'. The bass staff continues the accompaniment. The chords are C, D7, G7, and C.

- pers with his worn out in shoes? In his eyes you  
and her clothes in rags? She's no time for

C D7 G7 C

The fourth system of musical notation continues the piano accompaniment. The treble staff contains the vocal melody with lyrics: 'see no pride, hand held loose - ly by his side, Yes - ter - day's talk - in' she just keeps right on walk - in', Car - ry - ing her'. The bass staff continues the accompaniment. The chords are G, Am, Em, and F.

see no pride, hand held loose - ly by his side, Yes - ter - day's  
talk - in' she just keeps right on walk - in', Car - ry - ing her

G Am Em F



2

mind. *mf*

3. In the all night  
4. Have you seen the

C Dm7 (Dm7) G7 C

ca - fé at a quar - ter past e - lev - en, Same old man  
old man out - side the sea - man's miss - ion, Mem - ry fa - ding with.

G Am Em F

the me - dal sit - ting there on his own, Look - ing at the  
rib - bons that he wears? In our win - ter

C D G7 C

world o - ver the rim of his tea - cup, Each tea lasts an  
ci - ty the rain cries a lit - tle pi - ty For one more for - got - ten

G Am Em F

hour and he wan - ders that home a - lone. So  
he - ro and a world that does - n't care.

C C

CHORUS

how can you tell me you're lone - ly,

F C G7 Am

And say for you that the sun don't shine?

D G7

Let me take you by the hand and lead you through the streets of Lon - don.

C G Am Em

I'll show you some - thing to make you change your mind.

F C G7 C

1

mind.

G Am Dm G7 C

2

# Where Have All The Flowers Gone?

Words and Music by Pete Seeger

Moderately slow

*mf*

G7 F G7 F C Cm

*mp*

1. Where have all the flow - ers gone?  
 2. Where have all the young girls gone?  
 3. Where have all the young men gone?

Dm7 G7 C G7 C G7 C

long time  
 long time  
 long time

pass - ing,  
 pass - ing,  
 pass - ing,

Where have all the  
 Where have all the  
 Where have all the

D G7 C

flow - ers gone?  
 young girls gone?  
 young men gone?

long time a - go.  
 long time a - go.  
 long time a - go.

C G7 C F G7

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Where have all the flow - ers gone? the girls have picked them  
 Where have all the young girls gone? they've ta - ken hus - bands  
 Where have all the young men gone? they're all in

C C G7 C C

ev - 'ry - one. Oh, when will you ev - er  
 ev - 'ry - one. Oh, when will you ev - er  
 un - i - form. Oh, when will you ev - er

G7 F G Am

learn? Oh, when will you ev - er  
 learn? Oh, when will you ev - er  
 learn? Oh, when will you ev - er

C F G F G

learn? learn? learn?

1 & 2 3

C F C Dm7 C

*p*

# Catch The Wind

Words and Music by Donovan

Moderato

*mf* *mp*

1. In the chil - ly hours and min - utes  
(2.) feel you all a - round me.

C G7 C G C Fmaj9

Of un - cer - tain - ty, I want to be In the warm.  
And to take your hand a - long the sand. Ah, but I

C F Am F C

1

may as well hold of try your and lov - in' mind. 2. To

*mf* *mp*

F G C G

2

catch the wind. 3. When sun - down pales the (4.) me to love you

*mf* *mp* (Repeat both times)

G C F C G7 C

sky now I want to hide a - while — Be - hind your smile, —  
 would be the sweet - est thing — T'would make me sing, —

Fmaj7 C F Am F

And ev - 'ry - where I'd look your and eyes I'd find. — *mf*  
 Ah but I may as well try and

C F G C

*mp* 2 *To Coda*  
 4. For catch the wind. *mf*

G G C F C

Did - dy — di dee dee did - dy did - dy — did - dy did - dy — did - dy did - dy —

F Em F D7

*D. 3/4 al Coda*  $\oplus$  *mp*  
 dee dee dee. *mf* 5. When

G7  $\oplus$  CODA  
 G7 C

5. When rain has hung the leaves with tears  
 I want you near to kill my fears,  
 To help me to leave all my blues behind.
6. Standin' in your heart  
 Is where I want to be and long to be;  
 Ah, but I may as well try and catch the wind.

# From Both Sides Now

Words and Music by Joni Mitchell

Bright 4

*mf*

C G7 C G7 C G C G C G C G7

*mp*

1. Rows and flows of an - gel hair, — and ice cream cast - les in the air, — And  
 2. Moons and Junes and fer - ris wheels, The diz - zy dan - cing way you feel, — As  
 3. Tears and fears and feel - ing proud, — To say "I love you" right out loud, —

C F C

feath - er can - yons ev - 'ry where, — I've looked at clouds that way. But  
 ev - ry fair - y tale comes true, — I've looked at love that way. But  
 Dreams and schemes and cir - cus crowds, — I've looked at life that way. But

G F Dm7 G7

now they on - ly block the sun, — They rain and snow on ev - 'ry - one. — So  
 now it's just an - oth - er show, — You leave 'em laugh - ing when you go. — And  
 now old friends are act - ing strange, They shake their heads, they say I've changed. But

C F C

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 and the continent of Europe including Scandinavia.

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

F Dm7 G7

I've looked at clouds from both sides now, — from up and down — and  
 I've looked at love from both sides now, — from give and take — and  
 I've looked at life from both sides now, — from win and lose — and

C F C F C

still some - how — it's cloud il - lu - sions I re - call; I real - ly — don't know  
 still some - how — it's love's il - lu - sions I re - call; I real - ly — don't know  
 still some - how — it's life's il - lu - sions I re - call; I real - ly — don't know

F C G F C F

clouds — at — all. —  
 love — at — all. —  
 life — at — all. —

C F C F C F C F

1 2 *Repeat and fade out*

C F C F C F C F

# Universal Soldier

Words and Music by Buffy Saint-Marie

Moderato

The first system of musical notation consists of a grand staff with a treble and bass clef. The tempo is marked 'Moderato' and the dynamic is 'mf'. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a whole note F3. The system concludes with a quarter rest in the treble and a whole note C3 in the bass. The lyrics 'He's' are positioned at the end of the system.

*mf* He's

F G C Am F Dm G C

The second system continues the melody and bass line. The treble clef features eighth notes and quarter notes. The bass line consists of whole notes. The lyrics 'five feet two, — and he's six foot four; — He fights with mis-siles and with' are written below the staff.

five feet two, — and he's six foot four; — He fights with mis-siles and with

F G C Am F G

The third system includes triplet markings over the eighth notes in the treble clef. The lyrics 'spears. He's all of thir - ty one, — and he's on - ly se - ven - teen, — been a' are written below the staff.

spears. He's all of thir - ty one, — and he's on - ly se - ven - teen, — been a

C F G C Am

The fourth system continues the melody and bass line. The lyrics 'sol - dier for a thou - sand years; — He's a Ca - tho - lic, — a Hin - du, an' are written below the staff.

sol - dier for a thou - sand years; — He's a Ca - tho - lic, — a Hin - du, an

F Dm G F G

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A-the-ist — a Jain, a Bud-dhist and a Bap-tist, and a Jew; And he

C Am F G C

knows he should - n't kill, and he knows he al - ways will kill you for

F G Em Am

me, my friend and me for you. — And he's fight - ing for Can - a - da, — He's

F Dm G F G

fight - ing for France, He's fight - ing for the U. S. A. And he's

C Am F G C

fight - ing for the Rus - sians and he's fight - ing for Ja - pan, — and he

F G C Am

thinks we'll put an end to war this way; ——— And he's fight - ing for De - mo - cra - cy, he's

F Dm G F G

fight - ing for the Reds; — he says it's for the peace of all, ——— He's the

C Am F G C

one who must de - cide who's to live and who's to die, ——— and he

F G C Am

ne - ver sees the wri - ting on the wall. ——— But with - out him how would Hit - ler have con -

F Dm G F G

- demned him at Da - chau? with - out him Cae - sar would have stood a - lone. ——— He's the

C Am F G C

one who gives his bo - dy as a wea - pon of the war, and with -

F G Em Am

- out him all this kill - ing can't go on! He's the U - ni - ver - sal Sol - dier, and he

F Dm G F G

real - ly is to blame, his or - ders come from far a - way no

C Am F G

**Slower**

more; They come from here and there, — and you and me, and

C F G

bro - thers, — can't you see, this is not the way to put the end to war.

Em Am F Dm

# Tell It On The Mountain

Adapted and Arranged by P. Yarrow,  
P. Stookey, M. Okun and M. Travers.

Brightly

*mf*

Go tell it on the

F C7 F C7 F

moun - tain, Ov - er the hill and ev - 'ry -

Dm Gm C7 Am

- where. Go tell it on the moun - tain, To

Bb C7 F A7 Bb G7+

## VERSE

let my peo-ple go.

1. Who's that yon - der  
2. Who's that yon - der  
3. Who's that yon - der

F C7 F C F

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dressed in red?  
dressed in white?  
dressed in black?

Let my peo - ple go.

Dm F Bb C7 F

Must be the child - ren that Mo - ses led.  
Must be the child - ren of the Is - ra - el - ite.  
Must be the hyp - o - crites turn - ing back.

C F Dm

Let my peo - ple go. Who's that that that

Gm Gm7 C7 F

yon - der dressed in red?  
yon - der dressed in white?  
yon - der dressed in black?

Must be the child - ren that  
Must be the child - ren of the  
Must be the hyp - o - crites

F7 Bb

Mo - ses led.  
Is - ra - el - ites.  
turn - ing back.

Go tell it on the moun -

Gm F Bb

Third time to Coda ⊕

tain to let my peo - ple go.

F C7 F C7

⊕ CODA

Go tell it on the moun - tain, ov - er the

F Dm Gm

hill and ev - 'ry where. Go tell it on the

C7 Am Bb C7 F A7

moun - tain, to let my peo -

Bb Bb C7 F C7

ple go.

Bb C F

# Sundown

Words and Music by Gordon Lightfoot

Moderato

1. I can

*mf*

*mp*

G

Detailed description: This system shows the first four measures of the piano accompaniment. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a common time signature (C). The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The lyrics '1. I can' are written under the treble clef. The chord 'G' is indicated below the bass clef.

2. see her ly - in' back in her sat - in dress, in a room where you do what you  
look - in' like a queen in a sail - or's dream, and she don't al - ways say what she

G D7

Detailed description: This system shows the next four measures of the piano accompaniment. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a common time signature (C). The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The lyrics '2. see her ly - in' back in her sat - in dress, in a room where you do what you look - in' like a queen in a sail - or's dream, and she don't al - ways say what she' are written under the treble clef. The chords 'G' and 'D7' are indicated below the bass clef.

don't con - fess. Sun - down, you bet - ter take care if I  
real - ly means. Some - times I think it's a shame when I

G C

Detailed description: This system shows the next four measures of the piano accompaniment. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a common time signature (C). The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The lyrics 'don't con - fess. Sun - down, you bet - ter take care if I real - ly means. Some - times I think it's a shame when I' are written under the treble clef. The chords 'G' and 'C' are indicated below the bass clef.

find you bin creep - in' round, my back - stairs.  
get feel - in' bet - ter when I'm feel - in' no pain. Sun - down, you  
Some - times I

F G

Detailed description: This system shows the final four measures of the piano accompaniment. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a common time signature (C). The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The lyrics 'find you bin creep - in' round, my back - stairs. get feel - in' bet - ter when I'm feel - in' no pain. Sun - down, you Some - times I' are written under the treble clef. The chords 'F' and 'G' are indicated below the bass clef.

bet - ter take care — if I find you bin creep - in' round my back stairs...  
 think it's a shame — when I get feel - in' bet - ter when I'm feel - in' no pain...

C F G

1 She's been I can pic - ture ev - 'ry move that a  
 2 see her look - in' fast in her

G

man could make, — get - ting lost in her lov - in' is your first mis - take...  
 fa - ded jeans, — she's a hard lov - in' wo - man got me feel - in' mean...

D7 G

Sun - down, you bet - ter take care, — if I find you bin creep - in' round...  
 Some - times I think it's a shame, when I get feel - in' bet - ter when I'm

C F

my back stairs. — Some - times I think it's a sin — when I  
 feel - in' no pain. — Sun - down, you bet - ter take care — if I

G C

feel like I'm win-nin' when I'm los - in' a - gain. I can  
 find you bin creep-in' round\_ my back stairs..

F G

1

Sun - down, you bet - ter take care\_ if I find you bin creep-in' round\_

G C F

2

my back - stairs. Some - times I

G

think it's a sin\_ when I feel like I'm win-nin' when I'm los - in' a - gain.

C F G

# Banks Of The Ohio

Arranged by Bruce Welch and John Farrar

Moderato

*mp*

*mf*

1. I asked my love  
2. knife  
3. home

C G7 C G7 C G7

C

to take a walk,  
a - gainst his breast,  
'tween twelve and one,

To take a walk  
As in - to  
I cried "My God,

just a lit - tle walk,  
my arms he pressed,  
what have I done,

G7

Down be - side  
He cried "My love  
I've killed the on

where the wa - ters flow,  
don't you mur - der me,  
ly man I love."

C

C7

B $\flat$

C7

F

Down by the Banks  
I'm not pre - pared  
He would not take me

of the Oh - i - o.  
for e - ter - ni - ty.  
for his bride.

And on - ly

C

G

C

CHORUS

say that you'll be mine. In no

C G7

oth - ers arms - en - twine, Down be - side.

C

where the wa - ters flow, Down by the Banks

C7 B $\flat$  C7 F

of the Oh - i - o. 1 & 2  
2. I held a  
3. I wan - dered

C G C

*Last*  
Down by the Banks of the Oh - i - o.

F C G C

# Mr. Tambourine Man

Words and Music by Bob Dylan

Moderato

CHORUS

The first system of musical notation for 'Mr. Tambourine Man'. It features a grand staff with treble and bass clefs. The tempo is marked 'Moderato' and the dynamics are 'mf'. The music is in 4/4 time. The first three measures are the instrumental introduction, and the last two measures are the start of the chorus. The lyrics 'Hey! Mis-ter Tambourine Man' are written below the treble staff. The bass staff shows the chord progression: C, F, G, F, G.

The second system of musical notation. The lyrics are 'play a song for me, I'm not sleep-y and there is no place I'm goin' to...'. The bass staff shows the chord progression: C, F, C, F, G.

The third system of musical notation. The lyrics are 'Hey! Mis-ter Tambourine Man play a song for me in the jin-gle jan-gle'. The bass staff shows the chord progression: G, F, G, C, F, C.

Last time  
Fine

VERSE

The fourth system of musical notation. The lyrics are 'morn-in' I'll come fol - low-in' you. 1. Though I know that eve - nin's em-pire has'. The bass staff shows the chord progression: F, Dm7, G, C, F, C, F, G.

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re-turned in - to sand, Va-nished from my hand, Left me blind-ly here to stand but still not

C F C F C F Dm

sleep-in'! My wear - i - ness a - ma - zes me I'm brand - ed on my feet. I

G F G C F

have no one to meet And the an-cient emp-ty street's too dead for dream-in'.

C F C F Dm G

*Chorus*

2. Take me on a trip upon your magic swirlin' ship  
 My senses have been stripped, my hands can't feel to grip  
 My toes too numb to step, wait only for my boot heels  
 To be wanderin'  
 I'm ready to go anywhere, I'm ready for to fade  
 Into my own parade, cast your dancin' spell my way  
 I promise to go under it.

*Chorus*

3. Though you might hear laughin' spinnin' swingin' madly across the sun  
 It's not aimed at anyone, it's just escapin' on the run  
 And but for the sky there are no fences facin'  
 And if you hear vague traces of skippin' reels of rhyme  
 To your tambourine in time, it's just a ragged clown behind  
 I wouldn't pay it any mind, it's just a shadow you're  
 Seein' that he's chasin'.

*Chorus*

4. Then take me disappearin' through the smoke rings of my mind  
 Down the foggy ruins of time, far past the frozen leaves  
 The haunted, frightened trees out to the windy beach  
 Far from the twisted reach of crazy sorrow  
 Yes, to dance beneath the diamond sky with one hand wavin' free  
 Silhouetted by the sea, circled by the circus sands  
 With all memory and fate driven deep beneath the waves  
 Let me forget about today until tomorrow.

*Chorus*

# All I Really Want To Do

Words and Music by Bob Dylan

Medium bright

*mf*

*mp*

1. I ain't

look - in' to com - pete with you, Beat or cheat or

mis - treat you; Sim - pli - fy you, clas - si -

- fy you, De - ny, de - fy or cru - ci - fy you.

F C G7 C F

C G7 C F C

G C F C G7

C F C G G

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CHORUS

All I real - ly want to do

(falsetto)

Is Ba - by, be friends with you.

1-4 5

2. No, and I ain't lookin' to fight with you,  
Frighten you, or uptighten you,  
Drag you down, or bring you down,  
Chain you down, or bring you down.

*Chorus*

3. I don't want to straight face you,  
Race, or chase you, track or trace you,  
Or disgrace you, or displace you,  
Or define you, or confine you.

*Chorus*

4. I don't want to meet your kin,  
Make you spin, or do you in,  
Or select you, or dissect you,  
Or inspect you, or reject you.

*Chorus*

5. I don't want to fake you out,  
Take, or shake or forsake you out,  
I ain't lookin' for you to feel like me,  
See like me, or be like me.

*Chorus*

# Fire And Rain

Words and Music by James Taylor

Slow rock

VERSE

*mf*

1. Just yes-ter-day morn-in' they let me

know you were gone, —

Su - san, the plans they made put an

end to you.

I walked out this morn - in' and I wrote down this song, —

I just can't re-mem-ber who to send it to.

CHORUS

*f*

I've seen fire and I've seen

rain, I seen sun - ny days that I thought would ne - ver end, I seen

C F Dm G7 C

lone-ly times when I could not find a friend, But I al-ways thought that I'd see you a -

F Dm G7 C Bb F Dm7 Gm7

- gain.

C7 Gm C7 C7

2. Won't you look down upon me, Jesus, you got to help me make a stand,  
 You just got to see me through another day.  
 My body's achin' and my time is at hand  
 An' I won't make it any other way.  
*Chorus*

3. Been walkin' my mind to an easy time, my back turned towards the sun;  
 Lord knows when the cold wind blows, it'll turn your head around.  
 Well, there's hours of time on the telephone line, to talk about things to come,  
 Sweet dreams and flying machines in pieces on the ground.  
*Chorus*

# Blowin' In The Wind

Words and Music by Bob Dylan

Brightly

CHORUS

*mf*

C G7 C G7 C

1. How man - y  
2. How man - y  
3. How man - y

F C (C)

roads must a man walk down be - fore you  
times must a man look up be - fore he can  
years can a moun - tain ex - ist be - fore it's

F C G7 C F

call him a man? Yes, 'n' How man - y seas must a  
see the sky? Yes, 'n' How man - y ears must  
washed to the sea? Yes, 'n' How man - y years can some

C F C (C) F G

white dove sail be - fore she sleeps in the sand?  
one man have be - fore he can hear peo - ple cry?  
peo - ple ex - ist be - fore they're al - lowed to be free?

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Yes, 'n' How man - y times must the can - non balls —  
 Yes, 'n' How man - y deaths will it take till he  
 Yes, 'n' How man - y times can a man turn his

C F C

fly be - fore they're for ev - er banned? \_\_\_\_\_  
 knows that too man - y peo - ple have died? \_\_\_\_\_ The  
 head pre - tend - ing he just does - n't see? \_\_\_\_\_

F C

ans - wer, my friend, is blow-in' in the wind, the an - swer is

F G7 C F C F

blow-in' in the wind, \_\_\_\_\_ 1 & 2  
 wind, \_\_\_\_\_ 3  
 The

G7 C C

an - swer is blow - in' \_\_\_\_\_ in the wind.

F G C

# American Pie

Words and Music by Don McLean

*Ad lib.*

mp A long, long time a - go — I can still re - mem - ber how that

G D Em7 Am C

Detailed description: This system contains the first two measures of the 'Ad lib.' section. The treble clef staff has a melody starting on G4, moving to A4, then B4, and ending on G4. The bass clef staff provides accompaniment with chords G, D, and Em7 in the first measure, and Am and C in the second measure. The lyrics are 'long, long time a - go — I can still re - mem - ber how that'.

mu - sic used to make me smile — And I knew if I had my chance that

Em D G D Em

Detailed description: This system contains the next two measures. The treble clef staff continues the melody with notes G4, A4, B4, and C5. The bass clef staff has chords Em, D, G, D, and Em. The lyrics are 'mu - sic used to make me smile — And I knew if I had my chance that'.

I could make those peo - ple dance and may - be they'd be hap - py for a while.

Am C Em C D

Detailed description: This system contains the next two measures. The treble clef staff has a melody starting on G4, moving to A4, B4, and C5. The bass clef staff has chords Am, C, Em, C, and D. The lyrics are 'I could make those peo - ple dance and may - be they'd be hap - py for a while.'

But Feb - ru - ar - y made me shiv - er with ev - 'ry pa - per I'd de - liv - er.

Em Am Em Am

Detailed description: This system contains the final two measures. The treble clef staff has a melody starting on G4, moving to A4, B4, and C5. The bass clef staff has chords Em, Am, Em, and Am. The lyrics are 'But Feb - ru - ar - y made me shiv - er with ev - 'ry pa - per I'd de - liv - er.'

Bad news on the door - step I could - n't take one more step I

C G Am C D7

can't re - mem - ber if I cried when I read a - bout his wid-owed bride, But

G D Em Am D7

some-thing touched me deep in - side the day the mu - sic died. So

G D Em C D7 G

**In moderate tempo**

bye - bye, Miss A - mer - i - can Pie, Drove my Chev - y to the lev - ee but the

G C G D G C

lev - ee was dry. — Them good ole boys were drink-in' whis - key and rye, — Sing - in'

G D G C G D

*To Coda* ⊕



Well, I know that you're in love with him 'cause I saw you danc - in'

D7 Em D Em

in the gym, You both kicked off your shoes. Man, I dig those rhy-thm and

D C G A7 C

blues. I was a lone - ly teen - age bronc-in' buck with a pink car - na - tion and a

D7 G D Em Am

pick-up truck. But I knew I was out of luck the day the mu-

C G D Em C

sic died. I start - ed sing - ing He was sing - ing

D G C G D7 G D7

bye - bye, Miss A - mer - i - can Pie, — Drove my Chev - y to the lev - ee but the

G C G D G C

lev - ee was dry. — Them good ole boys — were drink - in' whis - key and rye, — Sing - in'

G D G C G D

this - 'll be the day that I die, This - 'll be the day that I

Em A7 Em

*rit.* die. — *ad lib.* I met a girl who sang the blues — and

D7 G D Em

I asked her for some hap - py news, — But she just smiled and turned a - way. —

Am C Em D

I went down to the sa-cred store — where I heard the mu - sic years be - fore But the

G D Em G Am G C

man there said the mu - sic would-n't play. ————— And

Em C D

in the streets the chil - dren screamed, the lov - ers cried and the po - ets dreamed. But

Em Am Em Am

not a word was spo - ken, the church bells all were bro - ken. And the

C G Am C D

three men I ad - mire most, the Fa - ther, Son and the Ho - ly Ghost, They

G D Em G C D

caught the last train to the coast the day the mu - sic died.

G D Em C Am D G

*D. al Coda*

And they were sing - in'

D7

**⊕ CODA**

This - 'll be the day\_ that I die.

C D G C G

2. Now for ten years we've been on our own, and moss grows fat on a rollin' stone  
 But that's not how it used to be when the jester sang for the king and queen  
 In a coat he borrowed from James Dean and a voice that came from you and me  
 Oh and while the king was looking down, the jester stole his thorny crown  
 The courtroom was adjourned, no verdict was returned  
 And while Lenin read a book on Marx the quartet practiced in the park  
 And we sang dirges in the dark  
 The day the music died  
 We were singin' . . . bye-bye . . . etc.
  
3. Helter-skelter in the summer swelter the birds flew off with a fallout shelter  
 Eight miles high and fallin' fast, it landed foul on the grass  
 The players tried for a forward pass, with the jester on the sidelines in a cast  
 Now the half-time air was sweet perfume while the sergeants played a marching tune  
 We all got up to dance but we never got the chance  
 'Cause the players tried to take the field, the marching band refused to yield  
 Do you recall what was revealed  
 The day the music died  
 We started singin' . . . bye-bye . . . etc.
  
4. And there we were all in one place, a generation lost in space  
 With no time left to start again  
 So come on, Jack be nimble, Jack be quick, Jack Flash sat on a candlestick  
 'Cause fire is the Devil's only friend  
 And as I watched him on the stage my hands were clenched in fists of rage  
 No angel born in hell could break that Satan's spell  
 And as the flames climbed high into the night to light the sacrificial rite  
 I saw Satan laughing with delight the day the music died.  
 He was singin' . . . bye-bye . . . etc.

# The Bells Of Rhymney

Words by Idris Davies  
Music by Pete Seeger

Freely (not too fast)

*f* *mf* Oh\_ what will you give me? say the

F C D C G7 C

sad bells of Rhym - ney. Is there hope for the fu - ture? cry the brown bells

F C D C Bb F

Mer - thyr. Who made the mine own - er? say the black bells of Rhon - dda.

G C Bb F G

And who robbed the mi - ner? cry the grim bells of Blai - na.

C F C F C G7 C

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also the Republic of Ireland and South Africa.

*f* They will plun-der wil-ly nil-ly, cry the

*mf*

F C D C G7 C

bells of Ca - er - phil - ly. They have fangs, they have teeth, shout the

F C D C

loud bells of Neath. E - ven God is un - ea - sy, say the

B $\flat$  F G C

moist bells of Swan - sea. And what will you give me? say the sad bells of

B $\flat$  Am G C Dm C

Rhym - ney. *f* Put the van-dals in court,

*mf*

G7 C F C D C G7 C

say the bells of New - port. All would be well if, if, if, cry the

F C D C

green bells of Car - diff. Why so wor - ried sis - ters, why? sang the sil - ver bells of

Bb Dm G C Bb Am C7 Am

Wye. And what will you give me? say the sad bells of Rhym - ney. Oh

C F C F C D C

(whistle)

F C D C

(whistle) *f* (whistle)

D C

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