

# Piano Remixes: *Kid Songs*

Vol. 2  
Intermediate

A collection of simple melodies transformed into creative solos  
for the early intermediate piano student



**Anne Britt**

# Piano Remixes: Kid Songs

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*Front cover art by Beverly Barnett*

*"It's really fun for my intermediate students to play grown-up-sounding arrangements of songs they remember from when they were younger. These are just the right blend of challenging and fun."*

~ Dixie Henrie, piano teacher in St. George, Utah

*"Anne's ability to compose in so many genres, so creatively and proficiently, is impressive. The arrangements in these books are bombastic! I love her ability to transform a familiar nursery song into something magical and exciting, but also recognizable, something that even finicky preteens and teenagers will find enticing and whimsical. These books will be a fantastically fun addition to the library of both students and teachers."*

~ Amaree Matthews, piano teacher in Port Orchard, Washington

# Hobbity Dobbity

## (Hobbit remix of "Hickory Dickory Dock")

Take a journey to Middle-earth and explore the transformation of a simple children's tune, inspired by "The Hobbit" theme. The minor key disguises the original melody so well that it's not easily recognizable.

Solemnly

arr. Anne Britt

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo/mood is 'Solemnly'. The dynamic marking is *mf*. The notation consists of a grand staff with a treble and bass clef. The melody is primarily in the bass clef, with chords in the treble clef.

Musical notation for measures 5-7. The notation continues with a mix of chords and moving lines in both hands. The bass clef contains the main melodic line.

Musical notation for measures 8-10. Measure 9 features a triplet in the treble clef. The piece concludes with a fermata over the final chord in both hands.

Musical notation for measures 11-13. The notation continues with a mix of chords and moving lines in both hands.

Musical notation for measures 14-16. Measure 15 features a triplet in the bass clef. The piece concludes with a fermata over the final chord in both hands. The dynamic marking *f* is present in measure 15.

# Twinkle, Twinkle, Estrellita

(Latin remix of "Twinkle, Twinkle, Little Star")

*Changing a song from a major key to a minor key gives it a whole different sound. For this piece, imagine "Twinkle, Twinkle, Little Star" being done on a Spanish guitar, and notice the different feel between the rhythmic section in the middle and the rubato sections at the beginning and end.*

Rubato

arr. Anne Britt

# Las Cucharas

(Latin remix of "Hey, Diddle Diddle")

"Las cucharas" is Spanish for "the spoons." If you're familiar with the nursery rhyme, "Hey, Diddle Diddle," you know that the spoon plays an important role in that story. Spoons can also be played as a makeshift percussion instrument similar to castanets. One way to play them is by holding a pair of spoons together with the concave sides facing out and your index finger between the handles, then striking them alternately on your knee and the palm of your free hand. You might invite a friend to try it out and add some rhythmic flair to this exuberant fiesta music.

Rhythmically

arr. Anne Britt

Measures 1-4 of the piece. The music is in bass clef with a common time signature. The right hand has a whole rest in the first two measures, followed by a melodic line in the third and fourth measures. The left hand plays a rhythmic accompaniment of eighth and quarter notes. A dynamic marking of *mf* is present in the first measure.

Measures 5-8 of the piece. The notation continues from the previous system. The right hand has a whole rest in measures 5 and 6, then a melodic line in measures 7 and 8. The left hand continues its rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Measures 9-12 of the piece. The right hand features a series of chords in measures 9, 10, 11, and 12. The left hand continues its rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Measures 13-16 of the piece. The right hand has a melodic line in measures 13, 14, and 15, followed by a whole rest in measure 16. The left hand continues its rhythmic accompaniment.

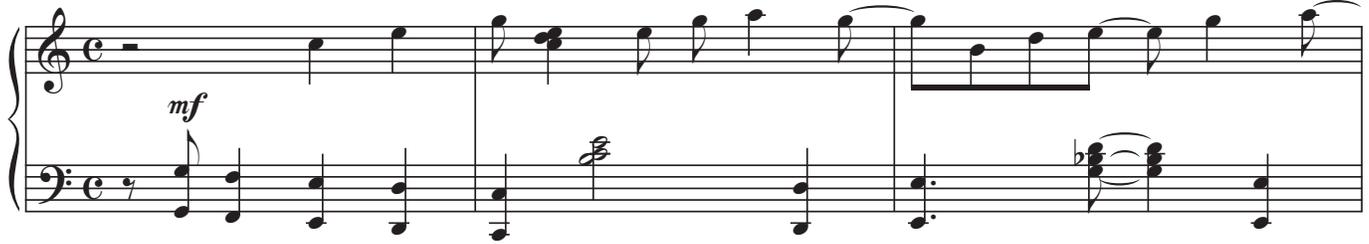
# Michael, Row the Boat Ashore

(swing remix)

*This spiritual dates back to the American Civil War and was sung by former slaves on St. Helena Island along the coast of South Carolina. It's believed that "Michael" refers to the Archangel Michael, who is viewed by Roman Catholics as a conductor of the souls of the dead. The River Jordan mentioned in it is where Jesus was baptized, and is a symbol for deliverance and salvation.*

With a strong beat 

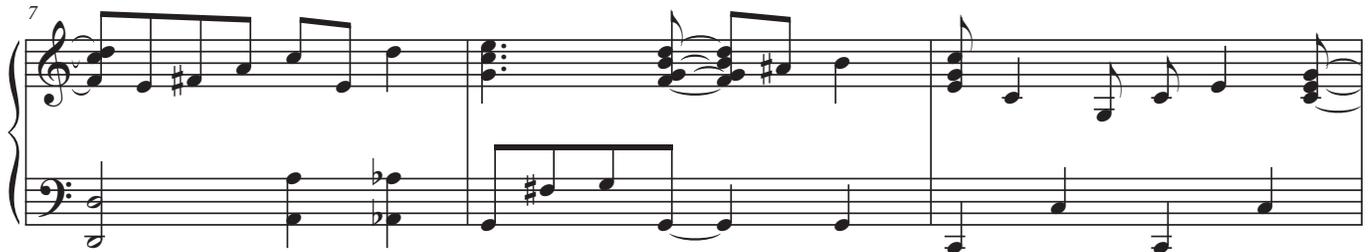
arr. Anne Britt



4



7



10



14



# Get Down! Goes the Weasel

(funk remix of "Pop! Goes the Weasel")

"Get down" and "boogie" were popular slang terms in the '70s that mean "dance," and the funk music of that era has a heavy emphasis on the downbeat. As you get your groove on with this piece, be sure to bring out that emphasis on the first beat of each measure, with a secondary emphasis on beat two.

Moderate funk

arr. Anne Britt

mf

Led. ——— sim.

# Underground

(New Age remix of "The Ants Go Marching")

*This arrangement explores what those ants might be doing once they've made it to their hideout under the ground and can relax safely out of the rain.*

With feeling

arr. Anne Britt

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*mp*) dynamic marking. The melody in the treble staff features a series of eighth notes in the first two measures, followed by a half note in the third and fourth measures. The bass staff provides a simple accompaniment with quarter and eighth notes.

Musical notation for measures 5-8. The treble staff continues the melody with eighth notes and quarter notes, including a fermata over the eighth note in measure 7. The bass staff continues with a steady accompaniment. Measure 8 ends with a fermata over the final note.

Musical notation for measures 9-12. The treble staff features a more active melody with eighth and sixteenth notes. A fermata is placed over the final note of measure 12. The bass staff continues with a consistent accompaniment. A fingering '2' is indicated in measure 11.

Musical notation for measures 13-16. The treble staff has a melodic line with a fermata over the final note of measure 16. The bass staff includes dynamic markings: *rit.* (ritardando) in measure 14 and *a tempo* in measure 15. The accompaniment in the bass staff consists of quarter notes.

Musical notation for measures 17-20. The treble staff features a series of chords with a fermata over the final chord in measure 20. The bass staff continues with a simple accompaniment of quarter notes.

# Over the Mountain

(New Age remix of "The Bear Went Over the Mountain")

If you've ever climbed a mountain, you know that the experience gives you both beautiful and painful moments along the way, with physical and mental challenges to overcome. As you imagine climbing a mountain or conquering some other difficult challenge in life, think about how the different sections of the piece can tell that story. The key to being expressive in this music is to really bring out the rubato and the contrasting dynamics and tempo changes.

Rubato throughout

arr. Anne Britt

The first system of music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It begins with a piano (*mp*) dynamic. The melody consists of a series of eighth notes, mostly beamed in pairs, with a final quarter note. A slur covers the entire phrase. The bass line is mostly rests with a few notes. The word "Rit." is written below the first measure.

The second system starts at measure 4. The melody continues with eighth notes, some beamed in pairs, and some with slurs. A *8va* marking with a dashed line indicates an octave shift for the final notes. The bass line has some notes. The word "Rit." appears below the first and third measures.

The third system starts at measure 7. The melody continues with eighth notes and slurs. A *8va* marking with a dashed line is present at the beginning. The bass line has some notes. The word "Rit." appears below the first and third measures.

The fourth system starts at measure 10. The melody continues with eighth notes and slurs. A *8va* marking with a dashed line is present at the beginning. The bass line has some notes. The instruction "bring out LH melody" is written above the bass line. The word "Rit. ad. lib." is written below the first measure.

# Boneyard Boogie

(boogie-woogie remix of "Humpty Dumpty" and "Dem Bones")

After setting the stage with a mournful rendition of Humpty Dumpty's unfortunate accident, the rest of this song is about putting the pieces back together, one by one - a song of hope and celebration.

Slow swing 

"Dem Bones" by James Weldon Johnson  
arr. Anne Britt



