

# FOR ALL AGES

a collection of childhood songs arranged for piano solo



*By Anne Britt*

# Anne Britt

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# Underground (Out of the Rain)

*My idea for this piece was to take a very familiar tune ("The Ants Go Marching") and give it a different feel by slowing it down, changing the time signature for part of it, using some different chords and harmonies under the melody, and in some sections venturing away from the traditional melody altogether. The result is kind of a kick-back picture of what all those ants might be doing to while away the time underground until the rainstorm is over. In keeping with that, the end of the piece incorporates the line from "The Eensy Weensy Spider" that goes, "Out came the sun and dried up all the rain..."*

With feeling ♩ = 70-80

arr. Anne Britt

Measures 1-4: Musical notation for the first system. The right hand plays a melody of eighth notes with slurs, and the left hand plays a bass line of eighth notes. The dynamic is marked *mp*.

Measures 5-8: Musical notation for the second system. The right hand continues the melody with slurs. The left hand continues the bass line. A *rit.* marking is present in measure 7.

Measures 9-12: Musical notation for the third system. The right hand plays a melody of eighth notes. The left hand plays a bass line. The dynamic is marked *a tempo*.

Measures 13-16: Musical notation for the fourth system. The right hand plays a melody of eighth notes. The left hand plays a bass line. There are slurs and accents in the right hand.

Measures 17-20: Musical notation for the fifth system. The right hand plays a melody of eighth notes. The left hand plays a bass line. A '2' marking is present in measure 19.

# Michael Row, Row, Row Your Boat Ashore

*I was excited when I realized that "Row, Row, Row Your Boat" is a one-chord song, because it gave me that much more potential to get creative and change it up. It would've made a good arrangement on its own, but I couldn't pass up the opportunity to merge it with another fun rowing song, "Michael, Row the Boat Ashore."*

Legato ♩ = 70

arr. Anne Britt

Measures 1-3. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. Dynamics: *mp*. The bass line features a steady eighth-note accompaniment.

Measures 4-6. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line continues with eighth notes, and the treble line has a melodic line.

Measures 7-9. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line continues with eighth notes, and the treble line has a melodic line.

Measures 10-12. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. Dynamics: *rit.*, *mf*. Includes a triplet notation: ♩ = 3/8. The bass line has a melodic line, and the treble line has a melodic line.

Measures 13-15. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line continues with eighth notes, and the treble line has a melodic line.

# Twinkle, Twinkle, Estrellita

*Imagine "Twinkle, Twinkle, Little Star" being done on a Spanish guitar.*

Freely

arr. Anne Britt

Musical notation for measures 1-3. The piece is in G major (one sharp) and common time. The tempo is marked 'Freely'. The first system shows the right hand playing a melody with grace notes and the left hand playing a simple bass line. The dynamic marking is *mp*.

Musical notation for measures 4-6. Measure 4 begins with a triplet of eighth notes in the right hand. The left hand continues with a simple bass line. The dynamic marking is *mp*.

In time, but rubato throughout

Musical notation for measures 7-9. The tempo is marked 'In time, but rubato throughout'. The right hand features a more complex melody with grace notes and triplets. The left hand has a steady eighth-note accompaniment.

Musical notation for measures 10-11. The right hand continues with a melodic line, and the left hand provides a consistent eighth-note accompaniment.

Musical notation for measures 12-14. The right hand features a melodic line with grace notes, and the left hand continues with an eighth-note accompaniment.

# Over the Mountain

*I wanted to write an arrangement of "The Bear Went Over the Mountain," but since I don't have a lot of personal experience with bears, I shortened the title and drew on my own experiences with hiking and running and the physical and mental challenges that go along with that, as well as the exuberance and joy that come when you reach the top of the mountain or the end of whatever hard thing it is you're doing and can say with a big smile on your face, "I did it!" Then, of course, you keep going and take on whatever challenge is next. This song is dedicated to a group of amazing people called "Runners Anonymous," who are all inspiring "mountain climbers" in their own way and who go out of their way to encourage and support each other and celebrate each big accomplishment as well as the little milestones along the way.*

arr. Anne Britt

Rubato

Musical notation for measures 1-4. The piece is in 12/8 time with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked 'Rubato' and the dynamics are 'mp' (mezzo-piano). The melody in the right hand consists of eighth notes and quarter notes, with a fermata over the final note of measure 4. The left hand is mostly silent, with a few notes in measure 4.

Musical notation for measures 5-7. Measure 5 starts with a fermata. The melody continues with eighth and quarter notes. A dynamic marking of  $8^{va}$  (octave) is indicated above the staff in measure 6. The left hand has a few notes in measure 7.

Musical notation for measures 8-11. Measure 8 starts with a dynamic marking of  $(8^{va})$  (octave) above the staff. The melody continues with eighth and quarter notes. The left hand has a few notes in measure 11.

Musical notation for measures 12-14. The melody continues with eighth and quarter notes. The left hand has a few notes in measure 14.

# Rock-a-Bye Baby

*I didn't stray too far with this one - just a sweet lullaby with sweet memories of time with my own little ones.*

Gently

arr. Anne Britt

The first system of musical notation for 'Rock-a-Bye Baby' consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system of musical notation continues the piece. The treble staff features a melody with a half note G4 and a half note A4. The bass staff continues with a steady accompaniment of quarter notes.

The third system of musical notation continues the piece. The treble staff features a melody with a half note G4 and a half note A4. The bass staff continues with a steady accompaniment of quarter notes.

The fourth system of musical notation continues the piece. The treble staff features a melody with a half note G4 and a half note A4. The bass staff continues with a steady accompaniment of quarter notes.

The fifth system of musical notation concludes the piece. The treble staff features a melody with a half note G4 and a half note A4. The bass staff continues with a steady accompaniment of quarter notes, ending with a final quarter note G4 in the treble staff.

# Get Down! Goes the Weasel

*Although there are different versions of the lyrics out there, everybody learned "Pop! Goes the Weasel" as a kid (didn't they?). Since I didn't start listening to popular music until the '80s, I kind of missed out on the funk era, but fortunately we have several compilation CDs around that gave me some ideas on how I might give Mr. Weasel a '70s makeover.*

Moderate funk

arr. Anne Britt

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderate funk' and the dynamic is 'mf'. The bass line consists of a steady eighth-note pattern: C2, E2, G2, Bb2, C3, E2, G2, Bb2. The treble clef part starts with a whole rest, followed by a quarter rest, and then a melodic line starting on G3: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Measures 5-8. The bass line continues with the same eighth-note pattern. The treble clef part continues the melodic line: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). Measure 8 ends with a whole rest in the treble clef.

Measures 9-12. The bass line continues. The treble clef part continues the melodic line: E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter). Measure 12 ends with a whole rest in the treble clef.

Measures 13-16. The bass line continues. The treble clef part continues the melodic line: D2 (quarter), C2 (quarter), Bb1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter). Measure 16 ends with a whole rest in the treble clef.

Measures 17-20. The bass line continues. The treble clef part continues the melodic line: C1 (quarter), Bb0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter). Measure 20 ends with a whole rest in the treble clef.

# Froggy Went A-Courtin' (A Wedding Disaster Story)

Although I remember listening to this song on a Burl Ives record as a kid, I didn't remember much more than the first verse. When I looked up the lyrics online, I was quite entertained to read about all their wedding adventures... and I really didn't remember that both the bride and groom got gobbled up by other animals by the end, at least in one of the versions I found! I also found great recordings of the song by both Bob Dylan and Bruce Springsteen. I envisioned Froggy swaggering around with a little bit of a cocky attitude, so I did this piece in a gospel/blues style.

Freely

arr. Anne Britt

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a fortissimo (f) dynamic and a whole note chord. The lower staff is in bass clef with the same key signature and time signature, starting with a mezzo-forte (mf) dynamic and a whole note chord. The music continues with a series of eighth notes in the upper staff and a simple bass line in the lower staff.

The second system continues the piece. The upper staff features several triplet markings over eighth notes. The lower staff continues with a steady bass line, including some chords and rests.

The third system shows the continuation of the melody and bass line. The upper staff has more triplet markings and some slurs. The lower staff includes a long note with a fermata in the final measure of the system.

With a frog-like swagger ♩ = 96

The fourth system begins with a mezzo-forte (mf) dynamic. The upper staff is filled with eighth notes, many of which are grouped in triplets. The lower staff has a corresponding bass line with some triplet markings.

The fifth system continues the eighth-note triplet pattern in both staves. The upper staff has several slurs and triplet markings, while the lower staff maintains a consistent bass line.

# If You're Thankful and You Know It

*I started out wanting to write some music about being happy (because I am!), but as Thanksgiving approached and I started reflecting on all the wonderful things I have to be thankful for, the music became a way to express my feelings of gratitude... for family, for good health, for the Savior, for a job, for chocolate, for friends and acquaintances who inspire me to be better, and for so much more!*

Freely

arr. Anne Britt

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The music begins with a piano (*mp*) dynamic. The melody in the upper staff features dotted rhythms and eighth notes, while the bass line provides a steady accompaniment.

The second system of music continues from the first. It begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff includes a half note with a fermata, and the bass line continues with eighth-note patterns.

The third system of music continues the piece. The melody in the upper staff features a half note with a fermata, and the bass line continues with eighth-note patterns.

The fourth system of music continues the piece. The melody in the upper staff features a half note with a fermata, and the bass line continues with eighth-note patterns.

The fifth system of music concludes the piece. The melody in the upper staff features a half note with a fermata, and the bass line continues with eighth-note patterns.

# Secret Agent MacDonald

*Old MacDonald had a farm... but do we really know what he was doing out there? Maybe the overalls, boots, and pitchfork were just a clever disguise for his true identity as an undercover agent, secretly solving mysteries and busting bad guys to make the world a better place. After a hearty breakfast of bacon and eggs, of course.*

Mysteriously

arr. Anne Britt

Measures 1-3 of the piano arrangement. The music is in a 6/8 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The first measure begins with a piano (*p*) dynamic and a triplet of eighth notes. The piece concludes with a fortissimo (*sfz*) dynamic. The notation includes a treble clef and a bass clef.

Measures 4-7 of the piano arrangement. The music continues in the same key and time signature. It features a piano (*p*) dynamic and includes a fermata over the final measure. The notation includes a treble clef and a bass clef.

Measures 8-10 of the piano arrangement. The music continues in the same key and time signature. It features a mezzo-forte (*mf*) dynamic. The notation includes a treble clef and a bass clef.

Measures 11-13 of the piano arrangement. The music continues in the same key and time signature. It features a mezzo-forte (*mf*) dynamic. The notation includes a treble clef and a bass clef.

Measures 14-16 of the piano arrangement. The music continues in the same key and time signature. It features a mezzo-forte (*mf*) dynamic. The notation includes a treble clef and a bass clef.

# My Hero Lies Over the Ocean

Although I haven't personally experienced having a loved one serving overseas, I know many who have and I can only imagine how difficult it must be, not knowing if they'll come home safely. This arrangement of "My Bonnie Lies Over the Ocean" is dedicated to all of you out there who have (or have had) family members or other loved ones far from home while in the service of others. May they return home safely and may your life and theirs be blessed for the sacrifice they've made.

Scottish folk tune  
arr. Anne Britt

Slowly, expressively

With more motion

# Tiki Tiki Teapot

*Not all of the songs from my childhood have carried over into the lives of my children, but "I'm a Little Teapot" is definitely one of those classics that they all know. For some reason, it kind of stuck with my oldest daughter and is still kind of considered "her" song in our family. So it definitely had to be part of the piano-arrangement collection. This one is done in a calypso style similar to my arrangement of "Deck the Halls," and is just as fun to play... and it can be enjoyed year-round!*

With lemon and a little sugar

arr. Anne Britt

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady bass line with quarter notes.

Musical notation for measures 4-7. The melody continues with eighth-note runs and rests. The bass line remains consistent with quarter-note accompaniment.

Musical notation for measures 8-11. The melody includes a sequence of eighth notes followed by a quarter rest. The bass line continues its steady accompaniment.

Musical notation for measures 12-15. The melody features a sequence of eighth notes and a quarter rest. The bass line continues its steady accompaniment.

Musical notation for measures 16-19. The melody includes a sequence of eighth notes and a quarter rest. The bass line continues its steady accompaniment.