

Singing Playgrounds

Collected & arranged by Rebecca Ledgard,
Susannah Vango & Urszula Weber

Lively $\text{♩} = 120$

PIANO/KEYBOARD

The musical score consists of four systems of music. System 1: Piano/Keyboard part in D major, 4/4 time, featuring chords D, Bm, Em⁷, and Asus. System 2: Vocal part for 'Concentration' in D major, 4/4 time, with lyrics: 'Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,'. It includes a piano/keyboard part. System 3: Vocal part for 'John Kanaka' in D major, 4/4 time, with lyrics: 'off we go.' and 'I heard, I heard the old man say: 'John Ka-na-ka-na-ka too-lee - ay. To-'. It includes a piano/keyboard part. System 4: Vocal part for a singing game in D major, 4/4 time, with lyrics: '- day, to - day's a ho - li - day. John Ka - na - ka - na - ka too - lee - ay.' It includes a piano/keyboard part.

17 D Am⁷ D G Em⁷ Asus D

Too - lee - ay, too - lee - ay. John Ka - na - ka - na - ka too - lee - ay.

21 D Am⁷ D⁷ G Em⁷ Asus D

Too - lee - ay, too - lee - ay. John Ka - na - ka - na - ka too - lee - ay.'

25 D Bm Em⁷

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,

28 Asus D Bm Em⁷

off we go. **Eh memarie**
Eh me ma rie choo flo - re, eh me - rie, eh me-ra chi kee

32 Asus D D Bm

tan - go one, two, three.
Eh me - ma - rie
choo
flo
re, eh me -

35 Em⁷ Asus D D

Con - cen - tra - tion,
rie, eh me - ra
chi - kee
tan - go one, two, three.

38 Bm Em⁷ Asus

con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

41 D Bm Em⁷

Here comes Sally $\text{D} = \overbrace{\text{D} \text{ D}}^3$

Here comes Sal - ly, walk - ing down the al - ley, Here comes Sal - ly

Bm Em⁷ D

44 Asus D D Bm Bm

just like that. Here comes the oth - er one, just like the oth - er one,

47 Em⁷ Asus D D

Here comes the oth - er one just like that. Well, I looked down the al - ley and

50 Amin⁷ D⁷ G Em Asus⁴ D

what did I see? A big, big man from Ten-nes - see. Well, I

53 D Bm Am⁷ D⁷ G Em⁷

bet - cha five dol - lars I could whoop that man.. I bet - cha five dol - lars I could

56 Asus D Bm

Con - cen - tra - tion, con-cen-tra-tion na - vi - ga - tion.

whoop that man..

59 Em⁷ Asus D D Bm^{II}

Keep to the rhy - thm, off we go. *Tańczymy labada*

Tań - czy-my la - ba - da, la - ba - da, la - ba - da.

63 Em⁷ Asus D D

Tań - czy - my la - ba - da śmiesz - ne - go wal - czy - ka. Tań - czy - my la - ba - da,

66 Bm^{II} Em⁷ Asus A⁷ D

la - ba - da, la - ba - da. Tań - czy - my la - ba - da śmiesz - ne - go wal - czy - ka.

69 D Bm Em⁷ Asus D

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

73 D Bm Em⁷ Asus D

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

heard, I heard the old man say: 'John Ka-na-ka-na-ka too-lee - ay. To -'

77 D Bm Em⁷ Asus D

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

- day, to-day's a ho - li - day. John Ka-na-ka-na-ka too - lee - ay.

81 D Am⁷ D⁷ G Em⁷ Asus D

Too - lee - ay, too - lee - ay. John Ka-na-ka-na-ka too - lee - ay.

85 D Bm Am⁷ D⁷ G Em⁷ Asus D

Too - lee - ay, too - lee - ay. John Ka-na-ka-na-ka too - lee - ay.

89 D Bm Em⁷

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,

heard, I heard the old man say: 'John Ka - na - ka - na - ka'

Eh me - ma - rie choo flo - re, eh me - rie, eh me - ra chi - kee

92 Asus D Bm

off we go. Con - cen - tra - tion, con-cen - tra - tion na - vi - ga - tion.

too - lee - ay. To - day, to-day's a ho - li - day.

tan - go one, two,three. Eh me - ma - rie choo flo - re, eh me -

95 Em⁷ Asus D

Keep to the rhy - thm, off we go. Con - cen - tra - tion,

John Ka - na - ka - na - ka too - lee - ay. Too - lee - ay,

- rie, eh me - ra chi - kee tan - go one, two,three. Eh me - ma - rie choo

98 Bm Em⁷ Asus

con-cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

too - lee - ay. John Ka - na - ka - na - ka too - lee - ay.

flo - re, eh me - rie, eh me - ra chi - kee tan - go one, two, three.

101 D Bm Em⁷

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,

Too - lee - ay, too - lee - ay. John Ka - na - ka - na - ka

Eh me - ma - rie choo flo - re, eh me - rie, eh me - ra chi - kee

This musical score consists of three staves of music for a single instrument. The first staff starts in D major (two sharps) and ends in Em⁷. The second staff starts in Bm and ends in Em⁷. The third staff starts in Em⁷ and ends in Em⁷. The lyrics are: 'Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,' followed by a short rest; 'Too - lee - ay, too - lee - ay.' followed by a short rest; 'John Ka - na - ka - na - ka'; and finally 'Eh me - ma - rie choo flo - re, eh me - rie, eh me - ra chi - kee'. The music features eighth-note patterns and various rests.

104 Asus D Bm

 off we go. Con - cen - tra - tion, con-cen-tra-tion na - vi - ga - tion.
 too - lee - ay.' I heard, I heard the old man say:
 tan - go one, two, three. Eh me - ma - rie choo flo - re, eh me -
 Here comes Sal - ly, walk - ing down the al - ley,

A musical score for two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music is composed of eighth-note patterns.

110 Bm Em⁷ Asus

concen-tra-tion na - vi - ga - tion. Keep to the rhy - thm, off we go.

ho - li - day. John Ka - na - ka - na - ka too - lee - ay.

flo - re, eh me - rie, eh me - ra chi - kee tan - go one, two, three.

— like the oth - er one, Here comes the oth - er one just like that. Well, I

The musical score consists of five staves of music. The top staff uses a treble clef and has a key signature of two sharps. It features three chords: B major (B, D#, G), E minor 7 (E, G, B, D), and A major (A, C#, E). The lyrics "concen-tra-tion na - vi - ga - tion. Keep to the rhy - thm, off we go." are aligned with these chords. The second staff also has a treble clef and two sharps, continuing the lyrics "ho - li - day. John Ka - na - ka - na - ka too - lee - ay.". The third staff has a treble clef and two sharps, with lyrics "flo - re, eh me - rie, eh me - ra chi - kee tan - go one, two, three.". The fourth staff has a treble clef and two sharps, with lyrics "— like the oth - er one, Here comes the oth - er one just like that. Well, I". The bottom staff uses a bass clef and one sharp, providing harmonic support with sustained notes and eighth-note patterns.

113 D Bm Em⁷

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,
 Too - lee - ay, too - lee - ay. John Ka - na - ka - na - ka
 Eh me - ma - rie choo flo - re, eh me - rie, eh me - ra chi - kee
 looked down the al - ley and what did I see? _____ A big, big man from

116 Asus D Bm

off we go. Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion.
 too - lee - ay. Too - lee - ay, too - lee - ay.
 tan - go one, two, three. Eh me - ma - rie choo flo - re, eh me -
 Ten - nes - see. Well, I bet - cha five dol - lars I could whoop that man... I

119 Em⁷

Asus

D

Keep to the rhy - thm, off we go. Con - cen - tra - tion,
 John Ka - na - ka - na - ka too - lee - ay.' I heard, I heard the
 - rie, eh me - ra chi-kee tan - go one, two, three. Eh me - ma - rie choo
 bet - cha five dol - lars I could whoop that man. Here comes Sal - ly, walk -
 Tań - czy - my la - ba - da,

122 Bm

Em⁷

Asus

con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.
 old man say: 'John Ka - na - ka - na - ka too - lee - ay. To -
 flo - re, eh me - rie, eh me - ra chi - kee tan - go one, two, three.
 - ing down the al - ley, Here comes Sal - ly just like that.
 la - ba - da, la - ba - da. Tań - czy - my la - ba - da śmiesz - ne - go wal - czy - ka.

125

D

Bm

Em⁷

Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm,

day, to-day's a ho - li - day. John Ka - na - ka - na - ka

Eh me - ma - rie choo flo - re, eh me - rie, eh me - ra chi - kee

Here comes the oth - er one, just like the oth - er one, Here comes the oth - er one

Tań - czy - my la - ba - da, la - ba - da, la - ba - da. Tań - czy - my la - ba - da śmiesz-

128

Asus

D

Bm

off we go. Con - cen - tra - tion, con - cen - tra - tion na - vi - ga - tion.

too - lee - ay. Too - lee - ay, too - lee - ay.

tan - go one, two, three. Eh me - ma - ri choo flo - re, eh me -

just like that. Well, I looked down the al - ley and what did I see? A

- ne - go wal - czy - ka. Tań - czy - my la - ba - da, la - ba - da, la - ba - da.

131 Em⁷

Asus

D

Keep to the rhy - thm, off we go. Con - cen - tra - tion,
 John Ka - na - ka - na - ka too - lee - ay. Too - lee - ay,
 - rie, eh me - ra chi - kee tan - go one, two, three. Eh me - ma - rie choo
 big, big man from Ten - nes - see. Well, I bet - cha five dol-lars I could
 Tań - czy - my la - ba - da śmiesz - ne - go wal - czy - ka. Tań - czy - my la - ba - da,

134 Bm

Em⁷

Asus

D

con - cen - tra - tion na - vi - ga - tion. Keep to the rhy - thm, off we go.
 too - lee - ay. John Ka - na - ka - na - ka too - lee - ay.'
 flo - re, eh me - rie, eh me - ra chi - kee tan - go one, two, three.
 whoop that man.. I bet - cha five dol-lars I could whoop that man..
 la - ba - da, la - ba - da. Tań - czy - my la - ba - da śmiesz - ne - go wal - czy - ka.