

Boney M Disco Hits

Song list;-

1. *Belfast*
2. *Brown Girl in the ring*
3. *Ma Baker*
4. *Mary's boy child*
5. *Rasputin*
6. *Rivers of Babylon*



BELFAST

Words and music by
Deutscher/Manke Bilsbury

Moderato

Bel - fast

Bel - fast

Bel - fast

(Bel - fast) 1) Got to have a be-lief in
2) It's a coun-try that's chang-in'
3) When the child-ren be-lieve in

got to have a be-lief—
Oh it's a coun-try that's chang—
When the child-ren be-lieve—

Cm Bb Bb Cm Bb Bb Cm Bb Bb Cm Bb Bb Cm Fm

in, Got to have a be-lief in all the
 in, It's a coun - try that's chang - ing all the
 in, When the child - ren be-lieve in all the

G

peo - ple 'cos the peo - ple are leav - ing. When the peo - ple be-lieve.
 peo - ple 'cos the peo - ple are leav - ing. It's a world that's de-ceiv -
 peo - ple 'cos the peo - ple are leav - ing. When the peo - ple are leav -

Cm

in, When the peo - ple be-lieve in,
 in, Oh it's a world that's de-ceiv - in',
 in, yeah— When the peo - ple are leav - in',

Fm

When the peo - ple be-lieve in all The child-ren 'cos the child-ren are leav - in'.
 It's a world that's de-ceiv - in' all The peo - ple, 'cos the peo - ple be-lieve in'.
 When the peo - ple are leav - in' all The child-ren 'cos the child-ren are leav - in'.

G

Cm

CHORUS

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass clefs, and guitar chord symbols (G, C, F, Bb) positioned below the bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: 'Bel - fast Bel - fast, When the coun - try rings the liv - ing bell you're lost, Bel - fast Bel - fast When the hate you have for one an - oth - er starts you can try (You can try) you can try (You can try) you can try (try) to tell the world the rea - son why Bel - rea - son why Bel - fast Bel -'. The final system includes a repeat sign with first and second endings, and the instruction 'Repeat & fade ad lib'.

Bel - fast Bel - fast, When the coun - try rings the liv - ing
bell you're lost, Bel - fast Bel - fast When the hate you have for one an -
oth - er starts you can try (You can try) you can try (You can try) you can try (try) to tell the world the
rea - son why Bel - rea - son why Bel - fast Bel -

Repeat & fade ad lib

BROWN GIRL IN THE RING

Words and music by
Frank Farian and Stefan Klinkhammer

Moderately

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. Chord diagrams for G and D7 are provided above the vocal line in each system. The lyrics are: 'Brown girl in the ring — tra la la la la — there's a brown girl in the ring — tra la la la la la. Brown girl in the ring — tra la la la la — she looks like a su - gar in the plum, plum plum. Show me a mo - tion tra la la la la — come on show me a mo - tion'. The score ends with a 'tacet' instruction and an asterisk.

System 1: G chord diagrams. Lyrics: Brown girl in the ring — tra la la la la — there's a

System 2: D7 and G chord diagrams. Lyrics: brown girl in the ring — tra la la la la la. Brown girl in the ring —

System 3: G, D7, and G chord diagrams. Lyrics: tra la la la la — she looks like a su - gar in the plum, plum plum. *tacet* — *

System 4: G and D7 chord diagrams. Lyrics: Show me a mo - tion tra la la la la — come on show me a mo - tion

The image shows a musical score for a song, likely a blues or folk tune, in the key of G major (one sharp). The score is arranged in four systems, each with a vocal line and a piano accompaniment. The lyrics are: "tra la la la la la show me a mo-tion tra la la la la she looks like a su-gar in a plum, plum plum. Old head wa-ter run dry no-where to wash my clothes. Old head wa-ter run dry". The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for D7 and G are provided above the vocal line in each system.

tra la la la la la show me a mo - tion tra la la la la

she looks like a su - gar in a plum, plum plum.

Old head wa - ter run — dry no-where to wash my

clothes. Old head wa - ter run — dry

D7 G

got no - where to wash my clothes. I re -

G D7

mem - ber_ one — Sat - ur - day — night we had fried fish and John - ny

1. G 2. G D7 G

cakes. I re - cakes, dan - ge dang, dang - a - dang.

D7 G D7

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

in the ring_ tra la la la la la. Brown girl in the ring_ tra la la la la,

D7 G

she looks like a su - gar in a plum, plum plum.

To Coda ◊ D. S. al Coda

D G

◊ CODA

Instrumental ad lib.

G D7 G

G D7

G G Ab

Ab Eb7 I. Ab

Old head wa - ter run_ dry no-where to wash my clothes.

2. Ab

clothes. Brown girl in the ring_ tra la la la la_

Eb7 Ab

look that brown girl in the ring_ tra la la la la brown girl in the ring_

Ab Eb7 Ab Eb7 Ab Eb7 Ab

tra la la la la_ she looks like a su-gar in a plum, plum plum.

70's style

MA BAKER

Words and music by
F. Farian/Reyam/F. Jay

♩ Medium beat

spoken: "Freeze, I'm Ma Baker—put your hands in the air, gimme all your money."

spoken: "This is the story of Ma Baker—
(2nd time) *spoken:* "Don't anybody move,

Dm D♭ C D♭ Dm C

the meanest cat from old Chicago town."
the money or your lives."

B♭ A Dm D♭ C D♭ Dm C

B♭ A Dm C Am Dm Dm C

VERSES


1. She was the mean-est cat in all Chi-ca-go town, she was the mean-est cat, she real-ly

Am Dm C Am Dm Dm C

mowed them down — She had no heart at all — no, no, no heart at all — 2. She was the

Am Dm Am Dm Am Dm

mean-est cat, — oh she was real-ly tough She left her hus-band flat — he was-n't tough-en-ough. She took her trial of crime a-cross the U. S. A. — And when one boy was killed she real-ly made them pay. She had no



Dm C Am Dm Dm C Am Dm

CHORUS

boys a-long 'cos they were mean and strong. heart at all — no, no, no heart at all — (Ma-ma-ma-ma) Ma Bak-er she taught her four sons, — (Ma-ma-ma



Am Dm Am Dm Dm C Bb Dm/A

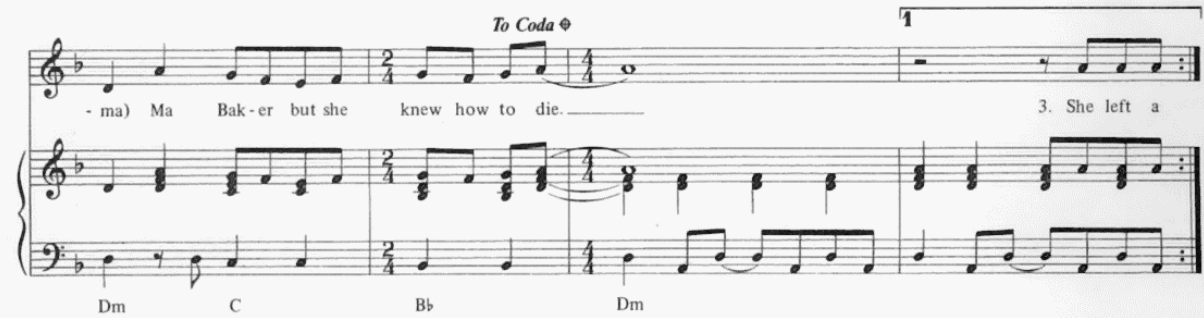
ma) Ma Bak-er, to han-dle their guns — (Ma-ma-ma-ma) Ma Bak-er She nev-er could cry — (Ma-ma-ma-



Dm C Bb Dm/A Dm C Bb Dm/A

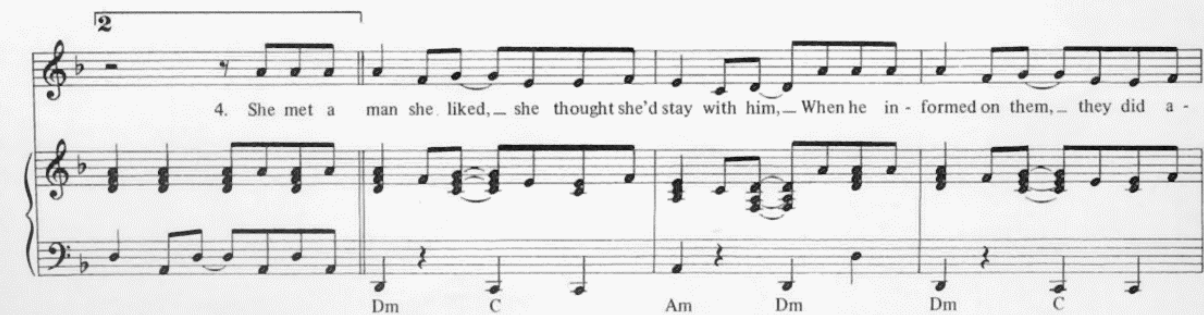
To Coda ♪

- ma) Ma Bak-er but she knew how to die. — 3. She left a



Dm C Bb Dm

4. She met a man she liked, — she thought she'd stay with him, — When he in-formed on them, — they did a -



Dm C Am Dm Dm C

- way with him, — She did - n't care at all, — just did - n't care at all. — *spoken: "Here is a*

Am Dm Am Dm Am Dm Dm

special bulletin: Ma Baker is the F.B.I.'s most wanted woman. Her photo is hanging on every post-office wall. If you

C Dm Bb A Dm C

D. S. al Coda **⊕ CODA**

have any information about this woman please contact the nearest police-station."

Dm Bb A Dm

Dm C Am Dm Dm C Am Dm

MARY'S BOY CHILD

Words and music by
Jester Hairston

Andante

Bb Eb Bb Eb Bb F7 Eb Bb

Bb Eb F7 Bb

mp

Long time a - go in Beth - le - hem so the Ho - ly Bi - ble say,

Eb Bb F7 Bb

Ma - ry's Boy Child, Je - sus Christ was born on Christ - mas Day.

* REFRAIN

Bb Eb F7 Bb Gm Eb F7

mf

Hark, now hear the an - gels sing, a new King born to - day, And

Man will live for ev - er - more, Be - cause of Christ - mas Day. Trum - pets sound and

an - gels sing, list - en to what they say, That Man will live for

ev - er - more, Be - cause of Christ - mas Day. While By and

shep - herds watched their flocks by night, them see a bright new shin - ing star, Them
by they find a lit - tle nook in a sta - ble all for - lorn, And

3rd time to Coda

mp

E_b B_b F7 B_b

hear a choir sing, the mus-ic seemed to come from a - far. Now Jo-seph and his
in a man-ger cold and dark, Ma-ry's lit-tle Boy was born. Long time a - go in

E_b F7 B_b E_b

wife, Ma - ry, come to Beth-le - hem that night, Them find no place to born she Child, Not a
Beth - le - hem, so the Ho - ly Bi - ble say, — Ma-ry's Boy Child, Je - sus Christ, was

B_b F7 B_b

sin- gle room was in sight.
born on Christ - mas Day.

D.S.

◆ CODA

B_b E_b B_b F7 *ten.*

Day. — Be - cause of Christ-mas

ten.

rall.

B_b E_b B_b

Day.

7 L.H. *a tempo*

mp rit.

RASPUTIN

Words and music by
F. Farian/Reyam/Jay

Moderato

MAN

1. There
2. He
3. "This

GIRLS

MAN

lived a cer-tain man in Rus-sia long a-go He was big and strong in his eyes a flam-ing glow. Most
 ruled the Rus-sian land and nev-er mind the Czar but the Ka-sa-chok he danced real-ly wun-der-bar. In
 man's just got-ta go" de-cla-red his en-emies but the la-dies begged don't you try to do it please. No

GIRL

peo-ple looked at him with ter-ror and with fear, but to Mos-cow chicks he was such a love-ly dear.
 all af-fairs of state he was the man to please, but he was real great when he had a girl to squeeze.
 doubt this Ras-pu-tin had lots of hid-den charms, though he was a brute they just fell in-to his arms.

Bm Em6 F#7

GIRLS

He could preach the bi-ble like a preach-er full of ex-ta-sy and fire.
 For the Queen he was no'wheeler-deal-er though she heard the things he'd done
 Then one night some men of high-er stand-ing set a trap, they're not to blame

Bm Em F#7 Bm

But he al- so was the kind of teach-er wo- men would de- sire.
 She be- lieved he was a ho- ly heal-er who would heal her son.
 "Come to vi- sit us" they kept de- man- ding and he real- ly came.

B D E B A E B

GIRLS 1,2. Ra- ra - ras- pu- tin lo- ver of the Russian queen there was a cat that real-ly was gone —
 MAN 3. Ra- ra - ras- pu- tin lo- ver of the Russian queen they put some pois- on in- to his wine —

B D E B A E B To Coda

GIRLS 1,2. Ra- ra ras-pu-tin Rus- sia's great-est love machine it was a shame how he car-ried on. _____
 MAN 3. Ra ra - ras-pu-tin Rus- sia's great-est love-machine he drank it all and said "I feel fine." _____

Bm A Gmaj7 F#m7 Bm

Spoken: But when his drinkin' and lusting, and his hunger for power became known to more and more people, the demands to do

Bm A G F#m Bm

something about this outrageous man became louder and louder!

Bm F#m Bm 1 F#m 2 F#m D#.

Hey hey hey hey hey hey hey hey hey hey hey hey hey hey hey hey hey hey hey

al Coda (no repeat)

♣ CODA B D E B A E

1. Ra - ra - ras - pu - tin lo - ver of the Rus - sian queen they did - n't quit, they
 2. Ra - ra - ras - pu - tin Rus - sia's great - est love ma - chine and so they shot him

1 B 2 B Bm

want-ed his head... till he was dead... *Spoken:* Oh those Russians!

RIVERS OF BABYLON

Words and music by
F. Farian/Reyam/Dowe/McMaughton

Group:

mm

G D

ah (ah)

G G

Solo:

By the riv - ers of

G D G G G

Ba - by - lon — there we sat down Yeah — we wept

G G D

Detailed description: This is a musical score for the song 'Rivers of Babylon'. It is written in G major and common time (C). The score is divided into four systems. The first system is labeled 'Group:' and includes a piano accompaniment with a tempo marking 'mm' (moderato). The piano part features a steady bass line and chords in the right hand. The vocal line consists of a single melodic line with lyrics 'ah (ah)'. The second system continues the piano accompaniment and the vocal line. The third system is labeled 'Solo:' and features a more complex piano accompaniment with sixteenth-note patterns in the right hand. The vocal line has lyrics 'By the riv - ers of'. The fourth system continues the solo piano accompaniment and the vocal line with lyrics 'Ba - by - lon — there we sat down Yeah — we wept'. Chord symbols (G, D) are placed below the piano part throughout the score.

when we re-mem - bered Zi - on. By the riv - ers of For there, they that

G

carried us a-way in cap - tiv - i - ty, — re - quir - ing of us a song. Now

G C G

how shall we sing the Lord's song_ in a strange land? For there, they that

D G

ah (ah)

Group:

G G

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes guitar chords indicated by letters below the bass line.

System 1: The vocal line begins with a melodic phrase. Above the staff, it says "To Coda" with a diamond symbol and "Solo:". The piano accompaniment starts with a D chord. The lyrics "Let the" are written below the vocal line.

System 2: The vocal line continues with the lyrics "words of our mouths and the med-i-tations of our hearts be ac-". The piano accompaniment features a sequence of chords: G, D, G, and D.

System 3: The vocal line includes the lyrics "cept-a-ble in thy sight here to-night." followed by "Let the". A first ending bracket labeled "1" spans the final two measures of the system. The piano accompaniment uses G, D7, and G chords.

System 4: The vocal line starts with a second ending bracket labeled "2" and the lyrics "By the riv-ers of Ba-by-lon, there we sat down Yeah we". The piano accompaniment uses G chords.

wept when we re-mem-bered Zi-on. By the riv-ers of ah _____

1 2 *D.S. al Coda*

D7 G

⊕ *CODA*

-(ah) _____ By the riv-ers of Ba-by-lon, _____

G G

there we sat down Yeah _____ we wept

G D7

when we re-mem-bered Zi-on. By the riv-ers of

Repeat to fade

G