

Rapsquillion



Workshop

Shrewsbury Folk Festival 2022

Rapsquillion Workshop Book 2022

Contents

Abiyo Abeyo	3	Nginani Na	5
Ah, Poor Bird	3	On Yonder Old Oak	10
Can't You Dance The Polka	7	Unison in Harmony	12
King Cotton	4		

Welcome back!

Hello, and welcome back if we've met before.

Rapsquillion has been delivering these workshops for about twenty years and we still love all the malarkey that's involved – deciding which songs you might want to have a go at, working out the parts, arguing about who is going to lead which bits, definitely arguing about in which key we should be singing (hopefully resolved so that we're all using the same one!), meeting you, introducing you to the music and our ideas about it, waving our arms around as we use semaphore in an attempt to help you and, of course, getting to hear the wonderful sound you're going to be making by the time we finish. We can't wait to hear you launch in to what we have planned for you and we hope you enjoy it as much as we know we're going to.

So, heads up, have a look around at all these other lovely people who want to sing with you, give them a smile and off we go.....!

Abiyo Abeyo

Trad Aboriginal

Musical score for 'Abiyo Abeyo' in 4/4 time. The melody is written on a single staff. The lyrics are: A bi o A be yo A. The score includes a repeat sign at the beginning and a double bar line at the end.

A bi o A be yo A

5
bi - o bi - o bi - o ma ma - A bi - o bi - o bi - o ma ma - A

Ah Poor Bird

Musical score for 'Ah Poor Bird' in 4/4 time. The score is for three voices (Voice 1, Voice 2, Voice 3) and three vocal parts (Vo. 1, Vo. 2, Vo. 3). The lyrics are: Ah, poor bird, take your flight, Hey, ho, no - bod-y home, Meat nor drink nor mon-ey have I none. Rose, Rose, Rose, Rose, will I e - ver see thee wed? Up a - bove the sor - row of this dark night. Yet shall we be me - rr - y, Hey, ho, ho. I will ma - rry at thy will Sir, At th - y will.

Voice 1: Ah, poor bird, take your flight,

Voice 2: Hey, ho, no - bod-y home, Meat nor drink nor mon-ey have I none.

Voice 3: Rose, Rose, Rose, Rose, will I e - ver see thee wed?

Vo. 1: Up a - bove the sor - row of this dark night.

Vo. 2: Yet shall we be me - rr - y, Hey, ho, ho.

Vo. 3: I will ma - rry at thy will Sir, At th - y will.

King Cotton

See how the lint flies out o - ver the moor - land,

See how the smoke in the va - ley clings, See how the slate roofs

shine in the dri-zzle, This is the va-lley where cot-ton is king.

King Cotton

Words & music Mike Harding, 1980

1. See how the lint flies out over the moorland
See how the smoke in the valley clings
See how the slate rooves shine in the drizzle
This is the valley where cotton is king.

2. See how the houses cling to the hillside
Hear how the streets of children sing
Wait for the scream of the factory hooter
This is the valley where cotton is king

3. See how the hunger eats at the faces
The ragged clothes to the flesh do cling
Dust in the lungs and their bodies twisted
This is the valley where cotton is king

4. Sleep is washed from the broken faces
Morning clogs on the cobbles ring
Off to the mill, the weavers hurry
This is the valley where cotton is king

5. Work all day to the loom's hard rhythm
Scrabble and toil till your tired bones sing
Crawl back home as the gaslight flickers
This is the valley where cotton is king

6. This is the land where children labour
Where life and death mean the self-same thing
Where many must work that few might prosper
This is the valley where cotton is king

Nginani Na

The image shows a musical score for three parts: Voice, Soprano, and Bass. The key signature is one sharp (F#) and the time signature is 12/8. The Voice part has the lyrics "Wa - me-mez Umn-go - ma" and "Wa -". The Soprano part has the lyrics "Ndi - ya - gu-la Ngi-na - ni Na". The Bass part has the lyrics "Ndi - ya - gu-la Ngi-na - ni Na". The score includes a repeat sign and a double bar line.

Voice

Wa - me-mez Umn-go - ma Wa -

Soprano

Ndi - ya - gu-la Ngi-na - ni Na

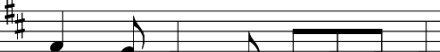
Bass

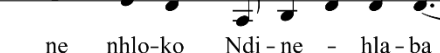
Ndi - ya - gu-la Ngi-na - ni Na

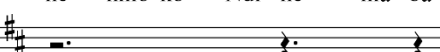
4

Vo.


6

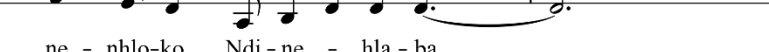
Vo. 
ne nhlo-ko Ndi-ne - hla-ba Ndi -

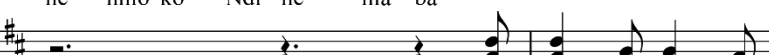
S. 
Ndi - ya - gu - la Ngi-na - ni Na

B. 
Ndi - ya - gu - la Ngi-na - ni Na

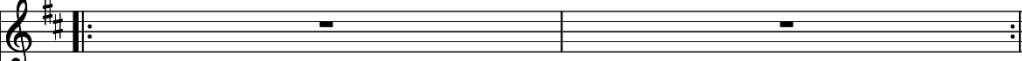
8

Vo. 
ne - nhlo-ko Ndi - ne - hla - ba

S. 
Ndi - ya - gu - la Ngi-na - ni Na

B. 
Ndi - ya - gu - la Ngi-na - ni Na

10

Vo. 

S. 
Woh - oh - oh - oh! Ndi - ya - gu - la Ngi-na - ni Na

B. 

Can't You Dance The Polka

Trad

Soprano

Alto

Tenor

Bass

As I walked out on Broad - way, one eve - ning in Ju -

4

S.

A.

T.

B.

ly, I met a maid who asked my trade, a sai - lor John says

8

S. I then a - way you San - tie my dear Ann - ie

A. then a - way then a-way you San - tie my dear Ann - ie,

T. I - then a - way then a-way you San - tie, my dear Ann - ie,

B. then a - way then a-way you San - tie, my dear Ann - ie,

13

S. Oh, you New York girls, can't you dance the pol - ka?

A. Oh, you New York girls, can't you dance the pol - ka?

T. Oh, you New York girls, can't you dance the pol - ka?

B. Oh, you New York girls, can't you dance the pol - ka?

CAN'T YOU DANCE THE POLKA?

1. As I walked out on Broadway, one evening in July
I met a maid who axed my trade, 'a sailor John' says I.

*Then away, you Santy, my dear Anny
Oh, you New York gals
Can't you dance the polka?*

2. To Tiffany's I took her, I din't mind the expense
I bought her two gold earrings and they cost me fifty cents.

3. Says she 'you lime-juice sailor, now see me home you may'
But when we got to her cottage door she unto me did say:

4. My flashman he's a Yankee, with his hair cut short behind
He wears a tarry jumper and he sails the Blackball line.

5. And he's homeward bound this evening, and with me he will stay
So get a move on sailor boy get 'cracking' on your way!

6. I kissed her hard and proper, before her flashman came
Saying 'fare thee well, you Bowry girl, I know your little game'

On Yonder Old Oak

Traditional English Folk Song

Arranged by John Kirkpatrick

Soprano

On yon-der old oak there sits an old crow, A - round him sweet

Alto

Yon-der old oak, sits an old crow,

Tenor

On yon-der old oak there sits an old crow, A - round him sweet

Bass

Yon-der old oak, sits an old crow,

This musical system is for the first four staves of the song. The Soprano staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains the melody for the Soprano part. The Alto staff is a treble clef with a whole rest in the first measure, followed by the melody. The Tenor staff is a treble clef with an 8va marking below it, containing the melody. The Bass staff is a bass clef with a whole rest in the first measure, followed by the melody. The lyrics are written below each staff, aligned with the notes.

6

S.

vio - lets do grow, On yon - der old oak,

A.

vio - lets do, vio - lets do grow, There sits an old

T.

vio - lets do grow, On yon - der old oak,

B.

vio - lets do grow, There sits an old

This musical system continues the song from measure 6. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff has a treble clef and a key signature of one sharp. The Soprano and Tenor parts have a melodic line with a repeat sign at the end of the first phrase. The Alto and Bass parts have a similar melodic line. The lyrics are written below each staff, aligned with the notes.

© Squeezer Music

13

S. A - round him sweet vio - lets do grow,

A. crow, A - round him sweet vio - lets, A - round him, A - round him sweet

T. 8 A - round him sweet vio - lets, sweet vio - lets do

B. crow A - round, A - round, sweet

19

S. A - round him sweet vio - lets do grow.

A. vio - lets do grow, A - round him sweet vio - lets do grow.

T. 8 grow A - round him sweet vio - lets do grow.

B. vio - lets do grow, A - round him sweet vio - lets do grow.

© Squeezer Music

1. On yonder old oak there sits an old crow,
Around him sweet violets do grow,
On yonder old oak there sits an old crow,
Around him sweet violets do grow,
On yonder old oak
Around him sweet violets do grow
Around him sweet violets do grow
2. Down yonder green lane, there lives a sweet maid
'Twould charm you to hear how she sings
3. Come, come, my pretty maid,
And be not afraid,
I mean you no mischief I vow
4. I vow and protest,
I never will be kissed
By no one such fellow as you
5. Bright Phoebe she shines, right over our heads
While little King Cupid keeps crying
Bright Phoebe she shines right over our heads
While little King Cupid keeps crying
Bright Phoebe she shines
Right over our heads
While little King Cupid he cries
While little King Cupid he cries

Unison in Harmony

Jim Boyes

Soprano

Alto

Tenor

Bass

Soar-ing sky-ward, leap-ing side - ways, Do or die words

Detailed description: This block contains the first three measures of a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and B-flat major. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The lyrics are: 'Soar-ing sky-ward, leap-ing side - ways, Do or die words'. The Soprano and Alto parts have a melodic line with eighth and quarter notes. The Tenor part has a more active line with eighth and sixteenth notes. The Bass part has a simpler line with quarter and eighth notes.

S.

A.

T.

B.

4

cleave the air; Joy and laugh - ter, mor-ning af - ter,

Detailed description: This block contains measures 4-6 of the musical score. A rehearsal mark '4' is placed above the Soprano staff at the beginning of measure 4. The lyrics continue: 'cleave the air; Joy and laugh - ter, mor-ning af - ter,'. The musical notation continues in the same style as the previous block, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a more active line.

7

S. raise the raf - ters, we don't care If the roof's be - yond re - pair.

A. raise the raf - ters, we don't care If the roof's be - yond re - pair.

T. raise the raf - ters, we don't care If the roof's be - yond re - pair.

B. raise the raf - ters, we don't care If the roof's be - yond re - pair.

11

S. Raise the raf - ters, raise the raf - ters, raise the raf - ters,

A. Raise the raf - ters, raise the raf - ters, raise the raf - ters,

T. Raise the raf - ters, raise the raf - ters, raise the raf - ters,

B. Raise the raf - ters, raise the raf - ters, raise the raf - ters,

14

S. we don't care if the roof's be - yond re - pair.

A. we don't care if the roof's be - yond re - pair.

T. we don't care if the roof's be - yond re - pair.

B. we don't care if the roof's be - yond re - pair.

Unison in Harmony

J. Boyes

1. Soaring skywards! Leaping sideways,
Do or die words cleave the air;
Joy and laughter, morning after,
Raise the rafters, we don't care -
If the roof's beyond repair
*Raise the rafters, raise the rafters,
Raise the rafters we don't care,
If the roof's beyond repair.*
2. Sisters, brothers, to all others
Let this be our guiding star;
Hearts on fire, no messiah,
Hear the music from afar;
What we sing is what we are.
*Hear the music, hear the music,
Hear the music from afar,
What we sing is what we are.*
3. Over hills and over valleys,
Over mountains, over seas
Nation shall sing unto nation
Until nations cease to be -
Unison in harmony.
*Until nations, until nations
Until nations cease to be,
Unison in harmony*