



Rapsquillion

Workshop

2026

Contents

Can't You Dance the Polka	11	Don't Forget Your Old Shipmates	9
Come Follow	3	Joan Glover	3
Crossing the Bar	4	Our Captain	7

Welcome!

Hello - we hope you're having a great time. If you have been to a Rapsquillion workshop in the past, welcome back; if you haven't, well, never mind – better late than never!

As those of you who know us will have heard before, we love our workshops. We particularly enjoy the way that the mayhem magically transforms into a beautiful sound – it's a real caterpillar to butterfly moment. We've had cheers, rapturous applause and, occasionally, tears (of joy, naturally) For those of us who have been part of one of our flashmobs, the sudden realisation that one's singing has resulted in smiles on the faces of up to a thousand people can be truly transformative.

You don't need to be an experienced singer – all we ask is that you really like the idea of singing with a crowd of others. We're not trying to build a community choir, we're intent on spending ninety minutes or so having a joyous time making a lovely sound (although, if what you do with Rapsquillion gives you the urge to carry on singing with others then that will be brilliant!)

We trust that you'll find the contents of this little booklet useful and, as usual, we ask that if you do use anything from here you give credit to the originator where we've shown it, and share the prosecco with us when you're famous.

So, heads up, deep breath, - wait for it - go!

<https://rapsquillion.co.uk>

Go to Joan Glover

Musical notation for the song "Go to Joan Glover". It consists of a single staff in 6/8 time with a key signature of one flat. The melody is divided into four measures, each marked with a boxed number 1, 2, 3, and 4. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5; Measure 3: A5, G5, F5, E5; Measure 4: D5, C5, B4, A4.

Go to Joan Glover and tell her I love her and at the mid of the moon I will come to her

Come Follow Me

John Hilton, ca 1540

Musical notation for the song "Come Follow Me". It consists of four staves in 2/4 time with a key signature of one sharp. The melody is divided into three measures, each marked with a boxed number 1, 2, and 3. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5; Measure 3: A5, G5, F5, E5.

Come, fol - low, fol - low me.

Whi - ther shall I fol - low, fol - low, fol - low?

Whi - ther shall I fol - low, fol - low thee? To the green - wood,

to the green - wood, to the green - wood, green - wood tree.

Crossing the Bar

Tennyson/Arbo; arr S Morgan

Tennyson is believed to have written the poem after suffering a serious illness and while on the sea, crossing the Solent to the Isle of Wight. It is thought of as being elegiac, and shortly before his death the author instructed his son to include it as the final poem in all future collections of his work. The tune is by Rani Arbo and our arrangement is by Sarah Morgan, sung with her permission.

1. Sunset and evening star, and one clear call for me;
 And may there be no moaning of the bar
 When I put out to sea
 When I put out to sea, when I put out to sea
 And may there be no moaning of the bar
 When I put out to sea
 But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless deep
 Turns again home

2. Twilight and evening bell, and after that the dark
 And may there be no sadness of farewell,
 When I embark
 When I embark, when I embark
 And may there be no sadness of farewell,
 When I embark
 For though from out our bourne of time and place
 The flood may bear me far,
 I hope to see my pilot face to face
 When I have crossed the bar.

When I have crossed the bar
When I have crossed the bar
I hope to see my pilot face to face
When I have crossed the bar.

Crossing The Bar

Tennyson/Arbo, arr Sarah Morgan

Sun - set and eve - ni - ng star, and one clear call for me: And may there be

5 no moan - ing of the bar When I put out to

8 sea. When I put out - to sea; When I put out to
When I put out to sea; When I put out to
When I put out to sea; When I put out to

12 sea; And may there be no moan - ing of the bar when I put out to
sea; And may there be no moan - ing of the bar when I put out to
sea; And may there be no moan - ing of the bar when I put out to

16

sea. But such a tide as morn - ing seems a - sleep, too full for sound and
 sea. But such a tide as morn - ing seems a - sleep, too full for sound and
 sea. But such a tide as morn - ing seems a - sleep, too full for sound and

20

foam; When that which drew from out the bound - less deep,
 foam; When that which drew from out the bound - less deep,
 foam; When that which drew from out the bound - less deep,

23

turns a - way home.
 turns a - way home.
 turns a - way home.

2

Our Captain Cried 'All Hands!'

Our captain cried "all hands!", and away tomorrow,
Leaving these girls behind in grief and sorrow.

*What makes you go abroad, fighting for strangers,
When you could stay at home, free from all dangers?*

Oh, you courted me a-while just to deceive me.

Now my heart you have gained, and you means to leave me

Saying there's no belief in man, not my own brother;

So girls, if you can love, love one another.

Oh, when I had gold in store, oh, you did invite me;

And now I'm low and poor you seems to slight me.

Dry up your briny tears, and leave off weeping,

For happy we shall be at our next meeting.

Oh, I'll roll you in my arms, me dearest jewel;

So stay at home with me, and don't be cruel.

She fell down on the ground, like one was dying;

This house was full of grief, sighing and crying.

Farewell me dearest friends, father and mother.

I am your only child, and have no brother.

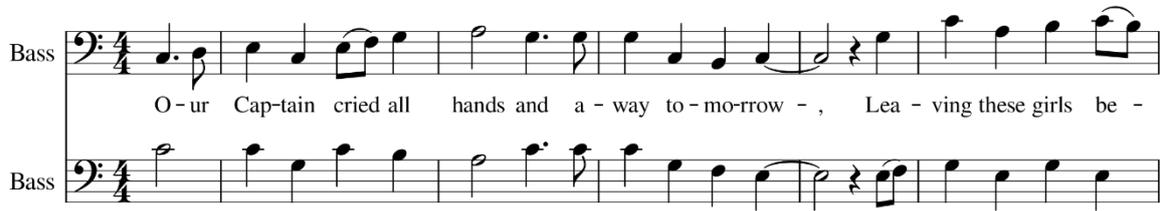
'Tis in vain to weep for me, for I am going to

Everlasting joy, with fountains flowing.

Our Captain Cried

Trad

Bass

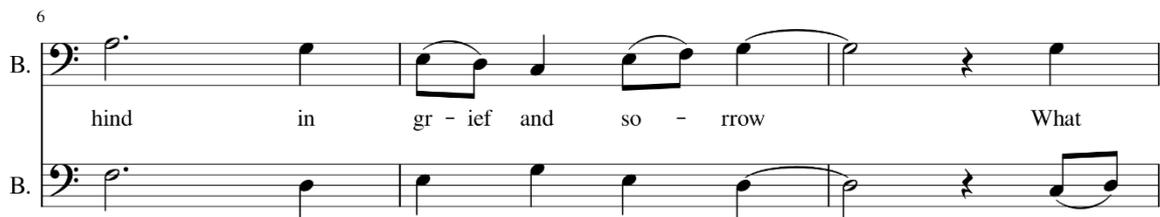


O - ur Cap - tain cried all hands and a - way to - mo - row - , Lea - ving these girls be -

Bass

6

B.

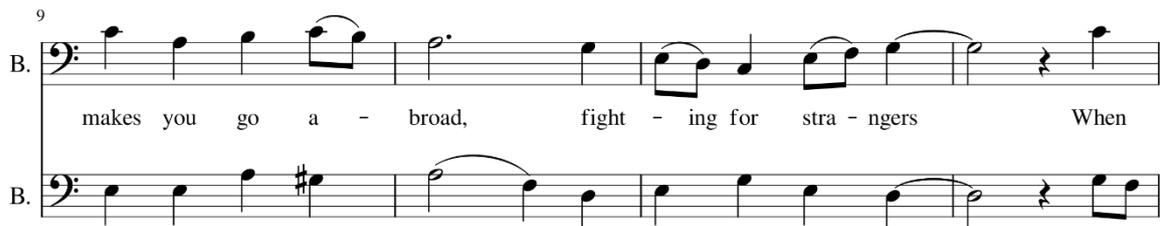


hind in gr - ief and so - row What

B.

9

B.

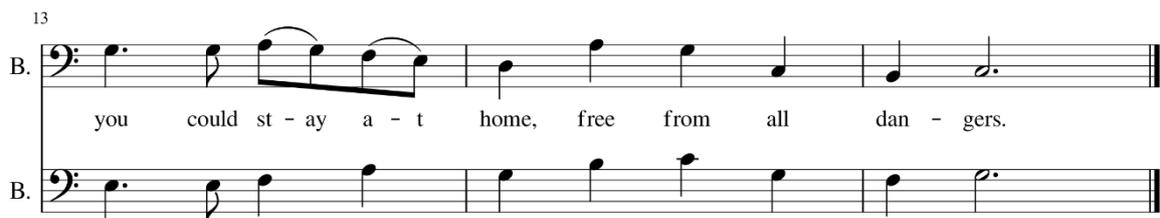


makes you go a - broad, fight - ing for stra - ngers When

B.

13

B.



you could st - ay a - t home, free from all dan - gers.

B.

DON'T FORGET YOUR OLD SHIPMATE

Safe and sound at home again
Let the water roar Jack.
Safe and sound at home again
Let the water roar Jack.

*Ch: Long we've rocked on the rolling main
Now we're safe ashore Jack.
Don't forget your old shipmate
Folly olly olly olly eye eye oh.*

Since we sailed from Plymouth Sound,
Four years gone or nigh Jack,
Was there ever shipmates now
Such as you and I Jack?

We have worked the selfsame gun,
Quarter-deck division,
Sponger I and loader you,
Through the whole commission.

When the middle watch was on
And the time went slow boy,
Who could tune a rousing stave?
Who like Jack and Joe boy?

There she swings an empty hulk,
Not a soul below now.
Number seven starb'd mess
Misses Jack and Joe now.

But the best of friends must part,
Fair or foul the weather.
Hand yer flipper for a shake,
Now a drink together

Don't Forget Your Old Shipmates

Sop  Safe and sound at home a - gain let the wa - ter ro - ar Jack. Safe and sound at home a - gain

Alto 

Bar  Safe and sound at home a - gain let the wa - ter ro - and sound at home a - gain

4  let the wa - ter ro - ar Jack. Long we've rocked on the roll - ing main, now we're safe a - sh - ore Jack

A 

B  let the wa - ter ro - ar Jack. Long we've rocked on the roll - ing main, now we're safe a - sh - ore Jack

7  Don't for - get your old ship - mate foll - y oll - y oll - y eye eye oh!

A 

B  Don't for - get your old ship - mate foll - y oll - y oll - y eye eye oh!

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:

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

4.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!

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

Can't You Dance the Polka?

Trad.

ALTO



As I walked down the Broad-way, one eve-ning in Ju - ly, I met a maid who

BAR



As I walked down the Broad-way, one eve-ning in Ju - ly, I met a maid who

6



Then a - way, you
axt my trade; a sai - lor John, says I [Then a - way,] then a - way you
axt my trade; a sai - lor John, says I Then a - way, then a - way you
Then a - way, then a - way you

10



San - ty, my dear An - ny; Oh, you New York girls, can't you dance the pol - ka?
San - ty, my dear An - ny; Oh, you New York girls, can't you dance the pol - ka?
San - ty, my dear An - ny; Oh, you New York girls, can't you dance the pol - ka?
San - ty, my dear An - ny; Oh, you New York girls, can't you dance the pol - ka?