

# 2 Paddy on the Railway

## RESOURCES ▶ ▶

### ■ You need to know

At the start of the Industrial Revolution in Britain, most of the canals and railways were built by migrant labourers, in particular by the Irish. This song, albeit humorously, tells something of the hardships of their lives. There are several versions; in 1952, Ewan McColl discovered five variants alone after circulating a questionnaire around the locomotive sheds of northern England. As Irish workers travelled to America looking for work in the mid-19th century, the song went with them, changing yet again to fit local circumstances.

### ■ Warming up

- Walk on the spot and clap or bang fists on knees to a steady 6/8 pulse.
- Breathe in slowly for four counts; hold for four, breathe out for eight, rest for four; repeat.
- Chant the words 'Tigg-er-y oo-ree oo-ree ay' in the notated rhythm.
- Sing the phrase 'working on the railway' at a comfortable pitch.
- Chant three 'Tigg-er-y oo-ree oo-ree ay's and follow them with the sung phrase.

### ■ Learning

- Sing the chorus and invite everyone to join in with the last phrase. Make sure it is energetic and accurately pitched.
- Get everyone to sing the whole chorus and then sing verse 1, inviting everyone to join in with the chorus.
- Try adding some simple actions or movement to the chorus to keep up the energy.
- Practise singing verses 2–6 until everyone is confident with the rhythmic changes of the words and they feel natural. The CD will help with this.
- When everyone is confident and the melody line is secure throughout, try adding harmony 1 on alternate choruses.

### ■ Listen out

- Speed is crucial for this song. Too fast and it gabbles and sounds breathless; too slow and it becomes lifeless and pedestrian. Experiment until everyone is comfortable.
- It's easy to miss the upbeat at the start, so breathe in good time. Practise this by speaking the first few words a few times.
- Energy and enthusiasm are important, but not at the expense of accuracy and tuning, so try some verses quietly, and possibly slower, to allow for better listening and engagement with the notes.
- Check that diction is clear in the verses so that the story is heard; likewise in the chorus, to give vitality to the rhythm.

### ■ Creating a performance

- The song works well unaccompanied but, if using the optional piano accompaniment, include the introduction and two-bar link.
- Alternatively, try a very simple two-chord guitar accompaniment using the tonic minor and the major chord a tone below (in the notated key, G minor and F major).
- Try varying the texture by using soloists or small groups for some of the verses.
- A simple additional harmony suggestion from Sandra Kerr is that some voices sustain the note on '-oo' of 'Tigg-er-y oo-ree oo-ree ay' each time as everyone else sings what's written (harmony 2). Everyone joins back together for the last line of the chorus.
- Try adding some simple percussion or train-related sounds, or even a spoken vocal ostinato, e.g. 'working on the railway'.
- There is plenty of scope here for singers to make up their own verses to be included in performance; the song can go on for as long as everyone likes!
- Create a modern version with different dates and events or commentary personal to you.

# 2 Paddy on the Railway

English/Irish

Moderate pace

Voices

Piano

Gm Eb F Gm

1. In eight-teen hun-dred and

6 F Gm

for - ty one, my cord-u-roy brit-ches I put on, my cord-u-roy brit-ches I put on, to

11 Eb F Gm Chorus F

work up-on the rail-way. Tigg-er-y oo-ree oo-ree ay, tigg-er-y oo-ree oo-ree ay,

17 Gm Eb F Gm

tigg-er-y oo-ree oo-ree ay, work-ing on the rail-way. (2.-8.) In

# 6 The Barley Mow

## RESOURCES ▶ ▶

### ■ You need to know

This song is a celebration of conviviality and good cheer, listing various measures or containers of beer from the tiny ‘nipperkin’ (originally just under half a pint) to the full barrel. A stack of barley is known as a ‘barley mow’ and, like ‘The Wheatsheaf’, it is a fairly common pub name. The song is believed to have originated in Devon and Cornwall and is great fun to perform, presenting many opportunities to show off and have challenging competitions (in some versions) about who can drink the most, from ‘the jolly brown bowl’ to ‘the ocean’. David can’t remember where he first came across this song, but he is grateful to Kathryn Davidson for reminding him he knew it!

### ■ Warming up

- Gently massage the lower jaw from where it hinges under the ears to the chin.
- Chew some imaginary toffee or big sticky cakes to mobilize the mouth and loosen the jaw.
- Wiggle and loosen the tongue, and shout ‘rrring, rrring’ several times to warm it up.
- Chant some tongue-twisters, e.g. ‘Red lorry, yellow lorry’, ‘Rub-a-dub-dub, three men in a tub’, ‘Peter Piper picked a peck of pickled peppers’, etc.
- Repeat the following words in the rhythm of the song, getting gradually faster: ‘quart pot, pint pot, half-a-pint, gill pot’ and ‘half-a-gill, quarter-gill, nipperkin’.

### ■ Learning

- Learn the melody slowly at first and gradually increase the tempo, making sure it remains comfortable.
- A new line is added each verse, introduced in bar 2 and then starting the list which begins in bar 9 (26). Note that from verse 2 onwards, bar 9 (26) is in 9/8.
- To begin with, have the words clearly visible for groups so that they can sing them without worrying about remembering them. Over the course of several rehearsals, gradually remove the words until they are committed to memory.

- There are two harmony parts for this song, for high and low voices. Learn them slowly, and make sure everyone is really confident and the notes are secure so that the singers can concentrate on the words. Ensure the melody remains dominant.
- A few suggestions for melodic variation are given in cue-sized notes. Try these when the main tune is really secure.

### ■ Listen out

- The words must be crystal clear. If they’re not, slow down and practise the articulation by speaking and overdoing the consonants, then relax back to normal speech, keeping mouths mobile.
- In the later verses, don’t lose the energy as the phrases get longer; take good deep breaths and control the airflow. Do some deep breathing and hissing out exercises if necessary.

### ■ Creating a performance

- There are several ways to perform this song, e.g. as a duo tour de force with two singers standing face-to-face, staring each other out—the first to laugh or stop is the loser, provided the other finishes the song. Also try it in a group, alternating solos/unison and harmony.
- However it is performed, it must have huge energy and sound cheerful.
- In concert, this song would pair up nicely with ‘John Barleycorn’ (p. 26), which is a very different song, but also about beer.

# 6 The Barley Mow

South-west English  
Harmonized by David Oliver

**With a light bounce**

Verse 1

Melody

Here's good luck to the quart pot, good luck to the Bar - ley

Mow. Jol - ly good luck to the quart pot, good luck to the Bar - ley

Mow, to the quart pot, pint pot, half - a - pint, gill pot,

half - a - gill, quar - ter - gill, nip - per - kin, and a brown bowl, here's good

luck, good luck, good luck to the Bar - ley Mow!

Verse 2 onwards

M. G D G

Here's good luck to the half - gal-lon, good luck to the Bar - ley Mow.\_\_\_\_

H. G D G

Here's good luck to the half - gal-lon, good luck to the Bar - ley Mow.\_\_\_\_

L. G D G

Here's good luck to the half - gal-lon, good luck to the Bar - ley Mow.\_\_\_\_

22 D G

Jol - ly good luck to the half - gal - lon, good luck to the Bar - ley

Jol - ly good luck to the half - gal - lon, good luck to the Bar - ley

Jol - ly good luck to the half - gal - lon, good luck to the Bar - ley

25 D G

Mow, to the half - gal - lon, quart pot, pint pot, half - a - pint, gill pot,

Mow, to the half - gal - lon, quart pot, pint pot, half - a - pint, gill pot,

Mow, to the half - gal - lon, quart pot, pint pot, half - a - pint, gill pot,

# 9 Sumer is icumen in

## RESOURCES

### ■ You need to know

This wonderful song was first written down by a monk at Reading Abbey in the 13th century, and no wonder it has survived so long. It is a lusty and exuberant celebration of summer's arrival; 'icumen' is equivalent to the German 'gekommen' and means 'has arrived' rather than 'is on its way'. It is an exciting round that goes into many parts, supported by an ostinato that is also a canon. The words are Middle English, and the term 'sumer' covered a longer period than our summer, starting in mid-spring. There are many printed versions of this song showing numerous subtle variations in the melody, and spelling and pronunciation of the words, and scholars are divided about some of the real meanings! No modern translation can really do it justice, but a general understanding of the words is necessary to give a performance of real vigour. They mean:

Summer has arrived! Sing loudly 'cuckoo'. Seeds grow and meadows wave their blowing grasses. The ewe goes bleating after the lamb, the cow goes lowing after her calf. The bullock prances, the buck paws at the ground. Merrily sing 'cuckoo'. Cuckoo, cuckoo, well you sing 'cuckoo', and never stop singing 'cuckoo'.

### ■ Warming up

- Sing the scale exercises on page 34. Do them in several keys to open up and stretch the voices.

### ■ Learning

- Teach this a phrase at a time in any comfortable key; D or Eb are good. Be patient; it may take a while, as many of the phrases are similar in shape. Use notation if necessary.
- Next tackle the ostinato pattern and try singing it as a canon, two bars apart.
- Go back to singing the melody until really confident, then add the ostinato with a few voices.
- When first attempting the melody in canon, try it in two parts only, with the second group of singers entering at \*. Gradually build up the parts as the singers' confidence increases, each new part entering when the previous one reaches \*.

- Eventually the canon entries should start every two bars rather than every four; it's possible to have up to twelve parts singing at once. Add the ostinato as a two-part canon to create a fourteen-part piece!
- If some singers find the whole song too difficult, they can choose any two- or four-bar phrase and keep repeating it like an extra ostinato.

### ■ Listen out

- Keep the tempo steady but brisk; take care that the melisma for 'in' in bar 2 doesn't rush. If this is proving a problem, practise singing all the notes in the bar to 'na' until the rhythm is really secure.
- Only attempt the number of parts for which you have confident singers, and keep the groups a reasonable size.
- Bear in mind that the change from unison singing into canon can sound and feel weak or exposed. Prepare those singing the first part so that they sing boldly.

### ■ Creating a performance

- You can be totally flexible about this. The principle is to announce the song, then branch off into parts, featuring the ostinato at some stage. The number of parts and times through depends on the forces available. A suggested structure is:
  - 1: unison
  - 2: lower voices singing the ostinato, while upper voices sing the melody in two parts
  - 3: ostinato in canon and upper voices in four or more parts, entering every two bars. Keep the ostinato going in canon as each melody part drops out
  - 4: finish on an open 5th by sustaining the first beat of the ostinato bars 2 and 4
- Try dividing your singers into four groups by birthdays! This way they can sing mixed up, which makes for a good blend, and more independent singing.
- Teach the ostinato—or any phrase, such as bars 9–10 or 17–18—to the audience so that they can join in the fun and be applauded by the choir!

# Warm ups

1

Su - mer is i - cum - en in, Su - mer is i - cum - en in.

Su - mer is i - cum - en in, Su - mer is i - cum - en in.

2

Su - mer is i - cum - en in, Su - mer is i - cum - en in.

Su - mer is i - cum - en in, Su - mer is i - cum - en in.

# 12 The Spinner's Wedding

## RESOURCES ▶ ▶

### ■ You need to know

This song relates to the 19th-century textile industry in Dundee. Many women were employed in spinning mills and other factories, partly because employers regarded them as being easier to control—or exploit—than men. However, they were not always completely obedient, and this song illustrates how an imminent wedding might present an opportunity to be defiant; the message is ‘you can’t be too strict with us today because Jessie’s getting married tomorrow’. The song paints a nice picture of a roomful of workers having a song and dance while the gaffer (foreman) stands helplessly by, and its jaunty melody emphasizes the rebellious and celebratory mood. This song was suggested to us by Sandra Kerr and Katherine Zeserson.

### ■ Warming up

- Do some slow deep-breathing exercises, hissing out the air to control the flow.
- Chant ‘the morrow she’ll no be here’ in the notated rhythm, first whispered and then increasing in volume. Focus on active tongues and lips.
- Sing the warm-up exercise on page 43, starting on different pitches. Try it as a canon, each new part entering at \*.

### ■ Learning

- Encourage the singers to try a Scottish accent and to settle on something manageable and consistent.
- Start with the chorus. Get the group to chant ‘Jessie’s gettin’ married-o’ (bars 19–20), in the notated rhythm, several times, then sing it until secure. Divide into smaller groups, each take turns to sing it, then join back together; this should produce stronger singing.
- Sing the third ‘hurrah, hurroo a-daddy-o’ (bars 16–18) to the group and invite everyone to ‘answer’ with the final phrase, then get everyone singing both phrases.
- Now teach the first part of the chorus, taking care with the pick-up that starts each phrase. Note that there is a G upbeat at the end of bar 12 but an A in bars 14 and 16, although the phrases that follow are the same each time.

- Sing the verse to the group and invite them to join in with the chorus.
- Teach the verses one at a time, being careful to get the rhythms clear and to make a strong feature of the Scotch snap rhythm, e.g. first beat of bar 30. Once everything is reasonably confident, sing through the whole melody with gusto.
- Next add the harmony part for the verse and last four bars of the chorus. If necessary, break this down into manageable chunks as for the melody. You’ll need to make some rhythmic adjustments to the harmony for verses 2–5, but this shouldn’t be a problem if the melody and words are really secure.
- There are two ways of accompanying this song: use either the notated piano part on page 46, or create your own accordion or piano accompaniment using the given chords. If using the piano part, note that there are two options provided for the four-part bridge between verses; try alternating between them as you see fit.

### ■ Listen out

- The upbeats need to be well placed to give a strong sense of the rhythm and to ensure the words are well articulated. Make sure everyone breathes in good time.
- Check that everyone is singing the same rhythm throughout. It doesn’t need to be exactly as notated, but it must feel comfortable to the group and be sung together.

### ■ Creating a performance

- This song works well both in unison and in harmony. Try alternating unison and harmony verses.
- To give singers a breather, the first two ‘hurrah, hurroos’ in the chorus can be sung antiphonally. Also try different sections of the group, or soloists, taking a verse each.
- Try omitting the chorus between verses 2 and 3 to keep the narrative flow and to add variety.
- Sing the final chorus twice, and cut the last ‘-o’ very short for a strong and energetic ending.



# 12 The Spinner's Wedding

Scottish  
arr. Peter Hunt

**Lightly, with energy**  
(Piano introduction)

Verse 1



The gaf - fer's look - ing wor - ried and the flats are in a



steer<sup>1</sup>, Jess - ie Bro - die's get - ting mar - ried and the mor - row she'll no be here. Hur -



- rah, hur-roo a - dad - dy-o, hur - rah, hur-roo a - dad - dy-o, hur - rah, hur-roo a -



- dad - dy-o, Jess - ie's get - ting mar - ried-o!

2. The mar - ried-o!  
3. They  
4. The  
5. Here's best



hel - per<sup>2</sup> and the pie - cer<sup>3</sup>, they went down the town last night, to



buy a wee bit pres - ent just to make her hame<sup>4</sup> look bright. Hur -



bought a chi - na tea - set, aye and a chan - ty<sup>5</sup> full of salt, a



bon - nie col - oured car - pet, a ket - tle, and a pot. Hur -

# 14 The Troubles of Erin

## RESOURCES ▶ ▶

### ■ You need to know

Vin Garbutt has been among the busiest and best-loved performers on both the British and the international folk circuits for well over thirty years. Although he's one of the funniest men you'll ever hear talking, virtually all his songs deal with serious subjects, many of them of immediate contemporary relevance. He approaches his themes directly, with honesty and clear-sighted courage, but also with warmth and compassion. His melodies are always strong and appealing.

The last three decades of the 20th century were blighted by ongoing sectarian violence and conflict in Northern Ireland. This song was created in the 1990s, when the peace process offered a genuine sense that the violence might end. This feeling of hope tempered by doubt runs through the chorus of 'The Troubles of Erin', with its lovely image of the bubble of peace—complete, pleasing, and fragile. The verses refer to actual incidents in the recent history of the troubles, such as the Remembrance Day bombing at Enniskillen in November 1987, when a young nurse, Marie Wilson, died holding her injured father's hand. In a radio interview afterwards, Gordon Wilson set an example of forgiveness when he said he couldn't hate his daughter's killers: 'I bear no ill will. Dirty sort of talk is not going to bring her back to life. She was a great wee lassie'.

### ■ Warming up

- Sing some major scales slowly, up and down.
- Try exercise 1 on page 53. Start low and raise the pitch (a semitone at a time) to stretch voices across their range. Try different combinations of hard consonants and vowel sounds; begin with 'nee' for a bright tone.
- Sing exercise 2 as notated; aim for a smooth tone and accurate leaps. Again, change the key to stretch voices.

### ■ Learning

- The melody is very strong but also very simple, with the same basic shape for both verse and chorus. The rhythms vary across the verses according to the words, and they can be left flexible if sung by solo voices. The guiding principle is that the words should sound natural and convey their message clearly. This is really the kind of song which needs singing in without too much planning.

- Begin with the chorus. Sing it over until it feels confident and secure. It will sound effective with a large group of singers as long as everyone moves together and sings with feeling.
- Sing verse 1 then invite the group to join in with the chorus.
- Invite soloists to attempt subsequent verses. Don't stop to analyse the rhythms too much; let individuals interpret the words as they choose. Bring in the chorus after each verse to keep the song flowing.
- Once the rhythms have settled down, try getting small groups to sing the verses; make sure the words sound natural and that everybody moves together.
- The accompaniment is for piano and optional piccolo or flute. It could also be played by guitar.

### ■ Listen out

- The words are the essence of this song, so make sure they're really clear and audible. Check the balance between the piano/piccolo accompaniment and the voices, especially if soloists are performing the verses.
- Really make sure that any groups of voices are singing as one. If necessary, discuss and agree the rhythms of the words, and practise them until everyone is really confident.
- Ensure the pitching is accurate in the chorus, particularly in bars 25–7; make sure the tone is supported right up to the highest notes.

### ■ Creating a performance

- This song works well alternating verse and chorus as written, but you could also try pairing some verses, e.g. 3 and 4, and 5 and 6, with no chorus in between.
- Vary the mood by changing dynamics between verses and alternating small groups and soloists.
- Sing the final verse unaccompanied, bringing the piano/piccolo back in for the final chorus.
- Experiment with ending the song in bar 33, on the dominant/so. This creates a sense of something incomplete and of anticipation, which you may find appropriate for the song's subject matter.

# 14 The Troubles of Erin

Words and melody: Vin Garbutt  
transcribed Peter Hunt

**With a lilt**

**Verse**

1. Oh, re - mem - ber the ci - vil rights march - ers who were bat - tered with

clubs to the ground, and the ve - ry last squad - die to lay down his

bo - dy and part with his soul for the crown. May the trou - bles of

E - rin be o - ver, may the bub - ble of peace be pre - served. May the

white dove in - spire the child - ren of Ire - land; peace is the

least they de - serve. (2. And re - ) Peace is the least they de - serve.

**Chorus**

1-5 3 6. G A D

- 2 And remember that cold Bloody Sunday,  
when the troops opened fire on the crowd,  
and the people of Derry again had to bury  
their loved ones, and pay for the shroud.
- 3 And the tragedy of Enniskillen,  
when a bomb broke the heart of the town,  
and that elderly man, who held out his hand,  
to the killer who cut his girl down.
- 4 And the boys in the bar room at Poyntz Pass,  
good friends who could see no divide.  
A cold heinous crime cut them down in their prime;  
their blood was as one where they died.

- 5 Oh, the prisons are filled with their number,  
the angry, the anguished, the shamed;  
but the wire must come down in each county and town  
for the ghosts of the past to be laid.
- 6 So let's pray for the day of forgiveness,  
when the weeping and wailing will cease,  
and may love reconcile all of Erin's green isle,  
may the living and dead rest in peace.

# 16 Migildi, Magildi

## RESOURCES

### You need to know

‘Migildi, magildi’ is a Welsh nonsense phrase, and there are quite a number of different songs with this refrain. This version has a very dance-like melody with an unusual rhythmic pattern, changing from 6/8 to 9/8 unexpectedly. Its structure is loosely AABA with tiny variations. It is lovely to sing as written and, given its structure and rhythmic oddities, works surprisingly well as a round. The words belong to a tradition of numerous songs which basically say ‘when the impossible happens . . .’. A literal translation of the last line is ‘then you can have me’.

### Warming up

- Stretch the voices with some lively scale and arpeggio exercises.
- Loosen the lips and tongue with the light *staccato* exercise 1, below (note that ‘hei’ is pronounced ‘high’).
- Practise breath control and singing smooth lines with exercise 2. Try it as a four-part canon, with each new part entering after one bar. Raise the pitch so that voices get to sing at least an octave range during the warm-up session.

1



Mi-gil-di, ma-gil-di, hei now, now

2



Mi-gil-di, ma-gil-di, mi-gil-di, ma-gil-di, mi-gil-di, ma-gil-di, hei now, now

### Learning

- If you’re singing with non-Welsh speakers, it’s best to start by learning the English words. You can always tackle the Welsh later once the melody is really well known.
- Start by teaching the chorus riff in bars 9–10 and 17–18 (both the same) and its slight variation in bars 5–6.

- Sing the song and invite the group to sing the chorus riffs as a response. Use a hand signal to indicate whether the riff rises or falls at the end.
- Next teach bars 3–4, 7–8, and 15–16, then tackle bars 11–14 (the B section), initially without words to focus on accuracy of pitch.
- Aim for a light and delicate sound, keeping the dancing feel to the melody.
- When performed with the piano/harp accompaniment, the song should be sung in unison.
- Also try it as an unaccompanied four-part canon, each part entering at \*. Add the backing riffs as a kind of drone.

### Listen out

- Not a lot can go wrong with this song, but it can rush, so keep the pulse steady.
- The phrasing is obvious but check that everyone takes a good breath in bar 14 before the last beat (‘O’).
- Meet the challenge of the high notes in bars 11–14 by keeping the sound light and ‘bouncing’ off the notes.

### Creating a performance

- A suggestion for performance is:
  - 1: unison with piano/harp accompaniment
  - 2: unison unaccompanied with backing riffs
  - 3: four-part canon with or without the riffs, unaccompanied
  - 4: unison with piano and flute accompaniment (provided the pitch remains accurate throughout the second and third times!)
- There is scope for an instrumental solo; the melody is reminiscent of a good fiddle tune.
- Make sure your performance is strong and full of swinging energy.

### Backing riffs

Upper voices



Lower voices



# 16 Migildi, Magildi

Welsh arr. Peter Hunt  
trans. Imogen Holst

Not too fast—steady

Voices

Piano or harp

*E♭*

Pan ddaw'r môr i  
When the sea comes

4

\*  
ben y my - nydd,  
o'er the moun - tains,  
*Ab/E♭ B♭/E♭*

Mi-gil-di, ma-gil-di, hei now, now, \_\_\_\_\_  
*Ab/E♭ Fm7 B♭*

7  
A'i ddwy y - myl at ei gi - lydd;  
When the de - sert flows in foun - tains,  
*E♭ E♭7 Ab/E♭*

Mi - gil - di, ma - gil - di,

# 25 Hunting the Wren

## RESOURCES ▶ ▶

### ■ You need to know

Throughout the ages, people have found ingenious and good-natured ways of trying to earn some extra money or food to keep them going in winter. Alongside wassailing and the performance of Mummer's plays (see No. 27) is the custom of wren hunting, which belongs to Ireland, Wales, the Isle of Man, and north-west England, and this song originates in Manx Gaelic. The tradition of hunting the wren is described in a book written in 1731, but it certainly goes back a lot further than that. On St Stephen's Day a wren would be caught and killed, put in a suitably decorated box or willow cage (called the 'bush' from the holly and ivy ornamentation), and carried around the streets to the singing of the song. Feathers would be plucked from the unfortunate bird and given to householders or passers-by in exchange for food or coins. The feathers were to be worn as good luck or protective charms. Eventually, the poor, bald bird would be buried to the singing of a dirge accompanied by a circular dance, or else put in a pie for supper. David Oliver learned this song, with its dance, from Alan Brown and the Monkseaton Morrismen in 1971. John Kirkpatrick and his 'Wassail' band used it in a Folkworks project in 1995 and some of his ideas are incorporated into the arrangement on the CD.

### ■ Warming up

- To ascending and descending scales, sing the words 'Robin the Bobbin' in the notated rhythm to stretch voices, establish the 6/8 'bounce', and loosen up the lips.
- Practise singing the entire range of this song by extending the scale above the top 'do' up two more notes to 'me'.

### ■ Learning

- Basically, this is a question and answer song in which the same cast of characters remains throughout. The melody is easy to learn; teach it to everyone a phrase at a time.
- There are some slight melodic changes between the verses, but the melody is so straightforward, these shouldn't present a challenge. Just make sure that everyone is singing together.
- There are no breaks in the melody so snatch quick breaths where you can or, better still, take a big enough breath at the start to get right through the verse. A compromise might be to sing up to 'Jack o' the Land' in

one breath, make 'Land' very short, and snatch a breath there. In performance, if the lines are shared out (see below), this won't be a problem.

- The words must be very clear to maintain the narrative. Pay particular attention to those on the upbeat notes.
- Make the style very light with clear articulation; don't hold on to any notes.
- The harmonies, for high and low voices, are also straightforward to learn and originate from an arrangement by David Oliver and others. The cue-sized notes in bar 4 provide an alternative line which works well for the final verse.
- The two-bar instrumental break for the ends of verses, and instrumental verse (three options for variety), also originate from David's arrangement and can be added with whatever melodic instruments you have at your disposal, e.g. fiddle, flute.

### ■ Listen out

- Find a speed which is fast enough to give a light, bouncy style, but not so fast that the words become a scramble.
- Check the join from bar 2 into bar 3; make sure that the leap (a 9th) is clean and focused. The same care is required with the minor sixth at the end of bar 5.
- If dividing up into solos or groups for individual phrases (see below), make sure everyone follows seamlessly without breaking the flow.
- Check changes from unison to harmony; each voice must move decisively, knowing where they are going.

### ■ Creating a performance

- Like a sea shanty, this song can go on for ever with made-up verses. Try mixing soloists and groups for variety, and add in some instrumental breaks if possible. On the CD, it's sung by a small group with fiddle and accordion accompaniment. Verses 2–11 are sung alternately by two contrasting voices, and the other verses are sung by the group: verse 1 in unison, unaccompanied; verse 12 in three-part harmony, unaccompanied; verse 13 in harmony with simple chordal accompaniment. Try slowing down the last two verses and adding a pause after 'great' in the final verse. Note that, on the CD, there is a three-phrase instrumental passage between verses 7 and 8.

# 25 Hunting the Wren

Isle of Man

arr. David Oliver, Stewart Hardy, and Rachel Unthank.

Based on an idea by John Kirkpatrick

**A good pace; full of energy**

B $\flat$

Melody

1. 'We'll hunt the wren', says Ro - bin the Bob - bin. 'We'll

High

1. 'We'll hunt the wren', says Ro - bin the Bob - bin. 'We'll

Low

1. 'We'll hunt the wren', says Ro - bin the Bob - bin. 'We'll

3

F C7 F B $\flat$

hunt the wren', says Rich - ie to Ro - bin. 'We'll hunt the wren', says

hunt the wren', says Rich - ie to Ro - bin. 'We'll hunt the wren', says

hunt the wren', says Rich - ie to Ro - bin. 'We'll hunt the wren', says

6

E $\flat$  F7 B $\flat$

Jack o' the Land. 'We'll hunt the wren', says e - ver - y - one.

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