

*For my friend and colleague, Lucy Baker: the honor is all mine.*

# Soap! Soap! Soap!

♩ = 136

Rachel C. Singh

Musical notation for the first system, measures 1-4. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter notes and eighth notes. The accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Measure 4 contains a triplet of eighth notes in the melody.

Musical notation for the second system, measures 5-7. The melody continues with lyrics: "Once there was a wo-man fix-in' to wash clothes, and she". The accompaniment continues with the same eighth-note pattern. Measure 7 contains a triplet of eighth notes in the melody.

Musical notation for the third system, measures 8-11. The melody continues with lyrics: "found out shedid -n't have no soap. So she holl-ered for her boy out the back win-der and". The accompaniment continues with the same eighth-note pattern. Measure 11 contains a triplet of eighth notes in the melody.

Musical notation for the fourth system, measures 12-15. The melody continues with lyrics: "told him to go to the store for soap. Says 'Don't you for - get now: soap.'". The accompaniment continues with the same eighth-note pattern. Measure 15 contains a triplet of eighth notes in the melody.

17

So he head-ed for the store, a - run-nin' a - long and say-in' "Soap! Soap!"

21

Soap!" O - ver and o-ver try in' to re-mem-ber, says "Soap! Soap! Soap!" The

26

road got mudd-ied and he slipped on his bum Got up a - rub-bin' his head

30

Head-ed to the store, but for - got what for, so he turned back a-round in - stead:

35 *spoken: Right there I had it... Right there I lost it...*

Musical score for measures 35-41. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a rest for four measures, then sings: "Right there I had it, right there I lost it, right". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

Musical score for measures 42-45. The system includes a vocal line and a piano accompaniment. The vocal line continues with: "there I had it, right there I lost it, right there I had it, right there I lost it, right". The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 46-49. The system includes a vocal line and a piano accompaniment. The vocal line continues with: "there I had it, right there I lost it! An' he". The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 50-53. The system includes a vocal line and a piano accompaniment. The vocal line continues with: "made him-self alob - lol - ly there in the road, Got mud mired plumbo'er the tops of his shoes When a". The piano accompaniment continues with the same rhythmic pattern.

54

man came a-long and o - ver - heard him talk - ing and asked the boy: "What did ye lose?"

58

"Right there I had it, right there I lost it." "Tell me what ye lost, and I'll

61

help you find it." "Right there I had it, right there I lost it, right

64

there I had it, right there I lost it." So the man, like a - ny

68

rea-s'na-ble man, thought his mind was what the boy had lost. He quit tryin' to help with a

72

shake of his head, and went on to make his way a - cross, but Hit's slick as

*spoken: "Ow!  
That blame mud!"*

78

soap!" An' the boy start - ed walk - in', the man

*spoken: "Soap, soap, soap!"*

82

thought he was mock - in' him, Grabbed him so to stop him, and shook him where he stood: "You

85

say you're sor - ry and won't do it a-gain, or I'll whip you good!"

89

"Sor-ry I done it, won't do it a-gain, sor-ry I done it, won't do it a-gain,

91

sor-ry I done it, won't do it a-gain, oh I'm sor-ry I done it, won't do it a-gain, I'm

93

sor-ry I done it, won't do it a-gain, sor-ry I done it, won't do it a-gain,

95

sor-ry I done it, won't do it a-gain, oh I'm sor-ry I done it, won't do it a-gain."

98

So the man turned him loose and the boy went on, right toward the store up a-

102

head. But he was think-ing a - bout the lob - lol - ly, oh he was so sor - ry, and he

105

pro - mised that he won't do it a - gain, he for - got all a - bout the

soap! Well, it hap-pened to be that on the side of the road, an old

la-dy had got her-self in-to a stitch. She had bro-ken all the eggs in her lit-tle bas-ket when she

tripped and fell right in-to a ditch! "Sor-ry I done it, won't do it a-gain,

sor-ry I done it, won't do it a-gain, sor-ry I done it, won't do it a-gain, oh I'm



121

sor-ry I done it, won't do it a-gain, oh I'm sor-ry I done it, won't do it a-gain,

123

sor-ry I done it, won't do it a-gain, sor-ry I done it, won't do it a-gain, oh I'm sor-ry I done it, won't do it a-gain."

126

The wo - man thought he was ma - kin' fun, she grabbed him when he tried to run,

129

boxed his ears and then she done pushed him in the ditch! Says to the boy as he lay there stunned: "I'm

133

out, and you're in!" And when he got out of the ditch he went on, sayin'

139

"I'm out, and you're in, I'm out, and you're

143

in, I'm out, and you're in, I'm out, and you're

147

in." Come to where a man had a wagon wheel mired down deep in the

151

(S) mud-di-est hole. He was tryin' to get it out, but it was - n't budg-in', till the boy came, bless his

155

(S) soul: "I'm out, and you're in, I'm out, and you're in, I'm

160

(S) out, and you're in, I'm out, and you're in." The

164

(S) man got mad at him, reached out and grabbed him, says to the boy, "You

167

ought - n't say that! One's out, and now you come and help get the oth - er'nout, or I'll whup you

171

good!" "One's out, get the oth - er'nout, one's out, get

175

theoth - er'nout, one's out, get the oth - er'nout, one's out, get theoth - erone

179

out." And a one - eyed man by chance passed his way:

183

"One's out, get theoth - er'nout, one's out, get theoth-er'nout,

187

one's out, get theoth - er'nout, one's out, get theoth - er one out." So the

191

one - eyed man grabbed him, did - n't need a pad - dle, he just smoked that boy's britches! Says,

195

"Sech a thing to me you real - ly ought-n't say. You might - a said 'One's in a - ny-way!'"

"One's in a - ny-way, one's

in a - ny-way, one's in a - ny-way, one's in a - ny-way, one's in a - ny-way, one's

in a - ny-way, one's in a - ny-way, one's in a - ny-way."

Come to where he saw a mo - ther and her young 'uns where the

213

wo - mansat a-wash - in' all her clothes. Both her young 'unsplayed a-round herwhile she

216

did her wash - ing at her wash - ingplace in the crick 'side the road. The

219

young'uns wererow - dy as they played in the mud, and the lit - tlestone slipped and fell. The

223

ma - maleapt up to go and fish it out, whenshe heard a voice ring outlike a bell: "One's

227

(S) in a - ny-way, one's in a - ny-way, one's in a - ny-way, one's in a - ny-way, one's

231

(S) in a - ny-way, one's in a - ny-way, one's in a - ny-way, one's in a - ny-way. "She

235

(S) grabbed the young 'un out the crick, went af - ter the boy and yanked his wrist, and

237

(S) there she was, a - bout to give him a good ol' pad - dlin', but when she

**Lento**



239

$\text{♩} = 56$

(S) saw how dir-ty he was, how he'd been in the mud some-nytimes, and been

*rubato*

241

(S) cry - in' and wip - in' his face with his mud - dy lit - tle

242

(S) hands, she took pi-tysake on him, and turned him

244

(S) loose. Says: "Go, run on back home now, tell your

spoken: "Soap!  
Soap! Soap!" ♩ = 136

246

Musical score for measures 246-248. The system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "mo-ther dear to wash that face with some warm wa-ter and soap."

249

*as bubbles*

Musical score for measures 249-251. The system includes a vocal line and a piano accompaniment. The key signature changes to two sharps (D major), and the time signature is 4/4. The lyrics are: "Soap, soap, soap! Soap, soap, soap! Soap, soap, soap, soap, soap, soap, soap, soap, soap, soap!"

252

Musical score for measures 252-256. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (D major), and the time signature is 4/4. The lyrics are: "Soap, soap, soap, soap, ah Ah-ha!"

257

Musical score for measures 257-261. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (D major), and the time signature is 4/4. The lyrics are: "Soap!" "That time, he got to the store and"

260

got the soap, and he gave it to his mo - ther once he'd run the whole way home. Well, she

263

*accel. poco a poco al fin*

gave him one look and then she took him by the ear, and she marched him down to her wash-place, and she

266

soused him in the rick, clothes and all. Then she soaped him all o - ver with his britches and his

270

shirt right on him. Soused him a - gain till she got the mud and the dirt right off him. Then she

274

(S) took two clothes-pins, and hung him on her clothes - line pinned up by his shirt - tail, and

This musical system covers measures 274 to 276. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "took two clothes-pins, and hung him on her clothes - line pinned up by his shirt - tail, and".

277

(S) left him there to dry!

This musical system covers measures 277 to 278. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "left him there to dry!".