

**2. Take This Hammer**  
traditional work song  
adapted by Gwyneth Walker

Take this hammer,  
Take it to the foreman.  
Take this hammer,  
take it to the foreman.  
Take this hammer,  
take it to the foreman,  
tell him (her) that I'm workin', workin', workin' hard today.

Take this hammer and saw,  
take them to the foreman,  
tell him (her) that I'm workin', workin', workin' hard today.

Take this hammer and saw and plane,  
take them to the foreman,  
tell him (her) that I'm workin', workin', workin' hard today.

Take this hammer and saw and plane and drill,  
take them to the foreman,  
tell him (her) that I'm workin' hard, workin' hard,  
workin' hard, workin' hard today!

## 2. Take This Hammer (Tools of the Trade)

Traditional Song

The performance of this song will be enhanced by the use of “construction props” and simple hand gestures, as suggested in the score. The props include a hammer, hand saw, plane (for leveling) and hand-held drill. The gestures may be performed by various singers from the different sections (as notated in the score), or by four non-singers, standing to the front and side of the chorus, holding the props.

**At a heavy working tempo**  $\text{♩} = 72$   
(swing eighths)

The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe, Clarinet, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion (Wood Block), Tenor, and Bass. The second system includes parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo is marked 'At a heavy working tempo' with a quarter note equal to 72 beats per minute, and the feel is 'swing eighths'. Dynamics include *f* (forte) and *pizz.* (pizzicato). The percussion part is specifically labeled 'Wood Block (or a 2x4 piece of wood played with a stick or hammer)'. The score includes various musical notations such as accents, slurs, and dynamic markings.

7 A

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc.

T. *f heavy labor*  
Take this ham - mer, \_\_\_\_\_ take it to the fore - man. \_\_\_\_\_ Take this ham - mer, \_\_\_\_\_

B. *f heavy labor*  
Take this ham - mer, \_\_\_\_\_ take it to the fore - man. \_\_\_\_\_ Take this ham - mer, \_\_\_\_\_

A *arco, forceful downbow, as if hammering*

Vlns. 1 *arco, forceful downbow, as if hammering*

Vlns. 2 *arco, forceful downbow, as if hammering*

Vla. *arco, forceful downbow, as if hammering*

Vlc.

Cb.

[downward hammering gesture]

14

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

(Wood Block)

Perc.

T

B

Vlins. 1  
2

Vla.

Vlc.

Cb.

take\_ it to the fore - man, Take this ham - mer, take\_ it to the fore - man.

take\_ it to the fore - man, Take this ham - mer, take\_ it to the fore - man.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion (Wood Block), Tenor and Bass vocalists, Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal parts have lyrics: 'take\_ it to the fore - man, Take this ham - mer, take\_ it to the fore - man.' The percussion part features a wood block with a rhythmic pattern of quarter notes. The instrumental parts include various melodic and harmonic lines, with some instruments playing sustained notes or chords.

20

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Hns. 1/2  
Tpts. 1/2  
Tbn.  
Perc.  
T.  
B.  
Vlns. 1/2  
Vla.  
Vlc.  
Cb.

— tell — him that I'm work-in', work-in', work-in' hard — to — day! —  
(her)

— tell — him that I'm work-in', work-in', work-in' hard — to — day! —  
(her)

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpets (1 and 2), Trombone, Percussion, Tenor (T), Bass (B), Violins (1 and 2), Viola, Violoncello (Vlc.), and Contrabass (Cb.). The vocal parts for Tenor and Bass have lyrics: "tell him that I'm work-in', work-in', work-in' hard to day!". The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings like accents (^) and breath marks (>). The percussion part shows a rhythmic pattern with eighth and sixteenth notes. The woodwind and brass parts have mostly rests, with some notes in the Clarinet and Bassoon parts.

**B**

26

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. **Suspended Cymbal (w/ stick)**

S *f*  
Take this ham-mer and saw, take them to the fore - man. Take this

A *f*  
Take this ham-mer and saw, take them to the fore - man. Take this

T  
Ah, \_\_\_\_\_

B  
Ah, \_\_\_\_\_

**B** use full bows, as if sawing

Vlns. 1  
2

Vla.  
use full bows, as if sawing

Vlc.  
*pizz.*

Cb.  
*pizz.*

31

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Hns. 1 2  
Tpts. 1 2  
Tbn.  
Perc.  
S  
A  
T  
B  
Vlns. 1 2  
Vla.  
Vlc.  
Cb.

ham-mer and saw, take them to the fore - man. Take this ham-mer and saw, take them to the  
ham-mer and saw, take them to the fore - man. Take this ham-mer and saw, take them to the  
Ah, Ah, take them to the  
Ah, Ah, take them to the

37 C

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

(Susp. Cym.)

Perc.

S  
fore - man, \_\_\_\_\_ tell\_ him that I'm work-in', work-in', work-in' hard\_ to - day! \_\_\_\_\_  
(her)

A  
fore - man, \_\_\_\_\_ tell\_ him that I'm work-in', work-in', work-in' hard\_ to - day! \_\_\_\_\_  
(her)

T  
fore - man, \_\_\_\_\_ I'm work-in', work-in', hard\_ to - day! \_\_\_\_\_

B  
fore - man, \_\_\_\_\_ I'm work-in', work-in', hard\_ to - day! \_\_\_\_\_

Vlns. 1  
2

Vla.

Vlc.

Cb.

*arco*

*arco*

C



*accel.* **Faster** ♩ = 80

43

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. **Bongo (w/ hands)**  
*f*

S

A

T *(f)*  
Take this

B *(f)*  
Take this

*accel.* **Faster** ♩ = 80

Vlins. 1 *pizz.*  
2 *pizz.*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

49 **D**

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. (Bongo) Glock. *gliss. over entire range* Bongo

S. [move hand sideways, palm down] (as if planing a board)  
Ah, take, take, take\_ them to the fore - man,

A. Ah, take, take, take\_ them to the fore - man,

T. ham-mer and saw\_ and plane, take\_ them to the fore - man. Take this ham-mer and saw\_ and

B. ham-mer and saw\_ and plane, take\_ them to the fore - man. Take this ham-mer and saw\_ and

**D**

Vlns. 1 *long glissando, as if planing a board* *gliss.*

Vlns. 2 *long glissando, as if planing a board* *gliss.*

Vla. *long glissando, as if planing a board* *gliss.*

Vlc. *pizz.*

Cb. *pizz.*

54

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Hns. 1  
Hns. 2  
Tpts. 1  
Tpts. 2  
Tbn.  
Perc. Glock. Bongo Glock.  
S  
A  
T  
B  
Vlns. 1  
Vlns. 2  
Vla.  
Vlc.  
Cb.

port. gliss. V gliss. V gliss. V

Ah, take, take, take them to the fore-man, Ah, take, take, take  
Ah, take, take, take them to the fore-man, Ah, take, take, take  
plane, take them to the fore - man. Take this ham-mer and saw and plane, take them to the fore - man,  
plane, take them to the fore - man. Take this ham-mer and saw and plane, take them to the fore - man,

60

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. **Bongo**

S  
— them to the fore - man, I'm work - in', work - in' hard\_ to - day!

A  
— them to the fore - man, I'm work - in', work - in' hard\_ to - day!

T  
8  
— tell\_ him that I'm work-in', work - in', work-in' hard\_ to - day!

B  
— tell\_ him that I'm work-in', work - in', work-in' hard\_ to - day!

Vlns. 1  
2

Vla.

Vlc. *arco*

Cb. *arco*

**E** Interlude

66

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. *Susp. Cym.* *Bongo*

An energetic *Interlude* during which the chorus may explore their construction props, simulate house-building activities, or simply enjoy the music.

S

A

T

B

**E** Interlude

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

72 F

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. (Bongo) **Bongo (w/ hands)**

S

A

T

B

Vlns. 1  
2

Vla.

Vlc.

Cb.

F

78 *accel.* **G** Faster  $\text{♩} = 92$

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1 *a2*

2

Tpts. 1

2

Tbn.

Perc.

S *f with more energy*

A *f with more energy*

T

B

Vlns. 1 *arco*

2 *arco*

Vla.

Vlc.

Cb. *arco*

Take this ham - mer and saw \_ and

Take this ham - mer and saw \_ and

**G** Faster  $\text{♩} = 92$

84

Fl. 1 *tr*

Fl. 2 *tr*

Ob. *tr*

Cl. *tr*

Bsn.

Hns. 1 *a2*

2 *a2*

Tpts. 1 *Cup mute tr*

2 *tr*

Tbn.

Perc. **Ratchet**  
*f*

S. *[shake fist, as if using a hand drill]*  
plane and drill, Take this ham-mer and saw\_ and plane and drill, *[shake fist]*

A. *[shake fist]*  
plane and drill, Take this ham-mer and saw\_ and plane and drill,

T. *f*  
take, take, take\_ them to the fore-man. take, take, take\_

B. *f*  
Ah, take\_ them to the fore-man. Ah, take\_

Vlins. 1

2

Vla.

Vlc. *pizz.* *arco* *pizz.*

Cb. *pizz.* *arco* *pizz.*



90 **H**

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1 2 *a2*

Tpts. 1 2

Tbn.

Perc.

S. *[shake fist]*  
 Take this ham-mer and saw. and plane and drill, tell \_ him that I'm, work-in', work-in'  
 (her)

A.  
 Take this ham-mer and saw. and plane and drill, tell \_ him that I'm, work-in', work-in'  
 (her)

T.  
 \_ them to the fore-man. take, take, take \_ them to the fore - man,

B.  
 \_ them to the fore-man. Ah, \_ take \_ them to the fore - man.

Vlins. 1 2

Vla.

Vlc. *arco* *pizz.* *arco*

Cb. *arco* *pizz.* *arco*

I *a tempo* ♩ = 92

*rit.*

96

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tpts. 1  
2

Tbn.

Perc. *Bongo*  
*Low Tom-Tom*

S  
A  
T  
B

hard, (her) tell him that I'm work-in', work-in' hard to - day, \_\_\_\_\_  
hard, (her) tell him that I'm work-in', work-in' hard to - day, \_\_\_\_\_  
I'm work-in', work-in' hard, (her) tell him that I'm work-in', work-in' hard to - day, \_\_\_\_\_  
I'm work-in', work-in' hard, (her) tell him that I'm work-in', work-in' hard to - day, \_\_\_\_\_

*rit.*

I *a tempo* ♩ = 92

Vlns. 1  
2

Vla.

Vlc.

Cb.

*p* *cresc. to end*  
*p* *cresc. to end*  
*p* *cresc. to end*  
*p* *cresc. to end*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

