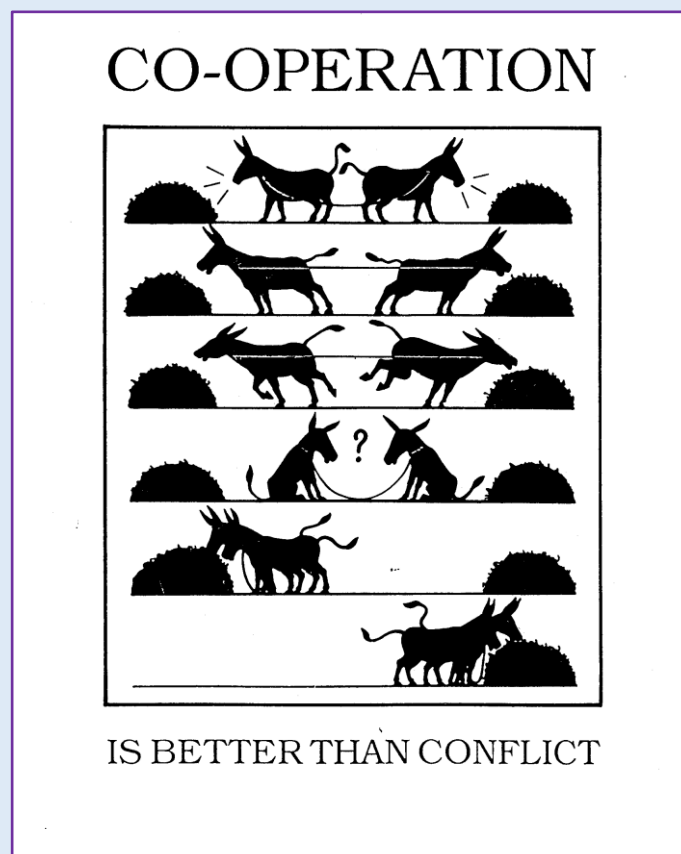


The **Co-operation Song**

THE TWO MULES

Words and Music by
Norman Richardson

based on the Quaker poster:
Co-operation is better than Conflict



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Performance Notes

Use all voices to sing the main refrain (*"We've got to work together ..."*) and the additional refrain (*"Co-operation is better than conflict ..."*). The verses, which need to be well articulated and expressive, can be taken by one soloist as narrator, or by a succession of different soloists.

The song may be accompanied by guitar instead of (or as well as) the keyboard accompaniment provided here, and other parts (flute, etc.) may be added. Parts for guitar and other instruments can be requested by email from enelarmusic@gmail.com.

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Allegro ♩ = 132

Refrain

mf We've got to pull to-gether,— work to-gether,—

Allegro ♩ = 132

mf

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The music consists of two measures followed by a repeat sign and then two more measures.

4

No use pull-ing a-part;— We've got to think to-gether,— try to-gether,—

This system contains the next two staves of music, starting at measure 4. The notation and accompaniment continue from the previous system.

8

1. 2. Solo Voice(s)

mf Work-ing to-gether is smart! We've got to smart! There were two

This system contains the final two staves of music, starting at measure 8. It includes first and second endings for both the vocal and piano parts. The piano part has a key signature change to two sharps (F#, C#) and a time signature change to 2/4 for the final two measures. The dynamics are marked 'mf'.

13 $\text{♩} = 126$

mules in a field that the farm-er tied to-geth-er with a teth-er made of rope, in the

mp

16 $\text{♩} = 126$

hope that they would-n't run a-way, or go a-stray, so that's how they had to

20

stay! The farm-er brought them their tea, straw and hay, for you see they don't eat the

23

things that we do (I'm sure you knew that these mules grew by eat-ing hay, and

27 $\text{♩} = 96$
Slower

lots of it each day!) *mp* But the farm-er had a plan-he was quite a thought-ful man! He de-

31 *rit.* - - - - - *a tempo*

cid-ed what to do, and he split that hay in two. Then with lots of winks and smiles, he

34 *rall.* - - - - - *accel.* - - - - -

placed it, in two piles, at diff-'rent sides of the field! *mf* First one mule

38 *Tempo primo*

head-ed for his hay, but on the way the rope got tight-er, 'cos the oth-er sill-y blight-er had de-

41

cid-ed to go right a-way to his pile of hay, ov-er there in the cor-ner at the oth-er side of the

45

field. *f* So they both strugg-led and strained and they kicked out at each oth - er; they just ig-

48

nored the bas - ic rules and carr-ied on like sill - y fools. But the rope re-mained and they

51

felt quite beat-en, for their food was still un - eat-en!_ They said, "It's sill-y just to fight, 'cos we'll

55

end up here all night. It is-n't right, there'll be no winn-er, and we still have had no dinn-er; now we're

58

feel-ing hot and tired, and we need a cool drink, so let's stop - and think! *mf* So they

62

Slower $\text{♩} = 108$
both sat down with a ver - y heav - y frown, and they had a think-ing sess-ion till they

mp $\text{♩} = 108$

65

rall. learned this sim-ple less-on: *f* Weve got to pull to-geth-er, *a tempo*

rall. *mf*

69

work to-gether, No use pull-ing a-part; We've got to think to-gether,

73

try to-gether, Work-ing to-geth-er is smart! We've got to

76

smart! So then they head-ed for their hay, but they did it both to-gether. It was

79

bett-er that way, and it did-n't matt-er wheth-er they were tied with the teth-er or not. Oh no, it

83

did-n't matt-er a jot! Be-cause they went to one pile and they ate it with a smile, and then they

87

went and ate the rest. (It was the shar-ing they liked best.) There was food e-nough for two, and

90

rall. - - - - - *slow* **f** *mf*

all they had to do was re-lax and take their time, and chew, chew, chew! Those

93

stub-born old mules had learned new rules: There's a bett-er way than fight-ing; we get

8 96 *rit.* (alt.) fur-ther by u - ni - ting! **Refrain** *a tempo*

fur-ther by u - ni - ting! *mp* We've got to pull to-gether,

rit. *a tempo* *mp*

100 work to-gether, No use pull-ing a-part; We've got to think to-gether,

104 1. *mf* try to-gether, Work-ing to-gether is smart! We've got to smart! *mp* It's a

2. *Slower* *mp*

108 most im-port-ant less-on for each per-son, group or na-tion: If we want to learn to live in peace, let's

111 *rit.* All voices $\text{♩} = 92$ *with a swing*

try co-op-er-a-tion. *mf* Co-op-er-a-tion is bett-er than con-flict; Two heads to-

rit.

115

geth-er are bett-er than one. We waste our

117

time when we quarr-el and fight: Co-op-er-a-tion can set things to

120 **Final Refrain** *a tempo*

right! *f* We've got to pull to-geth-er, work to-geth-er, No use pull-ing a-part;

124

— We've got to think to-gether, — try to-gether, — Work-ing to-gether is

128

1. smart! We've got to smart! *mp* Work-ing to - geth - er is

131

smart! *ff* Yes, work-ing to - geth - er is smart!

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Norman Richardson

This song, based on the well-known Quaker fable of the Two Mules, was originally written for schoolchildren in Strabane and Derry/Londonderry taking part in inter-school, cross-community workshops under the auspices of the Northern Ireland Quaker Peace Education Project in the late 1980s. It was later recorded and used by BBC Schools NI for their 'One Potato, Two Potato' series.

The familiar poster of the Two Mules has been used in many different contexts over the years but was originally developed by the Religious Society of Friends (Quakers) in England in the 1930s to promote a message of peaceful collaboration in resolving conflict.



Illustration from

TWO MULES:

A fable, a song, a worried teacher, a thoughtful farmer and lots of hay

Text by **Norman Richardson**; Illustrations by **Yvonne Naylor**

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