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THE
SHANTY BOOK
PART II

RICHARD RUNCIMAN TERRY



CURWEN EDITION

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The Shanty Book

Part II

Sailor Shanties

(Curwen Edition 2952)

Collected and Edited with Pianoforte
Accompaniment, by SIR RICHARD
RUNCIMAN TERRY, with a Foreword
by SIR WALTER RUNCIMAN, Bart.

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The Shanty Book, Part I, Curwen Edition 2951

Made in England



TO MY SON, PATRICK HUGH, WHO HAS ALREADY
ELECTED TO REVIVE THE FAMILY
TRADITION AND FOLLOW
THE SEA

0-6-0.

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* FOREWORD

By SIR WALTER RUNCIMAN

IT is sometimes difficult for old sailors like myself to realize that these fine shanty tunes—so fascinating to the musician, and which no sailor can hear without emotion—died out with the sailing vessel, and now belong to a chapter of maritime history that is definitely closed. They will never more be heard on the face of the waters, but it is well that they should be preserved with reverent care, as befits a legacy from the generation of seamen that came to an end with the stately vessels they manned with such skill and resource.

In speech, the old-time 'shellback' was notoriously reticent—almost inarticulate; but in song he found self-expression, and all the romance and poetry of the sea are breathed into his shanties, where simple childlike sentimentality alternates with the Rabelaisian humour of the grown man. Whatever landsmen may think about shanty words—with their cheerful inconsequence, or light-hearted coarseness—there can be no two opinions about the tunes, which, as folk-music, are a national asset.

I know, of course, that several shanty collections are in the market, but as a sailor I am bound to say that only one—Capt. W. B. Whall's 'Sea Songs, Ships, and Shanties'—can be regarded as authoritative. Only a portion of Capt. Whall's delightful book is devoted to shanties, of which he prints the melodies only (without accompaniment); and of these he does not profess to give more than those he himself learnt at sea. I am glad, therefore, to welcome Messrs. Curwen's project of a wide and representative collection. Dr. Terry's qualifications as editor are exceptional, since he was reared in an environment of nineteenth-century seamen, and is the only landsman I have met who is able to render shanties as the old seamen did. I am not musician enough to criticize his pianoforte accompaniments, but I can vouch for the authenticity of the *melodies* as he presents them, untampered with in any way.

WALTER RUNCIMAN.

*Shoreston Hall,
Chathill, 1921.*

* Reprinted from 'The Shanty Book' Part I

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INTRODUCTION

AS I am shortly publishing a historical and critical study of sea shanties, there is no necessity for this introduction to be other than brief.

During the five years which have elapsed since the publication of Part I there has been something of a boom in shanties. Old collections have been refurbished and put on the market again; new ones have appeared both in England and America. But when all has been said and done, Capt. W. B. Whall's *Sea Songs, Ships, and Shanties* still maintains its pre-eminence as the one authoritative book on the subject—the one and only book in which a sailor will find nothing erroneous or even disputable.

With the exception of Joanna C. Colcord's *Roll and Go* (published last year), the American collections are compilations from other people's work. But Miss Colcord speaks with the authority of one who was born at sea in the cabin of a sailing ship of which her father was captain. She claims descent from five generations of deep-water seamen. She spent the first eighteen years of her life in her father's ship, sailing with him on China voyages, 'knowing none but seamen, seeing nothing but ships, and ports and oceans.' Her book will prove even more useful when it is purged of the inaccuracies which seem to indicate hasty or careless preparation for the Press. I note two examples since they concern myself (they are typical of the rest).

On page 23, she says:

Perhaps some idea of the difficulties in the way of the collector of shanties may be gained from the fact that this same shanty appears in the Tozer collection under the name 'The Chanty-Man's Song', the first line being 'I'm chanty-man of the working party', in Bullen's as 'Oh, what did you give for your fine leg of mutton?' and in Terry's as 'The Wild Goose Shanty', bringing in the mysterious 'Wild Goose Nation' which recurs in several British shanties. All of these versions use practically

the same chorus; but none makes mention of the quest for huckleberries.

The answer to this is that not only do Whall, Bullen, Sharp, and myself include the 'huckleberry' verse, but in my 'Notes on the Shanties' in Part I of this collection, I wrote (page xiv) 'the verse about huckleberry hunting was rarely omitted.'

Again (on page 9)—speaking of 'The Black Ball Line' shanty—she says:

As happened to so many of the old shanties, this one was modernized in later years; and the version given by Terry works a ship from Liverpool to Mobile and brings her back loaded with cotton—a voyage no Blackballer ever made.

The answer to this is that *my* version of 'The Black Ball Line' is now printed *for the first time in this volume*. By what species of clairvoyance Miss Colcord could scent inaccuracy in a version nearly two years before it was published beats me entirely. As a matter of fact, the version which makes a Blackballer perform so remarkable a voyage will be found on page 26 of Sharp's *English Folk Chanteys*.

Of the English collections published during the past five years, the one which is not a compilation from printed sources is *Six Sea Shanties*, by A. Whitehead and Taylor Harris, published by Messrs. Boosey and Co., in which the authors have taken their tunes down from the actual singing of a seaman.

One feature of this volume (which was absent from Part I) is the capstan shanties which were nothing more than popular songs fitted with new words. Folk-song enthusiasts may object to this, but it is obvious that no collection of shanties could be considered representative which excluded tunes so *universally* employed at sea as 'John Brown's body', 'The Banks of Sacramento', 'Can't you dance the polka?', etc.

Woodstock, July, 1926.

R. R. TERRY

NOTES ON THE SHANTIES

1. THE BLACK BALL LINE

This is one of the best known of the older shanties, and some form of it appears in nearly every collection. Strangely enough, Capt. Whall does not include it in his *Sea Songs, Ships, and Shanties*. The version which appears here was sung to me by Mr. Geo. Vickers, in 1914.

2. ONE MORE DAY

This was a homeward-bound shanty in which all the grievances of the voyage were ventilated. It was known to every sailor. The lugubrious manner of its rendering seemed in strange contrast with the elation one expected on nearing port. Whall gives a version on page 77.

3. A-ROVING. I.

I learnt this version from Mr. Jas. Runciman. It differs but little from the usual one found in *The Scottish Students' Song Book* and similar publications. Whall gives a version on page 81.

4. A-ROVING. II.

This version was sung to me by Mr. Short at Watchet, Somerset. There is another version in print (which differs at several points) taken down from his singing. This only goes to prove (what every collector of shanties knows) that shantymen are given to varying their versions according to the mood of the moment.

5. THE BANKS OF SACRAMENTO

This will be recognized as a variant of Stephen Foster's American 'nigger' song, 'Camptown Races' (better known as 'Doodah-doodah-day'), but whether Foster got his tune from the shanty or *vice versa* must remain a moot point. Miss C. Fox-Smith (the well-known nautical authoress) says: 'As a matter of fact, it is a question which of the two (i.e. the song or the shanty) is the older. "The Banks of Sacramento" certainly dates from the late 'forties or early 'fifties; whether "Camptown Races" came earlier than that I cannot say, but I should doubt it.' A biography of Foster gives 1850 as the date of his song, and although this does not preclude the possibility of the shanty being older than the song, neither does it establish it. It is worth asking, however, that if the sailor (always ready as he was to adapt any shore song as a shanty) did seize on 'Camptown Races' because of its amazing popularity, why did he not seize on any other songs of Foster ('Swanee River' for instance) which had a

(viii)

greater vogue and were equally adaptable as shanties?

Whall gives a version on page 65.

6. THE SHAVER

I learnt this shanty from the singing of the late Mr. James Runciman, who told me that he learnt it from a relative who was a great-uncle of mine. It has the same tune as the shanty, 'Poor Paddy works on the railway.' Bullen and others have rejected 'Poor Paddy' on the ground that it was a Christy Minstrel song, and not a real shanty. This is doubtless true as regards the words. But—according to my great-uncle—the tune was sung at sea (to the words of 'The Shaver') before the Christy Minstrels came into existence. Only the first two verses of this shanty are possible in their original form.

7. PADDY WORKS ON THE RAILWAY

This form of the shanty is the best-known amongst sailors. The shantyman always began with 'eighteen hundred and forty-one' and took the following years *seriatim* in successive verses. This shanty differed from most others inasmuch as the couplets always rhymed, and the tune varied less (in the hands of different shantymen) than any other I know. The present words are all from Mr. Short's singing. They are very much like those given by Whall (page 88).

8. CAN'T YOU DANCE THE POLKA?

This was a prime favourite in the palmy days of the sailing vessel. Every sailor knew it. Whall gives a version on Page 65, from which the present solo verses are taken, but the tune (which differs at many points from Capt. Whall's version) is the version sung to me in 1914 by Capt. Robertson.

In childhood I have heard the last lines of the chorus as:

'Oh, you New York gels,
I love you for your money.'

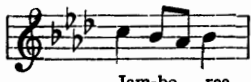
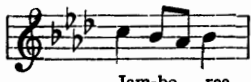
Since 'money' rhymes with 'honey', and 'polka' does not, I am still wondering which was the original.

9. JOHN BROWN'S BODY

The history of this song has often been told and needs no repetition. For the British sailor it had none of the associations that it held for Americans. The British sailor liked the tune

and 'made it into a shanty' which became one of the most popular in his repertory. The words were distinctly ribald, but one must remember that to him 'John Brown' was no more than a figure of speech, as abstract as 'Reuben Ranzo.' The shantyman's historical irrelevancy is seen in verse 2, where 'John Brown' is substituted for 'Jeff Davis' of the original, and the sentence is put into the past tense. The present version was sung to me by Capt. Robertson, but I have rarely met a sailor who did not know some form of it. When the sailor took a shore melody he never debased it; his alterations were usually improvements, and I think this is a case in point.

10. WHOOP JAMBOREE

I have never heard this shanty from anyone save Mr. Short. A version of it, taken down from his singing, has already appeared in print under the title 'Whip Jamboree.' The word as 'coughed up' by Mr. Short (with a shock of the glottis) sounded more like 'Whup.' The printed version gives  but I have set down the actual notes sung by Mr. Short  to me. The same version gives three verses; I have set down the *four* which Mr. Short sang.

11. MY JOHNNY

I never heard this shanty save from Mr. Jas. Runciman, and should have set it down as a shore song but for his telling me that he had heard it as a shanty. The words are of the sentimental type beloved of sailors, and the tune is redolent of the Venetian gondola, and the tinkling guitar with its persistent tonic and dominant harmonies (which last I have done my best to avoid).

12. THE DRUMMER AND THE COOK

This is obviously a music-hall song taken over wholesale. I learnt it from Capt. John Runciman, who in turn had it from the cook of the Blyth brig 'Northumberland', in which vessel it was used as a shanty. I remember nothing of this cook except that he was called 'Alf', and that (as was sometimes the case in ships with small crews) he acted as shantyman in the 'Northumberland.' As Capt. John Runciman (who used to sing the whole song) is dead, and as neither Sir Walter Runciman (who also knew it in his youth) nor myself can now remember more than the first verse, I have been guilty of writing the remaining ones which here appear.

N.B. There were two Blyth brigs called *Northumberland*. The first (172 tons) was built at

Perth in 1859; the second (271 tons) was built at Blyth in 1862. Information concerning both vessels occurs in Sir Walter Runciman's book *Collier Brigs and their Sailors*. It was in the larger of the two that 'Alf' sailed.

13. MISS LUCY LONG

This was sung to me by Mr. Short. I have never heard it from anyone else.

14. DO LET ME GO, GIRLS

This also was sung to me by Mr. Short. As he had only one verse of words, I have perpetrated the remaining two.

15. BLOW, YE WINDS OF MORNING

This shanty is peculiar. It is the only example I have met of a *sea song* being used as a shanty. Shore songs were annexed wholesale, but the sailor was rigid in banning sea songs for shantying purposes. But Mr. Short, who sang this version to me, assured me that it was used as a shanty in his ship. To my mind, his tune is an improvement on the original, for which see Whall, page 35. Capt. Whall adds the information that it was a song of the midshipman's berth rather than the forecabin, and as he served as midshipman in the Blackwall frigates, he speaks with authority on the point. Mr. Short's words resemble the originals only in the first verse.

16. FIRE DOWN BELOW

This was a shanty known to almost every sailor who had ever worked at the pumps. It had endless verses, most of which I have long forgotten. The authoress of *Roll and Go* describes it well: 'Pumping ship was a long, monotonous spell of hard work unless enlivened by a song. Almost any of the capstan shanties could be used on the pump-brakes, but a few (this one among them) were kept by the force of convention for no other use. Jack would have his joke, even about that most dreaded of dangers—fire at sea; and the joke lay in his choosing non-inflammable portions of the ship in which to locate his imaginary fire. There is always, of course, a fire in the galley, which is the ship's kitchen.'

17. SHALLOW BROWN

This beautiful shanty was a general favourite, and the present version is the one sung by all my sailor relatives. It differs very slightly from that given by Whall, page 119.

18. A LONG TIME AGO

This was another well-known shanty. The version is that sung to me by Mr. Geo. Vickers. As verse 2 never seemed to be omitted, it points to the shanty being of American origin. Masefield quotes a version of the words in *A Sailor's Garland*, but in place of Mr. Vicker's 'family' who 'lived on a hill,' he puts the Yankee Packet:

She was waiting for a fair wind to get under way,

If she hasn't had a fair wind she's lying there still.

In fact, at this point, every version had a verse concerning some person (or persons) or thing that was *static* if certain named conditions were not fulfilled. One, sent me by an old sailor began:

'There once was a farmer in Norfolk did dwell'
As his rhyme for 'dwell' happened to be 'hell',
it is easy to see what alternative dwellings were open to the farmer.

19. WON'T YOU GO MY WAY

This charming shanty was sung to me by Mr. Short. I have not met any other sailor who knows it. A version (differing from the present one in the music of bar 9, and the words of verses five and six) is given in C. J. Sharp's collection, taken down from Mr. Short's singing, also. Mr. Short may have exercised the shantyman's privilege of varying melody or words at will. At any rate, I have set both down as he sang them *to me*.

20. HILO JOHN BROWN

Whall gives a version of this (p. 85) under the title, 'Stand to your ground', in which the words differ only slightly from those I have heard. As my version of the tune is an inferior one I am enabled, by the kind permission of Capt. Whall's executors, to reproduce his melody with one difference: Capt. Whall gives a G sharp in bars 2 and 3 of the last line, and this is, no doubt, the way it was sung at sea in his time. But the tune is not in a minor *key* but in the First *Mode*. I have, therefore, eliminated the G sharp. I feel justified in this course because—although I have met only two seamen who knew the shanty, both sang the chorus with the G natural.

21. ROLL THE COTTON DOWN

This was known to every seaman who had been in the cotton trade. All my sailor relatives

(x)

sang some form of it. The present version is that of Capt. John Runciman. It is clearly of American origin.

22. ROUND THE CORNER SALLY

I have not heard anyone save Mr. Short sing this shanty. The first verse, as I took it down from him, had three lines for the soloist. As I knew of only one other hauling shanty with this peculiarity ('Cheer'ly men') I bided my time until Mr. Short had sung other verses. I then found that these verses were in *couplets* (the usual hauling form). I have, therefore, adhered to the couplet form throughout.

23. THE BULLY BOAT IS COMING

This was sung to me by Mr. Short. His words run, 'Don't you hear the paddles rolling', but Mr. Mayoss, Mr. Allen, and others always sang 'paddles roaring', which seems the more probable reading.

I suspect 'Rando' ought to have been 'Ranzo', but as Mr. Short sang the former word, I have set it down here.

24. MY TOMMY'S GONE AWAY

This is a variant of the sentiment of 'Tom's gone to Hilo' (see Part I) but the tune is different and not so good. The version is that of Mr. Short.

25. SING FARE YOU WELL

This was also sung to me by Mr. Short. I had not heard it before, nor does it appear in any other collection.

26. O BILLY RILEY

Sung to me by Mr. Short. I have not found any other sailor who knows it.

27. TIME FOR US TO LEAVE HER

The original words (for which see Whall, p. 68) date from the 'fifties, and referred to the Irish emigrants whom the old packet-ships carried to America. They soon fell into disuse, and the shanty was used for ventilating grievances when nearing a home port. The tune was known to every sailor, and appears in most collections in one form or another. Its use seems to have been confined to British ships. I have as yet found no trace of its being used in American vessels. For further information see Whall, page 68.

28. LIZER LEE

Sung to me by Mr. Short. It is a better version than those sung by Sir Walter Runciman and others. The best version I know is the printed one by Frank Bullen, but as I never heard Mr. Bullen sing it (and in this book I have set down no tune which has not actually been sung to me by some sailor) I have done 'the next best thing' and given Mr. Short's version. Bullen's capital tune runs thus:

Oh, you Li - zer Lee. Yan-kee John, storm a - long.
Li - zer Lee is de gel for me. Yan-kee John, storm a - long.

The image shows two staves of musical notation in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of quarter and eighth notes. The lyrics 'Oh, you Li - zer Lee. Yan-kee John, storm a - long.' are written below the first staff. The second staff continues the melody with the lyrics 'Li - zer Lee is de gel for me. Yan-kee John, storm a - long.' The notation includes various note values and rests, with some notes beamed together.

29. A HUNDRED YEARS ON THE EASTERN SHORE

Some form of this was known to nearly every British seaman. The present version was sung to me by Mr. Geo. Vickers. Joanna C. Colcord (in her book, *Roll and Go*) states (I do not know on what authority) that it is 'the only shanty which can be identified with the Baltimore clippers.' She gives four additional stanzas, which I do not include here, as I have not heard any British seaman sing them. They were sung in American vessels, however.

30. WALK HIM ALONG, JOHNNY

I have heard no one sing this save Mr. Short. The tune differs at several points (notably, bars 6 and 7, page 59) from C. J. Sharp's printed version taken down from Mr. Short. But I have set it down exactly as he sang it to me.

31. HILONDAY

I learnt this in boyhood from the late Mr. James Runciman. I do not know in which ship he picked it up, but one of my earliest recollections is hearing him and W. E. Henley give tongue to it at the house of the latter (in the days when he lived at Shepherd's Bush—then an outlying suburb). Henley's knowledge of the sea (like R. L. Stevenson's) was the acquired

knowledge of the literary landsman, but shanties—especially the grim ones—had a special appeal for him, and he was fond of singing them. The sea song, 'Time for us to go', which he incorporated in the play of *Admiral Guinea* (calling it a 'chanty') I learnt from him in my boyhood, to a tune which I understood was his own composition. It is a good imitation of a capstan shanty, but I do not include it in this collection as it was never sung at sea; I hope one day to publish it separately.

32. STORMALONG

This (like No. 10 in Part I) is one of the many shanties which mourn the mythical hero 'Stormy.' It is the one which was the most popular, and every seaman knew it. The present version is that of Sir Walter Runciman. Whall gives a version on page 87.

33. SO HANDY, MY GELS

Sung to me by Mr. Short, Mr. Morley Roberts, and most other sailors of my acquaintance. See also Whall, page 128.

34. THE SAILOR LIKES HIS BOTTLE, O

Although I have known this shanty almost as long as I can remember, I have never heard it aboard ship, and so I do not pretend to explain how the first line was manipulated. At the moment of writing I cannot get in touch with the particular seamen whom I know could enlighten me. Rather than delay the publication of this collection I will hold the matter over, and publish the result of my inquiries in my forthcoming book (referred to in the introduction) on the shanty.

35. HAUL AWAY, JOE

This major version of the fine minor tune in Part I (page 56) was almost equally popular. I noted that Sir Walter Runciman, and most of the older generation of seamen always sang the minor version. The major one was mainly confined to a younger generation, but Whall gives it on page 117.

SOLO. CHORUS.

-ray - - Ah. And that's the line where you can shine. Hoo -

VERSES 1 to 4. SOLO. LAST VERSE.

-raw for the Black Ball Line. (2). It -'ll Line.

- ♪ ♪ ♪ ♪ ♪ ♪
2. It'll carry you along through frost and snow,
And take you where the wind don't blow.
- ♪ ♪
3. At Liverpool Docks I bade adieu
To Poll and Bet, and lovely Sue.
4. And now we're bound for New York Town,
It's there we'll drink, and sorrow drown.
5. It's there I'll sport my long-tailed blue. *(twice)*

2.

One more day.

(CAPSTAN.)

M. ♩ = 80.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of three measures. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a whole note chord of G2, B1, and D2, followed by a quarter note G2, a quarter note B1, and a quarter note D2. The piece ends with a double bar line.

SOLO.

1. On - ly one more day, my John - ny,

The vocal line is in 2/4 time with a key signature of two sharps. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment in the right hand starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter note G2, a quarter note B1, and a quarter note D2. The piece ends with a double bar line.

CHORUS. SOLO.

One more day. Oh rock and roll me

CHORUS. VERSES 1 to 3. SOLO. LAST VERSE.

o - ver. — One more — day. (2) On - ly day.

2. Only one more day, my Johnny;
 One more day.
 We'll cross the bar to-morrow,
 One more day.
 (*Repeat whole of first verse as chorus.*)

3. Don't you hear the old man roarin', Johnny,
 One more day?
 Don't you hear that pilot bawlin',
 One more day?
 (*Repeat first verse as before.*)

4. Can't you hear those gals a-callin', Johnny,
 One more day?
 Can't you hear the capstan pawlin',
 One more day?
 (*Repeat first verse as before.*)

3.

A-Roving. I.

(CAPSTAN.)

M. ♩ = 80.

SOLO.

1. In

Am-ster-dam there lived a maid, Mark well what I do say. In

Am-ster-dam there lived a maid, And she was mis-tress of her trade. I'll

Detailed description: The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked 'SOLO.' and '1. In', consisting of a single treble clef staff with a few notes and a piano accompaniment in grand staff. The first vocal line starts with the lyrics 'Am-ster-dam there lived a maid, Mark well what I do say. In' and is accompanied by piano accompaniment. The second vocal line continues with 'Am-ster-dam there lived a maid, And she was mis-tress of her trade. I'll' and is also accompanied by piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

CHORUS.

go no more a - rov - ing with you, fair maid. A -

-rov - ing, a - rov - ing, Since rov - ing's been my ru - i - in, I'll

ped. * *ped.* *

VERSES 1 to 3. | LAST VERSE
SOLO

go no more a - rov - ing with you, fair maid. (2) I maid.

2. I took that fair maid for a walk.
Mark well, *etc.*
I took that fair maid for a walk.
And we had such a loving talk.
I'll go no more, *etc.*

3. I put my arm around her waist.
Mark well *etc.*
I put my arm around her waist,
So slim, and trim, and tightly laced.
I'll go no more *etc.*

4. I took that maid upon my knee.
Mark well, *etc.*
I took that maid upon my knee.
Said she, "Give over! Let me be!"
I'll go no more, *etc.*

A-roving. II.

(CAPSTAN.)

M. ♩ = 80. SOLO.

1. In

CHORUS. SOLO.

Plymouth Town there lived a maid. Bless you young wo - men. In Plymouth Town there

CHORUS. SOLO.

lived a maid. O mind what I do say. In Plymouth Town there

Ped. *

lived a maid, And she was mis-tress of the trade I'll go no more a -

And. *

CHORUS.

-rov-ing with you, false maid. A - rov - ing, a - rov - ing, Since roving's been my

And. *

VERSES 1 to 3.	LAST VERSE.
----------------	-------------

ru - i - in, I'll go no more a - rov-ing with you, false maid. 2. I maid.

SOLO.

2. I took this fair maid for a walk,
 Bless you etc.
 And we had such a loving talk.
 I'll go no more etc.

3. I took her hand within my own,
 And said "I'm bound for my old home."

4. In Plymouth Town there lived a maid,
 And she was mistress of the trade.

5. The banks of Sacramento.

(CAPSTAN.)

M. ♩ = 80.

SOLO. CHORUS.

1. Bos-ton ci - ty is a - fire. With a

hoo - dah, and a doo - dah. Bos - ton ci - ty is a - fire,

CHORUS.

Hoo - dah, doo - dah day. Blow boys — blow, for

Red. *

Red. *

Cal - i - for - nye - o. There's plen - ty of gold so

VERSES 1 to 3. LAST VERSE.
SOLO.

I've been told, On the banks of Sa - cra - men - to. 2. We're - men - to.

Ped. *

♪ ♪

2. We're bound away at the break of day. (*twice*)

♪ ♪ ♪ ♪

3. The rose is red; the violet's blue; .
O Amble girls we all love you.

4. Sally Brown she's come to town.
♪ ♪
 Sally Brown's got a new silk gown.

The Shaver.

(CAPSTAN.)

M. ♩ = 80.

SOLO.

1. When I was a lit - tle

ti - ny boy I went to sea in Stor-my's em - ploy. I

CHORUS.

sailed a - way a - cross the sea, When I was just a

sha - ver, a sha - ver. Oh I was wea - ry

| VERSES 1 to 3. | SOLO. | LAST VERSE. |

of the sea, When I was just a sha - ver. 2.O they sha - ver.

2. O they whacked me up, and they whacked me down;
 The mate he cracked me on the crown;
 They whacked me round and round and round,
 When I was, *etc.*

3. When I went aloft by the lubber's hole,
 The mate he cried "O dang yer soul,
 It's the futtock shrouds is the way yer bound,"
 When I was, *etc.*

4. When we lollop'd around about Cape Horn,
 I wished that I had never been born,
 And I wished I was home all safe and sound,
 When I was, *etc.*

7. Paddy works on the railway.*

(CAPSTAN.)

M. ♩ = 80.

SOLO.

1. In - eigh - een hun - dred and

for - ty one, My cor - du - roy breech - es I - put on. With a

CHORUS.

stick in my fist, a - bout two foot long, To work up - on the

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of three systems. The first system is a solo section starting with a tempo marking of 'M. ♩ = 80.' and a 'SOLO.' instruction. The second system continues the solo and includes the lyrics 'for - ty one, My cor - du - roy breech - es I - put on. With a'. The third system is the 'CHORUS' section with the lyrics 'stick in my fist, a - bout two foot long, To work up - on the'. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes various musical notations such as slurs, ties, and dynamic markings.

* A "Christy Minstrel" version of the music of the preceding. See notes on the Shanties.
2952

rail - way, the rail - way. I'm wear - ied of the

[VERSES 1 to 6. SOLO.] [LAST VERSE.]

rail - way. O poor Pad-dy works on the rail - way. 2. In rail - way.

2. In eighteen hundred and forty two
I did not know what I should do.
And I resolved to put her through
To work, *etc.*

3. In eighteen hundred and forty three
I paid my passage across the sea,
To New York, and Amerikee
To work, *etc.*

4. In eighteen hundred and forty four
I landed on the American shore,
And never to return no more
To work, *etc.*

5. In eighteen hundred and forty five
Things looked pretty well alive,
And I thought to myself I'd strive
To work, *etc.*

6. In eighteen hundred and forty six,
When I was in a terrible fix,
I thought to myself I'd take my sticks,
To work, *etc.*

7. I had a sister, her name was Grace,
Bad cess unto her ugly face,
She brought me to a deep disgrace
A-working, *etc.*

8. Can't you dance the Polka.

(CAPSTAN.)

M. ♩ = 92.
Tempo di Polka.

SOLO

1. As

The first system of music features a piano accompaniment in 2/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. A solo line is introduced in the final measure of the system, marked with a fermata and a single eighth note.

Red. *

I walked down the Broadway One evening in Ju - ly I

The second system contains the first line of the vocal melody. The piano accompaniment continues with a similar rhythmic pattern, featuring some syncopation and a key signature change to one flat in the final measure.

Red. * Red. * Red. *

CHORUS.

met a maid who axed my trade, "A sail-or John" says I. Then a -

The third system begins the chorus. The piano accompaniment features a more complex rhythmic structure with some triplets and a key signature change to two flats in the final measure.

Red. * Red. *

- way you san - ty, My dear ho - ney...

Red. *

O you New York gels, Can't you dance the pol - ka. 2. To pol - ka.

VERSE 1 to 3. SOLO. LAST VERSE.

Red. *

2. To Tiffany's I took her,
I did not mind expense;
I bought her two gold earrings,
And they cost me fifty cents.
Then away, *etc.*

3. Says she "You lime-juice sailor,
Now see me home you may!"
But when we reached her cottage door
She unto me did say—
Then away, *etc.*

4. My flash man he is a Yankee,
With his hair cut short behind;
He wears a tarry jumper,
And he sails in the Black Ball Line.
Then away, *etc.*

9. John Brown's body.

(CAPSTAN.)

M. ♩ = 104.

Alla marcia.

Piano introduction in A major, 4/4 time. The music features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A fermata is placed over the final chord of the introduction.

SOLO.

Vocal line: 1. John Brown's bo-dy lays a-mould'ring in the grave, John Brown's bo-dy lays a -

Piano accompaniment: The right hand (R.H.) plays chords, and the left hand plays a steady eighth-note bass line. A fermata is placed over the final chord of the piano part.

Vocal line: -mould'ring in the grave, John Brown's body lays a - mould'ring in the grave, As

Piano accompaniment: Continues with chords in the right hand and eighth notes in the left hand. A fermata is placed over the final chord of the piano part.

CHORUS.
Giocoso.

we go-marching a-long. Glo-ry, glo-ry, Hal-le-lu - jah,

Glo-ry, glo-ry, Hal-le-lu - jah, Glo-ry, glo-ry, Hal-le-lu - jah, As

VERSES 1 to 5. LAST VERSE.
SOLO.

we gomarching a-long. 2. We -long.

rall. rall. molto

pp

2. We hanged John Brown upon a sour apple tree (*thrice*)
3. John Brown's wife has got a wart upon her nose (*thrice*)
4. John Brown's daughter chews terbacker by the pound (*thrice*)
5. John Brown's baby is a yankee-doodle-doo (*thrice*)
6. John Brown's body lays a-mould'ring in the grave (*thrice*)

10.

Whoop Jamboree.

(CAPSTAN.)

M. ♩ = 132.

SOLO.

1. Now, my lads, be of good cheer, For the I - rish land will

soon draw near. In a few days more we'll sight Cape Clear. O

CHORUS.

Jen-ny, get your oat - cake done. Whoop jam - bo-ree, whoop

jam - bo - ree, Oh you long-tailed black man, poke it up be-hind. Whoop

jam - bo-ree, whoop jam - bo-ree, O Jen-ny, get your oat-cake done.

2. Now Cape Clear it is in sight,
 We'll be off Holyhead by to-morrow night;
 And we'll shape our course for the Rock Light,
 O Jenny, etc.

3. Now, my lads, we're round the Rock,
 All hammocks lashed and chests all locked.
 We'll haul her into the Waterloo dock.
 O Jenny, etc.

4. Now, my lads, we're all in dock,
 We'll be off to Dan Lowrie's on the spot;
 And now we'll have a good roundabout.
 O Jenny, etc.

My Johnny.

(CAPSTAN.)

Slowly. *m. ♩* = 66.

SOLO.

1. We're homeward bound to-

CHORUS.

- day, — But where is my Johnny? — My own dear Johnny, — My own dear

SOLO.

CHORUS.

Johnny. — We'll drink and court and play, — But al-ways think of Johnny. — My live - ly

SOLO.

Johnny, good-bye. In the mid-dle of the sea— my boy is float-ing free,— So

CHORUS.

far_ a-way from me,— So far_ a-way from me — In the mid-dle of the sea — My

SOLO.

AFTER VERSE 1. | AFTER VERSE 2.

boy is floating free,— So far_ away from me,— my love. — (2.) So love. —

2. So gay we went away,
 Me and my pretty Johnny,
 My own dear Johnny, *etc.*
 But where is he to-day?
 O always think of Johnny.
 ♪ My lively Johnny, good-bye.
 'Twas just by Finisterre
 ♪ ♪ Where the birds are free in the air,
 We buried Johnny there,
 We buried Johnny there,
 In the middle of the sea, *etc.*

12. The drummer and the cook.

(CAPSTAN.)

M. ♩ = 168.

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand with several triplet figures and a bass line with sustained notes.

SOLO.

1. Oh there was a lit-tle drummer and he loved a one-eyed cook. And he

The vocal solo is in 4/4 time, starting with a rest followed by a melodic line. The piano accompaniment consists of chords and single notes in both hands.

CHORUS.

loved her, O he loved her though she had a cock-eyed look, With her

The vocal chorus continues the melody from the solo. The piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking and asterisks indicating specific rhythmic or harmonic points.

one eye in the pot, And the toth - er up the chim-ney, With a

| VERSES 1 to 6. | LAST VERSE. |

Bow-wow-wow, Fal-lal the dow-a-did-dy Bow-wow-wow. When this Bow-wow-wow

SOLO.

2. When this couple went a-courtin' for to walk along the shore,
Sez the drummer to the cookie, "You're the gel that I adore?"
3. When this couple went a-courtin' for to walk along the pier,
Sez the cookie to the drummer "An' I love you too, my dear."
4. Sez the drummer to the cookie, "Aint the weather fine to-day?"
Sez the cookie to the drummer, "Is that all ye got to say?"
5. Sez the drummer to the cookie, "Will I buy the weddin' ring?"
Sez the cookie "Now you're talkin'. That would be the very thing?"
6. Sez the drummer to the cookie, "Will ye name the weddin' day?"
Sez the cookie, "We'll be married in the merry month o' May?"
7. When they went to church to say "I will", the drummer got a nark*
For her one eye gliffed† the Parson, and the tother killed the Clerk.

*Nark = a disagreeable surprise caused by a *person*, not by a *circumstance*.

†To gliff = to frighten.

13. Miss Lucy Long.

(CAPSTAN.)

M. J. = 68. SOLO.

1. Was you

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The tempo is marked 'M. J. = 68.' and the section is labeled 'SOLO.'. The vocal line begins with a rest followed by the lyrics '1. Was you'. The piano accompaniment consists of chords and moving lines in both hands.

ev - er on the Brum - a - low, Where the Yan - kee boys are

The second system continues the vocal line with the lyrics 'ev - er on the Brum - a - low, Where the Yan - kee boys are'. The piano accompaniment continues with similar harmonic support.

CHORUS.

all the go? To me way ay — ay, — Ha Ha — me

The third system is labeled 'CHORUS.' and contains the lyrics 'all the go? To me way ay — ay, — Ha Ha — me'. The piano accompaniment features a more active bass line in the final measure.

John - ny boys, Ha, Ha, _____ why _____ don't you

Ad. *

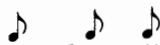
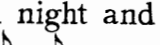
try for to ring Miss Lu - cy Long? 2. O as Long.

VERSES 1 to 3. SOLO. LAST VERSE.

Ad. *

2. O! as I walked out one morning fair,
To view the views and take the air
To me way *etc.*

3. 'Twas there I met Miss Lucy fair;
'Twas there we met I do declare.
To me way *etc.*

4.  I rung her all night and I rung her all day,
 And I rung her before she went away.
To me way *etc.*

14. Do let me go, girls.

(CAPSTAN.)

M. ♩ = 92. SOLO.

1. It's

CHORUS.

of a mer-chant's daugh-ter be-longed to Cal-la-o. Hoo-


-raw my yal-ler gels doo-dle let me go.

Doo - dle let me go — gels, Doo - dle let me

go. — Hoo - raw — my yal - ler gels,

VERSES 1 and 2. SOLO! AFTER LAST VERSE.
 doo - dle let me go. — 2. A - doo - dle let me go. —

2. A-courting of the maiden came a sailor long ago.

3.  But he left her broken-hearted on the shores of Callao.

15. *Blow, ye winds of morning.

(CAPSTAN.)

M. ♩ = 152. SOLO.

1. As

I walked out one morn-ing fair To view the meadows round, It's

CHORUS.

there I spied a maid-en fair Come trip-ping o'er the ground. O—

*This is the only instance— in my experience— of a Sea Song being adapted and used as a Shanty. [Ed.]
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blow, ye winds of morn-ing, Blow, ye winds, Hi! Ho!

VERSES 1 to 5. LAST VERSE.
SOLO.

Clear a-way the morn-ing dew, And blow— boys blow. (2.) My blow.

2. My father has a milk-white steed,
And he is in the stall.
He will not eat his hay or corn,
Nor will not go at all.

3. When we goes in a farmer's yard
And sees a flock of geese,
We dang their eyes and cuss their thighs
And knock down five or six.

6. As I was a-walking
Down Paradise Street,
It's there I met old John de Goss,*
He said "Will you stand treat?"

4. As I was a walking
Down by the riverside
It's there I saw a lady fair
A-bathing in the tide.

5. As I was a-walking
Out by the moonlight,
It's there I saw a yeller gel,
And her eyes they shone so bright.

* The reference is not to the famous baritone singer, but to a Liverpool shipowner of last century (with the shellback's mispronunciation of his name, of course).

16.

Fire down below.

(PUMPING-SHIP SHANTY.)

M. J. - 112.

Introduction for piano. The music is in 6/8 time and B-flat major. It features a melody in the right hand and a bass line in the left hand, both starting with a half rest followed by a quarter note. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

SOLO.

Vocal solo for the first line of the shanty. The melody is in 6/8 time and B-flat major. The lyrics are: "1. Fire in the gal - ley, fire down be - low — It's". The music features a melody in the right hand and a bass line in the left hand. The melody is primarily quarter and eighth notes, with a long note at the end of the phrase. The bass line provides a steady accompaniment.

Ped.

*

Vocal solo for the second line of the shanty. The melody is in 6/8 time and B-flat major. The lyrics are: "fetch a buck - et of wa - ter girls, there's fire down be - low. —". The music features a melody in the right hand and a bass line in the left hand. The melody is primarily quarter and eighth notes, with a long note at the end of the phrase. The bass line provides a steady accompaniment.

CHORUS.

Fire, _____ fire, _____ fire down be - low, _____ It's

fetch a buck - et o' wa - ter girls, there's fire down be - low.

2. Fire in the fore-top, fire in the main;
It's fetch a bucket o' water girls, and put it out again.
3. Fire in the fore-peak, fire down below;
It's fetch a bucket o' water girls, there's fire down below.
4. Fire in the windlass, fire in the chain;
It's fetch a bucket o' water girls, and put it out again.
5. Fire up aloft, and fire down below;
It's fetch a bucket o' water girls, there's fire down below.

17. Shallow Brown.

(HALLIARDS.)

Slowly and tenderly.

M. ♩ = 69.

SOLO. (Introduction.)

SOLO.

O Shal - low, O Shal - low Brown. 1. Oh

Red. * Red. 8 *

The introduction consists of a vocal line and a piano accompaniment in 3/4 time, key of D major. The vocal line begins with a half note 'O', followed by a quarter note 'Shal - low,'. The piano accompaniment features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of chords. The introduction concludes with a final vocal note 'Oh' and a piano chord.

CHORUS.

put my clothes in or - der, O Shal - low, O

The chorus consists of a vocal line and a piano accompaniment in 3/4 time, key of D major. The vocal line begins with a quarter note 'put', followed by a quarter note 'my clothes in or - der,'. The piano accompaniment features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of chords. The chorus concludes with a final vocal note 'O' and a piano chord.

SOLO. CHORUS.

Shal-low Brown. The pack-et sails to - mor-row O

VERSES 1 to 3. SOLO. LAST VERSE.

Shal-low, O Shal-low Brown. 2. A - Shal-low Brown.

2. Away, I'm bound to leave you.
I never will deceive you.

3. I love to look upon you.
I bet my money on you.

4. O, Shallow in the morning,
Just as the day was dawning.

5. Oh put my clothes in order;
I'm bound across the border.

18. A long time ago.

(HALLIARDS.)

With an easy swing.

M. ♩ = 96.

SOLO.

1. A long, long time and a

Detailed description: This system contains the first musical staff (vocal line) and the piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melody of quarter notes: G4, A4, B4, A4, G4. The bass clef part has a simple accompaniment of quarter notes: G3, A3, B3, A3, G3. The key signature is one sharp (F#) and the time signature is 6/8.

CHORUS.

SOLO.

ve - ry long time To me way ay — ay ah. A

Detailed description: This system contains the second musical staff (vocal line) and the piano accompaniment. The vocal line continues with quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same melody and accompaniment as the first system. The key signature is one sharp (F#) and the time signature is 6/8.

CHORUS.

long long time and a ve - ry long time_ A long time_ a -

VERSES 1 to 3. SOLO. LAST VERSE.

- go. 2.A - - go.

2. Away down South where I was born,
Among the fields of golden corn.

3. A Yankee packet lay out in the bay,
A-waiting a fair wind to get under weigh.

♪ ♪ ♪

4. There once was a family lived on a hill,
♪ ♪ ♪
And if they're not dead they're all living there still.

19. Won't you go my way?

(HALLIARDS.)

M. ♩ = 72.

Piano introduction in 2/4 time, marked M. ♩ = 72. The music consists of a treble and bass staff with a 7-measure introduction.

SOLO. CHORUS. SOLO.

1. I met her in the morn-ing; Won't you go my way? I

Red. *

CHORUS. VERSES 1 to 5. SOLO. LAST VERSE.

met her in the morn-ing; Won't you go my way? 2. In the way?

Red. *

- 2. In the morning bright and early.
- 3. O Juliar, Ann, Mariar.
- 4. I asked that girl to marry.
- 5. O marry, do not tarry.
- 6. She said she'd rather tarry.

20.

Hilo, John Brown.

(HALLIARDS.)

M. ♩ = 104.

SOLO. CHORUS. SOLO.

1. Sal-ly am de gal dat I lub dear-ly. Way, sing Sal-ly;— O

CHORUS.

Sal-ly am de gal dat I lub dear-ly. Hi - lo, John Brown, stand to your ground.

2. Sally she a 'Badian bright Mulatter;
Sally pretty gal, but can't get at her.

3. Seven long years I courted Sally;
Sally she would flirt but nebberr marry.

4. Stand to your ground and walk him up lively,
Or de mate come around a-dingin' and a-dangin'?

21. Roll the cotton down.

(HALLIARDS.)

M. ♩ = 112. SOLO.

1. I'm—

CHORUS.

bound for A - la - ba - ma; O roll the cot - ton

Ped. * Ped. * Ped. *

SOLO. CHORUS.

down. I'm bound for A - la - ba - ma, O

VERSES 1 to 5. SOLO. LAST VERSE.

roll the cot - ton down. 2. In the down.

2. In the morning bright and early (*twice*)

3. So early in the morning
Before the day was dawning.

4. We'll screw him up so cheerly (*twice*)

5. I'm off across the border (*twice*)

6. Farewell, I'm bound to leave you;
I never will deceive you.

22. Round the corner Sally.

(HALLIARDS.)

M. ♩ = 76.

The first system of the piano accompaniment consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It contains three measures of whole rests. The middle and bottom staves are grouped by a brace and contain the piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of three flats and a 6/8 time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various phrasings and slurs across the three measures.

SOLO.


The second system features a vocal solo line and piano accompaniment. The top staff is a treble clef with a key signature of three flats and a 6/8 time signature. It contains a vocal line with lyrics: "1. O a - round the cor - ner we will go." The lyrics are positioned below the notes. The piano accompaniment is shown in the middle and bottom staves, which are grouped by a brace. The middle staff has a treble clef and the bottom staff has a bass clef, both with a key signature of three flats and a 6/8 time signature. The piano accompaniment continues with the same eighth-note accompaniment in the bass and melodic line in the treble, with a repeat sign at the beginning of the second measure.



CHORUS. SOLO.

Round the cor - ner Sal - ly. O a - round the cor - ner

CHORUS. VERSES 1 to 3. SOLO. LAST VERSE.

we will go. Round the cor - ner Sal - ly. 2.To Sal - ly.

2. To Madam Gashee's we all will go,
 .. 
 For Mademoiselle you all do know.

3.  Ö Mademoiselle we'll take her in tow;
 .. 
 We'll take her in tow to Callao

4. O I wish I was at Madam Gashee's;
 It's there we'll sit and take our ease.

23. The bully boat is coming.

(HALLIARDS.)

M. ♩ = 96.

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of 12 measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes and chords.

SOLO.

1. O the bul-ly boat is com-ing, Don't you hear the pad-dles

The solo section begins with a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter rest followed by a half note 'O', then a quarter note 'the', and continues with eighth and quarter notes for the rest of the phrase. The piano accompaniment features a steady bass line and chords in the right hand.

CHORUS.

SOLO.

rol-ling? Ran - do, Ran - do, hoo - ray, hoo - ray. Oh the

The chorus section features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line includes a quarter rest, a quarter note 'rol-ling?', and then eighth and quarter notes for 'Ran - do, Ran - do, hoo - ray, hoo - ray. Oh the'. The piano accompaniment continues with a consistent rhythmic pattern.

bul - ly boat's a - com - ing, Don't you hear the pad - dles roll - ing?

CHORUS. VERSES 1 to 4. SOLO. LAST VERSE.

Ran - do, Ran - do, ray. 2. O the ray.

Red. *

- 2. O the bully boat is coming, } (twice)
Down the Mississippi floating.
- 3. Oh I'm bound away to leave you, } (twice)
And I never will deceive you.
- 4. When I come again to meet you, } (twice)
It's with kisses I will greet you.
- 5. Oh the bully boat is coming, } (twice)
Don't you hear the paddles rolling?

24. My Tommy's gone away.

(HALLIARDS.)

M. ♩ = 96.

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two measures. The right hand plays a series of quarter notes: F#4, C#5, G#5, F#5. The left hand plays a series of quarter notes: F#3, C#4, G#4, F#4. The first measure ends with a fermata over the F#4 in the right hand and a quarter rest in the left hand. The second measure ends with a fermata over the F#4 in the right hand and a quarter rest in the left hand. There are dynamic markings 'p' and '*' below the first and second measures respectively.

SOLO. CHORUS.

1. Tom - my's gone, what shall I do? My

The vocal solo and piano accompaniment are in 4/4 time with a key signature of three sharps. The vocal line starts with a double bar line and a repeat sign. The lyrics are: "1. Tom - my's gone, what shall I do? My". The piano accompaniment consists of two staves. The right hand plays chords: F#4-C#5, F#4-C#5, F#4-C#5, F#4-C#5. The left hand plays a series of quarter notes: F#3, C#4, G#4, F#4. There are dynamic markings 'p', '*', and 'p' below the piano accompaniment staves.

SOLO.

Tom - my's gone a - way. Oh Tom - my's gone, what

* *

CHORUS.

shall I do? My Tom - my's gone a - way.

2. Tommy's gone to Liverpool,
To Liverpool, that noted school.
3. Tommy's gone to Baltimore,
Oh Tommy's gone to Baltimore.
4. Tommy's gone to Mobile Bay,
To screw the cotton by the day.
5. Tommy's gone for evermore,
Oh Tommy's gone for evermore.

25. Sing fare you well.

(HALLIARDS.)

M. ♩. = 80.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a series of whole rests. The middle and bottom staves are grand staff notation (treble and bass clefs) with a key signature of one sharp and a 6/8 time signature. The music features a rhythmic accompaniment with eighth and sixteenth notes, including some grace notes.

SOLO CHORUS.

1. Fare you well, I wish you well. Hoo - raw ——— and

The vocal line is on a single treble clef staff with a key signature of one sharp. It is divided into a 'SOLO' section and a 'CHORUS' section. The lyrics are written below the notes. The piano accompaniment is in grand staff notation (treble and bass clefs) with a key signature of one sharp. It provides harmonic support for the vocal line.

* SOLO. CHORUS.

fare you well. Fare you well till I re - turn. Hoo -

VERSES 1 to 6. SOLO. LAST VERSE.

- raw, — sing fare you well. 2.O fare you well.

2. O fare you well my bonny young gel (*twice*)

3. As I walked out one morning fair
It's there I met a lady fair.

4. At her I winked I do declare (*twice*)

5. Up aloft this yard must go (*twice*)

6. I thought I heard the skipper say,
One more pull and then belay.

7. Fare you well, I wish you well;
Fare you well till I return.

*This note will be used only in Verses 3 & 4.

26.

O Billy Riley.

(HALLIARDS.)

M. ♩ = 120.

SOLO.

1. O Bil - ly Ri - ley,

CHORUS.

lit - tle Bil - ly Ri - ley, O Bil - ly Ri - ley O!

SOLO.

O Bil - ly Ri - ley walk him up so cheer' - ly,

CHORUS.

CHORUS.	VERSES 1 to 3.	LAST VERSE.

O Bil - ly Ri - ley O! O!

2. O Mister Riley, Ö Missus Riley (*twice*)
3. O Missy Riley, little Missy Riley (*twice*)
4. O Missy Riley, screw him up so cheer'ly (*twice*)

27. Time for us to leave her.

(HALLIARDS.)

M. ♩ = 108.

SOLO.

1. Oh times is hard and

CHORUS.

SOLO.

wa - ges - low. Leave her, John - ny, leave her. Oh

CHORUS.

times is hard and wa - ges low. 'Tis time for us to

VERSES 1 to 7.	SOLO.	LAST VERSE.
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leave her. (2.) Me' - leave her.

2. Me'og'ny beef and weevill'd bread!
I wish old Weather-phiz was dead.
3. The rain it rains the 'ole day long;
The Nor'-East wind is blowin'-strong.
4. It's pump or drown the old man said. *(twice)*
5. I thought I heard the captain say
"To-morrow you shall have your pay."
6. O what will us poor shellbacks do? *(twice)*
7. We'll pack up our traps and go on shore. *(twice)*
8. O times is hard and wages low. *(twice)*

28.

Lizer Lee.

(HALLIARDS.)

M. ♩ = 120.

The piano introduction is in 4/4 time with a key signature of one flat (Bb). It consists of four measures. The right hand plays a series of chords: Bb4, F4, Bb4, F4, Bb4, F4, Bb4, F4. The left hand plays a rhythmic pattern of eighth notes: Bb3, F3, Bb3, F3, Bb3, F3, Bb3, F3.

SOLO. CHORUS.

1. Li - zer Lee she pro - mised me; Yan - kee John,

The vocal line (SOLO) begins with a double bar line and a repeat sign. The melody is: Bb4 (quarter), F4 (quarter), Bb4 (quarter), F4 (quarter), Bb4 (quarter), F4 (quarter), Bb4 (quarter), F4 (quarter). The piano accompaniment (CHORUS) begins with a double bar line and a repeat sign. The right hand plays chords: Bb4, F4, Bb4, F4, Bb4, F4, Bb4, F4. The left hand plays a simple bass line: Bb3, F3, Bb3, F3, Bb3, F3, Bb3, F3.

SOLO.

storm_ a - long: She pro - mised for to mar - ry me;

CHORUS. VERSES 1 to 5. SOLO. LAST VERSE.

Yan - kee John, storm_ a - long.(2.) Oh storm_ a - long.

2. Oh Lizer Lee she slighted me;
Now she will not marry me.
3. When I sailed across the sea,
Lizer said sh'd be true to me.
4. I promised her a golden ring. (*twice*)
5. Up aloft this yard must go,
Mister Mate he told us so.
6. I thought I heard the skipper say,
"One more pull and then belay."

29. A hundred years on the eastern shore.

(HALLIARDS.)

M. ♩ = 116.

SOLO.

1. A

Red. *

CHORUS.

hun - dred years on the east - ern shore; O yes

SOLO. CHORUS.

O. A hun - dred years on the east - ern - shore; A

VERSES 1 to 4.	SOLO	LAST VERSE.
----------------	------	-------------

hun - dred years a - go. 2. In the - go.

2. In the Black Ball Line I served my time. *(twice)*

3. A hundred years is a very long time. *(twice)*

4. A hundred years have passed and gone. *(twice)*

5. A hundred years will come once more. *(twice)*

Walk him along, Johnny.

(HALLIARDS.)

M. ♩ = 60. SOLO.

1. Gen - 'ral Tay - lor
2. Dan O' Con - nell

CHORUS.

gained the day. }
died long a - go. }

Walk him a - long, John-ny, car-ry him a - long.

SOLO. CHORUS.

Gen - 'ral Tay - lor gained the day. }
Dan O' Con - nell died long a - go. }

Car-ry him to — the

The musical score is written in G major and 6/8 time. It begins with a solo section for the voice, followed by piano accompaniment. The chorus consists of two lines of music with lyrics. The second system includes a solo section for the voice and piano accompaniment, followed by a chorus section. The lyrics are: 'gained the day. } died long a - go. } Walk him a - long, John-ny, car-ry him a - long.' and 'Gen - 'ral Tay - lor gained the day. } Dan O' Con - nell died long a - go. } Car-ry him to — the'.

SOLO.

bur - y - ing ground. Then a - way - ay you Storm - y,

CHORUS. SOLO.

Walk him a - long, John-ny, car-ry him a - long. Way - ay you

CHORUS.

Storm - y, Car-ry him to the bur - y - ing ground.

31.

Hilonday.

(HALLIARDS.)

Pompously.

M. ♩ = 76.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 6/8 time signature, containing a whole rest followed by a quarter rest and a quarter note. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain a piano introduction with various chords and melodic lines.

SOLO.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a 6/8 time signature, containing a whole rest followed by a quarter rest and a quarter note. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain a piano accompaniment with various chords and melodic lines. The system concludes with a double bar line.

1. Oh —

CHORUS. SOLO.

Bo-ney was a war-rior, Ah hi-lon-day. Oh rise you up, my

CHORUS. VERSES 1 to 6. SOLO. LAST VERSE.

yel-ler gels, Ah hi-lon-day. Oh day. Oh day.

2. Oh Boney beat the Rooshans.
Oh Boney beat the Prooshans.
3. Oh Boney went to Moscow. (*twice*)
4. Oh Moscow was afire. (*twice*)
5. Oh Boney was defeated. (*twice*)
6. Oh drive her, captain, drive her. (*twice*)
7. Oh captain, make her nose blood. (*twice*)

32.

Stormalong.

(HALLIARDS.)

Slowly.
M. ♩ = 104.

SOLO.

1. Oh

CHORUS.

Stor - my he is — dead and gone. To — me way you storm a -

Red. * Red. *

SOLO.

- long. Oh Stor - my he is — dead_ and gone.

CHORUS. (*Quicker.*) VERSES 1 to 6. SOLO. AFTER LAST VERSE.

Ay ay ay Mis-ter Storm a-long. 2. I Storm a-long.

2. I dug his grave with a silver spade.

3. I lowered him down with a golden chain.



4. We carried him away to Mobile Bay.

5. We'll never see his like again.

6. Stormy was a good old man.

7. Stormy he is dead and gone.

33.

So handy me gels.

(HALLIARDS.)

M. ♩ = 76. SOLO.

1. So

han-dy me gels, so han - dy! Why can't you be — so

CHORUS.

han - dy O? Han - dy me gels, so han - dy!

SOLO. CHORUS.

For we are out - ward bound you know. Han - dy me gels, so

Red. * *Red.* *

SOLO.


han - dy! For we are out - ward bound you know.

CHORUS. VERSES 1 to 3. SOLO. LAST VERSE.

Han - dy me gels, so han - dy! 2. Be han - dy.

2. Be handy with your washing, girls,
Because my love's a dandy, O.

3. My love she is a dandy, O,
And she is fond of brandy, O.

4.  O shake her up and away we'll go;
Up aloft from down below.

34. The Sailor likes his bottle, O.

(INTERCHANGEABLE SHANTY.)

M. ♩ = 72.

1. So

INTRODUCTION.

ear - ly in the morn - ing The sail - or likes - his

Ad. *

SOLO.

bot - tle O. A bot - tle o' rum and a

bot - tle o' gin, And a bot - tle of I - rish

CHORUS.

whis - key O. So ear - ly in the morn - ing, The

VERSES 1 to 2. * LAST VERSE.

sail - or likes his bot - tle, O. 2. So bot - tle, O.

2. So early in the morning,
 The sailor likes his baccy, O.
 A packet o' shag, and a packet o' twist,
 And a packet o' Yankee Doodle, O.

Chorus.

3. So early in the morning,
 The sailor likes the lasses, O.
 The lasses o' Blyth, and the lasses o' Shields,
 And the lasses across the water, O.

Chorus.

35. Haul away, Joe. II.

(FORE-SHEET OR SWEATING-UP)

M. ♩ = 92.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, and finally quarter notes B2, A2, and G2. The piece concludes with a double bar line and a fermata over the final G4 note in the right hand.

SOLO.

1. Way, haul a - way, ——— We'll

The vocal line begins with a whole rest in the first measure, followed by a double bar line. The melody then starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The piano accompaniment in the right hand starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The piano accompaniment in the left hand starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, and finally quarter notes B2, A2, and G2. The piece concludes with a double bar line and a fermata over the final G4 note in the right hand.

CHORUS.

haul a - way the bow - lin' A - way, haul a -

VERSES 1 to 4. SOLO. LAST VERSE.

- way, — Oh haul a - way, Joe. (2.) Oh Joe.

Ped. *

2. Oh once I had a nigger gel, and she was fat and läzy.

3. And then I had an Irish gel; she nearly druv me cräzy.

4. King Louis was the king o' France before the revolütion.

5. King Louis got his head cut off and spoiled his constitütion.

N. B. Any of the verses of "Haul away, Joe" No. I. ("The Shanty Book Part I" page 56) can be sung to this Shanty.