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Dedicated to Sir WALTER RUNCIMAN, Bart.,
from whose singing the editor learnt the bulk of his Shanties

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Sailor Shanties

Arranged for Solo and Chorus of
Men's Voices by
RICHARD RUNCIMAN TERRY

(First Selection)

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Second Selection also Published in Curwen Edition 50572


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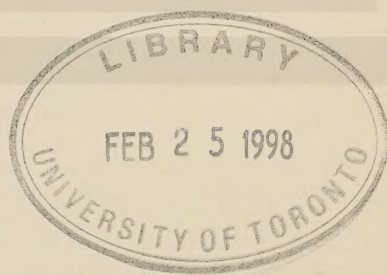
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EDITORIAL NOTE

- (1) These old Shanties* are so arranged that they may be sung in any one of five ways:—(a) Solos with harmonized chorus; (b) Solos with unison chorus; (c) Solos throughout; (d) Solo and harmonized chorus without accompaniment; (e) Solo and unison chorus without accompaniment. In the old days aboard ship they were never sung otherwise than in the last-named fashion.
- (2) They are further arranged in a sequence of keys so that the whole or part of them may be sung in succession as a single 'selection' (in which case only one or two verses of each should be sung), or single ones may be sung as separate items with all their verses.
- (3) Although the solos are all written on the Tenor line they will of course be sung by either Tenor or Bass voices, according to their range.
- (4) Although a pianoforte accompaniment and additional vocal parts have been supplied, the melodies of the Shanties have nowhere been tampered with.
- (5) The instrumental introduction to each Shanty should only be played before *the first verse* unless the tunes are sung as solos throughout.
- (6) Small notes in the accompaniment are only to be played if the Shanty is sung in unison.
- (7) The words have necessarily been 'toned down' in places.
- (8) The metronome marks are only approximate. Landsmen usually sing Shanties much faster than the old sailors did. Even those tunes which to the landsmen appear rollicking in character were sung aboard ship with almost pompous solemnity.
- (9) It is suggested that singers would do well to exercise their ingenuity in supplying additional words of their own of a local or topical character, as was always done at sea. After a few stereotyped verses, the Shantyman extemporized fresh words according to his humour. The task was rendered the less difficult as rhymes were not required and seldom occurred.

R. R. T.

*Selected from 'The Shanty Book' by R. R. Terry.
J. Curwen & Sons Ltd.

Sailor Shanties

(FIRST SELECTION)

ARRANGED FOR SOLO AND CHORUS OF MEN'S VOICES

by

R. R. TERRY.

1. GOOD MORNING LADIES ALL.

(Halliard Shanty.)

M. ♩ = 56.

TENORS.
(8ve lower.)

BASSES.

PIANO.

SOLO.

1. Now a

CHORUS.

long good - bye — to you my dear, } With a heave — oh
out - ward bound to New York Town }

Red. * Red. * Red. * Red. * Red. *

SOLO.

CHORUS.

haul. ——— { And a last fare-well, and a long fare-well. } And good-
 And you'll wave to us till the sun goes down. }

Verses 1 to 5. SOLO.

Last verse.

morn - ing la - dies all. ——— 2. For we're all. ———

Verses 1 to 5.

Last verse.

Red. *

3. And when we get to New York Town,
Oh it's there we'll drink, and sorrow drown.
4. When we're back once more in London Docks,
All the pretty girls will come in flocks.
5. And Poll, and Bet, and Sue will say
"Oh it's here comes Jack with his three years' pay!"
6. So a long good-bye to you my dear.
And a last farewell, and a long farewell.

2. THE WILD GOOSE SHANTY.

(Windlass and Capstan.)

TENORS.
(8ve. lower.)

M. ♩ = 116.

BASSES.

PIANO.

M. ♩ = 116.

SOLO. CHORUS.

1. I'm the Shan - ty - man of the Wild Goose Na - tion } Tib-by
 2. Now a long fare - well to the old - plan - ta - tion, }

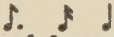
SOLO.

Way - ay - Hi - O - Ha. } I've - left my - wife on a
Now a long fare - well to the

Red * Red * Red *

CHORUS.

big - plan - ta - tion. } Hi - lo - my Ran - zo Hay!
old - plan - ta - tion.

3. And a long farewell to the Wild Goose Nation. (*twice*)
4. For the anchor's weighed, and the breeze is a-beam of us. (*twice*)
5.  Then goodbye and farewell you rolling river. (*twice*)
6. I'm the Shanty-man of the Wild Goose Nation.
I've left my wife on a big plantation.

3. REUBEN RANZO.

(Halliards.)

M. ♩ = 112.

TENORS.
(8ve lower.)

BASSES.

PIANO.

R.H.

SOLO. CHORUS.

1. Oh poor old Reu - ben_ Ran - zo. } Oh
Ran - zo was no_ sail - or. }

SOLO.

Ran - zo, boys, — Ran - zo. { Ah pi-ty poor Reu - ben —
He shipp'd on board a —

CHORUS.

Verses 1 to 6. SOLO | Last verse.

Ran - zo. } Ran - zo boys, — Ran - zo. 2. Oh Ran - zo.
whal - er. }

Verses 1 to 6. | Last verse.

3. Old Ranzo couldn't steer her.

 Did you ever hear anything queerer?
4. Oh Ranzo was no beauty.

 Why couldn't he do his duty?
5. Oh Ranzo washed once a fortnight.

 We said it was his birthright.
6. They triced up this man so dirty,

 And gave him five-and-thirty.*
7. Oh poor old Reuben Ranzo.

 Ah pity poor Reuben Ranzo.

* i.e. 35 lashes

4. SALLY BROWN.

(Windlass and Capstan Shanty.)

M. ♩ = 150.

TENORS.
(8ve lower.)

BASSES.

PIANO.

SOLO.

1. Sal - ly Brown she's a bright Mu - lat - ter. }
 2. Sal - ly Brown she has a daugh - ter, }

CHORUS.

Way Ay - y Roll and go. SOLO. She drinks rum and Sent me sail - in'

Red. * Red. * Red. *

CHORUS.

chews ter - back - er. Spend my mon - ey on Sal - ly Brown. 'cross the wa - ter.

3. Seven long years I courted Sally (*twice*)
4. Sally Brown I'm bound to leave you.
Sally Brown I'll not deceive you.
5. Sally she's a 'Badian* beauty (*twice*)
6. Sally lives on the old plantation.
She belongs the Wild Goose Nation.
7. Sally Brown is a bright Mulatter.
She drinks rum and chews terbacker.

* i.e. Barbadian, to wit a native of Barbados.

5. WE'LL HAUL THE BOWLIN'

(Fore Sheet Shanty.)

M. ♩ = 96.

TENORS.
(8ve lower.)

BASSES.

PIANO.

SOLO.

1. We'll

CHORUS.

haul the bow - lin' so ear - ly in the morn - ing, } We'll
 haul the bow - lin' for Kit - ty is my dar - lin' }

Verses 1 to 5. SOLO. Last verse.

haul the bow - lin', the bow - lin' haul! 2. We'll bow - lin' haul!

Verses 1 to 5. Last verse.

3. We'll haul the bowlin'; the fore-to'-gallant bowlin'.
4. We'll haul the bowlin'; the skipper is a growlin'.
5. We'll haul the bowlin'; the packet is a rollin'.
6. We'll haul the bowlin' so early in the morning.

6. THE DEAD HORSE.

(Halliards.)

M $\text{♩} = 148.$ SOLO.

TENORS.
(8ve lower.)

BASSES.

PIANO.

M $\text{♩} = 148.$

1. A

* The last word (haul) of the Chorus is not sung but shouted *staccato*.

CHORUS.

poor old— man came rid - ing by. } And they
 said "Old— man, your hoss will die." }

The Chorus section consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "poor old— man came rid - ing by. } And they said "Old— man, your hoss will die." }". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

SOLO.

say so, And they hope so. { A poor old— man came
 I said "Old— man, your

The Solo section consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "say so, And they hope so. { A poor old— man came I said "Old— man, your". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

CHORUS.

Verses 1 to 6. SOLO. Last verse.

rid - ing_ by. } Oh poor old man. 2. I man.
hoss will_ die? }

Verses 1 to 6. Last verse.

Detailed description: This block contains the musical notation for the chorus. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line includes the lyrics 'rid - ing_ by. } Oh poor old man. 2. I man.' and 'hoss will_ die? }'. The piano accompaniment includes markings for 'Verses 1 to 6.' and 'Last verse.'.

3. And if he dies I'll tan his skin. (*twice*)
4. And if he lives you'll ride again. (*twice*)
5. I thought I heard the skipper say. (*twice*)
6. Oh one more pull and then belay. (*twice*)
7. A poor old man came riding by. (*twice*)

7. BLOW MY BULLY BOYS.

(Halliards.)

M. $\text{♩} = 150$. SOLO.

TENORS.
(8ve lower.)

1. A

BASSES.

M. $\text{♩} = 150$.

PIANO.

Detailed description: This block contains the musical notation for 'Blow My Bully Boys'. It features three staves: Tenors (treble clef, 8ve lower), Basses (bass clef), and Piano (grand staff). The tempo is marked 'M. ♩ = 150'. The Tenors part includes a 'SOLO.' marking and the instruction '1. A'. The piano accompaniment is in 4/4 time.

CHORUS.

Verses 1 to 7.

SOLO.

Last verse.

Blow my bul - ly boys, blow. 2. And blow.

R.H.

Verses 1 to 7.

Last verse.

3. And who d'ye think was skipper of her? (*twice*)
4. 'Twas Dandy Jim, the one-eyed nigger;
♪ ♪
 'Twas Dandy Jim with his bully figure.
5. And what d'ye think they had for dinner?
 Why bullock's lights and donkey's liver.
6. And what d'ye think they had for supper?
 Why weevilled bread and Yankee leather.
7. Then blow my boys, and blow together;
 And blow my boys for better weather.
8. A Yankee ship came down the river. (*twice*)

8. HILO SOMEBODY.

(Interchangeable Shanty.)

TENORS.
(8ve lower.)

M. ♩ = 116.

SOLO.

PIANO.

M. ♩ = 116.

1. The

CHORUS.

black - bird sang un - to our crew,
black - bird sang so sweet to me, } Hi - lo boys,—

The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a star symbol marking a specific measure.

SOLO.

CHORUS.

Hi - lo. { The black - bird sang un - to our crew.
She sang of my dear Li - zer Lee. } Oh

The piano accompaniment includes a section for the solo and chorus, with a star symbol marking a measure. A section of piano accompaniment for verses 3 to 7 is also provided.

Accompaniment
for Verses 3 to 7.

* The small notes should only be played when the Chorus is sung in Unison.

Verses 1 to 7. SOLO. Last verse.

Hi - lo some - bo - dy Hi - lo. 2. The Hi - lo.

3. We sailed away to Mobile Bay. (*twice*)
4. But now we're bound for London Town. (*twice*)
5. Then up aloft this yard must go. (*twice*)
6. I thought I heard the old man say. (*twice*)
7. Hooray my boys we're homeward bound. (*twice*)
8. The blackbird sang unto our crew. (*twice*)

9. LET THE BULLGINE RUN.

(Windlass and Capstan.)

M. ♩ = 96. SOLO.

TENORS.
(8ve lower.)

1. Oh, the

BASSES.

PIANO.

M. ♩ = 96.

* CHORUS.

smart - est clip - per you can find. } Ah ho way - oh, are
 Mar - get Evans of the Blue Cross line, }

SOLO. CHORUS.

you most done { Is the Mar - get Evans of the Blue Cross line. } So
 She's never a day be - hind her time. }

SOLO CHORUS.

clear the track, let the Bull-gine run, Tib-by Hey rig a jig in a
 Way — Ah

*Except when this Shanty is sung in unison, the Tenors must sing the passages indicated by dotted brackets an octave higher.

CHORUS.

SOLO.

jaunt-ing car, }
Way— Ah } Ah ho Way - oh, are you most done. With Li - zer Lee all

CHORUS.

Verses 1 to 6. SOLO. Last verse.

on my knee, So clear the track, let the Bull-gine run. 2. Oh, the Bull-gine run.

Verses 1 to 6. Last verse.

3. Oh the gels are walking on the pier,
And I'll soon be home to you my dear.
4. Oh when I come home across the sea,
It's Lizer you will married be.
5. Oh shake her, wake her, before we're gone;
Oh fetch that gel with the blue dress on.
6. O I thought I heard the skipper say
"We'll keep the brig three points away."
7. Oh the smartest clipper you can find,
Is the Marget Evans of the Blue Cross line.



SAILOR SHANTIES THE SHANTY BOOKS

Collected and Edited with Pianoforte Accompaniment by RICHARD RUNCIMAN TERRY
With a Foreword by Sir Walter Runciman, Bart.

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CONTENTS—PART I

WINDLASS AND CAPSTAN SHANTIES

- | | |
|---|--|
| 1 Billy Boy | 8 Santy Anna |
| 2 Bound for the Rio Grande | 9 Shenandoah |
| 3 Goodbye, fare ye well | 10 Stormalong John |
| 4 Johnny come down to Hilo | 11 The Hog's-eye man |
| 5 Clear the track, let the Bullgine run | 12 The Wild Goose Shanty |
| 6 Lowlands away | 13 We're all bound to go |
| 7 Sally Brown | 14 What shall we do with the drunken sailor? |

HALLIARD SHANTIES

- | | |
|-----------------------------|-----------------------------------|
| 15 Blow, my bully boys | 21 Oh, run, let the Bullgine run! |
| 16 Blow the man down | 22 Reuben Ranzo |
| 17 Cheerily men | 23 The Dead Horse |
| 18 Good morning, ladies all | 24 Tom's gone to Hilo |
| 19 Hanging Johnny | 25 Whiskey Johnny |
| 20 Hilo Somebody | 26 Boney was a warrior |

FORE-SHEET OR SWEATING-UP SHANTIES

- | | |
|-------------------|---------------------------|
| 27 Johnny Boker | 29 We'll haul the bowlin' |
| 28 Haul away, Joe | |

BUNT SHANTY

- 30 Paddy Doyle's boots

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PART II

WINDLASS AND CAPSTAN SHANTIES

- | | |
|------------------------------|-----------------------------|
| 1 The Black Ball Line | 9 John Brown's Body |
| 2 One day more | 10 Whoop Jamboree |
| 3 A-Roving, I | 11 My Johnny |
| 4 A-Roving, II | 12 The Drummer and the Cook |
| 5 The Banks of Sacramento | 13 Miss Lucy Long |
| 6 The Shaver | 14 Do let me go |
| 7 Paddy works on the Railway | 15 Blow ye winds of morning |
| 8 Can't you dance the Polka? | 16 Fire down below |

HALLIARD SHANTIES

- | | |
|----------------------------|-----------------------------------|
| 17 Shallow Brown | 26 O Billy Riley |
| 18 A Long Time Ago | 27 Time for us to leave her |
| 19 Won't you go my way? | 28 Lizer Lee |
| 20 Hilo John Brown | 29 A Hundred Years ago |
| 21 Roll the Cotton down | 30 Walk him along, Johnny |
| 22 Round the corner, Sally | 31 Hilonday |
| 23 The Bully Boat | 32 Stormalong John |
| 24 Tommy's gone away | 33 So handy, me gels |
| 25 Sing fare you well | 34 The Sailor likes his Bottle-O! |

FORE-SHEET SHANTY

- 35 Haul away Joe, II

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