

The Drunken Sailor

Traditional Chanty

arranged by Stuart P. O'Neil

Strong and energetic ♩ = 116-120

Piano

The piano introduction is in 2/4 time, marked *f* (forte). It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The chords are primarily triads and dyads, with some accidentals (sharps and naturals) indicating a key signature of one flat (B-flat major/D minor). The tempo is indicated as 116-120 beats per minute.

A

5 *mp*

T
8 What shall we do with a drunk-en sail - or, what shall we do with a drunk-en sail - or,

B
mp
What shall we do with a drunk-en sail - or, what shall we do with a drunk-en sail - or,

detached, but not overly short

mp

The piano accompaniment for the first vocal line consists of chords in the treble clef and eighth notes in the bass clef. The chords are marked *mp* (mezzo-piano) and are played in a detached style.

9

T
8 what shall we do with a drunk-en sail - or ear - lye in the morn - in'?

B
what shall we do with a drunk-en sail - or ear - lye in the morn - in'?

The piano accompaniment for the second vocal line continues with chords in the treble clef and eighth notes in the bass clef, maintaining the same rhythmic and harmonic style as the first line.

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B

13

mf

T 8 Weigh heigh an' up she ris - es, weigh heigh an' up she ris - es,

mf

B Weigh heigh an' up she ris - es, weigh heigh an' up she ris - es,

*more connected**mf*

17

T weigh heigh an' up she ris - es ear - lye in the morn - in'.

B weigh heigh an' up she ris - es ear - lye in the morn - in'.

21

C

T Lai lai lai lai lai lai lai lai lai lai, Lai lai

B Lai lai lai lai lai lai lai lai lai lai, Lai lai

25

T
8
lai lai lai lai lai lai lai.

B
lai lai lai lai.

mp

D
29
mp

T
8
Put him in the long - boat 'til he's so - ber, put him in the long - boat 'til he's so - ber,

33

T
8
put him in the long - boat 'til he's so - ber ear - lye in the morn - in'.

37 **E**

Give him a taste of salt 'n' wa - ter, give him a taste of salt 'n' wa - ter,

41

give him a taste of salt 'n' wa - ter ear - lye in the morn - in'.

F

45 *f*

Weigh heigh an' up she ris - es, weigh heigh an' up she ris - es,
Up she ris - es, up she ris - es,

49

T 8
weigh heigh an' up she ris - es ear - lye in the morn - in'.

B
up she ris - es ear - lye in the morn - in'.

53

T 8
Put him in the scup-pers with a hose-pipe on him,

B

G
mp

57

T 8
put him in the scup-pers with a hose-pipe on him, put him in the scup-pers with a

B

60

H
mp

hose - pipe on him ear - lye in the morn - in'. Hoist him up to the

mp

oo

simile

64

top - sail yard - arm, hoist him up to the top - sail yard - arm, hoist him up to the

oo oo

68

I *f*

top - sail yard - arm ear - lye in the morn - in'. Weigh heigh an' up she ris - es,

f

ear-lye in the morn - in'. Up she ris - es,

73

T
8 weigh heigh an' up she ris - es, weigh heigh an' up she ris - es

B
up she ris - es, up she ris - es

77 *poco dim* *cresc poco a poco*

T
8 ear - lye in the morn - in',

B
ear - lye in the morn - in'.

poco dim *cresc poco a poco*

83

T
8 Oh,

B
Oh,

J

87

87 *f*

T
Lai lai lai lai lai lai lai lai lai lai, Lai lai lai lai lai

B
Lai lai lai lai lai lai lai lai lai lai, Lai lai lai lai lai

f

92

92 (9)

T
lai lai lai, _____ Lai lai lai lai lai lai lai

B
lai lai lai, _____ Lai lai lai lai lai lai lai

f

97

97

T
lai lai lai lai lai, Lai lai lai lai lai lai lai lai

B
lai lai lai lai lai lai lai lai lai lai lai

f

102 *poco dim*

T
8
lai, Lai lai lai lai lai lai lai lai.

B
poco dim
lai lai lai lai lai lai lai.

poco dim

mp

K
107 *mp*

T
8
Hoist him by the leg in a run - nin' bow-line*, hoist him by the leg in a run - nin' bow-line,

B

111

T
8
hoist him by the leg in a run - nin' bow - line ear - lye in the morn - in'.

B

* (bō' lin) A running bowline is a specific type of knot.

115

L

8 Send him up the crow's nest 'til he falls down, send him up the crow's nest

mp

simile *f* *mp*

119

8 'til he falls down, send him up the crow's nest 'til he falls down ear-lye in the

f *mp*

ear-lye in the

124

M

8 morn - in'. Weigh heigh an' up she ris - es, weigh heigh an' up she ris - es,

f

morn - in'. Up she ris - es, weigh heigh an' up she ris - es,

129

T
8
weigh heigh an' up she ris - es ear - lye in the morn - in'.

B
up she ris - es, ear - lye in the morn - in'.

gwa

About the music

Despite the popularity of *The Drunken Sailor*, little is known definitively of the origin of this famous sea chanty. The song most likely comes from early nineteenth-century England or America, and while there is some evidence suggesting that it was used by crews to accompany various tasks on sailing ships, it seems to have been especially popular with mainstream audiences during the twentieth century, perhaps providing a somewhat romanticized notion of life on the ocean. Drawing on the improvisational, call-and-response structure typical to the traditional work song, there are many variations of the text, all of which answer the question "What shall we do with a drunken sailor?" with numerous means of rousing or disciplining him.

This piece should be sung with a full, robust, and strong sound. Diction should be clear and natural, and overly crisp final consonants should be avoided. The verse passages (m29, m37, m55, m63, 107, m115) may be performed by a soloist, a group of alternating soloists, or a small ensemble singing in unison, the goal being to provide textural and dynamic contrasts.

Listen to a recording at SBMP.com.

About the arranger

Stuart P. O'Neil (b. 1969) has taught vocal and instrumental music for Kansas public schools since 1993. He received a Bachelor of Music Education from the University of Nebraska and a Master of Music Theory from the University of Kansas. In addition to his work as a teacher and composer, Mr. O'Neil also serves as an arranger, accompanist, adjudicator, and conductor. He currently lives in Lawrence, KS. with his family.

Arrangements by Stuart P. O'Neil

SBMP 1247 Johnny Has Gone for a Soldier SATB

SBMP 1485 My Lord What a Morning SATB

SBMP 1523 Black is the Color of My True Love's Hair TTB