

*To the Selecta Club.***THE DRUNKEN SAILOR.**

for Baritone Solo and Mixed (or Unison) Chorus.*

Arranged by
GEOFFREY TOYE.*Allegro non troppo.*

Piano. *f*

Solo

1 What shall I do with a drunken sai-lor? What shall I do with a drunken sai-lor?

Key Eb { s .s ,s :s .s ,s | s .m :d .m | f .f ,f :f .f ,f | f .r :t, .r }

p

What shall I do with a drunken sai-lor Ear-ly in the morn-ing?

{ s .s ,s :s .s ,s | s .l :t .d' | d' .s :f .m | r :d ||

*When the Choruses are sung in unison the accomp. passages in brackets should be played.

Orchestral parts may be hired
from the publishers.BOOSEY & CO, Ltd.
295 Regent Street, London. W.
and 111-113 West 57th Street, New York.

Price 4d

Copyright 1926 by Boosey & CO, Ltd.

PRINTED IN ENGLAND

IMPORTANT NOTICE. The unauthorised copying
of the whole or any part of this publication
is strictly forbidden under the Copyright Act.

H. 11903.

CHORUS.

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es
 { s :s | s .m :d .m | f :f | f .r :t, .r }

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es
 { d :t, | d .m :d .m | r :r | r .r :t, .r }

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es
 { m :f | s .m :l .l | f :s | l .l :s .s }

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es
 { d :r | m .m :l .l, | r :m | f .f :s .s, }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { s :s | s .l :t .d' | d' .s :f .m | r :d || }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { d :t, | d .d :m .m | m .s :f .m | t, :d || }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { m :f | s .s :d' .l | s .s :f .m | f :m || }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { d :r | m .m :fe .fe | s .s :f .m | s, :d || }

Solo.

2 Keep him in the boat un - til he's so-ber, Keep him in the boat un - til he's so-ber,
 { s , s . s , s : s . s | s . m : d . m | f , f . f , f : f . f | f . r : t , . r }

Keep him in the boat un - til he's so-ber, Ear-ly in the morn - ing.
 { s , s . s , s : s . s | s . l : t . d' | d' . s : f . m | r : d }

CHORUS.

unis.

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es,
 { s : s | s . m : d . m | f : f | f . r : t , . r }

Oh, Aye, Up she ris - es, Oh, Aye, Up she ris - es,
 { s : s | s . m : d . m | f : f | f . r : t , . r }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { s : s | s . l : t . d' | d' . s : f . m | r : d }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { s : s | s . l : t . d' | d' . s : f . m | r : d }

First system of musical notation, featuring a vocal line and piano accompaniment in B-flat major.

Second system of musical notation, continuing the vocal and piano parts.

Solo.

3. Hoist him up in a run-ning bow-line, Hoist him up in a run-ning bow-line,
 4. Put him po-lish - ing the brasswork, Put him po-lish - ing the brass work,
 { s .s :s .s,s | s .m :d .m | f .f :f .f,f | f .r :t, .r }

Third system of musical notation, including lyrics and piano accompaniment.

Hoist him up in a run-ning bow-line Ear-ly in the morn - ing.
 Put him po-lish - ing the brass work Ear-ly in the morn - ing.
 { s .s :s .s,s | s .l :t .d' | d' .s :f .m | r :d . }

Fourth system of musical notation, including lyrics and piano accompaniment.

Oh, Aye, Up she ris - es Oh, Aye, Up she ris - es
 { s :s | s .m :d .m | f :f | f .r :t, .r }

Oh, Aye, Up she ris - es Oh, Aye, Up she ris - es
 { r :r | s .m :d .m | d :d | f .r :t, .r }

Oh, Aye, up! Oh, Aye, up!
 { t :t | d' . : | l :l | ta . : }

Oh, Aye, up! Oh, Aye, up!
 { s :s | d' . : | f :f | ta . : }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { s :s | s .l :t .d' | d' .s :f .m | r :d || }

Oh, Aye, Up she ris - es Ear - ly in the morn - ing.
 { r :r | s .l :t .d' | d' .s :f .m | r :d || }

Oh, Aye, up! Ear - ly in the morn - ing.
 { t :t | d' . : | d' .s :f .m | r :d || }

Oh, Aye, up! Ear - ly in the morn - ing.
 { s :s | d' . : | d' .s :f .m | r :d || }

5 I'd stop his grog and keep him so-ber, I'd stop his grog and keep him so-ber,
 6 Put him in the La-za-ret-to, Put him in the La-za-ret-to,
 { | s .s , s : s .s | s .m : d .m | f .f , f : f .f | f .r : t, .r } }

p

I'd stop his grog and keep him so-ber, Ear-ly in the morn - ing.
 Put him in the La-za-ret-to Ear-ly in the morn - ing.
 { | s .s , s : s .s | s .l : t .d' | d' .s : f .m | r : d } }

CHORUS.

f unis.
 Oh, Aye, Up she ris-es, Oh, Aye, Up she ris-es, Oh, Aye,
 { | s : s | s .m : d .m | f : f | f .r : t, .r | s : s } }

f unis.
 Oh, Aye, Up she ris-es, Oh, Aye, Up she ris-es, Oh, Aye,
 { | s : s | s .m : d .m | f : f | f .r : t, .r | s : s } }

Up she ris-es Ear-ly in the morn-ing. That's what we'd do with a
 { | s .l :t .d' | d' .s :f .m | r :d || s .s ,s :s .s ,s } *ff*

Up she ris-es Ear-ly in the morn-ing. That's what we'd do with a
 { | s .l :t .d' | d' .s :f .m | r :d || s .s ,s :s .s ,s } *ff*

drunk-en sai-lor, That's what we'd do with a drunk-en sai-lor,
 { | s .m :d .m | f .f ,f :f .f ,f | f .r :t, .r } *ff*

drunk-en sai-lor, That's what we'd do with a drunk-en sai-lor,
 { | s .m :d .m | f .f ,f :f .f ,f | f .r :t, .r } *ff*

That's what we'd do with a drunk-en sai-lor Ear-ly in the morn-ing.
 { | s .s ,s :s .s ,s | s .l :t .d' | d' .s :f .m | r :d } *ff*

That's what we'd do with a drunk-en sai-lor Ear-ly in the morn-ing.
 { | s .s ,s :s .s ,s | s .l :t .d' | d' .s :f .m | r :d } *ff*

Meno mosso.

ff Oh, Aye, Up she ris-es, Oh, Aye, Up she ris-es Oh, Aye, }
 | s : s | s . m : d . m | f : f | f . r : t , . r | s : s }

rall.

ff Oh, Aye, Up she ris-es, Oh, Aye, Up she ris-es Oh, Aye, }
 | s : s | s . m : d . m | f : f | f . r : t , . r | s : s }

Meno mosso.

ff *rall.*

a tempo

Up she ris-es, Ear-ly in the morn - - ing.
 | s . l : t . d ' | d ' . s : f . m | r : - | d : - | : }

a tempo

Up she ris-es, Ear-ly in the morn - - ing.
 | s . l : t . d ' | d ' . s : f . m | r : - | d : - | : }

a tempo *ff*