

# The drunken sailor

arr. Robin Doveton

**Allegro** ♩ = 120

Score for the first system of 'The Drunken Sailor'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard reduction. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics range from *f* (forte) to *p* (piano). The lyrics are: 'What shall we do? What shall we do? What shall we do?'.

Soprano: *f* What shall we do? *p* What shall we do?

Alto: *f* What shall we do? *p* What shall we do? *f* What shall we do?

Tenor: *f* What shall we do? *p* What shall we do? *f* What shall we do?

Bass: *p* What shall we do? *f* What shall we do?

Keyboard reduction: Accompanying piano and bass lines.

**Lento** ♩ = 60 **poco a poco accel. e cresc.**

Score for the second system of 'The Drunken Sailor'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard reduction. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute, and the performance instruction is 'poco a poco accel. e cresc.'. The dynamics range from *pp* (pianissimo) to *f* (forte). The lyrics are: 'What shall we do? 1. What shall we do with the drunken sailor,'.

Soprano: *pp* What shall we do? 1. What shall we do with the drunken sailor,

Alto: *pp* What shall we do? 1. What shall we do with the drunken sailor,

Tenor: *pp* What shall we do? 1. What shall we do with the drunken sailor,

Bass: *pp* What shall we do? 1. What shall we do,

Keyboard reduction: Accompanying piano and bass lines.

12

S hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses

A hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses

T hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses

B hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses

**Tempo primo**

14

S *f* ear - ly in the mor - ning! What shall we do? What shall we do?

A *f* ear - ly in the mor - ning! What shall we do? What shall we do?

T *f* ear - ly in the mor - ning! What shall we do? \_\_\_\_\_

B *f* ear - ly in the mor - ning! What shall we do?

28

S

A *mf*  
Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,

T *mf*  
Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,

B *mf*  
Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,

28

30

S *mf* *dim.*  
Ear - ly, O

A hoo - ray, and up she ri - ses ear - ly in the mor - ning! — Ear - ly, *dim.*

T hoo - ray, and up she ri - ses ear - ly, ear - ly! — *dim.*

B hoo - ray, and up she ri - ses ear - ly in the mor - ning. Ear - ly, — *dim.*

30

37 *mf*

S Hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses

A *mf*  
Hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses

T *mf*  
Hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses, hoo-ray, and up she ri-ses

B *mf*  
Hoo-ray, hoo - ray, hoo-ray, hoo - ray, hoo-ray, hoo - ray,

40

S ear - ly in the mor - ning! \_\_\_\_\_ *f* What shall we do?

A *f*  
ear - ly in the mor - ning, ear - ly in the mor - ning!

T *f*  
ear - ly in the mor - ning! \_\_\_\_\_ What shall we do? \_\_\_\_\_

B  
ear - ly in the mor - ning! \_\_\_\_\_

46 *molto pesante*

S Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,  
*molto pesante*

A Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,  
*molto pesante*

T Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,  
*molto pesante*

B Hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses,

46

48 *cresc. poco rit. ff a tempo*

S hoo - ray, and up she ri - ses ear - ly in the mor - ning!

A *cresc. poco rit. ff a tempo*  
hoo - ray, and up she ri - ses ear - ly in the mor - ning!

T *cresc. poco rit. ff a tempo*  
hoo - ray, and up she ri - ses ear - ly in the mor - ning!

B *cresc. poco rit. ff a tempo*  
hoo - ray, and up she ri - ses ear - ly in the mor - ning!

48