

# What Shall We Do With The Drunken Sailor?

Arranged by Jeremy Rawson

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (B-flat) and the time signature is 4/4. The piece begins with a piano introduction marked *f*. The vocal parts enter with the lyrics "What shall we do with the drunk - en sai - lor?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The score is divided into two systems, with the second system containing the chorus and a repeat of the first line.

Soprano: *f* What shall we do with the

Alto: -

Tenor: -

Bass: *f* What shall we do with the drunk - en sai - lor?

Piano: *f*

drunk - en sai - lor? What shall we do with the drunk - en sai - lor? What shall we do with the

What shall we do with the drunk - en sai - lor? What shall we do with the drunk - en sai - lor

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This music can be fully distributed, duplicated, performed, and recorded,  
but proper acknowledgement of the composer/arranger should be made.

drunk - en sai - lor, ear - ly in the morn - ing?

*f* Put him in the long - boat un - til he's so - ber,

Put him in the long - boat un -

ear - ly in the morn - ing?

Detailed description: This system contains the first two measures of the piece. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with the lyrics 'drunk - en sai - lor, ear - ly in the morn - ing?'. The piano accompaniment starts with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 7/8. A forte dynamic marking (*f*) is placed above the piano part in the second measure.

*f* Way - hey! and up she ri - ses!

Put him in the long - boat un - til he's so - ber, Put him in the long - boat un - til he's so - ber

til he's so - ber, Put him in the long - boat un - til he's so - ber, Put him in the long - boat un -

*f* Way - hey! and up she ri - ses!

Detailed description: This system contains the next two measures. The vocal line continues with 'Way - hey! and up she ri - ses!'. The piano accompaniment continues with the same melodic and harmonic patterns. A forte dynamic marking (*f*) is placed above the piano part in the first measure of this system. The lyrics 'Put him in the long - boat un - til he's so - ber,' are repeated across the measures.

Put him in the scup-pers with a

ear - ly in the morn - ing.

til he's so - ber, ear - ly in the morn - ing.

Pull out the plug and wet him all o - ver,

*p*

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

Way, hey! and up she

Way, hey! and up she ris - es!

Pull out the plug and wet him all o - ver, Pull out the plug and wet him all o - ver,

*p*

hose - pipe on him, Ear - ly in the morn - ing. Way, *mp*

ris - es, Way, hey! way! Tie him to the taff-rail when she's *mp*

Way, hey! way! Heave him by the leg in a run - ning bow - lin', *mp*

Ear - ly in the morn - ing.

*cresc.* hey! *mf* Way hey! *sempre cresc.* Way hey! *sempre cresc.* Way hey!

*cresc.* yard - arm un - der, Tie him to the taff-rail when she's *mf* yard - arm un - der, Tie him to the taff-rail when she's *sempre cresc.*

*cresc.* Heave him by the leg in a run - ning bow - lin', *mf* Heave him by the leg in a run - ning bow - lin', *sempre cresc.*

*cresc.* Way hey! *mf* Way hey! *sempre cresc.* Way hey! Way hey!

Way hey! Way, hey!

yard - arm un - der, Ear - ly in the morn - ing.

Ear - ly in the morn - ing. Way! Hey!

hey! Way hey! Way hey! Way, hey! and

*f*

*f* Way, hey! and up she ris - es, Way, hey! and up she ris - es, Way, hey! and up she ris - es,

Way! Hey! Up! Way! Hey! Up! Way! Hey! Ear - ly

up! Way! Hey! Up! Way! Hey! Up! Ear - ly

up she ris - es, Way hey! and up she ris - es, Way, hey! and up she ris - es, Ear - ly in the

Ear-ly in the morn-ing! Way hey! and up she ris-es, Way, hey! and up she ris-es,  
 in the morn-ing! Way hey! and up she ris-es, Way, hey! and up she ris-es,  
 in the morn-ing! Way, hey! and up! Way, hey! and up!  
 morn - ing! Way, hey! and up! Way, hey! and up!

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The music begins in 2/4 time and changes to 4/4 time. A forte (*f*) dynamic marking is present. The lyrics are: "Ear-ly in the morn-ing! Way hey! and up she ris-es, Way, hey! and up she ris-es, in the morn-ing! Way hey! and up she ris-es, Way, hey! and up she ris-es, in the morn-ing! Way, hey! and up! Way, hey! and up! morn - ing! Way, hey! and up! Way, hey! and up!"

Way, hey! and up she ris - es, Ear - ly in the morn - ing!  
 Way, hey! and up she ris - es, Ear - ly in the morn - ing!  
 Way, hey! and up! Ear - ly in the morn - ing!  
 Way, hey! and up! Ear - ly in the morn - ing!

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The lyrics are: "Way, hey! and up she ris - es, Ear - ly in the morn - ing! Way, hey! and up she ris - es, Ear - ly in the morn - ing! Way, hey! and up! Ear - ly in the morn - ing! Way, hey! and up! Ear - ly in the morn - ing!"

For more music by Jeremy Rawson, go to [music.rawson.me.uk](http://music.rawson.me.uk)

Please also go to this website to give me feedback on this arrangement and to let me know when and where you use it.