

1. The Drunken Sailor

For Four - Part Chorus of Treble Voices
with Piano Accompaniment

British Sea Shantey
arranged by Samuel Adler

With a real lilt $\text{d} = 112$

Unison
Clapping

The musical score consists of four staves. The top staff is for Unison Clapping, indicated by 'X' marks on the first three measures. The second staff is for the Piano, starting with a dynamic of *f*. The third staff is for the Unison Clapping, starting with a dynamic of *ad lib.* *f*. The bottom staff is for the Unison Clapping, continuing from the third measure. The music is in common time (indicated by '2') and includes various key changes and accidentals. A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

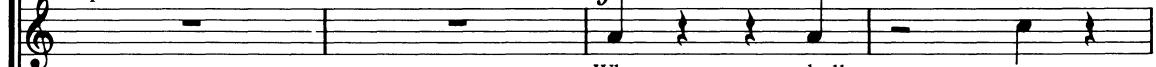
© 1990 Lawson-Gould Music Publishers, Inc.
All Rights Reserved
International Copyright Secured
Printed in U.S.A.

LG Co. 52561

Soprano 1



Soprano 2

*f*

What

shall

we

Alto 1

*f*

What

shall

we

Alto 2

*f*

What

shall

we

mf*f*

Ear

- lye

in

the

morn

- ing.

do?

do?

do?



The image shows two staves of sheet music. The top staff consists of four lines of music, each starting with a dynamic marking 'mf'. The lyrics 'Ear - lye in the morn - ing.' are written below the notes. The fourth line ends with a forte dynamic 'ff'. The bottom staff also has four lines of music, each starting with 'mf'. The lyrics 'Ear - lye in the morn - ing.' are repeated. The fourth line ends with 'ff'. A large red diagonal watermark reading 'Review Only Legal Use Requires Purchase' is overlaid across the middle of the page.

Ear - lye in the morn - ing.

f

ff

What can we do?

f

Soprano 1, 2

What shall we do with a drunk-en sail - or? What can we do with a
drunk-en sail - or? What can we do with a drunk-en sail - or?
drunk-en sail - or? What can we do with a drunk-en sail - or?
drunk-en sail - or? What can we do with a drunk-en sail - or?

Ear - lye in the morn - ing. Way, — hey —
Ear - lye in the morn - ing. Way, hey and

The musical score consists of four staves of music. The first two staves are for Soprano 1, 2, both in treble clef and dynamic *f*. The third staff is for Alto 1, 2, in bass clef and dynamic *mf*. The fourth staff is for Bass, in bass clef. The lyrics are written below the notes. A large red diagonal watermark "Preview Only Legal Use Requires Purchase" is overlaid across the page.

way, hey way, — hey and up, Way — hey and
up she ris - es. way, hey and up she ris - es. Way, hey and

up she ris - es Ear - lye in the morn - ing. *mp*

up she ris - es Ear - lye in the morn - ing. Hey, hoist him.

Hoist him up with a run - ning bow-line, Hoist him up with a
Hey, hoist him. Hey hoist him up. Hey, hoist him

mf

Preview Use Requires Purchase

This musical score consists of three staves of music for voice and piano. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are written below the notes. A large red diagonal watermark reading "Preview Use Requires Purchase" is overlaid across the page.

running bow - line, Hoist him up with a run - ning bow - line
mf

up. Hey, hoist him up

Ear - lye in the morn - ing. Way, way, hey, and
Ear - lye in the morn - ing. Way, hey, and

f

Soprano 1

up she ris - es, Way, way, hey, and up she ris - es,
Soprano 2

up she ris - es, Way, way, hey, and up she ris - es,

Alto 1,2

up she ris - es, Way, hey, and up she ris - es,

f

Musical score for the first system of "Way, way, hey". The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics are: Way, way, hey and up she rises Ear - lye in the way, way, hey and up she rises Ear - lye in the way, hey, and up she rises Ear - lye in the. The music features eighth-note patterns and dynamic markings like forte and piano.

Musical score for the second system. The top staff shows the continuation of the lyrics "morn - ing." The middle staff has three empty measures. The bottom staff begins with a melodic line starting at measure 11, marked *mp*. The lyrics "morn - ing." continue from the top staff. The music includes dynamic markings *sub.*, *mf*, and *pp*.

Sheet music for a vocal piece. The music is in common time and consists of six staves of musical notation. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics "Tie him to the mast," are repeated multiple times throughout the piece. Dynamic markings include *mf*, *ff*, and *f*. The piano part features various chords and arpeggiated patterns.

mf

Tie him to the mast, Tie him to the mast,

mf

Tie him to the mast, Tie him to the

mf

Tie him to the mast, Tie him to the mast, tie him

8

Tie him to the mast, Tie him to the mast.

ff

Tie him to the mast.

ff

mast. Tie him to the mast, Tie him to the mast.

ff

to the mast, Tie him to the mast.

f

A musical score for a two-part composition. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The score consists of four systems of music. The first system starts with dynamic *f*. The second system starts with dynamic *f*. The third system starts with dynamic *ff*. The lyrics "Tie him! Tie him! Tie him to the mast un - til he's so - ber," are repeated three times, once in each system. The music features eighth-note patterns and rests. A large red diagonal watermark reading "Legal Use Requires Purchase Only" is overlaid across the entire page.

Tie him! Tie him! Tie him to the mast un - til he's so - ber,

Tie him! Tie him! Tie him to the mast un - til he's so - ber,

Tie him to the mast un - til he's so - ber,

Tie him to the mast un - til he's so - ber,

Tie him to the mast un - til he's so - ber,

Tie him to the mast un - til he's so - ber,

Tie him to the mast un - til he's so - ber,

ff

Tie — him to the mast —

ff

Tie — him to the mast —

ff

Tie — him to the mast —

mf

Ear - lye in the morn - ing. Way, — hey, and up,

mf

Ear - lye in the mom - ing. Way, — hey, and up,

f

Ear - lye in the morn - ing. Way, hey, and up she ris - es,

mf

This musical score page contains three staves of music for voice and piano. The top two staves are for voices, with lyrics: 'Tie — him to the mast —' repeated three times. The third staff is for the piano, showing harmonic changes and bass notes. The bottom section features three staves for voice and piano, with lyrics: 'Ear - lye in the morn - ing. Way, — hey, and up,' followed by 'Ear - lye in the mom - ing. Way, — hey, and up,' and finally 'Ear - lye in the morn - ing. Way, hey, and up she ris - es,'. The piano part includes dynamic markings like *ff*, *mf*, and *f*. A large red diagonal watermark reading 'Preview Only Legal Use Requires Purchase' is overlaid across the page.

Way, — hey and up,
Way, — hey and up she ris - es
Way, — hey and up
Way, — hey and up she ris - es
Way hey and up she ris - es, Way, hey and up she ris - es

Ear - lye in the morn - ing.
Ear - lye in — the morn - ing.
Ear - lye in the morn - ing.

The sheet music consists of four staves of musical notation for a vocal part. The first three staves begin with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The lyrics are:

That's what we do with a
That's what we do with a
That's what we do with a
drunk - en sail - or, That's what we do with a drunk - en sail - or,
drunk - en sail - or, That's what we do with a drunk - en sail - or,
drunk - en sail - or, That's what we do with a drunk - en sail - or,

A large red diagonal watermark reading "Preview Use Legal Only Requires Purchase" is overlaid across the page.

The sheet music consists of six staves of music. The first three staves are identical, showing a treble clef, common time, and lyrics: "That's what we do with a drunk-en sail-or Ear-lye in the". The fourth staff begins with a dynamic *f*, followed by lyrics: "morn-ing, Way, hey and up she ris-es,". The fifth staff begins with a dynamic *m*, followed by lyrics: "morn-ing. Way, — hey and up.". The sixth staff begins with a dynamic *mf*, followed by lyrics: "morn-ing, Way, — hey and up.". The music features eighth-note patterns and various dynamics like *f*, *m*, and *mf*. A large red watermark reading "Preview Use Requires Purchase Only" is diagonally across the page.

Way, hey and up she ris - es, Way, hey and up she ris - es

Way, — hey and up. Way, — hey and up.

Way, — hey and up. Way, — hey and up.

ff

Ear - lye in the morn - - - ing.

f

Ear - lye in the morn - - - ing.

f

Ear - lye in the morn - - - ing.

ff

f

6.* O Wie So Schön

17th cent. German Dance-Song
arranged by Samuel Adler

Vivaciously ♩ = 138-144

Soprano 1

f

1. O wie so schön und — gut wenn man von
 2. Der ist ein Narr doch — ganz der nicht bei
 1. Hap - py the per - son — who's free and en -
 2. He is a fool for — sure, who loves not

Soprano 2

f

1. O wie so schön und — gut wenn man von
 2. Der ist ein Narr doch — ganz der nicht bei
 1. Hap - py the per - son — who's free and en -
 2. He is a fool for — sure, who loves not

Alto 1

f

1. O wie so schön und — gut ist doch ein frei - er — Mut
 2. Der ist ein Narr doch — ganz der nicht liebt Sang — und — Tanz
 1. Hap - py the per - son — who's free and en - joys — him - self,
 2. He is a fool for — sure, who loves not song — and — dance,

Alto 2

f

1. O wie so schön und — gut ist doch ein frei - er — Mut
 2. Der ist ein Narr doch — ganz der nicht liebt Sang — und — Tanz
 1. Hap - py the per - son — who's free and en - joys — him - self,
 2. He is a fool for — sure, who loves not song — and — dance,

Piano



Trau - rig - keit — Trau - rig - keit nicht weiss der zeit.
 Lieb — und — Wein — fröh - lich will, fröh - lich will sein.
joys — him - self, — Cares — not for sad - ness nor time.
song — and — dance, — Nor — is he hap - py with love.



Trau - rig - keit — Trau - rig - keit nicht weiss der zeit.
 Lieb — und — Wein — fröh - lich will, fröh - lich will sein.
joys — him - self, — Cares — not for sad - ness nor time.
song — and — dance, — Nor — is he hap - py with love.



wenn man von — Trau - rig - keit nicht weiss der zeit.
 und nicht bei — Lieb und — Wein fröh - lich will sein.
Knows not — of — sad - ness — nor time.
Who is — not — hap - py — with wine.



wenn man von — Trau - rig - keit nicht weiss der zeit.
 und nicht bei — Lieb und — Wein fröh - lich will sein.
Knows not — of — sad - ness — not time.
Who is — not — hap - py — with wine.



mf

O wie so schön und gut
Der ist ein Narr doch ganz
Hap - py the per - son who's free,
He is a fool for - sure,

*schön und gut
Narr doch ganz
per - son who's
fool for sure,*

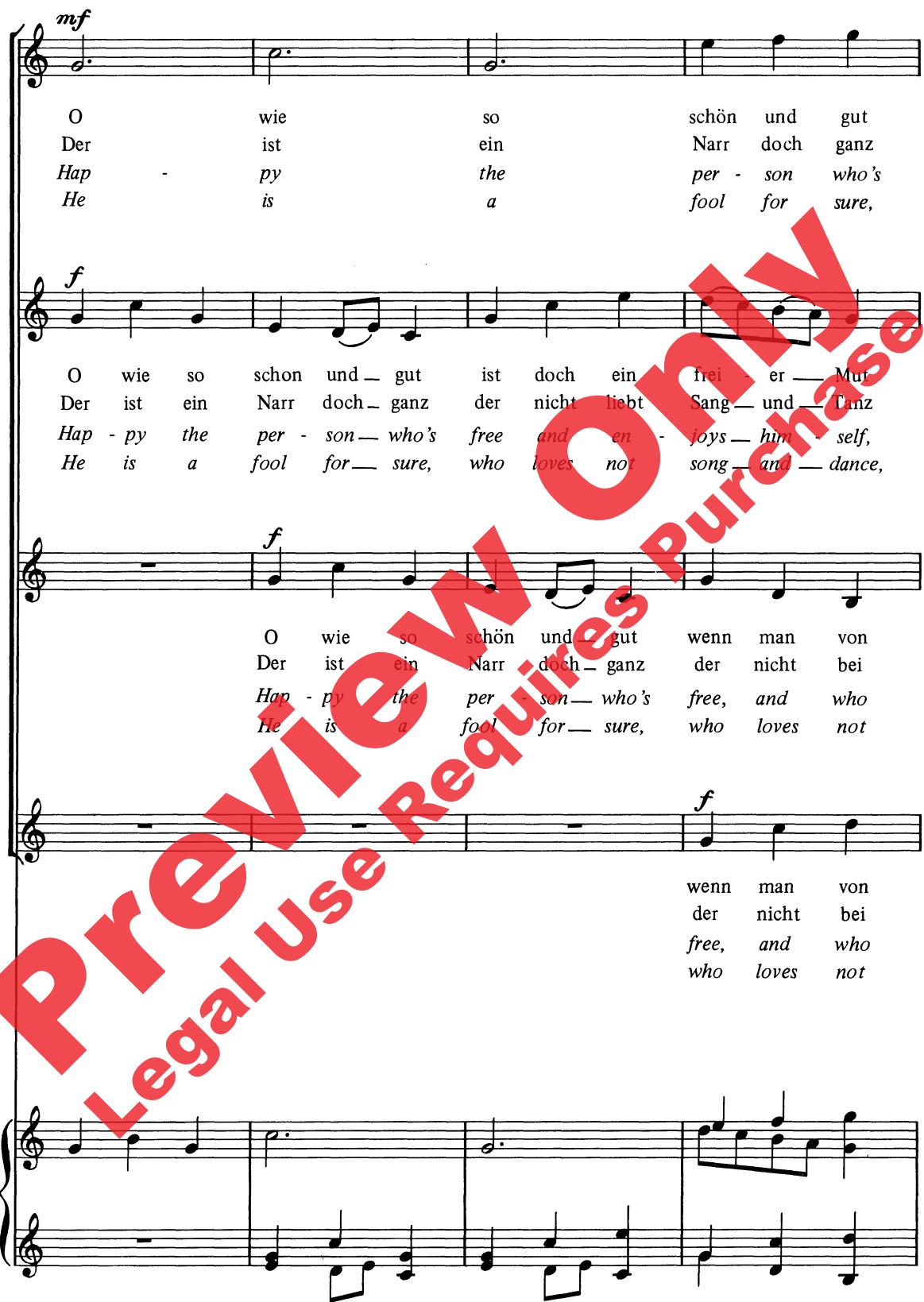
f

O wie so schon und gut ist doch ein frei er — Mut
Der ist ein Narr doch ganz der nicht liebt Sang — und Tanz
Hap - py the per - son who's free and en - joys him - self,
He is a fool for - sure, who loves not song - and dance,

*wenn man von
der nicht bei
free, and who
who loves not*

f

*wenn man von
der nicht bei
free, and who
who loves not*





wenn man von — Trau - rig - keit nicht weiss der — zeit.
der nicht bei — Lieb und — Wein fröh - lich will — sein.
free and en - joys him - self, *cares not 'bout time.*
Who is — not hap - py — with love nor with wine.



wenn man von — Trau - rig - keit nicht weiss der — zeit.
der nicht bei — Lieb und — Wein fröh - lich will — sein.
Knows not of sad - ness — nor cares much 'bout time.
Who is — not hap - py — with love nor with wine.



Trau - rig - keit — von — Traurig - keit nicht - weiss der — zeit.
Lieb — und — Wein bei Lieb — und — Wein fröh - lich will — sein.
Knows not of sad - ness — nor cares — much 'bout time.
song and — dance, Who is — not hap - py with love.



Trau - rig - keit — von — Traurig - keit nicht - weiss der — zeit.
Lieb — und — Wein bei Lieb — und — Wein fröh - lich will — sein.
Knows not of sad - ness — nor cares — much 'bout time.
song and — dance, Who is — not hap - py with love.



A musical score for a vocal piece. The music is in G major, indicated by the treble clef and one sharp sign. The time signature is 2/4. The vocal line consists of four staves of music, each with lyrics in German and English. The first staff begins with a dynamic of *mf*. The lyrics are:

Lasst uns hier fröhlich sein,
Wenn hell das Geiglein Klingt,
Let us be happy now,
When the bright fidle sounds,

The second staff continues the melody. The lyrics are:

halten ein Tänzelein
lieblich die Flöte singt
dance the whole night away,
when the sweet flute does sing,

The third staff begins with a dynamic of *mf*. The lyrics are:

fröhlich sein,
Geiglein klingt
hap now,
fidle sounds,

The fourth staff concludes the melody. The lyrics are:

sein,
klingt
now,
sounds,

A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

f

lus - tig ein und aus,
und der du - lei - an
Merry, rau-cous we,
And the dul - ci - mer

lasst die sor - gen drauss
frisch auch stim - met an
leave all sor-rows be,
fresh and clear it rings

hier nicht her - ein!
s'herz hoch auf - springt.
we're al - ways free.
quick - 'ning our hearts.

f

lus - tig ein und aus,
und der du - lei - an
Merry rau-cous we,
And the dul - ci - mer

lasst die sor - gen drauss - hier nicht her - ein!
frisch auch stim - met an — s'herz hoch auf - springt.
leave all sor-rows be, — we're al - ways — free.
fresh and clear it rings — quick - 'ning — our — hearts.

f

lus - tig ein und aus
und der du - lei - an
Merry, rau-cous we,
And the dul - ci - mer

lasst die sor - gen drauss
frisch auch stim - met an
leave all sor-rows be,
fresh and clear it rings

hier nicht her - ein!
s'herz hoch auf - springt.
we're al - ways free.
quick - 'ning our hearts.

hier nicht her - ein!
s'herz hoch auf - springt.
we're al - ways free.
quick - 'ning our hearts.

mf

1.+2. O wie so schön.
1.+2. Hap - py is he.

mf

1.+2. Wie so schön.
1.+2. Glad is he.

mf

1.+2. O wie so schön und gut ist doch ein freier Mut
1.+2. Hap - py the per - son who's free and en - joys him self.

mf

1.+2. O wie so schön und gut ist ein freier Mut -
1.+2. Hap - py the per - son who's happy and en - joys -.

Repeat from
the beginning!

f

Lus - tig ein und aus Lasst die sor - gen drauss hier nicht her - ein!
Mer - ry, rau - cou - s we, leave all sor - rows be, we're al - ways rit. (2nd time only)

f

Lus - tig ein und aus Lasst die sor - gen drauss hier nicht her - ein!
Mer - ry, rau - cou - s we, leave all sor - rows be, we're al - ways rit. (2nd time only)

Lus - tig ein und aus Lasst die sor - gen drauss hier nicht her - ein!
Mer - ry, rau - cou - s we, leave all sor - rows be, we're al - ways rit. (2nd time only)

Lus - tig ein und aus Lasst die sor - gen drauss hier nicht her - ein!
Mer - ry, rau - cou - s we, leave all sor - rows be, we're al - ways

f

rit. (2nd time only)