

All For Me Grog

Traditional sea shanty

All For Me Grog



It's all for me grog, me nog- gy nog- gy grog. All gone for beer and ter- bac- co, For I've



spent all me tin With the las- ses drin- kin' gin, And ac- cross the wes- tern o- cean I must tra- vel.

Chorus

Well it's all for me grog, me jolly jolly grog

It's all for me beer and tobacco

For I spent all me tin with the lassies drinking gin

Far across the western ocean I must wander

Where are me boots, me noggin', noggin' boots?

They're all gone for beer and tobacco

For the heels they are worn out and the toes are kicked about

And the soles are looking out for better weather

Chorus

Where is me shirt, my noggin', noggin' shirt?

It's all gone for beer and tobacco

For the collar is all worn, and the sleeves they are all torn

And the tail is looking out for better weather

Chorus

I'm sick in the head and I haven't been to bed

Since first I came ashore with me slumber [plunder]

For I spent all me dough on the lassies movin' slow

Far across the Western Ocean I must wander

Additional verses:

Where is me bed, me noggin' noggin' bed
It's all gone for beer and tobacco
Well I lent it to a whore and now the sheets are all tore
And the springs are looking out for better whether.

Where is me wench, me noggin' noggin' wench
She's all gone for beer and tobacco
Well her (clap) is all worn out and her (clap) is knocked about
And her (clap) is looking out for better whether.

Alternate chorus:

Well it's all for me grog, me jolly jolly grog
It's all for me beer and tobacco
I spent all me loot in a house of ill repute
And I think I'll have to go back there tomorrow.

Farewell to Grog

Grog, a mixture of rum and water, was a favorite drink with American sailors. The Trident Society's Book of Navy Songs states that the drink was a "regular ration in the United States Navy until September 1, 1862, when the law abolishing it went into effect." Caspar Schenk, U.S.N., composed this poem to the tune of *Come, Landlord, Fill the Flowing Bowl*. It was first sung in the wardroom of the U.S.S. *Portsmouth* on the night of August 31, 1862.

Moderato

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in G major, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Come, mess-mates pass the bot - tle 'round, Our time is short, re - mem - ber, For our well old rye, 'tis a sad, sad word, But a - las! it must be spo - ken, The

The vocal line is in G major, 2/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord markings G, D7, and G are placed above the vocal staff.

grog must stop and our spir - its drop, On the first day of Sep - tem - ber. ru - by cup must be giv - en up, And the dem - i - john be bro - ken.

The vocal line continues with the same melody. The piano accompaniment remains consistent. Chord markings D7 and G are placed above the vocal staff.

Chorus

G D7 G

For to-night we'll mer-ry, mer-ry be, For to-night we'll mer-ry, mer-ry be,

Em Am D7 1.-4. G 5. G

For to-night we'll mer-ry, mer-ry be, To - mor-row we'll be so - ber. 2. Fare- so - ber. 3. Jack's

3. Jack's happy days will soon be gone,
 To return again, oh never!
 For they've raised his pay five cents a day,
 But stopped his grog forever. (Chorus)

4. Yet memory oft' will backward turn,
 And dwell with fondness partial,
 On the days when gin was not a sin,
 Nor cocktails brought courts-martial. (Chorus)

(Bo's'n-mates pipe "All Hands Splice the Main Brace.")

5. All hands to splice the main brace, call,
 But splice it now in sorrow,
 For the spirit-room key will be laid away
 Forever, on to-morrow. (Chorus)

Roll the Cotton Down

That the Negro seamen, "famous singers all," influenced many chanteys is undeniable. This distinctive song probably originated with the stevedores loading ships in Southern ports. Mobile was one of the great cotton-shipping ports. The term "hoosier" refers to a White or a Negro employed in loading ships in the ports of Southern states.

Lively

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with chords and single notes.

1. Oh! was you ev - er in
dol - lar a day is

Chords: C7, F

The first system includes the vocal line with lyrics and the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the bass line. Chords C7 and F are indicated above the staff.

Mo - bile Bay? Oh, roll th' cot - ton down! Where they loads the cot - ton
hoo - sier's pay. T' roll th' cot - ton down! An' ship for more is

Chords: G7, C7, F

The second system continues the song with two lines of lyrics. The piano accompaniment features a more active right hand with eighth notes and chords. Chords G7, C7, and F are indicated above the staff.

Ships, Sea Songs and Shanties.

Shenandoah.

THE seaman of to-day knows nothing of this old song but the tune and one line, "O Shannadore,* I love your daughter." There must be some merit in it to have lasted so long, even in a debased form.

Originally it was a song, not a shanty, and had nothing to do with salt water, for the "wide Missouri" is (like Alcala in another song) "nowhere near the sea." It is given here as a good specimen of the American sea song, of which there used to be a number. It must be quite fifty years since it was sung *as a song*. It probably came from the American or Canadian *voyageurs*, who were great singers; Thomas Moore drew inspiration from them in his "Canadian Boat Song." In the early days of America, rivers and canals were the chief trade and passenger routes, and boatmen were an important class. Shenandoah was a celebrated Indian chief in American history, and several towns in the States are named after him. Besides being sung at sea, this song figured in old public school collections. When very young I heard a Harrow boy sing it. That must be nearly fifty years ago.

SOLO. REFRAIN.

Miss-ou-ri she's a mighty riv-er. A-way you roll-ing

SOLO.

ri-ver. The red-skins' camp lies on its bor-ders.

REFRAIN.

Ah-ha I'm bound a-way 'cross the wide Miss-ou-ri.

The white man loved the Indian maiden,
With notions † his canoe was laden.

"O, Shenandoah, I love your daughter,
I'll take her 'cross yon rolling water."

* "Mizzourah," and "Shannadore," were the usual pronunciations by American singers.
† "Notions," was an old American trade-word signifying nick-nacks of all kinds.

The chief disdained the trader's dollars ;
"My daughter never you shall follow."

At last there came a Yankee skipper,
He winked his eye, and he tipped his flipper.

He sold the chief that fire-water,*
And 'cross the river he stole his daughter.

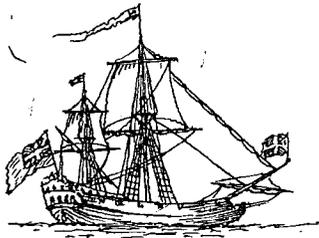
"O, Shenandoah, I long to hear you,
Across that wide and rolling river."

This was not the only "song," by any means, which was used as a shanty. Dana told us long ago that one of the shanties used in his day was—

"Cheer up, Sam,
Don't let your spirits go down," etc.

which was made familiar to us by the old Christy Minstrels.

* "Fire-water," Indian name for alcohol in any form.



A BOMB-KETCH OF 1780.

Bound for the Rio Grande.

SOLO. *In moderate time.* CHORUS.

O, say, was you ev - er in Ri o Grande? O, you Ri -

SOLO. CHORUS.

o! It's there that the riv - er runs down golden sand, For I'm

bound to the Ri - o Grande. And a - way, you Ri -

o! O, you Ri - o! Sing fare you well, my

bon - ny young girls, For I'm bound to the Ri - o Grande.

Now, you Bowery ladies, we'd have you to know,
 O, you Rio!
 We're bound to the Southward, O Lord, let us go!
 For I'm bound to the Rio Grande.
 (*Chorus as before.*)

So it's pack up your donkey and get under way,
 The girls we are leaving can take our half-pay.

We'll sell our salt cod for molasses and rum,
 And get back again 'fore Thanksgiving has come.

And good-bye, fare-you-well, all you ladies of town,
 We've left you enough for to buy a silk gown.

Thanksgiving Day answers in America to our Christmas.

Roll the Cotton Down

That the Negro seamen, "famous singers all," influenced many chanteys is undeniable. This distinctive song probably originated with the stevedores loading ships in Southern ports. Mobile was one of the great cotton-shipping ports. The term "hoosier" refers to a White or a Negro employed in loading ships in the ports of Southern states.

Lively

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with chords and single notes.

1. Oh! — was you ev - er in
dol - lar a day is

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a long sustained chord in the right hand and a rhythmic bass line in the left hand. Chord symbols C7 and F are placed above the vocal line.

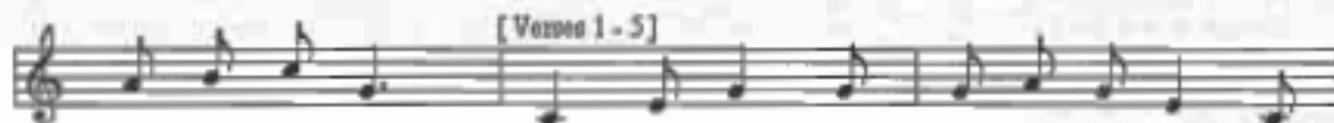
Mo - bile Bay? Oh, roll th' cot - ton down! Where they loads the cot - ton
hoo-sier's pay. T' roll th' cot - ton down! An' ship for more is

The second system continues the vocal and piano accompaniment. The piano part maintains the same rhythmic pattern. Chord symbols G7, C7, and F are placed above the vocal line.

The Feller from Fortune (Lots of Fish in Bonavist' Harbour)



Oh - there's lots of fish in Bon - a - vist har - bour, Lots of fish right



in a - round here, Boys and girls are fish - in' to - ge - ther,



For - ty - five from Car - bon - ear. Swing your part - ner



Jim - my Joe Ja - cobs, I'll be home in the spring of the year.

Oh—there's lots of fish in Bonavist' harbour,
Lots of fish right in around here,
Boys and girls are fishin' together,
Forty-five from Carbonear.

*Oh—catch a-hold this one, catch a-hold that one,
Swing around this one, swing around she,
Dance around this one, dance around that one,
Diddle-dum this one, diddle-dum-dee.*

[Oh—Sally is the pride of Cut Harbour,
Ain't been swung since last year,
Drinkin' rum and wine and cassis
What the boys brought home from St. Pierre.]

Oh—Sally goes to church every Sunday,
Not for to sing not for to hear,
But to see the feller from Fortune
What was down here fishin' the year.

Oh—Sally got a bouncin' new baby,
Father said that he didn't care,
'Cause she got it from the feller from Fortune
What was down here fishin' the year.

[Oh—Uncle George got up in the mornin',
He got up in a bell of a tear,
And he ripped the arse right out of his britches,
Now he's got ne'er a pair to wear.]

We'll Rant and We'll Roar

H.W. LeMessurier
arr. P. O'Shea

Rowdy and rugged $\bullet = 180$

Piano

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef staff playing a rhythmic pattern of eighth notes and quarter notes, marked with a forte (*f*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and single notes.

S *mf*
We'll rant and we'll roar like true New-found land - ers, we'll

A *mf*
We'll rant and we'll roar like true New-found land - ers, we'll

T *mf*
We'll rant and we'll roar like true New-found land - ers, we'll

B *mf*
We'll rant and we'll roar like true New-found land - ers, we'll

Pno.

The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. Each part begins at measure 8 and features the lyrics: "We'll rant and we'll roar like true New-found land - ers, we'll". The dynamics are marked *mf*. The piano accompaniment (Pno.) is shown in a grand staff below the vocal parts, starting at measure 8 with a triplet of eighth notes in the treble clef and a bass line in the bass clef.

We'll Rant and We'll Roar

15

S
rant and we'll roar on deck and be-low, _____ un - til we see bot tom in -

A
rant and we'll roar on deck and be - low, _____ un - til we see bot tom in -

T
8 rant and we'll roar on deck and be - low, _____ un - til we see bot - tom in -

B
rant and we'll roar on deck and be - low, _____ un - til we see bot - tom in -

Pno.

15

22

S
side the two sunkers, then _____ straight through the chan nel to Tos - low we'll go.

A
side the two sunkers, then straight through the chan nel to Tos - low we'll go.

T
8 side the two sunkers, then straight through the chan - nel to Tos - low we'll go.

B
side the two sunkers, then straight through the chan nel to Tos - low we'll go.

Pno.

22

mf

29 Bar. Solo *mf*

B

My

Pno.

Detailed description: This system covers measures 29 to 37. The bass line (B) consists of whole rests for the first 10 measures, followed by a single note in measure 11. The piano accompaniment (Pno.) features a steady eighth-note pattern in the right hand and chords in the left hand. A triplet of eighth notes appears in measure 36. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

38

B

name it is Robert, they call me Bob Pitt man, I sail on the "I-no" with skip per Tim

Pno.

Detailed description: This system covers measures 38 to 44. The bass line (B) contains the lyrics: "name it is Robert, they call me Bob Pitt man, I sail on the 'I-no' with skip per Tim". The piano accompaniment (Pno.) continues with a similar rhythmic pattern to the previous system.

45

B

Brown. ___ I'm ___ bound to have Polly or Bid dy or Molly, ___ as ___ soon as I'm

Pno.

Detailed description: This system covers measures 45 to 51. The bass line (B) contains the lyrics: "Brown. ___ I'm ___ bound to have Polly or Bid dy or Molly, ___ as ___ soon as I'm". The piano accompaniment (Pno.) continues with a similar rhythmic pattern to the previous systems.

We'll Rant and We'll Roar

4

53 *Tutti mf*

T
8 I'm the son of a sea-cook and a cook in a

B
a-ble to bank the cash down. I'm the son of a sea-cook and a cook in a

Pno.

60

T
8 trad er; I can dance, I can sing, I can reef the main boom. ____ I can hand - le a

B
trad er; I can dance, I can sing, I can reef the main boom. ____ I can hand - le a

Pno.

67

T
8 jig ger and I cuts a fine fig-ure ____ when - ev - er I gets in a boat's stand-ing

B
jig ger and I cuts a fine fig-ure ____ when - ev - er I gets in a boat's stand-ing

Pno.

74 *f*

S We'll rant and we'll roar like true New-found land - ers, we'll rant and we'll

A We'll rant and we'll roar like true New-found land - ers, we'll rant and we'll

T 8 room. We'll rant and we'll roar like true New-found land - ers, we'll rant and we'll

B room. We'll rant and we'll roar like true New-found land - ers, we'll rant and we'll

Pno. *f*

80

S roar on deck and be-low, _____ un - til we see bot tom in -

A roar on deck and be - low, _____ un - til we see bot tom in -

T 8 roar on deck and be - low, _____ un - til we see bot - tom in -

B roar on deck and be - low, _____ un - til we see bot - tom in -

Pno.

We'll Rant and We'll Roar

6

86

S
side the two sunk-ers, then ——— straight through the chan nel to Tos-lowwe'll

A
side the two sunk-ers, then straight through the chan nel to Tos-lowwe'll

T
8 side the two sunk-ers, then straight through the chan - nel to Tos-lowwe'll

B
side the two sunk-ers, then straight through the chan nel to Tos-lowwe'll

Pno.

92

S
go. *mp* If the voy age is good then this fall he will do it, he

A
go. *mp* If the voy age is good then this fall he will do it, he

T
8 go.

B
go.

Pno.

mp

100

S
wants two pound ten for a ring and the priest, — a coup - le of dol lars for

A
wants two pound ten for a ring and the priest, — a coup - le of dol lars for

Pno.

107

S
clean shirts and col-lars, — and a hand ful o' cop pers to make up a feast.

A
clean shirts and col-lars, — and a hand ful o' cop pers to make up a feast.

T
mf
I

B
mf
I

Pno.

114 *mf*

S He bought a fine house, — a twen-ty pound bed from

A He bought a fine house, — a twen-ty pound bed — from

T 8 bought me a house — from Kath-er-ine Dav-is, a twen-ty pound bed from

B bought me a house from Kath-er-ine Dav-is, a twen-ty pound bed from

120

S old Mc - Grath, — get a set - tle, a fine new ket - tle, then —

A old Mc - Grath, — get a set - tle, a fine — new ket - tle, then

T 8 Jim my Mc - Grath; — I'll — get me a set tle, a pot and a ket tle, — then —

B Jim my Mc - Grath; — I'll get me a set - tle, a pot and a ket tle, — then

128 *f*

S he will be read y, hur - rah!

A he will be read y, hur - rah!

T I'll be read - y for Bid dy, hur - rah!

B I'll be read - y for Bid dy, hur - rah! Then here is a health to the girls of Fox

f *mf* Bar. Solo *Meno mosso, rubato*

Pno.

128 *mp* *Meno mosso, rubato*

B Har bour, of O - der - in, Presque, Crabbes Hole and Bru - le; now let ye be

135

B jol ly, don't be mel - an - cho ly, I can't mar - ry all or'n the chokey I'd be!

142 *f* *Tempo Io*

Pno. *f* *Tempo Io*

150 *f*

S We'll rant and we'll roar — like true New found land - ers, we'll rant and we'll roar on

A We'll rant and we'll roar like true New found land - ers, we'll rant and we'll roar on

T We'll rant and we'll roar — like true New found land - ers, we'll rant and we'll roar on

B We'll rant and we'll roar like true New found land - ers, we'll rant and we'll roar on

Pno.

157

S deck and be-low, _____ un - til we see bot tom in - side the two sunk ers,

A deck and be - low, _____ un - til we see bot tom in - side the two sunk ers,

T deck and be - low, _____ un - til we see bot - tom in - side the two sunk ers,

B deck and be - low, _____ un - til we see bot - tom in - side the two sunk ers,

164

S then — straight through the chan nel to Tos - low we'll go. We'll rant and we'll

A then straight through the chan nel to Tos - low we'll go. We'll rant and we'll

T then straight through the chan - nel to Tos - low we'll go. We'll rant and we'll

B then straight through the chan nel to Tos - low we'll go. We'll rant and we'll

Pno.

170

S roar — like true New found land - ers, we'll rant and we'll roar on deck and be-low, —

A roar like true New found land - ers, we'll rant and we'll roar on deck and be -

T roar — like true New found land - ers, we'll rant and we'll roar on deck and be -

B roar like true New found land - ers, we'll rant and we'll roar on deck and be -

Pno.

176

S un - til we see bot tom in - side the two sunk ers, then _____

A low, _____ un - til we see bot tom in - side the two sunk ers, then

T low, _____ un - til we see bot - tom in - side the two sunk ers, then

B low, _____ un - til we see bot - tom in - side the two sunk ers, then

Pno.

183

S straight through the chan nel to Tos - low we'll go. To Tos - -

A straight through the chan nel to Tos - low we'll go. To Tos - -

T straight through the chan - nel to Tos - low we'll go. To Tos - -

B straight through the chan nel to Tos - low we'll go. To Tos ₃ - -

Pno.

189

S
low we'll go. _____ We'll go!

A
low we'll go. _____ We'll go!

T
8 low we'll go. _____ We'll go!

B
low we'll go. _____ We'll go!

Pno.

3

Detailed description: This is a page of a musical score for the song 'We'll Rant and We'll Roar', page 13. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are written in treble clef (Soprano, Alto, Tenor) and bass clef (Bass). The piano part is written in grand staff (treble and bass clefs). The lyrics for the vocal parts are: 'low we'll go. _____ We'll go!'. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' above it in the final measure of the piano part. The page number '189' is written above the first measure of the vocal parts.

Boston.

THE origin of the following example is unknown to me. It is evidently the work of a seaman and has, probably, never before appeared in print. I have never met with it. The song goes with a good swing, and was very popular between the years of 1860 and 1870, though, now, I fear, it has gone the way of all songs with choruses, and is replaced by music-hall inanities.

From Bos - ton har - bour we set sail, When it was blowing a

The first system of musical notation for the song 'Boston'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, with a melody of quarter and eighth notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

devil of a gale, With our ring - tail set all a - baft the mizen peak,

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are 'devil of a gale, With our ring - tail set all a - baft the mizen peak,'.

And our Rule Bri - tan - nia ploughing up the deep. With a big Bow-wow!

The third and final system of musical notation for this page. The lyrics are 'And our Rule Bri - tan - nia ploughing up the deep. With a big Bow-wow!'. The piano accompaniment ends with a final chord.

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics: "Tow - row - row! Fal de ral de ri do day!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a simple harmonic accompaniment with chords and moving lines.

Up comes the skipper from down below,
 And he looks aloft and he looks arow.
 And he looks arow and he looks aloft,
 And it's "Coil up your ropes, there, fore-and-aft."

Then down to his cabin he quickly crawls,
 And unto his steward he loudly bawls,
 "Go mix me a glass that will make me cough,
 For it's better weather here than it is up aloft."

We poor sailors standing on the deck,
 With the blasted rain all a-pouring down our necks;
 Not a drop of grog would he to us afford,
 But he damned our eyes at every other word.

Now the old beggar's dead and gone,
 Darn his eyes, he's left a son,
 And if to us he doesn't prove frank,
 We'll very soon make him walk the plank.

And one thing which we have to crave,
 Is that he may have a watery grave,
 So we'll heave him down into some dark hole,
 Where the sharks'll have his body and the devil have his soul.

The Banks of Newfoundland



The springtime of the year is come,
Once more we must away,
Out on the stormy banks to go
In quest of fish to stay.

Where seas do roll tremendously
Like mountain peaks so high,
And the wild sea-birds around us
In their mad career go by.

Out there we spend our summer months
Midst heavy fog and wind,
And often do our thoughts go back
To the dear ones left behind.

From where the wild sea billows foam
There by cold breezes fanned,
Out on the stormy billows
On the Banks of Newfoundland.

At midnight when the sky is dark
And heavy clouds do frown,
It's then we stand grave danger
Of our craft being soon run down.

By some large greyhound of the deep
That rushes madly by,
It's then we trust our lives
To kind Providence on high.

It's when those summer toils are o'er
We return with spirits light,
To see our sweethearts and our wives
Who helped us in the fight.

From where the wild sea billows foam
There by cold breezes fanned,
Out on the stormy billows
Of the Banks of Newfoundland.

She's Like the Swallow

Canadian folk song

Trad.
arr: Jan Wolters

Bm

Violin

Piano

p

p She's

5

Bm **E**

like the swal - low that flies so high, She's like the

10

G **Bm** **F#m** **G** **Bm**

ri - ver that ne - ver runs dry, She's like the sun - shine

15 **F#m** **Bm** **D** **E**

on the lee shore, She loves her love but she'll love no

20 **Bm** **Bm**

1. 2.

more more

She's like the swallow that flies so high,
 She's like the river that never runs dry.
 She's like the sunshine on the lee shore,
 She loves her love but she'll love no more.

"Twas down in the meadow this fair maid bent
 A-picking the primrose just as she went.
 The more she picked and the more she pulled,
 Until she gathered her apron full.

She climbed on yonder hill above
 To give a rose unto her love.
 She gave him one, she gave him three
 She gave her heart for company.

And as they sat on yonder hill
 His heart grew hard, so harder still.
 He has two hearts instead of one.
 She says, "Young man, what have you done?"

"How foolish, foolish you must be
 To think I love no one but thee.
 The world's not made for one alone,
 I take delight in everyone."

She took her roses and made a bed,
 A stony pillow for her head.
 She lay her down, no more did say,
 But let her roses fade away.