

Wisconsin Work Songs

arr. J. Guy Stalnakar

Three Work Songs from " Folk Songs Out of Wisconsin "

I. " Pick and Shovel "

II. " The Shantyman's Life "

III. " The Jam on Gerry's Rock "

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uplicated, performed, and recorded

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'Pick and Shovel

$\text{♩} = 120$

Soprano
Alto

1. The pick and the sho - vel are all that I know. I'm workin' the dayshift a - way down be -
 2. The mine whistle blows and the men start to sing. There's fear in their thinkin'. They don't say a
 3. The air - blast is li - 'ble to come a - ny day, And when it comes blow-in', it goes on its
 4. To my wife I'm a he - ro she pie - ces my pay, Takes care of the children the long work-in'

Tenor
Bass

low. A mile un - der ground I keep pick - in' all day. I work for a liv - in' but not for much
 thing. Goin' down, down the mine-shaft the e - cho of song Wipes out fear or wor - ry. To - ge - ther we're
 way. It snat - ches your breath, lays you out in your tomb. A so - cia - ble death, we all lie in one
 day. She says I'll be fore - man, but that won't be so. The pick and the sho - vel are all that I

pay. From Corn - wall we have come to ex - plore. Yes, we are the men with an eye for ore. We've
 strong. Since lads of six, we've worked with our picks Learn-in' all of min-ing's de - ceiv - ing tricks. And
 room. From Corn - wall we have come to ex - plore. Yes, we are the men with an eye for ore. We've
 know. Since lads of six, we've worked with our picks Learn-in' all of min-ing's de - ceiv - ing tricks. And

got to find ore and plen - ty much more, Or we'll be hit - tin' the road; or we'll be hit - tin' the road.
 so we dig ore and plen - ty much more Or we'll be hit - tin' the road; or we'll be hit - tin' the road.
 got to find ore and plen - ty much more, Or we'll be hit - tin' the road; or we'll be hit - tin' the road.
 so we dig ore and plen - ty much more Or we'll be hit - tin' the road; or we'll be hit - tin' the road.

The Shantyman's Life

Soprano
Alto

Tenor
Bass

$\text{♩} = 120$

1. The shan - ty-man's life is a wor - ri - some one. Though some call it free from
 2. Then far are we from the maid - ens fair, On the bank of Wis - con-sin's
 3. At three in the morn - ing the ear - ly cook cries, Boys, 'tis the break of
 4. It's in the spring when the hard - ships be - gin, The wa - ters are pierc - ing and
 5. The ra - pids we run, we think on - ly fun, De - void of all slav - 'ry and
 6. We've ale, wine, or beer our spi - rits for to cheer Whilst in the for - ests a -

care. It's the ring - ing of the ax from morn - ing 'til night In the mid - dle of the for - est
 streams Where the wolves and owls with ter - ri - fy - ing howls Dis - turb our night - ly
 day. When bro - ken slum - ber thus we pass The long Win - ter nights a -
 cold. Our limbs are al - most fro - zen, and wet our clothes, And our oars we can scarce - ly
 fear. And the rocks, shoals and sands give work to all hands, Our well - band - ed rafts to
 lone, No friends have we here to wipe 'way a tear When our trou - bles and trials come

fair.
 dreams.
 way. While life in the shan - ties, bleak and cold, While the win - try winds do
 hold.
 steer.
 on.

blow, As soon as the morn - ing star does ap - pear, To the wild woods we must go.

The Jam on Gerry's Rock

Soprano Alto

Tenor Bass

$\text{♩} = 112$

1. Come all ye true born shan-ty boys, who - ev - er that ye be. I would
 2. It happened on a Sun-day morn as you shall quick - ly hear. Our
 3. Some of them were will - ing e-nough, but o - thers they hung back. 'Twas
 4. They had not rolled off ma - ny logs when the boss to them did say, I'd
 5. When the rest of the shan-ty boys these sad tid - ings came to hear, To
 6. They bur - ied him quite de - cent - ly, being on the sev'nth of May. Come

have you pay at - ten - tion and lis - ten un - to me. Con -
 logs they piled up mount - ain high, no one to keep them clear. Our
 for to work on the Sab - bath they did not think 'twas right. But
 have you be on your guard, brave boys. That jam will soon give way. But
 search for their dead com - rades to the riv - er they did steer. One
 all the rest of you shan - ty boys, for your dead com - rade pray. 'Tis en -

cern - ing a young shan - ty boy so tall, gen-teel, and brave. 'Twas
 boss he cried, Turn out, brave boys. Your hearts are void of fear. We'll
 six of our brave Ca - na - dian boys did vol - un - teer to go. And
 scarce the warn - ing had he spoke when the jam did break and go. And it
 of these a head - less bo - dy found, to their sad grief and woe, Lay
 graved on the lit - tle hem - lock tree that at his head doth grow, The

on a jam on Ger - ry's Rock he met a wat - 'ry grave.
 break that jam on Ger - ry's Rock and for A - gons - town we'll steer.
 break the jam on Ger - ry's Rock with their fore - man, young Mon - roe.
 carried a - way these six brave youths and their fore - man, young Mon - roe.
 cut and man - gled on the beach, the head of young Mon - roe.
 name, the date, and the drown - ing of this he - ro, young Mon - roe.

Notes

The folksongs arranged here are taken from *Folks Songs out of Wisconsin: An Illustrated Compendium of Words and Music*, Edited by Harry B. Peters (no longer in print, used by permission). The present collection is one of two of arrangements by the composer from this source, the other, also on Choral Public Domain Library, is of Christmas themed folksongs and is titled *A Wisconsin Christmas*. The settings here are straight-forward and uncomplicated.

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The Introduction says in part:

... a book of Wisconsin folks songs which [Helene Stratman-Thomas] had collected and recorded throughout the state during the 1940's ... To a large selection of her melodies [the editor Harry B. Peters] added some folks songs collected by Fritz Rickaby in the 1920's and by Asher Treat and Sidney Robertson in the 1930's.

When these collectors crisscrossed Wisconsin to record the folk songs which appear in this book, they were in search of songs that had entertained the early inhabitants of the state--songs which transmitted familiar legends and stories, songs which expressed moods, life styles, and varied aspects of culture.

... they sought to preserve those songs and bits of folklore that were threatened with extinction by growing commercialism and exposure to radio, recording, and publication. The musical content of the songs they collected is simple, uncomplicated in form and harmony, normally utilizing short, repeated stanzas, sometimes with an inserted refrain.

... the lyrics of these songs exhibit great thematic variety. They relate those stories of real and imagined people; they deal with work and play, with marriage and politics, disasters and frolics. They touch on all the larger human themes: Love, Betrayal, Revenge, War, Death.