



North Country Folk Tunes  
VIII

# Robby Shaftoe

arranged  
W. G. Whittaker

Bobby Shaftoe's gone to sea,  
Silver buckles on his knee,  
He'll come back and marry me  
Bonny Bobby Shaftoe.

Bobby Shaftoe's bright and fair,  
Combing down his yellow hair,  
He's my ain for evermair  
Bonny Bobby Shaftoe.

Bobby Shaftoe's gone to sea,  
Silver buckles on his knee,  
He'll come back and marry me  
Hurrah for Bobby Shaftoe!

Note by Whittaker in original publication:

The Shaftoes were a well-known family in the North, and the song is the outcome of a tale of the love of a lady for one of the family who went to sea to escape her attentions. The tune and the verse are perhaps the best known and most popular of all North Country songs, with the single exception of "The Keel Row." Under the title of "Brave Wully Forster" the air appears in a manuscript book dated 1694, now in the possession of the Society of Antiquaries of Newcastle-on-Tyne.

# Bobby Shaftoe

arr. W. G. Whittaker

Gaily and lightly

S *p*  
Bob - by Shaf - toe's gone to sea, — Sil - ver buck - les on his knee, He'll come back and

A *p staccato*  
Laa laa laa laa laa laa laa laa laa laa

T *p staccato*  
Laa laa laa laa laa laa laa laa laa laa

B *p staccato*  
Laa laa laa laa laa laa laa laa laa laa

S *pp*  
mar - ry me - Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's bright and fair,

A *pp*  
laa laa laa laa laa laa laa laa

T *pp*  
laa laa laa laa laa laa laa laa

B *pp*  
laa laa laa laa laa laa laa laa



11

S Comb - ing down his yel - low hair, He's my ain for ev - er - mair - Bon - ny Bob - by

A laa laa laa laa laa laa

T laa laa laa laa laa laa

B laa laa laa laa laa laa

16

S Shaf - toe. Bob - by Shaf - toe's gone to sea, — Sil - ver buck - les on his knee, —

A laa laa laa laa

T laa laa laa laa

B laa laa laa laa

*ppp*

21

S He'll come back and mar - ry me - Bon - ny Bob - by Shaf - toe.

A laa Bob - by Shaf - toe.

T laa Bob - by Shaf - toe.

B laa Bob - by Shaf - toe.

*rit.*

25

S

A

T

B

mf

mf

mf

mf

He's my ain for

Comb - ing down his yel - low hair,

Bob - by Shaf - toe's bright and fair, Bob - - - by Shaf -

*col 8<sup>va</sup> bassa ad lib. al Fine*

30

S

A

T

B

mf

mf

mf

Bon - ny Bob - by Shaf - toe.

ev - er - mair - Bob - by Shaf - toe.

Bob - by Shaf - toe.

toe, Bob - by Shaf - toe. Bob - by Shaf - toe's gone to sea, —

35

S

A

T

B

p

p

mf

p

Sil - ver buck - les on his knee, — He'll come back and mar - ry me -

He'll come back and mar - ry me -

Sil - ver buck - les, Sil - ver buck - les on his knee, —

39 *mf* *pp poco* *f*

S Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's bright and fair,

A Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's bright and fair,

T *p* *pp poco* *f* Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's bright and fair,

B *f sustained* Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's

43

S Comb - ing down his yel - low hair, He's my ain for ev - er - mair -

A Comb - ing down his yel - low hair, He's my ain for ev - er - mair -

T Comb - ing down his yel - low hair, He's my ain for ev - er - mair -

B bright and fair, Comb - ing down his

47 *ff*

S Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's gone to sea,

A Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's gone to sea,

T Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's gone to sea,

B yel - low hair, Bon - ny Bob - by, Bob - by Shaf - toe's gone to sea, \_\_\_\_\_

\* The variation of the tune used from this point is also traditional, but is usually sung instead of the first eight bars of this version adapted for the rest of this setting.

51

S Sil - ver buck - les on his knee, He'll come back and

A Sil - ver buck - les on his knee, He'll come back and

T Sil - ver buck - les on his knee, He'll come back and

B Sil - ver buck - les on his knee, He'll come back and

54

S mar - ry me, Hur - rah for Bob - by Shaf - toe! *Fine*

A mar - ry me, Hur - rah for Bob - by Shaf - toe!

T mar - ry me, Hur - rah for Bob - by Shaf - toe!

B mar - ry me, Hur - rah for Bob - by Shaf - toe!

Stainer & Bell  
(1914)

**William Gillies Whittaker** (1876-1944) was born in Newcastle upon Tyne, England. He studied science at Armstrong College, University of Durham, and received training in organ and singing. He became a member of its faculty in 1898. Whittaker was Professor of Music at the University of Glasgow (1929-1938) and principal of the Royal Scottish Academy of Music in Glasgow (1929-1941). He was active as a choral conductor earning an excellent reputation as director of choirs at Armstrong College, the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. Whittaker was well known as a scholar of Bach and conductor Bach's works. He was editor of the series of Bach's cantatas with English texts by C. Sanford Terry, published by Oxford University Press. He also edited various instrumental works of the 17th and 18th centuries. He composed a number of larger choral works, piano pieces, songs, and choral arrangements. He is particularly known for his collections *North Countrie Folk Songs* and *North Countrie Ballads, Songs & Pipe-tunes*, along with his

## **TERMS OF USE**

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

