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M<sup>R</sup> CHARLES KNOWLES.

# MY OLD SHAKO



SONG



The Words by

FRANCIS BARRON

The Music by

H. TROTÈRE.

(Composer of "THE DEATHLESS ARMY")

PRICE 2/- NET.

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*Barron*

## MY OLD SHAKO.

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I MIND the day, my old shako,  
When first you graced my head;  
What time I wore my sabretasche,  
My spurs, and jacket red.  
I mind a dainty little lass  
Whose cheeks were all a-glow,  
When first she took a kiss from me  
Beneath my old shako!

Heigh-ho! Many a year ago,  
We rode along together, you and I, my old shako.  
Faith! We turned the heads of half the pretty girls we used to know,—  
*Ten, twenty, thirty, forty, fifty* years ago!

I recollect my old shako,  
How once you saved my pate —  
Egad! 'Twas in my maiden fight,  
Way back in fifty-eight;  
When bridle arm was hanging loose,  
And my head looked fair to go,  
'Twas then I thank'd my lucky stars  
I wore an old shako.

Heigh-ho! Many a year ago,  
We took our scars together, you and I, my old shako.  
Faith! We didn't care a button if the odds were on the foe, —  
*Ten, Twenty, thirty, forty, fifty*, years ago!

I'm waiting now, my old shako,  
The Call to Bivouac;  
Where every beggar answers 'Roll',  
But never-a-one comes back.  
Then let this be my epitaph,  
Whene'er they lay me low,  
"Here lies a jolly Light Dragoon,  
Who loved his old shako!"

Heigh-ho! Hail, rain or snow —  
Here's a health to all the pretty girls we used to know!  
And here's to every soldier-man who wore an old shako, —  
*Ten, twenty, thirty, forty, fifty* years ago!

FRANCIS BARRON.

# My Old Shako!

Words by  
FRANCIS BARRON.

Music by  
H. TROTTERE.

*Con Spirito.*

Voice.

Piano.

(Brass)

*ten.*

*sec.*

*comodo.*

mind the day, my old shak-o, When first you graced my head; ..... What

*mf*

time I wore my sa - bre-tasche, My spurs, and jack - et red. I

mind a dain-ty lit - tle lass Whose cheeks were all a - glow, When first she took a

kiss from me Be - neath my old shak - o! When first she took a kiss from me Be -

- neath my old shak - o!

*rall.* **Allegro.**

*rall.* **Allegro.** *ffz* *sec.*

(Brass)

*poco rit.* *a tempo. Giocoso.*

Heigh - ho! Ma - ny a year a - go, We rode a - long to - geth - er, You and

*poco rit.* *a tempo.*

*rall.* *long* *a tempo.*

I, my old shak - o. Faith! We turned the heads of half the pret - ty girls we used to

*rall. colla voce* *a tempo.*

*marcato.* *rall.* *long.*

know, Ten, twen - ty, thir - ty, for - ty, fif - ty years a - go!

*marcato.* *rall.* *ffz sec.*

*sec.*  
AFTER THE VOICE.

*a tempo.* *ten. comodo.*

I re - col - lect, my old shak - o, How

*a tempo.*

once you saved my pate - ..... E - gad! 'Twas in my mai - den fight, Way back in fif - ty

eight; ..... When bri - dle arm was hang - ing loose, And my head look'd fair to go, ..... 'Twas

then I thank'd my luck - y stars I wore an old shak - o. .... 'Twas then I thank'd my

luck - y stars I wore an old shak - o. ....

*ten. rall.* **Allegro.**

*ten. rall.* **Allegro.** *ffz* *sec.*

*poco rit.* *a tempo. Giocoso.*

Heigh - ho! Ma - ny a year a - go,..... We took our scars to -

*poco rit.* *a tempo.*

-ge - ther, you and I, my old shak - o. Faith! We did - n't care a

*rall.* *long.* *a tempo.*

*rall.* *a tempo.*

*Red.* \* *Red.* \*

but - ton if the odds were on the foe,..... Ten, twen - ty, thir - ty, for - ty,

*marcato.*

*marcato.*

fif - ty years a - go! I'm

*rall.* *long.* *Andante.* *p*

*rall.* *Andante.* (Echo)

AFTER THE VOICE. *ff* *mf* (Brass—"LIGHTS OUT.") *pp*

*sec:*

*Red.* \* *Red.* \*

wait - ing now, my old shak-o, The Call to Biv - ou - ac; Where

*p* *sostenuto.*

*ten.*

*ten.*

*ten.*

ev' - ry beg - gar answers 'Roll', But nev - er a one comes back. Then

*mf*

*mf*

*ten.*

*ten.*

let this be my ep - i - taph, When - e'er they lay me low "Here

*più accel.*

*più lento.*

*più accel.*

*più lento.*

lies a jol - ly Light Dra - goon, Who loved his old shak - o! Here

*ten.*

*ten.*



lies a jol-ly Light Dra - goon, Who loved his old shak - o!

*ten. r. rall.* *Allegro.*

*ten.* *Allegro.*

Heigh - ho!

*poco rit.* *Heigh - ho!*

*sff sec.* *poco rit.*

Hail, rain or snow— Here's a health to all the pret-ty girls we used to

*a tempo. Giocoso.*

*a tempo.*

know! And here's to ev'-ry sol - dier-man who wore an old shak - o,

*rall.* *a tempo.*

*rall coll voce.* *a tempo.*

*marcato.* Ten, twen - ty, - thir - ty, for - ty, fif - ty years a - go! *rall.* And.....

*marcato.* *rall. colla voce.*

This system contains the first vocal line and piano accompaniment. The vocal line starts with a *marcato* tempo and includes the lyrics "Ten, twen - ty, - thir - ty, for - ty, fif - ty years a - go!". It then slows down to *rall.* for the word "And". The piano accompaniment mirrors the tempo changes, with *marcato* and *rall. colla voce.* markings. There are dynamic markings like *mf* and *f*, and some performance instructions like *ped.* and *colla voce.*

*a tempo.* here's to ev' - ry sol - dier - man who wore an old shak - o,.....

*a tempo.*

This system contains the second vocal line and piano accompaniment. The vocal line starts with a *a tempo* marking and includes the lyrics "here's to ev' - ry sol - dier - man who wore an old shak - o,.....". The piano accompaniment also starts with a *a tempo* marking. There are various musical notations including slurs, accents, and dynamic markings.

*marcato.* Ten, twen - ty, thir - ty, for - ty, fif - ty years a - go! *rall.* **Allegro.**

*marcato.* *rall.* **Allegro. (STABLES.)**

This system contains the third vocal line and piano accompaniment. The vocal line starts with a *marcato* tempo and includes the lyrics "Ten, twen - ty, thir - ty, for - ty, fif - ty years a - go!". It then slows down to *rall.* and then speeds up to **Allegro.** The piano accompaniment follows these tempo changes, with *marcato.*, *rall.*, and **Allegro. (STABLES.)** markings. There are dynamic markings like *mf* and *f*, and performance instructions like *ped.* and *colla voce.*

**ff**

*sec:*

This system contains the final piano accompaniment. It features a **ff** (fortissimo) dynamic marking and a *sec:* (second ending) marking. The music concludes with a final chord and a *ped.* instruction.