RONALD CLYNE

FOLKWAYS RECORDS AND SERVICE CORP. FA 2312

SONGS OF THE SEA

SUNG BY

ALAN MILLS

GUITAR ACCOMPANIMENTS
BY GILBERT LACOMBE
NOTES BY EDITH FOWKE

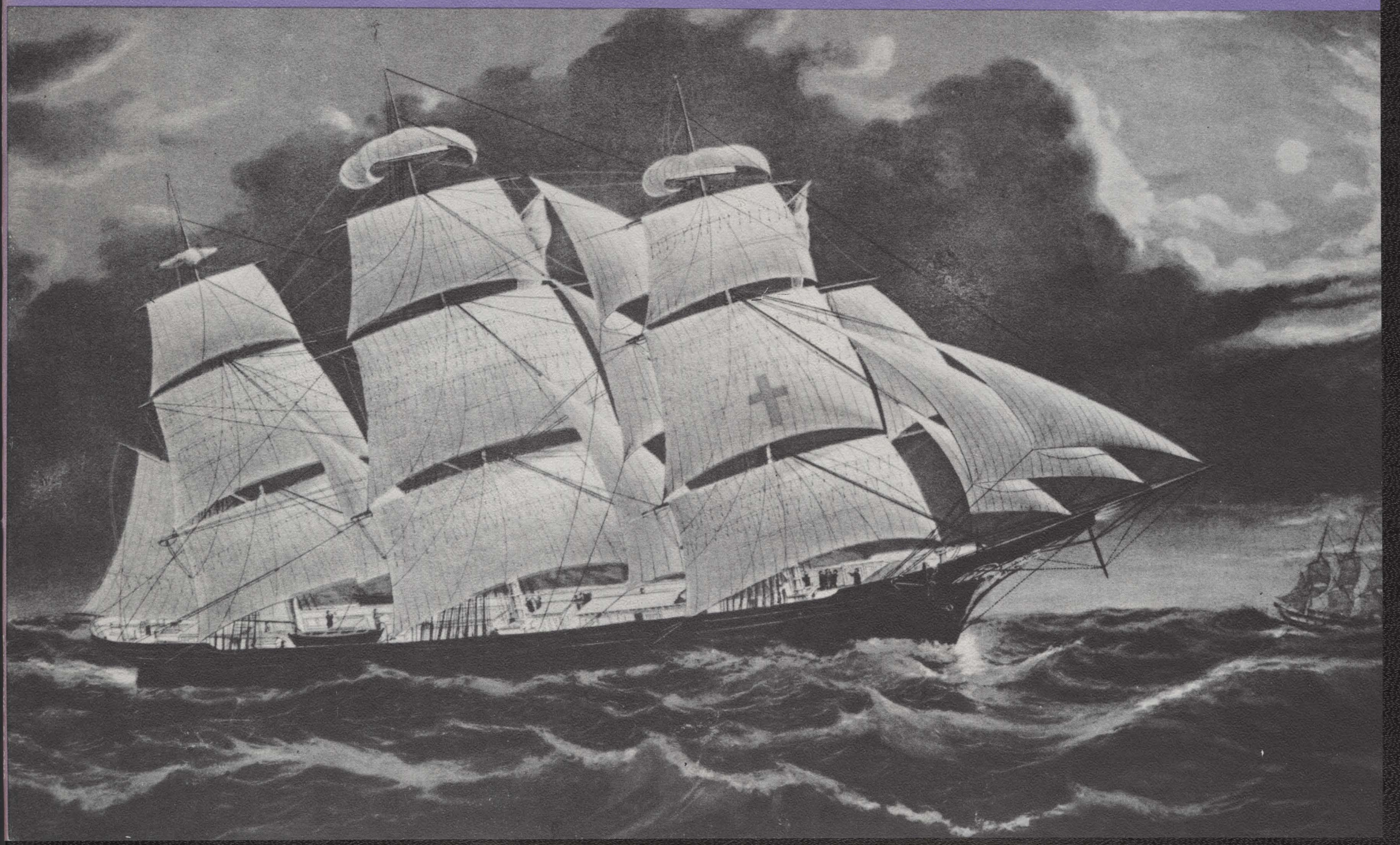
AND THE "SHANTY MEN"

RIO GRANDE
HAUL AWAY, JOE
SALLY BROWN
CHEERLY, MEN
JOHNNY BOKER
PADDY DOYLE
THE DEAD HORSE
SALT HORSE

A-ROVING
TOM'S GONE TO HILO
JOHNNY COME DOWN TO HILO
TEN THOUSAND MILES AWAY
SHENANDOAH
BILLY BOY
LOWLANDS
THE DRUNKEN SAILOR

BLOW, BOYS, BLOW
BLOW THE MAN DOWN
CLEAR THE TRACK, LET THE BULLGINE RUN
CAN'T YOU DANCE THE POLKA?
A LONG TIME AGO
THE NEW BEDFORD WHALERS
FIRE DOWN BELOW
THE SAILOR'S GRAVE

BONEY WAS A WARRIOR
SANTY ANNA
THE CHESAPEAKE AND THE SHANNON
HOME, DEARIE, HOME
GOODBYE, FARE YE WELL
HILO SOMEBODY
GALLOPING RANDY DANDY O
LEAVE HER, JOHNNY



DESCRIPTIVE NOTES ARE INSIDE POCKET

FA 2312

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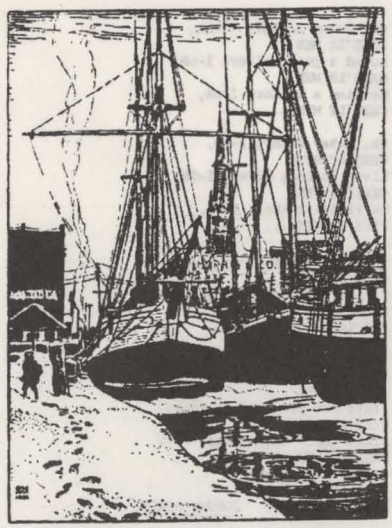


FOREWORD

Sea shanties represent one of the most important groups of work songs: indeed, in the age of sail, most of the world's transportation and trade depended on them. In those days, a good shantyman was worth his weight in gold, and singing was as much a part of the sailor's life as pulling on a rope.

When steam outmoded sails, shanties began to die out, and today they are usually heard only in concert versions that are very far from the way they were sung at sea.

To recall the great days of sail, the Children's Department of the Canadian Broadcasting Corporation presented a thirteen-week series called "SONGS OF THE SEA". The scripts were written by Edith Fowke, and Alan Mills acted as shantyman and narrator, with Harry Brown, Jim Scott, Ken McAdam, and Fred Smith as the singing sailors. Gilbert Lacombe provided the guitar accompaniments.

Alan Mills had learned how to sing shanties when he worked with John Goss who was a great expert on English sea songs, so he could keep the treatment authentic. The shanties were presented in a straightforward manner, much as they used to be sung aboard ship, with the chorus usually singing in unison rather than in harmony, and with no attempt to dramatize or dress up the songs in concert style. As a result, the series won compliments from old-time sailors who approved the style as much more realistic than most shore singing of sea songs.

For this record we have selected 32 of the best songs used on the series, and presented them in the same way. All the songs are ones that were actually sung aboard ship: the great majority of them were shanties, a few were forecastle songs, and two, "The Salt Horse" and "The Sailor's Grave", were very closely related to life at sea. Most of the shanties are sung in the versions used aboard British ships, but some of them originated on American vessels, and almost all sea shanties were thoroughly international.

The notes give some information about the sailors' life and work. For more detailed descriptions of shanties and sailing ships, please refer to the books listed below. Those by Captain Whall and Miss Joanna Colcord will be found particularly helpful.

Notes by Edith Fowke

SIDE I, Band 1: RIO GRANDE

When a ship was due to sail, many people would come down to the dock to watch it move out of the harbor. After taking leave of their friends, the sailors went up the gangplank. The captain and the pilot would be on the quarter deck while the mate directed the sailors on the lower deck. Just as the tide began to ebb, the mate would give the order to raise the anchor. At the same time that he yelled: "Heave away on the capstan!" he'd also tell the shantyman to "Give us Rye-O and raise the decks!" Then the shantyman would strike up the most popular of all the outward-bound shanties.

Many sailing ships visited the South American port called the Rio Grande to bring back coffee beans from Brazil. But whether they were actually heading for South America or not, the sailors usually sang of the "Rye-O Grande" when they were leaving their home port.

References: Colcord, p. 86; Doerflinger, p. 64; Sharp, II, No. 54; Terry, I, p. 4; Whall, p. 75.

Oh, say, were you ever in Rio Grande, O Rio!
It's there that the river runs down golden sand.

CHORUS:
Oh, we're bound for the Rio Grande!
Then away, love, away, way down Rio!
So fare you well, my pretty young girl
For we're bound for the Rio Grande.

Farewell and adieu to you ladies of town, O Rio!
We've left you enough for to buy a silk gown.

(CHORUS)

You Halifax ladies, I'll have you to know, O Rio!
We're bound for the southland, O Lord let us go.

(CHORUS)

Sing goodby to Sally and goodby to Sue, O Rio!
And you who are listening, goodby to you.

(CHORUS)

SIDE 1, Band 2: HAUL AWAY, JOE

Once the anchor had been raised to a capstan shanty like "Rio Grande", the ship would move slowly out of the harbor on the tide, and the sailors turned their attention to getting the sails set properly, singing halyard shanties as they heaved on the ropes.

The song they always sang for sheeting home the foresail (hauling out the lower corners of the principal sail on the front mast and tying them snugly) was "Haul Away, Joe". They'd sing the refrain very emphatically, and give a great pull on the ropes as they yelled "Haul away, JOE!"

References: Colcord, p. 41; Doerflinger, p.4; Ives, p.50; Sharp, I, No. 53; Terry, I, p.56; Whall, p. 117.

Way, haul away, we'll haul away together,
CHORUS: Way, haul away, we'll haul away, Joe.
Way, haul away, we'll haul for better weather,
CHORUS: Way, haul away, we'll haul away, Joe.

Now when I was a little lad, me muvver always told me
(CHORUS)
That if I didn't kiss the girls, me lips would all go mouldy.
(CHORUS)

King Louis was the King of France before the Revolution.
(CHORUS)
King Louis got his head cut off and spiled his constitution.
(CHORUS)

Once I had a scolding wife, she wasn't very civil,
(CHORUS)
I clapped a plaster on her mouth and sent her to the divil!
(CHORUS)

Way, haul away, we'll haul and hang together,
(CHORUS)
Way, haul away, we'll haul for better weather.
(CHORUS)

SIDE I, Band 3: SALLY BROWN

The capstan was a barrel-like structure with horizontal bars on it like the spokes of a wheel, and to raise the anchor the men had to walk around and around the capstan, pushing the bars before them, until the cable was all wound in. As they often had to haul up many fathoms of the heavy cable, work at the capstan went on for a long time. Hence the capstan shanties went at a steady swinging pace, almost like a march, and would continue as long as the men had to keep heaving on the bars. Perhaps the most popular and widely known of all capstan shanties was the one that extolled the girl called "Sally Brown". These are only a few of the many verses about her.

References: Colcord, p. 82; Doerflinger, p. 74; Ives, p. 121; Terry, I, p.16; Whall, p.64.

Sally Brown, she's a bright Mulatter,
WAY-HAY, ROLL AND GO.
She drinks rum and chews terbacker.
SPEND MY MONEY ON SALLY BROWN.

Sally Brown, she has a daughter,
WAY-HAY ...
She's the one that I was after.
SPEND ....

For seven long years I courted Sally,
WAY .....
But she would always dilly-dally.
SPEND ....

I bought her gowns and pretty laces,
WAY .....
I took her out to fancy places,
SPEND ....

Sally lives on the old plantation,
WAY .....
She belongs to the Wild Goose Nation.
SPEND ....

Sally Brown, I'm bound to leave you,
WAY .....
Sally Brown, I'll not deceive you,
SPEND ....

Sally Brown, she's a bright Mulatter,
WAY .....
She drinks rum and chews terbacker,
SPEND ....

SIDE I, Band 4: CHEERLY, MEN

Besides the capstan shanties, the other main type was the halyard or hauling shanties. The halyards were the ropes or tackles used for hoisting the yards -- that is, the spars that were slung across the masts to support the heavy sails. To raise the topsails the men had to take their places along the rope and then all pull on it at the same time -- and for that they needed a song that would tell them just when to pull. The crew would rest on the rope while the shantyman sang his solo line, and then give one or two strong pulls together as they bawled out the refrain.

One hauling shanty much loved by British sailors was called "Cheerly, Men" -- or, as the sailors sang it, "Chee'ly, Men". Where "Sally Brown" concentrated on one girl, "Chee'ly, Men" told of a great many. Dr. Terry notes that "Very few of the words were printable, and old sailors who read my version will no doubt chuckle over the somewhat pointless continuation of the verses."

The pattern here: a short solo line followed by a short chorus line, was typical of the halyard shanties. In capstan shanties both parts were usually longer.

References: Colcord, p. 77; Terry, I, p. 36; Whall, p. 111.

Oh, Nancy Dawson, I-oh,
CHEE'LY MEN,
She robbed the bos'n, I-oh,
CHEE'LY MEN,
That was a caution, I-oh,
CHEE'LY MEN, Oh, HAUL-Y I-OH, CHEE'LY MEN.

Oh, Fanny Naylor, I-oh,
CHEE'LY MEN,
Loved a poor sailor, I-oh,
CHEE'LY MEN,
Married a tailor, I-oh,
CHEE'LY MEN ....

Oh, Betsy Baker, I-oh,
CHEE'LY MEN,
Lived in Long Acres, I-Oh,
CHEE'LY MEN,
Married a Quaker, I-Oh,
CHEE'LY MEN ...

Oh, Kitty Carson, I-oh,
CHEE'LY MEN,
Jilted the Parson, I-Oh,
CHEE'LY MEN,
Married a Mason, I-oh,
CHEE'LY MEN ...

Oh, Polly Riddle, I-oh,
CHEE'LY MEN,
Broke her new fiddle, I-oh,
CHEE'LY MEN,
Right thru' the middle, I-oh,
CHEE'LY MEN ...

SIDE I, Band 5: JOHNNY BOKER

One special group of hauling songs were the "short-drag" or "short-haul" shanties which were sung when only a few strong pulls were needed to finish a job. At the beginning, when they had to keep pulling again and again to raise a sail, the men would sing the regular halyard shanties: then when the sail was almost up and they needed only a few really hefty pulls to make it fast, they'd switch to a shorthaul or "sweating-up" shanty like "Johnny Boker".

Doerflinger notes that " 'Johnny Boker' was one of the many characters shanghaied into shanty lore from the songs of blackface minstrels ", and mentions a minstrel song of the same title with a chorus that ran: "O Johnny Boker, help dat nigger, do, Johnny Boker, do."

References: Colcord, p.44; Doerflinger, p. 9;
Ives, p. 73; Sharp, I, No. 40;
Terry I, p. 55; Whall, p. 115.

Oh, do, my Johnny Boker,
Come rock and roll me over,
CHORUS: DO, MY JOHNNY BOKER, DO.

Oh, do, my Johnny Boker,
The skipper is a rover,
(CHORUS)

Oh, do, my Johnny Boker,
The mate is never sober,
(CHORUS)

Oh, do, my Johnny Boker,
The packet is a-rollin',
(CHORUS)

Oh, do, my Johnny Boker,
We'll pull away together,
(CHORUS)

Oh, do, my Johnny Boker,
We'll haul for better weather,
(CHORUS)

Oh, do,my Johnny Boker,
We'll haul and hang together.
(CHORUS)

Oh, do, my Johnny Boker,
Come rock and roll me over.
(CHORUS)

SIDE I, Band 6: PADDY DOYLE

Another job that needed a short-drag shanty was the bunting of a sail when it had been furled. The sails usually had to be furled, or fastened to the yards, in stormy weather, so they wouldn't be torn or blown away by the wind. This was dangerous work, for the men had to lie across the swaying yard arm, high above the swaying deck, supported only by a thin footrope. They'd gather the heavy canvas together in their hands till it formed a long bundle called "the bunt". Then they'd have to lean over and heave it up onto the yard and lash it in position.

For this job (called "bunting the sail") the men always sang "We'll pay Paddy Doyle for his BOOTS!" heaving the sail up on the last word. If they failed the first time, they'd have to try again and again. "Paddy Doyle" was usually sung in chorus throughout, instead of solo and chorus like most other shanties, perhaps because the shantyman wasn't always up on the yard when he was needed.

Paddy Doyle was a famous -- or infamous -- Liverpool boarding-house keeper, and like most boarding-house masters he sold poor quality clothes to sailors at very high prices.

References: Colcord, p. 43; Doerflinger, p.10;
Ives, p. 71; Sharp, I, No. 38;
Terry, I, p. 59; Whall, p. 115.

TO ME WAY-HEY AND AWAY-AH,
WE'LL PAY PADDY DOYLE FOR HIS BOOTS.

We'll bunt up the sail with a fling, aye,
AND PAY PADDY DOYLE FOR HIS BOOTS.

We'll tauten the bunt and we'll sing, aye,
AND PAY PADDY DOYLE FOR HIS BOOTS.

We'll all drink brandy and gin, aye,
AND PAY PADDY DOYLE FOR HIS BOOTS.

To me way-hey and away-ah,
WE'LL PAY PADDY DOYLE FOR HIS BOOTS!

SIDE I, Band 7: THE DEAD HORSE

Sailors were usually in debt to the boarding-house masters for their board and clothes, and when they started on a new voyage it was the practice for them to sign over their first month's pay to settle their bills. This gave rise to the custom called "burying the dead horse" which took place at the end of the first month's sailing, when the men could begin to collect some pay for themselves.

They made a straw figure to represent their debts, which they called "the dead horse", and dragged it around the ship, singing this shanty. Finally they hauled it up to the top of the mast and cut the rope, letting it fall into the sea. "The Dead Horse" shanty was also sung at the pumps on some ships.

References: Doerflinger, p. 160; Sharp, I, No. 44;
Terry, p. 48.

A poor old man came a-ridin' by,
AND WE SAY SO, AND WE HOPE SO.
A poor old man came a-ridin' by,
OH, POOR OLD MAN.

I said, Old man, your horse will die,
(CHORUS)
I said, Old man, your horse will die,
(CHORUS)

And if he dies, I'll tan his skin,
(CHORUS)
And if he lives, I'll ride him again,
(CHORUS)

It's up aloft the horse must go,
(CHORUS)
We'll h'ist him up, then bury him low,
(CHORUS)

Oh, one more pull and then belay,
(CHORUS)
Oh, one more pull and then belay,
(CHORUS)

A poor old man came a-ridin' by,
(CHORUS)
A poor old man came a-ridin' by,
(CHORUS)

SIDE I, Band 8: SALT HORSE

The hard work aboard ship made the sailors hungry enough to eat practically anything, but that didn't stop them complaining about their fare. Of course they had plenty of reason to complain, for fresh meat was unknown aboard sailing vessels. Instead, beef was salted down in large barrels, and then soaked, cooked, and served day after day throughout the long voyage. The quality was probably not too good in the first place, and the best pieces always went to the officers, so it's not much wonder there were complaints about the meat that found its way to the crew's table.

A verse like this was heard on many ships: it was usually called "The Sailor's Grace" because the men chanted it before they started to eat, addressing a chunk of meat which they held up on the points of their knives. This version came from Sam Eskin.

References: Colcord, p. 206; Doerflinger, p. 160.

Salt Horse, Salt Horse, both near and far
You're food for every hard-worked tar.
In deepest brine you have been sunk
Until you're coarse and hard as junk.
To eat such tough and wretched fare
Would whiten e'en a bo'sun's hair.
Salt Horse, Salt Horse, what brought you here?

Salt Horse, Salt Horse, we'd have you know
That to the galley you must go.
The cook, without a sign of grief,
Will boil you down and call you beef.
And we poor sailors standing here
Must eat you, though you look so queer.
Salt Horse, Salt Horse, what brought you here?

SIDE I, Band 9: A-ROVING

Many shanties were songs that were originally sung on shore, and one of the earliest examples of this type was "A-Roving". It appeared in a play by Thomas Heywood called "The Rape of Lucrece" which was performed in London around 1630. It became popular in English pubs, and soon the sailors took it up and turned it into a capstan shanty. In later years it took on various forms, wherein the maid's home shifted to Amsterdam, Bristol -- or where you will.

References: Colcord, p. 37; Doerflinger, p. 56;
Ives, p. 104; Sharp, II, No. 47;
Terry, II, pp. 6, 8; Whall, p. 81.

In Plymouth Town there lived a maid,
CHORUS: BLESS YOU, YOUNG WOMEN
In Plymouth Town there lived a maid,
CHORUS: NOW MIND WHAT I DO SAY,
In Plymouth Town there lived a maid
And she was the mistress of her trade,
I'll go no more a-roving with you, fair maid.
CHORUS:
A-ROVING, A-ROVING, SINCE ROVING'S BEEN MY RU-I-IN,
I'LL GO NO MORE A-ROVING WITH YOU, FAIR MAID.

I took this fair maid for a walk
(CHORUS)
I took this fair maid for a walk
(CHORUS)
I took this fair maid for a walk
And we had such a loving talk,
I'll go no more a-roving with you, fair maid.
(CHORUS)

And didn't I tell her stories, too,
(CHORUS)
And didn't I tell her stories, too,
(CHORUS)
And didn't I tell her stories, too,
Of the gold we found in Timbuctoo,
I'll go no more a-roving with you, fair maid.
(CHORUS)

She swore that she'd be true to me,
(CHORUS)
She swore that she'd be true to me,
(CHORUS)
She swore that she'd be true to me,
But spent my money fast and free,
I'll go no more a-roving with you, fair maid.
(CHORUS)

Now scarce had I been gone to sea,
(CHORUS)
Now scarce had I been gone to sea,
(CHORUS)
Now scarce had I been gone to sea
When a soldier took her on his knee,
I'll go no more a-roving with you, fair maid.
(CHORUS)

SIDE I, Band 10: TOM'S GONE TO HILO

Many shanties work in the names of ports the sailors visit, and that's about all there is to this beautiful halyard shanty. It could go on and on: Whall notes that "A good shantyman would take Tom all around the world to ports with three syllables: Montreal, Rio Grande, Newfoundland, or any such as might occur to him."

The title port of Hilo was actually Ilo, the southernmost port in Peru. For long periods the ports of Chile were closed to foreign ships, and skippers coming up the west coast of South America after rounding Cape Horn would put in at Ilo for water. It was also the port where ships came to load up with bags of nitrate.

References: Colcord, p. 71; Doerflinger, p. 30;
Ives, p. 115; Sharp, I, No. 42;
Whall, p. 74.

Tommy's gone, and I'll go too,
AWAY, DOWN HILO.
Oh, Tommy's gone, and I'll go too,
TOM'S GONE TO HILO.

Tommy's gone to Liverpool,
AWAY DOWN HILO,
Oh, Tommy's gone to Liverpool,
TOM'S GONE TO HILO.

Tommy's gone to Montreal,
AWAY DOWN HILO,
Oh, Tommy's gone to Montreal,
TOM'S GONE TO HILO.

Tommy's gone, what shall I do?
AWAY DOWN HILO,
Oh, Tommy's gone, what shall I do?
TOM'S GONE TO HILO.

SIDE I, Band 11: JOHNNY COME DOWN TO HILO

Hilo was a particularly popular port, if we're to judge by the shanties. This one apparently originated with the Negroes of the Southern states. Sailors would hear them singing when they put into Mobile for a load of cotton, and later take over the songs for their own purposes. This one turned up in the cotton trade between Mobile, Alabama, and Liverpool, England. The "sea-boots" popular among American sailors were high leather boots which were usually tanned red on the inside, and turned down at the top to show the lining.

The tune of "Johnny Come Down to Hilo" was used by the English composer, Eric Coates, as one of the major themes in "The Man from the Sea", part of his "Three Man Suite".

References: Colcord, p. 102; Sharp, II, p. 43: Terry, I, p. 8.

I never seen the like since I've been born,
When a great big sailor with the sea boots on

CHORUS:
Says: Johnny come down to Hilo, poor old man.
Oh, wake her, oh, shake her,
Oh, wake that gal with the blue dress on
When Johnny comes down to Hilo, poor old man.

I love a little gal across the sea,
She's a dark-eyed beauty and she says to me:

(CHORUS)

Oh, was you ever down in Mobile Bay
Where they loads the cotton on a summer's day,

SIDE I, Band 12: TEN THOUSAND MILES AWAY

This was a forecastle (or fo'c'sle) song rather than a shanty -- one of the many songs sailors used to sing in their off-duty hours when they gathered in their sleeping quarters. (In the old merchant ships the crew lived under the deck at the forward end of the ship below what had formerly been a raised structure called the forecastle.)

"Ten Thousand Miles Away" dates from the days when British convicts were deported to prison colonies in Australia -- a theme treated in many ballads such as "Van Dieman's Land" and "Botany Bay". We aren't told what Meg's crime was, but many British subjects found themselves aboard a "Government ship" for poaching or begging.

This sea ditty is more widely known on shore in the form of a humorous parody about "A Capital Ship" known as "The Walloping Window Blind".

References: Colcord, p. 159; Ives, p. 96.

Sing ho! for a brave and gallant ship
And a fair and favoring breeze,
With a bully crew and a captain too
To carry me over the seas,
To carry me over the seas, my boys,
To my true love far away,
I'm taking a trip on a government ship
Ten thousand miles away.

CHORUS:
Then blow, ye winds, heigh-oh!
A-roving I will go.
I'll stay no more on England's shore
To hear the music play.
I'm off on the morning train
To cross the raging main.
I'm taking a trip on a government ship
Ten thousand miles away.

My true love she was beautiful,
My true love she was young;
Her eyes were like the diamonds bright,
And silvery was her tongue,
And silvery was her tongue, my boys,
Though now she's far away --
She's taken a trip on a government ship
Ten thousand miles away.

(CHORUS)

Oh, dark and dismal was the day
When last I saw my Meg;
She'd a government band around each hand
And another round her leg;
And another one round her leg, my boys,
And the big ship left the bay --
"Adieu," she said, "Remember me,
Ten thousand miles away!"

(CHORUS)

I wish I were a bo'sun bold
Or even a bombardier,
I'd build a boat and away I'd float
And straight for my true love steer;
And straight for my true love steer, my boys,
Where the dancing dolphins play,
And the whales and sharks are having their larks
Ten thousand miles away.

SIDE I, Band 13: SHENANDOAH

One of the most widely known of all shanties, this was originally a land ballad about a white trader who eloped with the daughter of an Indian chief. It was probably first sung by voyageurs paddling their canoes along the great inland rivers of North America; later it became very popular with the U.S. Cavalry who knew it as "The Wide Mizzourye". When the sailors picked it up they turned it into a slow capstan shanty by dropping out most of the story and emphasizing the chorus lines.

References: Colcord, p. 83; Doerflinger, p. 77; Ives, p. 54; Sharp, II, No. 39; Terry, I, p. 20.

Oh, Shenandoah, I long to hear you,
CHORUS: AWAY, YOU ROLLING RIVER,
Oh, Shenandoah, I long to hear you,
CHORUS: AWAY WE'RE BOUND TO GO, 'CROSS THE WIDE MISSOURI.

Oh, Shenandoah, I love your daughter,
(CHORUS)
Oh, Shenandoah, I love your daughter,
(CHORUS)

Oh, Shenandoah, I took a notion
(CHORUS)
To sail across the stormy ocean,
(CHORUS)

'Tis seven long years since last I see thee,
(CHORUS)
'Tis seven long years since last I see thee,
(CHORUS)

Oh, Shenandoah, I long to hear you,
(CHORUS)
Oh, Shenandoah, I long to hear you,
(CHORUS)

SIDE I, Band 14: BILLY BOY

In their search for shanty material, sailors often turned to songs they had known in their youth. This is a good example of a familiar shore song that was easily adapted to the shanty form. The verses as given here are very close to the original nursery rhyme, although Dr. Terry notes: "There are many more verses, but they are not printable."

References: Terry, I, p. 2.

Where have ye been all the day, Billy Boy, Billy Boy?
CHORUS: WHERE HAVE YE BEEN ALL THE DAY, ME BILLY BOY?
I've been walkin' all the day with me charmin' Nancy Grey,
CHORUS: AND ME NANCY KITTLED ME FANCY,
OH ME CHARMIN' BILLY BOY.

Is she fit to be your wife, Billy Boy, Billy Boy?
(CHORUS. REPEAT)
She's as fit to be me wife as the fork is to the knife,
(CHORUS)

Can she cook a bit o'steak, Billy Boy, Billy Boy?
(CHORUS. REPEAT)

She can cook a bit o'steak, aye, an' make a griddle cake,
(CHORUS)

Can she bake a cherry pie, Billy Boy, Billy Boy?
(CHORUS. REPEAT)
She can bake a cherry pie quick's a cat can wink its eye,
(CHORUS)

Can she make a feather-bed, Billy Boy, Billy Boy?
(CHORUS REPEAT)
She can make a feather-bed, fit for any sailor's head,
(CHORUS)

SIDE I, Band 15: LOWLANDS

This is another example of a shore song that went to sea -- but here the transformation is much more marked. The original "Lowlands" was an old British ballad that told how a girl's parents murdered her sweetheart for his gold and sent his body floating on "the Lowlands low". The sailors dropped large parts of the story, changed the drowned sweetheart to a girl, and added the refrain line. In spite of these drastic alterations, "Lowlands" remained one of the most beautiful of all shanties.

Later still, it underwent further changes, when the Negroes who loaded cotton around Mobile heard it. They were more concerned about their low pay than about a drowned sweetheart, and the result was a complaint about "My dollar and a half a day" sandwiched in between chants of "Lowlands away".

References: Colcord, p. 100; Doerflinger, p. 80; Sharp, II, No. 42; Terry, I, p. 12; Whall, p. 80.

I dreamed a dream the other night,
CHORUS: LOWLANDS, LOWLANDS, AWAY MY JOHN.
My love she came all dressed in white,
CHORUS: MY LOWLANDS AWAY.

She came to me at my bedside,
(CHORUS)
All dressed in white, like some fair bride,
(CHORUS)

And bravely in her bosom fair,
(CHORUS)
A red, red rose my love did wear,
(CHORUS)

She made no sound, no word she said,
(CHORUS)
And then I knew my love was dead,
(CHORUS)

SIDE I, Band 16: THE DRUNKEN SAILOR

This was mainly used as a walk-away or run-away shanty, sung when tacking or bringing the sails around to catch the wind. Then, instead of being held to a steady rhythm by the solo lines of the shantyman, all hands would sing together as they took hold of the rope and ran with it down the deck. On the line, "Way, hay, and UP she rises!" they'd stamp loudly on the deck and bring the great main and mizzen yards spinning round.

On English ships, it was also used as a capstan and halyard shanty, according to Dr. Terry.

References: Colcord, P. 78; Doerflinger, p. 48; Ives, p. 58; Sharp, II, No. 50; Terry, I, p. 30; Whall, p. 107.

What shall we do with the drunken sailor,
What shall we do with the drunken sailor,
What shall we do with the drunken sailor,
Earl-ye in the mornin'?

CHORUS:
Way hay and up she rises
Way hay and up she rises
Way hay and up she rises
Earl-ye in the mornin'.

Put him in the long boat until he's sober (3)
Earl-ye in the mornin'.

(CHORUS)

Put him in the scuppers with the hosepipe on him (3)
Earl-ye in the mornin'.

(CHORUS)

Heave him by the leg in a runnin' bowlin' (3)
Earl-ye in the mornin'.

(CHORUS)

SIDE II, Band 1: BLOW, BOYS, BLOW

The early sailing ships were clumsy and slow: they had no regular sailing schedules because skippers often postponed departures to wait for better weather, and no one knew how long it would take them to reach port. But after the War of 1812, American shipping men began to build a new type of vessel designed for greater speed. They established a regular shipping schedule whereby their ships (which soon came to be known as 'clippers') sailed from New York on the first and sixteenth of each month, and began to guarantee regular delivery of mail and freight. For many years the small clippers (called packet ships because they carried packets of mail) provided the only dependable means of communication between America and Europe.

One of the earliest songs that grew out of the packet trade was this halyard shanty, "Blow, Boys, Blow". The second verse, which says you can tell a Yankee ship by her silver masts and yards, refers to the American custom of painting the lower masts and yards white, in contrast to the British practice of painting them in dark colors.

References: Colcord, p. 60; Doerflinger, p. 25; Ives, p. 43; Sharp, I, No. 52; Terry, I, p. 32; Whall, p. 91.

A Yankee ship came down the river,
CHORUS: BLOW, BOYS, BLOW.
A Yankee ship came down the river,
CHORUS: BLOW, BOYS, BULLY BOYS, BLOW.

And how do you know she's a Yankee Clipper?
(CHORUS)
Her masts and yards they shine like silver,
(CHORUS)

This Yankee ship she's bound for China,
(CHORUS)
Hooray, my boys, it's time to j'in her,
(CHORUS)

Well, how do you know she's bound for Chiner?
(CHORUS)
The Stars and Stripes stream out behind 'er,
(CHORUS)

And who do you think they had for skipper?
(CHORUS)
'Twas Dandy Jim, the Frisco digger,
(CHORUS)

And what do you think they had for dinner,
(CHORUS)
'Twas water soup, but slightly thinner,
(CHORUS)

And what do you think they had for supper?
(CHORUS)
Why, weevily bread and yankee leather,
(CHORUS)

Then blow, my boys, and blow together,
(CHORUS)
And blow, my boys, for better weather,
(CHORUS)

Oh, blow today, and blow tomorrow,
(CHORUS)
And blow away all care and sorrow,
(CHORUS)

SIDE II, Band 2: BLOW THE MAN DOWN

The first and most famous packet ships to run between New York and Liverpool belonged to the Black Ball Line, which started operations in 1818. They flew a crimson flag bearing the black-ball emblem, and the same symbol was painted on their topsails. They crossed from New York to Liverpool in three weeks, and to keep to that schedule the officers had to drive the men hard. In fact, the rough treatment the sailors got on Black Ball ships was notorious: hence the popular shanty, "Blow the Man Down", which meant simply to knock him down. The second and third mates were commonly known as "blowers and strikers".

"Blow the Man Down" took at least three different forms: the one given here was popular with British sailors. As it turns out, the poor sailor in this tale wasn't a Black-Baller at all -- he was from one of the big China Clippers, so it's no wonder he knocked the policeman down when he insulted him by taking him for a "packet-rat", as the "Flying Fish" sailors called the men who sailed on the smaller Black Ball ships.

References: Colcord, p. 54; Doerflinger, p. 18;
Ives, p. 44; Terry, I, p.34 ; Whall, p.92.

Oh, blow the man down, bullies, blow the man down,
CHORUS: TO ME WAY HAY, BLOW THE MAN DOWN.
Oh blow the man down, bullies, blow him away,
CHORUS: OH, GIVE ME SOME TIME TO BLOW THE MAN DOWN.

As I was a-walking down Paradise Street,
(CHORUS)
A Liverpool Bobby I chanced for to meet,
(CHORUS)

Says he: "You're a Black-Baller by the cut of your hair,
(CHORUS)
Oh, you're a Black-Baller by the clothes that you wear.
(CHORUS)

"You've sailed in a packet that flies the Black Ball,
(CHORUS)
You've robbed some poor Dutchman of boots, clothes, and all."
(CHORUS)

"O policeman, policeman, you do me great wrong.
(CHORUS)
I'm a deep-water sailor just home from Hong Kong."
(CHORUS)

Oh, they gave me six months in Liverpool Town,
(CHORUS)
For kicking a p'liceman and blowing him down.
(CHORUS)

SIDE II, Band 3: CLEAR THE TRACK, LET THE BULLGINE RUN

The real clippers were long and narrow, and carried more sails than other types of ships. They often achieved an average speed of fifteen miles an hour over an entire voyage: a remarkable record at the time, and they even outran the early steamships.

This shanty tells of another famous clipper line, the Blue Cross, which operated in the cotton trade between Mobile and Liverpool. Like "Johnny Come Down to Hilo", the song about the "Margaret Evans" probably started with the Negroes, for "bullgine" was the Negro slang word for engine. However, the tune seems to come from Ireland, and so does the reference to the "low-back car" which is common in Irish folk songs.

References: Colcord, p. 99; Sharp, II, No. 45;
Terry, I, p. 10.

Oh, the smartest Clipper you can find
AH, HO, WAY HO, ARE YOU MOST DONE?
Is the Marg'et Evans of the Blue Cross Line,
SO CLEAR THE TRACK, LET THE BULLGINE RUN.
Tibbey-hey, rig-a-gig, in a low-back car,
With Liza Lee all on my knee.
SO ... CLEAR THE TRACK, LET THE BULLGINE RUN.

Oh, the Mar'et Evans of the Blue Cross Line,
AH HO .....
She's never a day behind her time,
SO ... CLEAR THE TRACK, ...

Oh, the gals are waiting on the pier,
AH HO .....
And I'll soon be home to you, my dear,
SO ... CLEAR THE TRACK, ...

Oh, when I come home across the sea,
AH-HO .....
It's Lizer, you will marry me,
SO ... CLEAR THE TRACK, ...

Oh, the smartest clipper you can find,
AH HO .....
Is the Marg'et Evans of the Blue Cross Line,
SO ... CLEAR THE TRACK, ...

SIDE II, Band 4: CAN'T YOU DANCE THE POLKA?

This lively capstan shanty describes an English sailor's adventures when he went ashore in New York. As usual, the girl was quite willing to let him spend all his money on her, but when his pay was gone, she told him she had a Yankee boy friend who worked on a flash Black Baller.

The reference to the "lime-juice sailor" (a common term for British tars) recalls the practice of giving sailors lime-juice on a long voyage to keep them from getting scurvy. The reference to the Yankee sailor "with his hair cut short behind" indicates that the song was sung toward the end of the packet-ship days when American sailors had begun to cut their hair in modern fashion, while the British tars still clung to their pigtails.

References: Colcord, p. 108; Doerflinger, p. 58;
Ives, p. 106; Terry, II, p. 16;
Whall, p. 65.

As I walked down the Bowery one evening in July,
I met a maid who asked my trade: "A sailor John," sez I.

CHORUS:
AND AWAY, YOU SANTY, MY DEAR ANNIE,
OH, YOU NEW YORK GIRLS, CAN'T YOU DANCE THE POLKA?

To Tiffany's I took her. I did not mind expense.
I bought her two gold ear-rings;
they cost me fifty cents.

(CHORUS)

I wined her and I dined her as "on the town" we went,
Till every bloomin' farthin' I had with me was spent.

(CHORUS)

Sez she, "You lime-juice sailor,
now see me home my way,"
But when we reached her cottage door,
she unto me did say:

(CHORUS)

"My flash-man he's a Yankee with his hair
cut short behind;
He wears a tarry jumper and
he sails on the Black-Ball Line."

SIDE II, Band 5: A LONG TIME AGO

This halyard shanty was very popular on the clipper ships, and took several different forms. Apparently it started life as a Negro minstrel song, but when the sailors got hold of it they added many new verses.

This version tells how Black Ball skippers got their crews. Because of the harsh conditions prevailing on packet ships, sailors were naturally reluctant to sign aboard them, so the practice grew up of shanghaiing (or kidnapping) men needed to fill out the crew. The traditional method was to bribe the boarding-house keeper to dope their drinks, and then carry them aboard ship while they were unconscious. By the time they woke up the ship might be well on its way to Mobile or Shanghai. Nor was it only sailors who were shanghaied -- as the song points out, "There were tinkers and tailors, shoemakers and all, who were all shanghaied on board a Black Ball."

References: Colcord, p. 65; Doerflinger, p. 37;
Terry, II, p. 36.

A long time, and a very long time,
CHORUS: TO ME WAY HAY, HEE HO,
A long time, and a very long time,
CHORUS: A LONG TIME AGO.

When I was young and in my prime,
(CHORUS)
I thought I'd join the Black Ball Line.
(CHORUS)

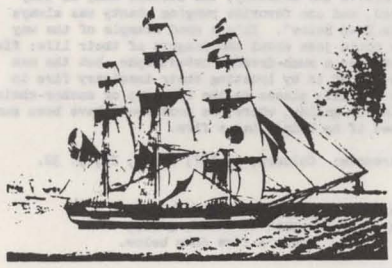
To watch those Black-Ballers preparing for sea,
(CHORUS)
You'd split your sides laughing,
the sights you would see.
(CHORUS)

There were tinkers and tailors, shoe-makers and all,
(CHORUS)
They were all shanghaied on board the Black Ball.
(CHORUS)

Then it's one more pull and away we go,
(CHORUS)
To sail the seas through frost and snow,
(CHORUS)

Oh, if ever again I get ashore,
(CHORUS)
I never will go to sea any more.
(CHORUS)

A long time, and a very long time,
(CHORUS)
'Tis a long time since I made up this rhyme.
(CHORUS)



SIDE II, Band 6: THE NEW BEDFORD WHALERS

Hard as life was aboard the merchant ships, it was even harder on the whalers. The voyage often lasted for several years, and each whale captured meant very real dangers for the crew.

When a whale was sighted the men had to go after it in small boats and strike it with a harpoon: all too often the threshing of the harpooned whale upset the small boat. Even if all went well, they still had to haul the monster back to the main ship and strip the blubber from it -- hard, messy, smelly work. And if the voyage was not profitable, the men got small reward for all their labor, for whaling crews were paid in shares.

This lively tale of the New Bedford whalers was the most famous of the many whaling songs, being popular on merchant ships as well. The "Blow Ye Winds of Morning" refrain shows its relationship to an Elizabethan ballad about a maiden who out-maneuvers a knight -- a version of "The Baffled Knight" (Child No. 112) that was popular at sea.

References: Colcord, p. 191; Ives, p. 22,
Whall, p. 35.

'Tis advertised in Boston, New York, and Buffalo,
Five hundred brave Americans a-whaling for to go.

CHORUS:
Singing blow ye winds in the morning,
Blow ye winds heigh-ho,
Clear away your running gear
And blow ye winds heigh-ho.

They send you to New Bedford, that famous whaling port,
And give you to some land-sharks,
to board and fit you out.

(CHORUS)

They tell you of the Clipper ships, a-going in and out,
And say you'll catch five hundred whales
before you're six months out.

(CHORUS)

It's now we're out to sea, my boys,
the wind comes on to blow,
One half the watch is sick on deck,
the other half below.

(CHORUS)

The skipper's on the quarter-deck, a-squinting
at the sails,
When up aloft the lookout sights
a mighty school of whales.

(CHORUS)

Now clear away the boats, my boys,
and after him we'll travel,
But if you get too near his tail,
he'll kick you to the devil.

(CHORUS)

Oh, first we turn him over, then we tow him alongside,
Then over with our blubber-hooks
and rob him of his hide.

(CHORUS)

Then comes the stowing down, my boys,
we work both night and day,
And we'll get fifty cents apiece,
ain't that a handsome pay!

Our ship is full, we're homeward bound,
and soon we're through with sailing,
A friendly glass around we'll pass,
and blast this blubber whaling!

SIDE II, Band 7: FIRE DOWN BELOW

The most miserable of all work at sea was the back-breaking job of pumping ship. The wooden vessels always leaked water through their seams, so that even in fair weather the men had to take a daily turn at the pumps, and in stormy weather the work might continue around the clock. In early days the pump handles or brakes worked up and down, but later wheel pumps were used, with the brakes attached to the rim.

To relieve the monotony, the sailors sang as they pumped, and one favorite pumping shanty was always "Fire Down Below". It's a good example of the way they could joke about the dangers of their life: fire at sea was a much-dreaded catastrophe, but the men made fun of it by locating their imaginary fire in such unlikely places as the fore-top or anchor-chain, or in the galley, where the cook would have been surprised if he hadn't had a fire.

References: Colcord, p. 117; Terry, II, p. 32.

Fire in the galley, fire down below,
It's fetch a bucket of water, girls,
there's fire down below.

CHORUS:
Fire, fire, fire down below,
It's fetch a bucket of water, girls,
there's fire down below.

Fire in the fore-top, fire in the main,
It's fetch a bucket of water, girls,
and put it out again.

(CHORUS)

Fire in the fore-peak, fire down below,
It's fetch a bucket of water, girls,
there's fire down below.

(CHORUS)

Fire in the windlass, fire in the chain,
It's fetch a bucket of water, girls,
and put it out again.

(CHORUS)

Fire up aloft and fire down below,
It's fetch a bucket of water, girls,
there's fire down below.

(CHORUS)

SIDE II, Band 8: THE SAILOR'S GRAVE

Accidents and sudden death were no strangers to men at sea. Sometimes a sailor would lose his footing on a high yard and crash to the deck; sometimes he would suffer an attack of appendicitis and die because there was no doctor to operate on him.

All too often, someone had to be buried at sea, far from his home and family. This, the most tragic of events aboard ship, was the subject of two popular songs: "The Ocean Burial" by the American clergyman, Rev. Edwin H. Chapin, and "The Sailor's Grave" by a Victorian poet called Eliza Cook. Compared to most sailors' songs, these were flowery and sentimental, but the toughest tars were not above a touch of sentiment when they saw one of their fellows buried in the sea. As the body, weighted and wrapped in canvas, slid down a plank into the water, the men very often sang "The Sailor's Grave" as a last farewell.

References: Colcord, p. 162; Doerflinger, p.161; Ives, p. 78.

Our bark was far, far from the land
When the fairest of our gallant band
Grew deadly pale and pined away
Like the twilight dawn of an autumn day.

We watched him through long hours of pain;
Our fears were great, our hopes in vain.
Death's stroke he met with no alarm,
And he smiled and died in his messmates' arms.

He had no costly winding sheet;
We placed two round shot at his feet.
We proudly decked his funeral vest
With the British flag upon his breast.

Our voices broke, our hearts turned weak,
And tears were seen on the brownest cheek,
And a quiver played on the lip of pride
As we lowered him down our ship's dark side.

One splash and a plunge, and our task was o'er,
And the waves rolled on as they rolled before,
But many a wild prayer followed the wave
As he sank into a sailor's grave.

SIDE II, Band 9: BONEY WAS A WARRIOR

In most shanties the sailors sang of their life at sea or their adventures on shore, but occasionally the shantyman seized on some important historical event to shape his lines, as in this short-drag shanty about Napoleon's famous career. "Boney", of course was short for "Bonaparte", and "Elbow" was Elba, while the oft-repeated "John Francwah" (Jean Francois) was the British sailors' somewhat jeering salute to Boney's French soldiers.

References: Colcord, p. 40; Doerflinger, p.6;
Ives, p. 75; Terry, I, p. 54;
Whall, p. 116.

Boney was a warrior,
CHORUS: WAY-AY-YAW
A warrior and a tarrier,
CHORUS: JOHN FRANCWAH.

Boney fought the Prooshians,
(CHORUS)
Then he fought the Rooshians.
(CHORUS)

Boney went to Moscow,
(CHORUS)
Boney went to Moscow,
(CHORUS)

Moscow was a-blazin',
(CHORUS)
Boney was a-ragin',
(CHORUS)

Boney went to Elbow,
(CHORUS)
Boney went to Elbow,
(CHORUS)

Boney went to Waterloo,
(CHORUS)
There he got his overthrow,

Boney he was sent away,
(CHORUS)
Away to Saint Helena,
(CHORUS)

Boney broke his heart and died,
(CHORUS)
Boney broke his heart and died,
(CHORUS)

Boney was a warrior,
(CHORUS)
Boney was a warrior,
(CHORUS)

SIDE II, Band 10: SANTY ANNA

The shanty about Napoleon was reasonably accurate,but the one about "Santy Anna" plays fast and loose with history. Antonio Lopez de Santa Anna (1795-1876) was the last President of Mexico before the United States annexed California, Texas, and New Mexico. He was badly beaten by the Americans under General Taylor at the battle of Molina del Rey in 1847.

Originally the shanty told how "General Taylor won the day, and Santy Anna ran away!", but by some strange metamorphosis, Santy Anna became the hero of the battle he had lost.

References: Colcord, p. 84; Doerflinger, p. 78;
Ives, p. 48; Sharp, II, No. 49;
Terry, I, p. 18; Whall, p. 89.

Oh, Santy Anna gained the day,
CHORUS: HOORAY, SANTY ANNA!
Oh, Santy Anna gained the day
CHORUS: ALL ON THE PLAINS OF MEXICO!

Oh, Gen'ral Taylor ran away,
(CHORUS)
He ran away at Monterrey,
(CHORUS)

Oh, Santy Anna fought for fame,
(CHORUS)
And that's where Santy gained his name,
(CHORUS)

Oh, Santy Anna fought for gold,
(CHORUS)
And the deeds he done have oft been told,
(CHORUS)

Oh, Santy Anna's day is o'er,
(CHORUS)
And Santy Anna will fight no more
(CHORUS)

Oh, Santy Anna won the day,
(CHORUS)
And Gen'ral Taylor ran away.
(CHORUS)

SIDE II, Band 12: THE CHESAPEAKE AND THE SHANNON

In 1812 the American frigate, Constitution, had defeated the British ship, Guerriere, and the Yankee sailors had made up a song telling how they beat the British, setting it to the old folk tune, "A Drop of Brandy O". The following year, when Captain Broke of the Chesapeake challenged Captain Lawrence of the Shannon to a battle "to try the strengths of our respective ships", the American ship was beaten in a fierce battle off Boston harbor, and towed in triumph to Halifax. The British tars thereupon rewrote the Yankee song to describe their own victory.

In Tom Brown's School Days, Hughes mentions that this song was sung at Rugby; it was also a widely popular forecastle song. Most versions give the song without the refrain, but Whall indicates that the chorus was traditional at sea.

References: Colcord, p. 130; Whall, p.61.

Oh, the Chesapeake so bold out of Boston as we're told
Came to take a British frigate neat and handy-O,
And the people all in port, they
they came out to see the sport,
With their music playing Yankee Doodle-Dandy-O.

CHORUS:
Yankee Doodle, Yankee Doodle, Dandy-O,
And the people all in port,
they came out to see the sport
With their music playing Yankee Doodle Dandy-O.

Ere the action had begun the Yankees made much fun,
Saying: "We'll tow her up to Boston neat and handy-O,
And after that we'll dine, treat
treat our sweethearts all with wine,
And we'll dance a jig of Yankee Doodle Dandy-O."

(CHORUS)

Our British frigate's name that for the purpose came
To cool the Yankees' courage neat and handy-O
Was the Shannon -- Captain Broke,
whose crew were hearts of oak,
And for fighting were allowed to be the Dandy-O.

(CHORUS)

The fight had scarce begun when they
flinched from their guns;
They thought that they had worked us neat and handy-O.
Then Broke he drew his sword, crying:
"Now, my lads, we'll board
And we'll stop their playing Yankee Doodle Dandy-O."

(CHORUS)

When the Britons heard this word
they quickly sprang on board
And seized the Yankees' ensign neat and handy-O.
Notwithstanding all their brags,
now the glorious British flag
At the Yankees' mizzen-peak was quite the dandy-O.

(CHORUS)

Here's to Broke and all his crew who,
with courage stout and true,
Fought against the Yankee frigate neat and handy-O,
And may it ever prove that for fighting as in love
That the British tars will always be the dandy-O.

(CHORUS)

SIDE II, Band 12: HOME, DEARIE, HOME

This popular forecastle song started out as a British land song called "The North Country Maid", which told of a girl who left her home to go to London, and then found she missed the birds and trees and pleasant meadows she'd left behind. It was natural for the sailors to change this around to express their own longing for home when they'd been sailing for many months, and still had dreary weeks ahead.

The English port of Amble was often changed to Boston on American ships. And the "North Country Maid" seems to have been influenced by "Bell-Bottomed Trousers", or vice versa.

References: Colcord, p. 167.

Oh, Amble is a fine town with ships about the bay,
And I'm fain and very fain to be there myself today.
Yes, I'm wishing in my heart I was far away from here
A-sitting in my parlor and talking to my dear.

CHORUS:
And it's home, dearie, home! Oh, it's home I want to be,
My topsails are hoisted and I must out to sea,
For the oak and the ash and the bonnie birchen tree
They're all a-growing green in the north countrie,
And it's home, dearie, home!

Her letter comes at last, yet somehow I cannot speak,
Though the proud and happy tears
they go rolling down my cheek;
"Oh, there's someone here," she writes,
"you've been longing so to see,
With your merry hazel eyes smiling up from off my knee."

(CHORUS)

Oh, if it be a lass, she shall wear a golden ring,
And if it be a lad, he shall live to serve his king;
With his buckles and his boots, and his little
jacket blue,
He shall walk the quarter-deck as his daddy used to do.

(CHORUS)

SIDE II, Band 13: GOODBYE, FARE YE WELL

When a ship was setting out on a voyage, the outward bound shanty was always "Rio Grande"; when it was getting ready to leave a foreign port to sail for home, the anchor was usually raised to the strains of "Goodby, Fare Ye Well". Sometimes called "Homeward Bound", this shanty was adapted to fit the particular home port: "New York town", or "Portsmouth town" could easily be substituted for "Halifax town".

References: Colcord, p. 113; Ives, p. 85;
Terry, I, p. 6; Whall, p. 71.

We're homeward bound to Halifax Town,
CHORUS: GOODBYE, FARE YE WELL, GOODBYE, FARE YE WELL.
We're homeward bound to Halifax Town,
CHORUS: HURRAY, MY BOYS, WE'RE HOMEWARD BOUND.

I thought I heard the Old Man say:
(CHORUS)
I thought I heard the Old Man say:
(CHORUS)

We're homeward bound, and I hear the sound,
(CHORUS)
So heave on the capstan and make it spin 'round.
(CHORUS)

Our anchor's aweigh and our sails they are set,
(CHORUS)
And the girls we are leaving we leave with regret.
(CHORUS)

But when we get to Halifax Town
(CHORUS)
There'll be other girls waiting to show us around.
(CHORUS)

The pretty young girls will come down and say:
(CHORUS)
"You're welcome back, Jack, with your nine months' pay!"
(CHORUS)

We'll sing and we'll dance when we get ashore,
(CHORUS)
When our money's all gone we'll go and get more,
(CHORUS)

We're homeward bound to Halifax Town,
(CHORUS)
We're homeward bound to Halifax Town.
(CHORUS)

SIDE II, Band 14: HILO SOMEBODY

This was less widely sung than most of the other shanties in this set: Dr. Richard Terry learnt it as a boy from Blyth sailors. He suggests that "blackbird" and "crew" are corruptions of the "blackbird and crow" found in other shanties and folk songs.

References: Terry, I, p. 42.

The blackbird sang unto our crew
CHORUS: HILO, BOYS, HILO.
The blackbird sang unto our crew
CHORUS: HILO, SOMEBODY, HILO!

The blackbird sang so sweet to me,
HILO ....
The blackbird sang so sweet to me,
HILO ....

We sailed away to Mobile Bay,
HILO ....
We sailed away to Mobile Bay,
HILO ....

NAVAL PITCHER.

And now we're bound to London Town,
HILO ....
And now we're bound to London Town,
HILO ....

I thought I heard the old man say
HILO ....
Just one more pull, and then belay,
HILO ....

Hooray, my boys, we're homeward bound,
HILO ....
We'll soon be home in London Town,
HILO ....

And there we'll all go on a spree,
HILO ....
We'll spend our money fast and free,
HILO ....

The blackbird sang unto our crew,
HILO ....
The blackbird sang unto our crew,
HILO ....

SIDE II, Band 15: GALLOPING RANDY DANDY O

This shanty was used for one of the final operations of the voyage: pulling the ship up to the dock. The name suggests a gay and lively ditty, but actually it is slow and steady, to pace the men as they heaved on the ropes that pulled the heavy vessel slowly into its place.

References: Colcord, p. 116; Ives, p. 72.

Now we're warping her into the docks,
WAY-AY, ROLL AND GO!
Where the pretty young girls come down in flocks,
MY GALLOPING RANDY DANDY O!

Heave and pull and heave away,
WAY-AY, ROLL AND GO!
The anchor's aboard and the cables are stowed,
MY GALLOPING RANDY DANDY O!

SIDE II, Band 16: LEAVE HER, JOHNNY

After the ship was fast to the pier and the crew all set to go ashore, there were still two chores left: dropping the anchor in harbor, and pumping out the ship to leave her dry. While they worked on these last duties, the sailors invariably sang this farewell song: now that they were safely in port, they felt free to express their opinions of the voyage and their officers.

In its original form this shanty was known as "Across the Western Ocean", and referred to the Irish emigrants who were crossing the Atlantic in packet ships around the middle of the nineteenth century. The first verse then ran:

"O the times are hard and the wages low,
Amelia, where you bound to?
The Rocky Mountains is my home,
Across the Western Ocean."

References: Colcord, p. 119; Doerflinger, p. 89;
Ives, p. 62; Terry, II, p. 52;
Whall, p. 68.

Leave her, Johnnie, and we'll work no more,
CHORUS: LEAVE HER, JOHNNIE, LEAVE HER!
Of pump or drown we've had full store,
CHORUS: IT'S TIME FOR US TO LEAVE HER.

I thought I heard the skipper say
(CHORUS)
Tomorrow you will get your pay.
(CHORUS)

The work was hard, the voyage was long,
(CHORUS)
The seas were high, the gales were strong.
(CHORUS)

The food was bad, the wages low,
(CHORUS)
But now ashore again we'll go.
(CHORUS)

I thought I heard the Old Man say,
(CHORUS)
Just one more pull and then belay.
(CHORUS)

So pull, brave boys, and heave away,
(CHORUS)
Oh, pull, brave boys, and then belay,
(CHORUS)

The sails are furled, our work is done,
(CHORUS)
And now on shore we'll have our fun.
(CHORUS)

So leave, her Johnnie, and we'll work no more,
(CHORUS)
Of pump or drown we've had full store.

ALAN MILLS

Alan Mills is Canada's leading interpreter of folk songs, and is becoming widely known in the United States through his many Folkways recordings (see list below). A native of Montreal, he was originally a newspaper man who began to collect and sing folk songs as a hobby. He was greatly influenced by John Goss, an outstanding English singer of folk songs, and in 1935-7 he toured both the United States and Canada with Goss's male quintet, the London Singers. (It was from Goss that Mills first learned to sing sea shanties.) For over ten years he has been a regular broadcaster on both the national and international services of the CBC; he has appeared on both English and French television networks and in films produced by the National Film Board, and he has published "The Allan Mills Book of Folk Songs and Ballads" (Canadian Music Sales, Toronto).

EDITH FOWKE

Mrs. Edith Fowke, who prepared this booklet, is a well-known Canadian authority on folk songs. Born in Saskatchewan, she now lives in Toronto. Her record program, "Folk Song Time", has been a popular feature on the CBC Trans-Canada Network since 1950. She is the editor of two books, "Folk Songs of Canada" and "Folk Songs of Quebec" (with Dr. Richard Johnston). In 1956 she and Mr. Mills collaborated on two CBC series, "The Song History of Canada", and "Songs of the Sea."

OTHER RECORDS BY ALAN MILLS:

FRENCH CANADIAN FOLK SONGS, FP 29
FOLK SONGS OF NEWFOUNDLAND, FP 831
FRENCH FOLK SONGS FOR CHILDREN, FP 708
MORE SONGS TO GROW ON, FP 709
SONGS OF FRENCH CANADA (with Helene Baillargeon) FP 918
SONGS OF ACADIA (with Helene Baillargeon) FP 923
FOLK SONGS FOR YOUNG FOLK: Animals, FP 721
More Animals, FP 722
"Sing a Little", FP 756
"O CANADA!" -- A HISTORY IN SONG, FP 3001

THE PICTURES

Illustrations used in this booklet are of historic Canadian sailing vessels drawn by Rowley Murphy, A. R.C.A., O.S.A. (Official Royal Canadian Naval War Artist.) Our thanks are due to Mr. Murphy, and also to Josiah Wedgwood & Sons (Canada) Ltd. for permission to reprint pictures drawn for their plate series of "Historical Canadian Vessels".

BOOKS OF SEA SONGS

COLCORD, Joanna C.
SONGS OF AMERICAN SAILORMAN
W. W. Norton & Co., New York, 1938

DOERFLINGER, William
SHANTYMEN AND SHANTYBOYS
Macmillan, New York, 1951

IVES, Burl
SEA SONGS OF SAILING, WHALING, AND FISHING
Ballantine, New York, 1956

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CAPSTAN SHANTIES, and PULLING SHANTIES
Novello, London, 1919

SHAY, Frank
AMERICAN SEA SONGS AND CHANTEYS
W. W. Norton & Co., New York, 1948

TERRY, R. R.
THE SHANTY BOOK, Parts I and II
J. Curwen, London, 1921, 1926

WHALL, Capt. W.B.
SHIPS, SEA SONGS, AND SHANTIES
James Brown & Son, Glasgow, 1912

For those interested in comparing different versions, the "References" at the end of each song indicate the pages where comparative versions may be found in the above books.

LITHO IN U.S.A.