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50

SEA SONGS
& SHANTIES

feat. Ensemble La Nef & Chor Leoni

FEBRUARY 22, 2020 at 7:30pm

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THE ARTISTS

La Nef

Seán Dagher

MUSIC DIRECTOR,
CITTERN, VOICE

David Gossage

FLUTE, PERCUSSION, VOICE

Bill Gossage

BASS, PERCUSSION, VOICE

Nelson Carter

VIOLIN, VOICE

Clayton Kennedy

VOICE

Nils Brown

VOICE

Michiel Schrey

VOICE

—+—

Chor Leoni

Erick Lichte

ARTISTIC DIRECTOR

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Pre-concert chat with
host Matthew White at 6:45:

Seán Dagher



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PROGRAMME

Shenandoah	Trad., arr. Marshal Bartholomew
The Press Gang	Trad., arr. S. Dagher
Out On The Ocean (instrumental)	Trad., arr. S. Dagher
Pique La Baleine	Trad., arr. S. Dagher
Stormalong John	Trad., arr. S. Dagher
Jonah's Song	Peter Schickele
Lowlands Away	Trad., arr. S. Dagher
Haul On The Bowline	Trad., arr. S. Dagher
The Sailor's Things (instrumental)	Trad., arr. S. Dagher & N. Carter
Encore Un Coup, Laoura	Trad., arr. S. Dagher
General Taylor	Trad., arr. S. Dagher
Leave Her, Johnny	Trad., arr. S. Dagher

INTERVAL

Incantatio Maris Aestuosi	Veljo Tormis, text Tuomo Pekkanen
The Shoals of Herring	Ewen McColl arr. S. Dagher & Nils Brown
One More Day	Trad., arr. S. Dagher
Rolling Down To Old Maui	Trad., arr. S. Dagher
Shallow Brown	Trad. arr. S. Dagher & Erick Lichte
The Captain's (Hind) Quarters (instrumental)	D. Gossage & Trad, Arr. S. Dagher
Blood Red Roses	Trad., arr. S. Dagher
Go To Sea No More	Trad., arr. S. Dagher & N. Carter
Randy Dandy, O	Trad., arr. S. Dagher



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We are always interested in hearing from potential new directors and welcome energetic, positive people with broad community connections, business experience, and skills relevant to non-profit governance, including fundraising, leadership, and strategic planning. Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.



We look forward to hearing from you!

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PROGRAMME NOTES

Sea songs and shanties didn't start out as music to be heard. They were songs to be sung, songs to help with the work, songs to help pass the time. Their original functions influenced the way they were written, the way they were sung, and the way they were shared. Shanties, for example, are designed as "call-and-response" songs in which a whole crew can learn a new song from one man on first hearing and are sung rhythmically to make the hauling of ropes and such on board easier. Other types of sea songs are sung more freely, to fill the long days and evenings spent together on board. Most of these songs have been spread by the oral tradition, creating many variants of each song, none of which are "wrong", but none of which are what you might call "authoritative".

When putting this programme together there was a huge amount of material to choose from and a welcome paucity of scholarship telling us what we could and couldn't do with the music. In this spirit, La Nef performs these songs in arrangements that transform them from songs designed primarily to be sung, into songs that bear repeated listening. It was no small challenge to drag these pieces, tar-stained and tattered, into the concert hall. We achieved this by letting our musical instincts take us in whatever direction the songs seemed to be pointing. We have harmonized and arranged and re-harmonized and re-arranged all of these songs into the pieces that we ourselves would want to hear.

Our special collaboration with Chor Leoni tonight gives La Nef the opportunity to take the music even farther than we have on our voyage so far. This men's choir is the perfect instrument to bolster and complement our original crew. We decided to partner with the choir in a number of different ways for tonight's programme. Firstly, we have added a few nautically themed pieces that Chor Leoni sings alone. Secondly, Chor Leoni are used as reinforcements in existing arrangements. Lastly, some of the pieces have been re-imagined for this new joint ensemble, with new sections and new textures to fully exploit the possibilities offered by the combined ensemble.

Though we hope to give you something new to listen to in these pieces, we also hope to have retained what is essential to their character. At the very least, we can say that we will put our backs into performing them. We will have been successful if you find yourself humming these tunes in the coming days, or if you find yourself wishing there were a gang of sailors around somewhere to sing them with.

Seán Dagher
Music Director, La Nef

Male choirs are no strangers to music of the sea. Adding to the shanties so lovingly selected and arranged by La Nef, Chor Leoni wished to bring to this concert some of its own favourite music inspired by the sea...

Marshall Bartholomew's arrangement of *Shenandoah* is a study in simplicity and longing for home while utilizing the full range and palette of the male choir. *Jonah's Song*, by P.D.Q. Bach's "real-life" counterpart, Peter Schickele, sets a hymn text written by Herman Melville in his 1851 novel *Moby-Dick*. In the novel, before Ishmael and Queequeg head off to Nantucket for their adventures on the *Pequod*, they attend a service where this hymn, adapted by Melville from Psalm 18, is sung. Schickele's setting of this hymn recalls sacred harp singing with its open octaves and fifths, and its highly ornamented choral vocal lines and steady, driving rhythm.

Incantatio Maris Aestuosi (Incantation for a Stormy Sea) by the great Estonian composer Veljo Tormis, is a tour-de-force work for male choir. Its text comes from the *Kalevala*, the Finnish National Epic, and has been translated into Latin. The story picks up as the men take to their boats. Not long into the journey a storm begins to overtake their craft, and just as all seems lost, a brave sailor climbs upon the prow of the ship to cast a spell that calms the waves and stills the storm. Tormis creates a choral tone poem with cellular melodies reminiscent of ancient Estonian runic song. These melodic lines embody the waves of the sea, the howling wind and the charm which ultimately saves the sailors. Tormis wrote this work in memory of the lives lost on the *MS Estonia*, a ferry which went down in the Baltic Sea in 1994, claiming the lives of 852 passengers. *Incantatio* embodies the ancient spirit and story from the *Kalevala* and is a poignant elegy to one of the worst sea disasters in modern history.

Chor Leoni is thrilled to share this stage with La Nef and wish to thank EMV for allowing us to stow away on this voyage.

Erick Lichte
Artistic Director, Chor Leoni

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Special thanks to the following for hosting our guest musicians:

Delma Hemming, Janice & J. Evan Kreider, Marlene LeGates & Al Dreher, Marc White & Joey Schibild, Judy & Bern Storr, Kim & Stuart Smith, Olivia & Nicholas Swindale, Rosemary & Alex Waterhouse-Hayward, Valerie Weeks & Barry Honda, Penny Williams, and Jane & Michael Woolnough.

LA NEF

La Nef is a company dedicated to the creation and production of early and contemporary music. It hires musicians and artists in all disciplines according to the needs of its productions. La Nef produces concerts and recitals of early and traditional music that are based on historical and literary themes. In 2001, La Nef broadened its field of action by launching a sector dedicated to contemporary music; a sector, that is, dedicated to the creation, research, and development of new forms. The company alternates projects that are essentially musical with theatrical projects that involve multidisciplinary, interdisciplinary, multimedia, and operatic elements.

The concern for historical and theatrical context has been present since the company began. As well as producing musical-theatrical shows, it has also accepted the mandate of making music accessible to young people. To this end, the company's Jeunesse (Youth) sector also offers concert-workshops in schools and community centres, and produces musical-theatrical shows. La Nef's approach aims at creating worlds of sounds that are often based on little known or original music and that integrate historical and theatrical elements. This distinctive approach sets La Nef apart in the musical and cultural milieu, and allows it to offer original and accessible experiences to its public.

SEÁN DAGHER

MUSIC DIRECTOR, LA NEF

Seán Dagher is an active performer, arranger, and composer of music from various folk and classical music traditions: Celtic, Baroque, Medieval, Arabic, French-Canadian, and Maritime. He is artistic director of Skye Consort and its principal arranger. Seán often provides arrangements for other ensembles and artists, including La Mandragore, Pierre Lapointe, Shannon Mercer, I Furiosi, Les Voix Baroques, and Les Voix Humaines. His music has been performed across Canada and the United States. Seán has worked with the Festival du Monde Arabe creating shows of Middle Eastern and North African music. He has arranged and composed music for audio books, with story-teller and musician Suzanne De Serres and for American author Sandra Gulland. Seán has been a composer and sound designer for theatre productions. He has been nominated for numerous Adisq awards and participated in the Adisqwinning CD, *La Traverse Miraculeuse* with La Nef and Les Charbonniers de l'enfer. Despite all that Seán can most frequently be found singing and playing in Irish pubs.

CHOR LEONI

Praised for its excellent intonation and wide palette of vocal colour and described as “one of the best male choirs on the continent” by *Oregon Artswatch*, Chor Leoni is one of the most active amateur ensembles in North America and performs more than 35 concerts a season to over 15,000 patrons. With stylistic grace and an adventurous spirit, Vancouver’s Singing Lions have enriched and transformed people’s lives through singing for over twenty-five years. The choir is fortunate and privileged to sing on the unceded traditional territory of the Musqueam, Squamish and Tsleil-Waututh First Nations.

In 2019 the ensemble received the Margaret Hillis Award for Choral Excellence from the professional choral organization, Chorus America. The award recognizes artistic excellence, contribution to the choral art form, and organizational stability over a long period of time and may only be once in an ensemble’s lifetime.

In 2018 the ensemble performed in the Singapore International Choral Festival and the Bali International Choral Festival, singing in the opening and Grand Prix concerts for both. Between the two festivals, Chor Leoni won five gold medals, two Choir Championships, and a special jury’s prize for outstanding choreography.

Chor Leoni’s 2016 recording *Wandering Heart* was a featured CD for Minnesota Public Radio and WFMT Chicago, and received a perfect five-star rating from the UK’s prestigious *Choir and Organ* magazine and was a featured CD for Minnesota Public Radio and WFMT Chicago. The choir’s 2018 Christmas recording *Star of Wonder* was also a featured CD on Minnesota Public Radio.

Chor Leoni prides itself on its musical ambassador-ship for Vancouver and Canada and has performed at major festivals and concert venues across Canada and the United States. The choir has also shared its music in Singapore, Indonesia, Italy, Croatia, Bosnia and Herzegovina, Germany, and the Czech Republic.

Chor Leoni champions new music and has commissioned hundreds of pieces for male choir, ranging from pop and folksong arrangements to modern works. In 2018 the choir appointed Zachary Wadsworth as its first-ever Composer-in-Residence for a three-year term. The ensemble has commissioned works by notable composers such as Jocelyn Morlock, Ēriks Ešenvalds, Bob Chilcott, Imant Raminsh, R. Murray Schafer, Stephen Chatman, Malcolm Forsyth, Bruce Sled, Steven Smith, and Zachary Wadsworth, among others.



FIRST TENORS

Corey Hollett
Ken Hollett
Shaun Jackman
Derek Kief
Bob Keyes
Mark MacDonald
Aaron Purdie
Peter Spira
William Ting
Jaime Vargas
Freeman Woolnough

SECOND TENORS

Stephen Baker
Kevin Chiang
Charles Crossin
Fajar Dumadi
Jonathan Easey
Conor Graham
Byron Hanson
Kyle Harland
Choji Hayashi
Bruce Hoffman
Reid Howard
Liam Kearns
Lynley Lewis
Rod Locke
Marc Petrunia
Keith Sinclair
John Wyness
John Zuidhof

BARITONES

Joseph Anthony
James Carter
Allan Cathcart
Ian Farthing
Mike Fletcher
Doug Graeb
Phil Jack
Mike Jackman
Peter Joosten
Tom Kidd
Paul Larocque
Douglas Leung
Greg Martin
Rob McAllister
Trenton Millar
Greg Mohr
Daniel Sheinin
Ted Steiner

BASSES

Doug Au-Lange
Rick Bennett
Stash Bylicki
Garth Edwards
James Emery
Travis Fuchs
Eric Kristensen
David Love
Derek McCracken
Chris Moore
Bob Rankin
Larry Smeets
Michael Soderling
Nicholas van der Velden

ERICK LICHTÉ

ARTISTIC DIRECTOR, CHOR LEONI

Enjoying a diverse career as a conductor and composer, Erick Lichte has been hailed by the *Washington Post* for the “audacity” of his programming and noted by the *Chicago Tribune* for the “meticulous preparation” of his choirs. The *New York Times* recently called his direction and composing “thrilling” and said of his work that the “sensation is tremendous and the musical chill effect engulfing.”

As a founding member, singer, and Artistic Director of the male vocal ensemble Cantus, Lichte created and sustained one of only two full-time vocal ensembles in the United States. From 2000-2009, his programming and artistic direction were heard in over 60 concerts a year and Lichte has collaborated with artists such as Bobby McFerrin, the Boston Pops, The Saint Paul Chamber Orchestra, Doc Severinsen, and Minnesota Orchestra.

In January 2013 he began his tenure as Artistic Director of Chor Leoni and has grown the choir into one of the continent’s most active and popular amateur choirs. His first recording with Chor Leoni, *Wandering Heart*, received a perfect five-star

review from the UK’s prestigious *Choir and Organ Magazine*, and Oregon Arts Watch has declared that, under his leadership, Chor Leoni is now “one of the best male choirs on the continent.” In the summer of 2018, he led Chor Leoni to multiple awards and Grand Prix appearances at both the Singapore and Bali International Choral Competitions.

His work with Cantus and Chor Leoni garnered him both the 2009 and 2019 Margaret Hillis Award for Choral Excellence, the highest honour from the professional choral organization Chorus America. An active proponent of new music, Lichte has commissioned over 250 new works from composers such as Lee Hoiby, Eriks Esenvalds, Gavin Bryars, Jocelyn Morlock, Edie Hill, Mary Ellen Childs, Zachary Wadsworth and more.

He is an active composer and arranger, especially known for co-creating *All is Calm: The Christmas Truce of 1914* which has toured North America annually and been performed on three continents. The work’s off-Broadway run in Greenwich Village garnered Lichte a Drama Desk Award for both his composing and his musical direction.



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Shenandoah

Oh Shenandoah, I long to see you
And hear your rolling river.
Oh Shenandoah, I long to see you.
'Way, we're bound away
Across the wide Missouri.

I long to see your smiling valley
And hear your rolling river.
I long to see your smiling valley .
'Way, we're bound away
Across the wide Missouri.

'Tis seven long years since last I see thee
And hear your rolling river.
'Tis seven long years since last I see thee.
Way, we're bound away
Across the wide Missouri.

When first I took a rambling notion
To leave your rolling river
And sail across the briny ocean.
Way, we're bound away
Across the wide Missouri.

The Press Gang

1. As I walked out on a London street,
the press gang there I chanced for to meet.
They asked me if I'd join the fleet,
On board a man-o-war, boys, on board a man-o-war.
2. Said I brother shipmates, tell me true,
What kind of treatment they gives to you,
That I may know before I go,
On board a man-o-war, boys, on board a man-o-war.
3. Well the first thing they did they took me in 'and.
They flogged me with the tar of a strand.
They flogged me till I could not stand.
On board a man-o-war, boys, on board a man-o-war.)
4. Then they hung me up by my two thumbs.
Then they flogged me till the blood did run.
And that's the usage they gave to me,
On board a man-o-war, boys, on board a man-o-war.
5. Well I 'ad a wife and 'er name was Grey.
'T were 'er that led me to shocking delay.
'T were 'er that caused me to go away,
On board a man-o-war, boys, on board a man-o-war.

6. Ah but if ever I get me feet on shore,
To see them London girls once more,
I'll never go to sea anymore,
On board a man-o-war, boys, on board a man-o-war.

Out on the Ocean (instrumental)

--+-

Pique la baleine

1. Pour retrouver ma douce amie, oh mes boués,
Oh la, Oh la la la.
Pique la baleine, joli baleinier,
Pique la baleine, je veux naviguer.
2. Aux mille mers j'ai naviguer, oh mes boués.
3. Des mers du nord aux mers du sud, oh mes boués.
4. Je l'ai r'touvé quand j'm'ai noyé, oh mes boués.
5. Dans les grands fonds elle m'espérait, oh mes boués.
6. Tous deux ensemble on a pleuré, oh mes boués.
7. En couple à elle j'me suis couché, oh mes boués.

TRANSLATION :

1. To find my sweet love, me boys.
Oh la, Oh la la la.
Stick the whale, jolly whalers.
Stick the whale, I'm going to sail.
2. To the thousands seas I sail, me boys.
3. From the northern seas to the southern seas, me boys.
4. I found her when I drowned, me boys.
5. At the very bottom, she was hoping for me, me boys.
6. We cried together, me boys.
7. I lay down together with her, me boys.

Please turn page quietly, and only after the music has ended

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Stormalong John

1. Oh poor old Stormy's dead and gone.
Stormy along boys, Storm along, John.
 Oh poor old Stormy's dead and gone.
Aha! come along, get along, Stormy along John.
2. I dug his grave with a silver spade.
3. I lowered him down with a golden chain.
4. I carried him away to Mobile Bay.
5. Oh poor old Stormy's dead and gone.

—+—

Jonah's Song

The ribs and terrors in the whale,
 Arched over me a dismal gloom,
 While all God's sun-lit waves rolled by,
 And lift me deepening down to doom.

I saw the opening maw of hell,
 With endless pains and sorrows there;
 Which none but they that feel can tell—
 Oh, I was plunging to despair.

In black distress, I called my God,
 When I could scarce believe him mine,
 He bowed his ear to my complaints—
 No more the whale did me confine.

With speed he flew to my relief,
 As on a radiant dolphin borne;
 Awful, yet bright, as lightning shone
 The face of my Deliverer God.

My song for ever shall record
 That terrible, that joyful hour;
 I give the glory to my God,
 His all the mercy and the power.

—+—

Lowlands Away

1. I dreamed a dream the other night,
Lowlands, lowlands away, my John.
My love she came all dressed in white,
Lowlands away.
2. I dreamed my love came in my sleep,
Her cheek were red, her eyes did weep.
3. She came to me at my bedside,
All dressed in white like some fair bride.
4. And bravely in her bosom fair,
A red, red rose my love did wear.
5. She made no sound, no words she said,
And then I knew my love was dead.
6. Then I awoke to hear the cry,
Oh watch on deck, oh watch ahoy.

--+-

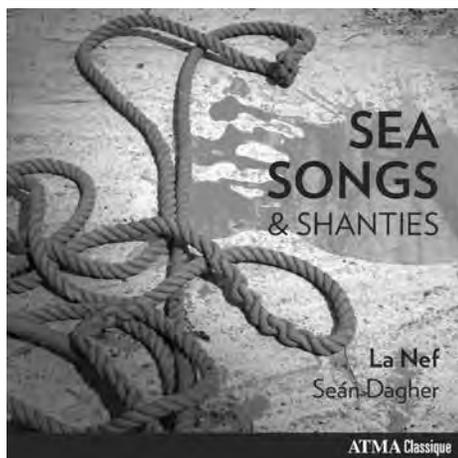
Haul on the Bowline

*Haul on the bowlin', so early in the mornin',
Haul on the bowlin', the bowlin' haul!*

1. Haul on the bowlin', our bully ship's a-rolling,
Haul on the bowlin', the bowlin' haul!
2. Haul on the bowlin', Kitty is me darlin',
3. Haul on the bowlin', Kitty comes from Liverpool,
4. Haul on the bowlin', the old man is a-growling,
5. Haul on the bowlin', it's a couple weeks to payday,

The Sailor's Things (instrumental)

--+-



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Encore un coup, Laoura

Encore un coup, Laoura. Kaliman, ah!

TRANSLATION :

One more drink, Laoura. Kaliman, ah!

General Taylor

1. General Taylor he gained the day.
Walk him along, John, carry him along.
General Taylor he gained the day.
Carry him to his burying ground.
Tell me way, hey, stormy.
Walk him along, John, carry him along.
Tell me way, hey, stormy.
Carry him to his burying ground.
2. General Taylor, he's dead and he's gone.
General Taylor, he's long dead and gone.
3. I wish I were General Taylor's son.
I'd build him a ship of a thousand ton.
4. I'd build him a ship of a thousand ton.
And I'd fill her up with good New England rum.
5. Well, I'd fill her up with good New England rum.
And I'd give out drinks to everyone.

Leave her, Johnny

1. I thought I heard the old man say,
Leave her, Johnny, leave her!
Tomorrow you will get your pay,
And it's time for us to leave her!
Leave her, Johnny, leave her,
Oh! leave her Johnny, leave her,
For the voyage is long and the winds don't blow,
And it's time for us to leave her.
2. I hate to sail on this rotten tub,
No grog allowed and rotten grub.
3. The cook's a drunk and the mate is, too,
And the crew is fourteen men too few.
4. We'd be better off in a nice clean jail,
With smuggled in whores, and smuggled in ale.
5. We swear by rote for want of more,
The voyage is done so we'll go on shore,.

INTERVAL

Incantatio Maris Aestuosi (Incantation for a Stormy Sea)

Text: Kalevala, translated by Tuomo Pekkanen

Come aboard my ship, O Ukko,
come with me, thou God of mercy,
to protect thine ancient hero,
to support thy trusting servant
on the breasts of raging billows,
on the far out-stretching waters.
Rock, O winds, my magic vessel,
homeward drive my ship, O billows;
lend the rowers your assistance
give the oarsmen easy labour
on this vast expanse of water!

We have journeyed but a little,
scarce a moment had passed over,
when the King of all creators,
mighty Ukko of the heavens,
made the winds blow full of power,
made the storms arise in fury,
made them rage upon the waters.
From the west the winds came roaring,
from the north-east came in anger,
winds came howling from the south-west;
came the winds from all directions,
in their fury, rolling, roaring.

Sea, command thy warring forces,
bid thy children cease their fury!
Ahto, still thy surging billow!
Sink, Vellamo, to thy slumber,
that our boat may move in safety.
Rise, ye storm-winds, to your kingdoms,
lift your heads above the waters
to the regions of your kindred,
cut the trees within the forest,
bend the lindens of the valley,
let our vessel sail in safety!

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The Shoals of Herring

1. With our nets and gear we're faring,
On the wild and wasteful ocean.
It's out there on the deep we'll harvest and reap our bread.
As we hunt the bonny shoals of herring.
2. O, it was a fine and a pleasant day.
Out of Yarmouth harbour I was faring,
As a cabin boy on a sailing lugger,
For to go and hunt the shoals of herring.

3. O, the work was hard and the hours were long
And the treatment sure it took some bearing.
There was little kindness and the kicks were many,
As we hunted for the shoals of herring.
4. O, we fished the Swarth and the Broken Bank.
I was a cook and I'd a quarter-sharing.
And I used to sleep, standing on me feet,
And I'd dream about the shoals of herring
5. O, we left the home grounds in the month of June,
And to canny Shiels we soon was bearing,
With a hundred cran of the silver darlings,
That we'd taken from the shoals of herring.
6. Now you're up on deck, you're a fisherman.
You can swear and show a manly bearing.
Take your turn on watch with the other fellows,
While you're searching for the shoals of herring.
7. In the stormy seas and the living gales.
Just to earn your daily bread you're daring,
From the Dover Straits to the Faroe Islands,
As you're following the shoals of herring.
8. O, I earned me keep and I paid me way,
And I earned the gear that I was wearing.
Sailed a million miles, caught ten-million fishes,
We were sailing after shoals of herring.

One More Day

*One more day, me Johnny, One more day,
Oh, rock and roll me over, One more day.*

1. Have you heard the news, me Johnny, *One more day*,
We're homeward bound tomorrow, *One more day*.
2. Don't you hear the old man growlin'
Don't you hear the mate a howlin'
3. Don't you hear the caps'n pawlin'
Don't you hear the pilot bawlin'
4. Only one more day ahowlin'
Can't you hear the gals acallin'
5. Only one more day afurlin'
Only one more day acursin'
6. And your payday's nearly due, me Johnny
Then put out your longtail blue, me Johnny
7. No more gales or heavy weather,
Only one more day together.

Rolling Down to Old Maui

1. It's a damn tough life full of toil and strife
we whalermen undergo.
And we don't give a damn when the gale is done
how hard the winds did blow.
For we're homeward bound from the Arctic ground
with a good ship, taut and free
And we don't give a damn when we drink our rum
with the girls of Old Maui.

*Rolling down to Old Maui, me boys,
rolling down to Old Maui
We're homeward bound from the Arctic ground,
Rolling down to Old Maui.*

2. Once more we sail with a northerly gale,
through the ice and wind and rain.
Them coconut fronds, them tropical lands
we soon shall see again.
Six hellish months have passed away
on the cold Kamchatka Sea,
But now we're bound from the Arctic ground,
Rolling down to Old Maui.
3. Once more we sail with a northerly gale,
towards our island home.
Our mainmast sprung, our whaling done,
and we ain't got far to roam.
Our stu'n's'l booms is carried away,
what care we for that sound?
A living gale is after us,
thank God we're homeward bound.
4. How soft the breeze through the island trees,
now the ice is far astern.
Them native maids, them tropical glades,
is a-waiting our return.
Even now their big brown eyes look out,
hoping some fine day to see
Our baggy sails runnin' 'fore the gales,
Rolling down to old Maui.

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Shallow Brown

1. Bound away to leave her,
Shallow, oh Shallow Brown,
Bound away to leave her,
Shallow, oh Shallow Brown.
2. Shipped on board a whaler,
Shipped on board a whaler.
3. Packet leaves tomorrow,
Leave you with great sorrow.
4. Love you Julianna,
I love you Julianna.
5. Take me for a dollar,
A great big Spanish dollar.
6. Shallow in the morning,
Just as day is dawning.

The Captain's (Hind) Quarters (instrumental)

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Blood Red Roses

*Ah, you pinks and posies,
Go down, you blood red roses, go down*

1. Our boots and shoes are all in pawn,
Go down, you blood red roses, go down.
Its flaming drafty round Cape Horn,
Go down, you blood red roses, go down.
2. Its round Cape Horn with frozen sail,
Around Cape Stiff to hunt for whale.
3. Its growl you may but go you must,
You growl too hard your head they'll bust.
4. The topman at the mate he roars,
"Its lay aloft you lazy whores!"
5. Oh, rock and shake her is the cry,
The bleeding top-mast sheave is dry.
6. Just one more pull and that will do,
For we're the boys to kick her through.

Please turn page quietly, and only after the music has ended

Go to sea no more

1. When first I landed in Liverpool I went upon a spree.
Me money, alas, I spent it fast,
got drunk as drunk could be,
And when me money it was all gone,
twas then I wanted more,
A man must be blind to make up his mind
to go to sea once more.
2. I spent the night with Angeline, too drunk to roll in bed.
Me watch was new and me money too,
in the morning with them she fled.
And as I walked the streets about
the girls they all did roar:
There goes Jack Sprat, the young sailor lad,
he must go to sea once more.
3. And as I staggered the streets about
I met with Rapper Brown.
I asked him for to hire me, he met me with a frown.
He said the last time that you was paid off,
with me you could not score.
I'll give you a chance, take your advance,
and send you to sea once more.

Once more, boys, once more. Go to sea once more.
I'll give you a chance, take your advance,
and send you to sea once more.
4. He put me aboard a whaling ship headed for
the Arctic Sea.
The wind would blow through the ice and snow,
Jamaican rum would freeze.
And worse to bare: I'd no hard weather gear,
I'd spent me money on shore.
T'was then I wished that I were dead
and could go to sea no more.

Once more, boys, once more. Go to sea once more.
T'was then I wished that I were dead
and could go to sea no more.
5. Come all you drunken sailor lads who listens to me song.
When you get back from those long,
long trips I'll have you not go wrong.
Take my advice: drink no strong drinks,
don't sleep around with whores.
Get married in stead, spend all night in bed,
and go to sea no more.

No more, boys, no more. Go to sea no more.
Get married in stead, spend all night in bed,
and go to sea no more.

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Randy Dandy, O

1. Now we are ready to sail for the Horn,
Way Hey Roll and go!
Our boots and our clothes, boys, are all in the pawn.
To me rollockin' randy dandy, O.
Heave a pawl, O heave away.
Way Hey Roll and go!
The anchor's on board and the cable's all stored.
To me rollockin' randy dandy, O.
2. Soon we'll be warpin' her out through the locks,
Where the pretty young girls all come down in their frocks.
3. Come breast breast the bars, bullies, heave her away,
Soon we'll be rolling her down in the bay.
4. Sing goodbye Sally and sing goodbye Sue,
For we are the boys who can kick 'er through.
5. Man the the stout caps'n and heave with a will,
Soon we'll be driving her way down the hill.
6. We're outward bound for Vallipo Bay,
Get cracking, me lads, it's a hell of a way.

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