



# Shanties

for mixed choir - SATB

arranged by Per Ivar Søbstad

# Shanties

## for mixed choir - SATB

arranged by Per Ivar Søbstad

### Table of content

1. A-roving 5
2. Blow the man down 7
3. Can't you dance the polka? 8
4. Dead horse 9
5. Donkey riding 10
6. Farewell and adieu 12
- 7 Haul away Joe 18
8. John Kanaka 19
9. Leave her, Johnny 21
10. Rio Grande 23
11. Sally Brown 26
12. Santy Anna 27
13. Serafina 29
14. Shenandoah 31
15. The twentyfourth of February 32
16. We're all bound to go 34
17. Whoop jamboree 36

Shanties for mixed choir  
ISBN 978-82-997926-6-0

Published by Søbstad Musikk og Data - Org no 985345457 - Publisher no 978-82-997926

Address: Tjernstubben 3, 4517 Mandal, Norway - E-mail [post@musikkogdata.no](mailto:post@musikkogdata.no)

Copyright © 2015 by Søbstad Musikk og Data

Front page illustration: Berit Skoland

Print: Lasertrykk Denmark / Norway

[choir-arrangements.com](http://choir-arrangements.com) is coming up soon with more arrangements by Per Ivar Søbstad

**No part of this production may be reproduced or transmitted in any form - Kopiering forbudt**

# What is a shanty?

The word has different meanings, but today “shanty” or “sea shanty” means work song on full rigged ships. The shanty genre provided for much improvisation and the ability to lengthen or shorten a song to match the circumstances. Its hallmark was call and response, performed between a soloist and the rest of the workers in chorus. The leader, called the shantyman, was appreciated for his piquant language, lyrical wit, and strong voice. Therefore you can find many variations in the lyrics as in other kinds of folk songs. Shanties were sung without instrumental accompaniment and, historically speaking, they were only sung in workbased contexts. The switch to steampowered ships and the use of machines for shipboard tasks, by the end of the 19th century, meant that shanties gradually ceased to serve a practical function.

## The most common types of shanties

### Types related to hauling actions

#### **Longdrag shanty** (also called a “halyard shanty”)

Sung with the job of hauling on halyards to hoist, over an extended period, topsail or topgallant yards. Usually there are two pulls per chorus as in “Way, hey, Blow the man down!” Examples: “Hanging Johnny,” “Whiskey Johnny,” and “Blow the Man Down.”

**Shortdrag shanty** Sung for short hauling jobs requiring a few bursts of great force, such as changing direction of sails via lines called braces, or hauling taut the corners of sails with sheets or tacks. These are characterized by one strong pull per chorus, typically on the last word, as in “Way, haul away, haul away “Joe”!” Examples: “Boney,” “Haul on the Bowline,” and “Haul Away Joe.”

### Types related to heaving actions

**Capstan shanty** Raising the anchor on a ship involved winding its rope around a capstan, a sort of giant winch, turned by sailors heaving wooden bars while walking around it. Other heavy tasks might also be assisted by using a capstan. Being a continuous action, shanties sung to accompany these tasks might have longer solo verses and, frequently, a “grand chorus,” in addition to the call-and-response form. Examples: “Santianna,” “Paddy Lay Back,” “Rio Grande,” “Clear the Track, Let the Bulgine Run,” “Shenandoah,” and “John Brown’s Body.”

**Windlass shanty** Modern shanties were used to accompany work at the patent windlass, which was designed to raise anchor and was operated by the see-saw like action of pumping hand brakes. The up and down motion of the brake levers lent the action a binary form that was well-suited by many of the same songs used as halyard shanties. And yet, the continuous nature of the task also meant grand choruses were possible. So while halyard shanties and capstan shanties tended to be exclusive of one another, windlass shanties sometimes shared repertoire with each of those other types. Examples: “Sally Brown,” “Heave Away, My Johnnies,” and “Mister Stormalong.”

**Pump shanty** Operation of Downton pump. Because of leakage of water into the holds of wooden ships, they had to be regularly pumped out. The frequency and monotony of this task inspired the singing of many shanties. One design of pump worked very similarly to the brake windlass, while another, the Downton pump, was turned by handles attached to large wheels. Examples: “Strike The Bell,” “Fire Down Below,” “South Australia,” and “One More Day.” An example of special note is “Leave Her, Johnny, Leave Her” (also known as “Time for Us to Leave Her”), which was generally sung during the last round of pumping the ship dry once it was tied up in port, prior to the crew leaving the ship at the end of the voyage.

## What kind of shanties do you find in this book?

1. **A-roving** - A popular capstan shanty describing the pleasures waiting sailor John in harbour. The word "ruin" used to be sung "ru-ey-in"
2. **Blow the man down** - A halyard shanty said to be the war cry of the "Packet rats", the tough crews working for the disreputable "Blackball line" sailing the Liverpool - New York line.
3. **Can't you dance the polka?** This popular capstan shanty has many names. Polka became popular in the first half of the nineteenth century, reaching New York in 1840-1850
4. **Dead horse** - Before a ship left a harbour, the sailors got one month's pay in advance. That was "money for nothing" or they "got paid for a dead horse". After one month they had worked for the money and they sang this shanty at a ceremony where they buried a "horse" built of different materials into the sea.
5. **Donkey riding** - Very popular at the capstan when loading huge logs onto timber droghers in the ports of Atlantic Canada, and also for unloading them when they reached Europe
6. **Farewell and adieu** - An "outward bound" song, a ballad said to have been written and composed for the Royal Navy, thus not primarily a shanty
7. **Haul away Joe** - Famous tack and sheet shanty but probably also a halyard shanty. Exists in many versions in both minor and major key.
8. **John Kanaka** - Halyard shanty. The word "kanaka" is of Polynesian and Melanesian origin, with the meaning of "man" or "human being".
9. **Leave her, Johnny** - Regularly sung when pumping out the ship at the end of the trip.
10. **Rio Grande** - Always an outward-bound song, sung at the capstan or windlass. Rio Grande refers to the Rio Grande of Brazil. "Rio" was pronounced "Rye-O"
11. **Sally Brown** - Windlass shanty, probably from the West Indies. Nobody seems to know the meaning of "wild goose nation". It may refer to Ireland.
12. **Santy Anna** - This capstan and windlass shanty has many variants. In this version Santy Anna won the day and General Taylor ran away. The true historical fact is that General Antonio Lopez de Santa Anna, president of Mexico, was defeated at Molina del Rey in 1847 by the United States army under General Taylor. California, New Mexico and Texas were annexed by the United States, and General Taylor became president.
13. **Serafina** - From the days of the nitrate trade along the west coast of South America
14. **Shenandoah** - The song appears to have originated with Canadian and American voyageurs or fur traders traveling down the Missouri River in canoes and later become a sea shanty.
15. **The twentyfourth of February** - The strange fact that these Turkish men-o'-war, "all belonging to Algiers", bore names such as the Pink and the Rose and Crown, may indicate that these British ships were the booty of early pirate conquests.
16. **We're all bound to go** - Popular windlass shanty of Irish origin. Tapscott was a well known packet agent in Liverpool. This song was always sung in imitated Irish brogue.
17. **Whoop jamboree** - This homeward-bound shanty was usually sung at capstan or windlass. The overall theme is similar to "Spanish Ladies", naming various landmarks on the final stages of the voyage - sometimes to the Blackwall Docks in London, but more often into Liverpool, ending up at Dan Lowry's.

## A-roving

Trad shanty

Arr.: Per Ivar Søbstad

Solist  
In Amster dam there lived a maid In Amster dam there lived a maid

SOPRANO  
Bless you young wo\_ man Oh

ALTO  
Bless you young wo\_ man Oh

TENOR  
Bless you young wo\_ man Oh

BASS  
Bless you young wo\_ man Oh

4  
In Am ster dam there lived a maid and she was mis tress of her trade  
mind what I\_ do say I'll go no more a ro\_ving with  
mind what I\_ do say I'll go no more a ro\_ving with  
mind what I do say I'll go no more a ro\_ving with  
8 mind what I do say I'll go no more a ro\_ving with

you fair maid A ro ving a ro ving since ro ving's been my ru i in I'll go no more a ro\_ving with you fair maid  
you fair maid A ro ving a ro ving since ro ving's been my ru i in I'll go no more a ro\_ving with you fair maid  
you fair maid A ro ving a ro ving since ro ving's been my ru i in I'll go no more a ro\_ving with you fair maid  
you fair maid A ro ving a ro ving since ro ving's been my ru i in I'll go no more a ro\_ving with you fair maid

## A-roving

1. In Amsterdam there lived a maid.  
Bless, you young woman.  
In Amsterdam there lived a maid.  
Oh, mind what I do say.  
In Amsterdam there lived a maid  
And she was mistress of her trade.  
I'll go no more a-roving with you fair maid.  
A-roving, a-roving, since roving's been my ruin  
I'll og no more a-roving with you fair maid
2. One night I crept from my abode / To meet this fair maid down the road.
3. I met this fair maid after dark, / And took her to her favourite park.
4. I took this fair maid for a walk, / And we had such a lovely talk.
5. I put me hand upon her waist, / Sez she, "Young man, yer in great haste!"
6. I put me hand upon her breast, / Sez she, "The wind is blowin' sou'-sou'- west."
7. I put my hand upon her knee, / Sez she, "Young man, yer rather free!"
8. I put me hand upon her thigh, / Sez, she, "Young man, yer rather high!"
9. Her dainty arms wuz white as milk, / Her lovely hair wuz soft as silk.
10. Her heart wuz pounding like a drum, / Her lips wuz red as any plum.
11. We laid down on a grassy patch, / An' I felt such a ruddy ass.
12. I pushed her over on her back, / An' then she let me have me mack.
13. In three weeks' time I wuz badly bent, / Then off to sea I sadly went.
14. She swore that she'd be true to me, / But spent me pay-day fast an' free.
15. Now when I got back home from sea, / A soger had her on his knee

Trad shanty

## Blow the man down

Arr.: Per Ivar Søbstad

SOPRANO  
Oh\_ blow the man down bul lies blow the man down to me way hay blow the man

ALTO  
Oh blow the man down bul lies blow the man down to me way hay blow the man

TENOR  
to me way hay blow the man

BASS  
to me way hay blow the man

8

S.  
down Oh blow the man down bul lies blow him a way Give me some time to blow the man down

A.  
down Oh blow the man down bul lies blow him a way Give me some time to blow the man down

T.  
down Give me some time to blow the man down

B.  
down Give me some time to blow the man down

1. Oh, blow the man down, bullies, blow the man down!  
**To me way - aye, blow the man down!**  
Oh, blow the man down, bullies, blow him away,  
**Give me some time to blow the man down!**
2. Come all you young fellows that follow the sea  
Now, pray. pay attention and listen to me.
3. As I was a-walking down Paradise street  
A pretty young damsel I chanced for to meet.
4. She was round in the counter and bluff in the bow  
So I took in all sail and cried "Way enough now!"
5. So I tailed her my flipper and took her in tow,  
And yardam to yardam away we did go.

Trad shanty

## Can't you dance the polka

Arr.: Per Ivar Søbstad

SOPRANO

ALTO

TENOR

BASS

As I came down the Bowe ry one eve ning in Ju ly I met a maid who asked my trade anda

As I came down the Bowe ry one eve ning in Ju ly I met a maid who asked my trade anda

4

Refreng

And a way you San ty my dear An nie Oh you New York girls can't you dance the pol ka?

And a way you San ty my dear An nie Oh you New York girls can't you dance the pol ka

sai lor John says I And a way you San ty my dear An nie Oh you New York girls can't you dance the pol ka

sai lor John says I And a way you San ty my dear An nie Oh you New York girls can't you dance the pol ka

To Tiffany's I took her  
I did not mind expence  
I bought her two gold earrings  
They cost me fifteen cents

Ref; And away you Santy  
my dear Annie  
Oh you New York girls  
Can't you dance the polka

Says she: "You limejuice sailor,  
now see me home you may"  
But when we reached her cottage door  
she unto me did say  
Ref

My young man he's a Yankee  
with his hair cut short behind  
He wears a pair of long seaboots  
and he sails the Blackball Line  
Ref

"He's homeward bound this evenin', An'  
wid me he will stay.  
So git a move on, sailor-boy,  
Git crackin' on yer way."  
Ref

So I kissed her hard an' proper,  
Afore her flash man came,  
An' fare-ye-well, me Bowery gal,  
I know yer little game.  
Ref

I wrapped me glad rags round me,  
An' to the docks did steer.  
I'll never court another maid;  
I'll stick to rum an' beer.  
Ref



# Dead horse

Arr © Søbstad Musikk og Data

Trad shanty

Arr.: Per Ivar Søbstad

SOPRANO

ALTO

TENOR

BASS

4

S.

A.

T.

B.

And they say so and they

And they say so and they

They say old man your horse will die and they say so and they

They say old man your horse will die and they say so and they

hope so Oh poor old man

hope so Oh poor old man

hope so Oh poor old man your horse will die, oh poor old man

hope so Oh poor old man your horse will die oh poor old man

They say old man your horse will die,  
*And they say so, and they hope so.*  
 Oh, poor old man your horse will die,  
*Oh, poor old man!*

For thirty days I've ridden him,  
*And they say so, and they hope so.*  
 And when he dies we'll tan his skin,  
*Oh, poor old man!*

And if he lives, I'll ride him again,  
*And they say so, and they hope so.*  
 I'll ride him with a tighter rein,  
*Oh, poor old man!*

It's up aloft the horse must go,  
*And they say so, and they hope so.*  
 We'll hoist him up and bury him low,  
*Oh, poor old man!*

# Donkey riding

Arr © Søbstad Musikk og Data

Trad shanty

Arr.: Per Ivar Søbstad

SOPRANO

Were you e ver in Que bec stow ing tim ber on the deck Where there's a king with a

ALTO

Were you e ver in Que bec stow ing tim ber on the deck Where there's a king with a

TENOR

Were you e ver in Que bec stow ing tim ber on the deck Where there's a king with a

BASS

Were you e ver in Que bec stow ing tim ber on the deck Where there's a king with a

6

gol den crown ri ding on a don key Hey ho a way we go Don key ri ding

gol den crown ri ding on a don key Hey ho a way we go Don key ri ding

gol den crown ri ding on a don key Hey ho a way we go Don key ri ding

gol den crown ri ding on a don key Hey ho a way we go Don key ri ding

12

don key ri ding Hey ho a way we go ri ding on a don key

don key ri ding Hey ho a way we go ri ding on a don key

don key ri ding Hey ho a way we go ri ding on a don key

don key ri ding Hey ho a way we go ri ding on a don key

**Ref**

Hey ho, away we go  
 Donkey riding, donkey riding  
 Hey ho, away we go  
 Riding on a donkey

Were you ever in Quebec?  
 Stowing timber on the deck  
 Where there's a king with a golden crown  
 Riding on a donkey

Were you ever round the horn?  
 Where it's always fine and warm  
 See the lion and the unicorn  
 Riding on a donkey

Were you ever in Cariff Bay?  
 Where the folks all shout, "Hurray!"  
 Here comes John with his three months pay  
 Riding on a donkey

Were you ever in Timbucktoo?  
 Where the Girl Guides dress in blue  
 Where they come to welcome you  
 Riding on a donkey

Were you ever in Ottawa?  
 Strangest place I ever saw  
 Where the mounties keep the law  
 Riding on a donkey

## Farewell and adieu

Trad shanty

Arr.: Per Ivar Søbstad

SOPRANO

ALTO

TENOR

BASS

Fare well and a dieu un\_ to you Spa nish la dies Fare well and a dieu to you

Fare well and a dieu un to you Spa nish la dies Fare well and a dieu to you

7

S.

A.

T.

B.

la dies of Spain For it's we got our or ders to sail for old Eng land Per\_ haps we shall

la dies of Spain For it's we got our or ders to sail for old Eng land Per\_ haps we shall

14

S. We'll rant and we'll rove like true bri\_ tish\_ sai lora we'll

A. We'll rant and we'll rove like true bri tish sai lora we'll

T. ne ver more see you a gain We'll rant and we'll rove like true bri tish sai lora we'll

B. ne ver more see you a gain We'll rant and we'll rove like true bri tish sai lora we'll

21

S. rant and we'll rove all\_ o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

A. rant and we'll rove all o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

T. rant and we'll rove all\_ o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

B. rant and we'll rove all o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

28

S. Eng\_ land From Ush ant to Scil ly is thir ty five leagues The first land we made it is

A. Eng land From Ush ant to Scil ly is thir ty five leagues The first land we made It is

T. Eng\_ land From Ush ant to Scil ly is thir ty five leagues

B. Eng land From Ush ant to Scil ly is thir ty five leagues

35

S. known as the Dead man then Ram Head off Ply mouth, Start, Port land and Wight We

A. known as the Dead man then Ram Head off Ply mouth, Start, Port land and Wight We

T.

B.

41

S. sailed then by Bea chy, by Fair lee and Dunge\_ ness un til we came a breast of the

A. sailed then by Bea chy, by Fair lee and Dunge ness un til

T.

B.

47

S. South Fore land Light We'll rant and we'll rove like true bri\_ tish.

A. we came a breast of the South Fore land Light We'll rant and we'll rove like true bri tish

T. We'll rant and we'll rove like true bri tish

B. We'll rant and we'll rove like true bri tish

54

S. sai lors we'll rant and we'll rove all\_ o'er the salt seas Un\_ til we strike soun ding in the

A. sai lors we'll rant and we'll rove all o'er the salt seas Un\_ til we strike soun ding in the

T. sai lors we'll rant and we'll rove all\_ o'er the salt seas Un\_ til we strike soun ding in the

B. sai lors we'll rant and we'll rove all o'er the salt seas Un\_ til we strike soun ding in the

61

S. chan nel of old Eng land From Ush ant to Scil ly is thir ty five leagues Now let e ve ry

A. chan nel of old Eng land From Ush ant to Scil ly is thir ty five leagues Now let e ve ry

T. chan nel of old Eng land From Ush ant to Scil ly is thir ty five leagues Now let e ve ry

B. chan nel of old Eng land From Ush ant to Scil ly is thir ty five leagues Now let e ve ry

68

S. man toss off a\_\_ full\_ bum per, let e ve ry man toss off a full bowl And we'll

A. man toss off a full bum per, let e ve ry man toss off a full bowl And we'll

T. man toss off a\_\_ full\_ bum per, let e ve ry man toss off a full bowl And we'll

B. man toss off a full bum per, let e ve ry man toss off a full bowl And we'll

75

S. drink and be mer ry and drow n me lan cho ly, sing in Here's a good health to all true hear ted

A. drink and be mer ry and drow n me lan cho ly, sing in Here's a good health to all true hear ted

T. drink and be mer ry and drow n me lan cho ly, sing in Here's a good health to all true hear ted

B. drink and be mer ry and drow n me lan cho ly, sing in Here's a good health to all true hear ted

82

S. souls We'll rant and we'll rove like true bri\_ tish sai lers we'll rant and we'll rove all\_

A. souls We'll rant and we'll rove like true bri tish sai lers we'll rant and we'll rove all

T. souls We'll rant and we'll rove like true bri tish sai lers we'll rant and we'll rove all\_

B. souls We'll rant and we'll rove like true bri tish sai lers we'll rant and we'll rove all

89

S. o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

A. o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

T. o'er the salt seas Un\_ til we strike soun ding in the chan nel of old

B. o'er the salt seas Un\_ til we strike soun ding in the chan nel of old



94 Rit.

S. Eng land From Ush ant to Scil ly is thir ty five leagues

A. Eng land From Ush ant to Scil ly is thir ty five leagues

T. Eng land From Ush ant to Scil ly is thir ty five leagues

B. Eng land From Ush ant to Scil ly is thir ty five leagues

## Haul away Joe

Arr © Søbstad Musikk og Data

Arr.: Per Ivar Søbstad

SOPRANO

ALTO

TENOR

BASS

5

S.

A.

T.

B.

O

O

Way haul a way Oh haul a way to geth er

Way haul a way Oh haul a way to geth er

Way haul a way, we'll haul a way Joe

Way haul a way we'll haul a way Joe

Way haul a way we'll haul a way Joe

Way haul a way we'll haul a way Joe

Way, haul away, oh haul away together  
Way, haul away, we'll haul away, Joe!

Way haul away, we'll haul for better weather  
Way, haul away, we'll haul away, Joe!

When I was a little lad and so my mammy told me, to me  
Way haul away, we'll haul away Joe

That if I didn't kiss the girls, me lips would all grow moldy,  
Way haul away, we'll haul away Joe

For once i had an Irish girl but she got fat and lazy,  
Way haul away, we'll haul away Joe

for now i got a Cornish girl, and she can drive me mazy,  
Way haul away, we'll haul away Joe

King Louis was the king of France before the revolution,  
Way haul away, we'll haul away Joe

And then he got his head cut off, it spoiled his constitution,  
Way haul away, we'll haul away Joe



**John Kanaka**

I thought I heard the old man say  
John Kanakanaka too lie ay  
Today, today is a holiday  
John Kanakanaka too lie ay  
Too lie ay, oh, to lie ay  
John Kanaka-naka too lie ay

We'll work tomorrow but no work today  
We'll work tomorrow 'til the break of day

We're bound away for 'Frisco Bay  
We're bound away at the break of day

We're bound away 'round Cape Horn  
We wish to Christ we'd never been born

Oh haul, oh haul, oh haul away  
Oh haul away and make your pay

And we are Liverpool born and bred  
We're strong in the arm but we're thick in the head

# Leave her, Johnny

Trad shanty

Arr.: Per Ivar Søbstad

SOPRANO  
Oh, the times was hard an the wa\_ ges\_low Leave her John ny leave her But now once more a\_\_

ALTO  
Oh, the times was hard an the wa\_ ges\_low Leave her John ny leave her But now once more a\_\_

TENOR  
Leave her John ny leave her

BASS  
Leave her John ny leave her

6  
shore we'll go and it's time for us to leave her Leave her John ny Leave her Oh\_ leave her John ny

shore we'll go and it's time for us to leave her Leave her John ny Leave her Oh\_ leave her John ny

and it's time for us to leave her Leave her John ny Leave her Oh\_ leave her John ny

and it's time for us to leave her Leave her John ny Leave her Oh\_ leave her John ny

12  
leave her For the voy age is done and the winds don't blow and it's time for us to leave her

leave her For the voy age is done and the winds don't blow and it's time for us to leave her

leave her For the voy age is done and the winds don't blow and it's time for us to leave her

leave her For the voy age is done and the winds don't blow and it's time for us to leave her

## LEAVE HER JOHNNY, LEAVE HER

1. Oh, the time was hard and the wages low,  
leave her, Johnny, leave her!  
But now once more ashore we'll go,  
and it's time for us to leave her!

Ref.:

Leave her. Johnny, leave her!  
Oh, leave her. Johnny, leave her!  
For the voyage is done and the winds don't blow,  
and it's time for us to. leave her!

2. Oh, I thought I heard the Old Man say,  
tomorrow you will get your pay.

3. The work was hard and the voyage was long,  
The sea was high and the gales were strong.

4. The grub was bad and the wages low  
but now once more ashore we'll go.

5. We'd be better off in a nice clean gaol.  
with all night in and plenty of ale.

6. Oh, sing that we hoys will never be  
in a hungry bitch the likes of she.

7. "The Old Man swears and the mate swears too  
the crew all swear and so would you.

8. The winds were foul. all work. no play.  
to Liverpool docks from Frisco Bay.

9. The ship won't steer. nor stay, nor wear,  
and so us shellbacks learnt to swear.

10. Oh, leave her, Johnny, and we'll work no more,  
of pump or drown we've had full store.

13. The sails are furled and our work is done  
and now ashore we'll have our bit of fun.

14. We'll make her fast and slow our gear.  
the gals are awaiting on the pier.

15. Leave her. Johnny, you can leave her like a man,  
O leave her. Johnny. O leave her while you can!

## Rio grande

Trad shanty

Arr.: Per Ivar Søbstad

Baritone Solo

Oh say, were you e ver in Ri\_ o Grande It's

SOPRANO

Oh\_ Ri o

ALTO

Oh\_ Ri o

TENOR

Oh\_ Ri o

BASS

Oh\_ Ri o

9 Ref.

Bar. Solo

there where the ri ver flowsdown gol den sand

S.

And we'rebound for the Ri\_ o Grande Then a way

A.

And we'rebound for the Ri\_ o Grande Then a way

T.

And we'rebound for the Ri o Grande Then a way

B.

And we'rebound for the Ri o Grande Then a way

18

Bar. Solo

S. love a way Way down Ri o

A. love a way Way down Ri o

T. love a way Way down Ri o

B. love a way Way down Ri o

so

25

Bar. Solo

S. fare ye well my pret ty young girl

A. for we're bound for the Ri o grande

T. for we're bound for the Ri o grande

B. for we're bound for the Ri o grande



## RIO GRANDE

1. Oh say, were you ever in Rio Grande  
Oh, Rio  
It's there where the river flows down golden sand  
Ref And we're bound for the Rio Grande  
Then away love away. Way down Rio  
So fare ye well my pretty young girl  
For we're bound for the Rio Grande
2. Sing goodbye to Sally and goodbye to Sue! Oh, Rio  
And you who are listening, goodbye to you!
3. We're a jolly good ship and a jolly good crew. Oh, Rio  
We've jolly good mates and a good skipper too.
4. Now fill up your glasses and sing "Fare ye well" Oh, Rio  
To the pretty young ladies who loved you so well.
5. Goodbye, fare ye well, all you girls of the town Oh, Rio  
We've left you enough for to buy a silk gown.
6. Oh man the good capstan and run her around. Oh, Rio  
We'll heave up the anchor to this bully song.
7. So heave up the anchor, let's get it away! Oh, Rio  
It is a good grip, so heave, bullies, away.
8. The chain's up and down now, the Bosun did say. Oh, Rio  
It's up to the hawsepipe, the anchor's aweight.

## Sally Brown

SOPRANO

ALTO

TENOR

BASS

Way ay a roll and go

Way ay a roll and go

Oh Sal ly Brown she's a bright mu lat ta\_\_\_ Way ay a roll and go Oh

Oh Sal ly Brown she's a bright mu lat ta\_\_\_ Way ay a roll and go Oh

5

S.

A.

T.

B.

Bet my mon ey on Sal ly\_\_\_ Brown

Bet my mon ey on Sal ly\_\_\_ Brown

she drinks rum and\_ chews to bac ca Bet my mon ey on Sal ly\_\_\_ Brown

she drinks rum and\_ chews to bac\_ ca Bet my mon ey on Sal ly\_\_\_ Brown

Oh, Sally Brown, she's a bright mulatta  
Way-ay, roll and go!  
Oh, she drinks rum and chews tobacca  
Bet my money on Sally Brown.

Oh, Sally lives on the old plantation  
Way - ay, roll and go!  
a member of the wild-goose nation.  
Bet my money on Sally Brown.

For seven long years I courted Sally  
Way - ay, roll and go!  
but all she did was dilly-dally.  
Bet my money on Sally Brown.

I bought her gowns and I bought her laces  
Way - ay, roll and go!  
I took her out to all the places.  
Bet my money on Sally Brown.

She swore that she would never leave me  
Way - ay, roll and go!  
and that she never would deceive me.  
Bet my money on Sally Brown.

But Sally Brown she wouldn't marry  
Way - ay, roll and go!  
and I no longer cared to tarry.  
Bet my money on Sally Brown.

And so, my boys, I took a notion  
Way - ay, roll and go!  
to sail again the stormy ocean.  
Bet my money on Sally Brown.

Now, Sally Brown, I love your daughter  
Way - ay, roll and go!  
give her rum without any water.  
Bet my money on Sally Brown.

Trad shanty

## Santy Anna

Arr.: Per Ivar Søbstad

SOPRANO  
We're out ward bound from Li ver pool Hoo ray San ty An na The sails are set and the

ALTO  
We're bound from Li ver pool Hoo ray San ty An na The sails are set and the

TENOR  
Hoo ray San ty An na The sails are set and the

BASS  
from Li ver pool Hoo ray San ty An na The sails are set and the

6 3., 4. og 7. vers

hat ches full Å \_\_\_\_\_ å of Mex i co Hoo

hat ches full all on the plains of Mex i co Hoo

hat ches full all on the plains of Mex i co In Mex i co I long to be Hoo

hat ches full all on the plains of Mex i co In Mex i co I long to be Hoo

12

ray San ty An na With a tight was ted girl all on my knee Å \_\_\_\_\_ å of Mex i co

ray San ty An na With a tight was ted girl all on my knee all on the plains of Mex i co

ray San ty An na With a tight was ted girl all on my knee all on the plains of Mex i co

ray San ty An na With a tight was ted girl all on my knee all on the plains of Mex i co

**SANTY ANNA**

We're outward bound from Liverpool, Hooray, Santy Anna!  
The sails are set and the hatches full, all on the plains of Mexico.

We're outward bound for Mexico, Hooray, Santy Anna!  
to Mexico where the whalefish blow, all on the plains of Mexico.

In Mexico I long to be, Hooray, Santy Anna!  
with a tightwaisted girl all on my knee, all on the plains of Mexico.

Them Spanish girls I do adore, Hooray, Santy Anna!  
they all drink wine an' ax for more, all on the plains of Mexico.

Oh, Santy Anna gained the day, Hooray, Santy Anna!  
and General Taylor ran away, all on the plains of Mexico.

'Twas on the field of Molly del Rey Hooray, Santy Anna!  
Santy Anna lost a leg that day, all on the plains of Mexico.

Oh, Santy Anna's dead and gone Hooray, Santy Anna!  
and all the fighting has been done, all on the plains of Mexico.

So heave away for Mexico. Hooray, Santy Anna!  
for Mexico where the whalefish blow, all on the plains of Mexico.

Trad shanty

## Serafina

Arr.: Per Ivar Søbstad

Baryton Solo

In Cal la o there lives a gal whose name is Se ra fi na She

SOPRANO

Se ra fi na Se ra fi na

ALTO

Se ra fi na Se ra fi na

TENOR

Se ra fi na Se ra fi na

BASS

Se ra fi na Se ra fi na

9

Bar.

sleeps all day and works all night on the old Cal ly Ma ri na

S.

Se ra fi na oh\_ Se ra fi na

A.

Se ra fi na oh\_ Se ra fi na

T.

Se ra fi na oh\_ Se ra fi na

B.

Se ra fi na oh\_ Se ra fi na

## Serafina

1. In Callao there lives a gal Whose name is Serafina  
Serafina! Serafina!  
She sleeps all day and 'works' all night on the old Cally Marina  
Serafina! Oh, Serafina!
2. She's the queen, me boys, of all the gals That live in the ole' Casino,  
She used to 'kiss' for monkey nuts But now she 'works' for vino.
3. At robbin' silly sailors, boys, No gal was ever keener  
She'll make you pay right through the nose, That lovely Serafina!
4. She'll guzzle pisco, beer and gin, on rum her mum did wean her  
She smokes just like a chimney stack on a P.S.N.C steamer.
5. Serafina's got no 'shoes,' I been ashore an' seen 'er  
She's got no time to put them on, That hard-worked Serafina.
6. When I was young an' in me prime, I first met Serafina  
In Callao we saw the sights An' then went up to Lima.
7. But the finest sight I ever saw Was little Serafina,  
But the very next day as we sailed away, I wished I'd never been there.
8. For I wuz skint, me clothes wuz gone, An' so wuz Serafina.  
She'd done me brown, she'd sunk me down, That dirty she-hyena!
9. I used to love a little girl Whose name was Serafina  
But she's gone off with a Dago man Who plays a concertina.

Trad shanty

## Shenandoah

Arr.: Per Ivar Søbstad

Rubato

SOPRANO

ALTO

TENOR

BASS

Oh Shen an doah I long to hear you A way you rol ling ri ver Oh

Oh Shen an doah I long to hear you A way you rol ling ri ver Oh

5

A way I'm bound to go cross the wide Mis sou ri

A way I'm bound to go cross the wide Mis sou ri

Shen an doah I long to hear you A way I'm bound to go cross the wide Mis sou ri

Shen an doah I long to hear you A way I'm bound to go cross the wide Mis sou ri

2. vers: Oh Shanandoah, I love your daughter. Away ....  
Oh Shenandoah, I love your daughter. Away ....

3. vers: Oh Shanandoah, I'm bound to leave you. Away ....  
Oh Shenandoah, I'll not deceive you. Away osv

4. vers: Oh Shanandoah, I long to her you. Away ....  
Oh Shenandoah, I long to hear you. Away osv

## The twentyforth of February

G Em

SOPRANO

On the twen ty fourth of Feb ru a ry the weat ther be ing clear we spied sev'n sails of

ALTO

On the twen ty fourth of Feb ru a ry the weat ther be ing clear we spied sev'n sails of

TENOR

Oo

BASS

6 Bm Em D Em G Em Bm

S.

Tur kish men o' war all be long ing to Al gier Oo

A.

Tur kish men o' war all be long ing to Al gier Oo

T.

With my right fol leat her ol right fol leat her ol

B.

With my right fol leat her ol right fol leat her ol

11 G D Em Bm Em Bm Em

S.

Rod dle did dle di rod dle did dle day a right fol leat her ol day

A.

Rod dle did dle di rod dle did dle day a right fol leat her ol day

T.

right fol leat her ol day Rod dle did dle di rod dle did dle day a right fol leat her ol day

B.

right fol leat her ol day Rod dle did dle di rod dle did dle day a right fol leat her ol day



## The twentyforth of February

On the twentyforth of February, the weather being clear,  
we spied sev'n sails of Turkish men-o-war, all belonging to Algier.

Ref

With my right fol leather-ol,  
right fol leather-ol, right fol leather-ol-day!  
Roddle-diddle-di, roddle-diddle-day,  
a right fol leather-ol-day!

Now the first that came to our ship's side  
it was The Pink so clear,  
commanded by the big Bashaw  
and belonging to Algier. Ref

The next that came to our ship's side  
it was The Rose and Crown  
We fired into her a good broadside,  
and quickly she went down. Ref

So two we took, and one we sunk,  
the rest, they ran away,  
and one we brought to old England's shore  
to show we had won the day.

# We're all bound to go

Trad shanty

Arr.: Per Ivar Søbstad

SOPRANO

Oh, as I walked down the lan ding stage all on a sum\_mersmorn' Heave a

ALTO

Heave a

TENOR

Heave a

BASS

Heave a

5

S.

way\_\_\_ my John nies heave a way\_\_\_ a way It's there I spied an i rish girl a

A.

way\_\_\_ my John niesheave\_ a way\_\_\_ a way

T.

way\_\_\_ my John nies heave a way\_\_\_ a way

B.

way\_\_\_ my John nies heave a way\_\_\_ a way

11

S. look ing all\_ for lorn And a way\_ my John ny boys we're all bound to go

A. And a way\_ my John ny boys we're all bound to go

T. And a way\_ my John ny boys we're all bound to go

B. And a way\_ my John ny boys we're all bound to go

Oh as I walked down the landing stage  
 All on a Summer's morn  
**Heave away, my Johnny heave away**  
 It's there I spied an Irish girl  
 A-looking all forlorn  
**And away my Johnny boys**  
**We're all bound to go**

Oh good morning, Mister Tapscott  
 Good morning, my girl, says he  
**Heave away my Johnny heave away**  
 Have you got a packet ship  
 To carry me across the sea  
**And away my Johnny boys**  
**We're all bound to go**

Oh yes I have a clipper ship  
 She's called the Henry Clay  
**Heave away my Johnny heave away**  
 She sails today for Boston Bay  
 She sails away at break of day.  
**And away my Johnny boys**  
**We're all bound to go**

Oh will you take me to Boston Bay  
 When she sails away at break of day  
**Heave away my Johnny heave away**  
 I want to marry a Yankee boy  
 And I'll cross the sea no more  
**And away my Johnny boys**  
**We're all bound to go**

Trad shanty

## Whoop Jamboree

© Arr.: Per Ivar Søbstad

SOPRANO  
ALTO  
TENOR  
BASS

Whoop jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop

Whoop jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop

Whoop jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop

Whoop jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop

S.  
A.  
T.  
B.

jam bo ree Come and get your oats me son The pi lot he looked out a head the hands on the cane and the when we get to the black wall dock Tho s pretty young girls come

jam bo ree Come and get your oats me son The pi lot he looked out a head the hands on the cane and the when we get to the black wall dock Tho s pretty toung girls come

jam bo ree Come and get your oats me son Jam bo ree whoop jam bo

jam bo ree Come and get your oats me son Jam bo ree whoop jam bo

S.  
A.  
T.  
B.

hea vin fo the lead The old man roared to wake the dead Come and get your oats me son Whoop out in flocks With short legged drawers and long tailed frocks Come and ge your oats me son

hea vin fo the lead The old man roared to wake the dead Come and get your oats me son Whoop out in flocks With short legged drawers and long tailed frocks Come and get your oats me son

ree Jam bo ree whoop jam bo ree Whoop

ree Jam bo ree whoop jam bo ree Whoop

17

S. jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop jam bo ree Come and

A. jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop jam bo ree Come and

T. jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop jam bo ree Come and

B. jam bo ree whoop jam bo ree oh a long tailed sai lor man com ing up be hind Whoop jam bo ree whoop jam bo ree Come and

23

S. get\_ your oats me son Jam bo ree whoop jam bo ree

A. get\_ your oats me son Jam bo ree whoop jam bo ree

T. get\_ your oats me son Oh now we see the liz zard light Soon me boys we'll heave in\_sight We'll  
Well then we'll walk downlime light way and all the girls will spend our\_pay We'll

B. get\_ your oats me son Oh now we see the liz zard light Soon me boys we'll heave in\_sightt We'll  
Well then we see the liz zard light and all the girls will spend our\_pay We'll

29

S. Jam bo ree whoop jam bo ree Now Whoop jam bo ree whoop

A. Jam bo ree whoop jam bo ree Now Whoop jam bo ree whoop

T. soonbe a breast of the Isle of Wight Come and get\_ your oats me son Whoop jam bo ree whoop  
not see\_ more til a not her day Come and get\_ your oats me son

B. soonbe a breast of the Isle of Wight Come and get\_ your oats me son Whoop jam bo ree whoop  
not see\_ more til a not her day Come and get\_ your oats me son

35

S. jam bo ree oh a long tailed sai lor man com ing up be hind Whoop

A. jam bo ree oh a long tailed sai lor man com ing up be hind Whoop

T. jam bo ree oh a long tailed sai lor man com ing up be hind Whoop

B. jam bo ree oh a long tailed sai lor man com ing up be hind Whoop

38

S. jam bo ree whoop jam bo ree Come and get your oats me son

A. jam bo ree whoop jam bo ree Come and get your oats me son

T. jam bo ree whoop jam bo ree Come and get your oats me son

B. jam bo ree whoop jam bo ree Come and get your oats me son

SAMPLE

SAMPLE

