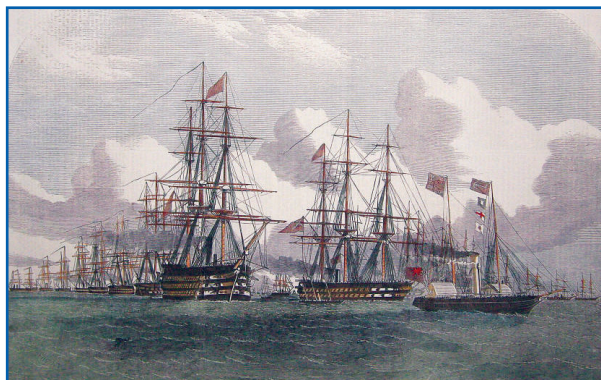


# Tim Radford



## From Spithead Roads

### *Maritime Songs*

*Collected in Hampshire, England*

*1905-1909*

*by Dr. George B. Gardiner*

20 pp booklet with song texts and notes



FTCD 211

# From Spithead Roads

## Maritime Songs

Collected in Hampshire, England, 1905-1909, by Dr. George B. Gardiner

1. <b>BONEY</b> – Tim with Jacek & Tom (Chorus) .....	01:13
2. <b>I AM A BRISK YOUNG SAILOR</b> – Tim .....	03:07
3. <b>FROM SPITHEAD ROADS</b> – Tim with John, Anglo Concertina .....	02:00
4. <b>BLOW, BOYS BLOW</b> – Tim with Jacek & Tom (Chorus) .....	02:22
5. <b>BEAUTIFUL NANCY</b> – Tim .....	03:41
6. <b>THE LOSS OF THE RAMILLIES</b> – Tim with John (Harmony) .....	02:22
7. <b>SALLY BROWN</b> – Tim with Jacek & Tom (Chorus) .....	02:24
8. <b>COME, COME, MY BRAVE BOYS</b> – Tim with John (Harmony) .....	02:24
9. <b>FAIR MAID OF BRISTOL</b> – Tim .....	02:59
10. <b>OUR SHIP SHE'S CALLED THE CONVOY</b> – Tim with John, Anglo Concertina .....	02:25
11. <b>THE SAILOR'S BRIDE</b> – Tim .....	01:32
12. <b>A LONG TIME</b> – Tim with Jacek & Tom (Chorus) .....	02:20
13. <b>GREENLAND WHALE FISHERY</b> – Tim with John, Anglo Concertina .....	02:58
14. <b>RIO GRANDE</b> – Tim with Jacek & Tom (Chorus) .....	04:16
15. <b>LOVELY ON THE WATER</b> – Tim .....	04:02
16. <b>COME ROLL THE COTTON DOWN</b> – Tim with Jacek & Tom (Chorus) .....	02:15
17. <b>FROM SWEET DUNDEE</b> – Tim with John, Anglo Concertina .....	02:19
18. <b>RANZO</b> – Tim with Jacek & Tom (Chorus) .....	02:49
19. <b>THE MARGARET AND THE MARY</b> – Tim .....	04:42
20. <b>WHISKY FOR MY JOHNNY</b> – Tim with Jacek & Tom (Chorus) .....	01:38
21. <b>HOMeward BOUND</b> – Tim with Jacek, Tom & John (Chorus), John, Anglo Concertina .....	02:16

ALL SONGS ARE TRADITIONAL/PUBLIC DOMAIN ARRANGED BY THE ARTISTS

### Tim Radford - Voice

Jacek Sulanowski & Tom Goux (Chorus)

John Roberts, Anglo Concertina, (Harmony and Chorus)

Jacek Sulanowski and Tom Goux, based on Cape Cod, MA, are amongst the leading interpreters of traditional songs of the seas. Together they have delighted concert and festival audiences across the country for more than three decades. John Roberts is an English born singer and musician residing in Schenectady, New York. John is well known for his performances of English traditional folk music. He is also a record producer and has issued many recordings on his own record label, Golden Hind Music. John, along with Lisa Preston, recorded and produced the tracks on this CD.

All the sea songs on this recording were collected in the County of Hampshire (England) between 1905 and 1909 by Dr. George Barnet Gardiner, with assistance from John Fisher Guyer, Charles Gamblin or Henry Balfour-Gardiner who noted the tunes.

Facsimiles of Gardiner's original work - notations and texts, notebooks and letters - can be viewed on the EFDSS Take 6 website: <http://library.efdss.org/archives/> Just click on the 'Search the Catalogue' and search for 'H number' or title of song to see song texts/tune, or 'Gardiner' to see notebooks, letters etc.

Cover Illustration: 'Fleet Forming Line Abreast at Spithead.'

Wood engraving, published in Illustrated London News, 1853.

SPITHEAD ROADS is the sea area in the Solent between The Isle of Wight and Portsmouth, Hampshire and was for many years the anchorage for the British Naval Fleet.

There has long been a fascination with the sea and those who sail on it. It has been the subject of poems, paintings, classical compositions and songs. These, along with films and television programmes, have often given people a somewhat romantic impression of life at sea.

In reality life at sea was very tough. Merchant seamen and naval ratings spent months or sometimes years at sea, away from friends and family. Their work was hard and the number of tasks they were called upon to do were many. They lived and worked in cramped, damp and dangerous conditions, frequently awash with sea water and infested with vermin. To keep the men in order discipline was brutal.

The harsh conditions on board ship often created a good sense of comradeship, and sailors enjoyed each others' company off duty. Traditionally hard-drinking and tough, seamen made the best of their free time enjoying games of dice and cards, telling tales, singing and playing musical instruments, practising knots or model making.

Merchant ships kept to the minimum crew necessary. Some full rigged ships, like the one pictured, might be able to move smartly with only 50 men and others might take well over 100 men to just get the ship to move. Naval ships had many hundreds of men in their crew.

There are two main kinds of songs from the era of sail. First are the rhythmic worksongs-shanties, sung on board to help with the repetitive tasks such as the raising or trimming of the sails, during the raising of the anchor and during the hard and monotonous work on the pumps.

Shanties are in the main 'call and response' and can be divided into short drag (short haul), long drag (halyard), windlass, and capstan songs. They would be led by a shantyman and were roared out to ensure that they would be heard over a raging sea or a howling gale. Work tasks might be of any length and often unpredictable, so improvisation and stock verses were the stock-in-trade of the shantyman.

Second are the forecandle or fo'c's'le songs. These songs tended to tell a good tale and ranged from bawdy ballads to love songs and songs of home. Heartily sung and accompanied by strong drink, these take their name from the part of the ship where the singing usually took place, the forebitts or the forecandle, which was the crew's quarters.

Singing while working was generally limited to merchant ships, not war ships. In the Royal Navy shanties were banned, because of fears that the men would not hear orders, especially in battle. Men's labours were accompanied instead by calling out numbers or the rhythmic playing of a fiddle or fife. One exception was 'clean ship'. Tasks centred around cleaning ship witnessed the use of song, either to while away time or control the rhythm in joint activities. Many demanded the use of risqué and bawdy verse of very explicit nature. There is a great weight of evidence that tells us that during 'clean ship' activities the men aboard RN ships would sing in mighty choruses.

Like their merchant counterparts, sailors in the Royal Navy also gathered 'off watch' on the 'forebitts', just in front of the foremast, where the halyards and other ropes were secured, to sing, yarn and entertain themselves. (Gatherings below decks were forbidden in the interests of naval discipline, in case sedition and mutiny were planned.)

**Short Drag Shanty** Short drag or short haul shanties were for tasks that required quick pulls over a relatively short time, such as shortening or unfurling sails. When working in rough weather these songs kept the sailors in a rhythm that got the job done safely and efficiently.

**Long Drag Shanty** Long drag or halyard shanties were for work that required more setup time between pulls. It was used for heavy labour that went on for a long time, for example, raising or lowering a heavy sail. This type of shanty gave the sailors a rest in between the hauls, a chance to get a breath and a better grip, and coordinated their efforts to make the most of the group's strength for the next pull. This type of shanty usually has a chorus at the end of each line.

**Capstan Shanty** Capstan (or windlass) shanties were used for long or repetitive tasks that simply need a sustained rhythm. Raising or lowering the anchor by winding up the heavy anchor chain was their prime use. This winding was done by walking round and round pushing at the capstan bars, a long and continuous effort. These are the most developed of the work shanties.

**Forebitts or forecandle songs** Sailors also sang for pleasure in the fo'c's'le (forecandle) where they slept or, in fine weather, gathered near the forebitts (large posts on the foredeck). While songs with maritime themes were sung, all manner of popular songs and ballads on any subject might be sung 'off watch'. Unlike shanties sea songs might be sung to the accompaniment of instruments like fiddle or concertina.



## FROM SPITHEAD ROADS

The stimulus for this recording was a paper I gave in 2010 at The Symposium on Sea Music, at the annual Sea Music Festival at Mystic, Connecticut, U.S.A.

All the songs recorded were collected by Dr. George B. Gardiner in Hampshire, England.

### 1. **BONEY - Halyard Shanty**

Oh, Boney was a warrior,  
Oh, weigh heigh ya  
A warrior and a terrior,  
John Brown's war.

Boney went a cruising,  
In the Channel of Old England,

Nelson went a-cruising  
He fought with noble Boney

And Boney got taken prisoner,  
And Boney got taken prisoner

He got sent to St. Helena,  
There he died a prisoner.

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 16th August 1907, local manuscript No H888 and Roud No. 485. Gardiner says in notes, tune is similar to Smith's "Music of the Waters" p.37 and is almost identical to Tozer No. 25.

Bound's chorus ends with the line "John Brown's War." In almost all other collected versions this line is - "John François." I honestly believe Bound's version is a "Mondegreen" - ie. a misheard word - but by whom?

Was it Bounds who misheard originally, or was it the collector who misheard?

I guess we will never know! I have kept it as it makes the song more interesting.

It must also be said that there are other unusual facts in the song that are historically incorrect, ie. to my knowledge Nelson never fought Bonaparte in the English Channel!!

We do know a lot about James Bounds, and not just from census records, but also from his Naval Record. On enlistment in 1874 his height was 4' 10 1/2" (aged 15) with brown hair, grey eyes and sallow complexion. He had previously been a brickmaker.

Born in Portsea, Portsmouth 1859, Bounds joined the Navy as "Boy 2nd Class" on 16th June 1874 and served on the Training hulks H.M.S. St. Vincent and H.M.S. Excellent. Later he served on H.M.S. Volage as a Bugler, becoming an Ordinary Seaman on the Volage in 1877. It seems he was doing well until later in 1877 when he spend some time in the cells, before he "Ran" in Montevideo.

In 1879 he was serving on H.M.S. Resistance and was classed as "unfit".

We also know that by 1881 he was in Millbank Military Prison, after deserting from the 69th Regiment of the Army! So he failed in both services.

Because he cannot be found in any census returns for 1891 and 1901, it is assumed Bounds was a Merchant seaman, and that is where he learnt his shanties.

Gardiner wrote of Bounds in the Hampshire Chronicle in January 1908:

*"I had the pleasure of hearing a capital singer of chanties, a man who literally throbbled with the music. I fear the chanties he gave me are already known, but his versions compare favourably with those I have seen in print. I shall not forget 'Away from Rio', 'Blow the man Down' or 'Roll the Cotton Down'".*



**H.M.S. Volage**  
photo taken 1869

### 2. **I AM A BRISK YOUNG SAILOR**

I am a brisk young sailor all on the sea's grand tide  
For 14 years or over I've ploughed the ocean wide  
And I value neither storm nor danger nor the raging of the seas  
But at last I have been conquered and a captive I must be.

Our ship she is well rigged and like wise in full sail  
From Linstown up to London with a good and pleasant gale  
And if providence goes with us and fortune do prove kind  
I'll be back again in Linstown in 14 days fair wind.

And when we get to Linstown, at the Putney we will dine  
And there I'll toss a bumper of good brandy ale and wine  
And I'll freely spend ten guineas and over I will pay  
If I can enjoy young Jenny, the charming chambermaid.

I can't think what's come to me that I should love a child  
I can't think what's come to me that I should be beguiled  
But if I was 10 years younger and she as old as me  
I would make myself more bolder and speak my mind more free.

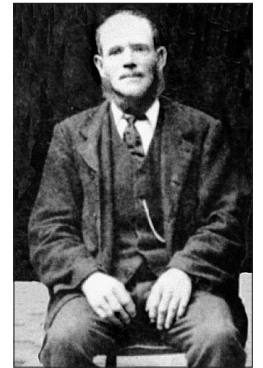
But since I cannot marry the girl that I adore  
I'll go and plough the ocean and never come on shore  
I will journey to some country where no man do me know  
Perhaps my mind may alter I wish it might be so.  
For I never can find comfort when I at home do dwell  
So you countrymen and maidens I bid you fond farewell.

Collected from Richard "Dick" Hall of Avington by Itchen Abbas in 1905, local manuscript No. H87 and Roud No. 1042. Also from David Marlow of Basingstoke and William Garrett of Petersfield. Text and tune used here as that found in Frank Purslow's book - Wanton Seed p. 54. The text also can be found in James Reeves - Everlasting Circle p. 155. I originally learnt the song from old friend Steve Jordan, who specialises in Dick Hall songs. The song seems to be unique to Hampshire, as the sources quoted above are the only ones in the Roud Index.

### 3. **FROM SPITHEAD ROADS**

From Spithead Roads as we set sail,  
With a sweet and pleasant gale,  
Bound to New York in America,  
Cracked on our lofty sail,  
Oh, the wind it being North East, my boys,  
To America bound,  
Where the hills and dales were lin'ed  
With pretty girls all round.

Among them was a sailor,  
All in his younger years,  
He goes unto his true love,  
His eyes were full of tears,  
He goes unto his true love,  
To let her understand,  
That he is going to leave her,  
Bound for some foreign land.



**Richard Hall**  
photo taken 1905

Oh, hold your tongue, dear Johnny boy,  
 Those words will break my heart,  
 Let's you and I get married,  
 Before that we do part.  
 This couple they got married  
 And sailed over the main,  
 May the heavens above protect them both,  
 To England back again.

Collected from Frederick Fennemore aged 72, at Portsmouth Workhouse on 13th August 1907, local manuscript no. H866 and Roud no. 17781.

This song seems to be unique to Fennemore, who was an 1835 Portsmouth born ex-seaman. The census information for him is sketchy because he seemed to be away at sea most of the time. However, his father also appeared to be a seaman. In 1911 he is described as "single" in the census, but appeared to have a family still living in Portsmouth.

Regarding the song, there is a note appended to the original manuscript by Frank Purslow that says - "Content vaguely similar to "North Fleet" in FSJ 8/191."

This is The Journal of Folk Song Society from 1906, and the text of "North Fleet" is indeed similar and was collected in Sussex from Henry Burstow by Ralph Vaughan-Williams in November 1905, however the tune is substantially different.

#### 4. **BLOW, BOYS BLOW - Halyard Shanty**

Blow my boys for I long to hear you  
*Blow, boys blow*  
 Oh blow my boys for I long to hear you  
*Blow, my bully boys blow*

We blew today and we blew tomorrow,  
 We blew today and we blew tomorrow.

Oh, a Yankee ship came down the river,  
 Oh, a Yankee ship came down the river.

How do you know she's a Yankee packet?  
 She fired a gun and I heard a racket.

And who do you think is the first mate of her  
 California Jack, the one-eyed bugger\*.

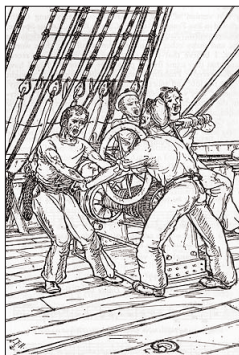
\* Not in manuscript, see this for actual word. - TR

Now who do you think is the second mate of her?  
 Boston Jack, the great big sluggard.

Now what do you think we had for dinner?  
 Some old dead crow and a monkey's liver.

Now what do you think we had for supper?  
 Then strike me blind and kick me in the gutter.

It may blow today, it may blow forever,  
 It may blow today, it may blow forever.



**Hoisting sails with a  
 Halyard winch**

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 16th August 1907, local manuscript No H881 and Roud No. 703 .

Gardiner notes; similar to Smith's "Music of the Waters" p.38 and is almost identical to Tozer No. 21 and Bradford & Fagge No. 2.

#### 5. **BEAUTIFUL NANCY**

As beautiful Nancy was a walking one day,  
 She met a young sailor upon the highway.  
 Said he, pretty fair maid, where are you a going,  
 Where are you a going, tell me pretty maid?

I am searching for Jemmy, young Jemmy my dear,  
 I have not a-seen him for more than nine year,  
 But while he is absent, a maid I will live and die.  
 But little did she think it was Jemmy so nigh.

Young Jemmy he stood watching for as long as he could forbear  
 And straightway he made himself be known to his dear.  
 She denied lords and squires for so many a long year,  
 For her long absent Jemmy, her fond sailor dear.

I was captured by pirates, I could not get away.  
 My thoughts have been with you love, by night and by day,  
 And now I've gained my freedom, and I'm safe at home with thee,  
 No more will I venture all on the salt sea.

He flew into her arms and around her neck did twine  
 Saying Beautiful Nancy forever I will be thine  
 Come let us be united and live happy all on the shore  
 The bells they shall ring merrily and I'll go to sea no more.

As sung, this is mostly as collected from Mrs. Marty Munday, aged around 60 in October 1907, local manuscript no. H983 and Roud no.18525. Tune and first three verses are from Mrs. Munday, but I constructed the final two verses from other versions collected by Gardiner, ie. from: William Hill of Catherington, William Garrett of Petersfield, Charles Biggs of Hartley Wintney and one other unknown singer. The song is not unique to Hampshire, as Sharp and others found versions across Southern England.

#### 6. **THE LOSS OF THE RAMILLIES**

It was on one day, one certain day,  
 When the Ramillies at her anchor lay,  
 That very night a gale came on,  
 And our ship from her anchorage away did run.

The rain poured down in terrible drops,  
 The sea broke open our fore-top,  
 Our yards and our canvas neatly spread,  
 We were thinking to weather the Old Ram's Head.

Our bo'sun cries, my good fellows all,  
 Listen unto me while I blow my call,  
 Launch out your boats your lives to save,  
 For the seas this night will be our grave.



**Marty Munday**  
 photo taken c.1925

Then overboard our boats we tossed,  
Oh, Some got in but some were lost,  
There was some in one place, or, some in another,  
The watch down below, they all were smothered.

When this sad news to Plymouth came,  
That the Ramillies was lost and all of her men,  
Excepting two that told the tale,  
How the ship behaved in that dreadful gale.

Come all you pretty maids and weep along with me,  
For the loss of your true lovers in the Ramillies,  
All Plymouth Town it flowed with tears,  
When they heard the news of that sad affair.

Collected from Frederick White aged 68 on June 21st 1906 in Southampton Workhouse, local manuscript no. H384 and Roud no. 523.

White was an Australian ex-seaman, who in the census of 1901 was in the workhouse infirmary with "an ulcer to the leg".

It seems this song was pretty widespread and long lived, as it has been found in England, Scotland, Ireland and North America, and was even collected as late as the 1970's from Walter Pardon and Jumbo Brightwell.

I should add here that this example of a shipwreck off the English coast is a fact, NOT a work of fiction.

The HMS Ramillies was built in 1664 and was originally called the HMS Royal Katherine, but renamed and refitted in 1702 as the 90 gun second rate ship of the line - HMS Ramillies. Following many engagements, including being Admiral Byng's flagship during the Seven Years War, she finally foundered and was wrecked off Bolt Head in Devon, with the loss of at least 700 men. In some versions of the story the losses were as high as 734; others give the number as 720.

#### 7. **SALLY BROWN - Halyard Shanty**

Sally Brown she's a gay old lady  
*Weigh heigh roll and go*  
Sally Brown she's a gay old lady  
*Spend my money on Sally Brown*

Sally Brown she's a matelot's daughter  
Sally Brown she is a fine daughter

Mrs. Brown I love your daughter  
Oh, Sally Brown I'm a-going for to leave you

Good-bye Sally, good-bye darling  
While I'm away Sally won't you write me?

Yes, I'll write to you my darling  
When I return I'll marry your daughter

And we'll have a great big supper  
After the supper we'll have a dancing

There'll be dancing and singing the whole night  
The bands they will play and the bones they will rattle

Shan't I be glad when I marry my Sally.  
Oh shan't I be glad when I marry Sally.

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 15th August 1907, local manuscript No H885 and Roud No. 2628.

Gardiner's notes say: This tune is very similar to Smith's Music of the Waters p. 48, to Bradford & Fagge No. 7. It is almost identical with Tozer No. 22.

#### 8. **COME, COME, MY BRAVE BOYS**

Come, come, my brave boys, the wind's right abaft,  
We'll clap on our stun' sails both low and aloft,  
While steady cries our master, it blows a sweet gale,  
We shall soon see the English land, my boys,  
We shall soon see the English land, my boys,  
If the breezes don't fail, if the breezes don't fail,  
We shall soon see the English land, my boys,  
If the breezes don't fail.

Come, come my brave boys, never mind how she rolls,  
For as soon as the gale is over we will sling a fresh bowl.  
While straight across our masthead it blows a sweet gale,  
We shall soon see the Isle of Wight, my boys,  
We shall soon see the Isle of Wight, my boys,  
If we clap on more sail, if we clap on more sail,  
We shall soon see the Isle of Wight, my boys,  
If we clap on more sail.

We have arriv'ed at The Spithead, and we are at our ease,  
We'll pipe hands to skylark and do as we please,  
While no more cries our Captain, it blows a sweet gale,  
And we shall soon take our whack\*, my boys, (\* whack - is "pay")  
And we shall soon take our whack\*, my boys,  
If the bank it don't fail, if the bank it don't fail,  
And we shall soon take our whack\*, my boys,  
If the bank it don't fail.

*STUN' SAILS* – To maximize the sail area, clipper ships often rigged booms to lengthen the yards, and carried additional sails on both sides of the square sails. These are called studding sails or stunsails.

Collected from Frederick Fennemore aged 72, at Portsmouth Workhouse on 13th August 1907, local manuscript no. H867 and Roud no.17782. - see **From Spithead Roads** above.

Text in the manuscript is a little unclear in relation to the musical notation, so I have straightened out a few lines. The song seems to be unique to Fennemore, but has obvious local connections with the mention of the Isle of Wight and Spithead.

I was interested in the fact that the terms "Master" and "Captain" appear in the same song, and if that tells us anything. Enquiry has shown that on British Naval ships there was a "Master" who was responsible for all the sails and sailing, and a "Captain" who was in overall charge of the vessel and men.

I am still intrigued by why the crew sing about "If the bank it don't fail." - Who is paying them? That part suggests the Merchant Marine.

"Pipe hands to Skylark" also appears to be a common naval term, eg. In - "A Naval Mutiny" - Notes on the text: [Page 196, lines 12-13] "All hands to skylark" some ships of the old Navy used to pipe "Hands to dance and skylark" in the dog-watches in fine weather. A later echo of this was not uncommon in the Grand Fleet (1914-18) where all-male

ballroom dancing took place as a means of taking exercise on board - there is a photograph of over 100 sailors, in uniform (complete with their caps) solemnly waltzing in couples on the upper deck of a dreadnought, to the music of the ship's band. And this Editor has danced an all-male eightsome reel on the quarterdeck of HMS Devonshire as she rolled her way .

These notes, edited by Alastair Wilson, are largely based (some 50%) on the ORG. The page and, line numbers below refer to the Macmillan (London) Standard Edition of Limits and Renewals, as published and reprinted between 1932 and 1950.

9. **FAIR MAID OF BRISTOL**

It was of a pretty fair maid in Bristol did dwell,  
She was courted by a sailor and he loved her full well.  
She was courted by a sailor when sixteen years old  
Come you listen, fair maiden, and the truth I will unfold.

It was early one morning to his lover he went,  
It was to inform her of his full intent,  
Crying, Polly dearest Polly, don't you let it give you pain,  
For I'm just a going to leave you across the wide main.

Then on board the old Rover he quickly set sail,  
And left her a weeping her tears to prevail,  
As she stood on the beach, me boys, her white hands did wave,  
May the heavens protect him from a watery grave.

Then a twelve month passed over when a little or more,  
When a letter was conveyed to the old British shore,  
That William her sailor boy in the wars he was slain,  
And his body they buried in a watery main.

Through the fields and green meadows all day I will roam,  
Through the fields and green meadows by myself all alone,  
To the loud roaring billows and the seas I will complain,  
For the loss of my true lover on the watery main.

Collected from Mr. Fred Osman, age 59, of Bartley in the New Forest on 3rd November 1908, local manuscript no. H1316 and Roud no. 17811.

One verse was also collected nearby at Stoney Cross from broom maker Frank Philips H1339, with a note from Gardiner saying: "Already got from Osman" - March 1909.

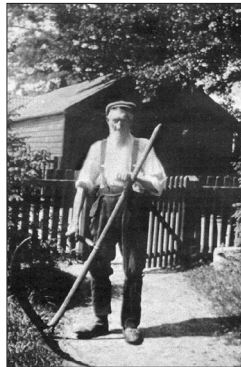
More information on Fred Osman here: <http://www.forest-tracks.co.uk/hampshirevoices/pages/fredosman.html>

According to the 1901 UK Census, Osman only lived a few doors up from another singer collected in Bartley - Albert Doe, who gave Gardiner 17 more songs in November 1909, including a version of the rarely collected Ballad - The Flower of Servingmen.

I do find it interesting that there is a gap of more than a year between the collecting of the songs from two different singers within a very small local area.

10. **OUR SHIP SHE'S CALLED THE CONVOY**

Our ship she's called "The Convoy", a ship of great renown,  
Whilst we lay off Plymouth, that beautiful town,  
There we receiv'ed orders, which bore us far from home,  
We are bound for Rio Janeiro, and then around Cape Horn.



**Fred Osman**  
photo c.1924

When we arrived at Rio, we lay there awhile,  
A-reeving of new rigging and bending of new sail,  
With our hearts as light as feathers as the decks we jog along,  
And wishing for fine weather and rounding of Cape Horn.

We had twice five hundred mariners, all standing in a row,  
With their white frocks and trousers as white as any snow,  
From ship to ship they cheered us as we were sailing along,  
And wishing for fine weather and rounding of Cape Horn.

It's now we're round the Horn, my boys, Fine nights and fine days,  
The first place we anchored in was Valparariso Bay,  
To view those Spanish ladies, I solemnly declare,  
They far exceed the English girls for beautiful heads of hair.

But they are not like any English girls, who will on you impose,  
Who will rob you of your money then steal all your clothes,  
But, when your money is all done, they'll freely give to thee,  
They'll give you a good hearty kiss when you're going off to sea.

Collected from Frederick White aged 68 on June 21st 1906 in Southampton Workhouse, local manuscript no. H387 and Roud no. 4706. - see **The Loss of The Ramillies**, page 8.

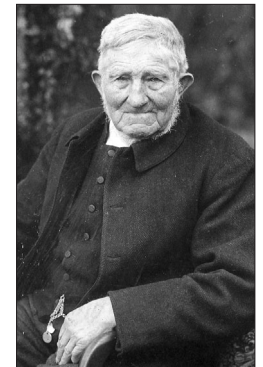
This is the singer's title for the song, but Gardiner notes it is a version of "Round Cape Horn" or "The Gallant Frigate Amphitrite", which has been collected many times on both sides of the Atlantic.

11. **THE SAILOR'S BRIDE**

Poor Bessie was a sailor's bride, and he was off to sea,  
Her only child was by her side and who so sad was she,  
Forget me not, forget me not, when you are far away,  
And whatsoever poor Bessie's lot, we will remember thee.

A twelvemonth scarce had passed away as it was told to me,  
Poor Willie with a gladsome heart came home again from sea,  
He bounded up the craggy rock and sought his cottage door,  
But his poor wife and lovely child poor Willie saw no more.

Forget me not, forget me not, those words rung in his ears,  
He asked his neighbours one by one, each answered with a tear,  
And pointed to the old churchyard and there his youthful bride,  
With the pretty child he loved so well were resting side by side.



**Moses Blake**  
photo c.1915

This is one of 17 songs collected from Moses Blake of Emery Down, noted on 23rd May 1906. Moses was the elder brother of George Blake.

The songs local manuscript number is H276 and Roud No. 13808, and this is the only version collected in Hampshire. It seems it was only collected a couple of times in the tradition - Once from Henry Burstow of Horsham (but no text or tune exist) and once in the Alfred Williams collection from an unknown singer in Wiltshire, with very similar words to my recording, but no tune.

However, the song appears in many Broadside and songsters. I have looked at some of these and been told by Steve Gardham that there are major differences between the southern and northern English printings.

In the south, the song is as heard here, three verses only. However, in the northern printings, two extra verses exist. In these Willie is so distraught with the loss of his family - he stabs himself to death and is committed to the same grave!!

I had the privilege to sing this song at a concert in the church at Emery Down in November 2011. While standing and singing at the altar end of the church; besides the audience, I also had a wonderful view of the large memorial erected to Moses Blake that is situated on the back wall of the church, where he was the sexton for over 50 years, from the building of the church in 1864 till his death in 1917 aged 92. In addition, outside the right hand wall, some 10 feet away in the graveyard, is also his headstone and grave. A very moving moment and one I will never forget.

Here are the additional verses from a northern broadside.

*From a Broadsheet - Harding B17(23b) At the Bodleian Library, Oxford.*

Farewell, farewell dear wife and babe, it was you I did adore,  
When we parted I little thought, it was to meet no more.  
But since grim death has summoned thee,  
All from this World of care,  
I'll bid adieu to all my friends, your fate I soon will share.

Then quite distracted in his mind, a knife he quickly drew,  
Having sighed for his wife and babe,  
He pierced his body through.  
He fell, he fell upon the ground, died like a sailor brave,  
So William, Bessie and their babe, are all laid in one grave.

12. **A LONG TIME - Halyard Shanty**

A long time and a very long time,  
    *To my weigh heigh ya,*  
A long time and a very long time,  
    *A long time ago.*

In Portsmouth town where I was born  
'Twas there I joined the boys in blue

In Portsmouth town there liv'ed a girl  
And this young girl I loved her so well

It was through her I first went to sea  
So we sailed away from Portsmouth town

To Hong Kong town where we was bound  
So good-bye, Sally; Good-bye my dear.

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 16th August 1907, local manuscript No H887 and Roud No. 318. All that Gardiner adds in his notes are: - This tune is distinct from Tozer No. 34.

13. **GREENLAND WHALE FISHERY**

It was on the fourteenth day of March, or February twenty-third,  
When we hoisted our top-sails to our mast-head,  
For to face the storms and cold, brave boys,  
For to face the storms and cold.

Our bo'sun went unto the mast-head with a spy-glass in his hand,  
There's a whale, there's a whale, there's a whale fish, he cried,  
And she blows a devilish span, my boys,  
And she blows a devilish span.

Our Captain on the quarterdeck gave orders to obey,  
Over all, over all, your davit tackle falls,  
And launch you a boat to the sea, brave boys,  
And launch you a boat to the sea.

Then overboard our boats we tossed, and the whale fish was in view,  
Pull away, pull away, my jolly tars,  
And soon we'll bring her to, brave boys,  
And soon we'll bring her to.

The whale was struck and the line let go, and he gave a splash with his tail,  
Capsized the boat and we lost five men,  
So we did not catch that whale, brave boys,  
So we did not catch that whale.

The losing of that whale, brave boys, it grieved our hearts full sore,  
But the losing of our five ship-mates,  
It grieved us ten times more, brave boys,  
It grieved us ten times more.

Collected from Frederick White aged 68 on June 21st 1906 in Southampton Workhouse, local manuscript no. H390 and Roud no. 347. - see **The Loss of The Ramillies** above.

Examination of the Roud Index shows this as a very popular song, with 168 entries, but this is the only version collected by Gardiner. The Hammonds found a version in Dorset from Joseph Taunton of Carscombe.

I like that in this version, as opposed to many others, everyone is more concerned at the loss of their sea mates, than of the whale.

14. **RIO GRANDE - Capstan Shanty**

As I was a walking one morning in May  
    *Weigh Rio*  
As I was a walking one morning in May  
    *Oh, we're bound for the Rio Grande,*  
    *Weigh Rio - Weigh Rio*  
    *Then fare you well my bonny young girl*  
    *We're bound for the Rio Grande.*

A Charming girl I chanced for to see  
"Good Morning, My dear" I said unto her

"Good morning, my dear" she said unto me  
Says she, "my dear, are you going to stand treat?"

I says, "my dear, now what do you drink?"  
"Oh sometimes whisky, sometimes beer"



**Raising the anchor  
with the Capstan**

She had a whisky and I had a beer  
Now says I, "My dear, oh where do you live?"

"Number twenty four in Rosemary Lane"  
So I says, "My dear, will I take you home"

So I took her arm and we walked along  
Now I says, "My dear, I've seen you home"

"Thank you, sir, kind sir," she said  
"Good bye my darling," "Good bye my dear."

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 15th August 1907, local manuscript No H886 and Roud No. 317.

When this song is performed with the "Grand Chorus", as here, it is a Capstan Shanty. If that part of the chorus is not sung, then it becomes a halyard shanty.

In his notes Gardiner says - This tune is very similar to Smith's Music of the Waters p. 10 and to Bradford & Fagge No. 6. It is very similar to Smith's Music of the Waters p. 51 and almost identical with Tozer No. 2.

There is a "Revised" version of tune in manuscript. - but it appears to be only a change in the order of verse and chorus.

When my friend Bob Walser saw this tune he said - "What on Earth is he trying to sing there, that's impossible!"  
I have done my best with the tune as collected, but I fear it is more like the standard tune associated with the song.

#### 15. **LOVELY ON THE WATER**

As I walked out one morning in the spring time of the year,  
I overheard a sailor bold likewise a lady fair,  
They sang a song together which made the valleys ring,  
While birds on sprays and meadows gay proclaimed the lovely Spring.

Then Henry said to Nancy I soon must sail away  
For it's lovely on the waters, to hear the music play.  
Our King he does want seamen so I'll not stay on shore,  
I'll brave the wars for my country's cause, where the cannons do loudly roar.

Oh then said pretty Nancy pray stay at home with me,  
Or let me go along with you to bear you company.  
I'll put on a pair of trousers, I'll leave my native shore,  
So let me go along with you where the cannons do loudly roar.

That will not do said Hen'ry it's vain for you to try,  
They will not ship a female, young Henry did reply,  
Besides your hands are delicate the ropes would make them sore,  
And it would be the worse if you should fall where the cannons so loudly roar.

O four it is the bounty, and that will do for thee,  
To help thy aged parents while I am far at sea,  
Come change your ring with me my love, for we may meet once more,  
For one above may guide your love where the cannons do loudly roar.

Poor Nancy fell and fainted, but soon they brought her to,  
They both shook hands and parted and took a fond adieu,  
They both shook hands and parted that they may meet once more,  
For there's one above will guard your love where the cannons do loudly roar.

There's many the mother's darling has entered on the main,  
And in this dreadful battle great numbers will be slain,  
There's many the weeping mother and widows will deplore,  
For sons that's gone to fight the foe where the cannons do loudly roar.

Collected from Mr. Fred Osman of Bartley in the New Forest in 3rd November 1908, local manuscript no. H1315 and Roud no. 1539. See, **Fair Maid of Bristol** above. This is the only version Gardiner collected, however Vaughan Williams collected a version in Norfolk in 1908, and it was also collected in Georgia, USA around 1932!

I have added an extra verse to that collected from Osman. My fifth verse comes from a Harkness Broadside called - Henry and Nancy or The Lover's Separation. I think this makes the song and story more complete.

#### 16. **COME ROLL THE COTTON DOWN - Halyard or Capstan Shanty**

As I was a walking out one day  
*Come Roll the Cotton Down*  
A fine young girl I chanced for to meet  
*Come Roll the Cotton Down*

Good morning to you, my pretty maid  
Oh where are you going to, my pretty maid?

I'm going a-milking, Sir she said  
Can I come with you, my pretty maid?

You can come if you like, kind Sir she said  
So he took her in tow and away did go

Now what is your father, my pretty maid?  
My father's a farmer, Sir she said.

And what is your Mother, my pretty maid?  
The same as my Father, Sir she said

And what is your fortune, my pretty maid?  
My face is my fortune, Sir she said.

Then I can't marry you, my pretty maid  
Nobody asked you, Sir she said

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 14th August 1907, local manuscript No H879 and Roud No. 2627.

Gardiner says in notes "I have not been able to trace this chanty."

Gardiner goes on to say - "Neither can I suggest the etymology of the word. It is not in Skeat or in the Oxford English Dictionary. I shall write to Professor Skeat on the matter."



Skeat - **A Primer of English Etymology** By Walter W. Skeat - 1910

Or more likely - **Prof. Skeat and Spelling Reform** - 1906: as Gardiner died in 1910!

I can only assume he means the word "chanty", which is the only time he seems to have used that spelling? But he did know of "shanty", as he references the books, Tozer, eg. within his manuscript.

The story of meeting a milkmaid within a sea shanty can be found in Stan Hugill's book - Shanties of The Seven Seas, but is more often associated with the shanty "**Rio Grande**".

I have tried to sing this song as a Halyard Shanty, but it doesn't feel comfortable, so I have slowed it down making it more like a Capstan shanty (at the suggestion of my friend Bob Walser). I have also added a couple of standard lines from other versions to help with the sense and the story.

#### 17. **FROM SWEET DUNDEE**

From sweet Dundee where we set sail,  
All with a sweet and a pleasant gale,  
With our ring-tails set all abaft our mizzen peak,  
For to see, my jolly tars, how she's scudding o'er the deep.

*To my he ri ro, To my he ri ro,  
To my he ri ro,  
Rite fal de ral de day.*

Now by and by there came along a squall,  
Haul down your ring-tails, our Captain loudly bawls,  
Clew up you top-gallant sails and take them in,  
Let two hands lay forward and your jib run down.

It's now our Captain he goes down below,  
He calls for his cabin boy, little Joe,  
Saying, bring unto me one stiff glass of grog,  
For it's far better weather down below than above.

Then our chief mate, he goes down below,  
He sups up his grog, just so, just so,  
But he never cries for Jack or never cries for Joe,  
He does all his bullying and down below he goes.

**RING-TAIL** – A small quadrilateral sail, set on a small mast on a ship's taffrail; also, a studdingsail set upon the gaff of a fore-and-aft sail. Also called ringsail. **CLEW** – is to roll up the sail, using the Clew line, from the corners.

Again, collected from Frederick White aged 68 on June 21st 1906 in Southampton Workhouse, local manuscript no. H385 and Roud no. 613. - see **The Loss of The Ramillies** above.

Again, this is the singer's title, but it is more commonly known as "**Boston Harbour**" - with the famous, "**With a big bow, wow,**" chorus.

#### 18. **RANZO - Halyard Shanty**

Oh, poor old roving Ranzo,  
*Ranzo boys Ranzo*  
Poor old roving Ranzo  
*Ranzo boys Ranzo*

Now Ranzo came to New Brunswick  
And he shipped on board of a whaler

Now he shipped for an able seaman  
Now Ranzo was no sailor

Now Ranzo was a tailor  
So he could not do his duty

So they took him to the first mate  
Now the first mate being a bully

He triced him to a grating  
And he gave him four and twenty

Now the Captain being a good man  
He took him down in the cabin

And he gave him wine and brandy  
And he married the Captain's daughter

And he learned him navigation  
Now Ranzo is a Captain

Of a fine old Yankee clipper  
Good luck to poor old Ranzo.

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 14th August 1907, local manuscript No H882 and Round No. 2626. Gardiner says in notes, tune is distinct to Smith's "Music of the Waters" p.19, 21 & 22. It is almost identical to Tozer No. 20. **TRICED** – Is to hoist and secure with a rope.

#### 19. **THE MARGARET AND THE MARY**

You landsmen and you seamen bold, I pray you give attend,  
I will tell of a story, on it I know you will depend,  
I will tell you of two cruisers, the Margaret and the Mary,  
And as they were a-cruising down, all in the bay of Kerry.

*And sing fal le ral le ral li day,  
Sing Fal le ral le ral li, Sing Fal le ral le ral li,  
Sing Fal le ral le ral li day,*

Said the Margaret to the Mary, it is time to make a move,  
For yonder lies a smuggler all ready for to make the land.  
We boldly sailed up to them, and unto them did say,  
Pray are you that bold smuggler, that sails from Kerry bay?

Oh, yes, I am that smuggler bold, that sails from foreign land,  
From France unto Ireland, my cargoes for to make the land,  
I'll not show you my papers free nor where I land my cargo,  
But if you come along aside of me, damned little I'll regard you.

Then the action, it begun, lasting from ten til one,  
 We beat these saucy cruisers and gave them gun for their gun.  
 Tis true we beat these cruisers, and made them to give o'er,  
 We've surely sunk the Margaret, and the Mary's run on shore.

The people of Kerry, they all did see the fight,  
 All on the banks and on the hillsides, stood many a Shannon bright,  
 Tis true they all did see the fight, they heard our cannons roar,  
 They've surely sunk the Margaret, and the Mary's come on shore.

Now landlord fill a bumper full, and let the toast go round,  
 We will drink to all good people that dwells in this Kerry town,  
 Here's to me and my bold shipmates that never was afraid,  
 Bad luck to all you cruisers, success to the smuggling trade.

Collected from Frederick Fennemore aged 72, at Portsmouth Workhouse on 13th August 1907, local manuscript no. H864 and Roud no. 2464.

Gardiner collected another version of this song from Thomas Bowers age 54 of Titchfield H1024, but it only has one "specimen" verse and the tune is different but "similar" with the same start and finish phrases. Titchfield is very close to Portsmouth.

There is a hand written note on Fennemore's music that says - "Folk song?" and on the text a note by Gardiner that says: "Is this not an inferior art song, a piece of musical tall talk?"

Regarding the chorus - I "may" not be actually singing the chorus as quoted, but mine works for me.

Via Bob Askew and Martin Graebe, another version of the song can be found in Baring-Gould's manuscripts where it is called "The Two Cruisers"; obtained by Mr. Hanaford Worth from 87 year old William Houghton of Charlestown, St. Austell, Cornwall.

This version has a totally different tune and no chorus, and is currently incorrectly catalogued in Roud as No. 23152.

## 20. **WHISKY FOR MY JOHNNY - Halyard Shanty**

Oh, Whisky is the life of Man,  
*Whisky, Johnny*  
 Oh, Whisky is the life of man,  
*Whisky for my Johnny.*

Whisky stands behind the bar,  
 Whisky in an old tin can.

Whisky made my old girl drunk  
 Whisky killed my old dada.

Whisky made me pawn my clothes  
 Whisky got me a broken nose.

Whisky made me go to sea  
 But I'll drink whisky when I can.



**Seamen enjoying a drink**

Collected from James J. Bounds aged 52, in Portsmouth Workhouse 14th August 1907, local manuscript No H880 and Round No. 651. Gardiner says in notes, tune very is similar to Smith's "Music of the Waters" p. 28 & 31, is almost identical to Tozer No. 19 and identical to Bradford & Fagge no. 5.

## 21. **HOMEWARD BOUND - Capstan Shanty**

We're homeward bound to fair London town,  
*Goodbye, fare thee well, Goodbye, fare thee well,*  
 We're homeward bound to fair London town,  
*Hurrah me boys we're homeward bound.*

We'll heave her up and away we will go,  
 We'll heave her up and away we will go,

Our anchors we'll weigh and our sails we will set  
 The friends we are leaving we leave with regret

Oh heave with a will and heave long and strong  
 And sing a good chorus for it's a good song.

We're homeward bound you've heard them say  
 The walk on the catfall and run her away.

She's a flash clipper packet and bound for to go  
 With the girls on the towrope she cannot say no.

We're homeward bound and the winds they blow fair  
 And there's many a true friend to greet us there.

Collected from Frank Shilley age 49 at Portsmouth Workhouse Infirmary on August 15th 1907. This is one of several "fragments" collected from Shilley, whom Gardiner did not think too highly of. Gardiner says in his notes that: "This singer, in order to earn money, offered me much worthless material."

There is, however, a very small entry on the inside cover of notebook no. 13 that suggests he DID pay Shilley.

I have heard it said that seamen would often add rude words to shanties, BUT that they NEVER did that with this song.

Only the first two verses were actually as collected from Shilley. I have added the additional 5 verses from other versions of the shanty that exist.

The moral right of Tim Radford to be identified as author of the work has been asserted by him in accordance with the Copyright, Designs and Patents Act, 1998. All rights reserved.

Books mentioned in the text above.

TOZER - Davis & Tozer (Frederick J. & Ferris) 1887 - Fifty Sailors songs and shanties 3rd edition - Boosey, London

SMITH - Laura Alexander Smith 1888 - Music of The Waters - Kegan Paul, Trench & Com., Paternoster Sq. London

Bradford & Fagge - 1904 - Old Sea Shanties - (Metzlar)

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**TIM RADFORD** was born in Totton, on the edge of The New Forest in Hampshire, England. He now lives in the U.S.A. Tim is a fine, characterful singer, with a purposeful approach and sturdy timbre.

Tim has made a study of Dr. George B. Gardiner's collection of folk songs, particularly Maritime songs and those collected from New Forest singers.

Tim sings unaccompanied, just as those who sang for Gardiner did, but on this CD he has also called on some of his musician and singer friends to play and sing on some of the songs.

## Tim Radford ~ From Spithead Roads

- |     |                                                                                           |       |
|-----|-------------------------------------------------------------------------------------------|-------|
| 1.  | <b>BONEY</b> – Tim with Jacek & Tom (Chorus) .....                                        | 01:13 |
| 2.  | <b>I AM A BRISK YOUNG SAILOR</b> – Tim .....                                              | 03:07 |
| 3.  | <b>FROM SPITHEAD ROADS</b> – Tim with John, Anglo Concertina .....                        | 02:00 |
| 4.  | <b>BLOW, BOYS BLOW</b> – Tim with Jacek & Tom (Chorus) .....                              | 02:22 |
| 5.  | <b>BEAUTIFUL NANCY</b> – Tim .....                                                        | 03:41 |
| 6.  | <b>THE LOSS OF THE RAMILLIES</b> – Tim with John (Harmony) .....                          | 02:22 |
| 7.  | <b>SALLY BROWN</b> – Tim with Jacek & Tom (Chorus) .....                                  | 02:24 |
| 8.  | <b>COME, COME, MY BRAVE BOYS</b> – Tim with John (Harmony) .....                          | 02:24 |
| 9.  | <b>FAIR MAID OF BRISTOL</b> – Tim .....                                                   | 02:59 |
| 10. | <b>OUR SHIP SHE'S CALLED THE CONVOY</b> – Tim with John, Anglo Concertina .....           | 02:25 |
| 11. | <b>THE SAILOR'S BRIDE</b> – Tim .....                                                     | 01:32 |
| 12. | <b>A LONG TIME</b> – Tim with Jacek & Tom (Chorus) .....                                  | 02:20 |
| 13. | <b>GREENLAND WHALE FISHERY</b> – Tim with John, Anglo Concertina .....                    | 02:58 |
| 14. | <b>RIO GRANDE</b> – Tim with Jacek & Tom (Chorus) .....                                   | 04:16 |
| 15. | <b>LOVELY ON THE WATER</b> – Tim .....                                                    | 04:02 |
| 16. | <b>COME ROLL THE COTTON DOWN</b> – Tim with Jacek & Tom (Chorus) .....                    | 02:15 |
| 17. | <b>FROM SWEET DUNDEE</b> – Tim with John, Anglo Concertina .....                          | 02:19 |
| 18. | <b>RANZO</b> – Tim with Jacek & Tom (Chorus) .....                                        | 02:49 |
| 19. | <b>THE MARGARET AND THE MARY</b> – Tim .....                                              | 04:42 |
| 20. | <b>WHISKY FOR MY JOHNNY</b> – Tim with Jacek & Tom (Chorus) .....                         | 01:38 |
| 21. | <b>HOMEWARD BOUND</b> – Tim with Jacek, Tom & John (Chorus), John, Anglo Concertina ..... | 02:16 |

ALL SONGS ARE TRADITIONAL/PUBLIC DOMAIN ARRANGED BY THE ARTISTS

### Tim Radford - Voice

Jacek Sulanowski & Tom Goux (Chorus)

John Roberts, Anglo Concertina, (Harmony and Chorus)

Produced and Recorded by John Roberts and Lisa Preston

Artwork by Paul Marsh Booklet Notes by Tim Radford



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