

SEA SONGS & SHANTIES

La Nef
Seán Dagher

ACD2 2749

ATMA Classique

SEA SONGS & SHANTIES



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1	Leave Her, Johnny [4:05]	9	The Press Gang [3:04]
2	Go To Sea No More [3:22]	10	One More Day [3:05]
3	Stormalong John [2:55]	11	Hangin' Johnny [3:09]
4	Out On The Ocean [2:28]	12	Haul On The Bowline [2:47]
5	Over The Hills And Faraway [3:40]	13	Rolling Down To Old Maui [4:06]
6	Randy Dandy, O [3:31]	14	Blood Red Roses [3:30]
7	Lowlands Away [3:27]	15	Rolling The Waves [2:47]
8	The Captain's (Hind) Quarters [4:04]	16	Shallow Brown [3:03]

Seán Dagher
voix (solo 1, 6, 9, 12, 16) cistre, harmonium, shruti box,
direction musicale
voice, cittern, harmonium, shruti box,
Musical director

Nils Brown
voix (solo 7, 11, 14) / voice

Michiel Schrey
voix (solo 5, 13) / voice

Clayton Kennedy
voix (3, 10) / voice

David Gossage
flûtes, voix, percussions, harmonium
flutes, voice, percussion, harmonium

Nelson Carter
violon, percussion, voix (solo 2)
violin, percussion, voice

Andrew Horton
contrebasse, voix / double bass, voice

Arrangements / Compositions
Seán Dagher (1-16), avec Nelson Carter (2, 4, 15),
David Gossage (4, 8, 10, 14)

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CHANTS DE MARINS / SEA SONGS

À l'origine, les chansons de marins n'étaient pas destinées à être écoutées mais à être chantées, simplement, à l'unisson, pour aider à travailler ou pour passer le temps. Leur fonction d'origine a influencé leur structure, la façon de les interpréter et la manière dont elles se sont transmises. Leur structure musicale est celle des chansons à répondre. Encore aujourd'hui, les chansons de marins subsistent et l'équipage tout entier peut entonner une chanson dès qu'un homme l'initie. Ainsi, ils travaillent ensemble plus efficacement en suivant le rythme de la chanson. Les marins les chantent aussi spontanément, pour remplir les longues journées et les soirées passées ensemble. S'étant propagées par tradition orale, on retrouve de nombreuses versions et variations de ces chansons de marins.

Notre but est de présenter ces chansons, non seulement telles qu'elles ont toujours été chantées, mais également en tant que musique à écouter. Rassembler ces chansons, patinées et fragmentées par les matelots, pour les présenter dans une salle de concert et sur disque a été un défi de taille. Tout en renouvelant leur forme, nous espérons avoir conservé leur essence, leur caractère singulier et leur beauté d'origine. Nous avons mis tout notre cœur dans cette aventure. Si vous fredonnez ces chansons dans les jours qui viennent et si vous rêvez de côtoyer des marins pour les chanter avec eux, nous aurons réussi !

Un merci spécial à David Gossage pour sa collaboration à la recherche du répertoire.
Joignez-vous à l'équipage ! Bienvenue à bord !

These songs didn't start out as music to be heard. They were songs to sing, songs to help with the work, songs to pass the time. Their original functions influenced the way they are built, the way they are sung, and the way they were spread. They are built as call and response songs: a whole crew can learn a song from one man in the first instants he's singing it. They are sung rhythmically, so the hauling is most efficient. Or they are sung freely, as if to fill the long days and evenings spent together. These songs are spread by the oral tradition, creating many variants and variations.

Our goal here is to present these songs, not only as they have always been sung, but also as music to be listened to. It is no small challenge to drag these pieces, tar-stained and tattered, into a concert hall and onto a recording. We hope to give you something new to listen to in these pieces. We also hope to have retained what is essential to them, their character and appeal. What is certain is that we put our backs into making this music and into singing it. 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 to sing them with.

*A special thanks to David Gossage for his help in researching the repertoire.
Join the crew ! All aboard !*

Seán Dagher
Directeur musical / Musical Director

LA NEF

Fondée à Montréal en 1991, La Nef crée, produit et diffuse des concerts, des spectacles pluridisciplinaires et multimédias, des albums physiques et numériques, des contes musicaux et des livres-CD. Ses activités sont destinées à un public de tous âges.

Son répertoire musical s'étend des musiques antiques, anciennes et de tradition orale, aux approches actuelles et contemporaines de musique de création et de musique du monde. Selon les créations, son approche scénique intègre le théâtre, le mouvement et la danse, les arts visuels, la vidéo et, avec l'évolution des technologies, les arts numériques. Tous ces éléments confèrent à ses productions une grande qualité artistique, une diversité de styles au caractère distinctif ainsi qu'une signature unique.

Au cours des ans, La Nef a présenté ses productions en Amérique du Nord et du Sud, en Europe et en Asie. Maintenant finaliste et mise en nomination pour ses concerts, spectacles, disques et livres-CD, La Nef a été honorée de nombreux prix et distinctions (Opus, ADISQ, CFMA).

Founded in Montréal in 1991, La Nef creates, produces, and distributes concerts, multimedia and multidisciplinary shows, physical and digital albums, musical tales, and CD-books. Its activities are aimed at audiences of all ages.

Its wide-ranging repertoire includes early music, the music of oral traditions, world music, and experimental and contemporary approaches to musical creation. According to the approach chosen, its performances integrate theater, movement and dance, visual arts, video, and now, with advances in technology, digital arts. All these elements contribute to the high artistic quality, stylistic diversity, and distinctive character that are the company's unique signature.

Over the course of years, La Nef has presented its shows in North and South America, Europe, and Asia. Often nominated or listed as a finalist for its concerts, shows, discs, and CD-books, La Nef counts Opus, ADISQ, and CFMA prizes among its many awards and distinctions.

www.la-nef.com



SEÁN DAGHER

Interprète, arrangeur et compositeur très actif, Seán Dagher se consacre à diverses musiques traditionnelles classiques et populaires : celtique, baroque, médiévale, arabe, québécoise et des provinces maritimes. Il est le directeur de Skye Consort ainsi que membre du comité artistique de La Nef. Seán écrit des arrangements pour d'autres ensembles et artistes, parmi lesquels La Mandragore, Pierre Lapointe, Shannon Mercer, I Furiosi, Les Voix Baroques et Les Voix Humaines. Sa musique est jouée partout au Canada et aux États-Unis. Il a enregistré des chansons de marins et chansons à boire pour la populaire série de jeux vidéo *Assassin's Creed* d'Ubisoft. À la mandoline Seán a joué avec l'Orchestre Symphonique de Montréal.

Avec le Festival du monde arabe, Seán a créé des spectacles de musique du Moyen-Orient et d'Afrique du Nord. Il a réalisé des arrangements et composé des musiques pour des livres audio avec la conteuse et musicienne Suzanne De Serres ainsi que pour l'auteure américaine Sandra Gulland. Seán a également travaillé comme compositeur et designer sonore pour des productions théâtrales. Il a été en nomination à de nombreuses reprises pour des prix à l'ADISQ et aux prix OPUS et a été lauréat avec La Nef et Les Charbonniers de l'enfer pour le concert et CD *La Traverse miraculeuse*, avec La Mandragore pour *Convivencia*, et avec La Nef pour la création *Leave her, Johnny*. Parallèlement, Seán se produit régulièrement dans les pubs irlandais.

Seán Dagher is an active performer, arranger, and composer of music from various classical and folk music traditions: Celtic, Baroque, Medieval, Arabic, Quebecois, and Maritime. He is artistic director and principal arranger of Skye Consort and is a member of La Nef's Artistic Committee. 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 recorded sea shanties and tavern songs for several video game sound-track in Assassin's Creed 4 series, by Ubisoft. He has also performed and toured with the Orchestre Symphonique de Montréal under Maestro Kent Nagano.

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, Youth Program Director for La Nef, and for American author Sandra Gulland. Seán has also been a composer and sound designer for several theatre productions. Seán has been nominated for numerous ADISQ and Opus awards and won prizes with La Nef and Les Charbonniers de l'Enfer for their concert and CD La Traverse Miraculeuse, with La Mandragore for the concert Convivencia, and with La Nef for the creation of Leave her, Johnny. Despite all that Seán can frequently be found singing and playing in Irish pubs.

NILS BROWN

Nils Brown s'est produit avec le Boston Handel and Haydn Society, l'Orchestre Symphonique de Montréal, l'Opéra de Montréal, l'Opéra de Québec, The Baltimore Symphony, l'Orchestre Symphonique de Québec, The Smithsonian Chamber Players et plusieurs autres ensembles. Ses études approfondies du The Scots Musical Museum, une importante étude sur trois siècles de chansons populaires écossaises (1787-1803), lui a également permis de se produire partout en Amérique du Nord. Nils a participé à de nombreux enregistrements et peut être entendu sur les étiquettes ASV Gaudeamus, Analekta, Koch, Naxos, Newport Classics et également sur la trame sonore du très populaire jeu vidéo *Assassins Creed 4 Black Flag*.

Nils Brown has performed with the Boston Handel and Haydn Society, L'Orchestre Symphonique de Montréal, Opéra de Montréal, Opéra de Québec, the Baltimore Symphony, L'Orchestre Symphonique de Québec, the Smithsonian Chamber Players and many other ensembles. His in-depth study of The Scots Musical Museum, an important survey of three centuries of early Scottish popular songs made in 1787-1803, has led to performances (guitar and voice) through-out North America. He can be heard on the labels ASV Gaudeamus, Analekta, Koch, Naxos, Newport Classics, and on the highly acclaimed video game sound-track, Assassins Creed 4 Black Flag.





MICHEL SCHREY

Le ténor Michiel Schrey, originaire des Pays-Bas, est bien connu du public de Montréal, sa ville d'adoption. Il a chanté de l'opéra et de l'opéra baroque avec des maisons et des ensembles tels que Opera Atelier (Toronto), Apollo's Fire (Cleveland), Le Concert Spirituel (Paris), Pacific Opera Victoria, Glimmerglass Opera, Edmonton Opera, Toronto Operetta Theatre, Opera in Concert, et l'Opéra-Bouffe du Québec. Tout récemment il a été Orphée dans *Orphée et Euridice* de Gluck, pour l'Opéra-Théâtre de Rimouski et il y est retourné cet été dans la création d'*Évangeline* de Colin Doroschuk. Par ailleurs, M. Schrey est un défenseur engagé de la musique contemporaine ayant mérité plusieurs prix au Concours Eckhardt-Grammaté. Il fut unanimement loué pour sa prestation dans *Kopernikus* de Claude Vivier à l'Opéra de Montréal, de même qu'en tournée au Canada, en France et au Royaume-Uni. Il fut également remarqué par le *New York Times* dans l'oratorio *Orpheus on Sappho's Shore* de Luna Pearl Woolf avec l'Ensemble contemporain de Montréal, et a participé à leur création des *Aventures de Madame Merveille*, un « opéra-BD » d'André Ristic et Cecil Castellucci. Michiel vient d'être nommé professeur de chant à l'université Concordia. Ses prochains concerts à Montréal seront des cantates de Bach avec le Studio de musique ancienne de Montréal, ainsi que la *Grande Messe en do* de Mozart avec le Chœur Classique de Montréal, sous la direction de Louis Laviguer.

Netherlands-born tenor Michiel Schrey is well known to the audiences of Montreal, his adopted home. He has sung opera and Baroque opera with groups such as Opera Atelier (Toronto), Apollo's Fire (Cleveland), Le Concert Spirituel (Paris), Pacific Opera Victoria, Glimmerglass Opera, Toronto Operetta Theatre, Opera in Concert, and the Opéra-Bouffe du Québec. He recently sang the role of Orpheus in Gluck's Orphée et Euridice with the Opéra-Théâtre de Rimouski, and returned there this summer for the creation of Colin Doroschuk's Évangeline. M. Schrey is also an ardent defender of contemporary music, having won several prizes at the Eckhardt-Gramatté Competition, for whom he was also recently a jury member. He was unanimously praised for his performances in Vivier's Kopernikus at the Montreal Opera as well as on tour in Canada, the UK and France. He also received acclaim in the New York Times for his singing of Orpheus on Sappho's Shore by Luna Pearl Woolf with the Ensemble Contemporain de Montréal, with whom he also created André Ristic's « comicbook-opera » Les Aventures de Madame Merveille. Michiel has just been named professor of Voice at Concordia University. Upcoming Montreal concerts include Bach cantatas with the Studio de musique ancienne de Montréal and Mozart's Great Mass in C with the Chœur Classique de Montréal under the direction of Louis Laviguer.

CLAYTON KENNEDY

Le baryton montréalais Clayton Kennedy se produit comme soliste avec plusieurs ensembles canadiens, abordant des styles d'interprétation variés, avec un penchant particulier pour la musique ancienne et l'oratorio baroque, ainsi que pour la création de compositions contemporaines. Il a fait ses débuts à l'Orchestre symphonique de Montréal en tant que soliste dans le *Requiem* de Fauré en mai 2013. Ses récentes prestations incluent un retour à Halifax pour la mise en scène de l'opéra de John Plant intitulé *I Will Fly Like a Bird: a Tribute to Robert Dziekanski*, reprenant le rôle-titre, qu'il a créé dans le cadre du Scotia Festival of Music en 2012, recevant de chaleureuses critiques de *Opera Canada Magazine* et *The Chronicle Herald*. Il était basse soloist dans les œuvres de C.P.E. Bach et de G.F. Handel dans une coproduction avec le SMAM et l'Ensemble Caprice à la Maison Symphonique à Montréal, et dans *Le Messie* de Haendel avec le SMAM. Récemment, il était soliste (*Petrus, Pontifex*) dans la *Passion selon Saint Matthieu* de J.S. Bach avec l'OSM, ainsi qu'avec l'Ensemble Caprice dans des cantates de J.S. Bach, continuant la série de l'intégrale des cantates de la Fondation Arte Musica. En 2015, il a fait ses débuts à la radio canadienne et européenne en interprétant les cantates funèbres de J.S. Bach à la salle Bourgie avec l'Ensemble Caprice. Il a aussi contribué aux trames sonores des jeux vidéo de Ubisoft, *Assassin's Creed IV: Black Flag* et *Rogue*, et continue des projets de ce type avec l'ensemble La Nef. Récemment, il a enregistré avec le choeur de Shaar Hashomayim pour l'album *You Want It Darker* de Leonard Cohen.

Montreal baritone Clayton Kennedy has been a featured concert and oratorio soloist with many Canadian ensembles and in a great diversity of styles. He is drawn particularly to early music, baroque oratorio, concert music, as well as premiering contemporary works. He made his debut with the Montreal Symphony Orchestra as baritone soloist in Faure's Requiem in May 2013. Recent performances include a return to Halifax in May of last year to stage John Plant's opera I will fly like a bird: a tribute to Robert Dziekanski, having premiered the title role in Scotia Festival of Music 2012, with praise from both The Chronicle Herald and Opera Canada Magazine. He was also bass soloist in works by C.P.E. Bach and G.F. Handel in a co-production with SMAM and Ensemble Caprice in the Maison Symphonique, in Mozart's Requiem with Stewart Hall Singers, as well as Handel's Messiah with SMAM. Recently, he was a soloist (Petrus and Pontifex) in the OSM production of Bach's St. Matthew Passion, as well as sang as bass with Ensemble Caprice in cantatas by Bach, returning as guest artist in the Fondation Arte Musica's complete cantata series. Last year he had his Canadian and European radio debuts singing Bach Funeral Cantatas with Ensemble Caprice in Bourgie Hall. He has also recorded material for the Ubisoft video games Assassin's Creed IV: Black Flag and Assassin's Creed: Rogue, and continues to record and perform projects of this type with ensemble La Nef. Recently, he recorded with the Shaar Hashomayim choir, featuring on Leonard Cohen's final album, You Want It Darker.





NELSON CARTER

Natif du Nouveau-Brunswick, Nelson déménage avec sa panoplie d'instruments pour venir étudier la musique à Montréal. Multi-instrumentiste de talent, il joue du violon, de la guitare, du erhu chinois, du sarod indien ainsi que de la trompette marine du XII^e siècle. Maîtrisant un répertoire très vaste, il est aussi à l'aise en musique irlandaise et québécoise traditionnelle qu'en jazz ou en rock. Au cours des années, il a entre autres collaboré avec Offenbach, Groovy Aardvark, Sabbath Café, l'ensemble Prima, John McGale, the Paddingtons, Gail Issenman et les Malurons.

Bay of Fundy born Nelson Carter has been playing music all his life. The past 25 years here in Quebec. After studying jazz at Cegep Saint-Laurent and Concordia University, he devoted his life to music. Nelson entertains diversity in Irish folk music, The Paddingtons; traditional Québécois, Les Cornus; and rock music, Offenback. He's a founding member of Montreal primary pirate band, Les Murènes. Nelson specializes in violin, but fearlessly sings and play multiple instruments including guitar, concertina and spectacular musical saw.



ANDREW HORTON

Andrew Horton partage son temps entre l'Orchestre symphonique de Montréal, le Ottawa's National Arts Centre Orchestra et les ensembles baroques Arion et Les Voix Baroques. Il chante et joue de la guitare dans des groupes de musique bluegrass, dont *The Andrew Horton Band*, *Yonder Hill*, *Notre Dame de Grass*.

Andrew Horton divides his time between playing bass in orchestras (The Montreal Symphony Orchestra, Ottawa's National Arts Centre Orchestra) and baroque ensembles (Arion, Les Voix Baroques) and singing and playing guitar in bluegrass bands, notably The Andrew Horton Band, Yonder Hill, Notre Dame de Grass.

DAVID GOSSAGE

David Gossage est l'un des musiciens d'expérience les plus respectés dans le milieu artistique montréalais. Il maîtrise avec aisance la guitare, la flûte et l'harmonica, dans pratiquement tous les styles musicaux. Compositeur et arrangeur, il œuvre dans les milieux du théâtre, du cinéma et de la poésie. Il a créé d'innombrables arrangements pour le compte de l'Office national du film, dont sa plus récente collaboration, le film d'animation *When the Day Breaks*, qui lui a valu un prix Gémeaux, le prix du jury au Festival de Cannes et une nomination aux Oscars. On peut aussi l'entendre à la flûte sur la bande sonore de *Fast Runner*, titulaire d'un prix Gémeaux.

En collaboration avec le célèbre violoniste Johnny Cunningham, il a produit l'album celtique *Night Visions* du groupe Orealis, qui a réalisé une tournée pancanadienne et américaine. En compagnie du groupe, il a fait la première partie d'artistes comme les Waterboys, les Pogues, Runrig et les soeurs McGarrigle, pour ne nommer que ceux-là, accueillant ensuite les Tannahill Weavers, Solas, The Oyster Band et Great Big Sea qui ont fait la première partie de ses spectacles avant de connaître à leur tour la renommée. Son groupe, Dave Gossage s'est produit sur les plus grandes scènes nord-américaines et européennes. Figure de proue incontestable dans le domaine de la musique celtique et du jazz, il continue d'émerveiller le public par son étonnante virtuosité, autant lors des grands festivals d'Europe et d'Amérique du Nord que dans les pubs et les boîtes de jazz de Montréal.

David Gossage is one of Montreal's most respected and experienced musicians. Multi-instrumentalist David switches from flute to guitar, whistles and harmonica with ease and in virtually all styles of music. As a composer and arranger David has worked in theater, film and poetry. He has worked extensively as an arranger at the National Film Board and his most recent arrangements for the animated short When the Day Breaks won a Gemini, the jury prize at the Cannes Film Festival, and was nominated for an Oscar. His flute can also be heard on the Gemini winning Fast Runner soundtrack.

In Celtic music along with world renown fiddler Johnny Cunningham he produced the Juno nominated Night Visions album by Orealis. David currently tours with his band Dave Gossage and the Celtic Mindwarp as well as the Juno award winning Paperboys. The band has also opened up for the Waterboys, the Pogues, Runrig, Kate and Anna McGarrigle, to name a few and shared the stage with the Tannahill Weavers, Solas, The Oyster Band and Great Big Sea who opened for them regularly before becoming well known. He has played in North American and all over Europe. There is no doubt as a Celtic/Jazz flute player David has made his mark. His virtuosity continues to marvel the crowds he plays for on the festival circuit both in Europe and North America, as well as in the pubs and jazz clubs of Montreal.

1. LEAVE HER, JOHNNY

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 done and the winds don't blow,
And it's time for us to leave her.

I hate to sail on this rotten tub,
No grog allowed and rotten grub.

The cook's a drunk and the mate is, too,
And the crew is fourteen men too few.

We'd be better off in a nice clean jail,
With smuggled-in whores, and smuggled-in ale.

We swear by rote for want of more,
The voyage is done so we'll go on shore.

2. GO TO SEA NO MORE

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 that me money, it was all gone, 'twas then I wanted more, But a man must be blind to make up his mind to go to sea once more.

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 Spratt, the sailor-lad, he must go to sea once more.

And as I walked the streets about, I met with the Rapper Brown. I asked him for to hire me, he looked at me with a frown. He said last time you was paid off with me you could no score, I'll give you a chance and I'll take your advance and I'll send you to see once more.

Once more, boys, once more, go to sea once more...

He put me on board a whaling ship bound for the arctic sea, Where the cold winds blow through the frost and snow and Jamaica rum would freeze. But worse to bear, I'd no hard weather gear for I'd spent all money on shore. It was then that I wished that I was dead and could go to sea no more.

No more, boys, no more, go to sea no more...

Come all you drunken sailor lads who listens to me song. When you get bak from those long long trips I'll have youse not go wrong. Take my advice, drink no strong drink, don't sleep around with whores. Get married instead and spend all night in bed and go to sea no more.

3. STORMALONG JOHN

Oh poor old Stormy's dead and gone.
Stormy along boys, Storm along, John.
Oh poor old Stormy's dead and gone.
Ahha, come along, get along, Stormy along John.

I dug his grave with a silver spade. bis

I lower'd him down with a golden chain. bis

I carried him away to Mobile Bay. bis

5. OVER THE HILLS AND FARAWAY

Our 'prentice Tom may now refuse to wipe his scoundrel Master's shows, for now he's free to sing and play,
Over the Hills and Faraway.

O'er the Hills and o'er the main to Flanders, Portugal and Spain, Queen Ann commands and we'll obey
Over the Hills and Faraway!

We all shall lead more happy lives by getting rid of brats and wives That scold and bawl both night and day.

Courage, boys, 'tis one to ten, but we'll return all gentlemen All gentlemen as well as they.

6. RANDY DANDY, O

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.

Soon we'll be warpin' her out through the locks,
Where the pretty young girls all come down in their frocks.

Come breast the bars, bullies, heave her away,
Soon we'll be warping her way down in the bay.

Sing goodbye Sally and sing goodbye Sue,
For we are the boys who can kick'er through.

Man the stout caps'n and heave with a will,
Soon we'll be driving her way down the hill.

We're outward bound for Vallipo Bay,
Get cracking, me lads, it's a hell of a way.

7. LOWLANDS AWAY

I dreamed a dream the other night,
Lowlands, lowlands away, my John.
My love she came dressed all in white,
Lowlands away.

I dreamed my love came in my sleep.
Her cheeks were red, her eyes did weep.

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

And bravely in her bosom fair,
A red, red rose my love did wear.

She made no 'sound, no word she said,
And then I knew my love was dead.

Then I awoke to hear the cry,
Oh watch on deck, oh watch ahoy.

9. THE PRESS GANG

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-of-War boys, on board of a Man-of-war.

Said I brother shipmates, tell me true:
what kind of treatment they give to you
That I may know before I go.

Well the first thing they did they took me in hand
they flogged me with the tar of a strand
Kept lashing me 'til I could not stand.

Then they hung me up by my two thumbs
they flogged me till the blood did run
And that's the usage they gave to me.

Well I had a wife and 'er name was Grey
it was her that led me to shocking delay
It was her that caused me to go away.

But if ever I get me feet on shore
to see those London girls once more
I'll never go to sea anymore.

10. ONE MORE DAY

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

Have you heard the news, me Johnny,
One more day,
We're homeward bound tomorrow boys,
One more day.

Don't you hear the old man growlin'
Don't you hear the mate a howlin'
Don't you hear the caps'n pawlin'
Don't you hear the pilot bawlin'

Only one more day a-howlin' Johnny
Can't you hear the gals a-callin'
Only one more day a-furlin'
Only one more day a-cursin'

And your pay-day's nearly due, Johnny
Then put out your long-tail blue, Johnny
No more gales or heavy weather
Only one more day together

11. HANGIN' JOHNNY

Oh, they call me Hangin' Johnny.
Away, boys, away!
But hangin' ain't so funny.
So hang, boys, hang!

Oh, we'll hang and haul together,
We'll hang for better weather.

We'll swing and sway together,
Like seabirds of a feather.

They say I hung me mother,
Me sister and me brother.

I'd hang all hoarding bosses,
Who robbed us for their losses.

Then I'd hang all scrimpin' owners,
The same as any Joner.

Well I'd hang a careless rigger,
Who couldn't plan or figure.

I would hang all buckohang,
All on the Devil's gates.

I'd hang the bloody Friar,
That cheatin', stealin' liar.

12. HAUL ON THE BOWLINE

*Haul on the bowline, so early in the morning,
Haul on the bowline, the bowline haul.*

*Haul on the bowline, our bully ship's a-rolling,
Haul on the bowline, the bowline haul.*

Haul on the bowline, Kitty is my darling.

Haul on the bowline, Kitty lives in Liverpool.

Haul on the bowline, the old man is a-growling.

Haul on the bowline, it's a couple weeks to payday.



13. ROLLING DOWN TO OLD MAUI

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.*

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.

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.

How soft the breeze through the island trees, now the ice is far astern. Them native maids, them tropical glades, is awaiting 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.

14. BLOOD RED ROSES

Our boots and shoes are all in pawn, Go down, you blood red roses, go down Its flaming draughty round Cape Horn. Go down, you blood red roses, go down.

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

Its round Cape Horn with frozen sail, Around Cape Stiff to hunt for whale.

Its growl you may but go you must, You growl too hard your head they'll bust.

The top-man at the mate he roars, "Its lay aloft you lazy whores!"

Rock and shake her is the cry, The bleeding topmast sheave is dry.

Just one more pull and that will do, For were the boys to kick her through.

16. SHALLOW BROWN

*Bound away to leave her,
Shallow oh Shallow Brown. bis*

Shipped onboard a whaler. bis

Packet leaves tomorrow.
Leave you with great sorrow

Love you Julianna, Bis

Take me for a dollar,
A Great big Spanish dollar.

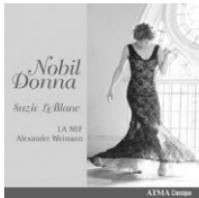
Shallow in the morning,
Just as day is dawning.



LA NEF CHEZ / ON ATMA CLASSIQUE



ACD2 2650
Dowland in Dublin
avec / with
Michael Slattery



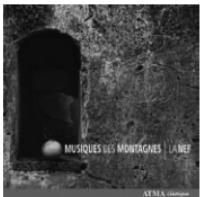
ACD2 2605
Nobil Donna
avec / with
Suzie LeBlanc



ACD2 2588
La traverse miraculeuse
avec / with
Les Charbonniers
de l'Enfer



ACD2 2510
The Battle of Killiecrankie
avec / with
Meredith Hall &
Matthew White



ACD2 2390
Musiques des montagnes



ACD2 2365
Oikan Ayns Bethlehem
avec / with
Meredith Hall

ACD2 2336
My love is like a red, red rose
avec / with
Meredith Hall



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