

Sing, Haul, then Heave!

(and don't forget to breathe!)

Twenty Sea Shanties Un-arranged



The shanty "man" is written in the treble clef.

The worker's "chorus" is written in the bass clef.

Probably none of the text is original!

Variants and edits made by Peter Dyson

with help from Zlata Bredova

2020



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Appendix 1: Notes on the Shanties.

Appendix 2: Richard Dana's List of Nautical Terms

Appendix 3: Sail plan of a typical late eighteen century ship

Performance Suggestions:

1. Take it in turns to be the shanty"man". Give yourself time to rest and breath. Let the audience do the work.
2. If the key of the shanty is too high... change it! No-one knows what key it is supposed to be in, so choose a key that suits your voices.
3. The absence of tempo and dynamic markings is deliberate: You have to decide how you shape the material.
4. Rehearse the Choruses with the audience and provide them with the words. The Supplement to this Shanty Songbook has the words to every song. Everything is Creative Commons Licensed so you can photocopy at will.
5. Work out your introductions in advance: a bit of history; some technical details of what this shanty was used for; explain the unfamiliar words; tell the story so the audience know what is happening in the song. Some notes about the Shanties are added at end.
6. Think of this document as a rehearsal score. Once you have the tune in your head: the only reminder you may need is the words!
7. Smile.

Shanty Types

Hauling/Pulling

<i>Bunt Shanty</i>	14. Paddy Doyle's Boots
<i>Catting the Anchor/Top s'l Halliards</i>	19. Sally Rackett
<i>Fast pulling Halliards</i>	13. Old Billy Riley
<i>Tacks and Sheets/Short Drag</i>	7. Haul Away Joe
<i>Sheeting home the Fors'l/Short Drag</i>	8. Haul on the Bowlin'
<i>Long Drag/Halliards</i>	2. Blood Red Roses
<i>Long Drag/Halliards</i>	10. John Kanaka
<i>Top Gallant Halliards</i>	16. Reuben Ranzo

Heaving/Pushing

<i>Capstan/Windlass</i>	20. Shenandoah
<i>Cotton Screwing</i>	6. Fire Marengo
<i>Heaving the Anchor/Windlass</i>	15. Randy Dandy O
<i>Heaving the Anchor/Windlass</i>	18. Sally Brown
<i>Pumps</i>	11. Leave Her Johnny
<i>Pumps</i>	3. The Dead Horse
<i>Stamp and Go/Hand over Hand</i>	5. Drunken Sailor
<i>Stamp and Go/Brace the Yards</i>	12. Nelson's Blood
<i>Warping out of Harbour/Windlass</i>	9. Heave Away Me Johnny

Off-watch

<i>Fo'c's'le Song</i>	1. Big Bow Wow
<i>Fo'c's'le /Wardroom Song</i>	4. Don't Forget Your Old Shipmate
<i>Fo'c's'le Song</i>	17. Rolling Down to Old Maui

No 1. The Big Bow Wow

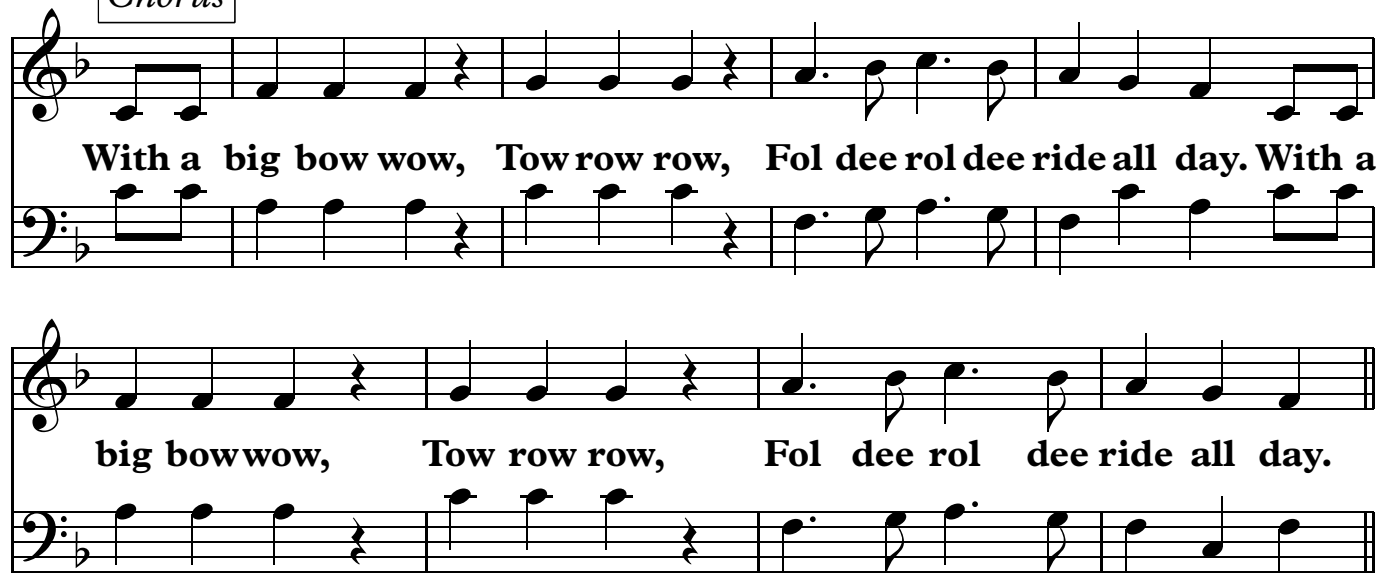
An Off-watch Fo'c's'le Song

Verse 1



From Ports-mouth Har-bour we set sail, And the wind was blo-win' a
de - vil of a gale; With our ring tails set a -
baft the miz-zen peak, And our Rule Bri - tan - nia plough in' up the deep.

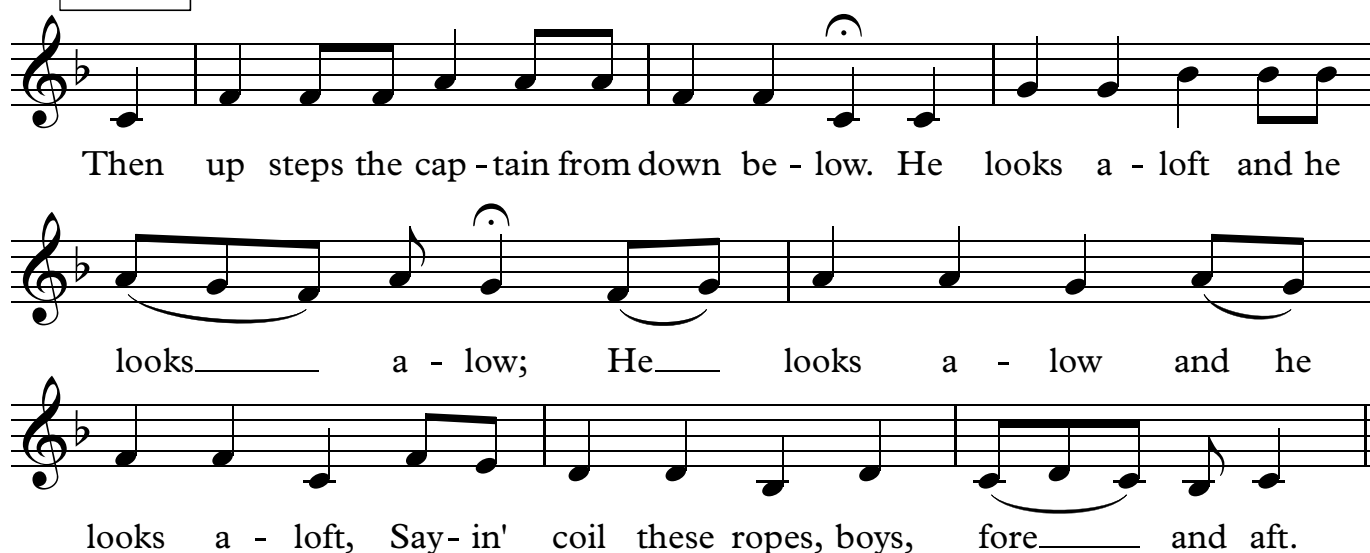
Chorus



With a big bow wow, Tow row row, Fol dee rol dee ride all day. With a
big bowwow, Tow row row, Fol dee rol dee ride all day.

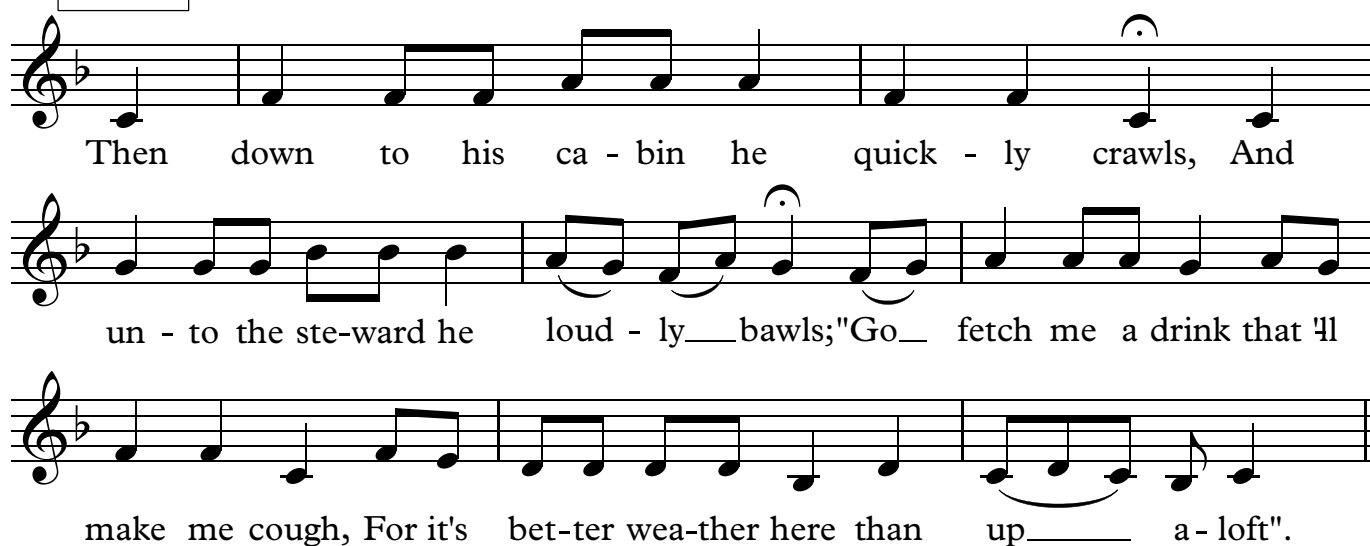
Verse 2

Repeat Chorus after each verse



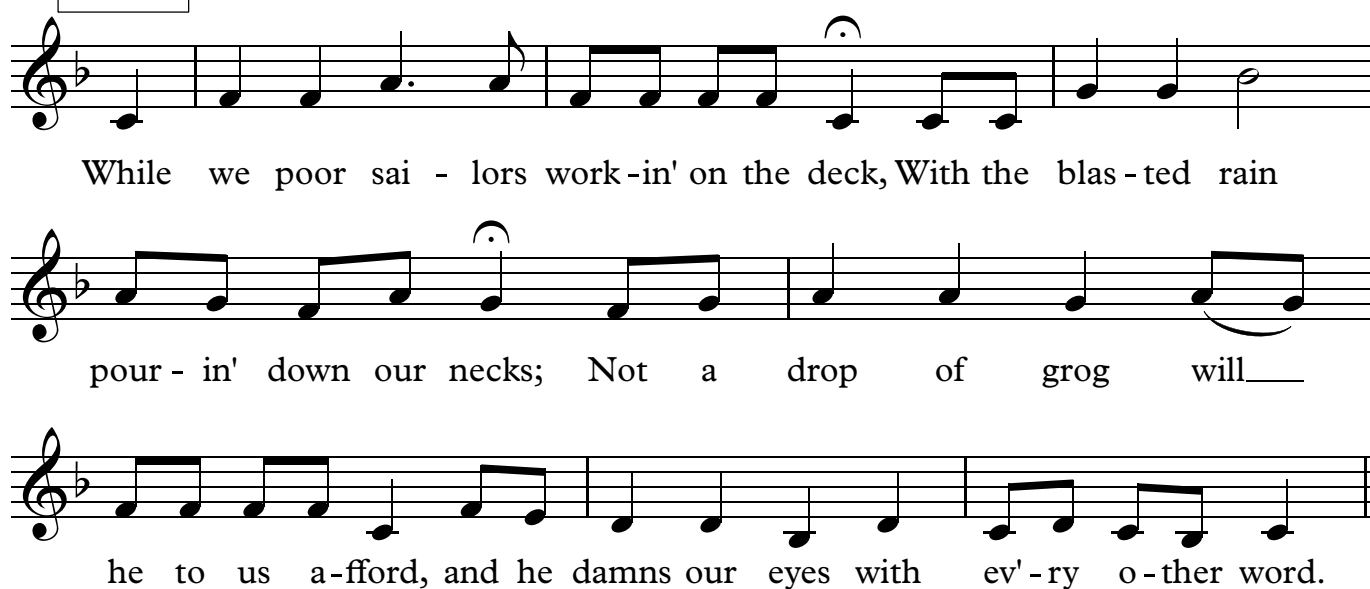
Then up steps the cap-tain from down be - low. He looks a - loft and he
looks_____ a - low; He_____ looks a - low and he
looks a - loft, Say-in' coil these ropes, boys, fore_____ and aft.

Verse 3



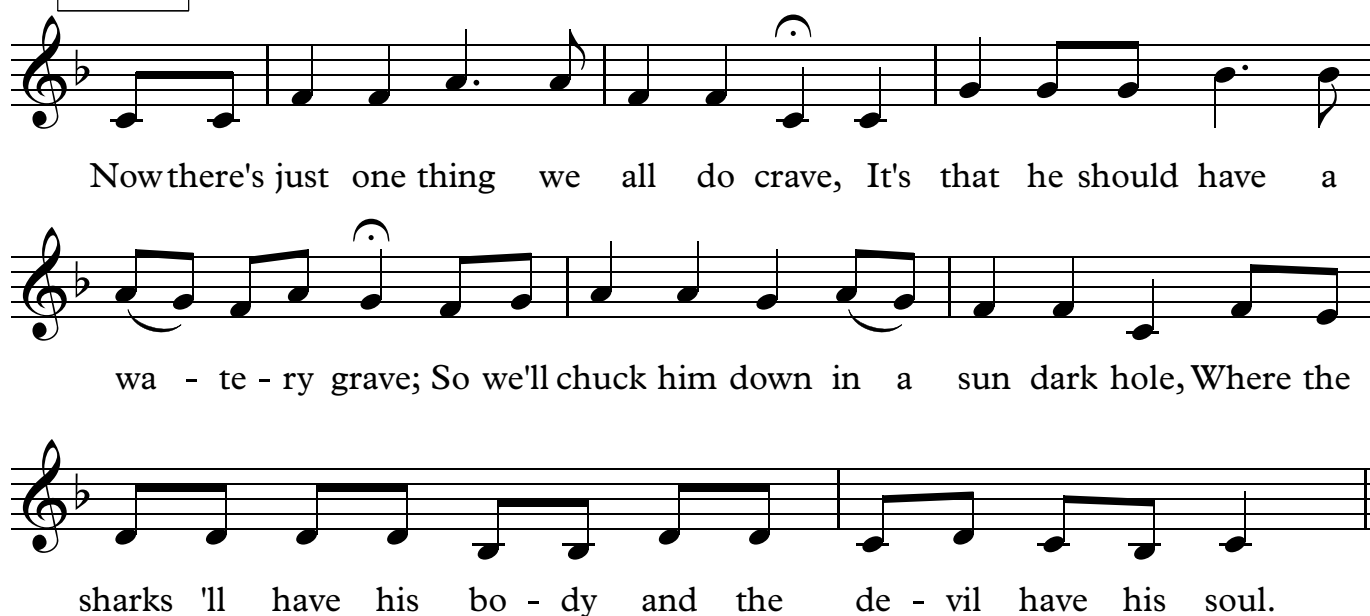
Then down to his ca - bin he quick - ly crawls, And
 un - to the ste-ward he loud - ly__bawls;"Go__ fetch me a drink that 'll
 make me cough, For it's bet-ter wea-ther here than up_____ a - loft".

Verse 4



While we poor sai - lors work-in' on the deck, With the blas - ted rain
 pour - in' down our necks; Not a drop of grog will__
 he to us a-fford, and he damns our eyes with ev' - ry o - ther word.

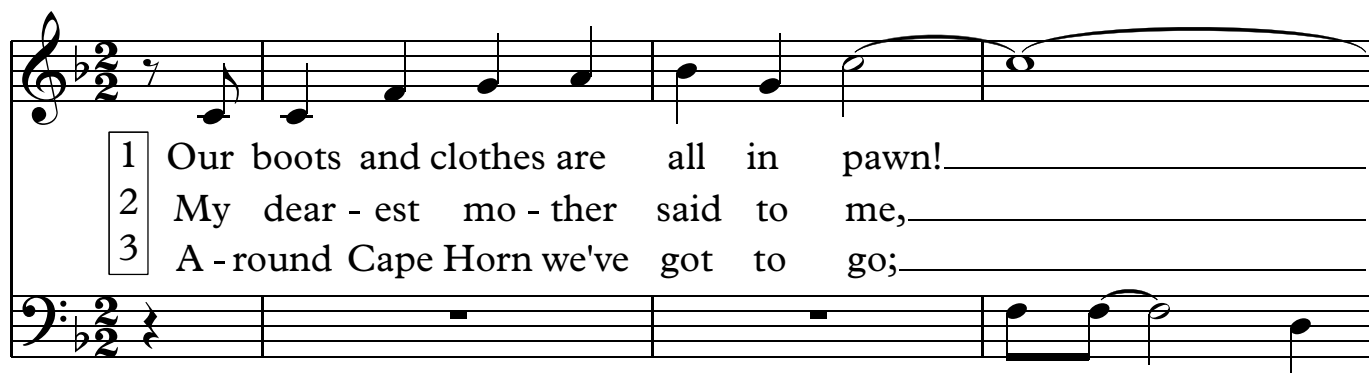
Verse 5



Now there's just one thing we all do crave, It's that he should have a
 wa - te - ry grave; So we'll chuck him down in a sun dark hole, Where the
 sharks 'll have his bo - dy and the de - vil have his soul.

No 2. Blood Red Roses

Long Drag / Halliards



1 Our boots and clothes are all in pawn!_____

2 My dear - est mo - ther said to me,_____

3 A - round Cape Horn we've got to go;_____

*Chorus words in **bold***

Go down, you



— **Go down!** And it's fla - min' dra - fty 'round Cape Horn.

— "My dear - est son re - turn from sea".

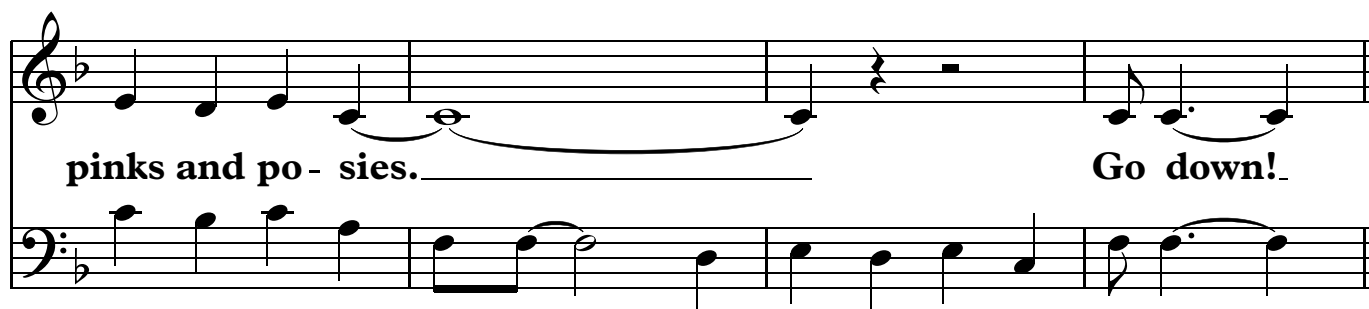
— A-round Cape Horn in the frost and snow.

blood red ro-ses. Go down!_____



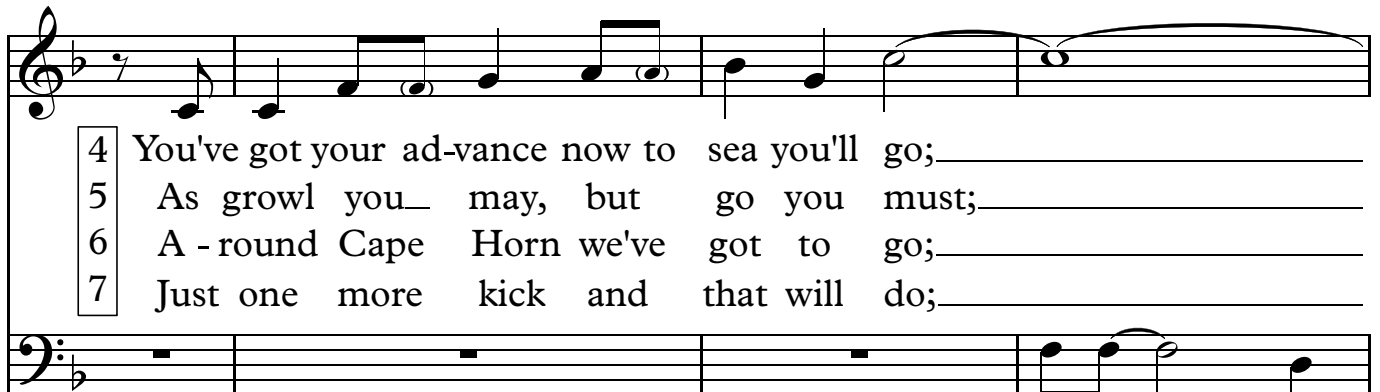
— **Go down!** Oh, you

Go down, you blood red ro - ses. Go down! Oh, you



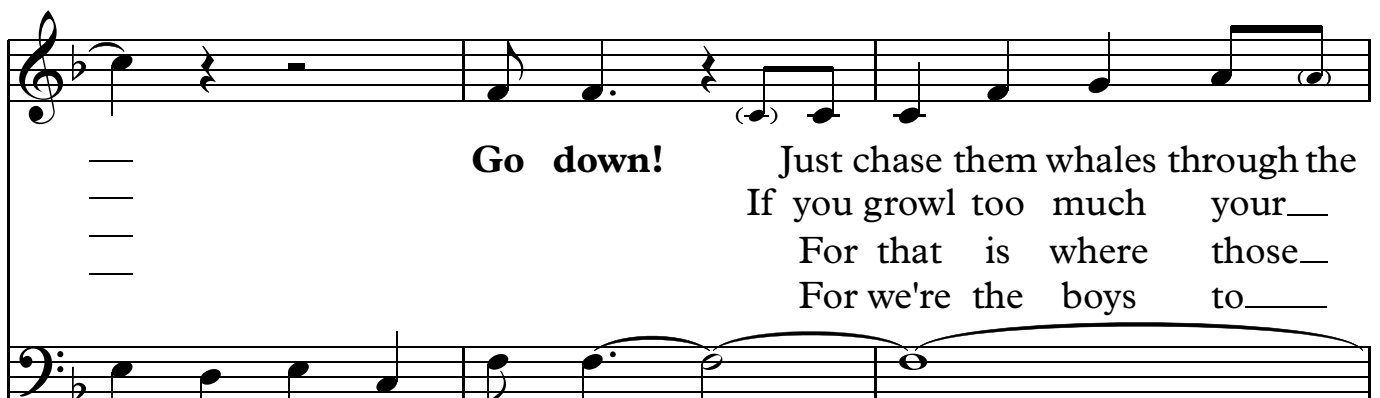
pinks and po - sies._____ **Go down!**

pinks and po-sies. Go down, you blood red ro-ses. Go down!



4 You've got your ad-vance now to sea you'll go; _____
 5 As growl you may, but go you must; _____
 6 A - round Cape Horn we've got to go; _____
 7 Just one more kick and that will do; _____

Go down, you




— Go down! Just chase them whales through the
 — If you growl too much your
 — For that is where those
 — For we're the boys to

blood red ro - ses. Go down! _____



frost and snow. _____ Go down!_
 head they'll bust. _____
 whale fish blow. _____
 kick her through. _____

Go down, you blood red ro-ses. Go down!_



Oh, you pinks and po - sies. _____ Go down!
 Oh, you pinks and po-sies. Go down, you blood red ro-ses. Go down!

No 3. The Dead Horse

Pumps

Chorus

1 A poor old_ man came ri - ding by. If they say so, and they

2 Says I "Old_ man, your horse will die".

Chorus

horse. 5 We'll use his hair to mend the sails, If they say so, and they
6 We'll hoist him up to the fore yard-arm,

Chorus

hope so. And the iron of his shoes to make deck nails. Oh
Where he won't do no sailors harm.

poor old horse. 7 We'll drop him down with a

Chorus

long, long roll, If they say so, and they hope so. Where the

Chorus

sharks will have his body and the devil have his soul! Oh poor old horse.

No 4. Don't forget your old shipmate

An Off-watch Fo'c's'le/ Wardroom Song

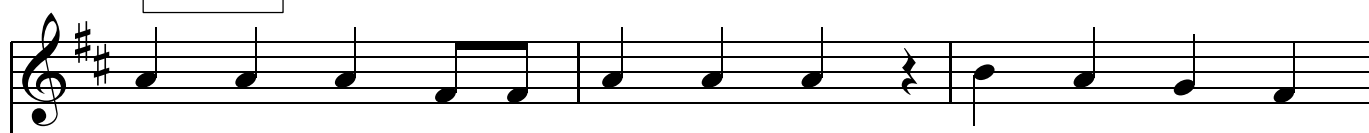


1 Safe and sound at home a - gain, Let the wa-ters roar, Jack.



One more time with glad re-frain, Let the cho-rus soar, Jack.

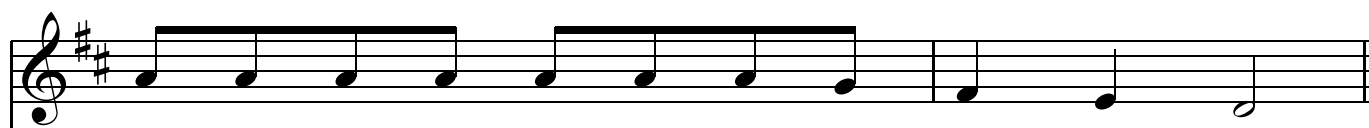
Chorus



Long we've tossed on the rol - lin' main, Now we're safe a -



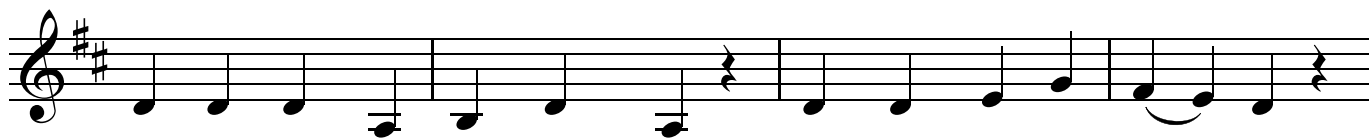
shore_ Jack. Don't for-get your old ship-mate,



Fal - dee ral - dee ral - dee ral - dee rye - eye - doe!



Repeat Chorus after each verse



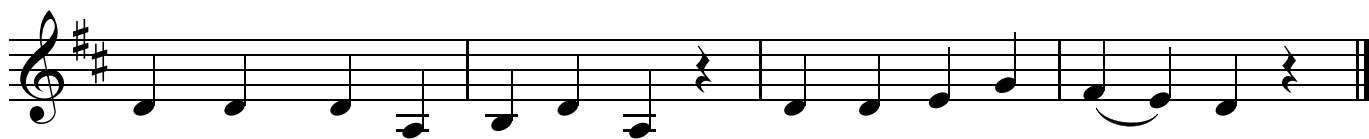
- 2 Since we sailed from Ply-mouth Sound, Four years gone, or nigh, Jack.
 3 Of - ten times have we laid out, Toil nor dan-ger fear - in',



Was there ev - er chum-mies now, Such as you and I, — Jack?
 Tug- gin' out the flap - pin' sail To the wea-ther ear - in'.



- 4 When the midd-le watch was on, And the time went slow, — boy,
 5 But the best of friends must part, Fair or foul the wea - ther.



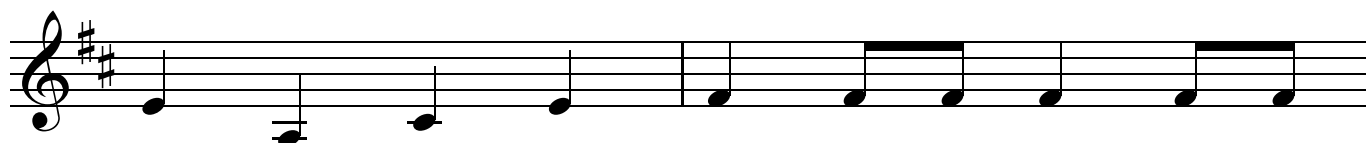
Who could choose a rous-in' stave, Who like Jack or Joe, — boy?
 Hand yer flip-per for a shake, Now, a drink to - ge - ther.

No 5. Drunken Sailor

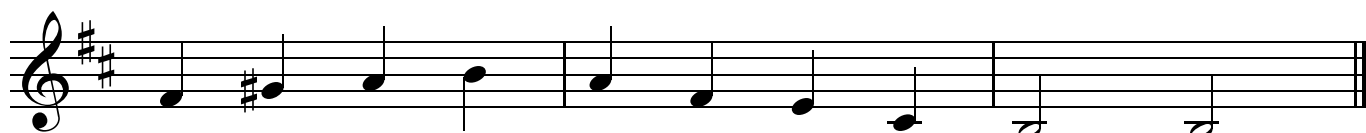
Stamp and Go / Hand over Hand



1 What shall we do with the drunken sai - lor? What shall we do with the



drun - ken sai - lor? What shall we do with the



drunk - en sai - lor Ear - ly in the mor - ning?

Chorus



Hoo - ray and up she ri - ses! Hoo - ray and up she ri - ses!

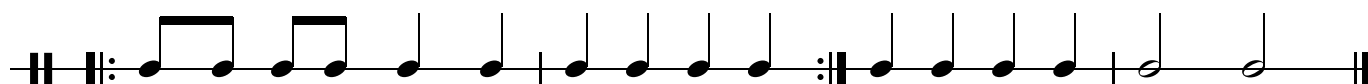


Hoo - ray and up she ri - ses, Ear - ly in the morn - ing!

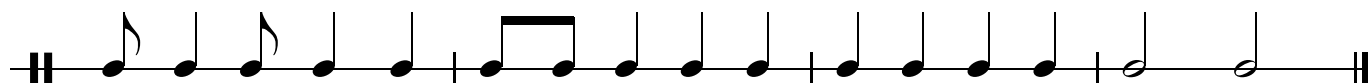


Repeat Chorus after each verse

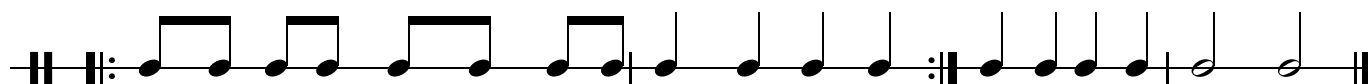
Rhythmic scheme! Don't forget to sing the tune!



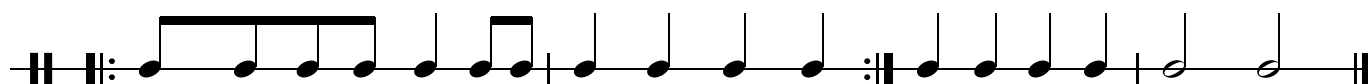
- 2 Put him in the long boat 'til he's so-ber,
Put him in the long boat 'til he's so-ber, Ear-ly in the morn-ing.
Put him in the long boat 'til he's so-ber,



- 3 Pull out the plug and wet him all o-ver,
Pull out the plug and wet him all o-ver, Ear-ly in the morn-ing.
Pull out the plug and wet him all o-ver,



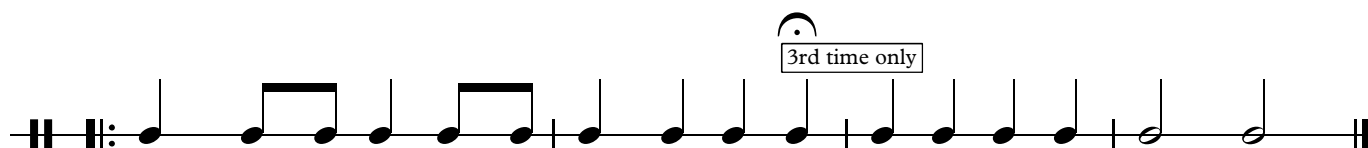
- 4 Put him in the scup-pers with a hose pipe on him,
Put him in the scup-pers with a hose pipe on him, Ear-ly in the morn-ing.
Put him in the scup-pers with a hose pipe on him,



- 5 Heave him by the leg in a run-nin' bow-lin',
Heave him by the leg in a run-nin' bow-lin', Ear-ly in the morn-ing.
Heave him by the leg in a run-nin' bow-lin',



- 6 Shave his bel-ly with a rus-ty ra-zor,
Shave his bel-ly with a rus-ty ra-zor, Ear-ly in the morn-ing.
Shave his bel-ly with a rus-ty ra-zor,



- 7 That's what we do with the drun-ken sai-lor,
That's what we do with the drun-ken sai-lor, Ear-ly in the morn-ing.
That's what we do with the drun-ken sai-lor,

No 6. Fire Marengo

Cotton Screwing Work Song

Chorus



1 Lift him up and car-ry him a-long. **Fire Ma-ren-go, Fire a-way.**

Chorus



Put him down where he be-long. **Fire Ma-ren-go, Fire a-way.**

Chorus



2 Ease him down and let_ him lay. **Fire Ma-ren-go, Fire a-way.**

Chorus



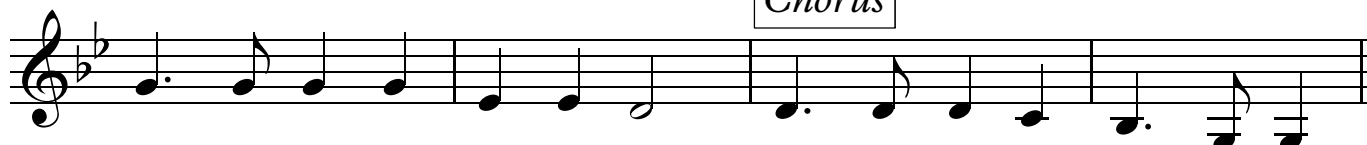
Screw him in and there he'll stay. **Fire Ma-ren-go, Fire a-way.**

Chorus



3 Put him in his hole_ be-low. **Fire Ma-ren-go, Fire a-way.**

Chorus



Stay he must and then he'll go. **Fire Ma-ren-go, Fire a-way.**

Add 2nd Chorus Voice at Verse 4

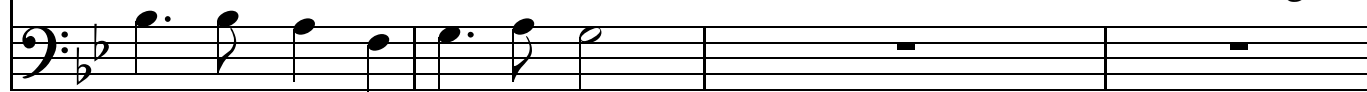


4 When I get back to Li-ver-pool Town.
5 I'll haul her high and haul her low.

Chorus



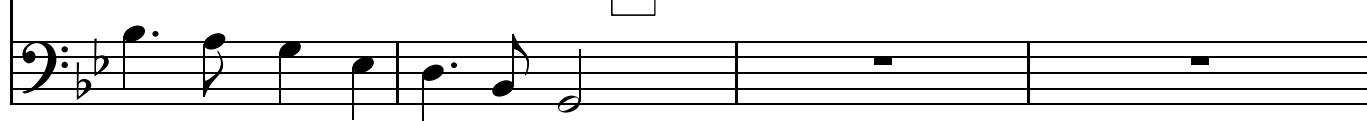
Fire Ma-ren-go, Fire a-way. I'll pass a line to Sal-ly Brown.
I'll bust her blocks and I'll make her go.



Chorus



Fire Ma-ren-go, Fire a-way. 6 Oh Sa-lly, she's a pre-tty lit-tle craft,
7 Oh screw the cart and screw him down.



Chorus



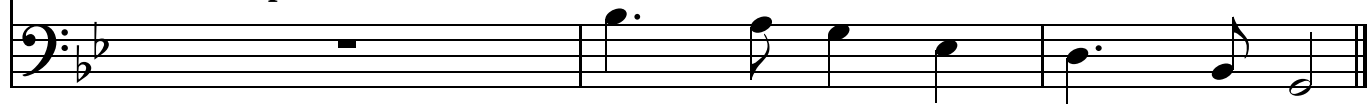
Fire Ma-ren-go, Fire a-way. Hot shot to the fore and a
Oh let's get the hell back to



Chorus



roun-ded aft. **Fire Ma-ren-go, Fire a-way.**
Li-ver-pool Town.



No 7. Haul Away Joe

Tacks and Sheets / Short Drag




1a Way haul a - way! We'll haul a - way the bow - lin'.—

Chorus



Way haul a - way! We'll haul a - way Joe.

1b Way haul a - way! The pac - ket is a ro - llin'.

Chorus




Way haul a - way! We'll haul a - way Joe.



Repeat Chorus after each line of verse.




2a Geor-die Charl-ton had a pig and it was dou-ble join - ted.—



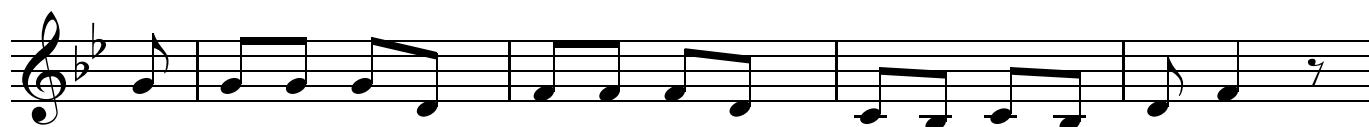
2b He took it to the black-smith's shop to get its trot-ters poin-ted



3a King Lou-is was the King of France be-fore the Re-vo - lu - tion._



3b King Lou-is got his head cut off which spoiled his Con-sti - tu-tion.



4a Oh when I was a lit - tle boy or so my mo-ther told me.



4b That if I did not kiss the girls my lips would all go mo-ldy.



5a Way haul a - way! We'll hang and haul to - ge - ther._

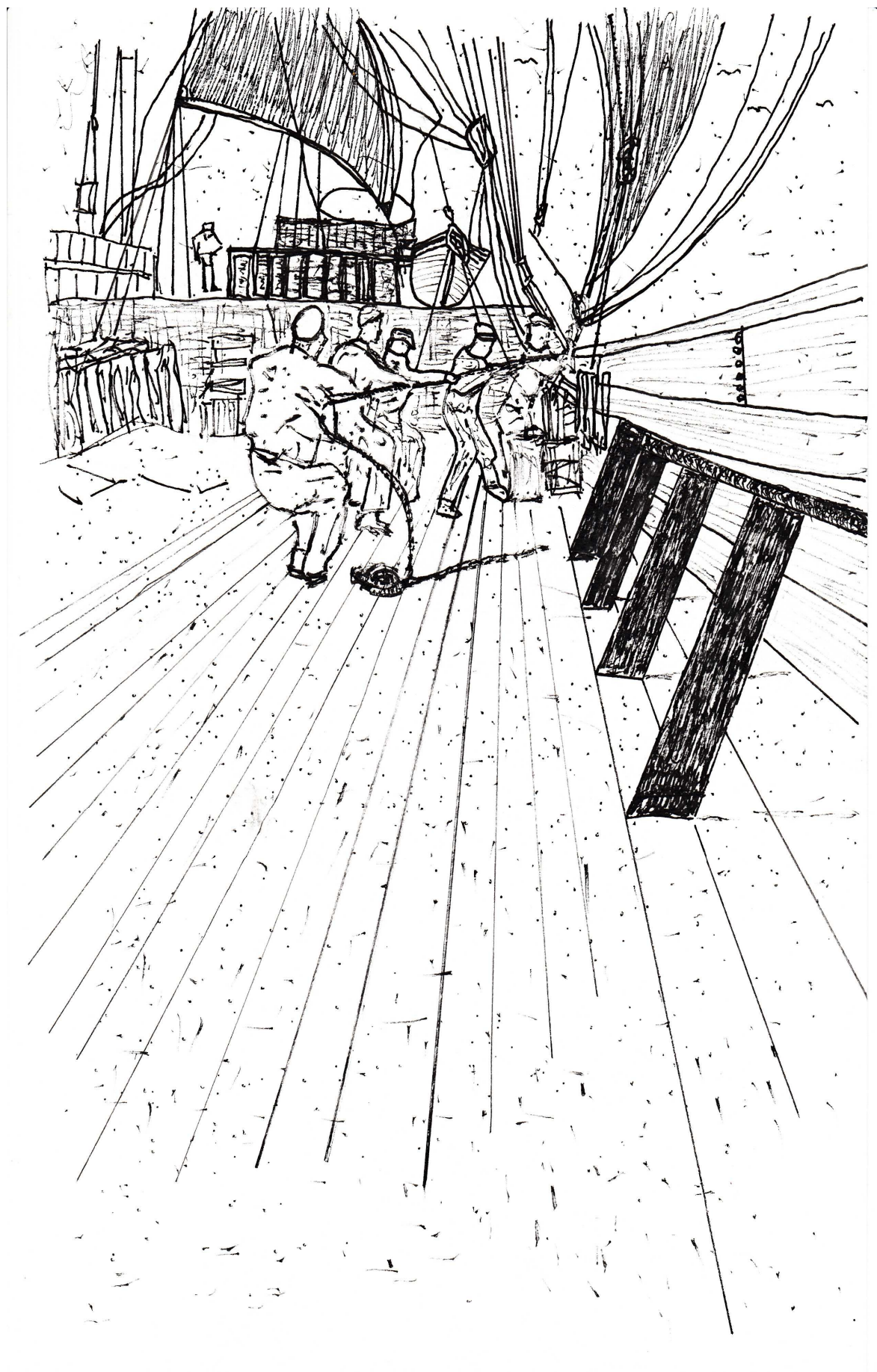


5b Way haul a - way! We'll haul for bet - ter wea - ther._

Chorus **rit.**

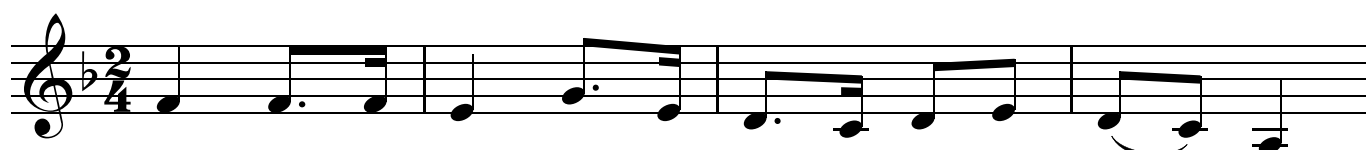


Way haul a - way! We'll haul a - way Joe.



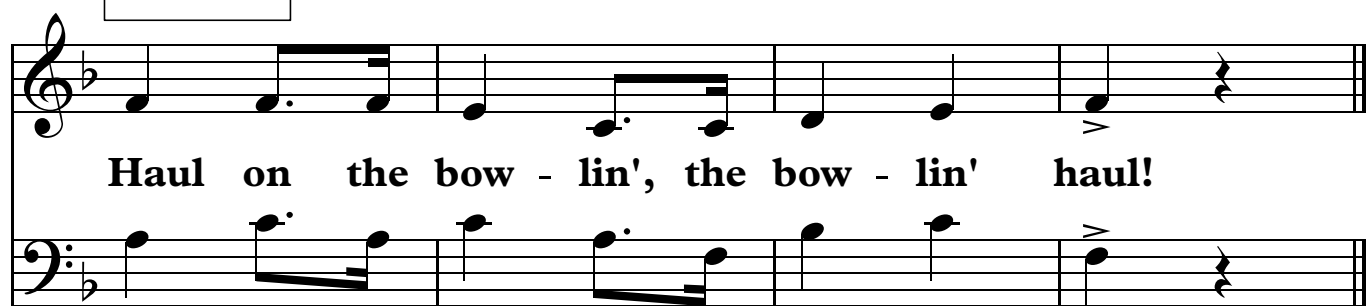
No 8. Haul on the Bowlin'

Sheeting Home the Foresail /Short Drag



1 Haul on the bow - lin', our bul - ly ship's a - rol - lin'.

Chorus



Haul on the bow - lin', the bow - lin' haul!

Repeat Chorus after each verse: add 2nd voice at Verse 4.



2 Haul on the bow - lin', Kit - ty is my dar - lin'.



3 Haul on the bow - lin', Kit - ty lives in Li - ver-pool.



4 Haul on the bow - lin', the old man is a - gro - wel - lin'.



5 Haul on the bow - lin', so ear - ly in the mor - nin'.



6 Haul on the bow - lin', it's a far — cry to pay — day.

No 9. Heave Away Me Johnny

Warping out of Harbour / Windlass



- 1 There's some that's bound for New York town and some that's bound for
 2 The pi - lot is_____ a - wai - ting for_ the tur - ning of_ the

Chorus



France, **Heave a - way_____ me John - ny, Heave_____ a - way.** And
 tide, And



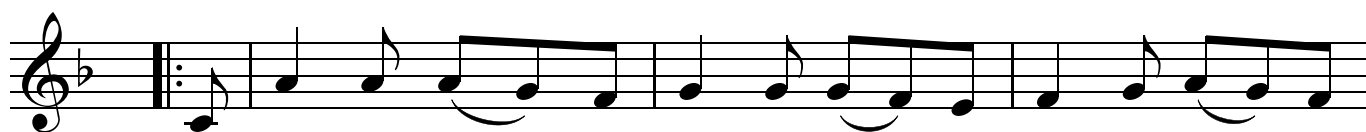
some that's bound for Ben - gal Bay to teach them whales to
 then me boys_____ be gone a - gain with a good_ and wes - ter - ly

Chorus



dance.
 wind. **Heave a - way me John - ny boy, we're all bound to go.**





3 Come all you hard wor-king sai - lor lads_ who round the Cape of
4 Fare-well to you,— you King-ston girls, Fare-well St An - drew's

Chorus

Storm. Heave a - way— me John-ny, Heave— a - way. Be
Dock. If



sure your boots_ and oil - skins on or you'll wish you ne-ver was
e - ver we'll_ re - turn a-again, we'll make_ your cra - dles

Chorus

born.
rock. Heave a - way me John-nyboy, we're all bound to go.

No 10. John Kanaka

Long Drag / Halliards

Chorus

1 I thought I heard the old man say. **John Ka-na-ka-na-ka tu-lai -**

Chorus

ay! To-day, to-day is a ho-li-day. **John Ka-na-ka-na-ka tu lai-ay!**

Main Chorus

*Decide how many ♩ beats to hold this note for 2? 3? 4?
Keep them guessing: it adds to the fun: never the same?!
But give a clear up beat before the down beat to bring them in!*

Tu-lai - ay, Oh!— Tulai - ay! John Ka-na-ka-na-ka tu-lai-ay!

*Repeat Main Chorus after each verse:
Repeat Main Chorus twice after final verse.*

Chorus

2 We'll work to-mor-row but not to - day.
 3 We're out-ward bound for Fris - co Bay. **John Ka-na-ka-na-ka tu-lai-**
 4 We're bound a - way__ a-round Cape Horn,

Chorus

For to-day, to - day is a ho - li - day.
ay! We're__ out - ward bound at the break of day. **John Ka-**
 Where you wish to God you'd ne-ver been born.

na-ka-na-ka tu-lai - ay!
 5 We're out-ward bound from Lon-don Town,
 6 And when we get to Car-diff Bay,
 7 So haul, oh haul, oh haul a - way,

Chorus

John Ka - na-ka-na-ka tu - lai - ay! Where all the gir - lies
 We'll pay off ship and
 Oh haul a - way, to

Chorus

they come down.
 draw our pay.
 make your pay. **John Ka - na-ka-na-ka tu - lai - ay!**

No 11. Leave Her Johnny

Pumps

Chorus

Oh the times was hard and the wa - ges low, **Leave her, Joh - nny,**

Chorus

leave her, And the grub was bad and the gales did blow, **And it's**

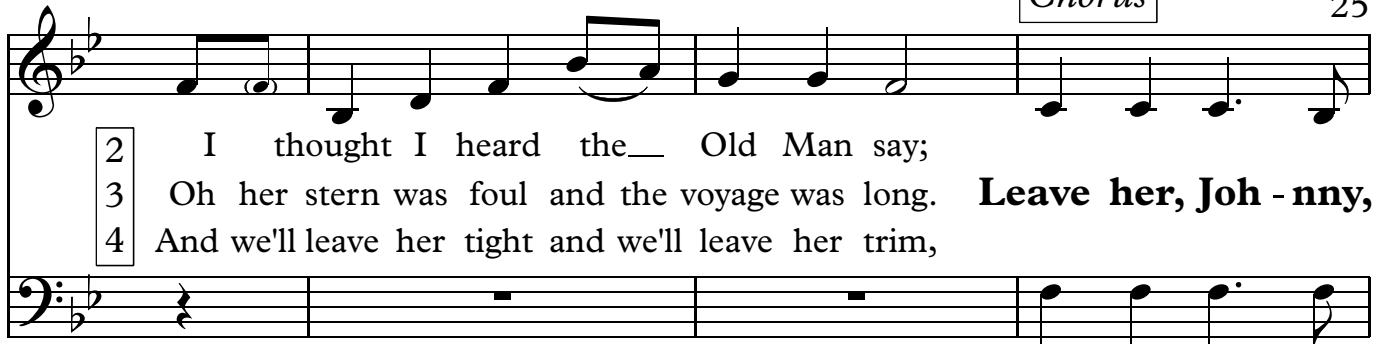
Main Chorus

time for us to leave her. **Leave her, Joh - nny, leave her Oh_**

leave her, Joh - nny, leave her; For the voyage is done and the

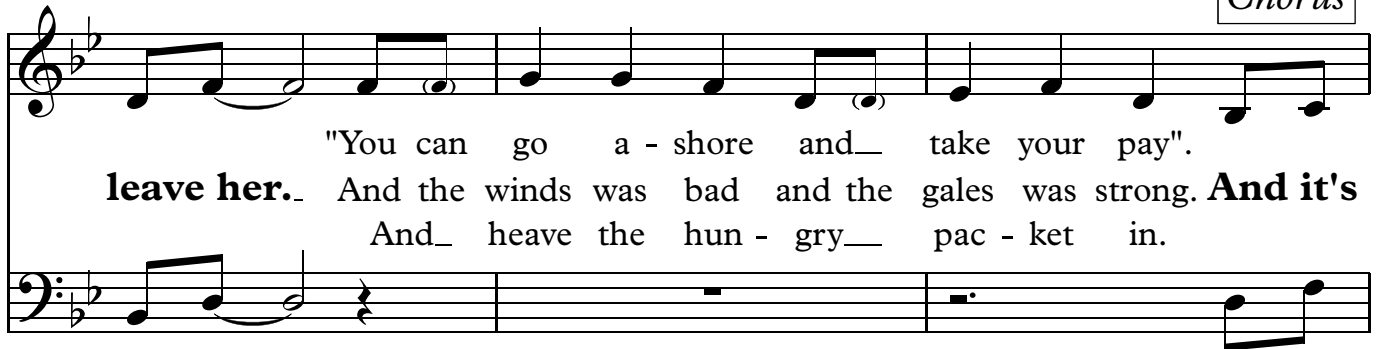
winds don't blow, and it's time for us to leave her.

Repeat Main Chorus after each verse except the last verse.

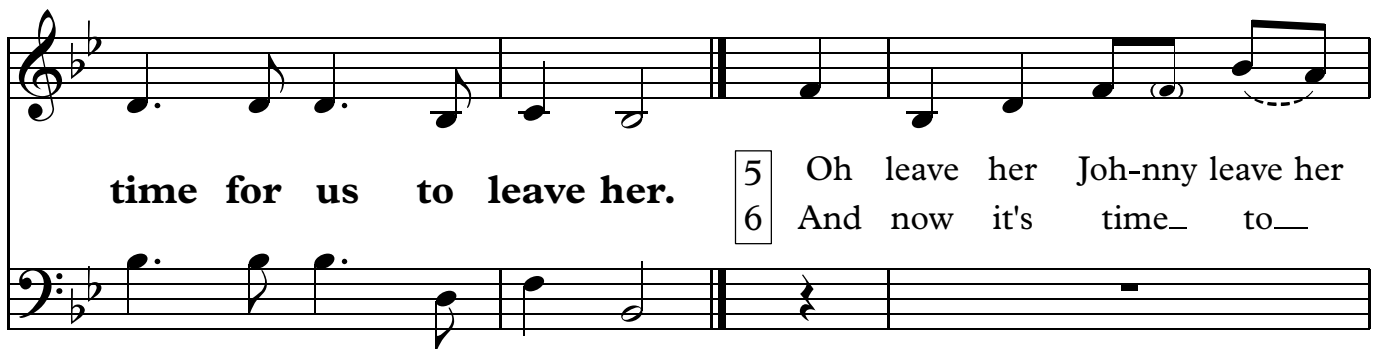


2 I thought I heard the Old Man say;
 3 Oh her stern was foul and the voyage was long. **Leave her, Joh - nny,**
 4 And we'll leave her tight and we'll leave her trim,

Chorus



"You can go a - shore and take your pay".
leave her. And the winds was bad and the gales was strong. **And it's**
 And heave the hun - gry pac - ket in.

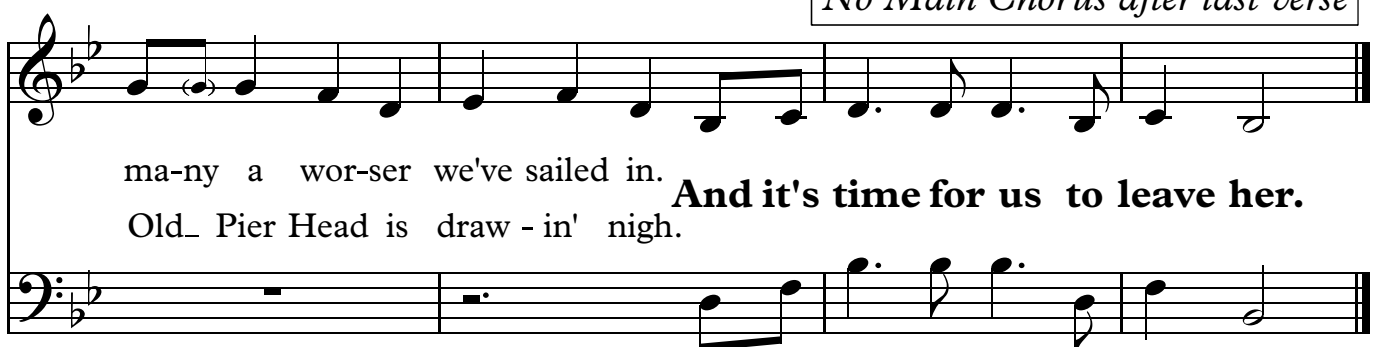


time for us to leave her. 5 Oh leave her Joh-nny leave her
 6 And now it's time to



with a grin, **Leave her, Joh - nny, leave her.** For there's
 say good - bye, For the

No Main Chorus after last verse



ma - ny a wor - ser we've sailed in. **And it's time for us to leave her.**
 Old Pier Head is draw - in' nigh.

No 12. Nelson's Blood

Stamp and Go / Brace the Yards



1 Oh, a drop of Nel-son's Blood would not do us a - ny harm, A



drop of Nel-son's Blood would not do us a - ny harm, A

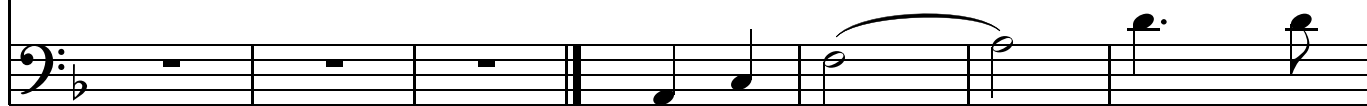


drop of Nel-son's Blood would not do us a - ny harm, And we'll

Chorus



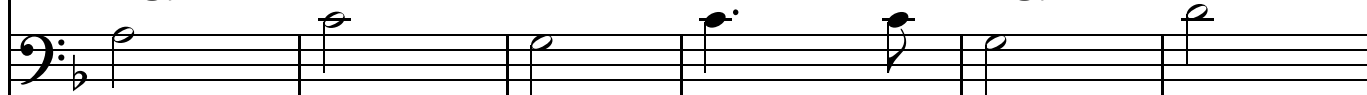
all hang on be - hind, And we'll roll the old cha-ri-ot a



And we'll ro - oll, ro - li -



long, we'll roll the old cha - ri-ot a-long, we'll roll the



o, ro - oll, ro - li - o, ro -



old cha - ri-ot a-long, And we'll all hang on be - hin - d.



oll, ro - li - o. All hang on be - hin - d!

Repeat Chorus after each verse

etc

2 We'll be al - right if the wind is in our sails. (We'll be

etc

3 We'll be al - right if we make it round The Horn. (We'll be

etc

4 Oh, a night at the circus would not do us a - ny harm. A

etc

5 Oh, a sail round the Gulf would not do us a - ny harm. A

etc

6 Oh, a nice cup of tea would not do us a - ny harm. A

etc

7 Oh, a drop of Nel-son's blood would not do us a - ny harm. A

Footnote:

This is one of those shanties where everyone in the audience has to make up a verse.

This ensures the shanty lasts for 30 minutes and makes programming much easier!

But Verse 7 should always be the last verse so that everyone knows it has finally come to the end! Sigh of relief!

No 13. Old Billy Riley

Fast Pulling Halliards

Chorus

1 Old Bil-ly Ri - ley, was a dan-cing mas - ter. **Old Bil-ly Ri - ley O!**
 2 Old Bil-ly Ri - ley's Mas - ter of a drog - her.

Chorus

Old Bil-ly Ri - ley, Walk him up so cheer'-ly, **Old Bil-ly Ri - ley O!**

3 Old Bil - ly Ri - ley wed the cap-tain's daugh - ter. **Old Bil-ly Ri - ley O!**
 4 Old Mis-ses Ri - ley did - n't like the sai - lors.

Chorus

Old Bil-ly Ri - ley, Walk him up so cheer'-ly, **Old Bil-ly Ri - ley O!**

No 14. Paddy Doyle's Boots

Bunt Shanty (No Shantyman)

1 To my way ay - ay - ya, We'll pay Pad-dy Doyle for his boots.

Repeat each line twice! 1st time in unison; 2nd time in harmony.

2 To my way ay - ay - ya, And we will drink whis-key and gin.

3 To my way ay - ay - ya, And we will shave un-der his chin.

4 To my way ay - ay - ya, And we will throw mud at the cook.

1 To my way ay - ay - ya, We'll pay Pad-dy Doyle for his boots.

No 15. Randy Dandy O!

Heaving the Anchor / Windlass

Chorus

1 Now we are read - y to head for the Horn; Way hey,
2 Man the stout cap-stan and heave with a will;

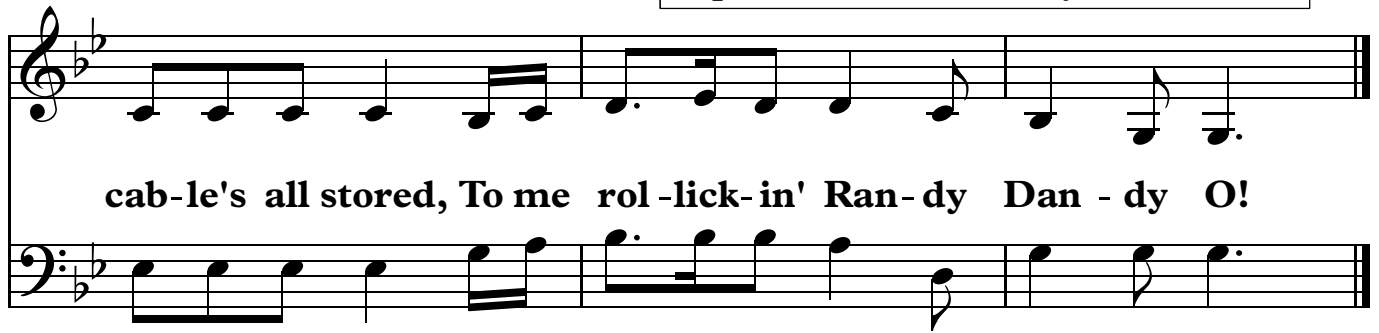
Chorus

roll and go! Our boots and our clothes boys are all in the pawn. To me
But soon we'll be driv - in' her way down the hill.

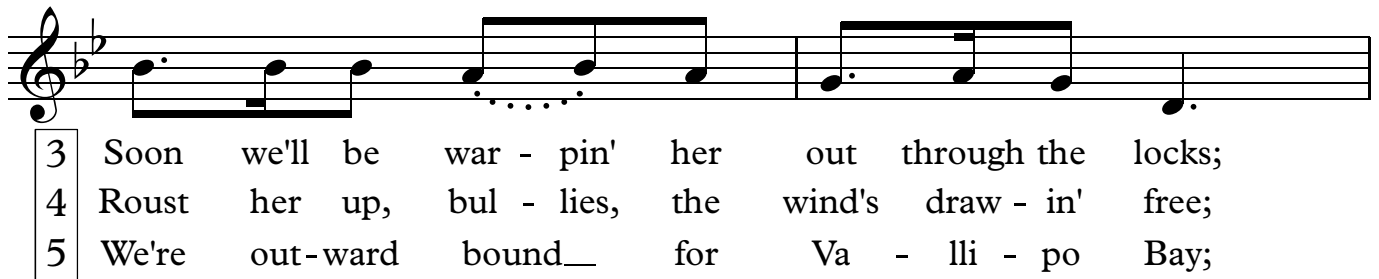
Main Chorus

rol-lick in' Ran-dy Dan-dy O! Heave a pawl, oh heave a-way,

Way hey, roll and go! The an-chor's on board and the

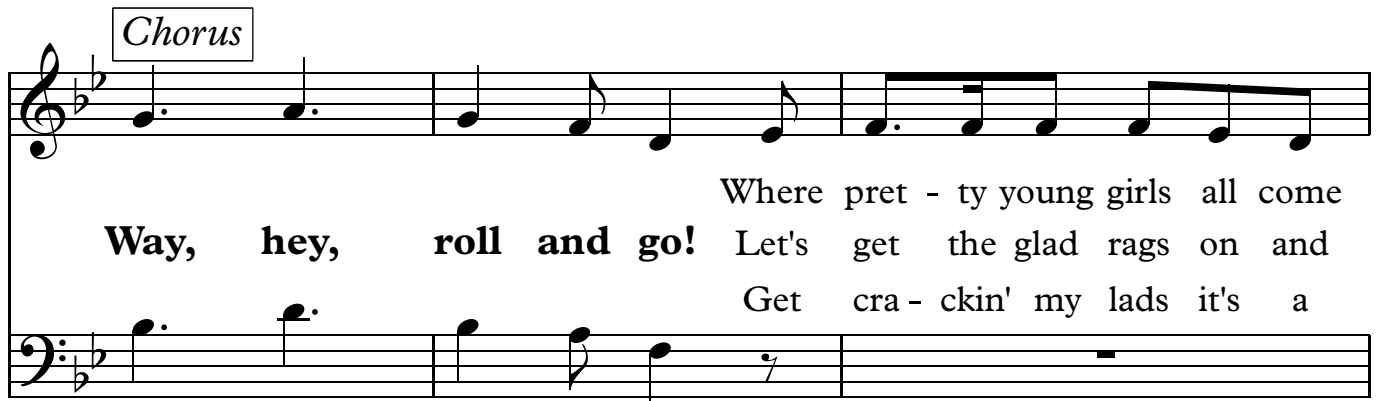


cab-le's all stored, To me rol-lick-in' Ran-dy Dan - dy O!




3 Soon we'll be war - pin' her out through the locks;
4 Roust her up, bul - lies, the wind's draw - in' free;
5 We're out-ward bound_ for Va - lli - po Bay;

Chorus



Way, hey, roll and go! Let's get the glad rags on and
Get cra - ckin' my lads it's a

Chorus *To Main Chorus*



down in their frocks.
drive her to sea. To me rol-lick-in' Ran-dy Dan - dy O!
hell of a way.

The Horn - Cape Horn

"Pawl" - A short iron bar that prevents the windlass from turning back. Heaving a pawl likely refers to turning the windlass.

"Vallipo Bay" - Valparaíso, Chile. A common stop for ships that voyaged around Cape Horn.

No 16. Reuben Ranzo

Top Gallant Halliards

Chorus

1 Oh, poor old Reu ben Ran - zo; Oh
 2 Oh, Ran-zo was no sai - lor; **Ran-zo, me boys, Ran-zo!** He.
 3 Oh, Ran-zo was no beau - ty; He.

Chorus

1 poor old Reu ben Ran - zo.
 2 shipped a-board a wha - ler. **Ran-zo, me boys, Ran-zo!**
 3 could not do his du - ty.

Chorus

4 So they gave him nine and thir - ty; Yes,
 5 Oh, the cap-tain was a good man; **Ran-zo, me boys, Ran-zo!** He
 6 Oh, he gave him wine and wa - ter; Rube

Chorus

la - shes nine and thir - ty.
took him to his ca - bin. **Ran-zo, me boys, Ran-zo!**
kissed the cap-tain's dau - ghter.

Chorus

7 He taught him na - vi - ga - tion;
8 Now Ran - zo, he's a sai - lor; **Ran-zo, me boys,**
9 He mar-ried the cap-tain's dau - ghter;

Ran - zo! To fit him for his sta - tion.
The chief mate of that wha - ler.
And sails no more the wa - ter.

Chorus

Ran - zo, me boys, Ran - zo!

No 17. Rolling Down to Old Maui

An Off-watch Song

1 It's a damn tough life, full of toil and strife, We
2 Once more we sail with the nor-ther-ly gales through the

wha-ler-men un - der - go, And we don't give a damn when the
ice___ and wind and rain, Them co-co- nut___fronds, them___

gales are done, How_ hard the winds did blow, For we're
tro - pi - cal shores, We___ soon shall see a - gain. Six___

home-ward bound from the Arc - tic ground with a good ship, taut and
hell - ish months we've_ passed a - way on the cold Kam- chat - ka

free,___ And we won't give a damn when we
sea,___ But___ now we're___ bound from the

drink our rum with the girls from Old Mau - i.
Arc - tic ground, ro - ling down to Old Mau - i.

Chorus

Rol - ling down to Old_ Mau - i, (me boys,) rol-ling

down to Old Mau - i. We're home-ward bound from the

Repeat Chorus after each verse

Arc - tic ground, Rol - ling down to Old Mau - i.

3 Once more we sail with the north - er - ly gales to -
4 How soft the breeze through the is - land trees, now the

-wards our is-land home. Our wha-ling done, our main mast sprung, and we
ice__ is far a - stern. Them na - tive maids, them tro - pi - cal glades is a -

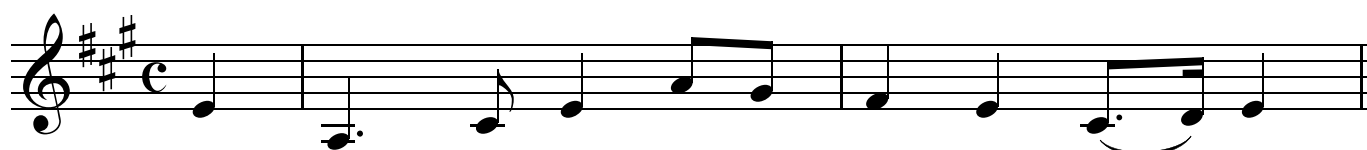
ain't got far to roam; Our_ stu - n'ls bones is__ car - ried a - way, what_
wai - ting our re - turn; E - ven now their big brown eyes look out, ho - ping

care we for that sound?__ A li - ving gale is
some fine day to see__ Our ba - ggy sails, run - ning

af - ter us, thank_ God, we're home - ward bound.
'fore the gales, ro - lling down to Old Mau - i.

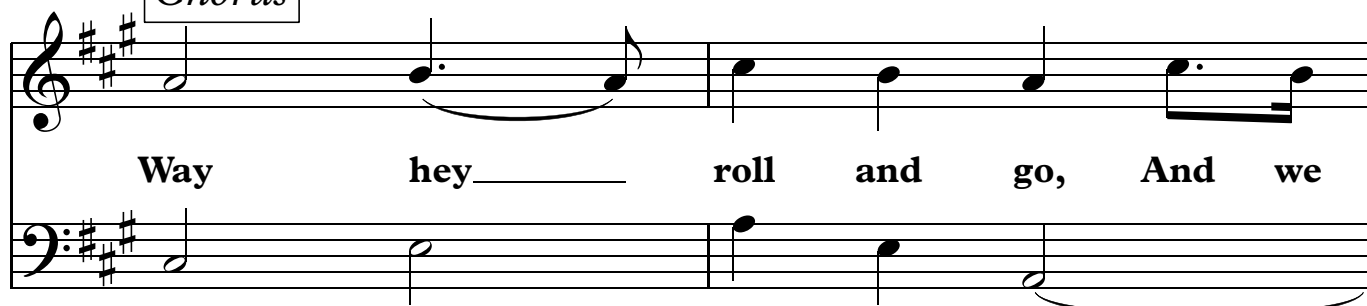
No 18. Sally Brown

Heaving the Anchor / Windlass



1 Oh Sa - lly Brown is a nice young la - dy.

Chorus



Way hey _____ roll and go, And we




roll all night, and we roll till day;— To

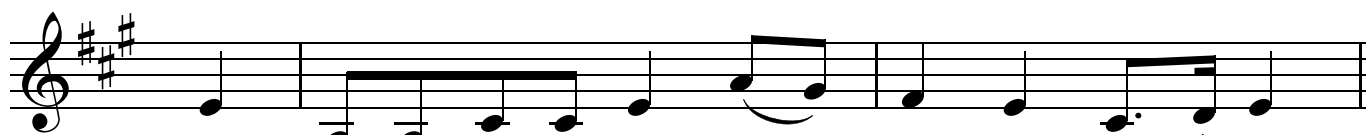


spend my mo - ney with Sal - ly Brown.


Repeat Chorus after each verse



2 She's tall and dark, but — not too sha - dy.



3 Her mo-ther does-n't like no — tar - ry sai - lors.



4 She wants her to ma-rry a — one leg-ged cap - tain.



5 Oh Sal-ly would-n't wed me so I shipped a-cross the wa - ter.



6 And now I'm cour - ting — Sal - ly's dau - ghter.



7 I shipped on board of a Li - ver-pool li - ner.

No 19. Sally Racket

Catting the Anchor / Tops'l Halliards

1 Li-ttle Sa-lly Ra-cket, She pawned my new-est
 2 Li-ttle Ki-tty Car-son, She got off with a
 3 Li-ttle Be-tty Ba-ker, She ran off with a

Chorus

The top note of the chorus
 should heard clearly!!!
 Any extra notes &
 can be pitched at discretion!!!!

Haul him a - way._

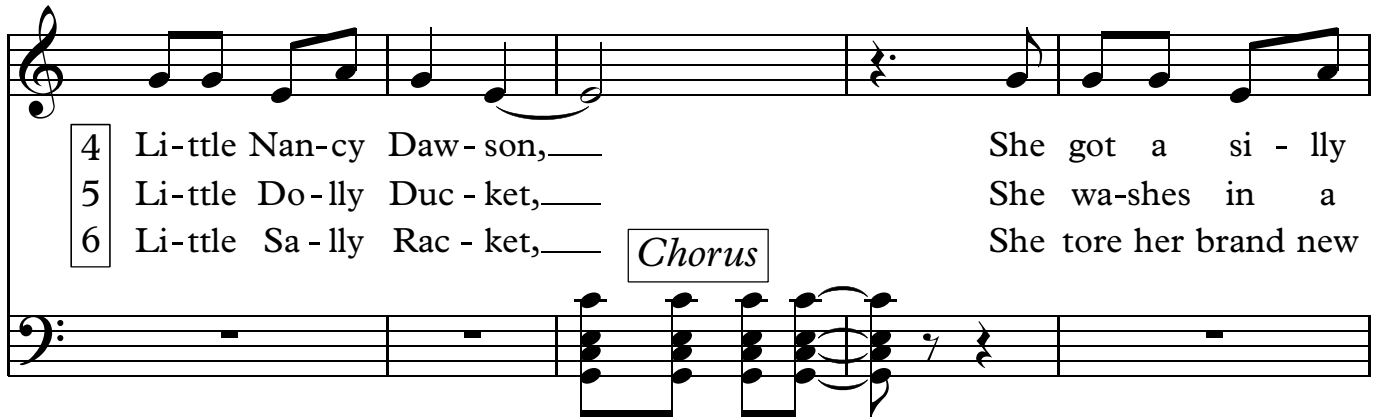
ja-cket, And she lost the ti-cket.
 par-son. Got a lit-tle bar-son.
 Qua-ker. Guess her mum could shake her.

Chorus

Haul him a- way._

Chorus With a hau-ley high-low! *Chorus*

Haul him a-way._ **Haul him a - way._**



4 Li-ttle Nan-cy Daw-son, — She got a si-lly
 5 Li-ttle Do-lly Duc-ket, — She wa-shes in a
 6 Li-ttle Sa-lly Rac-ket, — She tore her brand new

Chorus

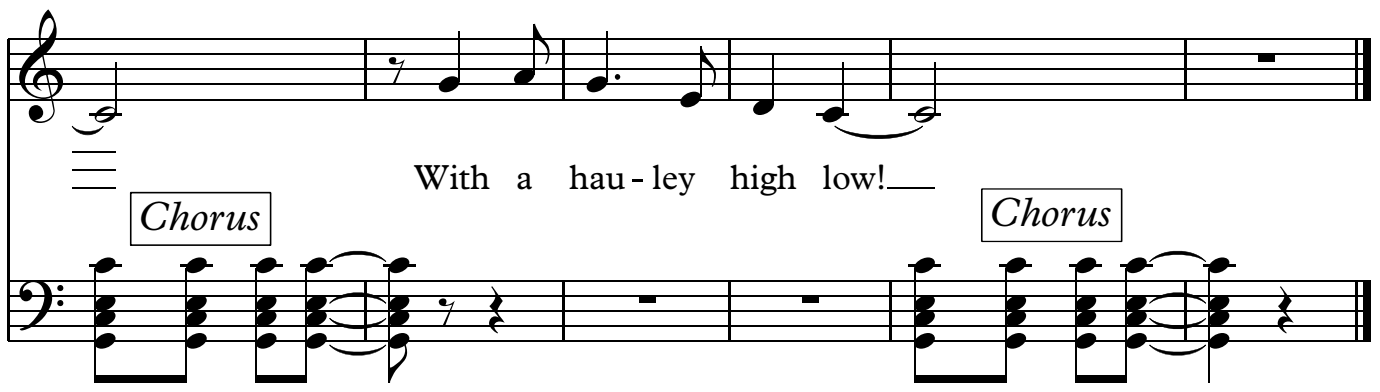
Haul him a-way._



no-tion, — Fell for a poor old bo-sun. —
 buc-ket, — A girl but does-n't look it —
 jac-ket, — And ne-ver did re-gret it. —

Chorus

Haul him a-way._



With a hau-ley high low! —

Chorus *Chorus*

Haul him a-way._ **Haul him a-way._**

No 20. Shenandoah.

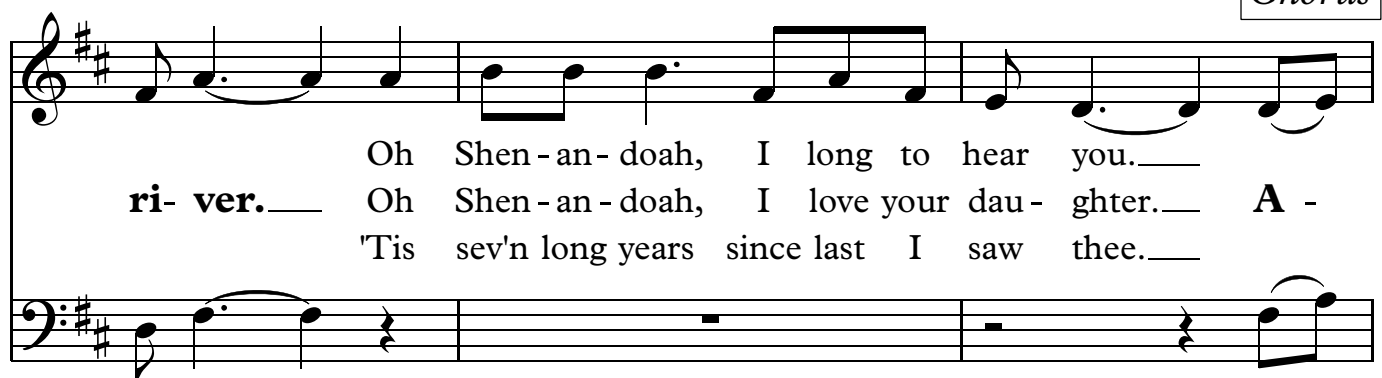
Capstan / Windlass Shanty

Chorus

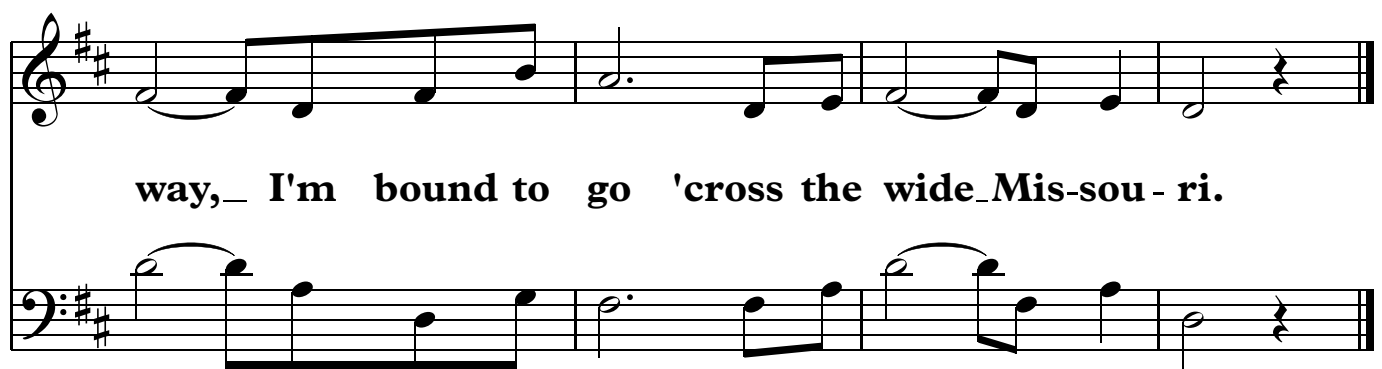


1 Oh Shen- an - doah, I long to hear you.____
 2 Oh Shen - an - doah, I love your dau-ghter. **A - way__ you roll-ing**
 3 'Tis sev'n long years since last I saw thee.____

Chorus



ri- ver.____ Oh Shen - an - doah, I long to hear you.____
 Oh Shen - an - doah, I love your dau - ghter.____ **A -**
 'Tis sev'n long years since last I saw thee.____



way,____ I'm bound to go 'cross the wide Mis-sou - ri.

Chorus

4 Oh Shen an-doah, I took a no - tion, —
 5 Oh Shen-an-doah. I'm bound to leave you. — **A - way — you roll-ing**
 6 Oh Shen-an-doah, I long to hear you.

Chorus

ri- ver. — To sail a - cross the stor-my o - cean. —
 Oh Shen-an-doah, I'll not de-ceive you. — **A -**
 Oh Shen-an-doah, I long to hear you. —

way, — I'm bound to go 'cross the wide — Mi-ssou-

Repeat last time only.... with a big rit!

ri 'cross the wide — Mis-sou - ri.

Appendix 1: Notes to Shanties

(Most of the documents referred to can be found on the internet; either as downloadable e-books or as commercial reprints. If you click on the catalogue references you will find a link to that source. But beware: it becomes a serious distraction . You will enjoy exploring.)

1. Big Bow Wow

Off-watch Fo'c's'le Song

Roud 613; Ballad Index BAF831; traditional.

Captain William Boulton Whall included this "forebitter" in his book **Sea Songs, Ships and Shanties** (Glasgow, James Brown & Sons 1910). He commented: "The origin is unknown to me. It is evidently the work of a seaman. The song goes with a good swing, and was very popular between the years of 1860 and 1870"

Forebitter = Forecastle Song

Ring-tail- "A small sail, shaped like a jib, set abaft the spanker in light winds." Dana, The Seaman's Friend, 1856.

2. Blood Red Roses

Long Drag/Halliards

Roud 931 ; Ballad Index Doe022 ; traditional

The earliest reference to this traditional shanty is 1879. It was made popular by Bert Lloyd in the film **Moby Dick** (1956). It was based on a transcription made by William Main Doerflinger in 1951, who had found it in a sailor's manuscript dated 1893.

(**Shantymen and Shantyboys: Songs of the Sailor and Lumberman** , Macmillan Company, New York 1951)

The meaning of the phrase "Blood Red Roses" remains in dispute: one un-named source recalls "Some old whalermen I knew in England when I was a boy told me the song was about killing whales. In the early morning or late afternoon the sun shining through the bloody spray that the dying whales blew out of their blow holes as they breathed their last reminded the men of Roses and pinks and posies growing in the garden. As the whales slowly died, the spray got less and less. This made the men's job of towing the whale to the ship easier; and therefore was something they all wished for. Hence the line "Go down you blood red roses go down!! Plausible?

Jody Gibson, a boatswain on a Square Rigger offered this useful practical explanation.

"The '**Go down you blood red roses, go down**' is an instruction for sweating tops'l halyards. '**Go**'... the crew pulls the halyard out perpendicular to the mast. '**Down**'; they feed it to whoever is holding the turn around the pin. This shanty takes into consideration the stretch and bounce of the halyard and load. That's why the 'sweats' are in sets of two. And that's why the '*Oh you pinks and posies*' gets stretched out,. At this point, the stretch is all out of the halyard and the yard is at the top of it's bounce. If you've ever sweated a halyard with something really heavy on the other end , like the bower anchor, it reaches a point where you just can't get the load to move anymore, right? So, you turn to each other and say something like, '**What the hell, it just won't move**' upon which the Captain says, '**Try it again.**' so you do, and lo and behold, the load moves again!!! . Here's why....with all the stretch out of the halyard and it being at the top of the bounce, it starts to bounce downward as the rope compresses. When it starts to bounce up again, that's the time to start sweating again." (Have you got that?!)

3. The Dead Horse Roud 3724

Pumps

The Dead Horse was a ceremonial shanty sung at the end of a sailor's first month at sea. It was to celebrate the end of the sailor's debt to the ship - when he started working for himself.

The dead horse metaphor is from the practice of horse-trading. When a deal was made there was no going back, even if the horse died right after the deal was struck. So you could be paying for something that was never any use.

Sailor's were traditionally paid a month in advance when they signed on. With the advance he could pay for boots, knives, weather gear, etc. However many agents took the advance money and shanghaied sailors aboard , other sailors spent the money on drink and women before sailing, and some were cheated out of it by merchants. So very often the sailor had nothing to show for a month's work. Hence, the "dead horse."

For the ceremony sailors fashioned horses of shipboard scrap to drag around the deck. They hoisted them aloft and threw them into the ocean. One of the best descriptions is given in "**Reminiscences of Travel in Australia, America, and Egypt.**" by Richard Tangye 1884.

4. Don't Forget Your Old Shipmate Off-watch Fo'c's'le /Wardroom Song Roud V23285

A traditional song that was sung by British Royal Navy sailors in the Napoleonic Era (1799-1815). It is to be found in Volume 32 of **Naval Songs and Ballads** (Charles Harding Firth, Navy Records Society 1908). It is sung in a wardroom scene in the film **Master and Commander: The Far Side of the World**(2003).

The middle watch, more popularly known as the "dog" watch was from midnight until 4 am.

5. Drunken Sailor Stamp and Go / Hand over Hand Roud 322 ; G/D 1:4 ; Ballad Index Doe048 ; traditional.

The words and the music appeared in Francis Allyn Olmstead's memoir **Incidents of a Whaling Voyage** (D. Appleton & Co, New York 1841)

6. Fire Marengo Cotton Screwing Ballad Index Hugi016 ; traditional.

Cotton screwing was about the hardest shipboard task there was: the bales of cotton were forced into the hold until they were packed solid. The men who worked at this would be shore-bound sailors, working in the harbours of the Southern States till they had saved up some money; all nations were represented, so the songs they sang would perhaps contain references to Sally Brown's counterpart in all parts of the world. In this version the sailor came from Liverpool.

Charles Nordhoff gives a detailed description of the task in Chapter 4 of **The Merchant Vessel - Sailor Boy's Voyages** (Cincinnati: Moore, Wiltach, Keys & Co., 1856) .

7. Haul Away Joe

Tacks and Sheets/Short Drag

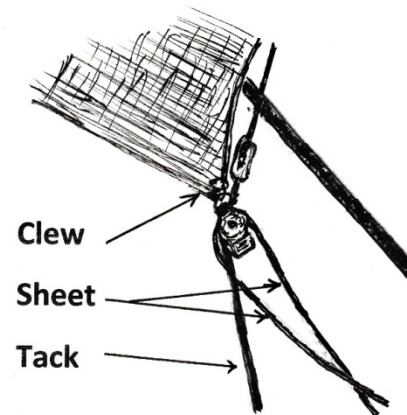
Roud 809 ; Ballad Index Doe004 ; traditional.

Early 18th Century short-drag shanty commonly used for tightening the sheets. The last word 'Joe' was the moment for all hands to pull together. Additional verses were added by the shantyman until the duty was done to the mate's satisfaction. When Cecil Sharpe collected the shanty from John Short at Watchet; the latter said it was a "tacks and sheets" shanty. (**English Folk Chanteys**: London: Simpkin, Marshall, Hamilton, Kent. 1914) [note the alternative spelling of shanty].

The **tack** of a square sail is the line attached to its **clew**.

The **sheet** is the rope attached to the clew, used to control the setting of a sail in relation to the direction of the wind. The sheet is often passed through a tackle before being attach to fixed points on the deck.

Clews are the lower two corners of a square sail. Square sails have sheets attached to their clews like triangular sails, but the sheet are used to pull the sail down to the yard below rather than to adjust the angle it makes with the wind.



8. Haul on the Bowlin'

Sheeting Home the Foresail/ Short Drag

Roud 652 ; G/D 1:1 ; Ballad Index Doe009b ; traditional

Haul on the Bowlin' is one of the oldest shanties(16th Century?). On a square-rigged ship, a bowline is a rope that holds the edge of a square sail towards the bow of the ship and into the wind, preventing it from being taken aback.

A ship is said to be on a "taut bowline" when these lines are made as taut as possible in order to sail close-hauled to the wind. The bowline became obsolete with the introduction of staysails in the early 18th Century but continued in use as a short drag shanty. It became a favourite song for sheeting home the foresail and for other jobs calling for a few good pulls. The pull came on the word "haul" at the end of each verse.

We suggest introducing the harmony line in the chorus from verse 4 onwards.

9. Heave Away Me Johnny Warping Out of Harbour/ Windlass
Roud 616 ; Ballad Index Doe063 ; traditional.

A favourite shanty for windlass work, when the ship was being warped out of harbour at the start of a trip. A log rope would be made fast to a ring at the quayside and run round a bollard at the pier-head and back to the ship's windlass. The shanty-man would sit on the windlass head and sing while the spokesters strained to turn the windlass. As they turned, the rope would round the drum and the ship nosed seaward amid the tears of the women and the cheers of the men. This version was sung by the Indian Ocean whalers of the 1840s. 'Kingston' is another name for Hull.

Cecil Sharp collected this windlass shanty from Captain Vickery of Minehead, Somerset, on 8th August 1904, and again on 21st August 1907. On 21st April 1914, he collected it again from John Short of Watchet.

In John Houston's 1956 classic film of Herman Melville's novel "Moby Dick", the *Pequod* is warped out of Nantucket harbour to this shanty.

10. John Kanaka Long Drag /Halliards
Roud 8238 ; Ballad Index FaE050 ; traditional

A halyard shanty, one of 36 collected from shantyman, "Harding, the Barbadian" by Stan Hugill. (**Shanties from the Seven Seas**: London, E. P. Dutton and Company 1961) The word *kanaka* is of Polynesian and Melanesian origin, with the meaning of "man" or "human-being". In the 19th century, large numbers of Melano-Polynesians were "recruited" as indentured labourers to work, not only as sailors, but ashore all across the west coast of America from Chile to Canada, as well as in Queensland, Australia. Many were "hired out" by the Hawaiian king, while others, especially on Peruvian and Australian plantations were victims of "blackbirding", which was basically slavery by another name. Over 60,000 were recruited in Australia from 1863 on, but most were subsequently deported in 1906-08 under the "White Australia" policy.

11. Leave Her Johnny

Pumps

Roud 354 ; Henry H53b ; Ballad Index Doe089 ; traditional.

This was usually the last shanty sung on a journey. With the ship safely berthed, her sails harbour-furled and gear cleared away, there was one last job to do and that was to pump her dry; a job that was only over when that sucking sound was heard and the officer gave the order, "That'll do men"

"Her": ships are usually given a feminine pronoun.

Footnote: H53b indicates inclusion in Sam Henry's collection **Songs of the People** (University of Georgia Press 1990)

12. Nelson's Blood

Stamp and Go/Brace the Yards

Roud 3632 ; Ballad Index Doe049 ; traditional.

The Rum Ration became a Royal Navy tradition from around 1655 onward. A pint of rum was the ration handed to each sailor every day, half served at 12 noon and the second half at about 5 or 6pm (though the amount given decreased in later years). Sailors had a daily tot of rum until the practice ended on 31 July 1970.

Legend has it that Pusser's Rum (The purser's rum) was referred to as 'Nelson's Blood', because after Admiral Nelson's death at the Battle of Trafalgar in 1805, his body was preserved in a cask of rum. During the long journey home someone drilled holes in the side of the cask and the liquid was drained. So the sailors essentially drank Nelson's blood and the legend was created.

The origins of this shanty may be a Salvation Army revivalist hymn *Roll the Gospel Chariot* or it may have started out as a Negro gospel song *Roll de Ole Chariot Along* as the reported earliest reported text publication of the text was in a books of Spirituals published in the late 19th century. Whatever its origins, it would have been used to brace the yards.

13. Old Billy Riley**Fast Pulling Halliards**

Roud 4701 ; Ballad Index Hug452 ; traditional.

A halyard shanty with a remarkable tempo for fast pulling and quick breathing. A 'drogher' was a ship in the West Indies sugar trade. The sail would need to be light, or the occasion desperate, for men to haul at the halyards to such a fast beat. The song's roots are likely to be the sugar or cotton trade.

Both Cecil Sharp [**English Folk-Chanteys**, London, 1914] and Richard Runciman Terry [**The Shanty Book Part II**, Curwen & Sons London, 1926] collected this song from John Short at Watchet (though presumably not on the same day!). It also appears in Cecily Fox Smith's **A Book of Shanties** (London Methuen & Co 1927).

14. Paddy Doyle's Boots**Bunt Shanty**

Roud 4695 ; Henry H53c ; Ballad Index Doe010 ; traditional

This is one of the few shanties reserved for bunting the fore or mainsail. Men aloft, furling the sail, would bunch the canvas in their hands till it formed a long bundle, the 'bunt'. To lift the bunt on to the yard, in order to lash it into position, required a strong heave. If the canvas was wet and heavy, several attempts would be needed before the sail was bunted. Bunt shanties differ from others in that they employed fewer voices, and were sung in chorus throughout. Paddy Doyle, the villain of this shanty, was a Liverpool boarding house keeper.

15. Randy Dandy O**Heaving the Anchor/Windlass**

Roud 4702 ; Ballad Index Hugi167 ; traditional

Captain John Robinson in **Songs of the Shanty Man** (*a series published July-August 1917 in The Bellman (Minneapolis)*) dates the earliest version of this capstan shanty to Canada under the title "Galloping Randy Dandy O." Stan Hugill in **Shanties from the Seven Seas** commented that Robinson cleaned up notable bawdy shanties so that they were suitable for publication. Both "rollicking" and "galloping" are replacement words for some informal slang meaning a 'dressing down' or a 'telling off.' Thus the original verses would have been a not so subtle mockery of the ships officers.

The Horn - Cape Horn

Pawl - A short bar of iron that prevents the capstan or windlass from turning back, heaving a pawl likely refers to turning around the capstan, this is, after all, a capstan shanty.

Vallipo Bay - Valparaíso, Chile. A common stop for ships that voyaged around Cape Horn.

16. Reuben Ranzo

Top Gallant Halliards

[Roud 3282 ; Ballad Index Doe023 ; traditional.

A great favourite among topgallant halyard shanties. It has been suggested that “Ranzo” is a corruption of the name: Lorenzo. American whaling ships often recruited Portuguese seamen in the Azores, and Ranzo may have been one of these. However, if the song originated in whaling vessels it seems to have spread quickly to ships of other kinds and became as well known to British as to American seamen. Richard Runciman Terry gives four variants of the tune in **The Shanty Book Part 1** London Curwen & Sons 1921. It also appears in one of the earliest anthologies **Music of the Waters** collected by Laura Alexandrine Smith (London Keegan Paul, Trench & Co 1888)

17. Rolling Down to Old Maui

Off-watch Fo'c's'le Song

Roud 2005 ; Ballad Index SWMS027 ; traditional

The words first appeared written in the **Ships Log of the Sail-Ship Atkins Adams** in 1858. They tell how the crew of a whaling ship look forward to returning to Maui after a season of whaling in the Kamchatka Sea.

Maui is one of the Hawaiian islands. In the eighteen fifties and sixties, the Pacific whalers used to meet there, or in nearby Oahu, twice each year. In March they fitted out for the summer season in the Arctic, when they fished the bowhead grounds off Kamchatka and the Gulf on Anadyr. In November, they were back again, to fit out for sperm-whaling in the tropical and subtropical waters of the Southern Seas. Hence this song, bidding farewell to the bitter North, and looking forward to the South.

18. Sally Brown

Heaving the Anchor/Windlass

Roud 2628

Cecil Sharpe (**English Folk-Chanteys**) collected this shanty from Mr Charles Robbins at London in the early 1900s but this is a much older song. The earliest version was recorded in 1858, but not as a sea shanty but as a forebitter: a ballad to be sung after the work is done. Later however it was used as a windlass shanty. American lumbermen used it as an axe-cutting song The earliest reference is in a description of a passage to America in the 1830s. There are at least five variants of the tune. The name Sally Brown creeps up regularly in shanties; she may have been from New York or from New Orleans and a Creole Lady or alternatively she might have been a Scouse girl from Liverpool.

19. Sally Rackett

Catting the Anchor/Tops'l Halliards

Roud 395 ; Ballad Index [FSWB086A](#) ; traditional
also indexed as *Haul her Away* and *Cheer'ly Men*

There are 18 document references under the single Roud Number 395. The various versions of both two shanties have textural similarities but the tunes and rhythms, calls and responses can be quite different between what are supposed to be the similar versions of the same. A confusing situation!

However, this tops'l halyard song was said to be so very British that it was “frowned upon aboard American ships.”

Richard Henry Dana mentions this shanty in **Two Years Before the Mast** (New York Harper and Brothers 1840) based on the ‘log’ that he kept while aboard the brig *Pilgrim* on a voyage round Cape Horn between 1834 and 1836. It was used for ‘catting’ the anchor, the order being “Cat and fish the anchor”, “let's have *Cheer'ly Men*”.

20. Shenandoah

Capstan/Windlass

Roud324

The earliest textural reference to Shenandoah is in Alfred M Williams' **Studies in Folk-Song and Popular Poetry**. (London, Elliot Stock 1895). In **Sea Songs and Shanties** (Glasgow, James Brown & Sons 1910) Captain William Boulton Whall informs us that in the early days of America, rivers and canals were the chief trade and passenger routes, and boatmen were an important class.

The canoe-going fur-trading *voyageurs* were great singers, and songs were an important part of their culture. The flat-boatmen who plied the Missouri River in the early 19th century were known for their shanties, including "Oh Shenandoah". Sailors heading down the Mississippi River picked up the song and made it a capstan shanty that they sang while hauling in the anchor. This boatmen's song found its way down the Mississippi River to American clipper ships, and thus around the world.

Shenandoah (1710-1816) was an Oneida Chief in the Iroquois First Nation Confederacy. He is buried in the campus grounds of Hamilton College (previously The Oneida Academy) Clinton, New York State. He wasn't a place. This is not an American Civil War story. However you will find pages of explanations if you care to look! Beware!

These notes are not definitive but have been made to encourage you, the reader and singer to explore the many resources to be found on the world wide web.

Some travel writers, and mariners of the 19th Century showed interest in this genre.

At the beginning of the 20th Century the importance of transcribing the songs from the remaining primary sources was recognised and carried out by a handful of collectors.

From the middle of the last century another generation began the task of recording them as sound files and so it continues.

Perhaps the 21st Century task is to video these songs performing the tasks they were created for; stored in digital formats for future generations. Now that's going to be a real challenge as the number of working tall ships is quite small. There is some original very early archive film in film agencies but it is not open source and so cannot be shared.

PD June 2020

Appendix 2: Richard Dana's List of Nautical Terms

Abaft	towards the stern
Bale	to pump or lift out water
Ballast	weight taken aboard to keep a vessel steady
Bare poles	no sails are set
Beam ends	to turn over to one side
Bear down	to come after a vessel from windward
Bear up or away	to bring a vessel round to leeward
Belay	to fasten ropes round pins
Bend	to make fast
Binnacle	a box near the helm enclosing a compass
Bitts	pieces of wood to which cable is fastened
Blocks	wooden wheels through which tackle passes
Boatswain	the officer in charge of the rigging
Boom	a spar in which the foot of a studding sail is extended
Bow	front or prow
Bower	an anchor
Bowline	a rope extending from the edge of a square sail
Bowsprite	a spar protruding beyond the bow
Brace	a rope by which the yards are turned about
Broach to	to veer suddenly
Bulwarks	woodwork round the vessel above deck
Bumpkin	a projecting spar
Bunt	the middle of a sail
Bunting	material used for festive flags
Buntlines	ropes for hauling sails
Cable's length	720 feet
Capstain	a machine set perpendicular to the deck for heaving or hoisting
Careen	to lie over
Cat the anchor	after heaving, to fasten the anchor to a cat-head
Cat-head	a piece of wood projecting from ship's side
Cat's paw	a light current during calm/ a hitch made in a rope
Caulk	to close seams with oakum
Chafing gear	a covering on rigging to prevent rubbing
Chock	a wedge
Clew/clue	the lower corner of a sail
Close-hauled	yards braced up so as to sail as close as possible to windward
Coxswain	the steersman of a boat who is in charge of it
Earing	a rope fastening the ends of a reefband to the yard.
Fathom	six feet
Fid	a wooden pin for splicing ropes

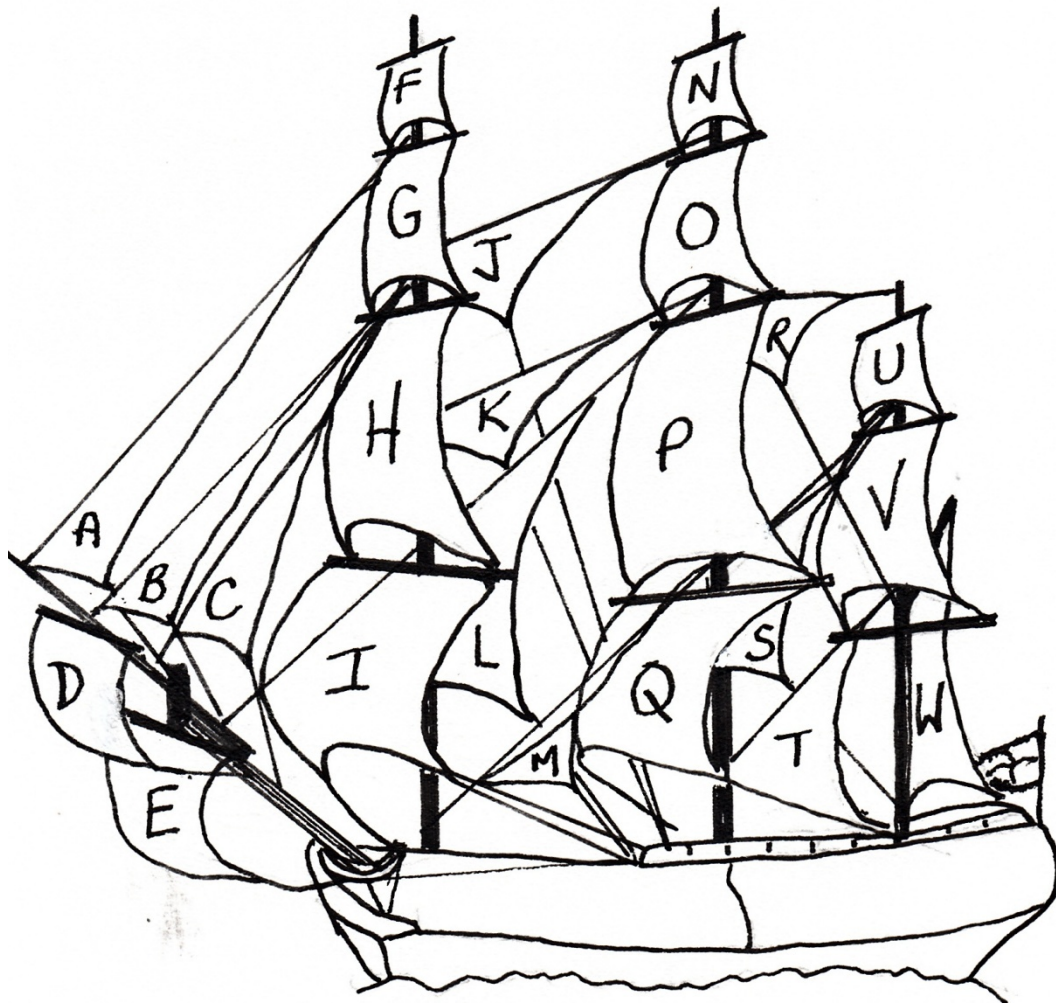
Flying jib	the sail beyond the jib - (a triangular sail near the bow)
Fore and aft	lengthwise with the vessel
Forecastle	the part of the deck in front of the mast
Frap	to wrap rope as reinforcement
Furl	to roll up a sail on a boom yard
Futtock shrouds	links in the rigging from the outer edges of a top downwards and inwards to a point on a mast or shroud
Gaff	a spar to which the head of a fore-and-aft sail is attached
Galley	what!!!! you don't know where to find the food!
Guess warp	the rope attaching a boat to the boom
Gunwale	the upper rail
Halyards/halliards	ropes used for hoisting or lowering sails
Hawse/hawser	cables placed before a ship's bows when moored.
Heave to	to lie to; to stop
Heel over	to lie over to one side
Hogged	strained at each end
Holy stone	a large stone for cleaning the deck
Jib	triangular sail near the bow
Jolly-boat	a small boat hoisted at the stern
Jury	a prefix meaning temporary
Kedge	a small anchor
Keelson	a strengthening beam parallel to the keel of a ship
Kink	a hard twist in a rope
Knot	one nautical mile per hour
Larboard	left side (modern usage: port)
Lay	come or go
Leeward	the opposite of windward
Lighter	a boat used in loading and unloading
List	the inclination of the vessel to one side
Log	a line used at the stern to find the speed of the vessel
Loof	the part of ship where the planks bend towards stern
Loom	the part of an oar resting between the pins or rowlocks
"Luff"	order to the helmsman to keep nearer to the wind
Lug sail	a sail that hangs obliquely to the mast
Lugger	a small vessel carrying lug sails
Marline spike	an iron pin
Martingale	a beam used to strengthen the bowsprit and held at right angles to it
Mate	an officer under the captain
Midships	the middle part of the ship
Mizzen mast	the mast nearest the stern
Moor	to anchor by two anchors

Neap tides	low tides occurring at the middle of the moon's 2nd & 4th quarters
Oakum	used for caulking and filling holes
Off-and-on	tacking to and from the land
Overhaul	to slacken ropes
Painter	the rope at a boat's bow for making fast
Pawl	an iron check bar to prevent turning back
Pay off	when the vessel's head falls off from the wind
Pay out	to let cable run out
Pinnacle	a largish boat between a launch and a cutter in size
Poop	the high deck at the stern
Port	left side (larboard)
Quarter-deck	the part beyond the main mast
Rake	inclination of a mast from the perpendicular
Ratlines/Rattlins	small tarred ropes often in form of a ladder
Reef	to reduce sail size by tying up the reef bands
Reeve	to pass the end of a rope through a block or a hole
Rowlocks	the apertures or pins in a gunwale for oars to rest in
Royal	light sail above the top gallant
Run	to let go at once instead of slacking off
Sag	to drift
"Sail ho"	a stranger ship has been sighted
Scud	to drive before a gale without sails
Scull	a short oar
Seize	to fasten a rope
Shearpole	an iron rod fastened to the shrouds to prevent twisting
Sheet anchor	the main anchor
Shrouds	ropes supporting the masts
Sinnet	braided grass for rope making
Skysail	a light sail above the royal
Slack	the loose or hanging part of a rope or a sail
Slew/slue	to turn round
Smoking ship	fumigating the ship
snub	to check a rope suddenly
"So!"	the order to stop pulling a rope
Spanker	a fore-and-aft or gaff-rigged sail on the afmost mast
Spar	a mast, yard or boom
Spell	a portion of time given to any work
"Spell ho"	exclamation when relieved from work by another
Spencer	a fore-and-aft sail, abaft fore and main masts
Splice	to join two ropes together
Standing	part of a rope or rigging made fast
Starboard	the right side

Stay	to put a vessel about on another tack
Stays	thick ropes fastening masts from the top of one to the foot of another
Strike	to lower
Studding sails	set outside square sails
Swab	a mop of old rope
Tack	to put about by bringing head around as apposed to " <i>wearing</i> "
Taffrail	the railing round the stern
Tail up or down	swinging up or down with the tide when at anchor
Taunt	high or tall
Thole-pins	pins of wood or metal for holding oars: same as <i>rowlocks</i>
Thwarts	the oarsmen's seats across a boat
Tiller	the spoke handle on the rudder of a sailing boat
Timber-heads	projecting pieces of wood to which ropes are made fast
Top	the platform on a mast resting on trestle-trees
Top-gallant mast	the third mast above the deck
Top light	a signal lantern carried aloft
Top-mast	the second mast above deck
Touch	applied to a flapping sail
Transoms	pieces of wood across the sternpost
Trestle-trees	timbers at the masthead to support cross-trees and tops
Trice	to haul up by means of a rope
Trick	a man's time at the helm
Truck	a knot of wood on the top of the highest mast
Trysail	a fore and aft sail set behind
"Turn up"	the order to summon men from below
Vang	the rope used for steadying a gaff
Veer	to change
Veer and haul	to pull and slack alternately
Warp	to move a vessel from one place to another by means of a rope made fast to a fixed object
Wear	to turn a vessel round from the stern
Weather	the direction from which the wind blows
Weatherly ship	a ship that works well to windward
Weigh	to lift the anchor
Windlass	a rotary machine used for the same purpose as a capstan but placed horizontally on deck.
Yard	a long spar to which a sail is attached
Yard-arm	the extremity of a yard
Yoke	wooden handle to the rudder in a rowing boat with lines for each hand to steer by

Appendix 3:

Sail plan of a typical late eighteenth century ship



A - flying jib
 B - jib
 C - fore topmast staysail
 D - spritsail topsail
 E - spritsail
 F - fore royal
 G - fore topgallant sail
 H - fore topsail

I - foresail
 J - main topgallant staysail
 K - middle staysail
 L - main topmast staysail
 M - main staysail
 N - main royal
 O - main topgallant sail
 P - main topsail

Q - mainsail
 R - mizzen topgallant staysail
 S - mizzen topmast staysail
 T - mizzen staysail
 U - mizzen topgallant sail
 V - mizzen topsail
 W - mizzen sail

