



efdss
english folk dance
and song society

ROYAL GREENWICH
**Tall Ships
Festival**


ROYAL *borough of*
GREENWICH

Sea Songs and Shanties for Tall Ships

A Maritime Folk Song Resource for Royal Greenwich



Image sourced from Greenwich Heritage Centre



The Royal Borough of Greenwich

In the run-up to the Rendez-Vous Tall Ships Regatta 2017, the Royal Borough of Greenwich is supporting schools and groups in the borough to participate in a range of linked activities. **The Tall Ships** come regularly to the Royal Borough of Greenwich with many tall ships sailing the Thames. Tall Ships Festivals celebrate sailing ships and mark the start or finish of a huge race to international destinations across the oceans. Tall Ships are large, traditionally rigged sailing ships. There are many styles of tall ship with different numbers of masts and shapes of sail. For hundreds of years tall ships carried people and goods across the seas and around the world, serving as the quickest form of transportation.

The oceans and stories of journeys and battles or adventure on the water have inspired many songs. This booklet focuses on songs and shanties that can be learnt and sung by adults, families and children alike. Many of the songs will feature as a part of the musical celebrations at the Rendez-Vous 2017 Tall Ships Festival which is due to take place in the Royal Borough of Greenwich in April 2017

English Folk Dance and Song Society

The English Folk Dance and Song Society (EFDSS) is the national development organisation for folk music, dance and related arts, based at Cecil Sharp House, a dedicated folk arts centre and music venue, in Camden, North London. Cecil Sharp House is also home to EFDSS' Vaughan Williams Memorial Library (VWML), England's national folk music and dance archive, which provides free online access to thousands of searchable folk manuscripts and other materials.

EFDSS creates and delivers creative learning projects for children, young people, adults and families at Cecil Sharp House, across London and around the country; often in partnership with other organisations. Learning programmes draw on the diverse and vibrant traditional folk arts of England, the British Isles and beyond, focusing on song, music, dance and related art forms such as storytelling, drama, and arts and crafts.

Produced by the English Folk Dance and Song Society (EFDSS) with The Royal Borough of Greenwich in collaboration with Greenwich Music Hub, September 2016

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Introduction

This pack contains a collection of maritime folk songs and sea shanties designed to support cross-curricular learning and musical celebrations of the Rendez-Vous Tall Ships Regatta 2017 which is taking place in the Royal Borough of Greenwich, 13 to 16 April 2017.

The Regatta marks the 150th anniversary of the Canadian Confederation. It will see a fleet of around 40 large Class A and B Tall Ships set sail from Greenwich crossing the North Atlantic Ocean to Quebec in Canada - via Sines in Portugal, Bermuda and Boston in the USA.

This collection of songs has been curated and arranged by the English Folk Dance and Song Society (EFDSS) on behalf of the Royal Borough of Greenwich. It is designed to be accessible to singers in primary schools and is easily adaptable for use in secondary schools and with community choirs and other groups.

The songs have been selected from a number of resource packs produced by EFDSS which are freely available to download, along with accompanying audio files and teachers' notes, from EFDSS' award-winning Resource Bank www.efdss.org/resourcebank. Website links (URLs) for the relevant packs are noted against each song in this pack.

Sea shanties were work songs usually sung in the merchant navy, and they were rhythmic so they could accompany specific activities on a ship.

More information about the Rendez-Vous Tall Ships Regatta 2017 can be found at: www.royalgreenwich.gov.uk/tallships2017

If you are using this resource to learn the songs in the run-up to, or during the Rendez-Vous Tall Ships Regatta 2017 there will be additional opportunities for children and groups to take part in. You can find out more by contacting: tall-ships@royalgreenwich.gov.uk



Warm up songs

It's important to warm up both your voice and your body before singing. The more relaxed and awake the whole of your body is, the better and more safely your voice will resonate.

Find sea-related physical and vocal warm ups, including the three songs below, with audio files in the Warm Up section of our A Sailors Life resource (pages 7 - 13), which was produced in partnership with the National Maritime Museum. <http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>

A Sailor Went to Sea

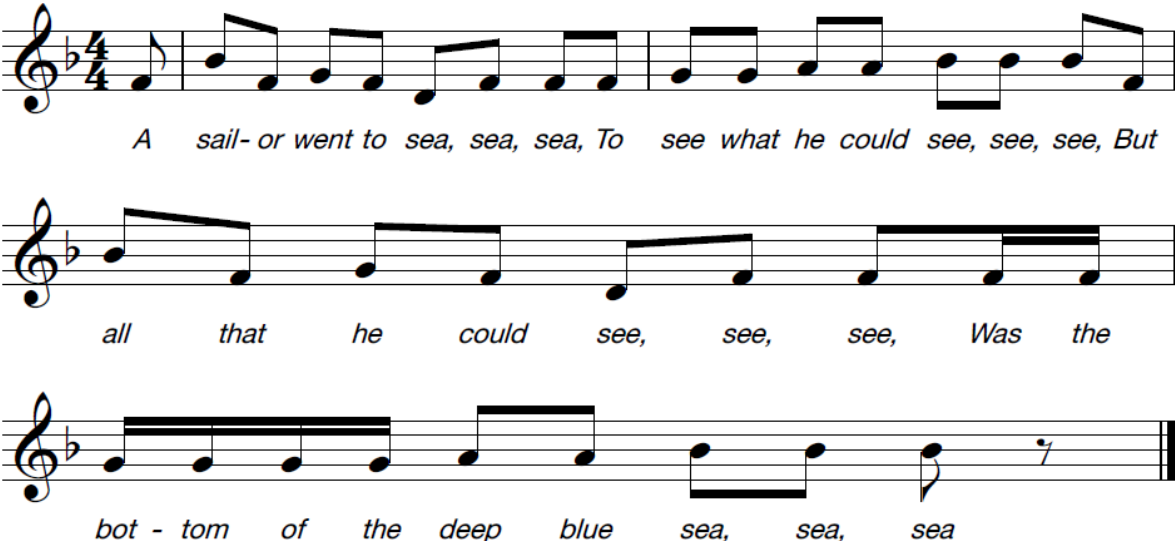
Traditional nursery rhyme

A sailor went to sea, sea, sea
To see what he could see, see, see
But all that he could see, see, see
Was the bottom of the deep blue sea, sea, sea

You can do a salute action whilst singing the underlined sections.

What other actions could we have instead of **see/sea**? Chop? Jump? Click?

A Sailor Went to Sea



A sail- or went to sea, sea, sea, To see what he could see, see, see, But
all that he could see, see, see, Was the
bot - tom of the deep blue sea, sea, sea



Peg Leg (or Pirate) Jim

written by Caroline Price

This song is all about singing and co-ordination!

- 1) Stand in a circle as a group and raise your left arm up at the elbow, like the spout of a tea pot.
- 2) As we sing the song, use your right hand to tap your left thigh, your right thigh and then tap the left hand of the person next to you (which should still be raised like the spout of a tea pot!).
- 3) This is then done whilst singing the song, falling on the first three beats of the bar (indicated by the Xs below).
- 4) On "HOORAY" - you swap hands and repeat the whole thing with your left hand doing the tapping and your right hand raised!

X X X X X X
Pi-rate Jim and his brother went to sea,

 X X X X X X
They sailed away from England when the wind was blowing free,

X X X X X X
When they reached the coast of High Barbary,

 X X X
They turned around and sailed the other way, HOORAY!



Peg Leg Jim

Written by Caroline Price



Peg - Leg Jim and his bro - ther went to sea, _____ They



sailed from Merr - ie Eng - land when the wind was blow - ing free,



When they reached the coast of High Bar - ba - ry _____ They




turned a - round and sailed the o - ther way, Hoo ray!



When I Was One

Traditional nursery rhyme


This song is all about rhyming, you have to think of a word that rhymes with the age you are in each verse! It is best sung kneeling or sitting on the floor in a circle.



When I was one, I _____ the day I went to sea. I



climbed on board a pir-ate ship and the cap-tain said to me: 'We're go-ing



this way, that way, for-ward and back-ways o-ver the I-rish sea'. A



bot-tle of rum, to fill my tum, and that's the life for me!

When I was one I... *sucked my thumb? Played a drum?*

The day I went to sea.

I climbed on board a pirate ship,

And the captain said to me:

'We're going this way, that way, forwards and backwards,

Over the Irish Sea'

A bottle of rum to fill my tum,

And that's the life for me!

When I was two I... *buckled my shoe? Went to the zoo?*

When I was three I... *watched tv? Drank some tea?*

When I was four I... *knocked on the door? scrubbed the floor? Etc...*



There are also actions (in italics below) to go with this song as follows:

When I was one I... *sucked my thumb? Played a drum?*
(indicate with fingers the age) (make up an action for your rhyme)

The day I went to sea.
I climbed on board a pirate ship,
(pretend to climb a ladder)

And the captain said to me:
(do a salute)

'We're going this way, that way, forwards and backways,
(sway in different directions each time)

Over the Irish Sea'
(indicate the waves of the sea)

A bottle of rum to fill my tum,
(pretend to drink) (rub your tummy)

And that's the life for me!"
(slap your thigh)



Sea Songs and Shanties

Santianna

Collected from Charles Robbins by Cecil Sharp, 31 March, 1909, Marylebone, London. www.vwml.org/record/CJS2/10/2110 Roud 297

Traditionally, shanties are not usually continuous narrative songs, and verses would have been added and made up on the spot by the seamen singing it.



And it's heave her up and a - way we go A - way San - ti - a - nna!



Heave her up and a - way we go All on the plains of Me - xi - co

This song is a great platform for developing song writing skills.

Find further helpful hints and a useful song-writing worksheet in the resource Using Folk Songs in Secondary School (pages 5 - 8)

<http://efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/using-folk-music-in-secondary-schools>



Santianna

1. And it's heave her up and away we go!
Away Santianna!
Heave her up and away we go
All on the plains of Mexico!

2. When I was young and in my prime
Away Santianna!
I went to sea and served my time,
All on the plains of Mexico



Bold Riley

This is a traditional song which is like a sea shanty in form, but quite gentle. It probably originated from the West Indies, and has evolved into the version we have today.

The call and response form makes it very easy to sing. As a group you could learn the refrains and the chorus, and perhaps have smaller groups or volunteers singing the verse lines.

You could also have a go at writing your own additional verses in the same form.

This song is from the resource *A Sailors Life: Unit 4 (pages 35-37)*

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>

Glossary

- **Judies:** girls
- **Whit stocking Day:** when sailor's girlfriends could collect their half pay whilst they were away.



Bold Riley

1. The anchor is weighed and the rags all set,
Bold Riley O, Bold Riley,
Them Liverpool judies we'll never forget,
Bold Riley O has gone away!

Chorus:

Goodbye, my darling, goodbye, my dear O,
Bold Riley O, Bold Riley,
Goodbye, my darling, goodbye, my dear O,
Bold Riley O, gone away.

2. The rain it is raining all the day long,
Bold Riley O, Bold Riley,
The northerly winds they blow so strong,
Bold Riley O has gone away
3. Cheer up, Mary Ellen, and don't look so glum,
Bold Riley O, Bold Riley,
On Whitestocking Day you'll be drinking rum.
Bold Riley O has gone away
4. We're outward bound for the Bengal Bay,
Bold Riley O, Bold Riley,
Get bending, my lads, it's a very long way.
Bold Riley O has gone away



Bold Riley



The an-chor is weighed and the rags all set _____ Bo-ld



Ri - ley O, Bold Ri - ley _____ Them Li-ver-pool ju- dies we'll



ne-ver for- get _____ Bo-ld Ri - ley O has gone a- way _____



Good-bye my dar - ling Good-bye my dear - O,



Bo-ld Ri - ley O, Bold Ri _____ ley. Good-bye my dar - ling,



Good - bye my dear O,



Bo - ld Ri - ley O has gone a - way.



Drop of Nelson's Blood

This song is a sea shanty, which means that it was a work song that would have been sung on merchant ships rather than the Royal Navy.

Legend has it that Nelson's body was preserved in a barrel of rum, so 'Nelson's Blood' became a nickname for rum, but it can also mean Nelson's spirit or bravery. This song is very catchy and great to learn and sing along with.

The verses recount things you would miss if you were at sea, so it's perfect for writing your own additional verses.

Find this song in the resource *A Sailors Life: Unit 7* (pages 49 - 51).

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>

Glossary

- **Nelson's Blood:** rum, or his spirit/bravery
- **Chariot:** a ship



Drop of Nelson's Blood

1. A drop of Nelson's blood wouldn't do us any harm
A drop of Nelson's blood wouldn't do us any harm
A drop of Nelson's blood wouldn't do us any harm
And we'll all hang on behind.

Chorus:

And we'll roll the old chariot along
We'll roll the old chariot along.
We'll roll the old chariot along
And we'll all hang on behind!

2. Oh, a plate of Irish stew wouldn't do us any harm
Oh, a plate of Irish stew wouldn't do us any harm
Oh, a plate of Irish stew wouldn't do us any harm
And we'll all hang on behind.

Chorus:

And we'll roll the old chariot along
We'll roll the old chariot along.
We'll roll the old chariot along
And we'll all hang on behind!



Drop of Nelson's Blood

A ___ drop of Nel-son's blood would-n't do us a - ny harm, A

drop of Nel-son's blood would-n't do us a - ny harm, A drop of Nel-son's

blood would-n't do us a - ny harm, And we'll all hang on be - hind ___

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

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

long, And we'll all hang on be - hind ___

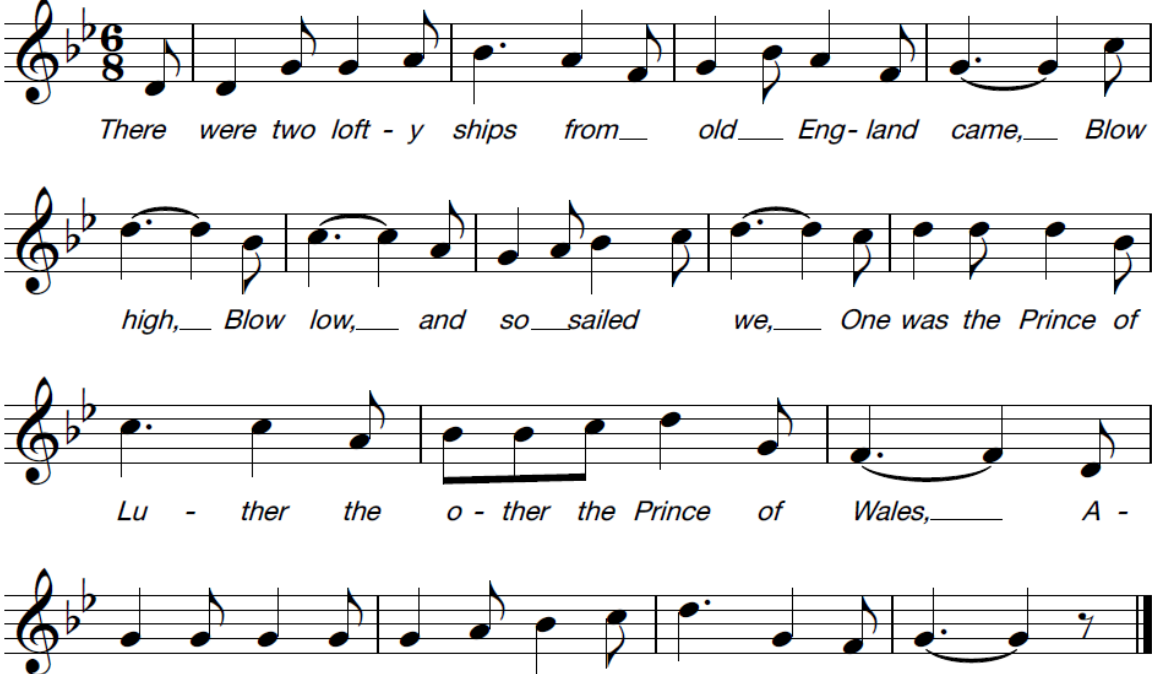


High Barbaree

This is an old sea shanty set on the coast of High Barbaree, the riff coast of North Africa. This works well as both a narrative song for listening and comprehension, and also as a fun song to sing.

Glossary

- **Bosun/Boatswain:** seaman who superintends sails, rigging, cordage, anchors and cables, and who also pipes the hands to their duties
- **Stern:** back part of a ship
- **Lee:** the side opposite to that from which the wind is blowing, i.e opposite to the weather side.
- **Man of war:** was a British Royal Navy expression for a powerful warship or frigate from the 16th to the 19th century
- **Privateer:** a privately owned vessel commissioned into war by a government
- **Broadside:** the side of a ship, often with all the cannon on.



There were two loft - y ships from___ old___ Eng- land came,___ Blow
high,___ Blow low,___ and so___ sailed we,___ One was the Prince of
Lu - ther the o - ther the Prince of Wales,___ A -
sail - ing down a - long the coast of High Bar - ba - ree_____

This song can be found in the resource *A Sailor's Life: Unit 7* (pages 44 - 46)

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>



High Barbaree

1. There were two lofty ships from old England came,
Blow high, blow low, and so sailed we;
One was the Prince of Luther, and the other Prince of Wales,
Sailing down along the coast of the High Barbaree.
2. “Aloft there, aloft!” our jolly boatswain cries,
Blow high, blow low, and so sailed we;
“Look ahead, look astern, look a-weather and a-lee,
Sailing down the coast of the High Barbaree.”
3. There’s nought upon the stern, there’s nought upon the lee,
Blow high, blow low, and so sailed we;
But there’s a lofty ship to windward, and she’s sailing fast and free,
Sailing down along the coast of the High Barbaree.
4. “Oh, hail her, Oh, hail her,” our gallant captain cried,
Blow high, blow low, and so sailed we;
“Are you a man-o’-war or a privateer,” said he,
“Sailing down along the coast of the High Barbaree.”
5. “Oh, I am not a man-o’-war nor privateer,” said he,
Blow high, blow low, and so sailed we;
“But I’m a salt-sea pirate a-looking for my fee,
“Sailing down the coast of the High Barbaree.”
6. Oh, ’twas broadside to broadside a long time we lay,
Blow high, blow low, and so sailed we;
Until the Prince of Luther shot the pirate’s masts away,
Sailing down along the coast of the High Barbaree.
7. “Oh, quarter, Oh, quarter,” those pirates then did cry,
Blow high, blow low, and so sailed we;
But the quarter that we gave them – we sunk them in the sea,
Sailing down along the coast of the High Barbaree.



Leave Her Johnny, Leave Her!

This particular shanty was sung towards the end of voyages, and the sailors would often make up verses to complain about the conditions or their fellow shipmates! It is a great song to sing, having a call and response form in the verses as well as a chorus. The form of the song also makes it perfect for making up your own verses about conditions at sea.

This song is from the resource *A Sailors Life: Unit 3*


<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>

Glossary


- **Pump:** All ships leak. crews had to pump the leaked-in water (bilge water) out of the ship.
- **Furled:** Sails would be gathered in carefully to be stored and strapped against a mast. Furling was the technique used to roll the sail appropriately.



Leave Her Johnny, Leave Her!



Oh the times was hard and the wa - ges low, Leave her John - ny



leave her, But_ now once more a - sho-re we'll go, And it's



time for us to leave her. Leave her John - ny le-ave her, Oh_



leave her John - ny le-ave her, For the voyage is done and the



winds don't_ blow, And it's time for us to leave her.



Leave Her Johnny, Leave Her!

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

Chorus:

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

2. Oh the work was hard and the voyage was long,
The sea was high and the gales were strong.
3. The food was bad and the ship was slow,
But now ashore again we'll go.
4. And the captain was bad but the mate was worse,
He could knock you down with a sigh and a curse
5. Oh the wind was foul, all work, no pay,
To Liverpool docks from Frisco Bay.
6. We was made to pump all night and day,
And we were half-dead had nowt to say.
7. We'd be better off in a nice clean jail,
With a long night in and plenty of ale.
8. The sails are furled and our work is done,
And now on shore we'll have our fun.



'Twas in the Good Ship Rover (The Greenwich Pensioner)

A song written by Dibden and found in Broadside Ballad sheets.

Find this song on our Resource Bank here: <http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/twas-in-the-good-ship-rover>

1. Twas in the good ship Rover, I sailed the world around,
And for three years and over, I ne'er saw British ground;
And for three years and over, I ne'er saw British ground;
At last in England landed, I left the roaring main,
Found all relations stranded, and went to sea again.
At last in England stranded, I left the roaring main,
Found all relations stranded, and went to sea again.
And went to sea again, and went to sea again,
Found all relations stranded and went to sea again.
2. That time bound straight for Portugal, right fore and aft we bore,
But when we made Cape Ortugal, a gale blew off the shore;
But when we made Cape Ortugal, a gale blew off the shore;
She lay, so it did shake her, a log upon the main,
'Til saved from Davey's locker, we went to sea again.
She lay, so it did shake her, a log upon the main,
'Til saved from Davey's locker, we went to sea again.
We went to sea again, we went to sea again.
'Til saved from Davey's locker, we went to sea again.



-
3. Next in a frigate sailing, upon a squally night,
Thunder and lightning hailing, the horrors of the fight;
Thunder and lightning hailing, the horrors of the fight;
My precious limb was lopped off, and when they'd eased my pain,
Thanked God I was not popped off, and went to sea again.
My precious limb was lopped off, and when they'd eased my pain,
Thanked God I was not popped off, and went to sea again.
And went to sea again, and went to sea again.
- 4 Thanked God I was not popped off, and went to sea again.
Yet still I am enabled, to bring up in life's rear,
Although I am disabled, and lie in Greenwich tier;
Although I am disabled, and lie in Greenwich tier;
The King, God bless his royalty, who saved me from the main,
I'll praise with love and loyalty, But ne'er to sea again.
The King, God bless his royalty, who saved me from the main,
I'll praise with love and loyalty, But ne'er to sea again.
But ne'er to sea again. But ne'er to sea again.



29

S. 1
went to sea a - gain; And went to sea a - gain; Found all re-la-tionstrand ed_ and went to sea a - gain.

S. 2

Violins
REC
D D A D D A D D A A D D A



Image sourced from Greenwich Heritage Centre of Greenwich Pensioners carousing, dancing - and possibly singing - to the music of the hurdy-gurdy man.



Pay Me My Money Down

In common with many folk songs and shanties, the origin of the work song, *Pay Me My Money Down* is not known.

However there are clear records that it was sung by black stevedores (dock workers) in the Georgia Sea Islands of the southern United States.

Apparently it was not uncommon for ships docking at port there, to be unloaded immediately on arrival with captains promising to pay the dock workers the following morning. From the lyrics of the song it seems that this promise was sometimes broken by the likes of a wealthy boss such as 'Mr Coffin'.

The song was collected by Lydia Parrish and published in her 1942 book, *Slave Songs of the Georgia Sea Islands*. It was made popular by The Weavers in the 1950s and was performed by Bruce Springsteen in the 2000s.

Find this song, with audio, rhythm games and discussion topics in our resource *Black Sailors and Sea Shanties* (pages 8 - 13).

<http://efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/black-sailors-shanties>



Pay Me My Money Down

1. Pay me, Oh pay me
Pay me my money down
Pay me or go to jail
Pay me my money down

2. Oh pay me, Oh pay me
Pay me my money down
Pay me or go to jail
Pay me my money down

3. Think I heard my captain say
Pay me my money down
T'morrow is my sailin' day
Pay me my money down

4. Wish't I was Mr. Coffin's son
Pay me my money down
Stay in the house an' drink good rum
Pay me my money down

5. You owe me, pay me
Pay me my money down
Pay me or go to jail
Pay me my money down

6. Wish't I was Mr. Foster's son
Pay me my money down
I'd set on the bank an' see the work done
Pay me my money down



Pay Me My Money Down

trad. arr. Adriano Adewale



The musical score is written in 4/4 time and consists of nine staves of music. The key signature is C major. The score includes the following elements:

- Staff 1:** Measures 1-4. Chords: C (measures 1-2), G7 (measures 3-4).
- Staff 2:** Measures 5-8. Features triplet rhythms in measures 5, 6, and 7. Chord: C (measures 8-9).
- Staff 3:** Measures 9-12. Chord: G7 (measures 10-12).
- Staff 4:** Measures 13-16. Features a triplet in measure 15. Chord: C (measures 16-17). Ends with a repeat sign and a 'x 5' instruction.
- Staff 5:** Measures 17-20. Chords: C (measures 17-18), G7 (measures 19-20).
- Staff 6:** Measures 21-24. Features triplet rhythms in measures 21, 22, and 23. Chord: C (measures 24-25).
- Staff 7:** Measures 25-28. Chords: G7 (measures 25-26), C (measures 27-28). Features triplet rhythms in measures 25 and 27.
- Staff 8:** Measures 29-32. Chords: G7 (measures 29-30), C (measures 31-32). Features a triplet in measure 29.



Donkey Riding

Donkey Riding, a traditional work song, was sung by English sailors as they loaded timber on the decks of ships in the Canadian harbours of Québec and Miramichi.

When loaded, the ships sailed away to London, England; Fortune Bay in Newfoundland; or even around the Cape Horn of South America.

'Riding the Donkey' refers to sailors' work on the ship's deck using a donkey engine.

A donkey engine is a single-cylinder steam engine invented in 1881, which revolutionized logging and the loading of ships. The donkey engine was first used in the forests of California but was soon used widely in loading ships for transport.

In singing Donkey Riding, use a heavy, swinging beat and a natural, robust vocal sound. The whispered quarter-note rhythms imitate the sound of the steam-powered, single-cylinder donkey engine.

Find this song, and accompanying audio and teaching ideas here:

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/donkey-riding-a-sea-shanty>



Donkey Riding

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

Chorus:

Hey! Ho! Away we go
Donkey riding, donkey riding.
Hey! Ho! Away we go,
Riding on a donkey.

2. Were you ever off Cape Horn
Where it's always fine and warm,
And seen the lion and the unicorn
Riding on a donkey?

Hey! Ho! Away we go
Donkey riding, donkey riding.
Hey! Ho! Away we go,
Riding on a donkey.

3. Were you ever in Cardiff Bay
Where the folks all shout 'Hooray!
Here comes Johnny with his three months' pay
Riding on a donkey.



Donkey Riding

Trad. arr. Carolyn Robson

SOPRANO 1
Were you ev-er in Que-bec, stow-ing timb-er on the deck, Where there's a king with a gold-en crown,

SOPRANO 2
Where there's a king with a gold-en crown,

SOPRANO

7
S. 1
Rid - ing on a donk - ey? Hey! Ho! A - way we go! Donk - ey rid - ing,

S. 2
Rid - ing on a donk - ey? Hey! Ho! A - way we go! Donk - ey rid - ing,

A.

12
S. 1
donk - ey rid - ing. Hey! Ho! A - way we go, rid - ing on a donk - ey.

S. 2
donk - ey rid - ing. Hey! Ho! A - way we go, rid - ing on a donk - ey.

A.



Source resources and further information



Resource Bank
Inspire learning with folk

Explore free online materials for using English traditional folk song, music, dance, drama and other arts in your teaching and leading.

Discover more learning resources www.efdss.org/resourcebank

All the songs presented in this pack are available from the EFDSS Resource Bank with accompanying audio, teaching ideas and further information. Please explore!

A Sailor's Life – Key Stage 1 & 2

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/a-sailors-life>

- **Warm ups** - A Sailor Went to Sea, Pirate Jim, When I Was One
- **Unit 4 - Life Below Decks** - Leave Her Johnny, Leave Her
- **Unit 5 - Long Distance Love** - Bold Riley
- **Unit 7 - Dangers of the Sea** - High Barbaree
- **Unit 8 - Nelson, Navy, Hero** - Drop of Nelson's Blood

Black Sailors and Sea Shanties

<http://efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/black-sailors-shanties>

- Pay Me My Money Down

Using Folk Song in Secondary Schools

<http://efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/using-folk-music-in-secondary-schools>

- Santiana

'Twas in the Good Ship Rover

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/twas-in-the-good-ship-rover>

Donkey Riding

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/donkey-riding-a-sea-shanty>

An Introduction to English Sea Songs and Shanties

<http://www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/an-introduction-to-english-sea-songs-and-shanties>



Other Opportunities in Greenwich

Discover Maritime Greenwich Arts Awards Trail

These Arts Award log books are a celebration of the Tall Ships Festival and all Greenwich Schools can claim a year groups worth for free. To order copies contact Geraldine.turton@royalgreenwich.gov.uk

National Maritime Museum

The National Maritime Museum offer a range of resources and sessions, free for Royal Greenwich schools, making the most of the Tall Ships festival theme:

Trafalgar Tales – swashbuckling literacy sessions <http://www.rmg.co.uk/plan-your-visit/schools/sessions/trafalgar-tales>

Nelson, Navy, Nation gallery

Art Inspirations: Sketching the sea <http://www.rmg.co.uk/plan-your-visit/schools/sessions/art-inspirations-sketching-sea>

Art Inspirations: Ship in a bottle <http://www.rmg.co.uk/plan-your-visit/schools/sessions/art-inspirations-nelsons-ship-bottle>



Image sourced from Greenwich Heritage Centre



At the English Folk Dance and Song Society, we champion the folk arts at the heart of England's rich and diverse cultural landscape.

Our award-winning Resource Bank contains over 100 resources – incorporating hundreds of audio files, videos and supporting documents, all free to download. They offer endless practical ways to use folk song, music, dance, drama and more in all sorts of community settings, as well as in formal education.

efdss.org/resourcebank

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