

# Sailor Songs <sup>379</sup>

Leave Her, Johnny, Leave Her • Her Bright Smile • Bangidero

By Vijay Singh



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## PERFORMANCE NOTES

These pieces should be sung with virile energy while conveying the three different emotional tones of each individual work.

“Leave Her, Johnny, Leave Her” is a playful arrangement in which the ensemble encourages one of its own (Johnny) to bid farewell to his female shore leave companion. Encourage the singers to imagine they are loading the ship for departure and watching with amusement as young Johnny tries to bid his lady farewell.

“Her Bright Smile”, based on the plaintive words of an anonymous sailor poem, details the sailor’s loneliness and longing for his ladylove. The imagery and simple honesty of the text suggest that not all sailors were carousing louts who wished only for the open sea. This piece should start and end hauntingly, with great dynamic and textural variation in the middle.

“Bangidero” is derived from a traditional sea chantey in which a crew sings of admiration for its captain and his tales of shore leave opportunities in South America. This piece should not be performed too quickly; rather, an easy lilting tempo will allow the audience to enjoy the humorous text.

For Male Ensemble Northwest

# Sailor Songs

(A Three-Piece Set for Male Voices)

## 1. Leave Her, Johnny, Leave Her

For TBB a cappella

Performance Time: Approx. 1:25

Traditional Chantey  
Arranged by VIJAY SINGH (ASCAP)

(♩ = 86-94)  
Tenors only  
*mf*



Oh the times are hard an' the wa - ges low, leave her, John - ny,



leave her; I'll pack my bag and go be-low; it's time for us to leave her. —

11

Tenor



I — thought I heard the skip-per say, "Leave her, John - ny,

Baritone



Unis. *mf*

Bass



I — thought I heard the skip-per say, "Leave her, John - ny,



leave her; to - mor-row you will get your pay, it's time for us to leave her."

Unis.



14 leave her; to - mor-row you will get your pay, it's time for us to leave her."

19

*mp* Oh, the

*mp* Leave her, John, leave her, John-ny, leave her, John, leave her, John-ny,

19 Leave her, John-ny, leave her, John, leave her, John-ny, leave her, John,

sails are furled, our work is done. Leave her, John - ny, leave her, and

leave her, John, leave her, John-ny, leave her, John-ny,— leave her, and

23 leave her, John - ny, leave her, John, leave her, John-ny,— leave her, and

now on shore we'll have our fun, it's time for us to leave her.

now on shore we'll have our fun, it's time for us to leave her. —

27 now on shore we'll have our fun, it's time for us to leave her. —

31

*mf* Oh John-ny, oh John, leave her, John-ny, leave her, oh

*mf* Oh John-ny, oh John, leave her, John-ny, leave her, oh

31 John-ny, John-ny leave her, — leave her, oh

8 leave her, John - ny boy, leave her, John - ny, leave her. \_\_\_\_\_

leave her, John - ny boy, leave her, John - ny, leave her. \_\_\_\_\_

35 leave her, John - ny boy, leave her, John - ny, leave her. \_\_\_\_\_

8 *mp* 41 Oh the times are hard an' the wa - ges low,

*mp* Oh the times are hard an' the wa - ges low, \_\_\_\_\_

*mp* Oh the times are hard an' the wa - ges low, \_\_\_\_\_

39 Oh the times are hard an' the wa - ges low, \_\_\_\_\_

8 leave her, John - ny, leave her. \_\_\_\_\_

leave her, \_\_\_\_\_

43 leave her, John - ny, leave her. \_\_\_\_\_

8 *rit.* 49 *pp* Mmm

*rit.* *pp* Mmm

John - ny, leave her. \_\_\_\_\_

*rit.* *pp* Mmm

48 Mmm

## 2. Her Bright Smile

For TTBB a cappella  
Performance Time: Approx. 3:00

Traditional Text  
Music by VIJAY SINGH (ASCAP)

(♩ = ca. 88)

Unis. *mp*

Tenor I  
Tenor II

Baritone  
Bass

8 'Tis years since last we met — and we may not meet a -

Unis. *mp*

8 'Tis years since last we met — and we may not meet a -

8 gain, I have strug-gled to for - get but the strug-ple was in

4 gain, I have strug-gled to for - get but the strug-ple was in

9

8 vain, for her voice lives on the breeze, and her spir-it comes at

8 vain, for her voice lives on the breeze, and her spir-it comes at

Unis.

8 will; In the mid-night on the seas — her —

Unis.

12 will; In the mid-night on the seas — her —

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17

8  
bright smile haunts me still. At the first sweet dawn of

15 bright smile haunts me still. At the first sweet dawn of

18

8  
light, when I gaze up-on the deep, her form still greets my

18 light, when I gaze up-on the deep, her form still greets my

Unis.

25

8  
sight, while the stars their vi-gils keep. When I close my ach-ing

22 sight, while the stars their vi-gils keep. When I close my ach-ing

Unis.

26

8  
eyes, sweet dreams my sen-ses fill, and from sleep when I a-

26 eyes, sweet dreams my sen-ses fill, and from sleep when I a-

Unis.

30

8  
rise, her bright smile haunts me still. I have

30 rise, her bright smile haunts me still. I have

*mf*

33

sailed 'neath a - lien skies, I have trod the des - ert

Unis.

33 sailed 'neath a - lien skies, I have trod the des - ert

path, I have seen the storm a - rise like a gi - ant in his

*poco marcato* *cresc.*

36 path, I have seen the storm a - rise like a gi - ant in his

41

wrath. Ev - ry dan - ger have I known that a reck - less life can

Unis. *f* *rall.*

40 wrath. Ev - ry dan - ger have I known that a reck - less, reck - less life can

fill; Yet her pres - ence is not flown, her

Unis. *mp* *legato* *a tempo*

44 fill; Yet her pres - ence is not flown, her

49

bright smile haunts me still. Her bright smile haunts me still.

Unis. *pp* *rit.*

47 bright smile haunts me still. Her bright smile haunts me still.



# 3. Bangidero

For TTBB a cappella  
Performance Time: Approx. 3:00

Traditional Text  
Music by VIJAY SINGH (ASCAP)

With Energy (♩ = 76-80)

Unis. *mf*

Tenor I  
Tenor II

Baritone  
Bass

To Chi-le's<sup>1</sup> coast we're bound a-way to my he-ro Ban-gi-de-ro, to

To Chi-le's<sup>1</sup> coast we're bound a-way to my he-ro Ban-gi-de-ro, to

Chi-le's coast we're bound a-way to my he-ro Ban-gi-de-ro.<sup>2</sup> We'll

Chi-le's coast we're bound a-way to my he-ro Ban-gi-de-ro.<sup>2</sup> We'll

9 drink and dance the fan-dan-go, and may-be try the tan-go, where

9 drink and dance the fan-dan-go, and may-be try the tan-go, where

17

Span-ish girls do dance and sway, to my he-ro Ban-gi-de-ro!

13 Span-ish girls do dance and sway, to my he-ro Ban-gi-de-ro! Ban-gi-de-ro,

*mp*

8 The girls of Chi-le are hard to beat, says my

18 Ban-gi-dan,<sup>3</sup> Ban-gi-de-ro, Ban-gi-man,<sup>4</sup> Ban-gi-de-ro, Ban-gi-dan,

1. Chile = "Chee-lay"

2. Bangidero = "Bon-gee-dare-oh"

3. Bangidan = "Bon-gee-don"

4. Bangiman = "Bon-gee-mon"

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8 he - ro Ban-gi - de - ro, from top to toe they are trim and neat, to my he - ro Ban-gi -

23 he - ro Ban-gi - de - ro, Ban-gi-de - ro, Ban - gi - dan, he - ro Ban-gi -

29

8 de - ro!\_ From top to toe they are trim\_and neat from their black man-til-las<sup>5</sup> to

28 de - ro!\_ From top to toe they are trim\_and neat from their black man-til-las<sup>5</sup> to

Unis. *mf* Unis. *mf* Unis. Unis.

Unis.

8 nat - ty feet. The girls of Chi-le are hard to beat, says my he - ro Ban-gi - de - ro!

32 nat - ty feet. Ban-gi-de - ro, Ban-gi-dan, he - ro Ban-gi - de - ro!

Unis. Unis.

37

8 Ban - gi-de - ro, Ban - gi-dan, Ban - gi-de - ro, Ban - gi-man, Ban - gi-de - ro,

37 Ban - gi-de - ro, Ban - gi-dan, Ban - gi-de - ro, Ban - gi-man, Ban - gi-de - ro,

Unis. *mp* *mp*

45

8 Ban-gi-dan, Ban-gi-de-ro, Ban-gi-man! Loo loo loo loo

42 Ban-gi-dan, Ban-gi-de-ro, Ban-gi-man! The old se-ño-ras, as may be seen, says my

*mp* *mf*

5. mantillas = "mon - tee - ahs"

47 loo loo loo loo, Loo loo loo loo

he - ro Ban - gi - de - ro, are fri - gate mold-ed from truck to keel, says my

53

51 loo loo loo loo. with their

he - ro Ban - gi - de - ro! Are fri - gate mold-ed from truck to keel,

Bass II only

55

quar-ter gall-'ries and breadth of beam! Loo loo loo loo

All

The old se-ño-ras, as may be seen, says my

61

59 loo loo loo loo. Ban-gi-de-ro, Ban-gi-dan, Ban-gi-de-ro, Ban-gi-man,

he - ro Ban-gi - de - ro! Ban-gi-de-ro, Ban-gi-dan, Ban-gi-de-ro, Ban-gi-man,

Unis. *p*

69 Slowly, legato

65 Ban-gi-de-ro, Ban-gi-dan, Ban-gi-de-ro, Ban-gi-man! And when the time comes to

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rit. e cresc. Unis. *p* molto rit. *f* Unis.

rit. e cresc. molto rit. *f* Unis.

say fare-well to my he - ro Ban - gi - de - ro, from old Co-quim-bo to Cor - o-nel, fare-

70 say fare-well to my he - ro Ban - gi - de - ro, from old Co-quim-bo to Cor - o-nel, fare-

77 *mp*

well to Ban - gi - de - ro! From old Co-quim-bo to Cor - o-nel we'll say "a-di-os" and

75 well to Ban - gi - de - ro! From old Co-quim-bo to Cor - o-nel we'll say "a-di-os" and

Tempo I *mf*

Unis. wish him well, we'll part with sto-ries and tales to tell, of our he - ro Ban - gi -

80 wish him well, we'll part with sto-ries and tales to tell, of our he - ro Ban - gi -

85 With gusto *f*

de - ro! Ban - gi - de - ro, Ban - gi - de - ro, a-di-os, fare -

84 de - ro! Ban - gi - de - ro, Ban - gi - de - ro, a-di-os, fare -

well, Ban - gi - de - ro! Ban - gi - de - ro!

90 well, Ban - gi, Ban - gi - de - ro, Ban - gi - dan, Ban - gi, Ban - gi - de - ro!

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