

How to play Cammeyer's "Jolly Mariner"
By Bernard Sheaff
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In composing this very charming little solo, Mr. Cammeyer had in his mind the type of old retired seaman which one can generally find smoking an old pipe with elbows on the seawall in most English fishing villages; so the title should not be understood to mean the frolics of a young sailor on his first night ashore after a long voyage!

Bearing this in mind, it is not inappropriate, therefore, to play "The Jolly Mariner" slowly and with a certain amount of expression, as the flowing tune lends itself to this style of treatment, besides which the changes of harmony and phrasing can be much better effected. The tempo should not exceed 112 MM. = one quaver.

Those who have carefully studied the solos which were the subjects of some of my earlier articles should not find any difficulty in interpreting "The Jolly Mariner" as it is quite on the easy side.

There are two short movements, each preceded by an introduction 4 bars long, but as these intros are quite simple they need not be analysed.

First Movement

In the 1st bar the 3rd finger should stop B, slide up to D, then back again, which enables the 1st finger to make the 7 B. neatly again behind the 3rd finger without jerking the left wrist. In the 3rd bar the 2 B. slides up to the 5 P.B. to play E and A, and the 3rd finger then slides from A to B, and the 7 B. in bar 4 can again be placed neatly down after this B. Again use the 3rd finger for the next B and slide to C sharp, then drop the 4th finger on D in bar 5. In this bar and the three bars following the melody notes must be held down and made to stand out above the softly struck accompanying chords. In bar 11 the slide line between the A and A sharp is a misprint, so must be ignored. In sliding the last chord in this bar to the 1st chord in bar 12, change the finger on the 1st string from 4th to 3rd, so that this 7P chord is stopped 3—2—1, then, without raising the 3rd finger, the 1st finger can slide on the 3rd string from D to D sharp, making a barre at the 8th fret—at the same time raising the 2nd finger from the G as the barre now stops this note. Drop the 2nd finger on E (3rd string) and we have the 3rd chord. Now the 8 B. can slide up the 9 B, and the 2nd finger from E to E sharp, and we have the 9 P.B., which must be held down until the end of bar 13.

The 2nd B. made to obtain E and C sharp in bar 15 should be held down until the end of the bar.

Second Movement

All the 1st bar is played on the 12 B., the 2nd finger being placed on C (2nd string) when required. The fingering printed in bar 3 must be strictly observed, as this is the only way to obtain these notes easily. The first note in bar 5 (B) should be stopped with the 4th finger, so that the 1st finger drops easily on the 4 B. to obtain the rest of the notes in the bar, The first chord in bar 7 is rather awkward, but the suspension of the 3rd string note C, resolving, by sliding the 1st finger, on to the C sharp, is most effective, and a little practice will accustom the fingers to this formation. Be sure to slide the 3rd finger from the previous B to A as marked, as this greatly assists the hand in falling into the position. The fingering in bars 12 and 13 is clearly indicated, and the 9 P.B. is retained into bar 14, where it must be carefully observed that the chords there are played on the 2nd, 3rd and 4th strings instead of in the usual positions, and a little practice is also required here so that the fingers (3—1—2) can, without raising, be drawn

back to the 6 P. (also 3—1—2) with an effective blending of tone.

An effective *rallentando* can be introduced at the end of each of the movements, about 3 or 4 bars from the close.

A gramophone record of this number as a duet will be issued on 1st July next, and banjoists who have gramophones should make sure of obtaining this disc as an addition to their library.