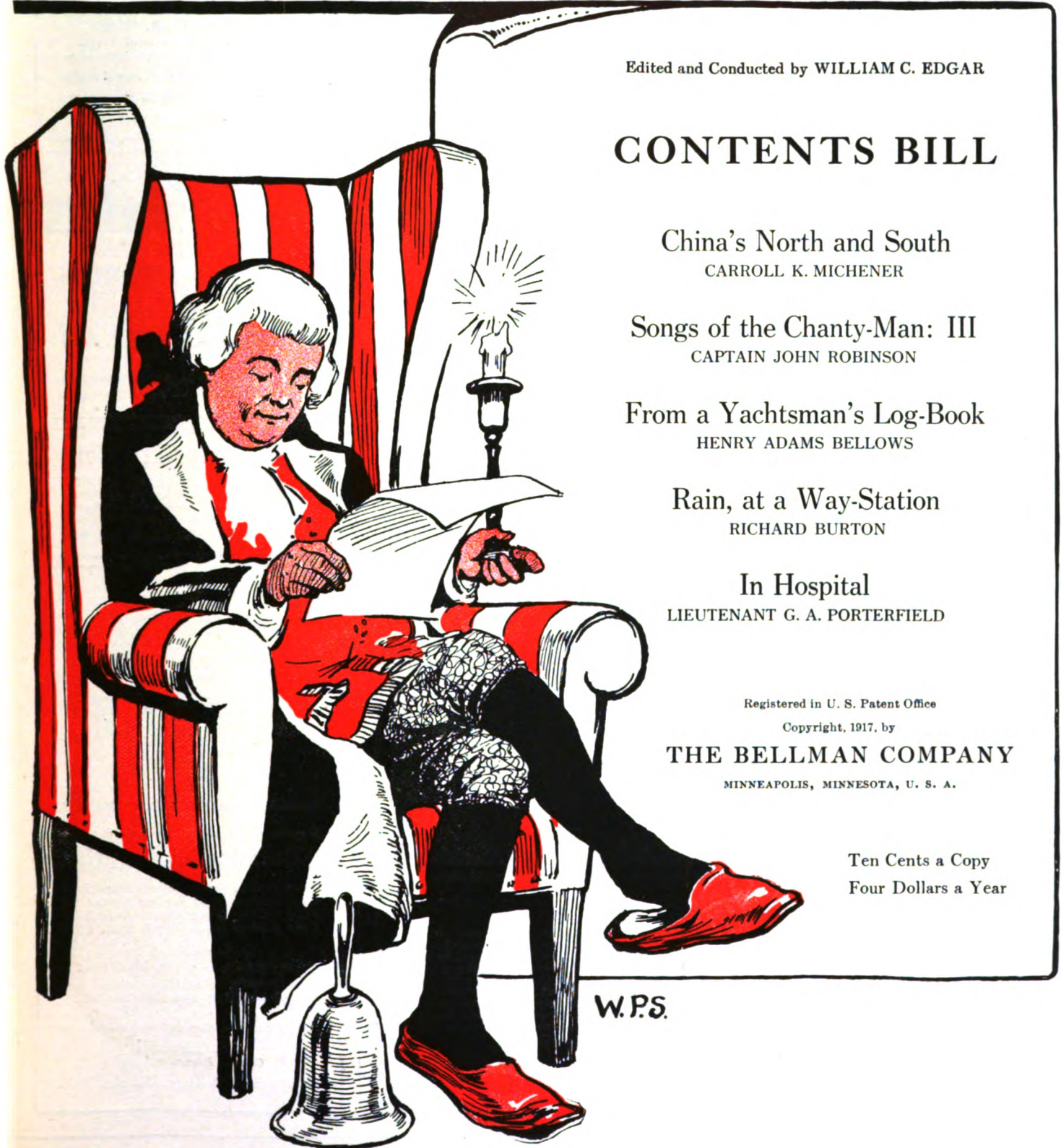


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W.P.S.

SONGS OF THE CHANTY-MAN: III

CAPTAIN JOHN ROBINSON

Not long since an ancient ship was discovered embedded in the Thames mud at Woolwich. From the size and construction of this ship it appeared that she was a large man-o'-war, and the position in which she lay indicates that she must have been run ashore in an ancient dock or creek, as she was on an even keel, just on a level with low-water mark, twenty feet below the surface of the wharf in which excavations were being made.

These facts led a local antiquarian to suspect that the ship was the famous Harry Grace à Dieu, the first great warship of the British navy, built by Henry VIII at the royal dockyards in Woolwich in 1512, in which the king crossed to the Field of the Cloth of Gold. This ship met her fate, as contemporary records show, by "carelessness of the mariners," in 1553.

Herewith is shown a print of this wonderful old craft as she appeared when finished. Upon her decks, no doubt, was sung many a chanty, and it is even possible that some of the songs included in this collection owe their origin to the chanty-man of the Harry Grace à Dieu.

"Shallo Brown" is a hoisting song. I remember hearing it sung by the black crew of an American full-rigged ship, the Garnet, of New York, at Macabei, a guano island in the South Pacific. It sounded very musical coming across the still waters, while, to its accompaniment, the captain's gig was pulled up to its place. Here are some additional verses:

"I'm leaving you in sorrow,
We're going away tomorrow,

"Thro' wind and weather snarling,
I'll think of thee, my darling.

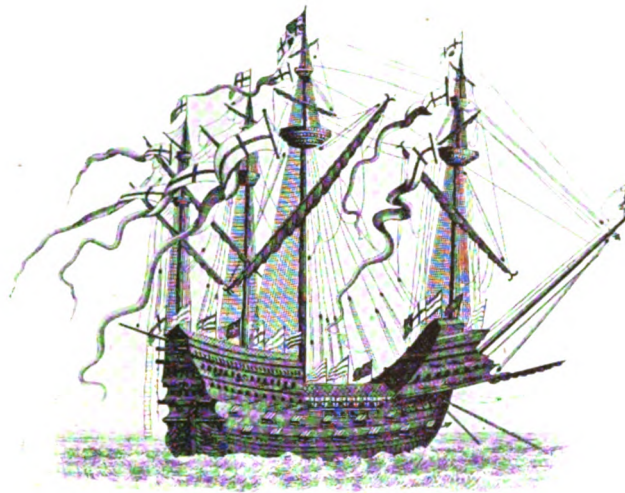
"I'll love you without measure,
You are my only treasure.

"When I return to greet thee,
Oh, you'll come down and meet me.

"My heart is full of pain, love,
I'll come to thee again, love."

Paddy On the Railway.

The musical score for "Paddy On the Railway" is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The first system contains the first line of the verse: "In eigh - teen hun - dred and fif - ty - one, A cor - du - roy breech - es Pad - dy put on." The second system contains the chorus: "A cor - du - roy breech - es Pad - dy put on. To work up - on the rail - - way, the". The third system contains the final line of the chorus: "rail - - way. I'm wea - ry of the rail - - way. Oh!..... poor Pad - dy works on the rail - way." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).



The Harry Grace à Dieu, Built in the Reign of Henry VIII.

Shallo Brown!

Slow and sustained.

f *ten.* *Chorus.* *Chorus.*

Shal-lo! I'm gwine to leave you oh Shal-lo! Shal-lo Brown! I'm gwine a-way to leave you! Shal-lo, Shal-lo Brown!

f *ten.*

rit.

One More Day!

Solo. *Chorus.*

Oh, row me 'cross the ri-ver, I heard a maid-en say, Oh, row me to my lov-er, One more day! On-ly

one more day, my John-ny, One more day. Oh, rock and row me o-ver One more day!

Rit.

Additional verses to "One More Day" are these:

"I'm almost broken hearted,
He can no longer stay,
Once more we shall be parted,
One more day.

"I've seen the sea birds flying,
Ashore from o'er the bay,
I felt they all were crying
One more day.

"For sea birds get the warning,
Which one and all obey,
The tempest loud is storming,—
One more day.

"Oh, do not fear, my beauty,
The call I must obey,
But love gives place to duty,—
One more day.

"Oh, heave and sight the anchor,
We sail out from the bay.
Oh, heave and sight the anchor—
One more day.

"O'er many seas I'll roam, love,
Ere I return to stay,
To stay with thee at home, love,—
One more day."

"John Cherokee" is a negro chanty. I heard it during the Civil War at Nassau, while the crew was loading cotton on the ship Hilja, and the words here given are essentially the same. The song is of particular interest, as it indicates the relation of the sailors' chanty to other kinds of popular melody. Probably it started without any nautical quality, and was adapted for such use by reason of its vigor and swing:

"They put him aboard a Yankee ship,
Again he gave the boss the slip.

"They catch him again, and chain him tight,
And starve him many days and nights.

"He have nothing to drink, and nothing to eat,
So he just gone dead at the boss's feet.

"So they bury him by the old gate post,
And the day he died, you can see his ghost."

John Cherokee.

The musical score for "John Cherokee" is presented in three systems. Each system includes a vocal line and a piano accompaniment. The first system begins with a "Solo" section followed by a "Chorus." The lyrics for the first system are: "John Cher-o-kee was an In-dian man, Al-a-ba-ma, John Cher-o-kee!". The second system also starts with a "Solo" section, followed by a "Chorus." and then another "Solo." section. The lyrics for the second system are: "He runs a-way ev-ery time he can. Al-a-ba-ma, John Cher-o-kee! Way-aye ya!". The third system begins with a "Chorus." section, followed by a "Solo." section. The lyrics for the third system are: "Al-a-ba-ma, John Cher-o-kee! Way-aye-ya! Al-a-ba-ma, John Cher-o-kee!". The piano accompaniment features a steady, rhythmic pattern with some dynamic markings like *f* and *ff*.

Other verses than those accompanying the music of "Bangidero" are these, an expurgated version of the original:

"The girls of Chile are hard to beat,
From top to toe, they are trim and neat,
From their black mantillas to their natty feet.

"My Julia's beauty is rich and rare,
And with the smartest she can compare,
With her well-set figure, and her jet-black hair.

"The old señoras, as may be seen,
Are frigate-molded, from truck to keel,
With their quarter galleries, and breadth of beam.

Bangidero.

A la Bolero! *Chorus.*

To Chi - li's coast, we are bound a - way. To - my He - - ro Ban - gi - de - ro.

Chorus.

To Chi - li's coast we are bound a - way, To..... drink and dance, fan - dan - - go.

To Chi - li's coast we are bound a - way, Where the Spanish girls are so bright and gay!

Chorus.

To my He - - ro Ban - gi - de - - rot Sing - ing Hey..... for a gay Hash girl!

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"And when the time comes to say farewell,
 From old Coquimbo to Coronel,
 We'll send our addios, and we'll wish 'em well."

How far the great popularity of "Bangidero" was due to its impropriety is hard to say. The words of the chanties were by no means strictly censored on moral, or any other, grounds, and the officers cared little enough what the men sang, provided it had the right effect in

inspiring them to work harder. "Bangidero" shows in almost every line its South American origin. It is interesting to contrast the sentiments of such a chanty, wherein the emphasis is laid wholly on the delights of leaving home for foreign ports, with the many songs in which the keynote is the exact opposite: the longing to get home again. Both feelings played a considerable part in the sailor's life.

Galloping Randy Dandy ol

With vigor!

Chorus. *Solo.*

Now we're warp - ing her in - to the docks, way - - aye roll and go! Where the

Chorus.

pret - ty young girls come down in flocks, My gal - lop - ing Ran - dy Dan - dy ol

Solo. *Chorus.* *Solo.*

Heave and pull, and heave a - way, way - - aye roll and go! The

Chorus.

an - chor's a - board, and the ca - bles are stowed, My gal - lop - ing Ran - dy Dan - dy ol

A good hoisting chanty was "My Tom's Gone to Hilo," and here are additional verses:

"She wept because her Tom had gone,
But soon she'll find another one.

"Poor Tom's half pay will go like chaff.
She'd like to get the other half.

"She'll drink and booze away his pay,
And hunger for the next pay day.

"When Tom gets back, he'll find her gone,
With all his 'longshore togs in pawn.

"But Tom will get another flame,
And she will serve him just the same."

The misfortunes of poor Tom doubtless found an echo in the experience of many a sailor-man. The moral of the chanty was clear enough; but it may be doubted if its teachings ever proved particularly effective.

Blow the Man Down.

Solo. *Chorus.*

Blow the man down, blow the man down, Way..... blow the man down.

f *ff*

Solo. *Chorus.*

Shake her up, and a - way we'll go. Give me some time to blow the man down!

f *ff*

Whisky for My Johnny.

Solo. *Chorus.*

Oh! whis - ky is the life of man! Whis - ky! John - ny!

f *ff*

Solo. *Chorus.*

I'll drink of whis - ky when I can, Oh whis - ky for my John - ny!

f *ff*

Haul the Bowline.

Haul... the bow-line, the ship she is a roll-ing, Haul... the bow-line, the bow-line Haul

The score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment is in 2/4 time and provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

Young Girls, Can't You Hilo?

Solo. *Chorus.* *Solo.* *Chorus.*

Young girls, young girls, young girls, Ho! Young girls, can't you Hilo!? Young girls, young girls, young girls, Ho! Young girls, can't you Hilo!?

The score is in 2/4 time and includes a vocal line with dynamic markings like *f* and *fz*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Santa Anna.

Chorus. *Chorus.*

He lost it once, but gained it twice, Up - on the plains of Mex-i - col San - ta An - na gained the day, Hur - rah, San - ta An - na!

The score is in common time (C) and includes a vocal line with dynamic markings like *f*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

My Tom's Gone to Hilo!

sadly. *Solo.* *Chorus.* *p Solo.* *f Chorus.*

My Tom he's gone, what shall I do? Hi - lo..... Hi - lo..... My Tom he's gone, and I'll go, too; My Tom's gone to Hi - lo!

The score is in common time (C) and includes a vocal line with dynamic markings like *f* and *p*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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