

FA 2202

Folkways Records and Service Corp./New York

STREET CRIES
and
CREOLE
SONGS
of
NEW ORLEANS

REMON LU-LU-LU SALANGADOU AINE, DE, TOUE

FAIS DO DO MON CHER SABIN MOMZELL ZIZI

JACQUES, JACQUES COMPERE LA PAIN TAN' SIRO E DOU

MAISON DENISE

SUNG BY

Adelaide van Wey

with zither accompaniment

Rosenhouse

STREET CRIES AND CREOLE SONGS OF NEW ORLEANS

FOLKWAYS RECORDS FA 2202

STREET CRIES

and

CREOL SONGS

of
NEW ORLEANS

REMON	LU-LU-LU	SALANGADOU	AINE, DE, TOUE
FAIS DO DO	MON CHER SABIN	MOMZELL ZIZI	
JACQUES, JACQUES	COMPERE LA PAIN	TAN' SIRO E DOU	
MAISON DENISE			

FA 2202

Folkways Records and Service Corp./New York

FOLKWAYS RECORDS Album No. FA 2202

Copyright©1956 by Folkways Records and Service Corp., 701 Seventh Ave., NYC, USA

LIBRARY
UNIVERSITY OF ALBERTA

STREET CRIES
and
CREOLE
SONGS
of
NEW ORLEANS

REMON LU-LU-LU SALANGADOU AINE, DE, TOUE
FAIS DO DO MON CHER SABIN MOMZELL ZIZI
JACQUES, JACQUES COMPERE LA PAIN TAN' SIRO E DOU
MAISON DENISE

SUNG BY

Adelaide van Wey

with zither accompaniment



M
1668.8
V217
C916
1956

MUSIC LP

Adelaide Van Wey was born in Rosman, North Carolina. She graduated from Salem College, Winston-Salem, N. C. with a Bachelor of Music degree.

Radio programs, concerts and recitals followed.

Although classically trained, her love for folk music has been predominant. Her interest in, and contact with, long lost folk song material in all of the Southern states has given her a deep insight into the American song form. In addition to her recordings

of Creole and Mountain songs she has collected and published a volume of unusual and little known Smoky Mountain Ballads.

Her recordings of children's songs received wide acclaim, including the Seal of Approval of Parents' Magazine.

Adelaide Van Wey's first recordings of Creole Songs brought to her a citation and Honorary Citizenship from the City of New Orleans.

Creole folk songs originated on the plantations of the French and Spanish colonists of Louisiana. The Creole sang of food, love, ridicule, and as in all folk music, there is a generous sprinkling of lullabies. Today the patois is still the idiom of a large proportion of the natives of Louisiana. The musical characteristics show several influences, the syncopated rhythm of the Negro, the Habanera accent of Spain, the lively quadrilles of France.

One finds the verve of the French and the sentimental easiness of the Spanish blended into one and adapted

and changed into a merging of both, plus the Negro's own contributions. The Creole song is a real creation and not an imitation.

When a song is pure Creole, without the niceties of pure French, the natives speak of it as 'real Gumbo. To hear one speak good French the Creoles declare, "No Gumbo in that." "Gumbo" is the Creole's own special and wonderful soup. It is small wonder the very word has become one of their most descriptive adjectives.

BIBLIOGRAPHY

Louisiana French Folk Songs - Irene Whitfield
Gumbo Ya, Ya - Lyle Saxon and Robert Tallant
Creole Folk Songs - Maud C. Hare

Creole Songs - Camille Nickerson
Creole Songs and Folk Tales - Edna Holland
Creole Songs of the Deep South - Henry Wehrmann

Bayou Ballads - Mina Monroe

SIDE I, Band 1: REMON

Mo parlé Remon, Remon
Li parlé Simon, Simon
Li parlé Titine,
Li tombé dan' chagrin.

O Fem' Romulus ohé, Bel' fem' Romulus ohé!
Qui ça oulé mo fé.

Mo couté Remon, Remon
Mo couté Simon, Simon
Mo couté Titine,
Mo tombé dan' chagrin.

I spoke to Remon,
He spoke to Simon,
Ee spoke to Titine,
What chagrin, for him.

Beautiful Romulus ohé, Beautiful Romulus ohé!
Who caused my downfall.

I heard Remon, Remon
I heard Simon, Simon
I heard Titine,
What chagrin for me.

SIDE I, Band 2: SALANGADOU

Salangadou, 'couté piti' fille layé, Salangadou.

Salangadou, listen to the little girl cry, Salangadou.

SIDE I, Band 3: LU-LU-LU

Lu, lu, lu, 'tit chou, 'tit chou,
Dormez, dormez-vous?
Lu, lu, lu, 'tit chou, 'tit chou,
Voix si doux, si doux.

Lu, lu, lu, 'tit chou, 'tit chou,
Revez, revez doux,
Lu, lu, lu, 'tit chou, 'tit chou,
Dormez, dormez-vous?

Lu, lu, little cabbage,
Sleep, are you asleep?
Lu, lu, little cabbage,
Voice so sweet, so sweet.

Lu, lu, little cabbage,
Dream, dream sweetly,
Lu, lu, little cabbage
Sleep, are you asleep?

SIDE I, Band 4: AINE, DE, TOUE

Aine, de, toué, Caroline, ça, ça,
yé comme ça, ma chère!
Papa di "non", Maman di "oui",
c'est li m'oulé, c'est li ma pren?
Ya pas larzan, pou acheté cabanne.

Aine, de, toué, Caroline,
pas paré comme ça, ma chère!
Sam'di l'amour, Dimanch' marie,
Lundi matin, piti dans bras.
N'a pas couvert', n'a pas de draps,
n'a pas a rien, piti' dan bras.

SIDE I, Band 5: PAUV' PITI' MOM'ZELLE ZIZI

Pauv' piti' Mom'zelle Zizi, li gaignain bobo,
bobo, dans so piti tchoeur.
Pauv' piti' Mom'zelle Zizi, li gaignain bobo, bobo,
Li gaignain in maladie dans so piti tchoeur a li,
Calalou porté madrasse, li porté jipon garni,
Calalou porté la soie, li porté belles-belles!

SIDE I, Band 6: JACQUES, JACQUES

Jacques, Jacques, dansez, Jacques, Jacques,
tournez,
Dansez, tournez toujours, dansez, tournez retour'.
Jacques, Jacques, sorti, Jacques, Jacques, parti,
Quand bal 'est tout fini', les grands sont tout parti,
Dansez maisons, dansez banquettes, dansez,
Jacques, Jacques, dansez.

Count one, two, three, Caroline,
what's the matter with you?
Papa says "no," Mama says "yes,"
It is him I want, it is him I'll have.
He hasn't any money, and can't buy a house.

Count one, two, three, Caroline,
don't talk foolishly, my dear!
It is Saturday love, Sunday marriage,
Monday morning a baby in your arms.
There is not a quilt, not even a bed,
just a baby in your arms.

Poor little Miss Zizi, she is sad in her little heart.
Poor little Miss Zizi, she is sad,
Her heart aches bitterly.
Calalou wears fine madras, she wears
embroidered petticoats.
Calalou wears silk, she wears jewels.

Jacques, Jacques, dance, Jacques, Jacques, turn,
Dance, always turn, dance, turn and return.
Jacques, Jacques, go away, Jacques, Jacques, leave,
When the dance is over the important people are
all gone.
The houses are dancing, the streets are dancing,
dance, Jacques, Jacques, dance.



SIDE II, Band 1: COMPÈRE LAPIN

Ai, yai, yai, compère lapin, ça c'est qui dit qui
connain sorti.
Quand li courri dans bal, quand li courri dans salle.
Dansé, sorté, danse le beau quadrille,
Dansé, sauté, ou dansé le quadrille.

Ay, ay, ay, brother rabbit, they say you shouldn't
go to the ball and do the quadrille.
You better beware for you might be put out or
cooked and eaten up.

SIDE II, Band 2: PAPA VA PECHÉ
(Papa Goes Fishing)

"Mama is here at the river wearing her white tignon.
Papa is fishing for crabs to put into the calalou
for dinner.

Go to sleep, little one, my little girl.
Papa and mama will soon eat the calalou and
then papa will sing you to sleep."

SIDE II, Band 3! TAN' SIRO' E DOU'

Tan' siro é dou, Madeleine, (4)
Ne fé pa' tan' de bruit, Madeleine, (2)
La maison n'e pas a nou. (2)

Tan' siro é dou', Madeleine, (4)
Ne crié pa' si fort, Madeleine, (2)
La maison n'e pas a nou. (2)

SIDE II, Band 4: MAISON DENISE

Vou' zen' connin tit' la maison, qui proch'
coté l'église.
Quan' mo quar li, ça don' moi frisson, c'e la
maison Denise.
Mo chèr cousin, mo chèr cousine, mo l'aimé
la cuisine,
Mo mangé bien, mo boir' von vin, ça pa' couté
moi a rien.
Denise aimé gombo filé, mo l'aim' gombo filé.
Denise aimé bon vin Bourgogne, mo l'aim' bon
vin Bourgogne.

SIDE II, Band 5: STREET CRIES

1. Hominy Man - old Philadelphia
2. Sand Seller - Charleston, S.C.
3. Pepper Pot - Philadelphia
4. Rag Man - Charlottesville, Virginia
5. Horseradish Seller - Georgia
6. Flower Vender - Virginia
7. Canteloupe Vender - Greenville, S.C.
8. Praline Seller - New Orleans
9. Scissors Grinder - New Orleans

"Papa Va Peché" is a melody that comes directly from the old French Bergerettes. It has many verses and many meanings. The above is but one of many. It is understandable how the pure French lullaby migrated with the French colonists to Louisiana and in time became one of the Creole's own melodies to which they sang an entirely different set of words, adding the traditional "do, do" to hush a fretful child. (Calalou is fish soup or stew.)

Sugar is so sweet, Madeleine,
Don't make so much noise, Madeleine,
This is not our home.

Sugar is so sweet, Madeleine,
Don't cry so loud, Madeleine,
This is not our home.

You know the little house near the church.
When I see it, it gives me a great thrill, it is
Denise's house.

Dear cousins (i.e. friends), I love its kitchen.
I eat well, I drink good wine, it costs me nothing
Denise loves sliced gumbo, I love sliced gumbo.
Denise loves good Burgundy wine, I love good
Burgundy wine.

Arrangements, piano and zither accompaniments
by Robert Noble Hill.

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.
Long Playing Non-Breakable Micro Groove 33 1/3 RPM
Copyright 1956 by Folkways Records & Service Corp., N. Y.

CREOLE SONGS OF LOUISIANA

Sung by ADELAIDE VAN WEY
Zither accompaniment by Robert N. Hill

SIDE 1

FA 2202 A

Band 1. Remon
Band 2. Salangadou
Band 3. Lu-Lu-Lu
Band 4. Aine, De, Toue
Band 5. Pauv' Piti' Mom'zelle Zizi
Band 6. Jacques, Jacques
All music arrangements by Robert N. Hill

Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

Copyright 1956 by Folkways Records & Service Corp., N. Y.

CREOLE SONGS OF LOUISIANA

Sung by ADELAIDE VAN WEY

Zither accompaniment by Robert N. Hill

SIDE II

FA 2202 B

Band 1. Compere Lapin

Band 2. Papa'Va Peche

Band 3. Tan' Siro' E Dou'

Band 4. Maison Denise

Bands 5-13. Street Cries

Hominy Man, Sand Caller, Pepper Pot,

Rag Man, Horseradish Seller, Flower

Vendor, Cantelope Vender,

Paralline Seller, Scissors Grinder.

Arr., piano and zither acc. by Robert N. Hill

Custom molded by Plastylite