

FOLKWAYS RECORDS FA 2620

CAJUN HOME MUSIC

RECORDED BY GERARD DOLE



M
1668.8
C137
1977

MUSIC LP

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SIDE A

- 1— LA DANSE CARREE played on the fiddle by Dennis McGee accompanied by Sady Courville recorded August 26th, 1975 in Eunice
- 2— OH SI J'AURAIS DES AILES sung by Loriccia Guillory recorded September 9th 1975 in Eunice
- 3— LA VALSE DE CHOUPIQUE played on the accordion by Cyprien Landreneau recorded September 4th 1975 in Mamou
- 4— RENAUD LE TUEUR DE FEMME sung by Pierre Daigle recorded September 2nd 1975 in Church Point
- 5— SAUTE CRAPAUD played on the mouth organ and sung by Elisabeth Landreneau recorded September 5th 1975 in Mamou
- 6— LE REEL A FRUGE played on the fiddle by Dennis McGee accompanied by Sady Courville recorded August 26th 1975 in Eunice
- 7— UN PETIT BONHOMME sung by Elisabeth Landreneau recorded September 5th 1975 in Mamou
- 8— LA VALSE DE CHEROKEE played on the accordion and sung by Cyprien Landreneau with triangle accompaniment by Delia Landreneau recorded September 4th 1975 in Mamou
- 9— DERRIERE CHEZ NOUS Y A T'UNE JOLIE FONTAINE sung by Loriccia Guillory recorded September 9th 1975 in Eunice
- 10— TIT GALOP POUR MAMOU played on the mouth organ and sung by Elisabeth Landreneau recorded September 5th 1975 in Mamou
- 11— LA VALSE DES AMITIES played on the fiddle and sung by Dennis McGee accompanied by Sady Courville recorded August 26th 1975 in Eunice
- 12— CHERE MOM played on the accordion by Cyprien Landreneau recorded September 4th 1975 in Mamou

SIDE B

- 1— LA VALSE A FRUGE played on the fiddle and sung by Dennis McGee accompanied by Sady Courville recorded August 4th 1975 in Eunice
- 2— MADELEINE played on the accordion by Narcisse Cormier with triangle accompaniment by Alice Cormier recorded September 9th 1975 in Church Point
- 3— TITE FILLE DE QUINZE ANS sung by Agnes Bourque recorded August 30th 1975 in Eunice
- 4— LA VALSE A ADAM played on the mouth organ by Elisabeth Landreneau recorded September 5th 1975 in Mamou
- 5— LE TWO-STEP A FRERE DEVILLIERS played on the fiddle and sung by Dennis McGee accompanied by Sady Courville recorded August 26th 1975 in Eunice
- 6— LA VALSE DU GRAND MARAIS played on the accordion by Narcisse Cormier recorded September 9th 1975 in Church Point
- 7— LA DELAISSEE sung by Agnes Bourque recorded August 30th 1975 in Eunice
- 8— LA GIGUE A SAVOY played by Marc Savoy with triangle accompaniment recorded September 4th 1975 in the Lake View Park between Eunice and Mamou
- 9— LA DANSEUSE NOYEE sung by Pierre Daigle recorded September 2nd 1975 in Church Point
- 10— LA VALSE DU COTEAU DE LAURIER played on the fiddle by Dennis McGee accompanied by Sady Courville recorded August 26th 1975 in Eunice

I used a NAGRA III with BEYER M260 or M69N microphones for these recordings.

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CAJUN HOME MUSIC

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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FOLKWAYS RECORDS FA 2620

CAJUN HOME MUSIC

Recorded by Gérard Dôle

This record presents pre World War I Cajun home music: solo-voiced ballads and instrumental dance tunes. I collected them among old french-speaking "petits habitants" of the south-west prairies of Louisiana during the summer of 1975. I wish to express my deep affection towards these folks who sang or played for me the most moving music I have ever heard in my life.

The Cajuns of Louisiana can point to roots in the american continent much deeper than those of most United States citizens. Their direct forebearers settled in French Louisiana in the latter part of the 18th century, after being expelled from Nova-Scotia by the british who had conquered the province during the French and Indian wars. Hardy farmers all, the Acadians scarcely paused in creole New-Orleans before migrating into the bayou and prairie country to the West. They fanned out along the watercourses and distributed acreage among themselves, following a riverbank land pattern that gave each farmer immediate access to the water.

Fewer than 10,000 Acadians originally made the long journey from Canada, but so thoroughly did they take over the country side and absorb the various waves of immigrants which invaded the prairies during the last decade of the 18th century and through the 19th century (Spanish, Irish, French fleeing The Terror on St Domingo, German, American from middle-west, Italian..) that today, some half million Louisianans can claim to have Acadian blood in their veins.

The Acadians found the prairie country of south west Louisiana to be more suitable for stock-raising than farming. One century later, their "vacheries" or ranches still dominated the south western corner of the state, and today their rice, sugar-cane, soy bean, cotton and corn growing farms flourish in this "Cajun Country" which extends over almost the entire southwestern prairies from the Atchafalaya to the Sabine river. Here, for the better part of two centuries, the Cajuns have existed as an expanding French island in a sea of Americans. The acadian endurance can be explained by their geographic isolation, their distinction of language and custom, their roman-catholic religion and their ability to absorb quickly whoever stays in contact with them: a "dominant gene" among ethnic groups, I would say.

BALLADS

The early acadian settlers in Louisiana and their descendants carried the traditional songs they had learnt in Canada from ancestors who had brought them from France. Those presented here are samples of this large song bag.

The ballad was solo-voiced and instrumentally unaccompanied. It was performed with a rigidly pitched voice, high and rubato. Lyrics, considered to be the most important part of the song, were rendered in a highly impersonal manner—the words being meaningful by themselves—by a singer who sang for his own enjoyment or for relatives and close friends.

Rural singers continued to sing their songs in melodies of ancient origin or of an ancient pattern until they became familiar with modern melodic scales. Abandonment of modal scales was largely the product of the modern inclination to adopt the use of instruments and chords. The traditional pattern slowly gave way to modern techniques though the unaccompanied ballads lingered to a longer degree in country-homes.

INSTRUMENTS AND DANCE TUNES

The good-hearted Acadians always fully enjoyed the rare pleasures that their hard-working life brought them: eating, drinking, singing, courting and of course dancing.

The exiles had few instruments and those possessed were usually of a home made variety.

JAWS HARP

Brought down from Acadia by the early settlers, the jaws harp was played for the sole enjoyment of the family, and although dance tunes were commonly played on it, it was seldom used in a house dance.

Search as I could, I was unable to hear anyone play it today, although John Doucet, a Farmer from Basile who was an expert on it in his youth, explained me in details how he could ring "back and forth" a four inches one.

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FIDDLE

There sure were good fiddlers among the exiles but probably few brought their precious instrument along. When they had settled in their new land, some skillfull musicians did handcraft their violin while others borrowed them from their german neighbours or bought discarded cheap models from the wealthy creoles they often worked for.

As the years passed by, cajun fiddlers developped a style of their own easily recognizable from the other types of country music.

When alone, the fiddler would play as many double strings as he could to enrich the tone and at the same time a rhythmic droun to provide a good beat to the dancers (in all a very intricated and hard technique).

When a relative or friend joined him on the fiddle, things became easier as one could concentrate on the melody with its embellishments while the other played accompaniement.

DANCES

The only dance which could be traced back to Acadia and that was still performed at the beginning of this century was the "Danse ronde" (round dance). It was sung, never played on an instrument, during lent, when everyone in the house joined the circle turning around a tree outside or a chair indoors.

As the exiles had definitely lost contact with the canadian-French, they borrowed new music from their creole neighbours who were very keen on the latest tunes and steps from Paris, brought in through New-Orleans.

The oldest of these dances is the "Contredanse Francaise" (French Country dance) which can be compared, to some extent, to the american square dance. The country dance probably came to New-Orleans with the noble refugees during the french revolution around 1792 and quickly reached the far back lands of Louisiana. Of course, the Cajuns remodeled it to their own style, need and capacity.

From the beginning of the nineteenth century came a bag of new dances following the now classical route: Paris - New-Orleans - Creoles - Acadians.

These were: the Quadrille, Galop, Waltz, Cotillon, Polka, Mazurka, Varsovienne, Valse à deux temps. From their american neighbours, the Cajuns also borrowed jigs and reels.

In the first decade of the twentieth century, born from rag-time, came the One-step and Two-step which soon became favourites while the older dances quickly disappeared.

ACCORDION

The accordion was greatly responsible for this change, as accordion players became more and more numerous against fiddle players. From the first days, the accordion seems to have restricted itself to easier dances such as the waltz and the two-step, although good players tried their best to adapt the old steps to the reduced possibilities of the squeeze-box.

Ancient melodies were definitely flattened by the use of the accordion which could only play a major scale with an accompaniment of tonic and dominant chords.

The german immigrants coming into Louisiana in mid and late 1800's probably introduced the accordion. This was a new instrument that could at last withstand Louisiana dampness and harsh treatment. The fact that it had a bass section to accompany the melody, thus producing a fuller and louder tone was the major factor of its mushrooming popularity. As the demand for accordions grew they became available everywhere around: local hardware stores and even peddlers carried them.

All these accordions were imported from Germany. The first to be found were in the key of G, A, or F, making it almost impossible to tune the fiddle to them, since cajun fiddlers used an "open string" type tuning. Thus the reason the early accordions did not find favour with the fiddlers.

At that time, the TRIANGLE was adopted to accompany the squeeze-box, giving a steady beat and clearing the tone.

Accordion players were peculiar about triangle styles. Each musician had his favorite "sonneur de 'tit fer" (triangle player), his wife, child or friend who rang the "iron" in his own manner.

Cajun accordion or MELODEON is a four-stop single row diatonic model, nowadays in the keys of C or D, in octave tuning. There are ten treble buttons and two bass buttons only.

Older dances, mostly waltzes, are played "straight" in the key of C or D (according to the instrument's key). Very common is to play the C accordion in the key of G. It is the same method as worked out by blues harmonica players and known by them as playing "crossed". A much rarer method is to play the C instrument in the key of D or F.

MOUTH ORGAN

The story of the HARMONICA in Louisiana is similar to the accordion's. It was very popular in cajun homes where many women played it. The technique was copied on its big brother, the MELODEON.

CAJUN DANCE TUNES

A cajun dance tune is usually performed by playing two runs of the melody followed by two runs of a "turn" or "bridge". This is so that the monotony of playing the melody part of the same dance on the same instrument will be broken, as this "turn" will give a little variation to the same tune.

Up to the first world war, the concept of a band was unknown or useless. One or two fiddlers or an accordion player with a triangle accompaniment supplied enough music for a house dance.

The musician calling the dances would utter a cry from time to time according to his mood. He rarely sang more than a few broken words invented for the circumstance (mocking someone dancing for instance). Most of the time he did not sing at all.

The tunes did not have very precise names. They were referred to as, for example, "La valse de Grand Marais", a small community of the neighbourhood (i.e. the waltz you will most probably hear in this area) or "Le reel à Frugé" (i.e. the reel Frugé uses to play so often).

THE MUSICIANS

DENNIS MAC GEE was born 1893 in Chataignier, a small village eight miles north of Eunice where he lives. He left his father's farm in his teens to become a barber. Dennis has an incredibly faithful memory and can play with an astonishing precision many fiddle-tunes of the 19th century.

SADY COURVILLE was born 1905. His father Ernest played fiddle with his brother Arville. He has been playing with Dennis for over forty years.

LORICIA GUILLORY was born 1898. She has preserved a precious song bag, mostly ballads that she learnt when a small girl in Mamou, from her grand-father Ulysse Billeaudeau.

CYPRIEN LANDRENEAU was born 1903 on the prairie Mamou. He started playing accordion at the age of seven. He played countless home dances after his work as a farmer. He grew rice, corn and cotton to support his thirteen children. He was once a blacksmith and still owns two triangles that he forged a long time ago and tuned to be rang with his C and D accordions. He enjoys his old Monarch in D that he plays with great skill. His wife Delia rings the irons with him at home.

PIERRE DAIGLE was born 1923 in the Point Noir area north west of Church Point. His ancestry is a mixture of French, Cajun, Irish and Chactaw indian. Pierre makes his home near Church Point and is a school teacher in Rayne. He learnt ballads from his grand-father Polus Doucet who once knew forty of them. His spare time is devoted to cajun culture and music. He is himself a good accordion player and author of a precious book which tells the story of the Acadians and offers an interesting biography of traditional musicians.

ELIZABETH LANDRENEAU was born 1904. She is a relative of Cyprien Landreneau. Her brother, Adam Young (1896-1927) was a good accordion player from whom she learnt many old dances like the waltz presented here.

NARCISSE CORMIER was born 1912 in Fry, a small community around Mowata. He began playing the accordion at the age of eight. He learnt to play from his mother such old dances as Polkas and Mazurkas. His wife Alice plays occasionally the triangle with him.

AGNES BOURQUE was born 1896 in Louisburg. Her family name was FRUGE. She came to live in Eunice after she had married Jean-Baptiste Bourque; she was twenty. She worked hard all her life, "J'ai traversé bien d'la misère" she often tells. She knows a score of ancient ballads that she learnt from her older brother and her uncle Jerome Gotreaux when a small girl.

MARC SAVOY. Hardly in his mid-thirties, Marc has achieved a remarkable virtuosity in playing accordion. He also is a skillful craftsman who handmakes a unique brand of accordion. He often gives concerts in Colleges around the states with Dennis Mc Gee who had already played with his grand-father. (!!!)

GERARD DOLE was born 1947 in a family of musicians after studies on french and english litterature, he left university to play music in Paris.

For years he has been working hard to preserve and popularize Cajun music in Europe. He owns a precious collection of photos, 78's records and tapes that he brought back from Louisiana. He plays on an accordion made by Marc Savoy and give concerts and lectures in Folkclubs and Colleges in France.

ACKNOWLEDGMENTS

I wish to thank particularly

Michèle Brisse who helped me so efficiently during these field recordings.

Pierre Daigle, author of TEARS, LOVE & LAUGHTER (Rt 3 BOX 362 CHURCH POINT LA 70525)

Marc Savoy who taught me a lot on the accordion

Tony Russel, expert discographer and amateur.

You can write me for any further details to my address: Gérard Dole 10 rue de Buci Paris 75006 France

I find it pointless to translate word for word the ballads and songs of this record. This would certainly deprive them from the originality, irrationalism and magic of their words which, translated literally, would seem obsolete and broken-trenched, when in fact, they belong to ancient stylistic schemes and systems of bygone thoughts which hardly meet the exigences of writing.

LA DANSE CARREE

Certainly adapted from an American square dance, this "danse carrée" has three parts corresponding to a set of figures. Dennis Mc Gee calls it a "contredanse française".

OH SI J'AURAI DES AILES

Oh si j'aurais des ailes
De toutes ces hirondelles
Après de toi la belle

J'irais me reposer
Ca s'rait pour tu m'conterais
Tes peines et tes tourments
Ca s'rait pour tu m'conterais
Les peines et tes tourments

Y en a qui aime la blonde
Et y en a d'aut' qui aime la brune
Et moi j'en suis de même
Moi j'aime que ma bouteille

Oh parlez nous t'à boire
A boire et ribotter
Non pas d'une pauvre femme
Qui se n'proche son temps passé

Oh passez nous le verre
On boit z'à la santé
C'est d'une bouteille que j'aime
Oh sans vous la nommer

Oh if I had the wings
Of all these swallows
By your side, beautiful
I would go and rest
And you would tell me
Your sorrows and your tourments
And you would tell me
Your sorrows and your tourments

Some love the blonde
Some love the brunete
For me it's something else
I love but my bottle

Oh let's speak of drinking
Drinking and feasting
Not of a poor woman
Who regrets her bygone days

Oh pass us the glass
We shall drink to the health
Of the bottle I love
I won't tell you her name

LA VALSE DE CHOUIPIQUE

According to Cyprien Landreneau, this waltz played straight on the accordion is over a hundred years old. It was probably composed by a musician living on "Bayou Choupique". A "choupique" is a "pretty long fish with a flat bill and scales".

RENAUD LE TUEUR DE FEMME

Beau Renaud il a des appats
Il a su charmer la fille du roi
Il l'a pris l'emm'né si loin
Que ses parents n'en savent rien

Fair Renaud has such appeals
That he charmed the king's daughter
He took her so far away
That her parents did not know it

Quand t'y sont arrivés
Au milieu du ch'min
Elle lui dit Renaud je meurs de faim
Mangez, mangez, belle, vot' main blanche
Jamais pain blanc vous n'en n'mang'nez

Quand t'y sont arrivés
Au milieu du bois
Elle lui dit Renaud je meurs de soif
Buvez, buvez belle votre sang
Jamais vin blanc vous n'en n'mang'nez

Là bas en haut y a un vivier
Là y où y a trois dames de noyées
Et vous mam'zelle y présidant
C'est vous qui f'rez la quatrième

Quand y sont arrivés au bord du vivier
Il lui dit la belle deshabelle toi
La belle ceinture d'or et d'argent
Ta chemise blanche comme du satin

Elle lui dit Renaud bouche toi les yeux
Et revire toi contre le vivier
Ca s'ra pas toi franc cavalier
Qui va me voir me deshabiller

When they arrived
In the middle of the road
She told him Renaud I'm starving
Eat, eat, Belle, your white hand
You'll never eat white bread again

When they arrived
In the middle of the wood
She told him Renaud I'm dying with thirst
Drink, drink, Belle, your own blood
You'll never drink white wine again

Up there, there is a fish pond
Where three ladies are drowned
And you Milady
Shall be the fourth one

When they arrived on the edge of the pond
He told her, Belle, take off your clothes
Your fine belt of gold and silver
You shirt as white as satin

She told him Renaud, close your eyes
and turn back above the pond
It won't be you, bold knight
Who will see me undress

At that point, Pierre Daigle had forgotten the words. He found them back afterwards, however, and sent me them. Here they are, giving the complete version of the ballad :

Elle l'a brassé, la belle l'a pris
Dans le vivier elle l'a jeté
Oh belle donnez moi votre main
Demain matin j'vous épouserai

Pêche, pêche, pêche poisson
Plus t'en pêch'rais
Moins j'en mang'rais
Ca s'ra ton petit ch'val Grison
Qui va m'servir de postillon

She flang her arms around him
In the fish-pond she threw him
oh Belle give me your hand
Tomorrow morning I shall marry you

Fish, fish, fish my good fish
The more you'll fish
The less I'll eat
Your little gray horse
Will take me back home

SAUTE CRAPAUD

Saute Crapaud is a widespread tune among the french community. It is a sort of joke, usually sung to children. The words seem genuine to Louisiana while the tune is that of an old french country dance, very similar to "Bon voyage Monsieur Dumollet" a popular song which mocked King Louis XVIII.

Saute crapaud ta queue va tomber
Z'et perds pas espoir z'a va repousser
Et saute crapaud ta queue va tomber
Z'et danse Gabette c'est toi qui l'aura

Jump toad your tail will fall
Don't loose hope it will grow back
Jump toad your tail will fall
Dance Gabette and you will have it

LE REEL A FRUGE

This reel was probably borrowed from the american or scotish-irish imigrants at the turn of the century. Frugé was the fiddler who adapted it and played it in house-dances around Châtaignier.

UN PETIT BONHOMME

Un petit bonhomme pas plus gros qu'un rat
Qui battait sa femme comme un scélérat
En disant sa femme tu apprendras
De pas donner mes poires quand je suis pas là

a tiny man no bigger than a rat
used to beat his wife like a scalawag
telling her "that's to teach you
Not to give my pears while I am out

LA VALSE DE CHEROKEE

This waltz was composed long ago to tease a neighbour called Maillan who grew wild roses (cherokees) in front of his door.

Hé, migo: ne, s'en aller chez Maillan
Manger du canardin
Et là couper des kérékies

Délie: t'as juste sorti quequ'mots
Cyprien: et ça chauffe trop pour sortir!

Hey, sweetest, let's go to Maillan
And eat duckling
And cut his roses

Délie: you just sung a few words
Cyprien: it's too painful to let them out!

DERRIERE CHEZ NOUS Y A T'UNE JOLIE FONTAINE

Derrière chez nous
Y a t'une jolie fontaine
Toutre enlacée (toute enrelacée)
De ces beaux lauriers d'amour

Là où c'que les amards
Se met à l'ombrage
C'est pour entend'
Les nonsignols (rossignols) chanter

Les nonsignols
Dans toute leur beau langage
Y nous disons
Souvent les amours sont malheureuses

J'prefer'nais mieux
Cinquante millions de flèches
Sur le travers
Du profond de mon coeur

Behind our place
There is a nice fountain
All entwined
With beautiful love laurels

Where the lovers
Shelter in the shade
It is to hear
the nightingales sing

The nightingales,
In all their pretty speech
They tell us
Often love is unhappy
I would prefer
fifty million arrows
Stuck into the depth of my heart

TIT GALOP POUR MAMOU

This was probably adapted from one of the many galops which were danced in Louisiana in the nineteenth century. The words are genuine to the Prairie Mamou or to the village which was founded in 1907. It is interesting to quote the village of Mamou in Cantal, France. Settlers from the area may have given the name to this large prairie.

Tit galop, 'tit galop pour Mamou
J'ai vendu mon 'tit mulet pour quinze sous
J'ai ach'té du candy rouge pour les p'tits
Et du suc' et du café pour les vieux

Tit galop, 'tit galop pour Mamou
J'ai vendu mon 'tit wagon pour quinze sous
J'ai ach'té du dely-bean pour les p'tits
Et un yard de ruban pour la vieille

Galloping, galloping to Mamou
I sold my li'll' mule for fifteen cents
I bought red candy for the kids
Sugar and coffee for the old folks

Galloping, galloping to Mamou
I sold my li'll' waggon for fifteen cents
I bought dely-bean for the kids
And a yard ribbon for granny

LA VALSE DES AMITIES

I would call the sort of words sung here, a lover's lament. "Amitiés" was synonymous to "amour" (love) in old country french.

S'en aller, mais criminelle
C'est partir, mais tu m'si dur mais moi tout seul
Criminelle, hu!
Gardez donc, hou! ça tu fais
Tu connais j'vas pleurer mais tous les jours
C'est pour toi, hi!

Moi j'connais mais j'vas mourir
Ca qu'est dur mais c'est d'mourir
Mais sans t'avoir mais dans mes bras
Gardez donc, cher 'tit monde
Viens m'rejoindre à la maison dans mes bras
Criminelle, hi!

I'm on my way, criminal
It's so hard to go away all alone
Criminal, hu!
Look at what you do
Y know I will cry every day
for you

I know I will die
It's hard to die
Without having you in my arms
Look here, dear li'll' folk
Come and rejoin me to my home into my arms
Criminal

CHERE MOM

It is an old one-step played 'straight' in the old style.

LA VALSE A FRUGE

Dis bye bye, yaï yaï, malheureuse
J'suis parti mais pour mourir
Mais moi tout seul
Aussi loin, criminelle
Viens me rejoindre,
Mais m'attraper mais dans mon cou, whou!

Say bye bye, yaï yaï unfortunate
I'm bound to die
All alone
So far away, criminal
Come and rejoin me
And fling your arms around my neck

MADELEINE

It is also an old two-tep played "straight"

TITE FILLE DE QUINZE ANS

Je suis t'ici 'tite fille de quinze ans, mais
Ah oui grand dieu qu'elle est amoureuse
C'est par un jour elle dit à sa mère, ho
C'est marillier qui devait d'être

Ne taisez vous z'aureu (heureuse) jeunesse
Et ne taisez vous 'tite fille de quinze ans
Un jour ma mère vous n'mariera, mais
Avec celui vot' coeur aim'rait

Votre chère mère consentira-z'et
Vous l'prendrez just'aussi dur
Vous l'prendrez juste aussi dur et
Juste aussi dur comme moi j'l'ai pris

There is a young maid of fifteen
Oh yes my god she is so in love
One day she tells her mother
You promised to marry me

Be quiet, happy youth
Be quiet li'll' girl of fifteen
Some day your mother will marry you
I'o the lad you love so dear

Your dear mother will give consent
And you shall accept it
As I accepted it
When I was young

LA VALSE A ADAM

Elisabeth Landreneau learnt this old waltz from her brother Adam. The tune seems to be an older version of "Grand Mamou".

LE TWO-STEP A FRERE DEVILLIERS

Hé, ça gardez donc mais chère joule (jolie)
Oh ye yaï viens me n'joindre à la maison
Pour mourir yaï dans mes bras
Hi ha!

Hey, look here, dear beauty
O ye yaï come and rejoin me home
For to die in my arms

LA VALSE DU GRAND MARAIS

This is a very old waltz referring to "Grand Marais" (Big marsh) a small community in the neighbourhood.

LA DELAÏSSEE

Je suis la délaissée
Qui pleure ô nuit et jour
Pour celui qui m'a trompé mon coeur
Dans mes premières amours

Oh j'avais seize ans à peine
belle comme une rose
Quand y a fallu qu'tu viennes
Empoisonner mon coeur

Dans tout'tes chères caresses
Dans tout' tes fausses promesses
Je n'savais plus te plaire
Je n'savais plus te plaire

I am the forshaken
Who cries night and day
For the lad who cheated my heart
In my first loves

I was only sixteen
Fair like a rose
When you had to come
And poison my heart

You gave me dear caresses
But gave me untrue promises
I did not please you any longer
I did not please you any longer

Je tremble et j'en soupire
Je le vois chaque jour
Je le vois chaque jour
Auprès de la rivière

I quaver and sigh
I see him every day
By the river side

LA GIGUE A SAVOY

This jig is played in F on a C melodion, requiring great skill. A friend of Marc plays a F chord for accompaniment on the treble side of his instrument, as the chords provided on the bass side give wrong harmonies.

LA DANSEUSE NOYEE

Au pont d'Harvy, y a un bal d'annoncé (bis)
Hélène demande à sa mère pour aller (bis)

On Harvy's bridge a ball has been announced
Hélène asks her mother for to go

Non non Hélène au bal tu n'irais pas (bis)
J'ai fait z'un rêve, tu t'avais laissé noyer (bis)

No no Hélène you won't go to the ball
I had a dream that you were drowned

Son frère arrive dans un' belle voiture (bis)
Et tout garnise en or et en argent (bis)

Her brother arrives in a fine coach
All decorated with gold and silver

Bonjour ma mère, où est ma soeur Hélène (bis)
La soeur Hélène elle est en haut z'après pleurer (bis)

Good day mother, where is my sister Hélène
(bis) Your sister Hélène is upstairs crying

Bonjour ma soeur reconsole toi (bis)
Non non mon frère, au bal je n'irai pas (bis)

Good day sister, comfort yourself
No non brother I won't go to the ball

Va t-en te mett' ta robe de satin noir (bis)
Hélène s'a mise à danser dessus le pont
Le pont défonce, voilà Hélène à l'eau

Put on your dress of black satin
Hélène started dancing on the bridge
The bridge breaks down, here is Hélène in the water

Comment mon père vas-tu m'laisser noyer (bis)
Courage ma soeur je suis à m'dépouiller (bis)

How come brother, will you let me be drowned?
Courage sister, I a undressing