FOLK MUSIC OF FRANCE / FOLKWAYS FE 44.14 OF FRANCE / FOLKWAYS FE 44.14 OF FRANCE / FOLKWAYS FE 44.14 OF FRANCE / FOLKWAYS FE 44.14

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Notes by Paul Arma

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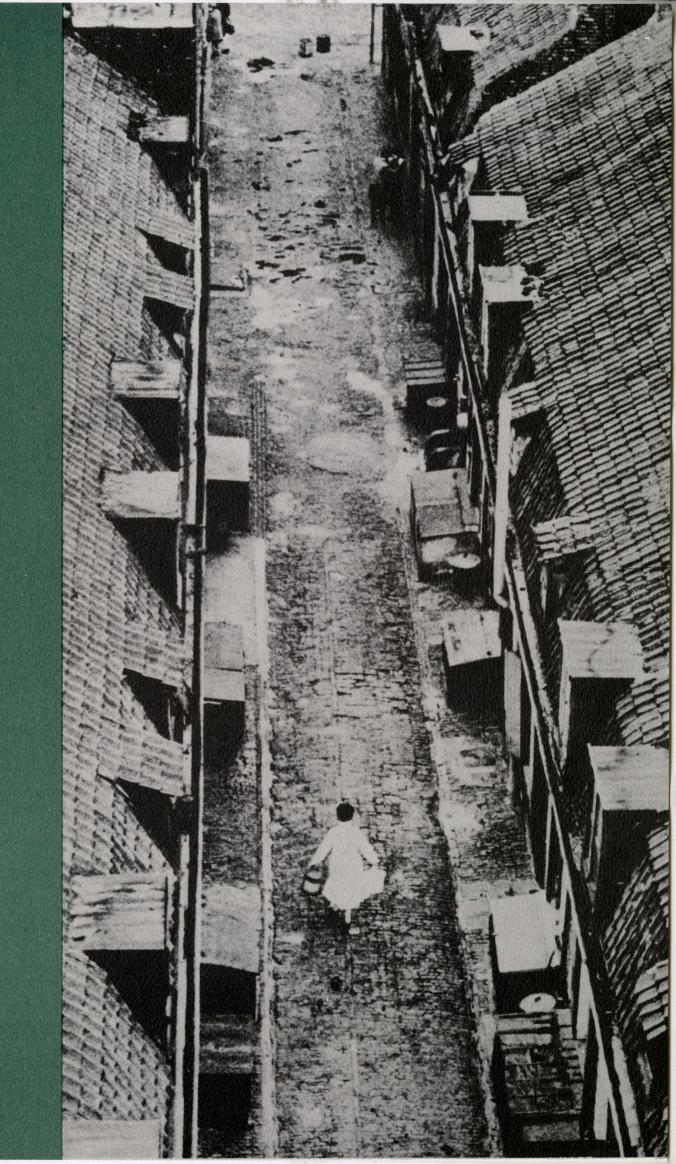
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FOLK MUSIC

OF FRANCE

INTRODUCTION AND NOTES ON THE RECORDINGS BY PAUL ARMA

THIS COLLECTION INCLUDES RECORDINGS OF FOLK SONGS AND DANCES FROM FRANCE. THEY WERE SELECTED FROM THE ARCHIVES OF THE PHONOTHEQUE NATIONALE IN PARIS, AN INSTITUTION DEVOTED TO THE PRESERVATION OF FRENCH FOLKLORE.

THE EXPRESSION "FRENCH POPULAR SONGS", SO FREQUENTLY USED, IS ABSURD. TO BE SURE, A FEW RARE SONGS AND TALES AND PROVERBS HAVE SPREAD THROUGHOUT FRANCE AND EVEN BEYOND ITS BORDERS. NEVERTHELESS, ALL FRENCH FOLKLORE REMAINS THE EXACT AND FAITHFUL REFLECTION OF THE DIFFERENT ETHNIC AND LANGUAGE GROUPS AMONG WHICH THIS FOLKLORE CAME TO BIRTH. THAT IS WHY WE SHOULD NOT SAY "FRENCH POPULAR SONGS" BUT RATHER "POPULAR SONGS FROM FRANCE".

Naturally we are far from agreeing with JeanJacques Rousseau who Stated Categorically that
The French Possessed no music and were incapable
OF Possessing Music. But we do say: "This land
which we call france does not and cannot have
one single folklore. It has as many folklores
as it has ethnic groups which form its populaTion."

IN THE COURSE OF HISTORY, FRANCE HAS SUFFERED INNUMERABLE WARS DUE TO INVASIONS FROM THE FOUR POINTS OF THE COMPASS. ACCORDINGLY FRENCH CIVILIZATION HAS SUFFERED PROFOUND AND SUCCESSIVE UPHEAVALS; IT HAS ALSO BEEN IN INTIMATE AND ALMOST CONSTANT CONTACT WITH WHOLLY DISSIMILAR CULTURES AND CIVILIZATIONS.

WITH THE TRIUMPH OF CHRISTIANITY IN THE SEVENTH CENTURY UNDER CONSTANTINE THE GREAT, THE PLAIN-CHANT WAS ESTABLISHED IN WESTERN EUROPE. CREATED BY SAINT AMBROSE, IT HAD BEEN CORRECTED, COMPLETED AND CODIFIED BY SAINT GREGORY THE GREAT. NOW CALLED THE GREGORIAN CHANT, THROUGHOUT THE MIDDLE AGES IT USED DRACONIAN MEASURES TO AFFIRM ITS SUPREMACY.

IT IS TRUE, OF COURSE, THAT THE LITURGICAL CHANT EXERCISED AN IMMENSE INFLUENCE ON THE TASTES OF THE PEOPLES AND ON THEIR MUSIC. BUT IT IS EQUALLY TRUE THAT THIS SAME LITURGICAL CHANT WAS ITSELF INFLUENCED BY THE INFLECTIONS OF PROFANE MUSIC WHICH GREW INCREASINGLY POPULAR IN ITS ACCENTS. A CEASELESS AND HARSH STRUGGLE ENSUED. THE BISHOPS IN THEIR COUNCILS CONDEMNED THIS PROFANE CURRENT EVER MORE FIERCELY; MEANWHILE SECULAR MUSIC, UPHELD BY THE PEOPLE AND ENCOURAGED BY THE KING, DEVELOPED APACE. THUS THE COMMON FOLK LEARNED NEW MELODIES FROM NEW PEOPLES AND THUS THE FOLK SONGS OF VARIOUS REGIONS CAME INTO BEING.

AS EARLY AS THE FIFTH CENTURY WE FIND TRACES OF MILITARY SONGS. SIDONIUS APPOLINARIUS AT THAT PERIOD TELLS US THAT KING THEODORIC ORDERED THAT MUSIC SHOULD BE PLAYED AT HIS EVERY MEAL. THIS WAS NOT GREEK OR ROMAN MUSIC "WITH HYDRAULIC ORGANS WHICH UNDER THE BATON OF A CONDUCTOR BLENDED WITH SINGING, BUT SONGS AND INSTRUMENTS OF THEODORIC'S NATION WHICH CHARMED THE EAR AND APPEALED TO THE HEART."

THE CHIEFS OF THE PEOPLES WHO INHABITED GAUL EXCHANGED BOTH MUSIC AND MUSICIANS. CLOVIS SENT THEODORIC A ZITHER PLAYER. THEODORIC REPLIED: "IN RETURN WE ARE SENDING YOU A HARP PLAYER OF CONSUMMATE ART. CREATING MUSIC WITH BOTH HIS MOUTH AND HIS FINGERS, HE WILL CELEBRATE THE GLORY OF YOUR POWER."

IN 1227 PIERRE DE CORBEIL, ARCHBISHOP OF SENS NEAR PARIS, INAUGURATED AND CONDUCTED A SOMEWHAT EGGENTRIC CEREMONY WHICH LATER BECAME A TRULY POPULAR ENTERTAINMENT. IT WAS CALLED "LA FETE DE L'ÂNE - THE FEAST OF THE ASS" AND WAS CELEBRATED AT NOYON, AT BEAUVAIS, AT LAON AND ELSEWHERE. A GIRL ROTF UPON AN ASS WHICH WAS DECKED OUT IN MAGNIFICENT TRAPPINGS; IN HER ARMS SHE HELD A CHILD, FOR SHE REPRESENTED THE HOLY VIRGIN. AS SHE RODE UP TO THE PORTALS OF THE CHURCH, SHE WAS LED TO THE CHOIF AND STCOD TO THE RIGHT OF THE ALTAR. THE INTROIT, THE GLORIA AND THE CREDO WERE ANSWERED BY BRAYS FROM THE CONGREGATION; THE FINAL DEO GRATIAS ALSO MET WITH CRIES OF "HEE-HAH, HEE-HAH!" THE PROSE OF THE MASS WAS DEVOTED ENTIRELY TO THE DONKEY.

SECULAR EXPRESSION AND SECULAR SUBJECTS GAINED CONSIDERABLE GROUND IN PUBLIC FAVOR. TABLE SONGS, DRINKING SONGS, COMPLAINTS, EPIC SONGS, EPIC POEMS, PASTOURELLES, LAYS, SIRVENTOIS AND LOVE SONGS WERE IN EVERY EAR AND ON EVERY LIP THANKS TO THE CAUSE INDICATED, AND THANKS ALSO TO THE TROUBADOURS IN THE SOUTH, THE TROUVERES IN THE NORTH, AND MINSTRELS EVERYWHERE.

THE CONCERTS GIVEN WERE NUMEROUS AND VERY VARIED. JEAN DE GARDANE HAS LEFT US PICTURESQUE ACCOUNT OF THEM: "IN THE HOUSE OF WEALTHY MEN," HE HOTED, "I HAVE SEEN VICLS, PLAYERS OF LYRES AND FLUTE PLAYERS; I HAVE SEEN VIELLE-PLAYERS WITH THEIR HURDY-GURDIES AND OTHER PLAYERS WHO PERFORMED RESPECTIVELY ON THE ZITHER, THE FIDDLE, THE DULCIMER, THE HURDY-GURDY, THE PSALTERY, THE TABOR AND CYMBALS; I HAVE EVEN SEEN COURTIERS AND LADIES DANCE TO THE TUNE OF SERPENTHORNS,"

DURING THE SUCCEEDING CENTURIES A NEW, DEEP AND IRREVOCABLE BREAK MARKED THE EVOLUTION OF MUSIC IN FRANCE. WITH THE RENAISSANCE CAME A BRUTAL DIVORCE WHEREBY ON ONE HAND SCHOLARLY POLYPHONIC MUSIC SOARED TO REMARKABLE HEIGHTS, AND, ON THE OTHER HAND, MONODIC POPULAR MUSIC AFFIRMED ITS EXPRESSION POWERFULLY AND DEFINITIVELY.

Now the Folksongs of the Peoples Inhabiting France were created and have been practised Mo-Nodically. It is monody which voices the Innum-ERABLE WEALTH OF SONG THAT RISES FROM ITS PRO-VINCES, FROM ITS VARIED ETHNIC TYPES, FROM ITS LANGUAGES AND ITS DIALECTS, FROM ITS TRUE, SIMPLE AND HUMAN MANIFESTATIONS. ALL THE DIVERSITY OF FRANCE'S POPULAR MUSIC IS EVIDENCED BY A BRIEF VERSIFICATION AND DELICATE AND PEREMPTORY AWKWARDNESS WHICH TELL OF THE WORKS, THE THOUGHTS AND THE LOVES OF MAN. THESE REFRAINS MAY OFTEN BE UNRESTRAINED BUT THEY ARE RICH IN THE SINCERITY OF THEIR INSPIRATION. THUS WITH IMMENSE CREATIVE POWER, THEY SEIZE, TRANSLATE AND UTTER THE JOY OF MAN, HIS VEXATION AGAINST SUFFERING, HIS EVERY HOPE AND ALL THE GRANDEUR OF MORTAL EXISTENCE.

BRANLE CARRÉ (DANCE), PLAYED ON A VIELLE.
FROM BOURGOGNE (AIN). ONE OF THE MOST POPULAR
FRENCH DANCES, THE BRANLE, WAS ORIGINALLY ALMOST ALWAYS DANCED IN A CIRCLE BUT SOMETIMES
IN TWO LINES FACING EACH OTHER. IT ALMOST ALWAYS WAS THE FIRST DANCE PERFORMED AT BALLS.

IN THE FIFTEENTH AND SIXTEENTH CENTURIES,
THIS VERY SPRIGHTLY DANCE TOOK ON A PARTICULARLY TUMULTUOUS PACE AND CAME TO ACQUIRE A LOCAL CHARACTER ACCORDING TO THE REGIONS WHERE IT
WAS PERFORMED.

THE BRANLE EVEN SPREAD TO FOREIGN LANDS WHERE IN ITALY IT BECAME THE BRANDO, AND, IN ENGLAND, THE BRANGILL OF POITOU OR THE BRAWL.

THE "ORCHESOGRAPHY", A MANUAL WRITTEN BY THOINOT D'ARBEAU IN 1588, DIVIDES THE BRANLES INTO FOUR CATEGORIES: THE DOUBLE OR COMMON BRANLE, THE SIMPLE BRANLE, THE GAY BRANLE, AND THE BURGUNDY BRANLE. THESE CATEGORIES INCLUDE TWENTY-SIX SORTS OF BRANLES, NAMED AFTER A PROVINCE OR AFTER A SONG.

THE VIELLE (IN ENGLISH HURDY-GURDY), WITH STRINGS, WHEEL AND KEYBOARD, IS OF VERY ANCIENT ORIGIN. AS EARLY AS THE NINTH CENTURY, IT WAS KNOWN AS THE ORGANISTRUM; IT WAS THEN AN INSTRUMENT OF THREE STRINGS ONLY AND WAS PLAYED BY TWO PEOPLE WHO HELD IT ON THEIR KNEES, ONE USING HIS FINGERS TO DETERMINE THE SOUND DESIRED, THE OTHER TURNING THE CRANK. IN ABOUT THE THIRTEENTH CENTURY, ITS NAME WAS CHANGED TO CHIFONIE, THEN, FROM THE FOURTEENTH CENTURY ON, IT WAS KNOWN AS VIELLE. AT THAT TIME IT WAS PLAYED BY ONE PERSON ONLY, THANKS TO THE ADDITION OF A KEYBOARD WHICH SERVED TO REGULATE THE STRINGS TO THE SOUNDS DESIRED.

THE VIELLE, OF WIDESPREAD USE IN THE MIDDLE AGES, LOST ITS CHARACTER AS A POPULAR INSTRUMENT UNTIL THE EIGHTEENTH CENTURY. IT THEN CAME INTO FAVOR AMONG THE NOBILITY AND EVEN REACHED THE COURTS OF LOUIS XIV AND LOUIS XV.

UNDER LOUIS XVI ITS VOGUE DECLINED RAPIDLY AND IT WAS BANISHED FROM COURT USAGE AND BECAME THE INSTRUMENT OF COUNTRY FOLK IN VARIOUS REGIONS OF FRANCE, PRINCIPALLY IN BERRY AND IN THE CENTRAL PLATEAU REGIONS OF MORVAN AND FOREZ.

IN ITS FINAL FORM, SINCE 1700, THE VIELLE CONSISTS OF A BELLY OVER WHICH ARE STRETCHED SIX STRINGS: FOR MELODY, TWO CHANTERELLES (UPPER STRINGS) TUNED TO SOL. FOR THE PEDALS, TWO DRONES IN DO AND SOL; ONE MOUCHE IN SOL, AND ONE TRUMPET STRING IN RE. A WHEEL WHICH, BEING ROSINED, HAS THE FUNCTION OF A VIOLIN BOW, IS TURNED BY THE PLAYER'S RIGHT HAND AND PASSES OVER ALL SIX STRINGS AT ONCE. THE RANGE OF THE VIELLE IS TWO OCTAVES.

THE "BRANLE CARRE OR SQUARE BRAWL" WHICH YOU ARE ABOUT TO HEAR IS FROM THE BRESSE REGION IN

EASTERN FRANCE, FAIRLY CLOSE TO THE SWISS BORD-ER. IT IS PLAYED BY THE <u>VIELLIST</u> JANE PARAYRE, BORN APRIL 2, 1925. THIS DANCE IN 2/4 TIME IS COMPOSED OF TWO SHORT MUSICAL PHRASES WHICH ARE REPEATED WITHOUT VARIATIONS.

BOURREE A DEUX TEMPS (DANCE), PLAYED ON A VIELLE. FROM LOWER BERRY. THE WORD BOURREE COMES FROM A VERB MEANING "TO BEAT ONE'S WINGS." IT IS ONE OF THE MOST ANCIENT DANCES WE KNOW. VESTIGES OF THIS DANCE ARE ALSO FOUND IN ALBANIA, IN BULGARIA, IN HUNGARY, IN RUMANIA, IN SPAIN, AND IN ALL THE COUNTRIES WHICH ONCE WERE UNDER GRECIAN RULE.

THIS DANCE SEEMS TO HAVE SPRUNG FROM THE SACRED MUSIC OF ANCIENT GREECE. IT HAS REMAINED POPULAR IN THE CENTRAL PROVINCES OF FRANCE AND IN THE SIXTEENTH CENTURY WAS FAVORED AT COURT.

IT WAS THEN THAT ITS ORIGINAL RHYTHM WAS MODI-FIED, AND IT WAS HENCEFORTH USUALLY DANCED IN TRIPLE-TIME.

THE BOURREE WAS ALSO INTRODUCED IN THE THEATRE WHERE IT ENJOYED LITTLE SUCCESS. IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES IT SPREAD FROM PROVINCE TO PROVINCE, UNDERGOING TRANSFORMATION ACCORDING TO LOCAL CHARACTERISTICS, AND REASSUMING ITS TRIPLE-TEMPO RHYTHM. THE FIRST BEAT IS EMPHASIZED BY A STAMP OF THE HEELS.

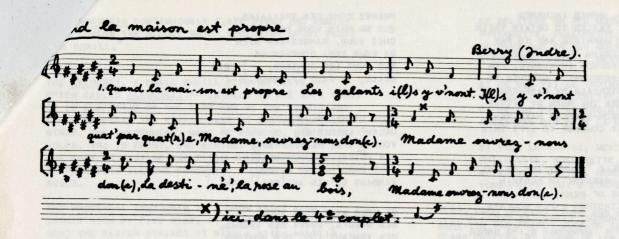
THE DOUBLE-TEMPO BOURREE OF SOUTHERN BERRY, HEARD IN THIS SELECTION, IS PLAYED BY THE VIELLIST GEORGES SIMON. IT IS COMPOSED OF TWO MUSICAL PHRASES, REPEATED WITHOUT VARIATION, AND ORNAMENTED WITH MANY FLOURISHES.

QUAND LA MAISON EST PROPRE (COURTING SONG).
FROM BERRY (INDRE). THE SUITORS, FOUR BY FOUR,
ENTER ANY HOUSE WHERE THERE ARE MARRIAGEABLE
GIRLS - PROVIDED THAT HOUSE IS "CLEAN". AS IF
BY CHANCE, THEY SIT DOWN ON THE MAIDEN'S HOPE
CHEST AND KICK THEIR HEELS AGAINST IT IN ORDER
TO FIND OUT IF IT IS FULL. IF THE CHEST "RINGS
HOLLOW," IT MEANS IT IS EMPTY; THE WOOERS
THEREFORE DO NOT SPEAK TO THE MOTHER TO ASK
FOR HER DAUGHTER'S HAND.

"QUAND LA MAISON EST PROPRE - WHEN THE HOUSE IS CLEAN" COMES FROM NEAR CHATEAUROUX IN BERRY. IT IS SUNG BY PIERRE PANIS (BORN AT PELLEVOISIN IN 1911) IN MOCKING TONES AND WITH A COMIC LOCAL ACCENT. THE MELODIC LINE IS FA DIÈZE MAJOR; THE FORM IS BASTARD -- A-A-B- WITH A SHORT CODA DRAWN FROM A; THE ENDINGS ON I, I, V, I ARE MORE COMMONPLACE.

QUAND LA MAISON EST PROPRE LES GALANTS I(L)S Y V'NONT. I(L)S Y V'NONT QUAT' PAR QUAT(R)E, MADAME, OUVREZ-NOUS DON(C). (BIS) LA DESTINÉE, LA ROSE AU BOIS, MADAME, OUVREZ-NOUS DON(C).

I(L)S Y V'NONT QUAT' PAR QUAT(R)E,
MADAME, OUVREZ-NOUS DON(C).
I(L)S S'ASSITONT SU(R) L'GOFFRE,
EN TAPANT DU TALON. (BIS)
LA DESTINÉE, LA ROSE AU BOIS,
EN TAPANT DU TALON.



I(L)S S'ASSITONT SU(R) L'COFFRE, EN TAPANT DU TALON. SI L'COFFRE I(L) FAIT LA SOURDE LES GALANTS I(LS) RESTONT. (BIS) LA DESTINÉE, LA ROSE AU BOIS. LES GALANTS I(LS) RESTONT.

L'COFFRE I(L) FAIT LA SOURDE LES GALANTS I(LS) RESTONT. ILS CARESSONT LA FILLE A LA MÈRE, I(LS) CAUSONT. (BIS) LA DESTINÉE, LA ROSE AU BOIS. A LA MÈRE, I(LS) CAUSONT.

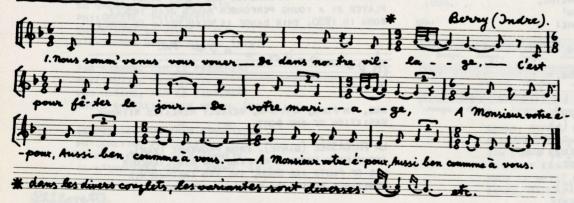
ILS CARESSONT LA FILLE
A LA MÈRE I(LS) CAUSONT,
MAIS SI L'COFFRE I(L) RÉSONNE
LES GALANTS I(LS) S'TAISONT. (BIS)
LA DESTINÉE, LA ROSE AU BOIS.
LES GALANTS I(LS) S'TAISONT.

MAIS SI L'COFFRE I(L) RÉSONNE LES GALANTS I(LS) S'TAISONT. QUAND LA MAISON EST SALE LES GALANTS I(LS) S'EN VONT. (BIS) LA DESTINÉE, LA ROSE AU BOIS. LES GALANTS I(LS) S'EN VONT. QUAND LA MAISON EST SALE
LES GALANTS I(LS) S'EN VONT.
I(LS) S'EN VONT QUAT' PAR QUAT(R)E
EN TAPANT DU TALON. (BIS)
LA DESTINÉE, LA ROSE AU BOIS.
EN TAPANT DU TALON.

I(LS) S'EN VONT QUAT' PAR QUAT(R)E
EN TAPANT DU TALON.
LA MERE, AL LES RAPPELLE:
GALANTS REVENEZ DONC. (BIS)
LA DESTINÉE, LA ROSE AU BOIS.
GALANTS, REVENEZ DONC.

LA MERE, AL LES RAPPELLE:
GALANTS, REVENEZ DONG.
NON PAS, NON PAS LA MÈRE,
VOT' COFFRE IL EST PLEIN D'SON! (BIS)
LA DESTINÉE, LA ROSE AU BOIS.
VOT' COFFRE IL EST PLEIN D'SON!

Chanson de la mariée



CHANSON DE LA MARIÉE (WEDDING SONG). FROM BERRY (INDRE). WEDDINGS IN FRANCE HAVE ALWAYS BEEN AC-COMPANIED BY SONG, AND VERY FEW PROVINCES ARE UNFAMILIAR WITH THIS CHARMING TRADITION.

OF OLD, IN THE COUNTRY, THE BRIDE AND GROOM AND WEDDING GUESTS WERE CONDEMNED TO SEVERAL CONSECUTIVE DAYS OF INDIGESTION FROM BANQUETING. THE CUSTOMS AND RITES OF BETROTHAL AND MARRIAGE—NATURALLY ASIDE FROM THE CHURCH GEREMONIALS—VARIED FROM ONE PROVINCE TO ANOTHER.

AS EARLY AS THE FOURTEENTH CENTURY, THE PROVOST LED THE HORSE ON WHICH THE BRIDE RODE BY THE REINS; AFTER THE WEDDING, THE HORSE BELONGED TO HER. THE ANCIENT USAGE OF PLACING A YOKE OVER THE NECKS OF THE BETROTHED COUPLE HAS BEEN PERPETUATED IN A FEW REGIONS SUCH AS THAT AROUND CASTRES IN THE LANGUEDOC HALFWAY BETWEEN TOULOUSE AND MONTPELLIER.

IN CERTAIN REMOTE PERIODS, SERFS INCURRED SEVERE PUNISHMENT IF THEY FAILED TO OBTAIN THEIR MASTER'S CONSENT TO THEIR MARRIAGE AND TO PAY HIM THE "MARIATICUM" OR WEDDING TAX. TRACES OF THIS LAW ARE STILL TO BE FOUND. IN ALSACE, FOR INSTANCE, AS THE WEDDING PROCESSION MARCHES TO CHURCH IT IS HALTED AT INTERVALS BY BARRIERS OF WHITE RIBBON HELD ACROSS THE ROAD BY LITTLE GIRLS. ONLY AFTER THE RIBBON-BEARERS HAVE RECEIVED A FEW COINS DO THEY CONSENT TO LIFT THIS BARRIER.

ANOTHER CUSTOM, THE SYMBOLIC "UNKNOTTING OF THE BRIDE'S GIRDLE" IS STILL OBSERVED IN CERTAIN PROVINCES. IN THE PROVINCE OF BERRY THE SUITOR "BEGIRDLES" HIS BETROTHED A FEW MOMENTS BEFORE THEY SET OFF FOR CHURCH. LATER, AS THE BANQUET COMES TO A CLOSE, A YOUNG MAN SLIPS UNDER THE TABLE TO UNFASTEN THE BRIDE'S "GIRDLE" -- WHICH THROUGH THE YEARS HAS BECOME A GARTER. THE BRIDE, WHO HAS BEEN HOLDING THIS SYMBOL IN HER HAND ALL THE TIME, YIELDS IT READILY TO THE YOUNG MAN, WHEREUPON IT IS CUT INTO SMALL PIECES AND DISTRIBUTED AMONG THE GUESTS.

"LA CHANSON DE LA MARIEE - THE SONG OF THE BRIDE"
IS ONE OF THOSE TRANSITION RITES WHICH, TO QUOTE
VAN GENNEP, "ACCOMPANY ANY CHANGE IN PLACE, IN
WEALTH, IN SOCIAL STATUS, OR IN AGE."

THIS VERSION COMES FROM THE BERRY REGION. IT

NOUS SOMM! VENUS VOUS VOUER
DE DANS NOTRE VILLAGE,
C'EST POUR FÊTER LE JOUR
DE VOTRE MARIAGE,
A MONSIEUR VOTRE ÉPOUX) BIS
AUSSI BEN COUMME À VOUS.)

C'EST AUJOURD'HUI, MADAM'
QUE TOUT L'MOND' VOUS ADORE,
PEUT-ETRE QUE DEMAIN
CA DURERA-Z-ENCORE,
APRES DEMAIN PASSE,
FAUDRA P(L)US Y PENSER.)
AV(EZ)-VOUS BEN ENTENDU
C'QUE VOUS A DIT LE PRÊTRE,
I(L) VOUS A DIT MADAM'
CE QUE VOUS DEVIEZ ÊTRE:
FIDÈLE À VOTRE ÉPOUX
AUSSI BEN COMME À VOUS,
FIDÈLE À VOTRE ÉPOUX,
L'AIMER AUTANT QUE VOUS.

RECEVEZ CET ANNEAU
QUE MA MAIN VOUS PRÉSENTE,
METTEZ L'A VOTRE DOUE (1)
C'EST POUR VOUS FAIR' COMPRENDRE,
QUE QUAND ON EST MARIÉE,) BIS
BELLE, ON EST ENCHAÎNÉE.)

RECEVEZ CE BOUTCHET (2)
QUE MA MAIN VOUS PRÉSENTE,
CUEILLEZ N'EN UNE FLEUR
CA VOUS FERA COMPRENDRE
QUE TOUT' VOS BELL'S COULEURS) BIS
PASSERONT COUMM' CES FLEURS.

ACCEPTEZ CE GATIAU
QUE MA MAIN VOUS PRÉSENTE,
CASSEZ N'EN UN MORCIAU
ÇA VOUS FERA COMPRENDRE
QUE POUR CE PAIN GAGNER,) BIS
BELLE, IL FAUT TRAVAILLER.)

PRENEZ DONC CES TREIZAINS
QUE MA MAIN VOUS PRÉSENTE,
CHEZ VOUS, RANGEZ-LES BIEN
GA VOUS FERA COMPRENDRE
QUE POUR LES AMASSER,) BIS
BELLE, IL FAUT ÉPARGNER.

VOUS N'IREZ PLUS AU BAL
MADAM' LA MARIÉE,
VOUX N'IREZ PLUS AU BAL,
AUX FÊTES, AUX ASSEMBLÉES:
VOUS GARD'REZ LA MAISON,) BIS
PENDANT QU'LES AUT(RES) IRONT.)

SI VOUS AVEZ CHEZ VOUS
DES BOEUFS, AUSSI DES VACHES,
DES IGNEAUX (3), DES MOUTONS,
ET D'AUTRE BREBIAGE,
FAUDRA SOIR ET MATIN) BIS
VAQUER À TOUS CES BIENS.)

vous n'êtes plus, madam',
ce que vous étiez hier-e,
dans votre petit lit
vous étiez à voutre aise,
il faudra, dans ce lit,) bis
fair' place à vout(re) mari.)

ADIEU MON BEAU CHATIAU,
LA MAISON DE MON PÈRE,
LES HEUREUX JOURS PASSÉS
PRÈS DE MA TENDRE MÈRE,
ADIEU, PLAISIRS, BEAUTÉ,) BIS
ADIEU, MA LIBERTÉ!

MADAM' LA MARIÉE,
VOUT(RE) MARI SE CHAGRINE,
LUI FAUDRAIT UN BAISER
AVEC UN DOUX SOURIRE,
FAUT DONG VOUS EMPRESSER,) BIS
POUR ALLER VOUS COUCHER.)

(1): DOIGT. (2): BOUQUET. (3): AGNEAUX.

BRANLE DE VILLAGE (DANCE). FROM NORMANDIE (CALVADOS). "BRANLE DE VILLAGE" COMES FROM THE CAEN REGION IN NORMANDIE. THE HURDY-GURDY IS PLAYED BY A YOUNG PERFORMER NAMED JEAN TROLEZ, BORN IN 1930. THIS DANCE IS MIXOLYDIAN IN MODE:



AND, IN FORM, A-A-B-B, ceasely repeated without variation of any sort.

LA FRICASSEE (DANCE). FROM PROVENCE (VAR).
AMONG MANY PEOPLES WE FIND THE SIMULTANEOUS
USE OF FLUTE AND DRUM, THE TWO INSTRUMENTS
SOMETIMES PLAYED BY THE SAME PERSON.

IN THE SOUTH OF FRANCE THIS IS ILLUSTRATED BY
THE UNION OF FLUVIOL AND TAMBORIL AMONG THE
CATALONIANS; OF CHISTU OR CHISTUAK AND TIUNTIUN AMONG THE BASQUES; OF GALOUBET AND TAMBOURIN AMONG THE PEOPLE OF PROVENCE.

TO QUOTE VIDAL, AUTHOR OF THE STANDARD WORK ON THE TAMBOURIN: "THE GALOUBET HAS A CLEAR AND SHARP SOUND WHICH COMBINES HAPPILY WITH THE SONORITY AND VIBRATIONS OF THE RESONANT TAMBOURIN, THUS PRODUCING A MOST PLEASING ENSEMBLE;