

# FOLK MUSIC OF FRANCE

Recorded in:

Anjou  
Berry  
Vendée  
Corsica  
Orléans  
Provence  
Bretagne  
Normandie  
Angoumois  
Bourgogne  
Ethnic  
Folkways  
Library  
Folkways  
Records  
FE4414

Notes by Paul Arma

DESCRIPTIVE NOTES ARE INSIDE POCKET

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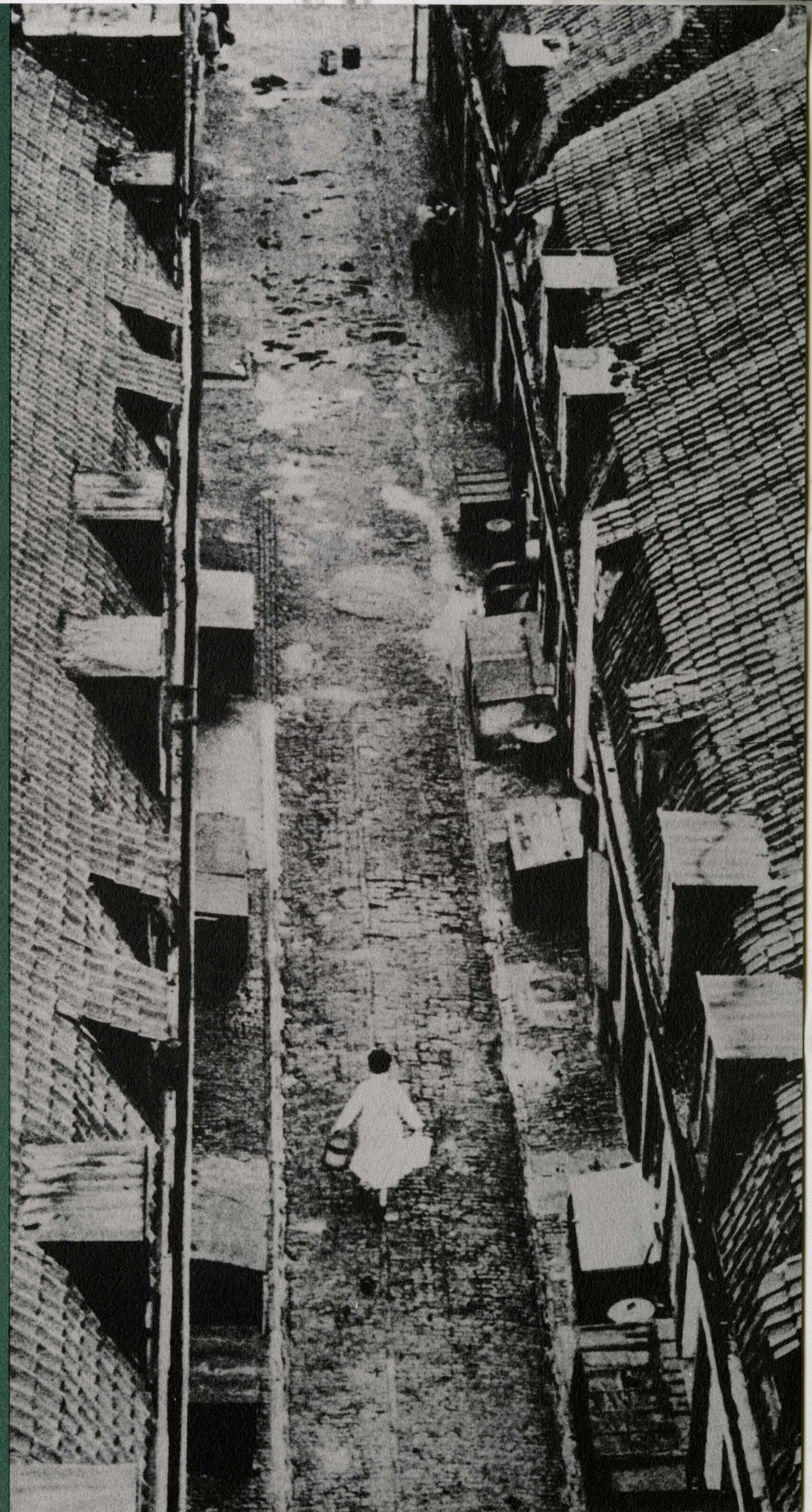
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# FOLK MUSIC OF FRANCE

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 JEAN-JACQUES 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 APOLLINARIUS 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 ECCENTRIC 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 RODE 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 CHOIR AND STOOD 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 NOTED, "I HAVE SEEN VIOLS, 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 COURT- IERS AND LADIES DANCE TO THE TUNE OF SERPENT-HORNS."

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 DEFINITELY.

NOW THE FOLKSONGS OF THE PEOPLES INHABITING FRANCE WERE CREATED AND HAVE BEEN PRACTISED MONODICALLY. IT IS MONODY WHICH VOICES THE INNUMERABLE WEALTH OF SONG THAT RISES FROM ITS PROVINCES, 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 PEREMP- TORY 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 CARRE (DANCE), PLAYED ON A VIELLE. FROM BOURGOGNE (AIN). ONE OF THE MOST POPULAR FRENCH DANCES, THE BRANLE, WAS ORIGINALLY AL- MOST ALWAYS DANCED IN A CIRCLE BUT SOMETIMES IN TWO LINES FACING EACH OTHER. IT ALMOST AL- WAYS WAS THE FIRST DANCE PERFORMED AT BALLS.

IN THE FIFTEENTH AND SIXTEENTH CENTURIES, THIS VERY SPRIGHTLY DANCE TOOK ON A PARTICU- LARLY TUMULTUOUS PACE AND CAME TO ACQUIRE A LO- CAL 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 CON- SISTS 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 VIELLIST JANE PARAYRE, BORN APRIL 2, 1925. THIS DANCE IN 2/4 TIME IS COMPOSED OF TWO SHORT MUSICAL PHRASES WHICH ARE REPEATED WITHOUT VARIATIONS.

BOURRÉE A DEUX TEMPS (DANCE), PLAYED ON A VIELLE. FROM LOWER BERRY. THE WORD BOURRÉE 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 BUL- GARIA, 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 BOURRÉE WAS ALSO INTRODUCED IN THE THEATRE WHERE IT ENJOYED LITTLE SUCCESS. IN THE SEVEN- TEENTH AND EIGHTEENTH CENTURIES IT SPREAD FROM PROVINCE TO PROVINCE, UNDERGOING TRANSFORMATION ACCORDING TO LOCAL CHARACTERISTICS, AND RE- ASSUMING ITS TRIPLE-TEMPO RHYTHM. THE FIRST BEAT IS EMPHASIZED BY A STAMP OF THE HEELS.

THE DOUBLE-TEMPO BOURRÉE 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 CHATEAUX-ROUX 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'OFFRE,  
EN TAPANT DU TALON. (BIS)  
LA DESTINÉE, LA ROSE AU BOIS,  
EN TAPANT DU TALON.



## La maison est propre

Berry (Indre).

1. Quand la mai-son est propre Les galants il(l)s y v'ont. Il(l)s y v'ont  
 quat' par quat(r)e, Madame, ouvrez-nous donc. Madame ouvrez-nous  
 don(c), la desti-née, la rose au bois, Madame ouvrez-nous don(c).  
 \* ) ici, dans le 4<sup>e</sup> complet.

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.

SI 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 MÈRE, AL LES RAPPELLE:  
 GALANTS REVEZ DONC. (BIS)  
 LA DESTINÉE, LA ROSE AU BOIS.  
 GALANTS, REVEZ DONC.

LA MÈRE, AL LES RAPPELLE:  
 GALANTS, REVEZ DONC.  
 NON PAS, NON PAS LA MÈRE,  
 VOT' COFFRE IL EST PLEIN D'ISON! (BIS)  
 LA DESTINÉE, LA ROSE AU BOIS.  
 VOT' COFFRE IL EST PLEIN D'ISON!

## Chanson de la mariée

Berry (Indre).

1. Nous somen' venus vous vouer — de dans no-tre vil-la — — ge. — C'est  
 pour fé-tér le jour — de vot're mari — — a — — ge, A Monsieur vot're é-  
 -poux, Aussi ben comme à vous. — A Monsieur vot're é-poux aussi ben comme à vous.

\* dans les divers complots, les variantes sont diverses. etc.

CHANSON DE LA MARIÉE (WEDDING SONG). FROM BERRY (INDRE). WEDDINGS IN FRANCE HAVE ALWAYS BEEN ACCOMPANIED 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 CEREMONIALS — 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.







THE TAMBOURIN CONTINUOUSLY PLAYS BASSO AND ADMIRABLY COVERS THE MELODY WHICH OTHERWISE MIGHT PROVE TOO SHRILL."

THE GALOUBET, A SMALL SHRILL PIPE OR FLUTE -- OFTEN CALLED FLAGEOLET -- IS HELD IN THE LEFT HAND; IT IS SUPPORTED BY THE LIPS AND BY THE FOURTH AND FIFTH FINGERS, THE FOURTH PASSING THROUGH A SMALL STRAP. THE INSTRUMENT, MADE OF BOXWOOD, HAS THREE HOLES, TWO IN FRONT, ONE BEHIND. ITS REGISTER IS THE SAME AS THAT OF THE PICCOLO IN AN ORCHESTRA; IT POSSESSES ALL THE CHROMATIC SOUNDS OF THE SCALE.

THE PROVENÇAL TAMBOURIN IS A DRUM ABOUT NINE INCHES HIGH BY FIVE WIDE. IT IS HUNG ON THE LEFT ARM; THE PLAYER STRIKES IT WITH A STICK HELD IN HIS RIGHT HAND.

BOTH GALOUBET AND TAMBOURIN WERE IN VOGUE IN "HIGH SOCIETY" CIRCLES IN PARIS IN THE EIGHTEENTH CENTURY; IN 1750 A TAMBOURIN PLAYER WAS ATTACHED TO THE ORCHESTRA OF THE OPERA, ANOTHER TO THAT OF THE COMEDIE ITALIENNE, THE OPERA'S GREAT RIVAL.

"LA FRICASSÉE", AN OLD PROVENÇAL DANCE WITH IRREGULAR FIGURES, IS PLAYED HERE ON BOTH GALOUBET AND TAMBOURIN BY PIERRE ROCHAS, FROM BRIGNOLES, A TOWN SOME FIFTY MILES WEST OF MARSEILLES. LESS JERKY IN STYLE THAN THE FARANDOLE, ITS MOVEMENT IS FAIRLY MODERATE IN 2/4 IN LA MAJOR; THE FORM A-B-C-D IS REPEATED IN ITS ENTIRETY, WITH ENDINGS IV, I, V, I.

PHILORETTE (HUMOROUS SONG). FROM ORLÉANS.  
"PHILORETTE" IS A SORT OF COUNTRY ROUNDELY FROM THE ORLÉANS REGION. MARCEL CHARLES HENRI ROBILLARD, BORN IN 1898, AND A NATIVE OF THE REGION, RELATES PHILORETTE'S ADVENTURES WITH GOOD NATURE AND WIT. THIS DELIGHTFUL MELODY IS IN FORM A-B-A-C (C), IN FA MAJOR, THUS COMING CLOSE TO THE LYDIAN MODE, WITH ENDINGS ON V. I. V. III. (I).

PHILORETT' PREND SA FAUCILLE,  
PHILORETTE, PHILORETTE,  
PHILORETT' PREND SA FAUCILLE  
POUR ALLER COUPER DU JONG. (BIS)

EN CHEMIN, LA JEUNE FILLE,  
PHILORETTE, PHILORETTE,  
EN CHEMIN, LA JEUNE FILLE,  
S'ENDORMIT SUR LE GAZON. (BIS)

PAR HASARD, PAR LÀ PASSÈRENT  
PHILORETTE, PHILORETTE,  
PAR HASARD, PAR LÀ PASSÈRENT  
TROIS CHEVALIERS DE RENOM. (BIS)

LE PREMIER FUT TRÈS HONNÊTE,  
PHILORETTE, PHILORETTE,  
LE PREMIER FUT TRÈS HONNÊTE,  
IL L'EMBRASSA SUR LE FRONT. (BIS)

## Philorette

*Orléanais (Eure et Loir).*

1. Phi-lo-rett' prend sa fau-cil-le, Philo-rette, Philo-ret-te, Philo-rett' prend sa fau-cille Pour aller couper du jong, Pour al-ler couper du jong.

x) Seulement dans couplets 1, 3 et 5; Si b dans couplets 2, 4 et 6.

LE DEUXIÈME UN PEU MOINS SAGE,  
PHILORETTE, PHILORETTE,  
LE DEUXIÈME UN PEU MOINS SAGE,  
L'EMBRASSA SOUS LE MENTON. (BIS)

ET CE QUE FIT LE TROISIÈME,  
PHILORETTE, PHILORETTE,  
ET CE QUE FIT LE TROISIÈME  
N'EST PAS DIT DANS LA CHANSON... (BIS)

SI VOUS LE SAVIEZ, MESDAMES,  
PHILORETTE, PHILORETTE,  
SI VOUS LE SAVIEZ, MESDAMES,  
VOUS IRIEZ TOUT'S COUPER DU JONG! (BIS)

GLAS. FROM ORLÉANS (EURE AND LOIR). THIS IS A GLAS (IN OLD FRENCH GLAY OR GLAIS). THE WORD MEANS CURFEW; BY MEANS OF ITS SLOWLY REPEATED TOLLS, THE SONG ANNOUNCES SOMEONE'S DEATH.

USUALLY THE DEATH IS FIRST ANNOUNCED BY THE KNELL FROM THE CHURCH BELFREY. IN MANY PARTS OF FRANCE, THE NUMBER OF PEALS AND THE SIZE OF THE BELLS USED DEPENDS UPON THE WEALTH OF THE DECEASED.

IN SOME CASES THERE ARE MORE PEALS FOR A MAN THAN FOR A WOMAN. THE MASTER BELL IS RUNG FOR THE RICH OR FOR MEN, THE MEDIUM BELL FOR SIMPLE FOLK OR FOR WOMEN, THE SMALL BELL FOR THE POOR OR FOR CHILDREN.

NEXT, IN CERTAIN PLACES, THE "CRIERS OF DEATH" APPEAR. THEY PASS BY AND ANNOUNCE THE NAME OF THE DEMISED PERSON.

THERE ARE SOME REGIONS WHERE "SARCASTIC CURFEWS" OCCUR. THESE RANGE FROM BRITTANY AND NORMANDIE IN THE WEST TO FRANCHE-COMTÉ ON THE FRONTIERS OF SWITZERLAND. HERE IS A SAMPLE:

"YOU WOULD'NT EVEN COME, YOU WRETCH YOU,  
SO, CRYING DEATH, WE WENT TO FETCH YOU,  
YET NOT IN VAIN OUR TOIL, WE THINK,  
FOR YOU'LL BE BUYING US FOOD AND DRINK."

THE "CURFEW" OF OVARVILLE, IN THE REGION OF ORLÉANS, IS SUNG ON SI BÉMOL ALONE, IN AN EERIE AND STRIKING MANNER, BY MARCEL CHARLES HENRI ROBILLARD, BORN IN THE REGION ON DECEMBER 28, 1898.

*glas*

*Orléanais (Eure et Loir).*

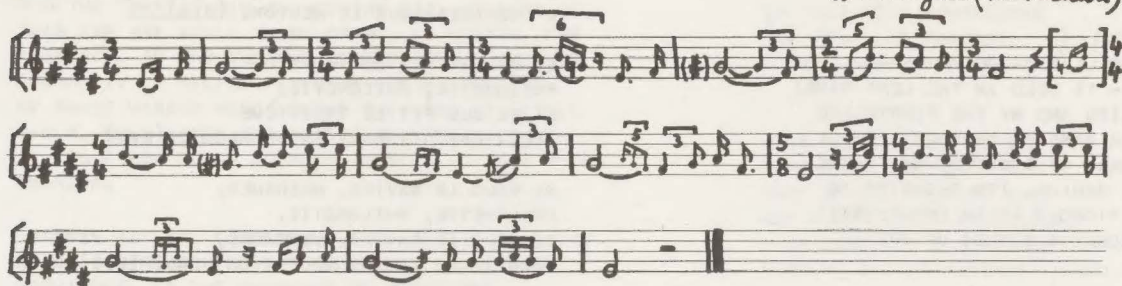
Bangn, bangn, bangn, bangn. Paim-mbi, paim-mlan.  
Ton corps est mort. Ta fosse est fait' Pour te mett' de-  
-dangn. Bangn, bangn, bangn, bangn.

BANGN, BANGN, BANGN, BANGN,  
PAIM-MBI, PAIM-MLAN,  
TON CORPS EST MORT,  
TA FOSSE EST FAIT'  
POUR TE METT' DEDANGN.  
BANGN, BANGN, BANGN, -BANGN.



## Pep mitin

Bretagne (Morbihan).



PEP MITIN. FROM BRETAGNE (MORBIHAN). BRITTANY, A FRENCH PROVINCE, FOR A LONG TIME CONSTITUTED AN INDEPENDENT DUCHY. IT WAS UNITED TO THE ROYAL CROWN UNDER CHARLES VIII IN 1491 WHEN HE MARRIED ANNE OF BRITTANY; IT WAS FINALLY ANNEXED UNDER FRANCIS I IN 1532.

"PEP MITIN" (THE BRETON WORDS MEAN "EVERY MORN-ING") COMES FROM THE REGION OF VANNES, A CITY TEN MILES FROM THE OPEN SEA AND MIDWAY BETWEEN NANTES AND BREST. THE SINGER IS HENRIOT GWENAËL, A FARMER BORN IN 1911 AT LANESTER. HE CARRIES IT OFF WITH A SUPERB LIBERTY OF EXPRESSION AND RHYTHM IN A RUBATO MANNER THAT IS PROFOUNDLY HUMAN.

THE MELODIC LINE IS, IN FORM, A-A-B-C WITH END-INGS ON 11, 11, 1, 1.

PEP MITIN HAN HA GOUIAN (BIS)  
D'ER LAN GET MEN LONNÉ É HAN, HO! } BIS  
HAG ÉPAD EN DÉ ME GAN.

RAG ME SON HAG E GAN MAT (BIS)  
HA ME FAR AVEIT HUITELLAT, HO! } BIS  
N'ER HAVÉ KET ÉT HORNAD.

ALLAS! UR HANNOUR NEUÉ, (BIS)  
ARRIËT ÉR LANN VRAS UN DÉ, HO! } BIS  
E HUITEL GUEL EIT ON MÉ.

LÏES EM ES EAN KLEUET, (BIS)  
HA BET EN DÉ MA VOU REUET, HO! } BIS  
BONNEIN MUI NE GREDEIN KET.

EN ESTIG-NOZ EN HANUÉR, (BIS)  
RAG D'ANDERU HEMBKIN É KLEUÉR, HO! } BIS  
E SÔL ER HOED É VOËH SKLER.

CHACQUE MATIN, ÉTÉ COMME HIVER  
JE ME RENDS AU LANDIER AVEC MON TROUPEAU  
ET JUSQU'À SOIR JE CHANTE.

MON PAREIL, POUR CHANTER DES GWERZ  
ET DES SÔNES ET POUR SIFFLER,  
VOUS NE LE TROUVEREZ PAS DANS LES ENVIRONS.

MÉLAS! UN CHANTEUR INCONNU EST ARRIVÉ  
L'AUTRE JOUR DANS LE LANDIER,  
QUI SIFFLE ET CHANTE MIEUX QUE MOI.

JE L'AI SOUVENT ÉCOUTÉ AVEC ENVIE  
ET À MOINS QU'IL NE S'ENRHUME LUT-MÊME  
UN JOUR.

DÉSORMAIS JE N'OSERAI PLUS CHANTER.

ON L'APPELLE LE ROSSIGNOL, CHARMEUR DE LA  
NUIT,

CAR C'EST VERS LE SOIR SEULEMENT QU'ON  
PEUT EN-

TENDRE À LA LISIÈRE DU BOIS, SA VOIX  
CLAIRE.

MON PÈRE M'A DONNÉ UN MARI. FROM VENDEE (POITOU).

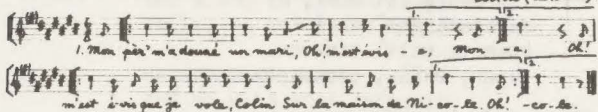
"MON PÈRE M'A DONNÉ UN MARI" ("FATHER GAVE ME A HUSBAND") COMES FROM THE SOUTH BRETON VENDEE REGION AND FROM POITOU. IT BELONGS TO THE CATEGORY OF UNHAPPY BRIDE SONGS. (CF. "THE ILL-MATED BRIDE", FROM THE ANJOU REGION, CUT 12). IT IS A CHANSON À REPOUNER (A "PICK-UP" SONG) IN WHICH THE VARIOUS PHRASES ARE SUNG SOLO, THEN PICKED UP IN CHORUS BY OTHERS ATTENDING THE FESTIVITY OR THE EVENING GATHERING AROUND THE HEARTH. GENERALLY IT ACCOMPANIES WHAT IS CALLED IN THIS REGION "A GREAT DANCE". IT IS IN PART EXECUTED TO THE MEASURES OF A BRANLE.

SINCE TIME IMMEMORIAL THE MEN OF POITOU HAVE BEEN REPUTED TO BE EXCELLENT DANCERS. FORMERLY VILLAGE BRANLES WERE DANCED TO THE MUSIC OF PIPES, OBOES, BAGPIPES.

THIS SONG, SUNG WITH A PLEASANT REGIONAL ACCENT, IS IN DO DIÈZE MAJOR, A-(A)-B-(B) IN FORM WITH ENDINGS ON 11, (11), 1, (1).

Mon père m'a donné un mari

Bretou (Vendée).



MON PÈR' M'A DONNÉ UN MARI, } BIS  
OH! M'EST ÉVIS-E. (1)  
OH! M'EST ÉVIS QUE JE VOLE, COLIN, } BIS  
SUR LA MAISON DE NICOLE.

LA PREMIÈR' NOCT (2) GOUÇHE AVEC LI (3) } BIS  
OH! M'EST ÉVIS-E.  
OH! M'EST ÉVIS.....

M'Y TOURN' LE DOS ET S'ENDORMIT, } BIS  
OH! M'EST ÉVIS-E.  
OH! M'EST ÉVIS.....

PRI(S) INE ÉPINGLE ET LA PIQUIS, } BIS  
OH! M'EST ÉVIS-E.  
OH! M'EST ÉVIS.....

PRIT SA TCHULOTTE (4) ET SE SAUVIT, } BIS  
OH! M'EST ÉVIS-E.  
OH! M'EST ÉVIS.....

PRIS MON COTCHAING, (5) COURS APRÈS LI, } BIS  
OH! M'EST ÉVIS-E.  
OH! M'EST ÉVIS.....

O GNAZIU, U ME FRATELLU,  
UN MI POSS' ASSIGURÀ!  
T'AGHI 'UN DOLOR' IND' U SPINU  
CHI MI SENTU DIRUCCHIÀ!  
MI VEGU LA MORT' APPRESSU  
E P' UN MI POSSU FRANÇÀ!

O GNAZIU, U ME FRATELLU,  
A ME BIANCA TURTURELLA,  
T'AVEMU DA 'NTARR' IN PIAZZA,  
CHE TU FACI SENTINELLA,  
PARCHI NUN CI PÔ PIU STÀ  
IND' A NOSTRA TUMBARELLA,  
O PARCHI LE NOSTR' ANTICHI  
A FACCIANU CHIUGARELLA.

O, IGNACE, MON FRÈRE,  
MA BLANCHE TOURTERELLE,  
NOUS T'ALLONS ENTERRER SUR LA PLACE,  
OÙ TU FERAS SENTINELLE, (1)  
CAR IL N'Y A PLUS DE PLACE  
DANS NOTRE HUMBLE TOMBE,  
NOS ANCIENS  
L'AYANT FAITE TOUTE PETITE.

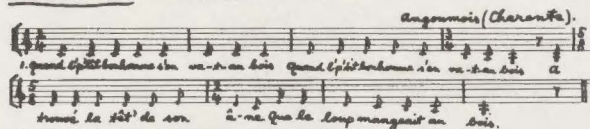
(1): C'EST-À-DIRE, OÙ TU SERAS  
SOLITAIRE, COMME UNE SENTINELLE.



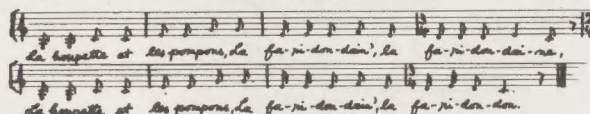
L'ÂNE MORT (HUMOROUS SONG). FROM ANGOUMOIS (CHARENTE).  
ANOTHER ASPECT OF HUMOR IN THE FOLK MUSIC OF FRANCE  
IS THE TRAGIC END OF THE ASS, AN OFTEN MISTREATED  
ANIMAL. IT IS TOLD HERE IN AMUSING VERSES. THE  
SPOKEN PORTIONS, WITH THE REGRETS THEY CONTAIN,  
ONLY SERVE TO ACCENTUATE THE DROLL SIDE OF THE  
STORY.

"L'ÂNE MORT - THE DEAD ASS" COMES FROM THE ANGOU-  
LÈME REGION IN SOUTHWEST CENTRAL FRANCE. SUNG AND  
RECITED EASILY AND GRACEFULLY BY EDMÉE LOUIN, BORN  
IN 1913, IT HAS A NAIVE MELODIC LINE, A-B-C-C,  
TERMINATING ON V, V, I, I.

### L'âne mort



PARLÉ: Tête, pauvre tête, toi qui portais si bien la houpette...



QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ LA TÊT' DE SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: TÊTE, PAUVRE TÊTE,  
TOI QUI PORTAIS SI BIEN LA HOUPETTE...

LA HOUPETTE ET LES POMPONS,  
LA FARIDONDAIN', LA FARIDONDAINE,  
LA HOUPETTE ET LES POMPONS,  
LA FARIDONDAIN', LA FARIDONDON.

QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ L'ÉCHIN DE SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: ÉCHINE, PAUVRE ÉCHINE,  
TOI QUI PORTAIS SI BIEN JOSÉPHINE...

JOSÉPHINE ET MARGOTON,  
LA FARIDONDAIN', LA FARIDONDAINE,  
JOSÉPHINE ET MARGOTON,  
LA FARIDONDAIN', LA FARIDONDON.

QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ LES PATT'S DE SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: PATTE, PAUVRE PATTE,  
TOI QUI JOUAIS SI BIEN LA SAVATE...

LA SAVATE ET LE CHAUSSON,  
LA FARIDONDAIN', LA FARIDONDAINE,  
LA SAVATE ET LE CHAUSSON,  
LA FARIDONDAIN', LA FARIDONDON.

QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ LES OREILL'S D'SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: OREILLES, PAUVRES OREILLES,  
VOUS QUI ÉCOUTIEZ SI BIEN LE RÉVEIL...

LE RÉVEIL ET LES CHANSONS,  
LA FARIDONDAIN', LA FARIDONDAINE,  
LE RÉVEIL ET LES CHANSONS,  
LA FARIDONDAIN', LA FARIDONDON.

QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ LA QUOUETT' (1) DE SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: QUOUETTÉ, PAUVRE QUOUETTÉ,  
TOI QUI TOURNAIS SI BIEN LES MOUCHES...

LES MOUCH'S ET LES MOUCHERONS,  
LA FARIDONDAIN', LA FARIDONDAINE,  
LES MOUCH'S ET LES MOUCHERONS  
LA FARIDONDAIN', LA FARIDONDON.

QUAND L'P'TIT BONHOMM' S'EN VA-T-AU BOIS, (BIS)  
A TROUVÉ LES CROTT'S DE SON ÂNE  
QUE LE LOUP MANGEAIT AU BOIS.

PARLÉ: CROTTES, PAUVRES CROTTES,  
VOUS QUI FAISIEZ SI BIEN POUSSER LES  
CAROTTES....

LES CAROTT'S ET LES OIGNONS,  
LA FARIDONDAIN', LA FARIDONDAINE,  
LES CAROTT'S ET LES OIGNONS,  
LA FARIDONDAIN', LA FARIDONDON.

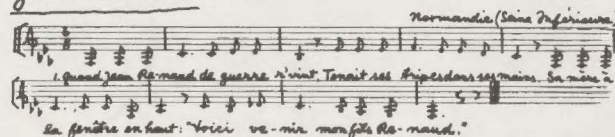
(1): QUEUE

JEAN RENAUD. FROM NORMANDIE (LOWER SEINE). "WHAT  
THE 'SONG OF ROLAND' REPRESENTS IN FRENCH MEDIEVAL  
EPIC LITERATURE" SAYS DONCIEUX, "THE 'SONG OF JEAN  
RENAUD' MEANS TO MODERN FRENCH EPIC SONG". "JEAN  
RENAUD" IS A TRUE MUSICAL DRAMA, THE MOST MOVING  
OF DEATH SONGS. ACCORDING TO DONCIEUX, IT STEMS  
FROM A BRETON GWERG.

FOR CENTURIES THE BALLAD HAS BEEN SUNG IN INNUMER-  
ABLE VERSIONS PRACTICALLY ALL OVER FRANCE. IT TELLS  
OF JEAN RENAUD, MORTALLY WOUNDED, RETURNING TO HIS  
FAMILY HOUSE WHERE HIS WIFE HAS JUST GIVEN BIRTH TO  
A SON. WE ARE PRESENTED WITH THREE BEINGS IN THE  
THROES OF SUFFERING; THEY EXPRESS THEIR SORROW WITH  
THE ACCENT PARTICULAR TO SONGS OF LAMENT. FIRST  
THERE IS JEAN RENAUD, WHOM A FATAL WOUND IS DRAIN-  
ING OF ALL LIFE AND WHO, BEFORE DYING, CANNOT EVEN  
REJOICE IN THE BIRTH OF HIS SON; NEXT, THERE IS HIS  
OLD HEROIC MOTHER WHO CAN SILENCE HER PAIN AND TELL  
LIES IN ORDER THAT HER DAUGHTER-IN-LAW MAY REGAIN  
HER HEALTH WITHOUT KNOWING OF JEAN; AND FINALLY  
THERE IS JEAN'S WIFE, ANOTHER TYPE OF WOMAN, WHO,  
FAITHFUL BEYOND DEATH ITSELF, FOLLOWS THE MAN SHE  
LOVES TO THE GRAVE.

THIS VERSION IS FROM NORMANDIE, SPECIFICALLY FROM  
THE ROUEN REGION. ITS MELODIC LINE IN THE DORIAN  
MODE DATES IT UNDOUBTEDLY AS A SIXTEENTH CENTURY  
WORK. IT IS SUNG IN A POIGNANT MANNER BY EDMÉE  
LOUIN, BORN IN 1913.

### Jean Renaud



QUAND JEAN RENAUD DE GUERRE R'VINT,  
TENAIT SES TRIPES DANS SES MAINS.  
SA MÈRE À LA FENÊTRE EN HAUT:  
-VOICI VENIR MON FILS RENAUD.



-BONJOUR RENAUD, BONJOUR MON FILS,  
TA FEMME EST ACCOUCHEE D'UN FILS.  
-NI DE MA FEMME, NI DE MON FILS,  
JE NE SAURAI ME REJOUIR.

-QUE L'ON ME FASS' VITE UN LIT BLANC,  
POUR QUE JE M'Y COUCHE DEDANS.  
ET QUAND CE VINT SUR LE MINUIT,  
LE BEAU RENAUD RENDIT L'ESPRIT.

-DITES-MOI, MA MÈRE, MA MIE,  
QU'EST-C' QUE J'ENTENDS PLEURER ICI?  
-C'EST UN P'TIT PAG' QU'ON A FOUETTE  
POUR UN PLAT D'OR QU'EST EGARE.

-DITES-MOI, MA MÈRE, MA MIE,  
QU'EST-C' QUE J'ENTENDS COIGNER ICI?  
-MA FILLE, CE SONT LES MAÇONS  
QUI RACCOMMODENT LA MAISON.

-DITES-MOI, MA MÈRE, MA MIE,  
QUELL' ROBE METTRAI-JE AUJOURD'HUI?  
-METTEZ LE BLANC, METTEZ LE GRIS,  
METTEZ LE NOIR POUR MIEUX CHOISI'.

QUAND ELL' FUT DANS LES CHAMPS ALLÉE,  
TROIS P'TITS GARÇONS S'ONT ÉCRIÉS:  
-VOILÀ LA FEMM' DE CE SEIGNEUR  
QU'ON ENTERRA HIER À TROIS HEURES.

QUAND ELL' FUT DANS L'ÉGLISE ENTRÉE,  
D'L'EAU BÉNITE ON Y A PRÉSENTÉ;  
ET PUIS, LEVANT LES YEUX EN HAUT,  
ELLE APERÇUT LE GRAND TOMBEAU.

-DITES-MOI, MA MÈRE, MA MIE,  
QU'EST-C' QUE C'TOMBEAU LÀ SIGNIFIE?  
-MA FILLE, JE N'PUIS VOUS L'OCHER:  
C'EST VOT' MARI QU'EST TRÉPASSÉ!

-RENAUD, RENAUD, MON RÉCONFORT,  
TE VOILÀ DONG AU RANG DES MORTS.  
RENAUD, RENAUD, MON RÉCONFORT,  
TE VOILÀ DONG AU RANG DES MORTS!

-TERRE, OUVRE-TOI! TERRE, FENDS-TOI!  
QUE J'AILLE AVEC RENAUD, MON ROI!  
TERRE S'OUVRIT, TERRE FENDIT,  
ET LA BELLE RENDIT L'ESPRIT...

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