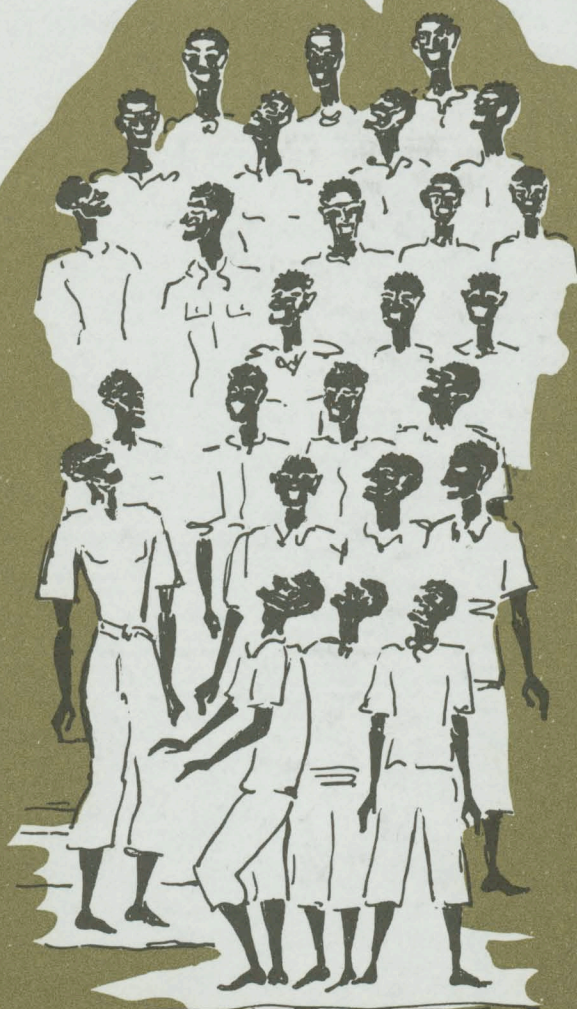


# CREOLE SONGS of HAITI



EMERANTE DE PRADINES

MICHELE DEJEAN GROUP

Carlin's

M  
1681  
H3  
P896  
C916  
1954

MUSIC LP



# Creole Songs of Haiti

FOLKWAYS RECORDS FW 6833

SOLEIL ( THE SUN )  
 MANMAN' M VOYE' M POTE CAFE ( MY  
 MOTHER SENT ME TO CARRY THE COFFEE )  
 LEGBA NA CONSOLE ( LEGBA WE CONSOLE OURSELVES )  
 CIMALO  
 SONG TO OGOUN

PAPA SIMBI VOYE' M CHERCHE DLEAU  
 ( PAPA SIMBI SENT ME TO FIND WATER )  
 DODO TI PITI MA NMAN  
 ( SLEEP LITTLE MOTHER )  
 BONSOR DAMES ( GOOD NIGHT LADIES )  
 CA' O' A RECEVOIR MOIN?  
 ( WHO WILL RECEIVE ME? )

Descriptive Notes are inside pocket



FOLKWAYS RECORDS Album No. FP 6833

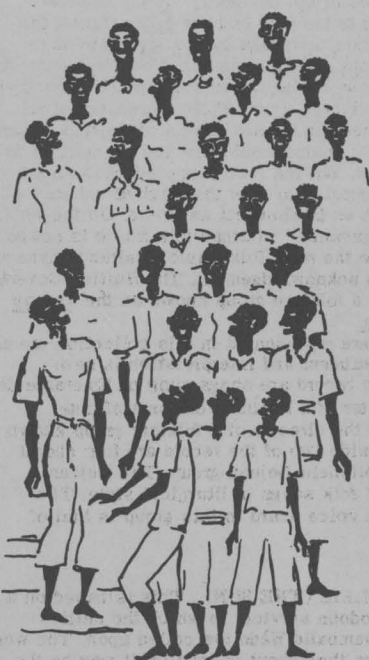
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EMERANTE DE PRADINES



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## CREOLE SONGS OF HAITI

### Introduction by Harold Courlander

The "renaissance" in Haitian arts, which has taken place during the past fifteen or twenty years, has affected painting, dance and music. The rapid development of a local style of painting, primarily "primitive," has received world-wide notice. Haitian folk-lore and folk music groups have sprung up in abundance. These arts are essentially urban in character. And they are even more in the nature of a psychological transformation than of a renaissance.

Prior to the seemingly spontaneous emergence of Haiti's primitive painters, there was little painting tradition, except for the ritual decorations of the cult temples and painted burlap cloths which were primarily geometric patterns. When the painters arrived on the scene they created their own tradition out of the folklore materials of the countryside. As for the folklore and folk music groups, they were created in the main by urban Haitians struggling for a means of expression of cultural identity. The natural musical expression of the country people — the secular songs and dances and those associated with African-style cult worship — had for many years been looked upon as something not overly refined, perhaps even sauvage. Individual painters and musicians among the elite had looked toward Europe for inspiration rather than to the Haitian countryside. But with the past generation the Haitian poets and novelists began to turn toward peasant life for creative materials. It was the beginning of cultural awareness. The folk music and dances of the peasantry slowly became a source of inspiration to the city and the elite. During the past ten or fifteen years there has been a great stress on these folk inheritances. Urban groups that had felt quite cut off from the mainstream of Haitian music adopted it for their own. They did it in diverse ways. While composers of an earlier age emphasized the French aspect of Haitian culture, the modern folk music groups emphasize the peasant, or the Afro-Haitian, aspects. But the resulting product is an art form, marked by an impulse to give the original substance significance not just as folklore but as music. On the whole, therefore, the "renaissance" in urban folk music is not so much a rebirth (since the rural folk music is already dynamic and powerful) but an acknowledgement. The Haitian Government itself supports a folklore group known as the Troupe Nationale Folklorique.

The songs which are represented in this collection are all traditional. Their treatment and interpretation is new.

On side one of the record are songs sung by Emerante de Pradines, the daughter of a Haitian composer of note. Miss de Pradines is the director of a folklore group known as Haiti Danse. On side two of the record are four choral pieces sung by the Michele Dejean group. The Dejean singers interpret old folk songs in liturgical style. The outstanding baritone voice heard in this group is that of Pierre Dusseck.

SIDE I, Band 1: SOLEIL (THE SUN) This is based on a ritual song of the Vodoun service, in which the deities Loko, Chango and Damballa Wèdo are called upon. The word "sun" which appears throughout is cryptic. It may be the deity St. Soleil, of Creole origin, or the ancient African deity Attisolé.

Soleil oh!  
Attibon y loa Loko!  
Soleil oh!  
Ai Chango oh!  
Attibon y loa Loko!  
Soleil oh!  
M'pas vini pou'm rète!  
Soleil oh!  
Pas'm capab' traversé!  
Soleil oh!  
Fai un vèvè pou' moin, Damballa Wèdo!  
Fai un vèvè pou' moin, Damballa Wèdo!  
Ago yo wè moin, ago yo wè moin,  
Fai un vèvè pou' moin, Damballa Wèdo!  
Etc.

. . .

Soleil oh!  
Attibon deity Loko!  
Soleil oh!  
Ai Chango oh!  
Attibon deity Loko!  
Soleil oh!  
I don't come to stay!1  
Soleil oh!  
I can't cross over!2  
Soleil oh!  
Make a vèvè for me (says) Damballa Wèdo!3  
Make a vèvè for me (says) Damballa Wèdo!  
Ago, they see me, ago they see me,  
Make a vèvè for me (says) Damballa Wèdo!  
Etc.

1. The deity is talking. He tells the people he has come for a short visit.
2. The deities are always complaining of the difficulties of getting to Haiti from Africa, which is their permanent home.
3. The loa Damballa Wèdo is here asking for a vèvè, a ritual flour painting which the cult priest makes on the ground.

SIDE I, Band 2: MANMAN'M VOYE'M POTE CAFE (MY MOTHER SENT ME TO CARRY COFFEE) This is an interpretation of a popular secular melody, in which a girl tells how she was arrested by a gendarme, and asks what she shall say when she gets home.

Manman'm voyé'm pote cafe oh!  
En arrivant moin sou portaille là  
moin joind gendarme arrêté'm!  
(repeat couplet)  
Mes ami a mwé ça ma dit lacaille lè'm arrivé?  
Mes ami a mwé ça ma dit lacaille lè'm arrivé?  
Mes ami a mwé a mwé ça ma dit lacaille lè'm arrivé?  
. . .

My mother sent me to carry coffee oh!  
When I arrived at the gate, I found myself  
arrested by a gendarme!  
My friends, what will I say when I get home?  
My friends, what will I say when I get home?  
My friends, what will I say when I get home?

SIDE I, Band 3: LEGBA NA CONSOLE (LEGBA WE CONSOLE OURSELVES) A religious song to the loa or deity Attibon Legba.

Legba na consolé!  
Attibon na consolé!  
Wa wa vodoun!



Alegba na consolé!  
 Wa wa vodoun!  
 Wa wa Legba na consolé!  
 Wa wa vodoun!  
 Attibon Legba na consolé!  
 Etc.

Legba we console ourselves!  
 Attibon we console ourselves!  
 Wa wa<sup>1</sup> vodoun!<sup>2</sup>  
 Alegba we console ourselves!  
 Wa wa vodoun!  
 Wa wa Legba we console ourselves!  
 Wa wa vodoun!  
 Attibon Legba we console ourselves!

1. Wa wa: exclamatory.
2. Vodoun is usually the term used to designate the Dahomey cult rites, but it is here used in its original and specific sense, signifying loa or deity.

SIDE I, Band 4: CIMALO. This is a song to Cimalo Yacombe, one of the loa or deities. Cimalo complains that he does good for people, but that they forget him and even pay him back with bad deeds.

Ya Yaombe!  
 Ya Yaombe Cimalo!  
 Ya Yaombe!  
 Ya Yaombe Cimalo!  
 Ya Yaombe oh!  
 Ya Yaombe Cimalo!  
 M'apé fai yo bien Cimalo,  
 Yo pas conné moin!  
 Vinfaiyo bien content, yo prend na mal!  
 Jou'm allé arrivé Cimalo, ça ou vlé'm fai pou' yo?  
 (repeat couplet)

Ya Yaombe!  
 Ya Yaombe Cimalo!  
 Etc.

Yaombe!  
 Yaombe Cimalo!  
 (etc.)

I do good for them (says) Cimalo,  
 They do not know me!  
 I come to make them happy, they do bad to me!  
 When I arrive (says) Cimalo, what do you want me to bring them?  
 Etc.

SIDE I, Band 5: SONG TO OGOUN. This is a song is an arrangement of the ritual in which an animal is sacrificed to the deity Ogoun Badagry and his brother Ogoun Balindjo.

M'ap fai salué!  
 M'ap fai salué!  
 M'ap fai salué!  
 Devant Ogoun Badagry hei!  
 (repeat three times)  
 Balindjo moin pas poté véso!  
 Sang m'apé coulé oh!  
 Ya ya sang m'apé coulé!  
 Etc.

I am saluting!  
 I am saluting!  
 I am saluting!  
 Before Ogoun Badagry!  
 Balindjo (says) I did not bring my véso!<sup>1</sup>  
 The blood (for me) runs oh!  
 Ya ya the blood will run!

SIDE II, Band 1: PAPA SIMBI VOYE'M CHERCHE DLEAU (PAPA SIMBI SENT ME TO FIND WATER) This is based on a song about the deity Simbi, who lives in the water. It refers cryptically to various things that occur during a ritual to Simbi — leaves shaking though there is no wind, water rippling in a jar though no one agitates it.

Papa Simbi moin voyé'm cherche dleau!  
 Papa Simbi moin voyé'm cherche dleau!  
 Papa Simbi moin voyé'm cherche dleau!  
 Papa Simbi moin voyé'm cherche dleau!  
 Cou'm wè feille là feille la souke!  
 Cou'm wè dleau-à dleau-à tremble nan canarie là!

Papa Simbi sent me to find water!  
 Papa Simbi sent me to find water!  
 Papa Simbi sent me to find water!  
 Papa Simbi sent me to find water!  
 When I saw the leaves, the leaves were shaking!  
 When I saw the water, the water was shaking in the canarie!<sup>1</sup>

1. The canarie is a large earthen jar used for storing water and grain.

SIDE II, Band 2: DODO TI PITIT MANMAN (SLEEP LITTLE MOTHER) A lullaby.

Dodo ti pitite manman,	Sleep little mother,
Dodo ti pitite manman,	Sleep little mother.
Si ou pas dodo	If you don't sleep,
Crab là wa mangé ou!	The crab will eat you.
(repeat couplet)	
M'allé la riviére,	I went to the river,
La riviére Sarine.	The Sarine River,
M'allé nan la mer,	I went to the sea,
Lan la mer salé.	The salty sea.
Moin contré yun blanc	I met a white man,
Oriandais kapé coupé bois.	A Dutchman cutting wood.
Blanc coupé bois,	The white man cut the wood,
Bois coupé blanc!	The wood cut the white man.
(repeat couplet)	
Dodo titite,	Sleep little one,
Crab nan calalou.	The crab is in the okra.

SIDE II, Band 3: BENSOIR DAMES (GOOD NIGHT LADIES)  
This piece is a good-night song, the theme of which is  
"Good night ladies, we are going to sleep."

SIDE II, Band 4: CA KA RECEVOIR MOIN? (WHO WILL  
RECEIVE ME?) This piece is a choral arrangement of a  
song to Ezilie Fréda, one of the important deities of the  
Vodoun pantheon. The words are those of the deity herself  
who is departing on her way after participating in a ritual in  
the Vodountemple or houfor. She says she is going away to  
attend another important ceremony elsewhere, a ritual  
called kanzo, and in the manner of the deities she says she  
will return and asks that she be properly received.

Lè ma retournin  
Ça' q' a recevoir moin?  
Ezilie Fréda enhe, ago!  
Ezilie Mafresse caille moin!  
Ma prallé kanzo!  
Lè ma retournin  
Ça' q' a recevoir moin?  
Ça' q' a recevoir' m hounsi kanzo e?  
Ça' q' a recevoir moin, ago?  
Ça' q' a recevoir' m houngenicon é?  
Ça' q' a recevoir moin, ago?  
Ezilie Fréda enhe!  
Ezilie Mafresse caille moin!  
Ma prallé kanzo!  
Lè ma retournin  
Ça' q' a recevoir moin?  
Damballa é,  
Damballa nous 'sacré oh Damballa!  
(several repeats of couplet)  
Ai Wèdo, Wèdo Wèdo!  
Ai Wèdo, Wèd' Damballa Wèdo!  
(repeat couplet)  
M'apé mandé ou qui loa ça, yo di' m c'est hounaie!  
(repeat)

When I come back  
Who will receive me?  
Ezilie Fréda enhe, ago!  
Ezilie, mistress of my house!  
I am going to kanzo!  
When I come back  
Who will receive me?  
Who will receive me, hounsi kanzo?<sup>2</sup>  
Who will receive me, ago?  
Who will receive me, houngenicon?<sup>3</sup>  
Who will receive me, ago?  
Ezilie Fréda enhe!  
Ezilie, mistress of my house!  
I am going to kanzo!  
Damballa é,  
Damballa I am sacred, oh Damballa!<sup>4</sup>  
Ai Wèdo, Wèdo Wèdo!  
Ai Wèdo, Wèd' Damballa Wèdo!  
I ask you what loa is that, they say I am a hounaie!<sup>5</sup>

1. Enhe and ago are ritual exclamations.
2. The hounsi kanzo are servitors of the deity.
3. The houngenicon is one of the priest's chief assistance.
4. Damballa Wèdo is another important deity.
5. Hounaie is another word for loa or deity.

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FA2001 Sq. Dances, Plute Pete  
FA2002 Xmas Carol, Summers  
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FA2007 Cumberland Mc., Clayton  
FA2009 Creole Songs, Van Wey  
FA2010 Lonesome Valley, Seeger, others  
FA2011 Dust Bowl, Guthrie  
FA2013 RR Songs, Houston  
FA2014 Rock Isl. Line, Leadbelly 2  
FA2015 Sea & Logger Sngs, Bakin  
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FA2037 Anglo-American, Nye  
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FA2039 Joe Hill Sngs., Glazer  
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FA2110 Virginia, Clayton  
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FA2132 Minnesota, Bluestein  
FA2134 Kansas, O'Bryant  
FA2136 Kentucky, English

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PH2163 War 1812 1, House  
PH2164 War 1812 2, House  
PH2173 Frontier, Seeger 1  
PH2176 Frontier, Seeger 2  
PH2187 Civil War 1, Nye  
PH2188 Civil War 2, Nye  
PH2189 Heritage USA 1, Morrison  
PH2190 Heritage USA 2, Morrison  
PH2191 Heritage Speeches 1, Kurlan  
PH2192 Heritage Speeches 2, Kurlan

### MUSIC U.S.A. 10"

FA2201 Cntry Dnce, Seeger, Terry  
FA2202 Creole Sngs, Van Wey  
FA2204 Span Sngs, of N. M., Hurd  
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FI2290 Drums, Baby Dodds  
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FA2320 Fav. Amer., Seeger  
FA2321 Fav. Amer., Seeger  
FA2322 Fav. Amer., Seeger  
FA2324 Walk in Sun, Robinson  
FA2326 Country Blues, Rooney  
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FA2330 Walt Robertson  
FA2333 Women's Love Songs, Marshall  
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