FRENCH FOLK SONGS FOR CHILDREN

IN ENGLISH

SUNG BY ALAN MILLS WITH GUITAR

ON THE BRIDGE OF AVIGNON • OH, WHO WILL MARRY? • SEATED ON ONE ELEPHANT • THE GREY HEN • THERE'S A MOUSE! • MICHAUD • THE LITTLE PRINCE • SAY, CAN YOU PLANT CABBAGES? • I HAVE LOST THE "DO" OF MY CLARINET-A • ROLL THE BALL • THE LITTLE SHIP • THERE WAS A SHEPHERD MAIDEN • THE APPRENTICE SHEPHERD • MARY ANNE WENT TO THE MILL • A LA VOLETTE • MARLBOROUGH • THREE DUCKS • JEAN WENT THRU' THE WOODS TO THE MARKET • ALOUETTE •

FC 7018   FOLKWAYS RECORDS & SERVICE CORP., N. Y.

FRENCH FOLK SONGS FOR CHILDREN
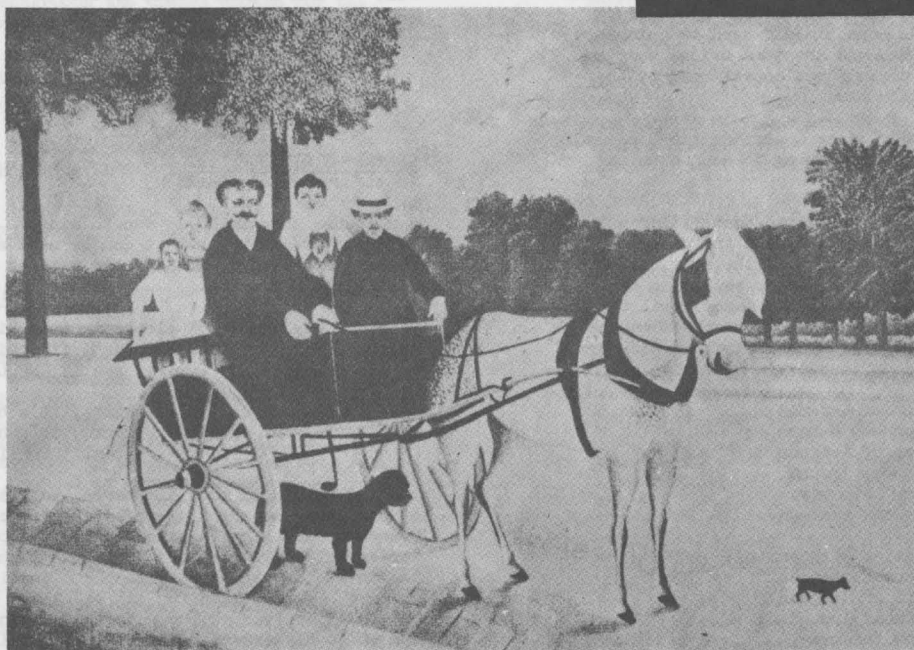# IN ENGLISH

SUNG BY ALAN MILLS WITH GUITAR

This album of FRENCH FOLK SONGS IN ENGLISH was recorded by Canadian folk-singer, Alan Mills, in response to a great number of requests -- especially from educationists familiar with one of his earlier FOLKWAYS albums, "FRENCH FOLK SONGS FOR CHILDREN" (FP-708) -- for an English-language version of that album, and contains his own translations of all twenty songs concerning their background and indications on how they may be used by teachers and others in their work with children.

One side of this record contains thirteen "game" or "play" songs, while the other has seven of the most popular "story" songs of French-speaking people everywhere. The "play" songs include "rondes" or dance-songs, animal songs, cumulative songs, songs based on numbers, on colors, on days of the week, and on various other subjects. All of them invite participation, and most of them stimulate the imaginative minds of children to invent their own verses and/or rhymes that can be added to those given here.

The "story" songs, as distinct from the "play" songs, are those which actually tell complete stories, and special care has been taken in their selection so that groups may participate in them, as well, by singing the lines marked CHORUS or REPEAT.

In supplying these translations, Mr. Mills has endeavoured to make them as literal as possible, so that teachers -- especially -- might make comparative use of this album in conjunction with the original songs on FP-708, but where the language differences were such as to interfere with the "SINGABILITY" of a song in ENGLISH, he has developed his rhymes around the THEME and SPIRIT of each individual song, rather than the LITERAL meaning of the original words.

Quite apart from their educational or instructional value, all the songs in this album are easy to learn and fun to sing, and their enjoyment is by no means confined to children, for they have been sung with much delight by ADULTS (in their original language) for many generations, and are still sung today in France and in Canada, and wherever else French-speaking people live.

NOTES & TRANSLATIONS

By

ALAN MILLS

SIDE I.

ON THE BRIDGE OF AVIGNON
(Sur le pont d'Avignon)

During the 13th century, when the French city of
Avignon was the home of the Pope, the old Bridge of
Avignon was the centre of much of the social and reli-
gious life of the district. There was a chapel on
the bridge, where the Pope himself used to celebrate
Mass from time to time, and the same bridge was the
scene of many a gay civic function attended by the
lords and ladies of the time.

This well-known "action" song describes the lords and
ladies, as well as others, bowing to each other as
they danced a "ronde".

For play-time use, it is suggested that children imi-
tate the "ronde" by forming a circle and dancing a
skip step during the first part of the song, stopping
when they have to bow in the manner befitting the
personage named, then resuming the dance until the
next bow is called for. To these personages may be
added any number of others, such as doctors, lawyers,
etc., and, perhaps, even teachers!

> On the bridge of Avignon,
> Everybody dances, dances,
> On the bridge of Avignon,
> Everybody dances 'round.
> GENTLEMEN bow this way.
> LADIES, they bow that way.
>
> On the bridge of Avignon,
> Everybody dances, dances,
> On the bridge of Avignon,
> Everybody dances 'round.
> CLERGYMEN bow this way,
> SOLDIERS, they bow that way,
>
> On the bridge of Avignon,
> Everybody dances, dances,
> On the bridge of Avignon,
> Everybody dances 'round.

OH, WHO WILL MARRY? - WHO?
(Ah! Qui marierons-nous?)

Another "ronde", somewhat more lively than the first,
and slightly more complicated. The same skip step
may be used, but this time two of the dancers take
their position inside the circle and they share the
solo lines, as indicated, while the others dance the
"ronde" -- clockwise throughout the first verse, and
counter-clockwise during the second verse. For added
interest, the centre couple may be changed with every
verse.

> SOLO: Oh, who will marry? - Who?
> CHORUS: IN THIS PRETTY GARDEN OF LOVE.
> SOLO: Oh, who will marry? - Who?
> CHORUS: IN THIS PRETTY GARDEN, LOVE.
>   IN THIS PRETTY GARDEN OF LOVERS,
>   IN THIS PRETTY GARDEN, LOVE.

> Young lady, will I do?
> (CHORUS)
> Young lady, will I do?
> (CHORUS)
>
> Now, how about me, too?
> (CHORUS)
> Now, how about me, too?
> (CHORUS)
>
> I'll be your husband, true,
> (CHORUS)
> I'll be your husband, true,
> (CHORUS)

> ALL: LET'S HAVE A KISS OR TWO,
>   IN THIS PRETTY GARDEN OF LOVE,
>   LET'S HAVE A KISS OR TWO,
>   IN THIS PRETTY GARDEN, LOVE,
>   IN THIS PRETTY GARDEN OF LOVERS
>   IN THIS PRETTY GARDEN, LOVE.

SEATED ON ONE ELEPHANT
(Monté sur un éléphant)

A nonsense song which is fun to sing to accompany
marching or hiking, but it can be used as an elemen-
tary action song indicating the various heights and
miming the reactions.

> Way up on ONE elephant, it's high, so high!
> Way up on ONE elephant, it's high, it's
>   really AWFUL!
>
> Way up on TWO elephants, it's high, so high!
> Way up on TWO elephants, it's high, it's
>   really TERRIBLE!

... And so on, to more elephants, to greater heights
and to other descriptive adjectives. Actually, most
French-speaking children sing only the one adjective,
"effrayant" (frightening), but I've found -- in sing-
ing this song with both French and English-speaking
children -- that much fun can be had by elaborating
on the adjectives as the number of elephants increases
and we go higher and higher. And, usually, I get the
children to SHOUT out the adjectives with mounting
intensity as the verses continue. Suggested addition-
al adjectives:- FRIGHTENING, SHOCKING, TERRIFYING,
etc., and -- failing others -- simple slang terms
like "WOW!" or "ZOWIE!"

THE GREY HEN
(La poulette grise)

This charming lullaby, which is also sung as a "game"
song, depends on color-rhyming, as shown in the second
verse, where it is to be noted that the rhymes occur
in the middle of the first two lines, rather than at
the end, as is customary. In the first verse, the
rhyme was abandoned for the sake of the very incon-
gruity of the original French words, wherein the
color "grise" (grey) rhymes easily with "église"
(church).

> There is a grey hen, baby,
> In the church, my baby,
> She will lay a pretty little egg
> Just for you if you go to sleep now,
> She will lay a pretty little egg
> Just for you if you go to sleep.
> Sleep now, my baby.
>
> There is a brown hen, baby,
> In the town, my baby.

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She will lay a pretty little egg
Just for you if you go to sleep now.
She will lay a pretty little egg
Just for you if you go to sleep,
Sleep now, my baby.

In Canada, NAMES are sometimes inserted in the song,
as follows

"Just for JOHN if he goes to sleep now,"
instead of
"Just for YOU ..... etc. ....."

Then, again, this song can be used to good advantage
in encouraging children to make up their own rhymes,
and the more incongruous the places chosen for the
hen to lay her egg the better.

EXAMPLES: --
There is a BLUE hen, baby,
In a SHOE, my baby ... etc ...

There is a BLACK hen, baby,
In a HACK (or SHACK) ... etc...

There is a WHITE hen, baby,
In a KITE, ... etc. ...

THERE'S A MOUSE!
(Y'a un rat!)

This bit of nonsense depends on imitating the cat's
"meow", and may be extended by adding verses in which
the "mouse in the house" could be changed to a "RAT
in a HAT". Actually, the rhyming of subject and
object isn't necessary. The mouse, or rat, could be
anywhere, on the roof, in the barn, in the bed, sink,
parlor, kitchen, school or classroom, etc....

There's a mouse in the house,
I hear the cat A-MEOWING,
There's a mouse in the house,
I hear the cat go MEOW!
I hear, I hear, I hear the cat A-MEOWING,
I hear, I hear, I hear the cat go MEOW!

MICHAUD

The following song, about a boy who liked to climb
trees, may be sung in unison or as a solo and chorus,
with the latter singing the CAPITALIZED lines.

SOLO: Michaud climbed up a poplar tree,
CHORUS: MICHAUD CLIMBED UP A POPLAR TREE,
SOLO: The branch, it broke,
          Snapped with a crack!
          Oh, where is Michaud?
CHORUS: FLAT ON HIS BACK!
SOLO: Oh, get up, get up, get up,
          Oh, get up, get up, Michaud!
CHORUS: OH, GET UP, GET UP, GET UP,
          OH, GET UP, GET UP, MICHAUD!

This song may be continued indefinitely simply by
inviting children to suggest other trees for Michaud
to climb, (apple, maple, cherry, etc.). For trees
with only one syllable, such as oak, ash, birch, pine,
an appropriate one-syllable adjective may be used
preceding it, so as not to lose the "swing" of the
song. For example: -

"Michaud climbed up a TALL OAK tree"...etc.
"Michaud climbed up a WHITE BIRCH tree"...
etc.

THE LITTLE PRINCE
(Le Petit Prince)

A good marching or hiking song, based simply on
naming the days of the week, excepting Sunday.

One Monday morn, the King, the Queen and
                    their Prince Charming
Came to shake my hand, but I was out-a-
                    a-farming,
And since I was away, the little Prince did
                    say:
"Let's all go home, and we'll come back
                    Tuesday!"

And so it continues. The same thing happens on
Tuesday, Wednesday, Thursday, Friday and Saturday,
with each verse starting with the subsequent day. In
other words, the second verse would start, "ON TUESDAY
morn" ... etc., and would end, "And we'll come back
WEDNESDAY!" ... and so on, except in the FINAL verse,
"ON SATURDAY" (leaving out the word "morn") when the
Prince finally gives up his hopeless visits and ends
the song with this line: -

"Let's all go home, and henceforth there
                    we'll stay!"

The song may also be used as a "play" song, with
children acting out the various characters involved.

SAY, CAN YOU PLANT CABBAGES?
(Savez-vous planter des choux?)

One of the most popular "action" or "play" songs
among French children everywhere, this lively tune
can be very amusing with appropriate gestures.

SOLO: Say, can you plant cabbages?
CHORUS: JUST THE WAY THEY SHOULD BE PLANTED.
SOLO: Say, can you plant cabbages?
CHORUS: JUST THE WAY WE DO AT HOME.

First we plant them with our hands,
JUST THE WAY THEY SHOULD BE PLANTED
First we plant them with our hands
JUST THE WAY WE DO AT HOME.

Then we plant them with our feet...(etc).

Then we plant them with our knees...(etc).

Then we plant them with our nose...(etc).

The song may be continued, of course, with other
parts of the anatomy, viz: ears, elbows, eyes, head.
(If desired, the "WE" in the solo lines can be changed
to "I").

I HAVE LOST THE "DO" OF MY CLARINET-A
(J'ai perdu le "Do" de ma clarinette)

This hiking song, especially popular with French-
speaking Boy Scouts, is based entirely on naming the
notes of the musical scale, and each verse is devoted
to each of the notes. The song is most effective
when sung in unison.

I have lost the "Do" of my clarinet-a (2)
Oh, if my father only knew, tra-la-la, (2)
March on, my friend, march on, my friend,(2)
March on, march on, march on.

The second verse starts, "I have lost the RE of my
clarinet-a", and so on to ME, FA, SO, LA, SI (or TI).

THREE DUCKS
(Trois Canards)

This is another song which can be continued by changing only one word at the beginning of each verse, viz: the number of ducks

SOLO: Three ducks were swimming in a pond,
CHORUS: QUACK, QUACK, QUACK!
SOLO: And sadly they sang this little song,
CHORUS: QUACK, QUACK, QUACK!
SOLO: Oh, when shall our troubles ever end?
CHORUS: QUACK, QUACK, QUACK!
SOLO: Oh, when shall our troubles ever end?
CHORUS: QUACK, QUACK, QUACK, QUACK!
SOLO: Oh miller, you sleep,
          And the mill goes too quickly,
CHORUS: OH MILLER, YOU SLEEP
          AND THE MILL GOES TOO FAST.
SOLO: The mill, the mill, it goes too quickly,
          The mill, the mill, it goes too fast.
CHORUS: THE MILL, THE MILL, IT GOES TOO QUICKLY,
          THE MILL, THE MILL, IT GOES TOO FAST.

The second verse start with FOUR ducks ... and so on.
The song is equally effective when sung in unison.

LITTLE JEAN WENT THRU' THE WOODS
(Quand p'tit Jean revint du bois)

One of the favorite songs of French-Canadian children, despite its rather unfortunate circumstances, this lively tune lends itself easily to various gestures, depending on the ingenuity of teachers and their pupils. It may also be sung in unison.

1.SOLO: Little Jean went thru' the woods,
  CHORUS: LITTLE JEAN WENT THRU' THE WOODS,
  SOLO: Found the head of his poor donkey,
  CHORUS: WHO'D BEEN EATEN BY SOME WOLVES,
           HEAD! HEAD! SORRY HEAD! SORRY HEAD!
  SOLO: No more bridle will you wear,
  CHORUS: MY LITTLE DONKEY,
  SOLO: No more bridle will you wear,
  CHORUS: MY LITTLE FRIEND.

2.   Little Jean went thru' the woods,
       (CHORUS)
       Found the back of his poor donkey,
       (CHORUS)
       BACK! BACK! SORRY BACK! SORRY BACK!
       No more saddle will you wear,
       MY LITTLE DONKEY,
       No more saddle will you wear,
       MY LITTLE FRIEND.

3.   Little Jean went thru' the woods (2)
       Found the feet of his poor donkey ... (etc.)
       FEET, FEET, SORRY FEET! SORRY FEET!
       No more iron shoes you'll wear... (etc.)

4.   Little Jean ... (etc.)
       Found the tail ... (etc.)
       TAIL! TAIL! SORRY TAIL! SORRY TAIL!
       No more flies you'll have to kill ... (etc.)

MOTHER SENT ME TO THE MARKET
(MA mère m'envoie-t-au marché)

This is a very popular "game" song of the cumulative variety, which can be made as long as desired by adding more verses.

SOLO: Mother sent me to the market, a pair of
            wooden shoes to buy.

CHORUS: MOTHER SENT ME TO THE MARKET, A PAIR OF
              WOODEN SHOES TO BUY.
SOLO: Wooden shoes,
CHORUS: CLIP, CLOP, CLIP, CLOP,
SOLO: Clip, clop, went my wooden shoes,
CHORUS: MOTHER SENT ME TO THE MARKET, A PAIR OF
              WOODEN SHOES TO BUY.

Mother sent me to the market, a dainty
           duckling for to buy.
(CHORUS)
Duckling said:
QUACK-QUACK-QUACK!
Wooden shoes:
CLIP, CLOP, CLIP, CLOP.
Clip, clop, went my wooden shoes,
MOTHER SENT ME TO THE MARKET, A DAINTY
           DUCKLING FOR TO BUY.

Mother sent me to the market, a pretty
           chicken for to buy,
(CHORUS)
Chicken said:
CLUCK, CLUCK, CLUCK,
Duckling said:
QUACK, QUACK, QUACK!
Wooden shoes ... (etc.) ...
MOTHER SENT ME TO THE MARKET, A PRETTY
           CHICKEN FOR TO BUY.

Mother sent me to the market, a rowdy rooster
           for to buy.
(CHORUS)
Rooster said:
COCKADOODLE-DOO! ...(To chicken, to duckling,
           to wooden shoes, etc.)
MOTHER SENT ME TO THE MARKET, A ROWDY ROOSTER
           FOR TO BUY.

Mother sent me to the market, a little flute
           for to buy,
(CHORUS)
The flute, it said:
DIDDLE-DIDDLE-DEE ... (To rooster, chicken,
           duckling, wooden shoes...
           etc.)
MOTHER SENT ME TO THE MARKET, A LITTLE FLUTE
           FOR TO BUY.

Mother sent me to the market, a big bass
           drum for to buy.
(CHORUS)
The drum, it said:
BOOM, BOOM, BOOM! - (To flute, rooster,
           chicken, duckling, wooden
           shoes ... etc....)
MOTHER SENT ME TO THE MARKET, A BIG BASS
           DRUM FOR TO BUY.

ALOUETTE

The best known of all French cumulative songs, this widely popular tune about a skylark is at its best when sung by a soloist, with a chorus to handle all the repeat lines. Wherever possible in this recording, both the solo lines and the repeats are sung, but in the cumulative part of each verse, the repeats are indicated by two sharp strums on the guitar. This not only allows the singer to breathe, but makes the song useful to play in classrooms and elsewhere, with listeners participating in the repeats.

SOLO: Alouette, pretty alouette,
          I will pluck your feathers all away.
CHORUS: ALOUETTE, PRETTY ALOUETTE,
          I WILL PLUCK YOUR FEATHERS ALL AWAY.

SOLO: I will pluck them off your head,
          I will pluck them off your head.
CHORUS: I WILL PLUCK THEM OFF YOUR HEAD,
          I WILL PLUCK THEM OFF YOUR HEAD.
SOLO: Off your head.
CHORUS: OFF YOUR HEAD   (indicated by three strums)
SOLO: Alouette.
CHORUS: ALOUETTE.   "
ALL:"   OH',

SOLO: Alouette, pretty alouette,
          I will pluck your feathers all away.

2.   I will pluck them off your eyes...(etc.)

3.   I will pluck them off your nose...(etc.)

4.   I will pluck them off your neck...(etc.)

5.   I will pluck them off your back...(etc.)

6.   I will pluck them off your wings..(etc.)

SIDE 2

ROLL THE BALL
(En roulant ma boule)

This is but one of approximately 100 different versions
that exist in Canada of an old French folk song which
tells the tale of a young prince who was a rather poor
marksman, and who shot down a young lady's white duck.
This particular tune is probably the most popular and
best known of all Canadian versions of the song. No
translation of the chorus lines: "En roulant, ma boule
roulant; en roulant me boule!" could possibly contain
the same "bounce" as the original French words (compare
with Album FP-708), and although an English translation
is given here, it is suggested that singers and teach-
ers make a special effort to retain the French chorus
lines, if at all possible.

CHORUS: ROLL THE BALL, OH ROLL IT ALONG,
          ROLL THE BALL ALONG-O! (Repeat)

SOLO: Behind our house there is a pond,
CHORUS: ROLL THE BALL ALONG-O!
SOLO: And there three ducks swim 'round and 'round,
          Roll along, oh roll it along,
CHORUS: ROLL THE BALL, OH ROLL IT ALONG,
          ROLL THE BALL ALONG-O! (Repeat)

          And there three ducks swim 'round and 'round,
          ROLL THE BALL ALONG-O!
          A-hunting comes the king's young son,
          Roll along, oh roll it along,
          ROLL THE BALL, OH ROLL IT ALONG,
          ROLL THE BALL, ALONG-O! (Repeat)

          A-hunting comes the king's young son,
          ROLL THE BALL ALONG-O!
          With him he has his silver gun,
          Roll along, oh roll it along.
          ROLL THE BALL, OH ROLL IT ALONG,
          ROLL THE BALL ALONG-O! (Repeat)

          With him he has his silver gun,
          ROLL THE BALL ALONG-O!
          He aims and shoots the whitest one.
          Roll along, oh roll it along.
          ROLL THE BALL, OH ROLL IT ALONG,
          ROLL THE BALL ALONG-O! (Repeat)

He aims and shoots the whitest one,
ROLL THE BALL ALONG-O!
"Oh Prince, you are a wicked man!"
Roll along, oh roll it along,
ROLL THE BALL, OH ROLL IT ALONG,
ROLL THE BALL ALONG-O! (Repeat)

"Oh Prince, you are a wicked man!"
ROLL THE BALL ALONG-O!
"You've killed my duck, the whitest one!"
Roll along, oh roll it along.
ROLL THE BALL, OH ROLL IT ALONG,
ROLL THE BALL ALONG-O! (Repeat).

THE LITTLE SHIP
(Le petit navire)

Another song with many variants, throughout Europe as
well as in Canada and elsewhere, this is probably the
most popular Canadian version of a widely known French
folksong that tells the strange story of a little ship
that got lost on its maiden voyage on the Mediterranean
Sea. With no food left on board, the sailors became so
hungry that they decided the only thing to do was to
choose one of the crew to be eaten by the others. All
the sailors agreed to pick straws to see which one of
them would be the victim, and it turned out that the
youngest sailor drew the shortest straw, and thus was
doomed for the stew-pot. Not relishing the idea very
much, the youth prayed to the Virgin Mary to save him,
and, no sooner had he offered up his prayers than a
miracle happened. Thousands of fish leaped out of the
sea and fell flapping on deck. The hungry sailors
pounced on the fresh fish and had a wonderful feed, and
thus the young fellow was saved.

Other versions of the song have the ship wandering the
seas for seven years before the supply of food gave
out, and in some cases there is a sub-plot in which the
shortest straw is drawn by the Captain of the ship,
whereupon the youngest sailor (a cabin boy) offers him-
self as the victim instead of the captain; then he
climbs the tallest mast of the ship to take one last
look at the sea he loves, and behold! --- he spies
land and his sacrifice is no longer necessary.

This adventurous (if gruesome) story is extremely
popular with French-Canadian children, and can be very
interesting when "acted out" by one group of children
while the others sing the words.

SOLO: Oh, once there was a little ship,
CHORUS: OH ONCE THERE WAS A LITTLE SHIP,
SOLO: And it had ne-ne-never sailed the sea,
CHORUS: AND IT HAD NE-NE-NEVER SAILED THE SEA

          One day it sailed out on a voyage
          (CHORUS)
          Upon the Me-Me-Medit'ranean Sea,
          (CHORUS)

          Now, after five or six weeks' sailing,
          (CHORUS)
          The crew had ea-ea-eaten all the food,
          (CHORUS)

          So they decided to pick straws,
          (CHORUS)
          To choose a sai-sai-sailor to be stewed,
          (CHORUS)

          The youngest one picked the shortest straw,
          (CHORUS)
          A most unhap-hap-happy boy was he,
          (CHORUS)

There on the deck, on bended knee,
(CHORUS)
He started pray-pray-praying fervently,
(CHORUS)

"Oh, Holy Mother, Please forgive me,
(CHORUS)
"If I have sin-sin-sinned, oh pardon me!"
(CHORUS)

"Oh please, I beg you, come and save me,
(CHORUS)
"Or else, it's ea-ea-eaten I will be!"
(CHORUS)

Just then a miracle came to pass,
(CHORUS)
On deck there jump-jump-jumped a million
                            fish,
(CHORUS)

Into a pan the sailors threw them,
(CHORUS)
And they did fry-fry-fry a dainty dish,
(CHORUS)

And thus the sailor boy was saved,
(CHORUS)
And he rejoi-joi-joiced with might and main.
(CHORUS)

Now, if you like this little story,
(CHORUS)
Then I will sing-sing-sing it once again.
(CHORUS)

THERE WAS A SHEPHERD MAIDEN
(Il était une bergere)

In translating this well-known song, I've taken the
liberty of "modifying" the story somewhat. In the
original French version, recorded in FOLKWAYS Album
FP-708, the shepherdess is so angered by her cat's
misbehaviour that she beats him to death, and then
weeps over the loss of her pet. I must confess I've
always felt Mister Cat didn't quite deserve that harsh
a fate, and have taken advantage of this opportunity
to lessen the punishment.

SOLO: There was a shepherd maiden,
CHORUS: SING ROO-ROO-ROO, AND DOODLE-DEE-DOO
SOLO: There was a shepherd maiden
         Her sheep she kept in view-view-view,
CHORUS: HER SHEEP SHE KEPT IN VIEW.

         She milked them all one morning,
         SING-ROO...etc...
         She milked them all one morning,
         And made a cheese or two-two-two,
         AND MADE A CHEESE OR TWO.

         Her cat was slyly watching,
         SING ROO...etc...
         Her cat was slyly watching,
         With his big eyes of blue-blue-blue,
         WITH HIS BIG EYES OF BLUE.

         "Now, Mister Cat, I warn you,"
         SING ROO...etc...
         "Now, Mister Cat, I warn you,"
         "This cheese is not for you-you-you!"
         THIS CHEESE IS NOT FOR YOU!

         "If with your paws you touch it,
         SING ROO...etc...

"If with your paws you touch it,"
A stick I'll take to you-you-you!"
A STICK I'LL TAKE TO YOU!

'Twas not his paws that touched it,
SING ROO...etc...
'Twas not his paws that touched it,
His chin he shoved right thru'-thru'-thru',
HIS CHIN HE SHOVED RIGHT THRU'.

The cat, he got a licking,
SING ROO...etc...
The cat, he got a licking,
Which made him black and blue-blue-blue,
WHICH MADE HIM BLACK AND BLUE!

THE APPRENTICE SHEPHERD
(L'apprenti pastouriau)

This tale of an enterprising shepherd lad who made the
best of an unfortunate situation, is an extremely
popular song with young and old alike. It has a good
"swingy" tune that lends itself easily to elementary
harmonies, and it doesn't take much ingenuity to de-
vise a simple dance to accompany it. The chorus may
be repeated if desired.

SOLO: When I lived with my father, an apprentice
                                    was I,
         Three lambs he did give me, my skill for to
                                    try,
CHORUS: SING HEY, SING HIGH, THEY WEREN'T VERY
                                    FRISKY,
         SING HEY, SING HIGH, THEY WEREN'T VERY SPRY,

SOLO: Oh, they weren't very frisky, and they
                                weren't very spry,
         And the best lamb was swallowed by a wolf
                                    on the sly,
CHORUS: SING HEY...(etc..)

SOLO: Oh the best lamb was swallowed by a wolf on
                                    the sly,
         And he was so greedy, only bones he let lie.
CHORUS: SING HEY...(etc..)

SOLO: Then, from the lamb's tail-bone, a flute
                                    made I,
         To play for the dancers in the village
                                    nearby,
CHORUS: SING HEY...(etc..)

SOLO: Oh, the young men and maidens, they kicked
                                their heels high,
         While the old and the weary, they laughed
                                till they cried!
CHORUS: SING HEY...(etc..)

MARY ANNE WENT TO THE MILL
(Mariann' s'en va-t-au moulin)

The wolf is again the villain in this song, as he is
in many French folk songs, but the climax of this story
is based on an old superstition that all donkeys
change their skins on St. Michael's Day (Michaelmas).
In this case, when Mary Anne's donkey is devoured by a
wolf, and she arrives home with a newly-purchased
donkey, she uses the old superstition to convince her
father that it's the same beast.

SOLO: Oh, Mary Anne went to the mill,
CHORUS: OH MARY ANNE WENT TO THE MILL,
SOLO: To grind some grain, her sack to fill,
CHORUS: TO GRIND SOME GRAIN, HER SACK TO FILL.

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SOLO:    A-riding on her donkey, her pretty little
                                          donkey,
CHORUS:  A-RIDING ON HER DONKEY-DILL, CLIP-CLOP AWAY
                              TO THE MILL.

         The miller, when he saw the maid,
         THE MILLER, WHEN HE SAW THE MAID,
         Went up to her, and thus he said:
         WENT UP TO HER, AND THUS HE SAID:
         "Hitch up your little donkey, your pretty
                                little donkey,
         "HITCH UP YOUR LITTLE DONKEY DILL, BACK
                              THERE BEHIND THE MILL.

         Then, as the miller turned the mill,
         THEN, AS THE MILLER TURNED THE MILL,
         A great big wolf came 'round the hill,
         A GREAT BIG WOLF CAME 'ROUND THE HILL,
         And gobbled up the donkey, the pretty little
                                          donkey,
         HE GOBBLED UP THE DONKEY DILL, RIGHT THERE
                              BEHIND THE MILL.

         Poor Mary Anne began to cry,
         POOR MARY ANNE BEGAN TO CRY,
         The miller gave her gold to buy
         THE MILLER GAVE HER GOLD TO BUY
         Another little donkey, a pretty little
                                          donkey,
         TO BUY ANOTHER DONKEY DILL, TO TAKE HER HOME
                              FROM THE MILL.

         But then, when Mary Anne got home,
         BUT THEN, WHEN MARY ANNE GOT HOME,
         Her father said:  "What have you done?"
         HER FATHER SAID:  "WHAT HAVE YOU DONE?"
         "What's happened to your donkey?-your pretty
                                little donkey?
         "WHAT'S HAPPENED TO YOUR DONKEY DILL, THAT
                              TOOK YOU TO THE MILL?

         "Oh father, 'tis St. Michael's Day,
         "OH FATHER 'TIS ST. MICHAEL'S DAY,
         "When donkeys change their skins, they say,
         "WHEN DONKEYS CHANGE THEIR SKINS, THEY SAY.
         "This is the same old donkey, my pretty
                                little donkey,
         "THIS IS THE SAME OLD DONKEY DILL, THAT TOOK
                              ME TO THE MILL!"
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A LA VOLETTE

The fox -- rather than the wolf -- is the villain of
this story-with-a-moral, and the victims are three
young birds who disregard their mother's advice. The
title of this very charming French-Canadian folksong,
might be translated as "ON THE WING", and is incor-
porated in every chorus. In this English version of
the song, I have retained the French phrases because
it's such an easy, "singable" one, and euphonically
difficult to equal in the English language. However,
should one wish to replace it, one could always sing
"tra-la-la-la-la" instead of the French phrase.

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SOLO:    Near a little brooklet sang a bird so blue,
CHORUS   NEAR A LITTLE BROOKLET SANG A BIRD SO BLUE,
SOLO:    Sang a bird,
CHORUS:  A LA VOLETTE
SOLO:    Sang a bird,
CHORUS:  A LA VOLETTE,
SOLO:    Sang a bird so blue *
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         (* This line may be repeated by the chorus;
         in this recording, it is echoed by the
         guitar).

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         And her little young ones all around her
                                          flew (REPEAT)
         All around -- (CHO: -A LA VOLETTE)
         All around -- ("          "        )
         All around her flew.

         Said the mother:  "Children, oh be careful,
                                          do!" (REPEAT)
         "Oh be care -- (CHO: -A LA VOLETTE)
         "Oh be care -- ("         "        )
         "Oh be careful, do!

         "For the fox is watching, and he might
                                   catch you!" (REPEAT)
         "And he might -- (CHO:)
         "And he might -- (CHO:)
         "And he might catch you!"

         But the young ones laughed, and away they
                                   flew. (REPEAT)
         And away -- (CHO:)
         And away -- (CHO:)
         And away they flew.

         Oh, the fox was waiting, and he caught them,
                                          too! (REPEAT)
         And he caught -- (CHO:)
         And he caught -- (CHO:)
         And he caught them, too!

         Now, perhaps a lesson this will prove to
                                   you, (REPEAT)
         This will prove -- (CHO:)
         This will prove -- (CHO:)
         This will prove to you!

         Children do now always know what's best to
                                   do, (REPEAT)
         Know what's best -- (CHO:)
         Know what's best -- (CHO:)
         Know what's best to do!
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OH, MARLBOROUGH'S GONE A-WARRING
(Marlbrough s'en va-t-an guerre)

This well-known marching song, which gave us the tune
for "He's A Jolly Good Fellow" and "The Bear Went Over
The Mountain," is about a famous British soldier, the
first Duke of Marlborough (ancestor of Winston Church-
ill), who served in the French Army for five years,
and was decorated for his services by Louis XIV.
Although the song tells of a messenger who brings news
to Lady Marlborough of her husband's death on the
battlefield, history records that the duke actually
died a rather normal death in his own bed, following
a lengthy illness brought on by an attack of appoplexy.
When French people sing this song, they usually
pronounce the name Marlborough as "Marl'brook". This
translation restores the English pronunciation of the
name. Also, in the French song, the second line in
every verse is the "nonsense" chorus, "Mironton-
Mironton-Mirontaine," but here is a case where I think
the line CAN be improved to fit the rhyme, and this has
been attempted.

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SOLO:    Oh, Marlborough's gone a-warring,
CHORUS:  MIRALEE, MIRALOO, MIRALORING,
SOLO:    Oh, Marlborough's gone a-warring,
         Who knows when he'll be back?
CHORUS:  WHO KNOWS WHEN HE'LL BE BACK? (REPEAT)

SOLO:    He may be back by Easter,
CHORUS:  MIRALEE, MIRALOO, MIRALEESTER,
SOLO:    He may be back by Easter,
         Or maybe Trinity,
CHORUS:  OR MAYBE TRINITY, (REPEAT)
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SOLO: But Trinity is over,
CHORUS: MIRALEE, MIRALOO, MIRALOVER,
SOLO: But Trinity is over,
          And he has not returned.
CHORUS: AND HE HAS NOT RETURNED. (REPEAT)

SOLO: His lady fair is waiting,
CHORUS: MIRALEE, MIRALOO, MIRALATING,
SOLO: His lady fair is waiting,
          High in the palace tow'r,
CHORUS: HIGH IN THE PALACE TOW'R. (REPEAT)

SOLO: She spies a page a-coming,
CHORUS: MIRALEE, MIRALOO, MIRALUMMING,
SOLO: She spies a page a-coming,
          And he is dress'd in black!
CHORUS: AND HE IS DRESS'D IN BLACK! (REPEAT)

SOLO: "Oh tell me, page, oh tell me,"
CHORUS: MIRALEE, MIRALOO, MIRALELL-ME.
SOLO: "Oh tell me, page, oh tell me
          What news do you bring back?"
CHORUS: WHAT NEWS DO YOU BRING BACK?" (REPEAT)

SOLO: "The news that I am bringing,"
CHORUS: MIRALEE, MIRALOO, MIRALINGING,
SOLO: "The news that I am bringing
          Will make your eyes to weep!"
CHORUS: WILL MAKE YOUR EYES TO WEEP!" (REPEAT)

SOLO: "Oh, Marlborough died a-fighting,"
CHORUS: MIRALEE, MIRALOO, MIRALIGHTING,
SOLO: "Oh, Marlborough died a-fighting,
          And in his grave doth sleep!" *

(* - The last phrase, "And in his grave doth sleep!"
may be repeated once by the chorus, with a slight
retard to the same melody as sung here, to bring the
song to a less abrupt climax. Other versions of this
song have about a doxen more verses which go into the
details of the "hero's funeral" given the illfated
duke).

Widely recognized as Canada's foremost interpreter of
folksongs, Alan Mills is a native of Lachine, historic
suburb of Montreal, and is a former newspaperman who
used to collect and sing folksongs as a hobby before
he "turned professional." He got his early profess-
ional training in this specialized field from the
noted English musicologist and singer, the late John
Goss, with whose quintet of "London Singers" he sub-
sequently toured North America for nearly three years.
Since 1947, he has been featured regularly on the
Canadian Broadcasting Corporation's National network
and International (Short-wave) Service, in his own
programs of Canadian and other folksongs in that
country's two official languages -- English and French.
He has specialized particularly in the "home-grown"
songs of his people, and in "Folk Songs For Young
Folk," which is the title of a popular weekly series
of programs he has been broadcasting every Sunday on
the CBC's National network since May, 1947. He has
also published a book of some forty songs under the
same title, and has recorded many of his favorite
songs for "young folk" in his growing list of FOLK-
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This list includes:-

ALBUM NO. FP-708 -- FRENCH SONGS FOR CHILDREN,
      containing the original French versions of
      the twenty songs in this album.

ALBUM NO. FP-709 -- MORE SONGS TO GROW ON,
      consisting of 21 songs for children, ranging
7676   from play-songs and nonsense ditties to
      work-songs and carols.

ALBUM NO. FP-721 -- FOLK SONGS FOR YOUNG FOLK,
7677   (Vol. 1 -- Thirteen animal songs)

ALBUM NO. FP-722 -- FOLK SONGS FOR YOUNG FOLK,
7612   (Vol. 2 -- Sixteen more animal songs)

ALBUM NO. FP-831 -- FOLK SONGS OF NEWFOUNDLAND --
6831   Twelve songs and ballads of Canada's tenth
      province.

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      Selections from a "live" children's concert
      of game songs and others, with audience
      participation.

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2312   Thirty-two shanties and sea-ballads with
      male chorus.

ALBUM NO. FP-3001 -- O, CANADA (A History In Song) --
      A rare selection of 26 Canadian songs re-
3001   flecting the history and development of
      Canada from its earliest years to the 20th
      Century.

ALBUM NO. FP-29 -- FRENCH CANADIAN FOLK SONGS --
      Thirteen favorite French folks of Quebec and
6929   Ontario.

ALBUM NO. FP-923 -- CHANSONS D'ACADIE --
      Fifteen French-Canadian folksongs and ballads
      of "The Land of Evangeline": sung with
6923   Helene Baillargeon.

ALBUM NO. FP-918 -- SONGS OF FRENCH-CANADA --
      Sixteen more varied songs of and ballads of
6918   French-speaking Canadians; sung with Helene
      Baillargeon.

Complete English and French texts of these songs, as recorded in this album and in Folkways Album FP 708, along with
other French folk songs of participation, especially suitable for young people, are obtainable with piano accompaniments
in a book called "SING A LITTLE -- 30 FRENCH FOLKSONGS FOR YOUNG FOLK", published by BMI CANADA, LTD.