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VOIX DU SOL FRANCAIS 1 Voices of French Soil

FRANCE: SONGS OF THE PROVINCES

Music and History by Emilie George



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MUSIC LP

FOLKWAYS RECORDS FW 8601

SIDE 1

1. C'EST BIEN L'ANCIENNE QUE J'AIME – ANN HINI GOZ
(Bretagne)
2. ADIEU, FILLETTE DE BAYONNE (Béarn)
3. D'OÙ VENEZ-VOUS SI CROTTÉ (Orléanais)
4. ALI, ALO (Flandre)
5. C'ÉTAIT LA FILLE D'UN LABOUROUX (Vendée)
6. BERGÈRE, SI TU M'AIMES – POSTOURO, SÉ TU M'AYMO
(Haute-Auvergne)
7. LE VIN EST NÉCESSAIRE (Touraine)
8. A LA NOEL – ENTA NADAL (Bas-Quercy)

SIDE 2

1. CATHERINE (Lyonnais)
2. QUE TA LUMIÈRE, O BELLE LUNE – ARGIZAGI EDERRA
(Gascogne)
3. COURANTES – CORRANDAS (Roussillon)
4. QUAND J'ÉTAIS CHEZ MON PÈRE (Berry)
5. MALGRÉ TOUS SAINTS – Hugues D'Oisy
6. LA MORT D'HENRI V
7. LA CHASSE DONNÉE A MAZARIN PAR LES PAYSANS
DES BOURGS ET DES VILLAGES SUR LE TOCSIN
8. LE BONNET DE LA LIBERTÉ

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VOIX DU SOL FRANCAIS 1
Voices of French Soil

**FRANCE: SONGS OF
THE PROVINCES**

**Music and History
by Emilie George**

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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3 RECORDS Album No. FW 8601

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VOIX DU SOL FRANÇAIS
VOICES OF FRENCH SOIL
(A Cultural-Musical Anthology,
with background notes, music
and guitar chords for each song)
by Emilie George
Album 1
France: Songs at the Provinces
Music and French History
(English Translations by E. George)

INTRODUCTION

Stravinsky: Music establishes "...an order between man and time."

Romain Rolland: "If music is so dear to us, it's because it is the most profound expression of the soul."

If one goes back far enough, the origins of music can be traced to the utterances of men in a culturally primitive state. Similarly, an examination of creation myths reveals that in a large majority of them, genesis or parthenogenesis has an acoustic source. This phenomenon and the inter-relationship of gods and men through music are discussed by Marius Schneider in his article: "Le rôle de la musique dans la mythologie et les rites des civilisations non européennes:

"The primordial abyss is then a 'ground of resonance,' and the sound that emanates from it must be considered as the first creative force, personified in most mythologies by chanting-gods." 1

1 In: Histoire de la musique, edited by Roland-Manuel, Vol. I, p. 133

Not only has music been linked with magic or divine rites for centuries, it continues to be a liturgical accompaniment today. As civilizations become more sophisticated, music no longer plays purely shamanistic, social or political roles (although these may be retained), but it becomes one of the arts. As an art form it becomes more removed from the people, but in all countries there is always the parallel stream of the chant populaire ---the folk music, which, transmitted orally from generation to generation, is one of the most enduring monuments of a culture. Folk songs bear the imprint of a country's history, show regional traits of a people, express all of man's emotions. They have lightened his labor, have been a part of his ritual observances and have enlivened his distractions and pleasures. They have also been a facile and sometimes powerful vehicle to express dissatisfaction with the religious, social or political conditions of the time. Music then, is an enchanting as well as efficacious means "...à la recherche de l'âme française" (in search of the French soul). Here is how Joseph Canteloube expresses it in the preface to his enormous collection:

"In order to know, feel and understand the French soul well, or better yet, in order to awaken, preserve and extol it, one has only to study and propagate the the folk songs of France.... Created by who knows whom, sprung from who knows where, they constitute the oldest, the most human, the purest and the most precious of all our traditions, that which links most intimately, the present to the past, the France of today with the France of days gone by." 2

So then, "Here they are, like an immense sheaf of flowers gathered from all the countrysides of France!" 3

2 Anthologie des chants populaires français, Vol. I, p. 6

3 Ibid, p. 5

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FRANCE

"For ethnologists, (France) presents itself as a synthesis of Europe."
--E. Pittard

France certainly has a magnificent, distinctive and homogeneous culture, but at the same time, it rests upon a substratum which is a composite of different elements, each contributing the flavor of regional attributes, which blended together to form its uniqueness. The key word to describe this uniqueness is variety: due to a diversity of geography, climate, natural resources and peoples. In prehistoric times there were migrations of the Nordic, Alpine and Mediterranean races into France. They mingled little by little with others and formed the basis of the population known as Celts. Later, Romans, Franks and Normans were added to the melting pot. In addition, there are on the periphery, such distinct ethnic groups as the Bretons, Alsations, Flemish, Basques and Catalans.

Therefore, a study of the provinces of France, and especially of the music that sprang from their soil, will give a glimpse of l'esprit français ---the French temperament.

BRETAGNE (FRENCH) - BREIZ (CELTIC)

Bretagne is an old province which was known as Armorique (from armor - the sea) until a second influx of Celts (c. 3rd century B.C.), this time from Britain, who fled the Saxons and the invasion of pirates from the north. They renamed their new home after the one they left behind. Because it is a land of megalithic monuments, craggy shores and mists, and because of its roots in Druidism, it has always symbolized the enchanted and mysterious. Celtic legends and the poems of the Breton Bards inspired an abundant medieval narrative literature: such tales as Tristan et Iseult, King Arthur, and the quest of the Holy Grail. The Bretons are fiercely independent and cherish and maintain their traditions. French is spoken in Haute-Bretagne (eastern), and le breton, a Celtic dialect is spoken in Basse-Bretagne (western).

"C'est bien l'ancienne que j'aime - Ann hini goz:" As the title indicates, this is a song in the Breton dialect, is known and sung in all of Bretagne, and is considered its anthem. It is in the form of a dialogue extolling the virtues of l'ancienne, the older woman who symbolizes Bretagne; la jeune, the young woman, symbolizes France. SOURCE: J. Canteloube, op. cit., Vol. IV, pp. 366-7 (French version given here.)

BÉARN

Béarn was a frontier province of southwestern France, included within the modern département of Basses-Pyrénées. Marguerite de Navarre made the Château de Pau (the historic capital) one of the intellectual centers of Europe during the Renaissance. Pau was also the birthplace of Henri III de Navarre, and when he became Henri IV of France, Béarn passed to the French crown (1589). The Béarnais are circumspect and reflective, and their life in the mountains seems to have instilled in them, a seriousness of character and a high degree of poetic feeling.

"Adieu, fillette de Bayonne: a soldier's farewell, is a chanson d'amour, and love songs make up a large part of the folk music of this area. Many of these songs have a certain broadness to them, as if they were meant to be carried afar when sung. SOURCE: Canteloube, op. cit., Vol. I, p. 301

ORLÉANAIS

Northeast of Touraine and further upstream on the Loire is the province of Orléanais. It was settled by the Carnutes, a Celtic tribe, and well before the Roman conquest, it was the religious and political center of Gaul. Orléans (historic capital) along with Orléanais province were part of the royal domain of the Capetians, and were given at times in appanage to members of the royal family (the dukes of Orléans). The siege by the English (1428-29) threatened to bring all France under English rule until the appearance of Joan of Arc. After she had lifted the siege of Orléans, and had taken several other English strongholds, the tide of the Hundred Years' War was turned. "D'Où venez-vous si crotté:" Although France is basically a Catholic country, faith has not stood in the way of occasional anticlerical raillery. In fact, poking fun at "Monsieur le Curé", the village priest, is an old tradition. A spirit of malice often manifests itself in the folk

songs of Orléanais, and is evident in this song.

SOURCE: Canteloube, op. cit., Vol. IV, p.179

WORK SONGS

FLANDRE

French Flandre, whose capital is Lille, is located in the extreme north of France. It comprises two distinct regions separated by the Lys River: Flandre maritime, north of the Lys, where Flemish is spoken, and Flandre wallonne, south of the river, which is French-speaking. Its people have suffered interminable invasions and wars since time immemorial, and their heroism is legendary. Flandre, once a part of the Low Countries, has a complex history linked with that of Belgium and Holland. The territory of this province was annexed to France by Louis XIV in 1668. Flemish culture attained great prominence in both music and art during the 15th and 16th centuries.

"Ali, alo:" This is a worksong of the long-shoremen of the port of Dunkirk. Apparently, it is so well known, that the melody is used for adding improvised couplets as the men work. Like many songs used to accompany hard labor, it has a leader-choral response pattern. Maschero in the song probably refers to an unpopular boss.

SOURCE: Canteloube, op. cit., Vol. IV, p. 32

VENDEE

Vendée is a maritime département of western France formed in 1790 out of the province of Bas-Poitou. In French, there is an important distinction between pays and province. The provinces date from the Roman occupation, and their boundaries were arbitrarily changed by powerful lords, wars, etc. Apart from "country," pays also has a more delimited meaning: that of a locality that has distinct ethnic and regional characteristics, the basis of which was, most often, the old Celtic clans. Within a province, therefore, can be many pays. Such is the case with the pays of Vendée. Vendéan solidarity is probably most well known because of the Chouans ---the participants in the counterrevolutionary insurrection during the French Revolution. "C'était la fille d'un labouroux:" Vendée is mainly an agricultural area, and as a result, its folk music has many chants de

labour ---songs for working the land, to accompany ploughing, planting and harvesting. Some regional dialectical differences are apparent in the song.

SOURCE: Canteloube, op. cit., Vol. III, pp. 62-3 (Basically, this version is given, with a few slight variations.)

AUVERGNE

Auvergne is situated in the Massif Central which is called "the roof of France." It is a land of rushing waters, mineral springs, fertile plains and volcanic peaks which give some areas a "lunar aspect" --- un pays de l'eau et du feu (a land of water and fire). Clermont-Ferrand, its historic capital, was the birthplace of Pascal, and Canteloube believes that the conflicting elements of Auvergne seem to have been mirrored in his soul, for he tried to reconcile faith and reason and was at once physicist, geometrician, poet and metaphysician. Auvergne was also famous for its school of Romanesque Architecture from the 9th to the 13th centuries. The Auvergnats descend from the Celtic Arverni, the redoubtable ancestors of Vercingétorix, who led the Gallic revolt against Julius Caesar. According to Canteloube: "The songs of Auvergne constitute, without a doubt, the vastest, the greatest and the most varied folkloric musical heritage in all of France."

"Bergère, si tu m'aimes:" is a chanson de fileuse, a spinning song. It may also be called a chanson de métier, a work song, for the refrain rhythmically imitates the turning of the spinning wheel. The Auvergnat dialect is given for the first verse, as an example of Languedoc, but the song is given in its entirety in the French version.

SOURCE: Canteloube, op. cit., Vol. II, p. 115

TOURAIN

Located in the Loire valley, with its fields, orchards, vineyards and cultivation of flowers, Touraine has been called le jardin de la France (the garden of France). It is the old Gallic territory of the Turones, from whom it got its name. Tours, its capital, was once one of the most famous cities of Europe. Touraine has long been renowned for its wine, about which even Rabelais sang its praises! This province earned the epithet, le jardin de la France, also for an atmosphere of elegance, luxury and majesty

evoked by the numerous châteaux de plaisance (pleasure castles) built by the kings.

"Le vin est nécessaire:" is a chanson de vendange, a work song of the grape harvest, but it also doubles as a lively drinking song.

SOURCE: Canteloube, op. cit., Vol. IV, p. 213

FEASTS AND HOLIDAYS

QUERCY

Within the province of Guyenne in southwestern France, are the pays of Quercy, Périgord and Rouergue. Quercy corresponds to a greater part of the Lot (Haut-Quercy) and part of the Tarn-et-Garonne (Bas-Quercy) départements. It has limestone plateaux and fertile valleys, and is called le pays de chènes, the land of oaks, which is perhaps the origin of its name, for the Latin quercus means oak. It suffered Saracen invasions during the 8th century, and like many other parts of France, it was also subject to Anglo-French territorial disputes. During the 16th century Wars of Religion that divided France, it became a center of Huguenot resistance, and was the site of wars and massacres.

"A la Noël" - "Enta Nadal:" This is a lovely Christmas Carol with a haunting melody from Bas-Quercy. As the title indicates, it is in the Languedoc dialect of the area, but the French version is given here. SOURCE: Canteloube, op. cit., Vol. II, p. 307

LYONNAIS

Lyonnais was formed in the late 16th century when Beaujolais and Forez were merged with the older province of Lyonnais. It now comprises the départements of Rhône and Loire. Lyon, the historic capital (Lugdunum), was founded by the Romans in 43 B.C. Situated on an exceptionally favorable site at the confluence of the Rhône and Saône, it was the capital of Roman and Christian Gaul. As a "crossroad city" it has always been an important commercial hub, and has been the center of the silk industry since the 16th century. The invention of the weaving loom by J. M. Jacquard (1752-1834) gave it a new impetus. Lyon also retains many vestiges of its historic past: Roman ruins,

Medieval, Romanesque and Renaissance Architecture, and many art and historical museums.

"Catherine:" This song is about St. Catherine of Alexandria, a 4th century virgin martyr of royal descent. She was supposed to have miraculously escaped dying on the wheel, only to be beheaded later. According to legend, angels took her body to Mt. Sinai where her principal shrine is located today. Although she is the patron saint of all spinsters, she has been adopted by the Paris midinettes (dressmakers) as their particular patroness. On her feast day, November 25th, there is a mass for the Catherinettes (all unmarried girls over 25) and parties in all the ateliers. Then there is a parade of the Catherinettes, coiffed with elaborate hats of their own concoction, as they go forth on the streets in search of a husband. Tradition permits them to propose marriage to a man on that day. This is also a dance tune; a ronde is a circle dance. SOURCE: Canteloube, op. cit., Vol. II, p. 89

GASCOGNE

In 57 B.C. the Romans named Aquitania, all the land bounded by the Garonne River, the Atlantic and the Pyrenees. At this time the inhabitants of the area were predominantly Iberian rather than Celtic. Later, Gaul was divided into nineteen provinces, and Aquitania formed three of them. One of these became Gasconne. From 561 the country was overrun by Vascones or Basques from beyond the Pyrenees, who gave the province its name. In the 12th century it passed with the Aquitanian inheritance to the Plantagenet kings of England and wasn't recovered until the end of the Hundred Years' War (1453). Gasconne comprises an assemblage of old fiefs and pays, but despite this, certain typical Gascon traits seem to have emerged. The Gascons are reputed to be crafty and malicious and to possess an extremely high sense of honor. In addition, they are said to be boastful, energetic, imaginative and ebullient. (Canteloube, Vol. I, p. 306). Le gascon is one of the Languedoc dialects, but Basque is also spoken, notably in the area around Bayonne. A sentiment of separatism still lingers there, but is stronger among the Spanish Basques. "Que ta lumiere, ô belle lune" - "Argizagi ederra:" This is a song from the Basque region. The origin of the Basque people and their language (the only language in western Europe that does not belong to the Indo-European family) remains a mystery. Basque

songs have a certain flavor, accent and rhythm which are distinctive, and they are quite different from the folk music of other areas. Apart from the title, only the French version is given.

SOURCE: Canteloube, op. cit., Vol. I, pp. 345-346

DANCE TUNES

ROUSSILLON

Roussillon in the extreme south of France included in its past, territories on both sides of the French-Spanish border (Cerdana, Catalonia). It now comprises a large part of the Pyénées-Orientales département. Its name is derived from the ancient fortress town of Ruscino which was settled by an Iberian people. Subsequent tides of invasions included: the Gallic Volci (3rd century B.C.), the Romans (2nd century B.C.), the Visigoths (462 A.D.), and the Arabs (c.720). When Pepin the Short expelled the Arabs, (c. 750) Roussillon was annexed to Carolingian France. It was later held by the House of Aragon and by Spain and ceded to France in 1659. Catalonia has always maintained a strong spirit of independence, and despite its union with the House of Aragon and with Castile, it kept its own laws and cortes (representative assemblies) until the 18th century. The people of Roussillon are Catalans and share a similar culture and language (le catalon - a Languedoc dialect) with their Spanish "brothers" across the border. A Latin vivacity and melodiousness is apparent in their folk music.

"Courantes" - "Corrandas": A courante is a quadrille as danced in Roussillon. Traditionally, these dance tunes were made up of a series of four line stanzas of rhymed couplets, each verse expressing a complete thought, called remenadillas. The first verse is given in catalon as a sample of the language.

SOURCE: Canteloube, op. cit., Vol. I, p. 210

BERRY

Berry, in the fertile Indre and Cher valleys, is the most centrally located French province. It is the land of the Bituriges (once the most powerful Celtic tribe), and Caesar considered its capital, Avaricum (Bourges), the most beautiful city in Gaul. After the defeat of the Gauls by the Romans, the Bituriges and Arverni

(Auvergne) were declared free, and their commerce was encouraged. Many of the roads that were built at that time still exist today. Under the Romans Berry was incorporated in Aquitania with Bourges as the capital of the province. The Cathedral of Bourges dedicated to St. Étienne, is one of the most beautiful Gothic Cathedrals in France. From 1360-1601 the duchy of Berry was held in appanage by various princes of the blood. The most illustrious was Jean, duc de Berry, who distinguished himself for his role during the Hundred Years' War, for his building and for his patronage of the arts. Although today Bourges is industrialized, it is also the capital of a rich agricultural district, famous for its sheep, beef, corn and wine.

"Quand j'étais chez mon père:" Since Berry has long been an agricultural and pastoral region, its folk music abounds in songs about shepherds and shepherdesses, many of which are characterized by "rustic humor." Rondes (circle dances) are also quite numerous. This song is an example of both. Some of the words exhibit regional, dialectical differences.
SOURCES: Canteloube, op. cit., Vol. III, p. 110; and Chansons Populaires Françaises, sung by Françoise Prévost, Judson Records L3008. This variant is used here.

MUSIC AND HISTORY

"Actually, politicians and the common people perpetually scheme to try to maintain the balance that is constantly threatened by that impassioned force called History." ⁴

We probably tend, today, to identify "protest" songs with the civil rights or anti-war songs of the sixties or early seventies, but France has had a phenomenal tradition of topical songs that dates back to the Crusades and perhaps even earlier, and that has continued up to the present. Songs were the newsbearers of the times, expressed praise of monarchs as well as scathing criticisms of those in power, and left no area untouched...including the private amours of the court. They ranged from elegant, courtly airs to the most ribald ditties. There were numerous laws forbidding them, and an edict of 1395 attests to their early existence. It was passed to suppress comments on the insanity of King Charles VI:

"We forbid all scribes, makers of songs..., fiddlers and other entertainers, to compose, utter or sing in public or in private any saying... or song alluding to the Pope, our lord the King, the Princes of the Kingdom..., under pain of ...two months in confinement with rations of bread and water." ⁵

Usually lyrics were written for existing tunes, which included: church songs, Christmas Carols, court airs, scies or saws (i.e. familiar tunes that served for many songs) and even excerpts from operas. These songs were performed in private (e.g. the Sociétés Chantantes, Singing Societies of 18th & 19th centuries) as well as in public places, but the favorite spot for the song-makers or chansonniers was the Pont-Neuf, the oldest bridge in Paris, whose name became synonymous with topical songs. Louis II de Condé, whose forces blockaded Paris during the Fronde, said to his soldiers before the attack on the capital: "Enfants, gare aux ponts-neufs!" (Fellows, watch out for the Pont-Neuf songs!)

"Malgré tous saints:" The Crusades gave rise to some of the earliest historical songs and seemed to satisfy the martial spirit and religious fervor of the time, but there were always some men who were loathe to go. There were many rallying songs written, therefore; some in sincere praise of the "Holy Mission," others, exhorting the reluctant. The trouvère, Conon de Bethune, wrote many such songs, and was the official bard of King Philippe Auguste. When the king and his retinue (including Conon) abandoned Richard I of England (with whom the 3rd Crusade was undertaken) and returned to France, however, they were chastised in this song by Hugues D'Oisy!

SOURCES: Yvette Guilbert, Chanteries du moyen âge, pp. 80-82; P. Barbier and F. Vernillat, Histoire de France par des chansons, Vol. 1, pp. 19-20, 161. (This version given here.)

"La Mort d'Henri V:" This song was written during the Hundred Years' War (1337-1453) between France and England, which began with Edward III's claim to the French crown (as grandson of Philippe IV). French territories were lost, and then most of them recaptured. Henry V of England renewed the war.

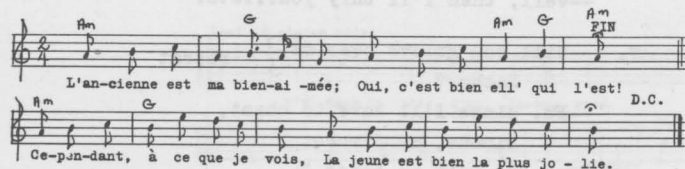
In September of 1415 he took Harfleur and deported the inhabitants; in October he was victorious at Agincourt, and in 1420 (Treaty of Troyes) he was proclaimed regent and heir of France. Bitter feelings towards the British became manifest in the legend that Englishmen were "sons of hell," and had tails like the devil! There are a few historical inaccuracies in the song: (2nd verse) Henry V died at Vincennes in 1422, not at Saint Fiacre. The line should read: "il est mort du mal de Saint Fiacre" (he died of Saint Fiacre's malady); (4th verse) the battle won by Admiral Prigent de Coëtivy actually took place later, in 1450.
SOURCES: J. B. Weckerlin, La Chanson populaire, pp. 24-25; Barbier and Vernillat, op. cit., Vol. 1, pp. 27-28 (This version given here.)

"La chasse donnée à Mazarin..." As early as 1648 Paris was in a process of rebellion. The uprisings of this period are called the Fronde. This was during the minority of Louis XIV, and two foreigners were governing France: a Spaniard (his mother, Anne d'Autriche, the Regent) and an Italian (Cardinal Mazarin). Causes and factions of the Fronde: 1) A movement in the Parlement of Paris against royal absolutism; 2) Taxation of the Peers and property owners as well as the people; 3) Discontent of the Great Nobles whose power had been broken by Richelieu. Although there were opposing factions and changing of sides by some, all seemed to concur on one thing ---their contempt for Mazarin. So great was this hatred that 6,000 pamphlets and songs were written against him! These diatribes are called mazarinades; they are most significant, perhaps, as an expression of the esprit frondeur (spirit of revolt) --- the vanguard of the French Revolution.
SOURCE: Barbier and Vernillat, op. cit., Vol. 2, pp. 33-35

"Le bonnet de la liberté:" Here is one of the many songs of the French Revolution, preaching the motto of the new Republic: Liberté, Égalité, Fraternité (Liberty, Equality, Fraternity). "Liberty's bonnet" has a metaphorical meaning, certainly, but it also refers to an actual hat: le bonnet phrygien ---a soft, red cap worn by the Sans-culottes, the revolutionaries. The common people wore pantalons, trousers, rather than culottes, the knee-britches identified with the aristocracy. Even Louis XVI, maintaining his good intentions to the end, was seen at a window wearing this cap and drinking a toast to the nation, before his execution had been decided.
SOURCE: Barbier and Vernillat, op. cit., Vol. 4, pp. 97-99

⁴ Barbier and Vernillat, Histoire de France par les chansons, Vol. 1, p. 7

⁵ Barbeau and Sapir, Folk Songs of Canada, p. 1



2. Combien la jeune est donc charmante!
Eh! Mais l'ancienne a de l'argent...
3. Avec l'ancienne je m'accorde,
Elle me convient tout à fait...
4. La jeune va légèrement
Mais l'ancienne a l'air bien lourdaud...
5. L'ancienne a les cheveux tout blancs
Et la jeune a les cheveux blonds...
6. Le teint d'l'ancienne est gris foncé,
Celui d'la jeune est comm' la neig'...
7. De la neige elle a la froideur,
Ne parl' ni regarde personn'...
8. Cependant, je ne sais pourquoi,
Mon coeur fait bien tic-tac, tic-tac...
9. Tic-tac, tic-tac, fait donc mon coeur
Lorsqu'à sa port' je vais frapper...
10. Retire-toi, va-t-en, va-t-en!
Car l'ancienne est cent fois meilleur'...
11. Car l'ancienne est cent fois meilleure
Et n'imit' pas les demoisell'...
12. L'ancienne c'est bien la Bretonne
Et la jeune c'est la Français'...
13. Je fais fi du Gallo pourri,
La peau du diable est sur son dos!...
14. Et je fais fi de la Française,
Avec ses bas dans ses souliers!...
15. Si vous parlez de mariage,
Ah! Parlez-moi de la Bretonn'...

L'ancienne est ma bien-aimée;
Oui, c'est bien elle qui l'est!

'TIS THE OLD ONE I LOVE

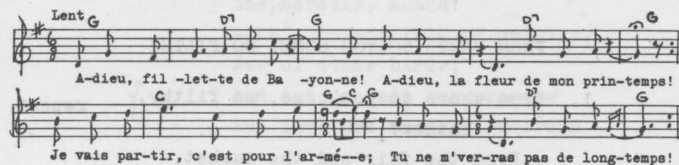
1. 'Tis the old one I love,
Yes, it is she!
However, as I see it,
The young one is much prettier.
2. How charming the young one is!
Yes! But the old one has money...
3. The old one and I get along fine,
She suits me perfectly...
4. The young one walks sprightly,
But the old one has a halting gait...

5. The old one's hair is frosty white
And the young one's hair is golden blond...
6. The old one has a grey pallor,
The young one's skin is white as snow...
7. She is cold as snow,
Neither speaks nor looks at anyone...
8. However, and I don't know why,
My heart goes thump, thump...
9. Thump, thump goes my heart
When I knock on her door...
10. Go away, away, I say!
Because the old one is a hundred times better...
11. Because the old one is a hundred times better
And is not like the younger girls...
12. The old one is a Bretonne
And the young one is a Frenchwoman...
13. I abhor the lousy Celt,
The devil abides within her!
14. And I abhor the Frenchwoman,
With her fine stockinged feet!
15. If you speak of marriage,
Ah! Speak to me of the Bretonne...

'Tis the old one I love;
Yes, it is she!

ADIEU, FILLETTE DE BAYONNE RÉARN
(Chanson d'amour)

(Guitar chords: E. George)



2. Auparavant que je m'en aille, } bis
Je te ferai mon testament;
Je te ferai riche héritière } bis
De tous mes biens les plus valants.

FAREWELL, MY BAYONNE SWEETHEART
(LOVE SONG)

1. Farewell, my Bayonne sweetheart! } repeat
Farewell, the flower of my spring! } repeat
I'm leaving for the army;
You won't see me for many a day! }
2. But before I go, } repeat
I'll write you my last will and testament.
I'll make you the rich heiress } repeat
Of all my most precious things.

D'OU VENEZ-VOUS SI CROTTÉ ORLÉANAIS
(Guitar chords: E. George)



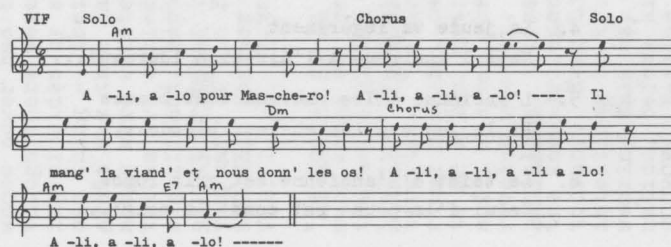
2. --Que m'avez-vous apporté, } bis
Monsieur le Curé?
--Des souliers blancs pour danser,
Simone, ma Simone.
Des souliers blancs pour danser,
Ma petite mignonne!
3. --Quand est-c' que vous m'les donn'rez, } bis
Monsieur le Curé?
--Quand tu sauras travailler....etc.
4. --Je voudrais me confesser, } bis
Monsieur le Curé?
--Quel est ton plus gros péché?etc.
5. --C'est d'un peu trop vous aimer, } bis
Monsieur le Curé!
--Il faudra nous séparer...etc.
6. --Oh! Oh! alors j'en mourrai, } bis
Monsieur le Curé!
--Eh! bien! je t'enterrerai...etc.
7. --Est-c' que vous me pleurerez, } bis
Monsieur le Curé?
--Non, puisqu'il faudra chanter,
Simone, ma Simone,
"Requiescat in pace"
Ma petite mignonne!

FROM WHERE DO YOU COME, SO FILTHY

1. From where do you come, so filthy, } repeat
Father?
--From the fair and the market,
Simone, my Simone,
From the fair and the market,
My little darling!
2. --What have you brought me, } repeat
Father?
--Some white dancing shoes, ...etc.
3. --When will you give them to me, } repeat
Father?
--When you know how to work...etc.
4. --I'd like to confess, } repeat
Father.
--What is your worst sin? ...etc.
5. --Loving you a little too much, } repeat
Father.
--We will have to part ...etc.

6. --Oh! Oh! Then I'll die, } repeat
Father!
--Well, then I'll bury you...etc.
7. --Will you grieve over me, } repeat
Father?
--No, since I'll have to chant,
Simone, my Simone,
"May she rest in peace,"
My little darling!

ALI, ALO FLANDRE
(Chanson d'ouvriers de port) Dunkerque
(Guitar chords: E. George)



2. Ali, alo, pour Maschero!
Ali, ali, alo!
A chaqu' morceau, il prend le plus gros!
Ali, ali, ali, alo! Ali, ali, alo!
3. Ali, alo, pour Maschero!
Ali, ali, alo!
Il boit le vin et nous donn' de l'eau.
Ali, ali, etc.
4. Ali, alo, pour Maschero!
Ali, ali, alo!
Mang' le poisson et nous laiss' la peau!
Ali, ali, etc.

ALI, ALO
(Longshoremen's work song)

1. Ali, alo, for Maschero!
Ali, ali, alo!
He eats the meat and gives us the bones!
Ali, ali, ali, alo! Ali, ali, alo!
2. Ali, alo, for Maschero!
Ali, ali, alo!
He always takes the biggest piece!
Ali, ali, etc.
3. Ali, alo, for Maschero!
Ali, ali, alo!
He drinks wine and gives us water.
Ali, ali, etc.
4. Ali, alo, for Maschero!
Ali, ali, alo!
He eats fish and leaves us the skin!
Ali, ali, etc.

(Chant de labour)

(Guitar chords: E. George)



2. On dit qu'elle a tant d'amoureux. (bis)
Qu'a ne sait lequel prendre. Ohé! (bis)
3. "Moi, j'ons du blé plein mon grenier, (bis)
Des sous plein ma chaussette. Ohé! (bis)
4. Moi, j'ons des vach' avec des boeufs, (bis)
Mon père il est le maire. Ohé! (bis)
5. Y vaindras-tu dans ces vards prés, (bis)
Où l'herbe elle est si tendre? Ohé! (bis)
6. Allez, allez, riches galants! (bis)
J'veux point de mariage! Ohé!" (bis)

SHE WAS A FARMER'S DAUGHTER

(Ploughing song)

1. She was a farmer's daughter. (2X)
They say she is so beautiful. Oh! (2X)
2. They say she has so many sweethearts (2X)
That she doesn't know which one to pick. Oh! (2X)
3. "I have a full granary, (2X)
And plenty of money put aside. Oh! (2X)
4. I have cows and oxen, (2X)
My father is the mayor. (2X)
5. Will you come to the green meadow, (2X)
Where the grass is so soft?
6. Go away, you rich suitors! (2X)
I don't want to get married! Oh!" (2X)

BERGÈRE, SI TU M'AIMES
POSTOURO, SÉ TU M'AYMO
(Chords: E. George) (Chanson de fileuse)

HAUTE-AUVERGNE



1. Bergère, si tu m'aimes,
Soulage donc mon mal;
Tu auras une robe,
Un joli tablier,
Et les autres pastourelles
N'auront pas un si beau! Refrain

2. Bergère, si tu m'aimes,
Soulage donc mon mal;
De toutes fleurs nouvelles
Te ferai un rameau,
Et les autres pastourelles,
N'auront pas un si beau! Refrain

3. Entends crier les pies:
Bergère, réveill'-toi!
--Eh! Laisse donc les pies,
Aussi les ajassons;
Et tenons notre promesse
Et aimons-nous tous deux! Refrain

SHEPHERDESS, IF YOU LOVE ME

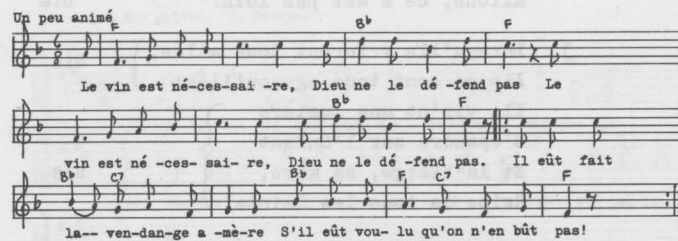
(Spinning song)

1. Shepherdess, if you love me,
Then please relieve my pain;
You shall have a dress,
And a pretty apron.
And all the other maidens
Will have none so fine! Refrain
2. Shepherdess, if you love me,
Then please relieve my pain;
I will make you a bouquet
Of every freshly blooming flower,
And all the other maidens
Will have none so fine! Refrain
3. Hear the magpies chirping:
Shepherdess, awake!
--Oh! Do not talk of magpies,
Nor of other birds;
And let us keep our promise
And love one another! Refrain

LE VIN EST NÉCESSAIRE
(Chanson de vendange)

TOURAIN

(Guitar chords: E. George)



2. L'amour est nécessaire,
Dieu ne le défend pas. (bis)
Il nous eût fait des coeurs de pierre
S'il eût voulu qu'on n'aimât pas. (bis)

CATHERINE
(Ronde - Dance)

1. Catherine was the daughter,
The daughter of a great king.
Her mother was a Christian,
Her father was not.
Hail Mary, Saint Catherine!

2. One day, her father
Caught her saying her prayers:
"What are you doing, my daughter,
What are you doing, there?
Hail Mary,

3. --I am worshipping God, my father,
Which you do not do!
--Bring me my sabre
And my big cutlass!
Hail Mary,

4. --Why do you want that sabre
And that big cutlass?
--To cut off the head
Of this wretched daughter!
Hail Mary,

5. An angel arrives from on high,
Singing alleluia;
He took hold of Catherine
And carried her away with him.
Hail Mary,

6. The angel took Catherine,
And carried her away with him;
As for her wicked father,
To hell, he will go!
Hail Mary,

QUE TA LUMIÈRE, O BELLE LUNE
ARGIZAGI EDERRA

GASCOGNE

(Guitar chords: E. George)

Un peu lent

Que ta lu-mière, ô bel-le lu-ne, é-clai-re mon che-min:
Car j'ai en-cor bien lon-gue rou-te à par-cou-rir; Je vou-drais,
cet-te nuit, trou-ver ma bien-ai-mée. Jus-qu'à sa
porte, ô bel-le lu-ne, é-clai-re moi!

2. Dormez-vous donc, jolie dormeuse, dormez-vous donc!
Si vous ne dormez pas, à la fenêtre venez me voir!
Et vraiment dites-moi, ô ma belle étoile,
Si votre mère est éveillée ou si elle dort encor.

3. Oui, la maison est embellie par un four placé auprès.
Quoi? Ne pouvez-vous donc rester seule sans gardien:
Bien-aimée, moi je ne puis dire la vérité,
Parfois les gardiens eux-mêmes se trompent bien.

4. Entré, entré dans la maison, venant du dehors,
J'étais près de ma bien-aimée, oh! bien content,
Quand sa mère, nous entendant, se lève soudain;
Elle descend tout en colère, elle entre et nous surprend.

5. --Ah! Je n'aurais pas cru qu'il pût s'agir de vous!
Que vous puissiez vous trouver, pour notre honte, ici!
De ce qu'on dit, comment pourrais-je donc m'étonner,
Maintenant que j'en puis constater la vérité?

6. --Je dois donc m'en aller en vous disant adieu,
Et un adieu sans aucun espoir de revenir!
Mais si vous me gardez un peu de souvenir,
Je trouverai bien le moyen de venir vous voir!

7. Les gens racontent tant de choses, dont aucune n'est vraie,
Nous concernant, charmante étoile, vous et moi,
Disant que l'un pour l'autre nous ne sommes pas faits.
A qui cela importe-t-il, si tous deux nous sommes d'accord?

LET YOUR LIGHT, OH BEAUTIFUL MOON

1. Let your light, oh beautiful moon, brighten my path:
Because I still have a long way to go;
I would like to reach my beloved tonight.
Light my way to her door!

2. Sleep on, my pretty one, sleep on!
If you are not sleeping, come see me from your window!
And tell me truly, my beautiful star,
If your mother is awake or if she still sleeps.

3. Yes, this the house, with a bakehouse nearby.
What? Can't you be alone without a chaperone:
Beloved, I can not speak the truth,
Sometimes even chaperones misinterpret things.

4. Having entered the house from outdoors,
I was near my beloved! oh! so happy,
When hearing us, her mother suddenly arose;
She came down, furious, and took us by surprise.

5. --Ah! I wouldn't have believed that it could have been you!
That you could be here, to shame us!
How could I be surprised at what people say,
Now that I know the truth of the matter?

6. --I must go then, bidding you farewell,
And a farewell, with no hope of returning!
But if you cherish, a little, the memory of me,
I'll find a way to come see you!

7. People say so many things, none of which are true,
About you and me, oh star of my delight,
Saying that we are not meant for each other.
Whose concern is that, if we are of one mind?

COURANTES
CORRANDAS

ROUSSILLON

(Arranged for guitar: E. George)

Vir

Si vo-len bal-lâ cor-ran-das, Ve-niu al nos-tre car-
-rer; Que las xi-cas s'e-na-mo-ran Dels fa-drins que bal-lan
bé!

1. (French version of stanza above in "catalan")
Si vous dansez la courante,
Venez dans notre quartier;
Les jeunes filles s'amourachent
Des garçons qui dansent bien!

2. Toute la nuit danseraient
Les filles du Roussillon;
Et nous autres chanterions
Si elle nous donnaient un baiser!
3. Les prés sont pleins de fleurettes,
Et le temps se met au beau;
Allez-y danser, mignonnes,
Pour enjôler les galants!

4. A Perpignan elles sont belles,
A Céret couçi-couça;
Mais à Arles sont les laides
Et à Prats les séraphins!

5. Les jeunes filles du Rosier
Disaient qu'elles ne boivent pas de vin;
Mais un jour que j'y passais
Je les vis qui buvaient au pot!

6. Les courantes sont des courantes,
Les courantes sont des chansons;
Pour les femmes pain et fromage
Et aux hommes coups de bâton!

QUAND J'ÉTAIS CHEZ MON PÈRE

BERRY

(Ronde)

(Guitar chords: E. George)



2. Mais je n'en avais guère,
Je n'avais que trois agneaux,
Et le loup de la plaine
M'a mangé le plus biau. Refrain
3. Il était si vorace
N'a laissé que la piau
Et les poils de la bête
Pour me faire un mantiau. Refrain
4. Moi, des os de la bête
Me suis fait un flûtiau
Pour faire danser les belles
Dans le printemps nouveau. Refrain

WHEN I WAS AT MY FATHER'S HOUSE
(Ronde: dance tune)

1. When I was an apprentice shepherd,
At my father's,
I went to the glade
To watch over his flock.

Refrain: Flocks of sheep,
I had not many,
Flocks of sheep,
I had none, pretty.

2. But I did not have many,
I had only three lambs,
And the wolf from the plain
Ate the most pretty. Refrain

COURANTE

1. If you dance the courante,
Come to our neighborhood;
The girls all fancy
Fellows who dance well!

2. The girls of Roussillon
Would dance all night long;
And we would sing,
If they gave us a kiss!

3. The meadows are thick with flowers,
And the weather's turning fair;
Go and dance, then, all you maidens
To entice the gallants there!

4. In Perpignan the girls are pretty,
In Céret, not so much so;
But in Arles, they are uncomely,
And in Prats, they're heavenly!

5. The girls of Rosier
Said they don't drink wine;
But one day as I passed by,
I saw them drinking from the jug!

6. Courantes are dances,
Courantes are songs;
For the ladies, bread and cheese
And a thrashing for the men!

3. He was so voracious,
He left only the hide
And the fleece of the animal
With which to make me a coat. Refrain

4. From its bones,
I made myself a flute
To make the ladies dance
In the new spring. Refrain

MUSIC AND HISTORY

Actually, politicians and the common people perpetually scheme to try to maintain the balance that is constantly threatened by that impassioned force called History.

We probably tend, today, to identify "protest" songs with the civil rights or anti-war songs of the sixties or early seventies, but France has had a phenomenal tradition of topical songs that dates back to the Crusades and perhaps even earlier, and has continued up to the present. Songs were the newsmongers of the times, expressed praise of monarchs as well as scathing criticisms of those in power, and left no area untouched---including the private amours of the court. They ranged from elegant, courtly airs to the most ribald ditties. There were numerous laws forbidding them, but an edict of 1395 attests to their early existence. It was passed to suppress comments on the insanity of King Charles VI:

We forbid all scribes, makers of songs..., fiddlers and other entertainers, to compose, utter or sing in public or in private any saying...or song alluding to the Pope, our lord the King, the Princes of the Kingdom..., under pain of...two months in confinement with rations of bread and water.

Usually lyrics were written for existing tunes, which included: church songs, Christmas Carols, "court airs," "scies" or saws (i.e. familiar tunes that served for many songs), and even excerpts from operas. These songs were performed in private ("Sociétés Chantantes" - Singing Societies of 18th & 19th centuries) as well as in public places, but the favorite spot for the song-makers or "chansonniers" was the Pont-Neuf, the oldest bridge in Paris, whose name became a synonym for topical songs. Louis II de Condé, whose forces blockaded Paris during the "Fronde," said to his soldiers before the attack on the capital: "Enfants, gare aux ponts-neufs!" (Fellows, watch out for the Pont-Neuf songs!)

¹ Barbier and Vernillat, Histoire de France par les chansons, Vol. I, p. 7

² Barbeau and Sapir, Folk Songs of French Canada, p. 1

NOTES AND SOURCES FOR SONGS

"Malgré tous saints:" The Crusades gave rise to some of the earliest historical songs and seemed to satisfy the martial spirit and religious fervor of the time, but there were always some men who were loathe to go. There were many "propaganda" songs written, therefore; some in sincere praise of the "Holy Mission," others, exhorting the reluctant. The "trouvère," Conon de Béthune, wrote many such songs, and was the official bard of King Philippe Auguste. When the king and his retinue (including Conon) abandoned Richard I of England (with whom the 3rd Crusade was undertaken) and returned to France, however, they were chastised in this song by Hugues D'Oisy!

SOURCES: Yvette Guilbert, Chanteries du moyen âge, pp. 80-82
P. Barbier and F. Vernillat, Histoire de France par des chansons, Vol. I, pp. 19-20, 161. (This version given here.)

"La Mort d'Henri V:" This song was written during the Hundred Years War (1337-1453) between France and England, which began with Edward III's claim to the French crown (as grandson of Philippe IV). French territories were lost, and then most of them recaptured. Henry V of England renewed the war. In September of 1415 he took Harfleur and deported the inhabitants; in October he was victorious at Agincourt, and in 1420 (Treaty of Troyes) he was proclaimed regent and heir of France. Bitter feelings towards the British became manifest in the legend that Englishmen were "sons of hell," and had tails like the devil! There are a few historical inaccuracies in the song: 1) (2nd verse) Henry V died at Vincennes in 1422, not at Saint Fiacre. The line should read: "il est mort du mal de Saint Fiacre" (he died of Saint Fiacre's malady). 2) (4th verse) The battle won by Admiral Prigent de Coëtivy actually took place later, in 1450.

SOURCES: J. B. Weckerlin, La Chanson populaire, pp. 24-25
Barbier and Vernillat, op. cit., pp. 27-28 (This version given here.)

"La chasse donnée à Mazarin:" As early as 1648 Paris was in a process of rebellion. The uprisings of this period are called the "Fronde." This was during the minority of Louis XIV, and two "foreigners" were governing France: a Spaniard (his mother, Anne d'Autriche, the Regent) and an Italian (Cardinal Mazarin). Causes and factions of the "Fronde:" 1) A movement in the Paris Parlement against royal absolutism; 2) Taxation of the Peers and property owners as well as the people; 3) Discontent of the Great Nobles whose power had been broken by Richelieu. Although there were opposing factions and changing of sides by some, all seemed to concur on one thing ---their contempt for Mazarin. So great was this hatred, that 6,000 pamphlets and songs were written against him! These diatribes are called "mazarinades;" they are most significant, perhaps, as an expression of the "esprit frondeur" (spirit of revolt) ---the vanguard of the French Revolution.

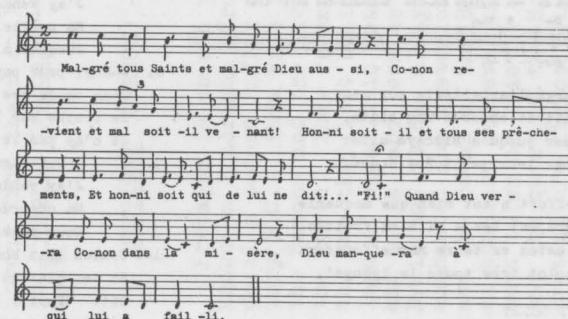
SOURCE: Barbier and Vernillat, op. cit., Vol. 2, pp. 33-35

"Le bonnet de la liberté:" Here is one of the many songs of the French Revolution, preaching the motto of the new Republic: "Liberté, Égalité, Fraternité (Liberty, Equality, Fraternity)." "Liberty's bonnet" has a metaphorical meaning, certainly, but it also refers to an actual hat: "le bonnet phrygien" ---a soft, red cap worn by the "Sans-culottes," the revolutionaries. The common people wore "pantalons," trousers, rather than "culottes," the knee-britches identified with the aristocracy. Even Louis XVI, maintaining his good intentions to the end, was seen at a window,

wearing this cap, and drinking a toast to the nation, before his execution was decided.

SOURCE: Barbier and Vernillat, op. cit., Vol. 4, pp. 97-99

MALGRÉ TOUS SAINTS
(IN SPITE OF ALL SAINTS) HUGUES D'OISY



2. Ne chantez plus, Conon, je vous en prie!
*Car vos chansons ne sont plus de saison! (Repeat melody of 1st line)
Mènerez-vous ici montueuse vie,
Qui ne vouliez, pour Dieu, mourir joyeux?
Ainsi serez, avec le roi failli, ("Fi!")
Maudit de Dieu qui sur tous a puissance.
Qu'il soit au roi et à vous sans merci!

* (The first verse has 6 lines; the next, 7 lines; and the last, 8 lines. This makes repetition of certain melodic lines necessary, since no other alternatives were suggested in the source material.)

3. Quand il partit, Conon fut bien hardi
De sermoner les gens et de prêcher.
Lors, quand un seul lui semblait hésiter,
Le réputait honteux et réprouvé. (Repeat melody of first two lines)
Or il revient souiller sa maisonnée,
Et c'est pire que quand il s'en alla; ("Fi!")
Peut bien garder sa croix et l'exhiber,
Elle est encore telle qu'il l'emporta.

IN SPITE OF ALL SAINTS

1. In spite of all saints and also in spite of God,
Conon returns and ill be his coming!
Shame upon him and all his preachings,
And shame upon those who do not say: "Fi!" to him.
When God sees Conon in want,
He will withdraw from one who has failed him.
2. Please, sing no more, Conon!
Because your songs are no longer opportune!
Will you lead a shameful life here,
You, who did not want to die for God, rejoicing?
Thus will you, and the transgressing king, ("Fi!")
Be cursed by God who is omnipotent over all.
May He have no mercy upon you!

3. When he left, Conon was bold enough
To sermonize and lecture us all.
Then, when a single soul seemed to hesitate,
He deemed him shameful and a reprobate.
Now he returns to taint the family name,
And it's worse than when he left; ("Fi!")
He may well keep his cross and display it,
It is still the same as when he took it with him.

LA MORT D'HENRI V

(Guitar chords: E. George)

Le roy an - gloys se fai-soit ap-pel - ler Le roy de Fran-ce pour
s'ap-pel-la-ti-on. Il a vou-lu hors du pa - ys se -ner Les bons Fran-
-cois hors de leur na - ti-on. Or il est sort à Saint Fi -acre en
Bry - - -s. Du pa -ys de France ils sont tous dé-bout - tes,
Il n'est plus mot de ces anglois cou- ée Maul-dic-tes soit très
tou- te la li- gny- - -s.

2. Ils ont chargé l'artillerie sur mer,
Force biscuit et chacun ung bidon,
Et par la mer jusqu'à Biscaye aller
Pour coronner leur petit Roy Godon.

Mais leur effort n'est rien que moquerie
Capitaine Prégent lez a si bien frottés
Qu'ils ont estez es terre mer effondrés:
Mauldicte soit très toute la lygaye!

THE DEATH OF HENRY V

The English King had himself called
The King of France for his title.
He wanted to take good Frenchmen
From their home, from their country.

Well he died at Saint Fiacre in Brie,
They are all driven out of France,
There is no more talk of these tailed English devils:
May all their children be cursed!

They loaded the artillery on board,
Much hardtack and each one a canteen,
And went to Biscaye by sea
To crown their little goddam King.

But their attempt is but a mockery
Captain Prégent roused them so well
That they were overcome on land and sea:
May all their children be cursed!

LA CHASSE DONNÉE A MAZARIN PAR LES PAYSANS DES BOURGS ET DES VILLAGES SUR LE TOCSIN "MAZARINADE"

(Guitar chords: E. George)

Bourgs, vil-les et vil-la - ges, L'toc-sin il faut son - ner.
Rom - pes tous les pas-sa - ges Qu'il vou-lait or -don-ner!
Faut son-ner le toc-sin, Din-- din, pour pren-dre Ma - sa - rin.

REFRAIN: Faut sonner le tocsin
Din, din
Pour prendre Mazarin.

2. Nuitamment, ce perfide
A enlevé le Roy¹:
Le cruel mérite
Être mis aux abois. (Refrain.)
3. Ce meschant plein d'outrage
A ruiné sans default,
Vous tous gens de village
Vous donnant des impôts. (Refrain.)

¹ After Broussel, the leader of the Paris Parliament was arrested, Paris arose in wrath and barricaded the streets. The Court, including the infant-King, fled to Saint-Germain.

4. Mettez-vous sur vos gardes,
Chargez bien vos mousquets,
Armez-vous de halbardes,
De piques et corcelets. (Refrain)

5. --Vertubleu, se dit Pierre,
Je n'y veux pas manquer!
Car j'ay vendu mes terres
Pour les tailles payer. (Refrain)
6. --Poin de ceste bataille,
Chez moy, il n'y a plus
Que les quatre murailles,
Tout mon bien est perdu. (Refrain)
7. Pour payer les subsites,
J'ay vendu mon godet,
Ma poëlle, ma marmitte,
Jusques à mon soufflet. (Refrain)
8. --Moy, pour payer les tailles,
J'ay vendu mes moutons;
Je couche sur la paille,
Je n'ay pas le teston. (Refrain)
9. --Taittigué, dit Eustache,
J'ay vendu mes chevaux,
Ma charrie et mes vaches,
Pour payer les impôts! (Refrain)
10. Coulas prit son espée
Et des piarres en sa main,
Dit: "Faut à la pipée
Prendre cet inhumain!" (Refrain)
11. Guillaume prit sa fourche
Et troupa son chapeau;
Il dit: "Faut que je couche
Mazarin au tombeau!" (Refrain)
12. Nostre France est ruinée,
Faut de ce Cardinal
Abréger les années,
Il est autheur du mal." (Refrain)

THE CHASE IN PURSUIT OF MAZARIN BY THE PEASANTS OF THE TOWNS AND VILLAGES AT THE ALARM

1. Hamlets, towns and villages,
You must sound the alarm.
End all the tolls he wanted to decree.
REFRAIN: Sound the alarm
Din, din
To get Mazarin.

2. By night, this perfidious man
Carried off the King;
This cruel one deserves
To be put at bay. Refrain
3. This outrageously wicked man
Has completely ruined
All you village people
By levying taxes against you. Refrain
4. Put yourselves on the alert,
Load your muskets well,
Arm yourselves with halberds,
Pikes and armor. Refrain
5. "Christ," says Pierre,
I don't want to miss!
Because I've sold all my land
To pay the taxes." Refrain
6. "To hell with this struggle,
At my house, there's nothing left
But the four walls,
I've lost everything I own. Refrain
7. "To pay the taxes,
I've sold my mug,
My frying pan, my pot,
Even my bellows." Refrain
8. "To pay my taxes,
I've sold my sheep;
I sleep on the straw,
I haven't got nickel left." ² Refrain
9. "What the devil," said Eustache,
I've sold my horses,
My plough and my cows
To pay the taxes!" Refrain

² "teston" - actually, a French silver coin, worth about 10-14 sous.

10. Coulas picked up his sword
And some stones in his hand,
Said: "We'll have to get
That animal by some ruse!" Refrain

11. William picked up his pitchfork
And ran it through his hat;
He said: "I must put Mazarin
To sleep in his grave! Refrain
12. Our France is ruined,
We must shorten the years
Of this Cardinal,
He is a source of evil." Refrain

Que ce bon - net, Aux bons Fran- çais don- ne---de grâ - ces!
Que ce bon- net, Sur nos fronts fait un bel ef -fet!
Aux a -ris -to -cra- ti---ques fa -ces, Rien ne cause au -tant
de gri -ma -ces Que ce bon - net.

2. Que ce bonnet,
Femmes, vous serve de parure,
Que ce bonnet,
Des enfants, soit le bourrelet,
A vos maris, je vous conjure
De ne donner d'autre coiffure
Que ce bonnet.
3. Notre bonnet
Embellira toutes nos fêtes,
Notre bonnet
Se conservera pur et net,
Grand Dieu! que les Bourbons sont bêtes
De n'avoir pas mis sur leurs têtes
Notre bonnet!
4. Par un bonnet,
France, assure-toi la victoire,
Par un bonnet,
Ton triomphe sera complet.
Que les ennemis de ta gloire
Soient chassés de ton territoire
Par un bonnet.

LIBERTY'S BONNET

1. How this bonnet
Bestows benefits upon the good people of France!
How comely this bonnet
Is upon our heads!
Upon aristocratic faces,
Nothing causes such grimaces
As this bonnet!
2. Let this bonnet
Be your adornment, oh women,
Let it be the cap
Of little children,
To your husbands, I beseech you,
Give no other head-dress
But this bonnet.
3. Our bonnet
Will embellish all our celebrations,
Our bonnet
Will be kept spotless and clean,
Great God! How stupid the Bourbons are
For not having donned
Our bonnet!
4. By a bonnet,
Oh France, be assured of victory,
By a bonnet,
Your triumph will be complete.
Let the enemies of your glory
Be driven from your land
By a bonnet.