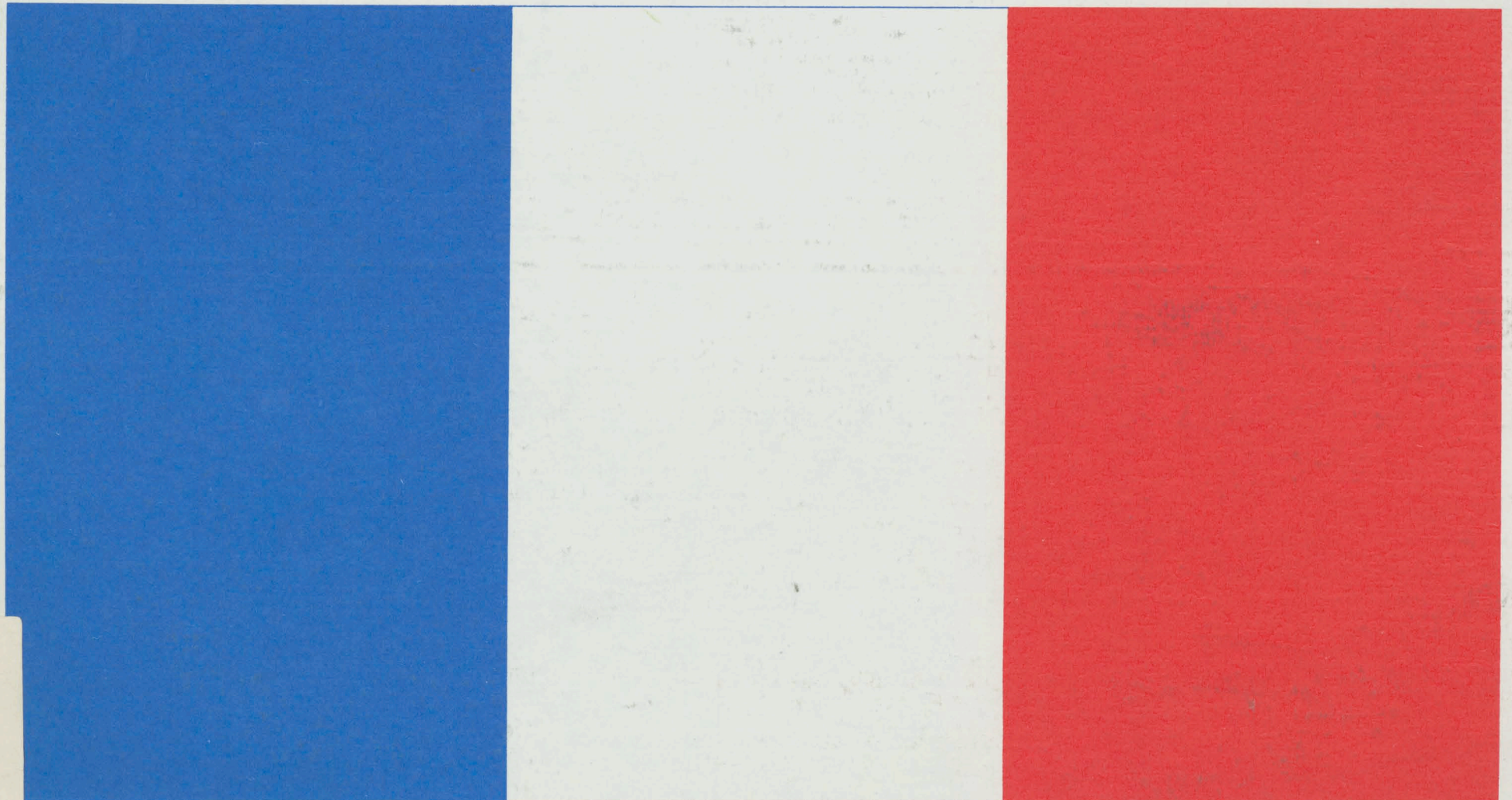


FOLKWAYS RECORDS FW 8602

**VOIX DU SOL FRANCAIS 2** *Voices of French Soil*

**LA FRANCOPHONIE:  
FRANCE AND ITS DIASPORA**  
*Music and Literature by Emilie George*



M  
1627  
G347  
V898  
1976  
album  
2

MUSIC LP

FOLKWAYS RECORDS FW 8602

**SIDE 1**

1. L'HIRONDELLE, MESSAGÈRE DES AMOURS (Canada)
2. L'APPÉTIT VIENT EN MANGEANT (Canada)
3. DANS LES CHANTIERS (Canada)
4. J'AI PASSÉ DEVANT TA PORTE – CAJUN (Louisiana)
5. LES MARINGOUINS ONT MANGÉ MA BELLE – CAJUN (Louisiana)
6. MICHIE PRÉVAL – CREOLE (Louisiana)
7. TANT SIROP EST DOUX (Martinique)
8. DANSE JUBA (Haiti)
9. CHANT DES PIROGUIERS DE L'OUBANGUI (Central African Republic)

**SIDE 2**

1. SUR LE GAZON (Belgium)
2. LE COMTE DE GRUYÈRE (Switzerland)
3. LORSQUE RENAUD (Orléanais)
4. DOUCE DAME JOLIE – Guillaume de Machaut
5. UNE CIGALE (Bas-Languedoc)
6. ODE A CASSANDRE – Ronsard, "Voix-de-ville"
7. L'ALBATROS – Baudelaire; music – E. George

©1976 FOLKWAYS RECORDS AND SERVICE CORP.  
43 W. 61st ST., N.Y.C., U.S.A.

**WARNING:** UNAUTHORIZED REPRODUCTION OF THIS  
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO  
CRIMINAL PROSECUTION.

**VOIX DU SOL FRANCAIS 2**  
**Voices of French Soil**

**LA FRANCOPHONIE:**  
**FRANCE AND**  
**ITS DIASPORA**

**Music and Literature**  
**by Emilie George**

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FW 8602

**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 2****La Francophonie: France and its Diaspora  
Music and Literature****(English Translations by E. George)**FRANCE AND ITS DIASPORALA FRANCOPHONIE

Man has always been an adventurer, but the range and frequency of his quests were relatively modest compared to the peripatetic fever that raged during the Great Age of Exploration in the 15th century, and which continued for years to come. The European powers, France among them, circumnavigated and touched upon obscure corners of the world, establishing colonies and empires everywhere. The complex question of the good that was promulgated or the havoc that was wrought as the result of colonization is not within the scope of a musical anthology. But as the colonists alighted upon the flora and fauna of foreign cultures like a swarm of bees, a process of cross-fertilization began that bore strange and beautiful new fruit. The study of the hybridization of cultures that developed within the French diaspora is a fascinating one. Since music is often the most succinct and intense expression of a culture, hopefully, the songs in this section will serve as vivid introductions to the countries they represent.

CANADA

Although John Cabot explored Canada's eastern shores in the 1490's for England, in 1534 Jacques Cartier, a Breton sea captain

of Saint-Malo, entered the Gulf of St. Lawrence and claimed "New France" for king François Ier. And thus the beginnings were established for the imprint of two cultures upon the vast Canadian territories. In the beginning of the 17th century New France was comprised of three main French colonies in North America: Canada, Acadia and the Missouri and Mississippi River valleys. British and French rivalry in the New World resulted in many encounters; in 1713 the British acquired Acadia, and by 1763 they had obtained control of the rest of New France.

The early settlers, who were mainly from northwestern France, brought their French heritage with them ---the most easily transportable, and perhaps one of the richest aspects of this tradition, their folklore: the customs, folk tales and folk songs. Marius Barbeau, a renowned collector of Canadian folklore, traces it back to the time of the learned troubadours and their popular counterparts, the jongleurs:

"The French jongleur goes back in time to the beginnings of the folk language in France. Many traditional songs of his composition commemorate events and illustrate customs ...in the Middle Ages.... The New-World settlers brought the songs to North America as part of their French heritage.... They often went on transforming them, ...thus keeping the 'jongleur' spirit alive after it had wilted in the mother-land." <sup>1</sup>

"L'Hirondelle, messagère des amours:"

Barbeau says that this is one of the most archaic songs of his collection, and that the theme of the nightingale (here, the swallow) as the messenger and consoler of lovers dates back to 12th and 13th century troubadour manuscripts. Numerous variants have been recorded in several French provinces. SOURCE: Marius Barbeau, Jongleur Songs of Old Quebec, pp. 34-35

"L'Appétit vient en mangeant:" is a song about marriage, a chanson de mariage. The refrain is an old French proverb, which in this song is charmingly applied to love, with slightly risqué implications. SOURCE: Hélène Baillargeon, Vive la Canadienne, pp. 45-46

<sup>1</sup> M. Barbeau, op. cit., p. vi

"Dans les chantiers:" An indigenous Canadian song of the woodsmen, les coureurs-des-bois, this is the song of all Canadian foresters. Folk songs were a part of the daily life of French Canadians, and were sung on the trails and rivers, at daily chores and at festivities. SOURCES: Julien Tiersot, Songs of the People, p. 94; Ernest Gagnon, Chansons Populaires du Canada, pp. 187-188 (This version used here.)

LOUISIANA: CAJUNS AND CREOLES

The territory of the Mississippi and Missouri River valleys was claimed by La Salle in 1682 for Louis XIV, for whom it was named. Louisiana's character, culture and language remained French, despite a period of Spanish rule (1762-1800). The French culture developed basically into three branches: 1) Louisiana-French (or Creole), 2) Cajun (or Acadian) and 3) Creole (or Negro-French). The word Creole will be used here as defined by Harold Courlander:

"The term Creole (Criollo, Sp.; Créole, Fr.) was first applied by the Spaniards to native born Louisianians of European stock who regarded the New World colony as their home. In time, the mulatos and free Negroes of Louisiana also came to be called Creoles. Eventually the hybrid language spoken by the Negroes on the plantations came to be known as Creole." <sup>2</sup>

THE LOUISIANA-FRENCH

Most of the ancestors of the Louisiana-French came directly from France, bringing with them French elegance, customs and cuisine. They spoke an approximation of pure French. Their folk songs were brought to Louisiana from France, like the vast repertoire that travelled to Canada from the mother-land. They may differ occasionally in words or music, but may be recognized as variants of the originals. Since this tradition is treated in the section on Canada, and since Cajun and Creole songs are more indigenous to Louisiana, I am only including songs from the last two groups.

<sup>2</sup> H. Courlander, Negro Folk Music U.S.A., p. 163

## THE CAJUNS

Acadia (Acadie) was a former French colony in eastern Canada. The settlers came mainly from Bretagne, Normandie and Picardie, and were fishermen, sailors and farmers. The area was long disputed by France and England, and by the Treaty of Utrecht (1713) Acadia became English. In 1755, because of the imminence of war with France, French settlers, whose loyalty to Great Britain was doubted, were deported. About 4,000 of them settled in southwestern Louisiana. The descendants of these Acadiens are called Cajuns, which is an anglicization. The Cajun-French patois is a dialect in which some archaic forms of 17th and 18th century rural French have been retained, and to these have been added words and inflections borrowed from English, Spanish, Black and Indian neighbors. Cajun folk music differs from the Louisiana-French songs in language and flavor. At times it has an almost "American country" sound, and "...in some cases a definite Negro flavor to be found in the super-imposed elementary rhythms which give them a sort of 'jazzy' atmosphere, nowhere else to be found in folksongs derived from France other than in the Caribbean." <sup>3</sup> The typical instruments of a Cajun band are the fiddle, accordion, guitar, and sometimes the harmonica and steel triangles (les fers).

"J'ai passé devant ta porte:" The first two verses are from the Ethnic Folkways album, Cajun Songs from Louisiana (FE 4438). The musical notation and the third verse are from: Irène Thérèse Whitfield, Louisiana French Folk Songs, pp. 88-89

"Les Maringouins ont mangé ma belle:" There are two variants of this song: an earlier version in the Whitfield anthology, op. cit., p. 107, and one on the Cajun Folkways album, ibid. In comparing the two, I found that the "folk process" of transmogrifying the words had taken place. Boucher, to cork the bottles, had become toucher, to touch. The main verb in the first version is semble (resembles) and describes how uncomely the whole family is, comparing them to animals. This verb had become s'en allait (went), and the family was travelling upon the animals rather than being compared to them! I've combined the two variants so that the lyrics are closer to the earlier version. Humor is a Cajun characteristic that appears in many of their folk songs, as is evident here.

<sup>3</sup> Lucie de Vienne's notes for Folkways album, cited above.

## THE CREOLES

Louisiana was an agricultural territory, and thousands of Black slaves were imported to work on the plantations. Many Frenchmen had commercial interests in both Louisiana and the Antilles, and some shifted their workers from the mainland to the islands and vice versa. Therefore ... "It is accurate to say that at the beginning of the nineteenth century Louisiana was part of a Caribbean culture." <sup>4</sup> The meeting and intermingling of the French and African traditions developed into what is known as the Black Creole culture. The Creole language is a melodious patois with a simplified syntax which is a blend of archaic French vocabulary and West African speech patterns. In general, Creole folk songs fall into the following classifications: 1) those similar to U. S. blues and West Indian singing, 2) dances of African origin, 3) historical ballads, 4) social comment or gossip songs, 5) lullabies, 6) French chante-fables and African derived animal tales, interspersed with songs throughout the narration. <sup>5</sup> Creole is still spoken in Louisiana and many West Indian islands.

"Michié Préval:" represents two African traditions in Creole music: the Calinda dance (a battle-dance in which the men took part, brandishing sticks in a mock fight) and satirical or taunt songs. The victim of the satire here is reputed to be a certain Judge Préval of New Orleans. The song is quite well known, and there are many variants.

SOURCE: Mina Monroe, Bayou Ballads, pp.40-55

## MARTINIQUE

Martinique is an island in the Antilles and a French Overseas Department since 1946. Columbus discovered the island in 1502, but it remained unoccupied by Europeans until 1635 when the first French colony was established. As in Louisiana and other West Indian islands where the French and African traditions met, Martinique has a similar Creole culture. Although French is the official language, the Creole patois is also widely spoken. Napoleon's first wife, the Empress Josephine was born in Martinique of

<sup>4</sup> H. Courlander, op. cit., p. 163

<sup>5</sup> Basically, as listed by Courlander, ibid., pp. 164-174

French Creole parents. Martinique is also the home of the famous Black writer, Aimé Césaire, who in his Cahier d'un retour au pays natal (1938) coined the term négritude. "Essentially Negritude is a doctrine which asserts the blackman as a man with his own culture, his own civilization and his own original contributions." <sup>6</sup> Besides continuing to write poetry and plays, he has had an active political career. He is a député in the French National Assembly as well as mayor of Fort-de-France, the capital of the island.

"Tant sirop est doux:" Although there are many dance tunes of African derivation in the folk music of Martinique, the rhythm of this song is a habañera, and it was widely known in French colonies that had a Black Creole culture.

SOURCE: H. E. Krehbiel, Afro-American Folksongs, p. 117

## HAITI

La République d'Haïti occupies the western third of the island of Hispaniola (eastern part-Dominican Republic) in the Greater Antilles. First under Spanish rule, it became a French colony in 1697 (called St. Domingue). In 1804, following a rebellion of the slaves led by Toussaint L'Ouverture, Haiti attained its independence, and has been a republic since 1820. The official language is French, but the Creole patois is also widely spoken.

In the words of Harold Courlander, an ethnomusicologist, "...The Haitian of today was created out of the fabric of three continents ---Africa, America and Europe...He has (also) brought into affinity the religious practices of Africa (Vodoun) and the beliefs of the Church of Rome." <sup>7</sup> But richest and strongest of all are the Haitians' African derived traditions which are still a vital force in their culture today.

"Danse Juba:" (pronounced Zouba) The Juba dance or Martinique is one of the most well known dances in Haiti and is believed

<sup>6</sup> Mazisi Kunene in his introduction to Césaire's Return to my Native Land, p. 20

<sup>7</sup> H. Courlander, The Drum and the Hoe, p. 2

## EUROPE

to be among the first African dances brought to the Indies. It is either a dance for the dead or a work song of the coumbite, a cooperative work party of friends or neighbors for planting or harvesting. As in most African music, complex, polyrhythmic drumming is a vital element in Haitian music as well. In Haiti grain is ground in large wooden mortars as in Africa. Loa = Vodoun spirit or deity. Ago, ago-é = an exclamation (perhaps from the Yoruba tongue) meaning "I am here."

SOURCE: Harold Courlander, Haiti Singing, #108

## CENTRAL AFRICAN REPUBLIC

The Central African Republic (République Centrafricaine) is an independent state in west-central Africa, which was until 1958 the territory of Ubangi-Shari in French Equatorial Africa. The Ubangi River is its southern boundary with the Congo. The people are not homogeneous, and the principal groups are the Baya in the west, and the Banda and Mandja in the center. Although these are mainly Sudanic-speaking groups, French is the official language. The number of separate languages spoken in Africa is estimated to be between 600 and 800, and since many of these had no alphabetic transcription, often the colonial language was adopted as a more universal means of communication. This is more true in literature. Since music is a vital element in the oral transmission of a people's culture, songs are usually in the indigenous languages. The African heritage of folk tales, proverbs, poetry, balladry and music is a rich one that extends back to antiquity, but in the last century, there has been an intellectual and artistic "renaissance" ---paralleling the self-awareness and pride of the newly emerging nations. The scope of contemporary Black French letters is vast and diversified.

"Chant des piroguiers de l'Oubangui:" A "pirogue" is a boat made from bark or, most commonly, the hollowed-out trunk of a tree. They may be of varying sizes --some capable of holding ten men. This is a rowing song sung by the "piroguiers," the boatmen, as they paddle. The rhythmic duple time is in perfect phase with the rowing action of the men. It has the leader and choral response pattern characteristic of much African music.

SOURCE: Choeurs de l'Afrique Équatoriale, Henry Lemoine et Cie., éditeurs, Paris

Certain overseas territories became francophone as the result of exploration and colonization, but some countries in Europe are French-speaking, because their history is interlinked with that of France as well as many other European neighbors. The movement of historical events has caused the boundaries to expand and contract, leaving cultural pockets that often overlap current national demarcations.

## BELGIUM - BELGIQUE (Fr.) - BELGIE (Flem.)

Gallica Belgica, the Roman appellation of Belgium, once part of the Low Countries, indicates the early people who settled there ---Belgic tribes of Celtic origin. The Franks, who settled chiefly in the north, are today represented by the Flemish element, while the French-speaking Walloons of the south derive more directly from Celtic stock. Belgium has a 2,000 year history during which it was ruled by Romans, Merovingian Franks, Burgundians, Spain, Austria, France and the Netherlands. It became an independent constitutional monarchy in 1830. The old principality of Flanders now comprises Nord (French), two Belgian provinces and Zeeland (Dutch). Both Flemings and Walloons have made notable contributions in painting, music and literature through the centuries.

"Sur le gazon:" This song is wallon, from the French-speaking area. It is a dance tune, for a cràmignon is a Belgian ronde, a circle dance also common in France. SOURCE: Maud Karpeles, Folk Songs of Europe, pp. 84-85

## SWITZERLAND

### SCHWEIZ - SUISSE - SVIZZERA

Switzerland is a federal republic, more accurately, a confederation of 22 cantons enjoying a large measure of self-government. In early times, districts of modern Switzerland were occupied by Celtic tribes known to the Romans as Helvetii, whose name survives today in Helvetia, as an official name of the country. Late in the 5th century, the Alamanni, a Germanic people, expanded into Alsace and northern Switzerland, making these regions German-speaking. Swiss history is largely a drawing together of small sections of each of the imperial kingdoms of

Germany, Italy and Burgundy for common defense against the Hapsburgs. Swiss nationality dates from the formation of the Perpetual League in 1291, which became the most enduring federal combination in history. The official languages are German (north-east and center), French (southwest) and Italian (south).

"Le Comte de Gruyère:" Gruyère is the southernmost district in the canton of Fribourg, which is mainly French-speaking and an area famous for its cheese. A spirit of mockery of the nobility is apparent in the song. The intervallic leaps in the melody are reminiscent of a yodel, which is a trademark of many Swiss folk songs. SOURCE: Karpeles, op. cit., p. 111

## MUSIC AND LITERATURE

In Classical Greece, music and poetry were allied, and the medieval troubadours were poet-composers. In the 14th century these two arts became separated, but in the 16th century they became united again, and composers set to music the poems of Ronsard, Marot and others. Although many of these songs were polyphonic, there were also many strophic, monodic songs, and by the 17th century the reign of the solo was established. All levels of society showed an interest in vocal music. During the 19th and early 20th centuries composers again became enamored with poetry and set to music the poems of Lamartine, Hugo, Baudelaire and others.<sup>8</sup> Of course, the librettos of many operas have also been based on literary works.

It should be stressed, however, that the interdependence of music and poetry has manifested itself on many levels. It has not only been the product of professional composers and writers for an elite class; its current has "arced" the gap and touched the people. Literary allusions and fables have crept into folk songs, and there have always been the chansonniers ---the popular poet-composer-singers who continue to thrive today.

"Lorsque Renaud:" is one of the oldest French folk songs known as complaintes (songs with a tragic subject). Renaud refers to Renaud de Montauban, one of the four sons of Aymon in the 12th century chanson de geste (epic poem), La Geste de Doon de Mayence. The chansons de geste were

<sup>8</sup> For comprehensive list of songs refer to: Fritz Noske, French Song from Berlioz to Duparc

an oral form of literature, the passages being intoned to the accompaniment of a lute or viel by professional jongleurs in baronial halls, at fairs, church festivals and to groups of pilgrims. Although variants of this song exist in almost all the French provinces, Canteloube believes this version from Orleanais to be the most beautiful. SOURCE: Joseph Canteloube, Anthologie des chants populaires français, Vol. IV, p. 178

"Douce dame:" Late in the 11th century the concepts of Chivalry and Romance engendered a new type of poet-musicians, troubadours, in southern France, the langue d'oc region which included Provence. Within a short time their art had spread to northern France, where they were called trouvères in langue d'oïl (the northern dialect), and to western Europe. The new movement included men of noble birth, emperors and kings among them, but men of humbler origins, jongleurs, performed their songs and often adapted and changed them for their audiences. Guillaume de Machaut (c. 1300-1377) ranked as one of the foremost musicians and poets of the 14th century, and his works are judged to be the most important group of early polyphonic music. But he also composed more than a hundred songs in the old trouvère forms, even though the art of the troubadours had declined by the end of the 13th century. He was the last great French poet to conceive of the poem and its melodic setting as a single entity. SOURCE: J. B. Wekerlin, Échos du temps passé, pp. 10-11

"Une cigale:" There are basically two main streams of fables: Greek (Aesop) and Oriental (Indian Panchatantra). Vernacular translations of Latin compilations from both traditions became widespread and enormously popular in the Middle Ages. Fables became a source to nourish the medieval taste for allegory and satire and gave rise to an abundant literature: Ysopets (versions of Aesop), the cycle, Le Roman de Renart, Fabliaux and Bestiaires. Writers continued to draw upon them, but the greatest French fabulist was Jean de La Fontaine (1621-1695). He described his Fables Choisies as: "An ample comedy in a hundred different acts."

Although this song is a chante-fable, (a story poem that is sung) and is part of the oral tradition, the same theme appears as one of La Fontaine's fables, "The Grasshopper and the Ant." SOURCE: Canteloube, op. cit., Vol. 1, p. 119

"Ode à Cassandre:" Pierre de Ronsard (1524-1585) was called the "Prince of Poets" of the French Renaissance ---that amazing flower that sprang from the Italian Wars, and whose guiding principle was: "...one must love life and love it for itself." The whole task of the 16th century (would) be to adapt this Italian ideal to the French genius." 9 In 1549 a group of poets called La Pléiade, with Ronsard as their leader, published their manifesto, "The Defense and Illustration of the French Language," which attempted to raise the status of French as a literary language (then considered inferior to Latin) and to introduce the use of Classical and Italian models in poetry. Ronsard's Amours were published with a musical supplement (by Certon, Janequin, Muret and Goudimel), for Ronsard in the true Hellenic spirit, advocated re-establishing the union of poetry and music. He specifically designated that his odes, "songs," sonnets and hymns were intended for musical settings. More than thirty composers responded to this appeal and set to music his poetry and the works of other writers as well. This version of the "Ode à Cassandre" (an Italian court beauty) is the most easily "singable" of the many musical adaptations that exist. It is a "voix-de-ville," which is defined in the Harvard Dictionary of Music as:

"In the late 16th century, a song with a short lyrical or amorous text, composed in a simple chordal style with the melody in the highest voice.... The same melody or timbre served for many different texts."

9 Lanson and Tuffrau, Manuel illustré de la littérature française, p. 99

Although "voix-de-ville" were composed songs, many of them entered the popular tradition. SOURCE: Jehan Chardavoine, Recueil de voix-de-ville (1576), quoted in: La Fleur des musiciens de Pierre de Ronsard, edited by Henry Expert, p. 74

"L'Albatros:" Charles Baudelaire (1821-1876) was one of the greatest poets of the 19th century, and his influence on all subsequent poetry has been profound. The symbolist movement everywhere found its source in him, and one of its key concepts, the theory of correspondances or synesthesia, appears in his sonnet, "Correspondances:" i.e. things in nature are multiple symbols of a single reality, and the poet rediscovers this secret unity beneath their diverse forms. His Flowers of Evil (Les Fleurs du mal) presents a devastating portrait of modern man, and its themes have an extreme range from melancholia (spleen) to ecstasy (ideal), the misery and grandeur of man. According to Baudelaire, the poet, a man of extreme sensitivities, leads a tortured existence in a materialistic society which does not concern itself with metaphysical values. This is the theme of "L'Albatros," and it seemed to be prophetic, for Baudelaire, himself, died unrecognized, with some of his writings unpublished and his works out of print.

Musical notation for the first song, featuring guitar chords (Em, Am) and lyrics in French. The lyrics are: "Ah! toi, bell hi-ron-del-le, qui vole i-ci, As-tu vu, dans ces î-les, mon A-le-xis? Va-t-en lui par-ler à l'o-reil-le de mes a-mours. Je res-te-rai sage et fi-dè-le pour son re-tour."

2. L'oiseau, qu'est tout aimable, prit sa volé.  
Dans son léger plumage s'en est allé,  
Traversant les mers et les terres sans s'y lasser.  
Tout droit sur le mât du navire s'est reposé.
3. L'aperçoit dans la hune du bâtiment.  
Alexis se lamente en le voyant.  
"Ne pleure pas, amant fidèle, écoute-moi;  
J'ai des compliments de ta belle qui sont pour toi."
4. L'amant, plein de surprise l'entend parler,  
Reçoit bonnes nouvelles, l'a salué:  
"Ell' t'a donné son coeur en gage et ses amours,  
Ell' restera sage et fidèle pour ton retour."
5. "Je te salu', la belle, salut à toi!  
Ton petit coeur en gage, garde-le-moi!  
Je suis parti pour un voyage dans les longs cours.  
Je t'enverrai de mes nouvelles, à mon retour."

## THE SWALLOW, MESSENGER OF LOVE

1. Oh lovely swallow, flying above,  
Have you seen my Alexis in those islands?  
Go whisper to him of my love.  
I'll remain faithful and true 'til he returns.
2. The bird, who is quite obliging, took wing.  
Upon swift pinions, he went his way.  
Crossing over land and sea without resting,  
He alighted on the ship's mast.
3. Alexis noticed him on the topmast.  
He laments upon seeing him.  
"Do not grieve, oh faithful lover, listen to me;  
I bring you affectionate regards from your sweetheart."
4. The lover, amazed, hears him speak,  
Receives good news, and greets him:  
"She has pledged her heart and love to you,  
She will remain faithful and true 'til you return."
5. "I send my greetings to you, my love!  
Keep your dear heart pledged to me!  
I have departed on a long voyage.  
You will hear from me upon my return."

Musical notation for the second song, featuring guitar chords (G, D7, C, G, D7, G) and lyrics in French. The lyrics are: "Très allant. Quand un hom-me se fait ri-che, Ce-la se voit tous les jours; Il tra-vaille et se fait chi-che a-fin d'ra-mas-ser tou-jours. L'a-mou-reux quand on lui don-ne fait com-me ces gens d'ar-gent. A-vec sa belle il fre-don-ne l'ap-pé-tit vient en man-geant. A-vec sa belle il fre-don-ne l'ap-pé-tit vient en man-geant."

2. Jean qui courtoisait Lisette  
Depuis huit jours seulement,  
Prit un soir, à la cachette,  
Un baiser tendre et brûlant!  
--Ah! Laissez-moi don', dit-elle,  
Vous êtes parfois gourmand!  
--Ah! Ça ne fait rien, la belle, } bis  
L'appétit vient en mangeant!
3. Le lendemain, la fillette  
S'en fut trouver sa maman  
Et lui dit: "Me voilà prête  
A me marier, vraiment..."  
--Mais, viens-tu folle, ma fille,  
Tu connais à peine Jean!  
--Ah! Ça ne fait rien, ma mère, } bis  
L'appétit vient en mangeant!
4. Puis, bientôt, elle devint veuve:  
Elle eut un chagrin profond...  
Mais la chose n'est pas neuve:  
Elle en reprit un second.  
Après la mort du troisième,  
Elle dit, en soupirant:  
--J'en voudrais un quatrième } bis  
L'appétit vient en mangeant!

## THE MORE YOU HAVE, THE MORE YOU WANT

1. When a man starts getting rich,  
You see it every day;  
He works and scrimps  
To keep on getting more.  
When a lover gets a little loving,  
He does as the rich men do.  
He hums with his sweetheart:  
The more you have, the more you want.
2. Jean who had been courting Lisette  
For only a week,  
One evening, stole  
A tender and passionate kiss!  
"Ah! Let me go," she said,  
"Sometimes you are a glutton!"  
"Oh, that doesn't matter, dear,  
The more you have, the more you want!"

3. The next day, the girl  
Went to get her mother  
And said to her: "I'm all ready  
To get married, truly..."  
"Have you lost your senses, my daughter,  
You hardly know Jean!"  
"Oh, that doesn't matter, mother,  
The more you have, the more you want!"
4. Then soon, she became a widow:  
She was greatly saddened...  
But it's an old story:  
She got another (husband).  
After the death of the third one,  
She said, sighing:  
"I'd like a fourth one,  
The more you have, the more you want!"
2. Poor woodsman, you suffer so!  
You often sleep on the ground;  
In the rain and all kinds of weather,  
At the mercy of the elements!  
We'll winter.....etc.
3. When you arrive in Quebec,  
You often go hungry.  
You go to find your boss  
Who is sitting at his desk.  
We'll winter....etc.
4. "I would like to be paid  
For the time I've put in."  
When the boss is short of funds,  
He sends you away  
To live on crumbs.  
We'll ....etc.
5. When you go back to your  
father's house,  
To see your mother, too;  
The old man is at the door,  
The old lady is making the grub.  
We'll....etc.
6. "Ah! Hello there, my dear son!  
Do you bring us lots of money?"  
"The devil take the lumber-camps!  
I'll never go back there again!  
In the lumber-camps, oh!  
Let's not winter ever again!" (2X)

DANS LES CHANTIERS

(Guitar chords: E. George)

Voi-ci l'hi-ver ar-ri-vé, Les ri-viè-res sont ge-lées. C'est le  
temps d'al-ler aux bois Man-ger du lard et des pois! Dans les chan-  
tiers nous hi-ver-ne-rons! Dans les chan-tiers nous hi-ver-ne-rons!

2. Pauv' voyageur que t'as d'la misère!  
Souvent tu couches par terre;  
A la pluie, au mauvais temps,  
A la rigueur de tous les temps!  
Dans les chantiers, etc.

3. Quand tu arriv' à Québec,  
Souvent tu fais un gros bec.  
Tu vas trouver ton bourgeois  
Qu'est là assis à son comtoi'.  
Dans les chantiers, etc.

4. ---Je voudrais être payé  
Pour le temps que j'ai donné.  
Quand l'bourgeois est en banqu'route,  
Il te renvoi' manger des croûtes.  
Dans les chantiers, etc.

5. Quand tu retourn' chez ton père,  
Aussi pour revoir ta mère;  
Le bonhomme est à la porte,  
La bonn' femme fait la gargotte.  
Dans les chantiers, etc.

6. --- Ah! bonjour donc, mon cher enfant!  
Nous apport'-tu ben d'l'argent?  
---Que l'diable emport' les chantiers!  
Jamais d'ma vie j'y r'tournerai!  
Dans les chantiers, ah! n'hivernons plus!  
Dans les chantiers, ah! n'hivernons plus!

IN THE LUMBER-CAMPS

1. Now that winter has arrived,  
The rivers are frozen.  
It's time to go to the woods,  
And eat salt-pork and peas!  
We'll winter in the lumber-camps! (2X)

J'AI PASSÉ DEVANT TA PORTE

(Guitar chords: E. George)

J'ai pas-sé de- vant ta porte. J'ai cri-é ma pein' à ma belle.  
'Y a per- sonn' qui m'a ré- pon- du. J'ai crié à elle mon coeur ai- mant.

2. Car ma mie là-haut savais,  
Et j'ai vu les chandell' allumées.  
Que'qu' chos' m'a dit pouvais pleurer.  
J'ai crié à elle mon coeur aimant.
3. Quand je pense, je pense qu'à toi.  
Quand je rêve, je rêve qu'à toi.  
Tant qu'à pour moi, je vis que pour toi.  
J'ai crié à elle mon coeur aimant.

I PASSED BY YOUR DOOR

1. I passed by your door.  
I cried out my sorrow to my sweetheart.  
No one answered me.  
I cried out my love-sick heart to her.
2. For I knew she was upstairs,  
And I saw the candles lit.  
Something told me I could cry.  
I cried out my love-sick heart to her.
3. When I think, I think only of you.  
When I dream, I dream only of you.  
As for me, I live only for you.  
I cried out my love-sick heart to her.

LES MARIQUINS ONT MANGÉ MA BELLE  
(TRANSPosed AND ADAPTED FOR GUITAR BY E. GEORGE)

Les ma-rin-gouins ont man-gé ma belle'. Y n'ont res-té que ses gros or-  
-teils, Y n'ont res-té que ses gros or- teils pour bou-cher les de-mi-bou-  
-teill'. Et ton pa- pa semble un mu-let et ta ma- man sembl' un é-lé-  
-phant et ton p'tit frèr' sembl' un oua-oua-ron, et ta p'tit'  
soeur sembl' un coin d'ban-quette.



THE MOSQUITOES HAVE EATEN MY SWEETHEART

The mosquitoes have eaten my sweetheart.  
There's nothing left but her big toes.  
There's nothing left but her big toes  
To cork the half-bottles.  
Your father looks like a mule,  
And your mother looks like an elephant,  
And your little brother looks like a toad,  
And your little sister looks like a weed-patch. \*

\* (Literally: the least attractive corner of the garden, surrounded by planks or bricks)

MICHIÉ PRÉVAL

(Adapted for guitar: E. George)

2. Dans l'équirie-là yavé grand gala,  
Mo cré chouals layié té bien étonnés. Refrain
3. Michié Préal li té capitaine bal,  
So coché Louis té maît' cérémonie. Refrain.
4. Michié Mazuro dans so gros biro,  
Li jist som crapaud dans in baille d'olo. Refrain
5. Alà maît' géole li trouvé ça si drôle,  
Li dit: "Moin aussi, mo fé bal ici!" Refrain
6. Yé prend Maît' Préal yé metté li prison,  
Pasqué li donnain bal pou volé nous l'arzent. Refrain
7. Li donnain soupé pou nous régaté;  
So vié la misique donnain nous la colique. Refrain
8. Pauv' Michié Préal mo cré li bien malade,  
Li va pli donnain bal dans la rue Hôpital. Refrain
9. Li trouvé cent piast' pou payé so l'amande,  
Li dit: "Bien merci, pli bal sans permis!" Refrain

MR. PRÉVAL

1. Mr. Préal gave a ball,  
He made the people\* pay so they could  
dance and sway. Refrain
2. The big event was in the stable,  
I thought the horses there were quite amazed  
by it all. Refrain
3. Mr. Préal was in charge of the ball,  
His coachman, Louis, was the master of ceremonies. Refrain
4. Mr. Mazuro behind the desk  
Looks just like a toad in a pond. Refrain
5. Here comes the jailor who found it all so amusing,  
He said: "I'll make things hop around here too!" Refrain

6. They took Mr. Préal and put him in jail,  
Because he gave a ball to steal our money. Refrain
7. He had a spread to feed us,  
His corny old music gave us a pain. Refrain
8. Poor Mr. Préal, I think he looked ill,  
He'll never give another ball on Hôpital Street. Refrain
9. He found 100 piastres to pay his fine,  
He said: "No thanks, no more balls without a  
permit for me!" Refrain

\*The original word was "nègres" which was used to mean "people," so I substituted the Creole word "mounes" which gives the meaning more clearly.

-28- B

TANT SIROP EST DOUX

(Adapted for guitar: E. George)

2. Tant sirop est doux, Madeleine, } bis  
Tant sirop est doux.  
Ne criez pas si fort, Madelein',  
Ne criez pas si fort, Madelein',  
La maison n'est pas à nous, Madelein',  
La maison n'est pas à nous.
1. So much syrup is sweet, Madeleine, (2X)  
So much syrup is sweet.  
Don't make so much noise, Madeleine,  
Don't make so much noise, Madeleine,  
The house is rented.
2. So much syrup is sweet, etc.  
Don't shout so loud, Madeleine, (2X)  
The house is rented.

DANSE JUBA

JUBA DANCE

(REPEAT REFRAIN AFTER EACH VERSE)

Leaves in the mortar, leaves in the mortar!  
A man pounds in the mortar, a woman does not (2X)  
command him!  
I give you food Papa, loa Cimalo!  
I give you Vodoun Papa, loa Cimalo!  
We will go into our cave to dance the Juba! (2X)  
Ago, ago! Hié, leaves in the woods!

CHANT DES PIROGUIERS DE L'OUBANGUI

(Guitar chords: E. George)

*modéré*  
Refrain

1<sup>re</sup> voix  
2<sup>e</sup> voix

Couplet

1<sup>re</sup> voix  
2<sup>e</sup> voix

2. Benguéla ya      3. Benguéla ya      4. Benguéla ya  
Sur l'eau il s'en va    Le soleil est bas    Quand la nuit viendra  
Benguéla ya      Benguéla ya      Benguéla ya  
Il ne peine pas    Et nos bras sont las.    Chacun dormira.  
(au refrain)      (au refrain)      (au refrain)

SONG OF THE UBANGI BOATMEN

1. Yoé yoé. (2X)  
Benguéla ya  
Has too much money  
Benguéla ya  
He will give us some. Refrain

2. Benguéla ya  
Glides over the water  
Benguéla ya  
He does not fret. Refrain

3. Benguéla ya  
The sun is low  
Benguéla ya  
And our arms are tired.  
Refrain

4. Benguéla ya  
When night comes  
Benguéla ya  
Everyone will sleep.  
Refrain

SUR LE GAZON

(Un crâmnignon de la Wallonie)

*Allegretto*

Nous somm's ci dans u-ne dans' tout' rem-pli' de jeu-nes  
gens. Ce qui me dé-plait le plus, mon a-mant n'est pas de-dans.  
Refrain  
Sur le ga-zon, la-fa-ri-don-daine, Ve-nez, mou-  
-tons, la-fa-ri-don-don.

2 Ce qui me déplaît le plus,  
mon amant n'est pas dedans.  
Je le vois venir de loin  
sur un ch'val qu'est blanc et noir.

3 Je le vois venir de loin  
sur un ch'val qu'est blanc et noir.  
Dans sa main tient-z-une ros'  
et dans l'autr' son coeur d'argent.

4 Dans sa main tient-z-une ros'  
et dans l'autr' son coeur d'argent.  
Pour qui est-c', mon cher amant,  
pour qui est-c' ce beau présent?

5. Pour qui est-c', mon cher amant,  
pour qui est-c' ce beau présent?  
C'est pour votre coeur, la bell',  
n'en mérit'-t-il pas autant?

6. C'est pour votre coeur, la bell',  
n'en mérit'-t-il pas autant?  
Votre coeur avec le mien,  
ce n'est qu'un filet d'argent.

7. Votre coeur avec le mien,  
ce n'est qu'un filet d'argent.  
Si l'filet vient à casser,  
v'la nos deux coeurs séparés.

8. Si l'filet vient à casser,  
v'la nos deux coeurs séparés.  
Nous somm's ci dans une dans'  
tout' rempli' de jeunes gens.

ALL ON THE GRASS

1. Here we are at a dance,  
young men and maidens all.  
What displeases me the most,  
my sweetheart is not here.

REFRAIN: All on the grass, lafaridondaine,  
Come, lambkins, dance, lafaridondon.

2. What displeases me the most,  
my sweetheart is not here.  
But I see him coming from afar,  
on a black and white horse.

3. But I see him coming from afar,  
on a black and white horse.  
In one hand he holds a rose,  
in the other his heart of gold.

4. In one hand he holds a rose,  
and in the other his heart of gold.  
Who is this lovely gift for,  
my love, who?

5. Who is this lovely gift for,  
my love, who?  
It's for your heart, dear one,  
doesn't it deserve as much?

6. It's for your heart, dear one,  
doesn't it deserve as much?  
Silver threads bind  
your heart to mine.
7. Silver threads bind  
your heart to mine.  
If the threads were to break,  
then our hearts would separate.
8. If the threads were to break,  
then our hearts would separate.  
Here we are at a dance,  
young men and maidens all.

LE COMTE DE GRUYÈRE  
(Gruyère, Fribourg)

Allegretto ma non troppo

Le com - te de Gru - yè - re bon ma - tin s'est le - vé,  
hé, o - hé, Le com - te de Gru - yè - re s'en va voir ses va -  
-chers, o - hé, o - hé, o - hé, o - hé.

2. Quand fut au pâturage a trouvé ses vachers, Ohé, etc.  
Les garçons sur l'herbette luttèrent pour s'amuser. Ohé, etc.
3. Une troupe de filles les regardaient lutter,  
Le plus fort à la lutte devait les embrasser.
4. Le comte de Gruyère voulut aussi lutter,  
Il n'avait pas la force, le voilà renversé.
5. Les filles se mir'nt à rire de le voir renversé.  
Et se tenant les côtes culbutaient sur le pré.
6. Le comte de Gruyère alors a bien juré,  
De ne plus au pâturage aller voir ses vâchers.

THE COUNT OF GRUYÈRE

1. The Count of Gruyère got up early in the morning, Ohé, et.  
The Count of Gruyère goes to see his cowherds. Ohé, etc.

2. When he got to the pasture he found his cowherds  
Playfully wrestling on the grass.
3. Some young girls were watching them struggle,  
The strongest in the match was to kiss them.
4. The Count of Gruyère also wanted to wrestle.  
He had no strength, on the ground soon he lay.
5. The girls burst out laughing to see him overthrown.  
And holding their sides, did cartwheels in the meadow.
6. The Count of Gruyère then made a vow,  
Never again to go to the pasture to see his cowherds.

LORSQUE RENAUD (ORLÉANAIS)

(Guitar chords: E. George)

Très modéré

Lors - que Re - naud de guer - re vint, Te - nant ses  
tri - pes dans ses - mains, Sa mère à la fe - nè - tre en  
haut, Dit: Voi - ci v'nir mon fils Re - naud!

2. "Renaud, Renaud, réjouis-toi!  
Ta femme est accouchée d'un roi!  
--Ni de ma femm', ni de mon fils,  
Mon coeur ne peut se réjouir!"
3. "Vite, qu'on me fasse un lit blanc,  
Pour que je m'y couche dedans."  
Et quand il fut mis dans le lit,  
Le roi Renaud rendit l'esprit.
4. --Oh! dites-moi, mère, m'amie,  
Qu'est-c' que j'entends sonner ici?"  
--Ma fill', ce sont des processions  
Qui sortent pour les Rogations!"
5. --Oh! dites-moi, mère, m'amie,  
Qu'est-c' que j'entends cogner ici?"  
--Ma fill' ce sont les charpentiers  
Qui raccommoient nos greniers!"



U - ne ci - ga - le, Le beau temps pas - sé, Le beau temps pas -  
sé, U - ne ci - ga - le, Le beau temps pas - sé, N'a rien gar - dé!

- |  |   |
|--|---|
| <p>2. Chez sa voisine, (2X)<br/>Un jour s'en alla,<br/>Un jour s'en alla<br/>Chez sa voisine,<br/>Un jour s'en alla<br/>Lui dit bonjour!</p>         | <p>3. "Pauvre voisine, (2X)<br/>Je crève de faim,<br/>Je crève de faim,<br/>Pauvre voisine!<br/>Je crève de faim,<br/>Comm' mes enfants!</p>      |
| <p>4. --A la récolte, (2X)<br/>Que faisiez-vous donc?<br/>Que faisiez-vous donc<br/>A la récolte?<br/>Que faisiez-vous donc?<br/>Et vos enfants?</p> | <p>5. --A la récolte, (2X)<br/>Eh! moi je chantais!<br/>Eh! moi je chantais<br/>A la récolte!<br/>Eh! moi je chantais,<br/>Comm' mes enfants!</p> |
| <p>6. --Chantez encore (2X)<br/>Et laissez-moi donc!<br/>Et laissez-moi donc!<br/>Chantez encore<br/>Et laissez-moi donc!<br/>Salut! Bonjour! "</p>  |   |

A GRASSHOPPER

- |   |   |
|---|---|
| <p>1. A grasshopper, } (2X)<br/>Last summer, }<br/>Last summer,<br/>A grasshopper<br/>Put not a bite aside!</p> | <p>2. To her neighbor's house, } (2X)<br/>One day she went }<br/>One day ...etc.<br/>To say good-day!</p> |
|---|---|

- |   |  |
|---|--|
| <p>3. "Dear neighbor, } (2X)<br/>I'm dying of hunger, } ...etc.<br/>And my children too!"</p>     | <p>5. "At harvest time, } (2X)<br/>Oh, I was singing!" } ...etc.<br/>And my children too!"</p>         |
| <p>4. "At harvest time, } (2X)<br/>What were you doing? } ...etc.<br/>And your children too?"</p> | <p>6. "Go sing some more, } (2X)<br/>And leave me alone, then! } ...etc. (2X)<br/>Hello! Good-day!</p> |

ODE - RONSARD "ODE A CASSANDRE" "VOIX DE VILLE" DU RECUEIL DE JEHAN CHARDAVOINE (1576)

Mi-gnonne al-lons voir si la ro-se, Qui ce ma-tin a-vait dé-clo-se  
La ro-be de pourpre au so-leil, A point per-du ce-tte ve-spré-e,  
Les plus de sa ro-be pour-pré-e, Et son teint au vô-tre pa-reil.  
(ADAPTED FOR GUITAR: EMILIE GEORGE)

2. Las! voyez comme en peu d'espace,  
Mignonne, elle a dessus la place,  
Las, las ses beautés laissé choir!  
O vraiment marâtre Nature,  
Puisqu'une telle fleur ne dure  
Que du matin jusques au soir!
3. Donc, si vous me croyez, mignonne,  
Tandis que votre âge fleuronne  
En sa plus verte nouveauté,  
Cueillez, cueillez, votre jeunesse:  
Comme à cette fleur, la vieillesse  
Fera ternir votre beauté.

ODE TO CASSANDRA

1. My love, let us see if the rose,  
That, this morning, had unfurled  
Its crimson robe to the sun,  
Has lost, this evening,  
The folds of her scarlet dress,  
And its blush so akin to yours.

2. Alas! See in how short a time,  
My love, it has let her beauty fall,  
Alas, alas, upon the earth!  
Oh truly, you are cruel, Mother Nature,  
Since such a flower lasts only  
From morn 'til setting sun!

3. If you believe me, then, my love,  
While your tender age  
Is green with growing,  
Gather the blossom of your youth:  
Just like this rose, old age  
Will make your beauty fade.

3. Ce voyageur ailé, comme il est gauche et veule!  
Lui, naguère si beau, qu'il est comique et laid!  
L'un agace son bec avec un brûle-gueule,  
L'autre mime, en boitant, l'infirme qui volait!

4. Le Poëte est semblable au prince des nuées  
Qui hante la tempête et se rit de l'archer;  
Exilé sur le sol au milieu des huées,  
Ses ailes de géant l'empêchent de marcher.

#### THE ALBATROSS

1. Often, for their amusement, mariners  
Will capture albatross, those vast birds of the sea,  
Languid ocean companions, who follow  
The ship gliding upon the bitter depths.

2. Placed upon the deck,  
These monarchs of the sky, now awkward and humbled,  
Let their great white wings  
Hang pitiably, like paddles at their sides.

3. This winged voyager, how clumsy and weak he is!  
Once so magnificent, how ludicrous and ugly he seems!  
A sailor sticks a pipe into his beak,  
Another, with a limping gait, mimics the disabled  
bird who used to soar!

4. The Poet is like this prince of the clouds,  
Who dwells among tempests and flaunts the  
archer's dart;  
Exiled on earth amidst the jeering crowds,  
He can not walk, burdened by giant wings.

#### L'ALBATROS

WORDS: BAUDELAIRE

MUSIC: EMILIE GEORGE  
© By Author 11-74

1. Lent et émouvant

Sou-vent pour s'a-mu-ser, les hom-mes d'é-qui-pa-ge  
Prenn'nt des al-ba-tros, vas-tes oi-seaux des mers,  
Qui suiv'nt in-do-lents com-pa-gnons de vo-ya-ge,  
Le na-vire glis-sant sur les gouf-fres a-mers.  
A pein' les ont-ils dé-po-sés sur les plan-ches,  
Que ces rois d'l'a-zur ma-là-droits et hon-teux,  
Lais-sent pi-teuse-ment leurs gran-des ai-les blan-ches  
Com-me des a-vi-rions trai-ner à cô-té d'eux.

Am verses 1 + 3 to here

Am verses 2 + 4