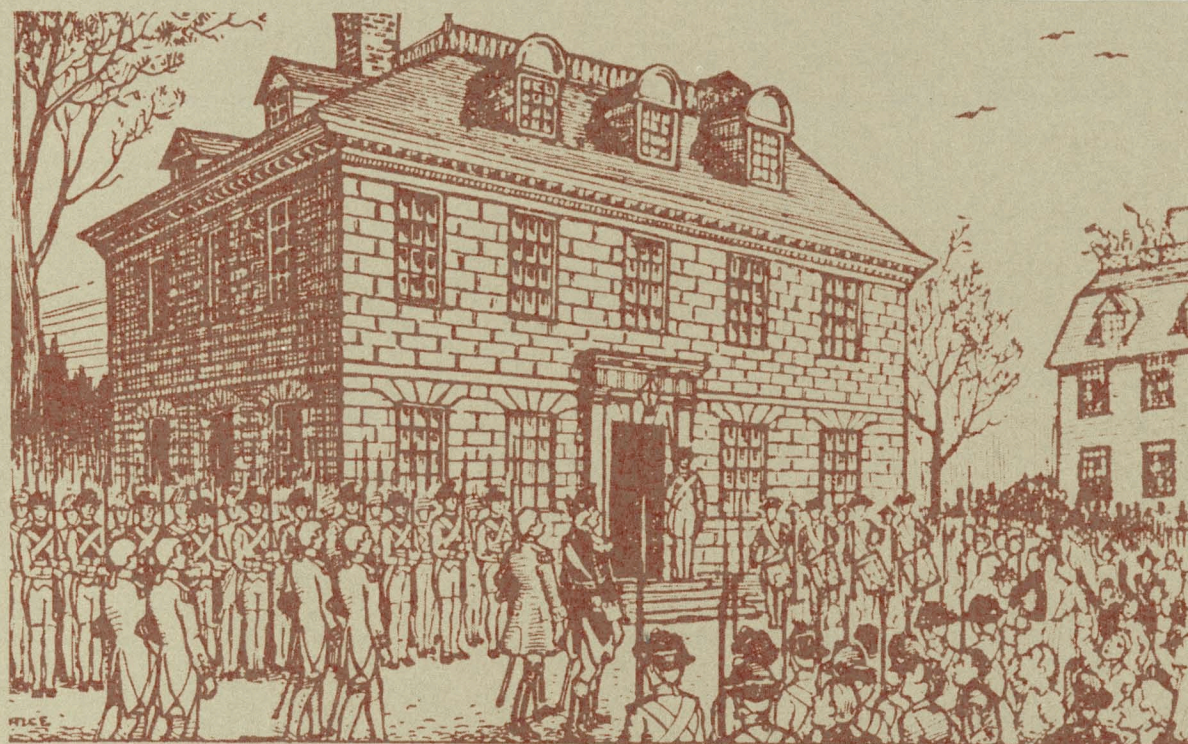


FOLKWAYS RECORDS FW 8603

THE STARS & THE LILY

French-American Influences &
Interaction in Colonial Times in Song
Sung by Emilie George



GENERAL WASHINGTON is escorted by the COUNT de ROCHAMBEAU to the ALLIED HEADQUARTERS at the VERNON HOUSE, NEWPORT, RHODE ISLAND, MARCH 6, 1781

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1977

MUSIC LP

FOLKWAYS RECORDS FW 8603

THE STARS AND THE LILY

**FRENCH-AMERICAN INFLUENCES AND
INTERACTION IN COLONIAL TIMES**

SUNG BY EMILIE GEORGE

SIDE ONE

1. A Prophecy — Freneau (Mus. arr. - E. George)
2. Le Mississippi
3. Dans les Champs de l'Amérique
4. Liberty Tree — Paine
5. Plantation de l'arbre de la liberté
6. Lafayette at Brandywine
7. An Appeal
8. Cornwallis's Dance

SIDE TWO

1. Washington and Count de Grasse
2. Allons Français au Champ-de-Mars
3. God Save the Rights of Man — Freneau
4. The Negroes Complaint (Mus. arr. - E. George)
5. La Liberté des Nègres — Piis
6. General de La Fayette On His Expected Visit To
America — Freneau (Mus. arr. - E. George)

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43 W. 61st ST., N.Y.C., U.S.A.

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& THE LILY**
Sung by Emilie George

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FW 8603

FOLKWAYS RECORDS Album No. FW 8603
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THE STARS AND THE LILY

FRENCH-AMERICAN INFLUENCES AND INTERACTION IN COLONIAL TIMES

(Songs In English And French)

Sung By

EMILIE GEORGE

WITH GUITAR, BANJO, AUTOHARP,
AND RECORDER ACCOMPANIMENT

Guitar Chords and Musical Arrangements For All
Songs Were Done By Emilie George.

Recording Engineer: Harold Byrnes, Legacy Studios

INTRODUCTION

France presented the Statue of Liberty as a gift to the United States for its Centennial Celebration to commemorate not only the birth of the French and American democracies, but also the continuing friendship of the French and American people. Perhaps because of its "familiarity"---perhaps because allegorical representations of abstractions can never really express the complexity or depth of the concepts depicted---it has lost some of its earlier significance. Actually, it represents the historical, political, philosophical, cultural and sentimental ties of the two nations, who have shared 450 years of history on the American continent---and the resultant cultural interchanges. These can only be scantily suggested here, for this collection is intended to concentrate on the events of the 18th century, as revealed through its songs.

French culture first reached our shores through the explorers and missionaries---Cartier, Marquette, Joliet, Champlain, La Salle, Nicolle, Fremont and Monsignor Lamy. They settled or explored Canada, as well as regions that were later to become---Maine, Vermont, parts of New York, Pennsylvania, Ohio, Wisconsin, Illinois, Michigan, Louisiana and also western territories. As a testimonial to the French presence in America, there are an estimated 5,000 American cities with French names.

French immigrants made their contributions---Acadians driven out of Canada, Huguenots fleeing persecution, emigrés during the French Revolution, colonists from the French West Indies, and Frenchmen who just wanted to settle here.

LIBRARY
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There were many American Patriots of French descent---John and Henry Laurens, John Jay, Paul Revere, Hamilton, Faneuil, Gouverneur Morris, Francis Marion, Philip Freneau.

At the time, America was a popular theme in French literature in the works of Volney, Prévost, Chateaubriand and others.

In the arts one can mention---Jefferson's design of the capitol in Richmond, inspired by the "Maison Carree" in Nîmes, Major L'Enfant's plans for Washington, D. C., and portrait busts of prominent figures by Houdon, French sculptor---Diderot, Voltaire, Rousseau, Lafayette, Franklin, Jefferson and Washington.

The most important influence was in the realm of ideas---those of the Enlightenment (mainly the French "philosophes"), whose principles of natural rights, self-government, progress, the rationality and benevolence of man, nature and God---were the real forces behind both revolutions.

The most decisive factor in the successful outcome of the War for Independence was the signing of two treaties with France in 1778: the Treaty of Alliance and the Treaty of Friendship and Commerce---the joining of the "Stars" and the "Lily."

A PROPHECY:

It is a fitting tribute to derive the title of this album from a line in this poem by Philip Freneau, the "poet of the American Revolution," who embodied the French-American alliance by his heritage and in his works. He was born in New York in 1752 of French Huguenot parentage. After his graduation from Princeton, as poet, essayist and editor, he used his pen with virulent sting against the British and Tories. In his introduction to Freneau's poetry, Harry Hayden Clark says that: "Freneau may be considered first, as the Poet of American Independence; second, as the Journalist of Jeffersonian and French Democracy; third, as an Apostle of the Religion of Nature and Humanity; and last, as the Father of American Poetry." Like Paine, Jefferson and others, Freneau was a child of the American Enlightenment, the indigenous variety of the European parent plant.

This poem appeared in the Freeman's Journal, March 27, 1782. It is important not for its predictions, for the surrender at Yorktown had already occurred (1781), and the Peace of Paris, which recognized the United States as a nation was only a year away, but as a popular expression of the French-American ties that had developed as the result of French aid. Freneau is reputed to have written many songs which were widely circulated, but I was unable to locate the melody for this one, so I set it to the British tune, "Villikens and His Dinah" (later became "Sweet Betsy From Pike").

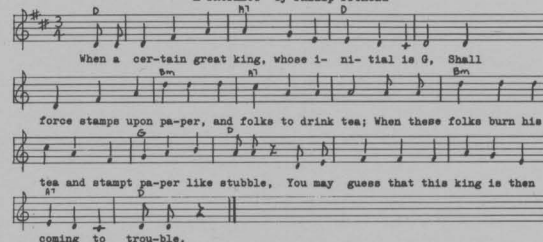
REFERENCES IN POEM:

King G, of course, was George III, who was not only King of England, but also Elector of Hanover. The general whose "name rhymes to cage"

was Thomas Gage. B and C were Generals Harvey Clinton and John Burgoyne. Also mentioned are the Stamp Act (1765) and the Boston Tea Party (1773). The "Lilly" refers to the Fleur-de-Lys, the stylized lily-flower which was the symbol of French Royalty and appeared on banners and flags.

¹ Poems of Freneau, Harcourt, Brace & World, N.Y.

A PROPHECY by Philip Freneau



When a cer-tain great king, whose i- ni- tial is G, Shall
force stamps upon pa-per, and folks to drink tea; When these folks burn his
tea and stamp pa-per like stubble, You may guess that this king is then
coming to trou-ble.

2. But when a petition he treads under his feet,
And sends o'er the ocean an army and fleet;
When that army, half-starved, and frantic with rage,
Shall be coop'd up with a leader whose name rhymes to cage,
3. When that leader goes home dejected and sad,
You may then be assur'd the king's prospects are bad:
But when B and C with their armies are taken,
This king will do well if he saves his own bacon.
4. In the year seventeen hundred and eighty and two,
A stroke he shall get that will make him look blue;
In the years eighty-three, eighty-four, eighty-five,
You hardly shall know that the king is alive;
5. In the year eighty-six the affair will be over,
And he shall eat turnips that grow in Hanover.
The face of the lion shall then become pale,
He shall yield fifteen teeth, and be sheer'd of his tail.
6. O king, my dear king, you shall be very sore,
The Stars and the Lilly shall run you on shore,
(The Stars and the Lilly shall run you on shore,)
And your lion shall growl, but never bite more.

LE MISSISSIPPI:

The Louisiana territory, claimed in 1682 by La Salle and named after Louis XIV, comprised all the land drained by the Mississippi River and its tributaries. Early efforts at colonization were led by Jean Baptiste Lemoyne, who founded New Orleans in 1718 (named for the Regent, the Duc d'Orléans). At this time a venture called the "Mississippi Bubble" started the world's first financial panic. Largely responsible for the crisis was John Law, Scottish financier, who persuaded the Regent to set up the Banque Générale (1716) with paper currency issue guaranteed by the state. He acquired commercial monopoly in Louisiana and set up a huge stock company (Compagnie d'Occident) for the colonization and exploitation of the territory. Later this became the Compagnie des Indes,

merged with the Banque Royale in 1720, and monopolized all foreign commerce. When offers of free land and a dowry failed to lure immigrants to Louisiana, for a time, prisoners, vagabonds and prostitutes were impressed into the venture by force ("vagabonds" and "courtisanes" in the song). A frenzy of speculation occurred, spurred on by rumors of gold, silver and gems to be mined in Mississippi, and fortunes were created overnight and just as quickly undone. When dreams of gold proved illusory, the price of shares plummeted, and the "Mississippi Bubble" burst! The ensuing financial crisis and inflation caused riots, and Law had to flee France. "Le Mississippi," written in 1719, is only one of the many songs that sprang up about the affair. Although Law's "System" failed, it had increased interest in Louisiana, whose culture, character and language remained French, despite a period of Spanish rule.

LE MISSISSIPPI

L'on est i- ci fort oc-ci- pi A cher-cher la for-tu- ne,
Elle en a dé- ja bien hap-pé Dans la fou- is-por-tu- ne.

Cha- cun la cour- à sa fa-çon, La fa-ri-don-dai-ne la
fa-ri-don-don, Ce- la cour- au Mis-sis-sip-pi, Bi-ri- bi. A

la fa-çon de Bar-ba- ri mon a- mi.

- C'est un roman que ce qu'on fait
Dedans le Ministère;
Non, non, l'on ne croira jamais
Tout ce qu'on y voit faire.
A l'avenir avec raison,
La faridondaine la faridondon,
On rira du Mississipi, Biribi,
A la façon de Barbari mon ami.
- Les uns se sont fait une idée
D'augmenter leur finance,
Les autres d'avoir leur lippée
Dedans cette occurrence;
Chacun s'abuse à sa façon,
La faridondaine la faridondon,
Je le suis du Mississipi, Biribi,
A la façon de Barbari mon ami.
- Ces Messieurs vont donc voyager
Dedans la Louisiane?
Chacun court s'y engager.
C'est une courtisane
Qui attire les vagabonds,
La faridondaine la faridondon,
Ce que j'en pense je le dis, Biribi,
A la façon de Barbari mon ami.
- C'est certainement voyager
Dans l'île de Chimère,
Cela s'appelle aller chercher
Dans les Cieux, la terre.
Tôt ou tard nous les reverrons,
La faridondaine la faridondon,
Chargés d'or du Mississipi, Biribi,
A la façon de Barbari mon ami.

- Pour moi, j'en attends les effets
Assis dedans ma chaise,
Et je ris de tous ces projets,
Ici fort à mon aise.
Pour connaître l'illusion,
La faridondaine la faridondon,
Faut aller au Mississipi, Biribi,
A la façon de Barbari mon ami.
- Le Père Tellier étant mort,
Cessons toute dispute;
Pourquoi aux caprices du sort
Être toujours en butte?
En intelligence soyons,
La faridondaine la faridondon,
Pour aller au Mississipi, Biribi,
A la façon de Barbari mon ami.

MISSISSIPPI

- People here are quite busy
Looking for a fortune;
The "fever" has already struck the mob.
Everyone pursues it in his own way,
La faridondaine, la faridondon,
That leads to Mississippi, Biribi.
Like Barbari, my friend.
- It's a fantasy they're creating
In the Ministry;
No, no, you'll never believe
All that you see done there.
In the future, with due cause,
La faridondaine, la faridondon,
They'll laugh about Mississippi, Biribi,
Like Barbari, my friend.
- Some have got the idea
Of increasing their money,
Others of grabbing their share
In this circumstance;
Each deceives himself in his own way,
La faridondaine la faridondon,
I follow the Mississippi "affair", Biribi,
Like Barbari, my friend.
- These fellows, then, are going to journey
To Louisiana?
Everyone's rushing there to get entangled.
It's a courtesan
Who's attracting all the bums,
La faridondaine la faridondon,
I say what I think, Biribi,
Like Barbari, my friend.
- It's certainly travelling
To the isle of Dreams,
That's known as looking for
Heaven on earth.
Sooner or later we'll see them again,
Loaded down with gold from Mississippi, Biribi,
Like Barbari, my friend.
- As for me, I'm awaiting the results
Sitting in my chair,
And I laugh at all those schemes,
Here at my ease.
To know delusion,
La faridondaine la faridondon,
You must go to Mississippi, Biribi,
Like Barbari, my friend.

- Old Tellier, having died,
Let's end all the wrangling;
Why always be prey
To the fickleness of fortune?
Let's use our heads,
La faridondaine la faridondon,
To go to Mississippi, Biribi,
Like Barbari, my friend.

DANS LES CHAMPS DE L'AMÉRIQUE:

This song, written with playful humor, presents a tableau of the period from the point of view of an average Frenchman who disdains all the new fashions, inventions and historic developments, which will, nevertheless, eventually affect his life. The British-French encounter alluded to in the first verse may be interpreted two ways. It either refers to the North American colonial wars (1689-1763) loosely called the French and Indian Wars, culminating in the Treaty of Paris which ended French control in Canada and the West, or the French Treaty of Alliance (1778). Barbier and Vernillat, in whose collection this song appeared, doubt the manuscript date of 1772, because of the reference to a "flying boat" in the third verse. The Montgolfier brothers first launched a balloon in 1783--in which case the reference would be to the Alliance. Interest in ballooning quickly spread to England and America, and the Frenchman Blanchard made demonstration flights in Philadelphia in 1783. The event was commemorated in a poem by Philip Freneau. The second verse refers to the elaborate coiffures of French ladies that reached grotesque proportions (two to three feet high) and elaborate decorations. During and after the Alliance, French manners, customs and cuisine were copied in the colonies, and some American women adopted moderate versions of the "scaffolded look." Even the men, who once preferred the wigless look associated with Franklin, started wearing wigs. In the last verse there is a prophetic allusion to a device resembling the telephone. This was the time when the "modern world" was in the making, and when the physical sciences were taking enormous strides.

DANS LES CHAMPS DE L'AMÉRIQUE

Dans les champs de--- l'a- mé- ri- que, Qu'un guer- rier vole---
aux com- bats, Qu'il se mé- le des dé- bats De l'Espé- re Bri-tan-
ni que, Eh! qu'est c'que ça m'fait à moi, J'ai l'hu- meur très pa- ci-
fi- que, Eh! qu'est c'que ça m'fait à moi, Quand je chante et quand je
bois?

2. Que folles de leurs coiffures,
Nos charmantes de la cour
Imaginent chaque jour
De quoi gâter la nature,
Eh! qu'est-c'que ça m'fait à moi?
Lise est si bien sans parure,
Eh! qu'est-c'que ça m'fait à moi
Quand je chante et quand je bois.
3. Que tout Paris encourage
L'auteur d'un bateau volant
Qui permet qu'au firmament
Nous irons en équipage,
Eh! qu'est-c'que ça m'fait à moi?
Je ne suis pas du voyage,
Eh! qu'est-c'que ça m'fait à moi
Quand je chante et quand je bois.
4. Que Linguet, de sa courtine,
Veuille apprendre à notre orgueil
Que l'on peut en un clin d'oeil
Se faire entendre de Chine,
Eh! qu'est-c'que ça m'fait à moi?
On m'entend de ma cuisine,
Eh! qu'est-c'que ça m'fait à moi
Quand je chante et quand je bois.

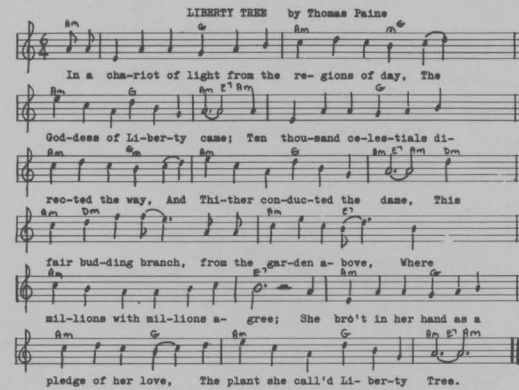
ON THE PLAINS OF AMERICA

1. Let a soldier rush to battle
On the plains of America,
Let him meddle in the disputes
Of the British Empire,
Eh! what's that to me,
I'm peaceful by nature,
Eh! what's that to me,
When I sing and when I drink?
2. Let the ladies of our court,
Foolishly occupied with their hairdos,
Dream up new ways each day
To spoil nature,
Eh! what's that to me?
Lisa is fine without adornment,
Eh! what's that to me,
When I sing and when I drink?
3. Let all Paris encourage
The inventor of a flying tub
Which will allow us to rise up
To the heavens in a rig,
Eh! what's that to me?
Travel's not for me,
Eh! what's that to me,
When I sing and when I drink.
4. Let Linguet from his bastions
Try to inform us to our disdain
That you can make yourself heard from China
In the blink of an eye,
Eh! what's that to me?
I can be heard from my kitchen,
Eh! what's that to me,
When I sing and when I drink?

THE LIBERTY TREE:

In Boston, at the intersection of what is now Boylston, Washington and Essex Streets, is the site of the famous "Liberty Tree." The spot had long been a favorite meeting place, but it was the Sons of Liberty who dubbed the great elm, their "Liberty Tree." When the British Parliament passed the Stamp Act in 1765, which set duties on legal documents, university degrees, liquor licences, newspapers, pamphlets, advertisements, -- and even playing cards and dice, the Colonists were outraged. During the demonstrations which ensued, an effigy of Andrew Oliver, the stamp-tax collector, was hung on the Tree, as well as a boot (symbol of the Earl of Bute, Lord of the Treasury) from which the devil was peering, holding the Stamp Act. Oliver was forced to publicly announce his resignation under the Tree. Subsequently, the tree was the site of endless activities: more effigy hangings, marches, fireworks, patriotic songs and speeches. Towns throughout the colonies started planting or designating their own Liberty Trees. It was becoming such a powerful symbol of the Revolutionary spirit, that in 1774, after the British occupied Boston, either the British troops or some Loyalist sympathizers chopped it down. This act merely served to intensify its significance. In July, 1775, "The Liberty Tree," written by Thomas Paine (to the tune: "Once the Gods of the Greeks") was published in the Pennsylvania Magazine, of which he was the editor. Paine, a radical Englishman, came to the United States in 1774 upon Benjamin Franklin's recommendation, and became one of the "firebrands" of the American Revolution. The last stanza of this song has been regarded as the precursor of his pamphlet, Common Sense, which argued so fervently for complete independence. Later, he became involved in and wrote in defense of the French Revolution.

LIBERTY TREE by Thomas Paine



In a cha-riot of light from the re-gions of day, The
God-dess of Li-ber-ty came: Ten thou-sand ce-les-tials di-
rec-ted the way, And Thi-ther con-duc-ted the dame, This
fair bud-ding branch, from the gar-den a-bove, Where
mil-lions with mil-lions a-gree: She bro't in her hand as a
pledge of her love, The plant she call'd Li-ber-ty Tree.

2. This celestial exotic struck deep in the ground,
Like a native it flourish'd and bore;
The fame of its fruit, drew the nations around,
To seek out its peaceable shore,
Unmindful of names or distinction they came,
For freemen like brothers agree:
With one spirit endow'd, they one friendship pursued,
And their temple was Liberty Tree.

3. Beneath this fair branch, like the patriarchs of old,
Their bread in contentment they eat;
Unwearied with trouble of silver or gold,
Or the cares of the grand and the great.
With timber and tar, they old England supplied,
Supported her power on the seas;
Her battles they fought, without having a groat,
For the honour of Liberty Tree.

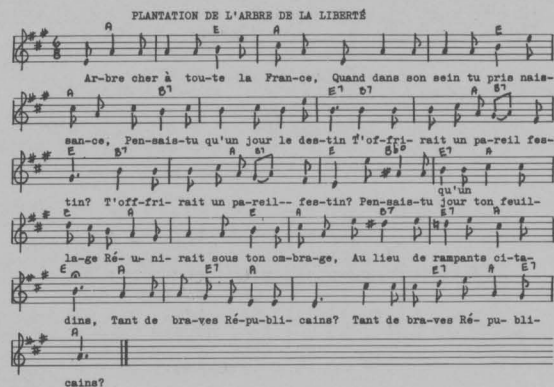
4. But hear, O ye swains, ('tis a tale most profane)
How all the tyrannical powers,
Kings, Commons, and Lords, are uniting amain,
To cut down this guardian of ours;
From the east to the west, blow the trumpet to arms,
Thro' the land let the sound of it flee,
Let the far and the near, --all unite with a cheer,
In defense of our Liberty Tree.

PLANTATION DE L'ARBRE DE LA LIBERTÉ:

This song is the French counterpart to our "Liberty Tree" song. According to Pierre Barbier, "Symbol of the new Age, liberty trees were planted almost everywhere..."² in France during the French Revolution. Accounts of Boston's famous Tree were known to have reached Europe, where, no doubt, they inspired the custom in the "sister revolution" in France. The Marquis de Lafayette, the French general who joined Washington's Army in 1777, and who played a vital part in the French Revolution as well, is certain to have carried back news of this practice also. When he revisited the United States in 1824-25, he made a point of stopping at the site of Boston's "great elm." There, while raising a glass of wine amid cheering crowds, he said: "The world will never forget the spot where once stood the 'Liberty Tree,' so famous in your annals." This song was written in 1793 and was sung at tree planting ceremonies as well as at republican banquets.

- ² Barbier et Vernillat, Histoire de France par les chansons, Vol. 4, p. 157

PLANTATION DE L'ARBRE DE LA LIBERTÉ

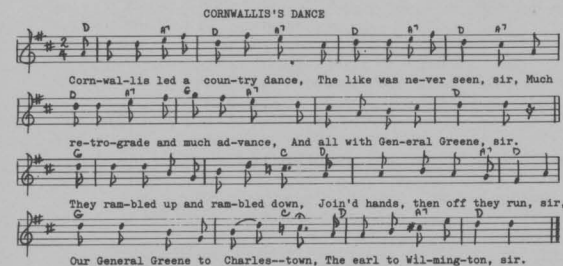


Ar-bre cher à tou-te la Fran-ce, Quand dans son sein tu pris nais-
san-ce, Pen-sais-tu qu'un jour le des-tin t'of-fri-rait un pa-reil fes-
tin? T'off-fri-rait un pa-reil--fes-tin? Pen-sais-tu qu'un jour ton feuil-
la-ge Ré-u-ni-rait sous ton om-bra-ge, Au lieu de rampants ci-ta-
dins, Tant de bra-ves Ré-pu-bli-cains? Tant de bra-ves Ré-pu-bli-
cains?

1781, France dispatched 38 vessels and 100 transports carrying supplies and men and 6 million livres in gold, under the command of Count de Grasse who anchored at Santo Domingo to await orders. Meanwhile, from April to September, Lafayette, heading the Continental Army in Virginia plagued Cornwallis who had retreated there. Clinton feared a combined attack on New York by Washington's army and the fleet of De Grasse. Washington immediately realized that conditions were right to trap Cornwallis, so he and Rochambeau planned a joint campaign and a letter was sent to De Grasse, requesting his aid. Washington made a feint towards New York, took his army across New Jersey, embarked on transports and landed in Williamsburg, Va.* The forces of Washington (including Lafayette) and Rochambeau on land, combined with the fleet of De Grasse which blockaded Chesapeake Bay in a pincer movement that forced Cornwallis to surrender, October 19, 1781. This was the climactic pinnacle of the French Alliance!

The tune for "Cornwallis's Dance" is the ubiquitous Revolutionary song, "Yankee Doodle." The origin of the melody remains disputed, but the words were composed by R. Shackburg, a doctor in the British Army, to mock the unkempt Yankee soldiers during the French and Indian War. By the time of the Battle of Saratoga, (1777), it had been enthusiastically adopted by the American Army, and became the symbol of the "spirit of '76." The tune was constantly being used for parodies, this one, perhaps, being the most well known. This is the older version of the melody and differs slightly from the modern variant in the refrain. It was printed in the Pennsylvania Packet, Nov. 27, 1781.

CORNWALLIS'S DANCE



Corn-wall-is led a coun-try dance, The like was ne-ver seen, sir, Much re-tro-grade and much ad-vance, And all with Gen-eral Greese, sir, They ram-bled up and ram-bled down, Join'd hands, then off they run, sir, Our General Greese to Charles--town, The earl to Wil-ming-ton, sir.

- Greene, in the South, then danc'd a set,
And got a mighty name, sir,
Cornwallis jigg'd with young Fayette,
But suffer'd in his fame, sir.

Then down he figur'd to the shore,
Most like a lordly dancer,
And on his courtly honor swore,
He would no more advance, sir.

- Quoth he, my guards are weary grown
With footing country dances,
They never at St. James's shone,
At capers, kicks, or prances.

Though men so gallant ne'er were seen,
While sauntering on parade, sir,
Or wriggling o'er the park's smooth green,
Or at a masquerade, sir.

- Yet are red heels and long-lac'd skirts,
For stumps and briars meet, sir?
Or stand they chance with hunting-shirts,
Or hardy veteran feet, sir?

Now hous'd in York he challeng'd all,
At minuet or all'mande,
And lessons for a courtly ball,
His guards by day and night conn'd.

- This challenge known, full soon there came,
A set who had the bon ton,*
De Grasse and Rochambeau, whose fame
Fut brilliant pour un long tems.**

And Washington, Columbia's son,
Whom easy nature taught, sir,
That grace which can't by pains be won,
Or Plutus' gold be bought, sir.

- Now hand in hand they circle round,
This ever-dancing peer, sir;
Their gentle movements, soon confound
The earl, as they draw near, sir.

His music soon forgets to play---
His feet can no more move, sir,
And all his bands can curse the day,
They jigg'd to our shore, sir.

- Now Tories all, what can ye say?
Come---is not this a griper,
That while your hopes are danc'd away,
'Tis you must pay the piper.

Yankee doodle keep it up,
Yankee doodle dandy,
Mind the music and the steps,
Yankee doodle dandy!

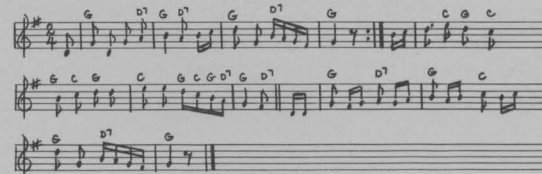
* good breeding ** was long lasting.

WASHINGTON AND COUNT DE GRASSE:

The Anglo-American conflict occurred not only on the battlefield, but was also waged in the press and roustingly in the topical songs that proliferated at the time. Like most broadsides, words for an occasion were quickly written and affixed to familiar tunes: marches, folk songs, hymns, etc. British and Loyalist songs were also abundant, but the English had to undergo the double humiliation of constantly hearing "their songs" return to taunt them in Rebel versions. Certain melodies were used repeatedly for new parodies. Such is the case with the "British Grenadiers," the tune for this song. It had been previously used in 1776 ---"War and Washington." The tremendous adulation for Washington inspired a virtual tidal wave of music written in his honor. As in this song,

references to our French allies also appeared in many of them. It was written in homage to Washington and Admiral De Grasse, whose joint effort made the victory at Yorktown possible. It was printed on a broadside sheet in Boston soon after the event, in 1782.

WASHINGTON AND COUNT DE GRASSE



- Come jolly brave Americans, and toss the glass around,
Unto those worthy Patriots who rule in Camp or Town;
Unto our Great Commander brave glorious Washington,
To Count de Grasse and General Greene and ev'ry Patriot Son.

- God bless our valiant Washington! and may he long survive,
'Till he compleats a victory o'er all his foes alive;
May Heaven's blessings each descend, unitedly engage
To crown his life with happiness unto a good old age.

- Let all who love America, in all their sonnets sing
The late exploits of Count de Grasse and warlike General Greene;
And may each true American those valiant Sons adore,
For all their brave heroic deeds 'till time shall be no more.

- O what a noble capture 'twas! must ev'ry one confess,
Of valiant Count de Grasse of late, and each the Hero bless;
His conqu'ring pow'r by sea display'd, forc'd British ships to strike,
One hundred sail of transports yield to the Blue and White:

- Besides three British men of war were captur'd by his hand,
Struck to this noble Admiral's flag, and bow'd at his command.
Nine thousand of their armed troops were conquer'd all in one,
Huzza! for Admiral Count de Grasse and glorious Washington.

- God bless our noble Governor! long may he yet survive,
A scourge to all base Tories who wickedly connive
To undermine fair Freedom's walls, with all her noble train;
Huzza! for all our Patriot Sons, let Freedom ever reign.

ALLONS FRANÇAIS AU CHAMP-DE-MARS:

The French Revolution was spawned as the result of a curious cycle. The American Revolution came about as the result of 150 years of the American experience combined with the ideas of the Enlightenment, and it received the encouragement and approbation of Condorcet, Turgot, Voltaire, as well as the French people themselves. The extreme financial crisis of the monarchy in the late 18th century caused partly by the millions spent in the American cause, helped turn the "philosophes" theories into a political

reality in France as well! No one figure embodies French-American ties better than Lafayette. After Cornwallis' surrender, he was universally hailed as "America's Marquis." Returning to France in 1782, where he was called "the hero of two worlds," Lafayette worked for social and political reform. He sat in the Estates-General and subsequent National Assemblies, and was made commander of the bourgeois militia of Paris which he called the National Guard. Asked to be in command of nation-wide organization of national guard units, he refused. "Federations" or meetings of representatives of 2 or more units became common, however. The city of Paris, responding to requests for a national meeting, decided to have a "great federation" to coincide with the first anniversary of the fall of the Bastille, July 14, 1790. The jubilant celebration was held at the Champ-de-Mars, where Lafayette administered the "oath of loyalty" to the King, the law, and the people. This moment marked the height of his popularity and political influence. This song was sung at that occasion.

ALLONS FRANÇAIS, AU CHAMP-DE-MARS

Al-lons Fran- çais, au champ de Mars Pour la fé- te ré-dé-ra-ti-
ve, Bra-vons les tra-vaux,--les ha-sards; Voi-là que le grand jour ar-ri-
ve, Bons ci-toy- ens, ac-cou-rez-- tous: Il faut creu- ser, Il faut a-bat-
tre, Au-tour de ce champ, for-mez- vous En magni-fique am-phi-thé-â-
tre. Et de tous é- tats, de tous rangs, Pour ren-pla- cer le ser-ce-nai-
re, Je vois trois cent mille ha-bi- tants: La ré- us-
site est leur sa-lai- re, la ré- us- site est leur sa-
lai- re.

2. Les abbés auprès des soldats,
 Et les moines, avec les filles,
 Semblent, se tenant par le bras,
 Réunir toutes les familles.
 La marche est au son du tambour;
 Pluie ou vent n'y font point d'obstacle:
 Non, jamais la ville et la cour
 N'offrit un si charmant spectacle.
 Dans les éclats de leur gaïté
 Ils vont, chantant la chansonnette,
 La liberté, l'égalité,
 Nos députés, et La Fayette! (2X)

3. Patrie, élevons ton autel
 Sur les pierres de la Bastille
 Comme un monument éternel
 Ou le bonheur des Français brille.
 Venez de tous les lieux divers
 Que renferme ce grand empire,
 Donner aux yeux de l'Univers
 L'exemple à tout ce qui respire!
 Que par la paix, et l'union,
 Tout étranger soit notre frère,
 Et que la Fédération
 S'étende par toute la terre. (2X)

LET'S GO FRENCHMEN, TO THE CHAMP-DE-MARS

1. Let's go Frenchmen, to the Champ-de-Mars
 For the national holiday,
 Let's brave the work and the perils;
 The great day is coming,
 Good citizens, come one, come all:
 We have to dig, we have to overthrow,
 Form your ranks like some magnificent
 Amphitheater around this field.
 And to replace the mercenaries,
 I see three hundred thousand people,
 From all classes, from all walks of life:
 Success is their reward. (2X)
2. The abbots next to the soldiers,
 And the monks with the girls,
 Arm in arm, seem
 To reunite all families.
 The step is to the beat of the drum;
 Rain or wind never present an obstacle:
 No, never has the city or royal court
 Offered so charming a scene.
 In spirited gaiety
 They go along, singing the song,
 Liberty, equality,
 Our deputies, and La Fayette! (2X)
3. Oh Homeland, let's erect your altar
 Upon the stones of the Bastille
 As an eternal monument
 Where the happiness of Frenchmen blazes.
 Come from all the diverse places
 That comprise this great empire,
 In the eyes of the Universe
 Set an example for all who long!
 Through peace and harmony
 May every foreigner be our brother,
 And may the Alliance
 Extend throughout the world. (2X)

ODE TO THE RIGHTS OF MAN:

On August 27, 1789 the French National Assembly adopted the "Declaration of the Rights of Man and Citizen" (became Preamble to the Constitution of 1791), whose first article reads: "Men are born free and remain free and equal in their rights,"---a ringing statement, echoing its American counterpart. Not surprising---for Lafayette, leader of the Assembly's reformers, wrote the

first draft with the help of Jefferson, who was U. S. Minister to France at the time. At the onset, Americans, still grateful for French aid which had been so essential to their success, regarded the French Revolution as another step forward in the liberation of mankind (reference in poem to Russia, Africa, and tyranny elsewhere), and French ideas, literature and manners were at their height. People addressed each other as "Citizen," Jacobin Clubs were organized, they wore the "bonnet rouge" (the cap of the "sans-culottes"), and sang French Revolutionary songs. This "Ode" by Philip Freneau was sung at a Civic Feast given in honor of Genêt, first Minister sent by the French Republic to the United States, on June 1, 1793 in Philadelphia by Francophile Republicans. These were the democratic Republicans led by Jefferson. But subsequent excesses and principles which seemed to verge on anarchy and atheism, changed the attitude of many towards the French Revolution. The Federalists, an elitist party headed by Hamilton, represented the conservative element. To counter the Gazette of the United States, subsidized by the Hamiltonians, Jefferson, then Secretary of State, appointed Freneau "translating clerk to his office," which was a device for setting him up as editor of the National Gazette (1791-93), which rapidly became the leading paper in America. Freneau attacked the Federalists so effectively in his articles, that Jefferson credits him with saving the country when it was "galloping fast into monarchy." The melody for this "Ode" is "God Save the King". As noted above, British tunes were usurped for countless parodies, and "God Save the King" was virtually worn out by the number of ballads which used its tune!

GOD SAVE THE RIGHTS OF MAN by Philip Freneau

1. God save the Rights of Man!
 Give us a heart to scan
 Blessings so dear:
 Let them be spread around
 Wherever man is found,
 And with the welcome sound
 Ravish his ear.
2. Let us with France agree,
 And bid the world be free,
 While tyrants fall!
 Let the rude savage host
 Of their vast numbers boast---
 Freedom's almighty trust
 Laughs at them all!

- The world at last will join
To aid thy grand design,
Dear Liberty!
To Russia's frozen lands
The generous flame expands:
On Afric's burning sands
Shall man be free!
- If e'er her cause require!
Should tyrants e'er aspire
To aim their stroke,
May no proud despot daunt---
Should he his standard plant,
Freedom will never want
Her hearts of oak!

THE NEGROES COMPLAINT:

The Declaration of Independence said it was a self-evident truth that all men are created equal, but this "generality" was easier to repeat than to interpret. Although the abolition of slavery did not become a national issue until the 19th century, by the end of the 18th, it had been abolished in most of the northern states, abolitionist societies were being formed in both the North and the South, and anti-slavery songs appeared in the press from time to time. On July 13, 1787 the Congress passed the Northwest Ordinance, and one of the articles stated that "there shall be neither slavery nor involuntary servitude in said territory." This was the greatest triumph for anti-slavery in the 18th century. By 1775 there were more than half a million Black slaves in this country, all but a few thousand south of the Mason-Dixon line. Although there was no mandatory conscription at this time, Congress did set quotas for state regiments. Initially, Negroes were allowed to join the Navy and Continental Army to help fill them, and it was the informal policy to offer freedom to any slave who signed up. Subsequently, Negroes (slaves and freedmen alike) were barred from serving, in order to insure the commitment of the southern colonies to the war. So ironically, Blacks fought in the first "War for Independence," but it was not their own. This anti-slavery song, which appeared in the New York Daily Advertiser, September 6, 1792, was dedicated to John Jay, the Chief Justice and head of New York's Society for Promoting the Manumission of Slaves. I could not locate the original melody, so I set it to the tune of a hymn of the period by John Hatton.

THE NEGROES COMPLAINT

Forced from--- home and--- all its--- plea-sures, A- fric's
coast I left for-lorn; To in---crease--- a--- stran-ger's tres-sures,
O'er the--- rag- ing bil- lows borne.

- Men from England bought and sold me,
Paid my price in paltry gold;
But tho' theirs they have enrol'd me,
Minds are never to be sold.

LA LIBERTÉ DES NÈGRES:

Although slavery was practiced in the French colonies, as in other colonial empires of the time, the "philosophes" of the Enlightenment condemned it. Rousseau's statement: "Man is born free and is in chains everywhere," had both a figurative and literal meaning. Voltaire waged an indefatigable battle against intolerance in all its forms, and in his satire, Candide, after describing the brutal treatment of the Black slaves in Surinam, said that it was at the price of their blood that Europeans got their sugar (similar reference in song). An abolitionist group, the Société des Amis des Noirs was formed in Paris in 1788; Condorcet was the president, and Lafayette was a member. The French Revolution also advocated equality for all, Black and White, and many anti-slavery songs were written and performed publicly. This one was written by Citizen Pils in 1794. The French Slave Trade was not completely abolished until 1848, however, preceded by many insurrections in the West Indies. The one alluded to in the song, is probably the revolt in Haiti led by Toussaint L'Ouverture in 1791. It is interesting to note that the last verse is addressed to American Blacks. The term, perhaps, is used broadly to designate the "Americas" ---the West Indies, South America, and the United States.

LA LIBERTÉ DES NÈGRES

Le sa-vez-vous Ré- pu-bli- cains, Quel sort é- tait le sort du nè- gre?
Qu'à son rang par-ai les hu- mains Un sa- ge dé-cret ré-in- té- gre;
Il é- tait es-clave en nais- sant, Pun- ni de mort, pour un seul
ges- te... On ven- dait jus- qu'à son en- fant. Le su- cre é- tait teint de son
sang, Daignez m'é- par- gner--- tout le res- te, Daignez m'é- par-
gner--- tout- le- res- te.

- Qu'ont dit les députés des noirs
A notre Sénat respectable,
Quand ils ont eu de leurs pouvoirs
Donné la preuve indubitable:
"Nous n'avons plus de poudre, hélas!
Mais nous brûlons d'un feu céleste,
Aidez nos trois cent mille bras,
A conserver dans nos climats
Un bien plus cher que tout le reste." (2X)

- Tendez vos arcs, nègres marrons,
Nous portons la flamme à nos meches,
Comme elle part de nos canons,
Que la mort vole avec vos flèches.
Si des royalistes impurs,
Chez nous, chez vous, portent la peste,
Vous dans vos bois, nous dans nos murs,
Cernons ces ennemis obscurs,
Et nous en détruirons le reste! (2X)

- Américains, l'égalité
Vous proclame aujourd'hui nos frères.
Vous aviez à la liberté
Les mêmes droits héréditaires.
Vous êtes noirs, mais le bon sens
Repousse un préjugé funeste...
Seriez-vous moins intéressants,
Aux yeux des républicains blancs?
La couleur tombe, et l'homme reste! (2X)

FREEDOM OF THE NEGROES

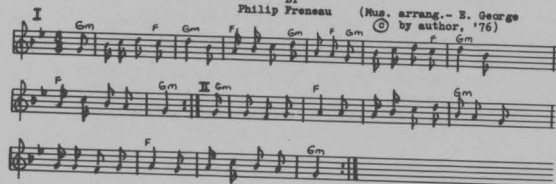
- Do you know Republicans,
What has been the Negro's lot?
Let a wise decree reinstate him
To his rank among men.
He was born a slave,
Punished by death for a single act.
Even his child was sold.
Sugar was stained by his blood,
Please spare me all the rest. (2X)
- What did the deputies of the Blacks say
To our respectable Senate,
When they had given the undisputed proof
Of their powers:
"We have no more gunpowder, alas!
But we burn with a celestial fire,
Help us, who are three thousand strong,
To save a treasure in our land
Dearer than all the rest." (2X)
- Draw your bows, Negroes in revolt,
We're touching the fire to our fuses,
As it darts from our canons,
Let death fly with your arrows.
If the rotten Royalists
Spread the plague among us, among you,
You in your forests, us within our walls,
Let us surround these vile enemies,
And we will destroy the rest of them! (2X)
- Americans, today, equality
Proclaims you our brothers.
You had the same inherited
Rights to freedom.
You are black, but common sense
Rejects a deadly prejudice...
Would you be less interesting
In the eyes of white republicans?
Color falls away, and man remains! (2X)

GENERAL DE LA FAYETTE - ON HIS EXPECTED VISIT
TO AMERICA:

In 1824 Lafayette was invited to visit the United States as "guest of the nation." Today we may find this eulogy, written for the occasion by Freneau, a bit excessive in its adulation; it is certainly representative of the exultant adoration with which he was hailed during his sixteen-month sojourn through all twenty-four states. Congress gave him \$200,000, a vast grant of land, and honorary United States citizenship as tokens of America's gratitude and friendship. His tour was marked by banquets, balls, odes, speeches, parades, fireworks, and triumphal arches. Songs, marches, waltzes and other music composed in his honor, also greeted him everywhere he went. As the last surviving major general of the War of Independence, his visit had a special significance for the new generation of Americans as a reminder of their political heritage. As Jefferson expressed it, Lafayette was the "doyen...of the soldiers of liberty of the world." But, he was also "l'ami de Washington." The friendship between Washington and Lafayette was immediate and profound. Washington had no children of his own, and Lafayette's parents died when he was young, and each seemed to find in the other---a "spiritual father or son." Washington died with one regret---he never embraced his namesake, Georges Washington Lafayette, the Marquis' grandson,---tribute to a friendship which was, perhaps, the most beautiful expression of the alliance of the "Stars" and the "Lily." This poem was first printed in the True American, July 31, 1824, and since it originally had no musical setting, I used a folk tune from Auvergne ("Vivent les Auvergnats"), Lafayette's birthplace.

GENERAL DE LA FAYETTE
ON HIS EXPECTED VISIT TO AMERICA

BY
Philip Freneau (Mus. arrang. - E. George
© by author, '76)



I { To you, Fayette, in fair Auvergne,
The muses would their homage pay;
Where yet, with deep regret, they learn,
You pass life's closing day:
II { Of the great actors on our stage,
Of warrior, patriot, statesman, sage,
How few remain, how few remain! (2X)
I { Among the first, you claim esteem,
The historian's and the poet's theme.

I { May these bold waves that lash the shore,
Succeeded by ten thousand more,
Bring on their surge that man from France,
Who, like some hero in romance,
II { Came here, our early wars to aid,
And here unsheath'd the martial blade.

In such a task might gods engage---
Then, all was doubtful, all was rage,
And civil discord, at its height,
Lent wings, to speed the fiends of night:
Then was the time to work their shame,
Whom none but Washington could tame.

With far-famed chiefs and high bred lords,
In prime of youth you measured swords:
At those, who aw'd a trembling world,
Your dart was aim'd, your spear was hurl'd,
Nor ceas'd your ardor, when from high,
The tempest of the times went by:

Your efforts, added to our own,
And greatest, still, when most alone,
Gave spirit to our brilliant cause,
Saved thousands from the Lion's jaws,
And lent us when Cornwallis fell,
Assurance firm, that ALL WAS WELL.

Your conflicts with a foreign band,
Who scour'd the seas and scourg'd the land,
At this late hour, we may renew,
And own with pride, and wonder too,
That such a man, in such dark days,
Soar'd far above all human praise.

I see him with an eagle's speed,
Fly, to be where the bravest bleed,
I see him through Virginia chase
The legions of a hostile race,
Who, proudly bent on vast designs,
Sent navys here---to guard their lines!

Where'er they march'd, where'er they met,
They found it death to face Fayette;
Where'er they fought, where'er they flew,
Their prowess fail'd, their danger grew:---
A traitor's aid they poorly priz'd,
Abhorr'd, detested, and despis'd.

I { Approach! appear that welcome day,
That sees the Marquis on his way;
Some ship, with ev'ry sail unfurl'd,
Parading o'er the watery world;
II { While lesser barques, in fleets advance,
To hail her from her briny dance;
I { When from these shores we shall descry
Columbia's banner, streaming high,
II { And there in golden letters placed
A NAME, by ages undefaced;---
I { And here be fixed his last retreat,
And here be all his hopes complete:---
II { May he his native France forget
FOR THE ADOPTED COUNTRY OF FAYETTE.

Emilie George received her B.A. in French from Wayne State University, and did graduate work there, and at the State University of New York at New Paltz. She has been teaching for seventeen years. A parallel interest has always been music, and Mrs. George plays the recorder, flute, banjo, guitar and autoharp. She was formerly a member of the American Recorder Society and the Wappingers Little Symphony, and is now guitarist for the Hellenic Dancers of Poughkeepsie. A folk singer for ten years, she specializes in French and international songs. Her performances include singing for: Vassar College, Marist College, Dutchess Community College, the Alliance Française, Clearwater Sloop Festivals, and other benefits and social groups in the community. She has done numerous workshops for the New York Association of Foreign Language Teachers to show how the history and culture of a country may be revealed through its folk songs. This is the theme of her first two recordings for Folkways: VOIX DU SOL FRANÇAIS -Vol. I & II (FW 8601-8602), and of this collection as well.

