VOIX DU SOL FRANCAIS 2   Voices of French Soil
LA FRANCOPHONIE:
FRANCE AND ITS DIASPORA
Music and Literature by Emilie George
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DESCRIPTIVE NOTES ARE INSIDE POCKET

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VOIX DU SOL FRANÇAIS
VOICES OF FRENCH SOIL
(A Cultural-Musical Anthology, with background notes, music and guitar chords for each song)
by Emilie George
Album 2
La Francophonie: France and its Diaspora
Music and Literature
(English Translations by E. George)

FRANCE AND ITS DIASPORA
LA 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-Vaast, entered the Gulf of St. Lawrence and claimed "New France" for king François 1st. 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 traditions and folklore with them, 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 motherland."

1 M. Barbeau, op. cit., pp. vi

"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 rigeur implications.

SOURCE: Hélène Baillargeon, Vive la Canadienne, pp. 45-46

"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 Tiernot, 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 French stock who regarded the New World colony as their home. In time, the mulatto 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."

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 repertory 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.

2 H. Courlander, Negro Folk Music U.S.A., p. 163
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 imminent end 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" sound, and "...in some cases a definite Negro flavor to be found in the superimposed 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." 3 The typical instruments of a Cajun band are the fiddle, accordion, guitar, and sometimes the harmonica and steel triangle (les fers).

"J'ai passé devant ta porte:" The first two verses are from the Ethnic Folklaws album, Cajun Louisiana (PE 4436). The musical notation and the third verse are from: Irene Therese 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, cited. In comparing the two, I found that the "folk process of transmogrifying the words had taken place. Noucher, 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 se'n 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.

 Lucie de Vienne's notes for Folklaws album, cited above.

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 Creole culture." 4 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 melodic 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. 7 Creole is still spoken in Louisiana and many West Indian islands.

"Michie Preval:" 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 Preval of New Orleans. The song is quite well known, and there are many variants.

MARTINIQUE

Martiqine 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 French Creole parents. Martinique is also the home of two famous Black writers, Aime Césaire, who in his Citadell d'un retour au pays natal (1938) coined the term Negritude.

Essentially Negritude is a doctrine which asserts the blackman as a man with his own culture, his own civilization and his own original contributions." 5 Besides continuing to write poetry and plays, he has had an active political career. He is a deputy in the French National Assembly as well as mayor of Port-de-France, the capital of the island.

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

MARTINIQUE

HAITI

La République d'Haiti occupies the western third of the island of Hispaniola (eastern part-Dominican Repub 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 etnomusicologist, "The Haitian of today was created out of the fabric of three continents --- Africa, America and Europe... He has (also) brought into affluence the religious practices of Africa (Vodoun) and the beliefs of the Church of Rome." 6 But Creole culture 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

6 Kaziszi Kunene in his introduction to Césaire's Return to my Native Land, p. 20
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 cumbite, 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, ogo-o =* 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 Maya 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'Ubangui": A *pirogue* is a boat made from bark or, most commonly, the hollowed-out trunk of a tree. They may be of varying size--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 Equatoriale*, Henry Lemoine et Cie., éditeurs, Paris

**EUROPE**

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.)**

Belgica 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 *crémignon* is a Belgian *ronde*, a circle dance also common in France.

**SOURCE:** Maud Karpeles, *Folk Songs of Europe*, pp. 84-85

**SWISSNER**

**SWITZERLAND -- 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 Helvetica, as an official name of the country. Later in the 6th 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 (northeast and center), French (southwest) and Italian (south).

"Le Comte de Grueyère:" 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, *ibid.*, 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. Of course, the libretto 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 Roam de Mayence*. The *chansons de geste* were

8 For comprehensive list of songs refer to: Fritz Nieske, *French Song from Berlioz to Dunbar*
an oral form of literature, the passages being intoned to the accompaniment of a lute or vielle 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, Cantelouve believes this version from Orleans to be the most beautiful.


"Douce dame:" Late in the 11th century the concepts of Chivalry and Romance engendered a new type of poet-musicians, trouvères, in southern France, the langue d'oïl region which included Provence. Within a short time their art spread to northern France, where they were called trouvéres in langue d'oïl (the northern dialect), and to western Europe. The new movement included many of noble birth, emperors and kings among them, but men of humble 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 trouvères 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.


"Une cicala:" 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: *Epopees* (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: Cantelouve, *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." In 1543 a group of poets called *La Fleurs de mal,* 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 Italian) and to introduce the use of Classical and Italian models in poetry. Ronsard's *Amours* was published with a musical supplement (by Chipon, 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, "songes," 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) in 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 choroidal style with the melody in the highest voice... The same melody or timbre served for many different texts."

9 Lanoë and Tuffreau, *Manuel illustré de la littérature française*, p. 99

"L'Albatros:" Charles Baudelaire (1821-1867) 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 correspondences, or synesthesia, appears in his sonnet, "Correspondences:" 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.
2. L’oiseau, qu’est tout aimable, prit sa voile.
Dans son léger plumage s’en est allé,
Traversant les mers et les terres sans s’y lasser.
Tout droit sur le mat du navire s’est reposé.

3. L’aperçoit dans la hune du bâtiment.
Alexis se lamente en le voyant.
“Ne pleure pas, ami 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 cœur en gage et ses amours,
Ell’ restera sage et fidèle pour ton retour.”

5. “Je te salu’, la belle, salut à toi!
Ton petit cœur 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,
Accepts 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.”

L’APPÊTIT VIENT EN MANGEANT

1. (Guitar chords: R. George)

2. Jean qui courtisait Lisette
Depuis huit jours seulement,
Frit 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,
L’appétit vient en mangeant!

3. Le lendemain, la fillette
S’en fut trouver sa maman
Et lui dit: “Me voilà prête
À me marier, vraiment…”
—Mais, viens-tu folle, ma fille,
Tu connais à peine Jean!
—Ah! Ça ne fait rien, ma mère,
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
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!”
“Ah, 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!"

DANS LES CHANTIERS

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

--- Ah! bonjour donc, mon cher enfant!
Nous appront'-tu bien d'argent?
--- Que l'diable emporte les chantiers!
Jamais d'ma vie j'y t'tournerai!
Dans les chantiers, ah! n'hivernons plus!
Dans les chantiers, ah! n'hivernons plus!

IN THE LUMBER-CAMPS

1. Poor woodsmen, 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.

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

3. Quand tu arriv'A Québec,
Souvent tu fais un gros béc.
Tu vas trouver ton bourgeois
Qu'est là assis à son contoi'.
Dans les chantiers, 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)

I PASSED BY YOUR DOOR

1. I passed by your door.
I cried out my sorrow to my sweetheart.
And I saw the candles lit.
No one answered me.
I cried out my love-sick heart to her.

2. For I knew she was upstairs,
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 MARINOURS ONT MARÉ MA BELLE
(TRANSLATED AND ADAPTED FOR GUITAR BY B. GEORGE)

--- Ah! bonjour donc, mon cher enfant!
Nous appront'-tu bien d'argent?
--- Que l'diable emporte les chantiers!
Jamais d'ma vie j'y t'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)
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)

MICHIE PREVAL
(Adapted for guitar: E. George)

1. Mi-chi Pre- val li don-nain grand bal, li fe (now) pa-
-fé pou sau-té li pé. Dan-sez Co-lin- da, bou-djou, bou-djou! Dan-
-sez Co-lin- da, bou-djou, bou-djou!

2. Dans l'équire- là yavé grand gala,
Mo cré chouals layié té bien étonné. Refrain

3. Michié Preval li té capitan bal,
So coché Louis té maït' cérémonie. Refrain.

4. Michié Mazuro dans so grose biro,
Li jist som crapaud dans iaille d'olo. Refrain

5. Alà maït' géole li trouvé ça si drôle,
Li dit: "Moin aussi, mo fé bal ici!" Refrain

6. Yé prend maït' Préval yé mette li prison,
Pasqué li donnain bal pou volé nous l'arsent. Refrain

7. Li donnain souvé pou nous régali;
So vié la misique donnain nous la colique. Refrain

8. Pauv' Michié Préval so 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. PREVAL

1. They took Mr. Préval and put him in jail,
Because he gave a ball to steal our money. Refrain

2. He had a spread to feed us,
His corny old music gave us a pain. Refrain

3. Poor Mr. Préval, I think he looked ill,
He'll never give another ball on Hôpital Street. Refrain

4. 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.

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TANT SIROU BIST DOUX
(Adapted for guitar: E. George)

1. Tant sirop est doux, Madeleine,
So much syrup is sweet, Madeleine;
Don't make so much noise, Madeleine,
The house is rented.

2. Tant sirop est doux, Madeleine;
Don't make so much noise, Madeleine.
The house is rented.

DANSE JUDA

1. Tant sirop est doux, Madeleine,
So much syrup is sweet.
Don't make so much noise, Madeleine.
The house is rented.

2. Tant sirop est doux, Madeleine,
So much syrup is sweet, etc.
Don't shout so loud, Madeleine, (2X)
The house is rented.

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

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 PROFITERS DE L'OUMANGI

2.

Benguela ya
Sur l'eau il s'en va
Il ne peine pas
Refrain

(au refrain)

3.

Benguela ya
Le soleil est bas
Et nos bras sont las.
Refrain

(au refrain)

4.

Benguela ya
Quand la nuit viendra
Chacun dormira.
Refrain

(au refrain)

SONG OF THE UBNAGI BOATMEN

1. Yoo yoo. (2X)
Benguela ya
The sun is low
Refrain

Benguela ya
Benguela ya
And our arms are tired.
Refrain

Benguela ya
Benguela ya
He will give us some.
Refrain

Benguela ya
Benguela ya
He does not fret.
Refrain

2. Benguela ya
Glides over the water
Refrain

Benguela ya
Benguela ya
He does not fret.
Refrain

SIR LA CHAN
(Un crémonion de la Wallonie)

3. Benguela ya
when night comes
Refrain

Benguela ya
Everyone will sleep.
Refrain

4. Benguela ya
when night comes
Refrain

Benguela ya
Everyone will sleep.
Refrain

5. Benguela ya
when night comes
Refrain

Benguela ya
Everyone will sleep.
Refrain

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

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.

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.

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, et.

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.

LORQUE RENAUD (CHÉVĂIS)

(Guitar chords: B. George)

2. "Renaud, Renaud, réjouis-toi! 
Ta femme est accouchée d'un roi! 
--Ni de ma femme", 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-ce 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-ce que j'entends cogner ici?" 
"Ma fill' ce sont les charpentiers 
Qui raccommotent nos greniers!"
6. --Oh! dites-moi, mère, m'amie,  
Qu'est-ce que j'entends chanter ici?  
--Ma fille', ce sont les processions  
Qu'on fait autour de nos maisons!"

7. --Oh! dites-moi, mère, m'amie,  
Quell' robe prendrai-je aujourd'hui?  
--Quittez le rose, aussi le gris;  
Frezne le noir, c'est mieux choisi!"

8. --Oh! dites-moi, mère, m'amie,  
Qu'ai-je donc à pleurer ici?  
--Ma fille', je n'peux plus le cacher:  
Renaud est mort et enterré!"

9. --Terre, ouvre-toi! Terre, fend-toi!  
Que je rejoigne Renaud, mon roi!"  
Terre s'ouvrît et se fendit  
Et la belle fut engloutie.

WHEN RENAUD

1. When Renaud returned from the war,  
Clutching his stomach wounds,  
At the window his mother said:  
"Here comes my son, Renaud!"

2. Renaud, Renaud, rejoice!  
Your wife has given birth to a king!"  
"My heart can not rejoice in  
Either my wife or my son!

3. Quick, let them make my bed,  
So that I may lie down."  
And when he was put into his bed,  
King Renaud gave his last breath.

4. "Oh! Tell me, mother dear,  
What is that tolling that I hear?"  
"Daughter, it's just some processions  
For the Rogation days."

5. "Oh! Tell me, mother dear,  
What is that hammering that I hear?"  
"Daughter, it's just the carpenters  
Mending our granaries!"

6. "Oh! Tell me, mother dear,  
What is that singing that I hear?"  
"Daughter, it's just some processions  
Passing by our houses!"

7. "Oh! Tell me, mother dear,  
What dress shall I pick today?"  
"Put aside the rose one, also the grey;  
Choose the black one, it is more fitting!"

8. "Oh! Tell me, mother dear,  
What do I have to mourn here?"  
"Daughter, I can hide it no longer:  
Renaud is dead and buried!

9. "Earth, open up! Ground, split asunder!  
So I may join Renaud, my king!"  
The earth opened up and split asunder  
And the damsel was swallowed up.

DOUCE DAME JOLIE

GUILLAUME DE MACHAUT (1350)

(Guitar arrangement: E. George)

1. Douce dame jolie,  
Tous les jours de ma vie,  
Sans nulle tricherie,  
Vous ai servie humblement.

GENTLE LADY FAIR

1. Gentle lady fair,  
In God's name, do not think, my love,  
That any other has dominion over my heart  
But you alone.

2. Gentle lady fair,  
Every day of my life,  
Without deceit,  
I have served you humbly.
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.

---

UNE CIGALE (BAS-LAUNESCO)

2. Chez sa voisine,
   Un jour s'en alla,
   Un jour s'en alla
   Lui dit bonjour!

3. "Pauvre voisine,
   Je crève de faim,
   Pauvre voisine!
   Je crève de faim,
   Comm' mes enfants!

4. "A la récolte,
   Que faisiez-vous donc?
   Que faisiez-vous donc
   Et vos enfants?

5. "A la récolte,
   En! moi je chantais!
   En! moi je chantais
   Comm' mes enfants!

6. --Chantez encore
   Et laissez-moi donc!
   Chantez encore
   Salut! Bonjour!

A GRASSHOPPER

1. A grasshopper,
   Last summer,
   Last summer,
   Put not a bite aside!

2. To her neighbor's house,
   One day she went
   One day... etc.
   To say good-day!
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.

L'ALBATROS

WORDS: BUDELAIRE
MUSIC: EMILIE GEORGE
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1. Lent et doucement
    Sou-vent pour s'a-su-ver, les hommes d'é-qui-pa-
    Pres-nent des al-ba-tros, van-tes ci-seux des mers,
    Qui suiv'n in-do-lents com-pa-gnos de voya-
    Le ma-vire glis-sant sur les guef-frs a-ners.
    Que ces rois d'a-sur ma-la-droits et hon-
    Lais-sent pi-teuse-ment leurs gran-des al-les blan-
    Com-me des a-vi-rons trai-ner à cé-te d'eux.

2. Placed upon the deck,
    These monarchs of the sky, now awkward and humbled,
    Let their great white wings
    Hang pitifully, 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.