THE STARS & THE LILY

French-American Influences & Interaction in Colonial Times in Song

Sung by Emilie George

GENERAL WASHINGTON escorting the Count de Rochambeau to the Allied Headquarters at the Vernon House, Newport, Rhode Island, March 6, 1781
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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THE STARS & THE LILY
Sung by Emilie George
DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FW 8603
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 ab-
stractions 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, philosophi-
cal, cultural and sentimental ties of the two na-
tions, who have shared 450 years of history on the
American continent—and the resultant cul-
tural interchanges. These can only be scantily
suggested here, for this collection is inten-
ted 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, Nicolet, Fremont and
Monseigneur 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 French words in the English language.

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

A PROTECTIVE:

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 writings and 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 vi-

trialic sting against the British and Tories.
In his introduction to Freneau's poetry, Henry
Hayden Clark says that: "Freneau may be consi-
dered first, as the Poet of American Independence;
second, as the Journalist of Jeffersonian and
French Democracy; third, as an Apostle of the Reli-
gion 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, 1795. It is important to note its
predictions, for the surrender at Yorktown had
already occurred (1781), and the Peace of Paris,
which recognised the United States as a nation
was only a year away, but as a popular expres-
sion of the French-American ties that had devel-
oped as the result of French aid. Freneau is re-
picted 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 Brit-

ish tune of "Williams and His Drum." (later be-
came "Sweet Betsy From Pike").

REFRAIN:

King Q, 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 "lily" refers to the Fleur-de-lis, 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.

"When a certain great king, whose I—

shall he be? Shall

force stamps upon paper, and force to drink tea? When these roles bear his

and stamp paper like stoolie. You may guess that this king is then

coming to trouble.

2. But when a petition he tends under his feet,
And sends o'er the ocean an army and fleet;
When that army, half-starved, and frantic with rage,
Shall be cooped up with a leader whose name rhymes to cage,

3. When that leader goes home dejected and sad,
You may then be assured 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 sheerd of his tail.

6. O king, my dear king, you shall be very sore,
The Stars and the Lily 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 coloniza-
tion were led by Jean Baptiste Le Moyne, who
founded New Orleans in 1718 (named for the Re-
gent, the Duc d'Orleans). At this time a venture
called the "Mississippi Bubble" started the
world's first financial panic. Largely respon-
sible for the crisis was John Law, Scottish
financier, who persuaded the Regent to set up the
Banque Generale (1719) 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 terri-

1. This later 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 ("wagonbards" 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.

2. C'est un roman que ce qu'on fait
Dans le Ministère;
Mon, non, l'on ne croira jamais
Tout ce qu'on y voit faire.
À l'avenir avec raison,
La faridonaine la faridonon,
On rit du Mississippi, Siribi,
A la façon de Barbari mon ami.

3. Les uns se font une idée
D'augmenter leur finance,
Les autres d'avoir leur lippée
Dedans cette occurrence;
Chacun s'abuse à sa façon,
La faridonaine la faridonon,
Je le suis du Mississippi, Siribi,
A la façon de Barbari mon ami.

4. Ces Messieurs vont donc voyager
Dans la Louisiane?
Chacun coure s'y engager,
C'est une curtisanne
Qui attire les vagabonds,
La faridonaine la faridonon,
Ce que j'en pense je le dis, Siribi,
A la façon de Barbari mon ami.

5. C'est certainement voyager
Dans l'île de Chisere,
Cela s'appelle aller chercher
Dans les Cieux, la terre,
Tôt ou tard nous les reviendra,
La faridonaine la faridonon,
Chargée d'or du Mississippi, Siribi,
A la façon de Barbari mon ami.

6. Pour moi, j'en attende les effets
Assis dans ma chaise,
Et je vois de tous côtés,
Ici fort à mon aise.
Pour connaître l'illusion,
La faridonaine la faridonon,
Faut aller au Mississippi, Siribi,
A la façon de Barbari mon ami.

7. Le Père Tellié d'ant mort,
Cessons toute dispute;
Pourquoi aux caprices du sort
Être toujours en haine?
En intelligence soyez,
La faridonaine la faridonon,
Pour aller au Mississippi, Siribi,
A la façon de Barbari mon ami.

MISSISSIPPI

1. People here are quite busy
Looking for a fortune;
The "fever" has already struck the mob;
Everyone pursues it in his own way,
Like Barbari, my friend.

2. 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 faridonaine la faridonon,
They'll laugh about Mississippi, Siribi,
Like Barbari, my friend.

3. 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 faridonaine la faridonon,
I follow the Mississippi "affair," Siribi,
Like Barbari, my friend.

4. These fellows, then, are going to journey
To Louisiana?
Everyone's rushing there to get entangled;
It's a courtisan
Who's attracting all the bums,
La faridonaine la faridonon,
I say what I think, Siribi,
Like Barbari, my friend.

5. 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, Siribi,
Like Barbari, my friend.

6. 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 illusion,
La faridonaine la faridonon,
You must go to Mississippi, Siribi,
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 War, 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, 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 French 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 costumes 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 modest 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.
2. Que folies de leurs coiffures, 
Nos charmantes de la cour 
Imaginent chaque jour 
De quoi gater la nature, 
En! qu’est-ce que ca m’fait à moi? 
Lise est si bien sans parure, 
En! qu’est-ce que ca m’fait à moi? 
Quand je chante et quand je bois.

3. Que tout Paris encourage 
L’ovation d’un bateau volant 
Qui passe qu’aussi firmament 
Nous iron en équipage, 
En! qu’est-ce que ca m’fait à moi? 
Je ne suis pas du voyage, 
En! qu’est-ce que ca m’fait à moi? 
Quand je chante et quand je bois.

4. Que Lingnet, de sa courtille, 
Veullle apprendre à notre orgueil 
Que l’on peut en un clin d’œil 
Se faire entendre de Chine, 
En! qu’est-ce que ca m’fait à moi? 
On m’entend de ma cuisine, 
En! qu’est-ce que ca 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, 
En! what’s that to me? 
I’m peaceful by nature, 
En! what’s that to me, 
When I sing and when I drink?

2. Let the ladies of our court, 
Feastfully occupied with their hairdos, 
Dream up new ways each day 
To spoil nature, 
En! what’s that to me? 
Lies is fine without adornment, 
En! 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, 
En! what’s that to me? 
Travel’s not for me, 
En! what’s that to me, 
When I sing and when I drink.

4. Let Lingnet from his bastions 
Try to inform us to our disdain 
That you can make yourself heard from China 
In the blink of an eye, 
En! what’s that to me? 
I can be heard from my kitchen, 
En! 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 Vows 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 sympathisers 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 prelude 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.

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..." 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.

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

4. But hear, ye swains, ('tis a tale most profane) 
How all the tyrannical powers, 
Kings, Commons, and Lords, are uniting again, 
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 its 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:

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2 Barbier et Vernillat, Histoire de France par les chansons, Vol. 4, p. 157
PLANTING THE LIBERTY TREE

1. O tree so dear to all of France,
    When you sprouted in her bosom,
    Did you think that one day
    Destiny would offer you such a celebration? (2X)
    Did you think that your course leaves
    Would unite under their shade,
    Instead of servile citizens,
    So many fine Republicans? (2X)

2. Did you think that the revolutionaries
    Would soon drive out the despots,
    And that the sovereign people
    Would be in peace and glory? (2X)
    Did you think that to finally smite out
    That ever fearsome race,
    They would put in their path
    Guillotin's machine? (2X)

3. In order to avenge the death of these traitors,
    Subject to their fierce lords,
    We see all our neighbors take arms,
    Ah! poor monarchists! (2X)
    The French are armed en masse
    And are making their retreat.
    Bravo! fellow republicans! (2X)

LAFAYETTE AT BRANDYWINE:

LAFAYETTE AT BRANDYWINE

It was in the summer of 1777 General William
Howe landed 16,000 troops at the head of Elk
River, Maryland for a planned attack on Phila-
delphia, the American capital, 45 miles northeast.
This coincided with John Burgoyne's invasion of
New York, but Howe was lured to Philadelphia by
the thought of an easy victory with the support
of the large Tory element there. Howe's absence
from the New York campaign was a decisive factor
in Burgoyne's defeat at Saratoga. Hoping to
block Howe, Washington deployed 11,000 troops
along the Brandywine Creek, with him was the
French nobleman and new major general, the Mar-
quis de Lafayette. On September 11, Howe crossed
the Brandywine to the north, outflanked Washing-
ton and defeated his counterparts at the Battle of
Brandywine. This song, one of many
composed in tribute to Lafayette during his tour of
Europe, was set to the tune of "Auld Lang Syne"
by the Scottish poet and songwriter, Robert Burns.
It was published in the National Intelligencer.
August 20, 1825.

AN APPEAL:

There was rarely unanimity among the colonies
on any issue---including the Alliance. French-
American amity had to develop from a previous
attitude of enmity engendered by the French and
Indian War. Another obstacle was Catholicism.
The Loyalists' allegiance was due to devotion to
England, strong anti-French feelings, and fear
of rule by "democratic" nobles. They did have some
cause---Patriots expelled Loyalists from many
communities, and by the end of the 18th century.
100,000 had fled the United States, most of them
going to Canada. Fear of supremacy of the Pope
resulted in exaggerated accounts of the "dire
consequences" of the Alliance, of which many ex-
amples can be found in this song. The last line
of each verse refers to Jack Straw and Watt
Tyler, the rebel leaders of the Peasants' Revolt
(1381), the first great popular rebellion in Eng-
lish history---albeit a short-lived one (less
than a month). Loyalists equated the "infamy"
of the Patriots to that of Tyler and Straw.
Reference is made to the accession of Spain into
the alliance in 1779, and also the fact that
in the Treaty of Paris (1783) England restored
Havana to Spain, France's ally.

Soon after the signing of the Treaty of
Alliance (1778), Admiral Count d'Estaing arrived
in Delaware Bay with a French fleet; also on
board was Conrad Alexandre Gerard, the first
French Minister to the United States. D'Estaing's
attack on Newport was undone by a storm, after
which he went to Boston for repairs, and then to
the Antilles. He joined forces with General Lin-
coln in an attack on Savannah, Georgia (1779)---
again unsuccessfully. Initially, this caused
much anti-French feelings, and the Loyalists
took advantage of the situation by composing
numerous songs about the Count's defeat. But
D'Estaing contributed to the allied cause, even
in his withdrawal. The arrival of the French fleet caused the British troops to evac-
uate Philadelphia, and it became immediately
apparent how the Alliance had changed the
nature of the war. "An Appeal" as set to the tune
of the British ballad, "The Cutpurse," and was
written in 1780.

1. The old English cause knocks at every man's door,
    And bids him stand up for religion and right;
    It addresses the rich as well as the poor;
    And fair liberty, bids them, like Englishmen fight.
    And suffer no wrong,
    From a rebel throng,
    Who, if they're not quelled, will enslave us ere long;
    Most bravely then let us our liberty prize.
    Nor suffer the Congress to blind all our eyes,
    Or every rebel cut-purse, will soon give us law,
    For they are as bad as a Tyler or Straw.

2. From France, D'Estaing to America has come;
    The French banditti who rob our estates;
    These robbers are all protected by Rome;
    Consult but their annals, record but their dates,
    It's their politics
    To burn heretics,
    Or poison by water that's fetched from the Styx.
    Let Frenchified rebels, in vain then attempt
    To bring our own church, or our king to contemplate;
    For no rebel cut-purse shall ever give us law,
    Should they prove as daring as Tyler or Straw.

3. Let curses most vile, and anathemas roar;
    Let half-ruin'd France, to the Pope tribute pay;
    Britain's thundering cannon, shall guard safe our shore;
    Great George shall defend us, none else we'll obey.
    Then France, join'd by Spain,
    May labor in vain,
    For soon the Havana shall be ours again.
    The French then will scatter and quit every state,
    And find themselves babbling, when nothing it's too late.
    For no Frenchman, or rebel imp of the law,
    In our old constitution can point out a flaw.

CONTRAMINTA'S DANCE:

After the unsuccessful attack on Savannah,
the Americans were depressed about the outcome
of the war. This, coupled with a disastrous de-
erioration of the currency, prompted them to
turn to France. The Alliance had changed from
one of partnership in 1778 to one of dependence
by 1780. Lafayette was appointed liaison officer
between the French and Americans and sent to France
to seek aid. He returned with news of the impend-
ing arrival of a French fleet accompanied by an
army. The fleet and 5,000 regulars under the com-
mand of General Count de Rochambeau arrived in
Newport, Rhode Island. Accompanying him were other
nobleman—Montmorency, Custine, Noailles, Chartree
Launou. In September Washington, with Lafayette
at his side, met Rochambeau who was reluctant to
engage in a massive campaign without additional
troops and more ships. Lafayette promised France with letters with this request. So in
1781, France dispatched 50 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 planned 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 matters 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. 21, 1781.

**WASHINGTON AND COUNT DE GRASSE:**

The Anglo-American conflict occurred not only on the battlefield, but also waged in the press and roundly 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 a process of assimilation of constantly hearing their songs 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 these. 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.

**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.

2. 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.

3. 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 valiant Sons adore,
For all their brave heroic deeds till time shall be no more.

4. 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.

5. 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,
Huzzah! for Admiral Count de Grasse and glorious Washington.

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

2. Greene, in the South, then danc’d a set,
Then down he figur’d to the shore,
Host like a lordly dancer,
And on the courtly movement he swore.
He would no more advance, sir.

3. Quoth he, my guards are weary grown
With footing country dances,
They never at St. James’s shore,
At caps, kicks, or prances...
reality in France as well! No one figure embodied 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.

3. Patrie, élevons ton autel
Sur les pierres de la Bastille
Comme un monument éternel
Cède le bonheur des Français brille.
Yennes de tous les lieux divers
Que renferme ce grand empire,
Donnez 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 peril;
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 abbé 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. On 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)

ODD 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 1793), 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 he 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 France Republican. 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 “galluping fast into monarchy.” The melody for this “Ode” is “God Save the King.”

As noted above, British tunes were usurped for countless parades, and “God Save the King” was virtually worn out by the number of ballads which used its tune!

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 Saviour his ear.

2. Let us with France agree, And bid the world be free, While tyrants fall! Let the rude savage boast Of their vast numbers boast Freedom’s almighty trust Laughs at them all! (2X)
3. The world at last will join
To aid thy grand design,
Dear Liberty!
To save the frozen lands
The generous flame expands:
On Africa's burning sands
Shall man be free!

4. If 'er her cause require!
Should tyrants 'er aspire
To aim their stroke,
May no proud despot daunt--
Should he his standard plant,
Freedom will never die
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 re-
peat 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 Ord-
nance, and one of the articles stated that "there
shall be neither slavery nor involuntary servi-
tude 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, Con-
gress did set quotas for state regiments. Ini-
tially, 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
(along with freedmen alike) were barred from
serving, in order to insure the commitment of
the southern colonies to the war. So ironi-
cally, Negroes 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 Manu-
mission of Slaves. I could not locate the ori-
ginal melody, so I set it to the tune of a hymn
of the period by John Hatton.

2. Men from England bought and sold me,
Paid my price in paltry gold;
But tho' they sold me, they sold me well,
Minds are never to be sold.

3. Tendez vos arcs, nègres, marons,
Bous portons la flamme à nos mères,
Comme elle part de nos canons,
Que la mort voile avec vos râches,
Si des royalistes impurs,
Oyes nous, chez vous, portent la peste,
Vous dans vos bois, nous dans nos murs,
Cernons ces gnomes obscurs,
Et nous en détruirons le reste! (2x)

4. Américains, l'égalité
Vos proclamez aujourd'hui nos frères.
Vous givez à la liberté
Les mêmes droits héréditaires.
Vous êtes noirs, mais le bon sens
Repousoit un préjugé téméraire...
Serions-vous moins intéressants,
Aux yeux des républicains blancs?
La couleur tombe, et l'homme reste! (2x)

FREEDOM OF THE NEGROES

1. 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 stained by his blood,
Please spare me all the rest. (2x)

2. 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)

3. Draw your bow, Negroes in revolt,
We're touching the fire to our fuses,
As it darts from our cannons,
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)

4. Americans, today, equality
Proclaims you our brothers.
You had the same inherited
Rights to freedom.
You were black, but common sense
Rejects a deadly prejudice...
Could 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 forty 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, odors, 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 "Joyeux...of the soldiers of liberty of the world." And 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, George 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 13, 1824, and since it originally had no musical setting, I have used a folk tune from Auvergne ("Vivet les Auvergnats"), Lafayette's birthplace.

To you, Lafayette, in fair Auvergne,
The muse would their homage pay; Where yet, with deep regret, they learn, You pass life's closing day.

Of the great actors on our stage,
Of warrior, patriot, statesman, sage,
How few remain, how few remain! (2x)

May the native France forget
For the adopted country of Lafayette.

Emalie 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 Bloop 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. 1 & 2 (FW 6001-6002), and of this collection as well.