


# SIX CREOLE FOLK-SONGS

With  
ORIGINAL CREOLE  
And Translated  
ENGLISH TEXT

BY  
MAUD CUNEY HARE

  
SIX SONGS FOR MEDIUM VOICE  
WITH  
PIANO ACCOMPANIMENT

  
CONTENTS

1. Aurore Pradère (*A Love Song*)
2. Gardè piti mulet là (*Musieu Bainjo*)(*Satirical Song*)
3. Belle Layotte (*A Love Song*)
4. Quand Mo-té jeune (*Bal fini*) (*Dance song*)
5. Aine, dè, trois, Caroline (*Song of Longing*)
6. Dialogue d'Amour (*Song of Mockery*)

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Folk-love

HARE

"Noon!  
 Silence and heat;  
 A Creole tune  
 On the lips of old Fadette!

Noon!  
 Drowsy and sweet  
 The patois croon  
 On the lips of old Fadette!"

LEON LAVIAUX  
 (Englished by John Myers O'Hara)

The familiar triumvirate to which American readers are most indebted for their knowledge of Creole life and song, is composed of Henry E. Krehbiel, George W. Cable and Lafcadio Hearn.

Hearn has said that Creole music is mostly Negro music remodeled by French composers and the melancholy beauty and quavering chant lightened by French influence and deepened by the Spanish.

The Creole folk-songs of the New World are those of the people of mixed blood in Louisiana and the bordering south-western states. Mainly African in rhythm, the music was brought to South American countries and to the West-Indies, thence to Louisiana, where it received a French and Spanish-American imprint by the settlers of the land. The majority of the songs that survive show a French influence while a few are known in variant form in France. They are interwoven with the history of Louisiana and the neighboring states and were in most instances linked to the dance.

In the early days of New Orleans it was the custom to use the old Place Congo, at the further end of historic Jackson Square, as an out-of-door dance hall and rendezvous. George W. Cable in his writings has given vividly colored descriptions of the throng gathered there—Senegalese from Cape Verde, Mandingoes from the Gambia River, Fouds from interior Africa, with Moors and Arabs and Congoes and Franco Congoes for whom the park and dance were named.

I am told however, by an elderly Creole neighbor who remembers those early days, that as late as 1855 Place Congo was open only to free persons of color and members of the white race and that the dance which lasted from two until nine on Sunday afternoon was a noticeable event in the life of the old city. In this square which is found at the opposite end of the ancient and more dignified Place d'Armes, were danced the "Counjai" with love for its theme; the "Bamboula," after the like-named African drum; the "Guiouba" (D'juba,) a nonsense dance, and the "Calinda" a sort of Fandango said to be from the Spanish que'linda.

The main instruments used in the dance were the drums, the quills (a Pan's pipe of reeds), the Marimba and the banjo which was often accompanied by a rattle made of a polished jaw-bone with loosened teeth. There was a group of 30 or more singers, the leader of whom often practised his gift of improvisation and took the part of soloist.

The songs are in the musical Creole language, a French patois that survives in the fascinating old French quarter of New Orleans and in many of the sleepy, quaint old Creole towns on the Atchafalaya and on the Bayou Teche. The Creole language shows many contractions and subtractions; every harsh letter is either softened or eliminated. However in singing the songs, the rules for French pronunciation are to be followed.

The themes of the songs are but few and those are of the primal emotions. While there are but few religious songs, there are many of satire and sarcasm, ridicule and mockery many of which sprang into being at carnival time, and far more love songs than are to be found among any other folk-song offering of America.

Distinct from the mountain song of Kentucky, The Negro Spiritual or the tribal melody of the Indian, the Creoles have added a new note in their gift to the folk-song of America. Out of their consciousness they speak to us in the words of Theocritus: "And to you in my turn, the charms of the clear-voiced muses, even all that they can give and all that my house has in store, these do I bring. The fairest meed of the gods is song."

*Maud Cuney Hare*

# Aurore Pradère

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 84) *poco rit. mf*

Voice

Piano

*a tempo*

rore Pra-dère, belle 'ti fille, Au - rore Pra-dère, belle 'ti fille, Au -  
 rore Pra-dère, pret - ty girl, Au - rore Pra dère, pret - ty girl, Au -

*a tempo*

*rit. p a tempo*

rore Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren.  
 rore Pra-dère, pret - ty girl, She's just what I want, and her I'll have.

*rit. a tempo*

*mf animato*

Ya moun qui dit li trop zo-lie, Ya moun qui dit li pas po-lie; Tout  
 Li pas man-dé robe mous-se-line, Li pas man-dé dé - ba bro-dé; Li  
*Some say that she's too pret-ty, quite, Some folks they say she's not po-lite; All*  
*She does not choose a mus-lin gown, She does not ask for 'broidered hose, She*

*animato*

*mf*

*rall.*

*p a tempo*

ça ya dit, (Sia!) bin fou bin, C'est li mo ou-lé, c'est li ma pren.  
 pas man-dé sou-lier pri-nelle, C'est li mo ou-lé, c'est li ma pren.  
*this they say - Pshaw! - I'm no fool, Oh she's what I want, and her I'll have.*  
*does not want pru - nel-la shoes; Oh she's what I want, and her I'll have.*

*mf*

Au-rose Pra-dère, belle 'ti fille, Au-rose Pra-dère, belle 'ti fille, Au-  
 Au-rose Pra-dère, pret-ty girl, Au-rose Pra-dère, pret-ty girl, Au-

*rit.*

*p*

*1 a tempo*

*2 a tempo*

rose Pra-dère, belle 'ti fille, C'est li mo ou-lé, c'est li ma pren. li ma pren.  
 rose Pra-dère, pret-ty girl, She's just what I want, and her I'll have. her I'll have.

# Gardé Piti Mulet Là

(Musieu Bainjo)

(SATIRICAL SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Animato (♩ = 88)

Piano

*mf* à là banjo - without pedal.

*mf* mockingly

Gar - dé pi - ti Mu - let  
See the lit - tle mu - lat -

là, "Mu - sieu Bain - jo," La com' li in - so -  
to, "Mis - ter Ban - jo" Hasn't he a sau - cy

*p*

lentl air! Cha - peau sul' cô - té,  
Hat cock'd on one side,

*p*

Sou lié qui fait "cric - crac"  
 New shoes that go "cric - crac"

*mf*  
 Gar-dé pi - ti Mu - let là, "Mu - sieu Bain - jo," La com' li  
 See the lit - tle mu - lat - to, "Mis - ter Ban - jo," Hasn't he a

*mf*

*rit.*  
 in - so - lent!  
 sau - cy air!

*rit.* *a tempo*

*fare*

*mf*

Gar-dé pi - ti Mu let là, "Mu-sieu Bain - jo," La com' li in - so -  
 See the lit - tle mu - lat - to, "Mis - ter Ban - jo," Hasn't he a sau - cy

*mf*

*rit.* *p a tempo*

lent! Fou - lar à la pouche,  
 air! Ker - chief in his vest,

*rit.* *p a tempo*

*mf*

La canne à la main. Gar-dé pi - ti Mu - let  
 Walk - ing - cane in hand. See the lit - tle mu - lat -

*rit.*

là, "Mu-sieu Bain - jo," La com' li in - so - lent!  
 to, "Mis - ter Ban - jo," Hasn't he a sau - cy air!

*rit.* *accel.*

# Belle Layotte

(A LOVE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegretto (♩ = 88)

Voice

Piano

(♩ = 72)

*mf*

*rit.*

Mo dé - ja: rou - lé tout la côte, Pan - cor ouar pa - reil belle La - yotte.  
I have sailed all a - long the shore, There is none like my belle La - yotte.

*a tempo*

*f*

Mo rou - lé tout la côte, Mo rou - lé tout la co - lo - nie;  
Jean Ba - bét, mon a - mi, Si vous cou - ri par en haut,  
I sail a - long the shore, I have roamed the coun - try o'er;  
Oh, Jean Ba - bet, my friend, If you to her I should send,

*f a tempo*



*mp* *3* *rit.*

Mo pan-cor ouar grif-fonne la, Qua mo gout comme la belle La-yotte.  
 Vous man-de belle La-yotte. Ca-deau la li té pro-mi mouin.  
*But I find no name so dear, As that of my own belle La-yotte.*  
*Ask of her the lov-er's knot She promised me, my belle La-yotte.*

*mp* *3* *rit.*

*a tempo*  
*p espressivo*

Mo dé-jà rou-lé tout la côte, Pan-cor ouar pa-reil  
*I have sailed all a-long the shore, There is none like my*

*espressivo* *3*

*p* *a tempo* *3*

*pp rit.* *mf a tempo*

belle La-yotte. Mo dé-jà rou-lé tout la côte,  
*belle La-yotte. I have sailed all a-long the shore,*

*rit.* *3* *mf a tempo* *3*

*pp* *mf a tempo* *3*

*p* *3* *rit.* *f*

Pan-cor ouar pa-reil belle La-yotte. Aié!  
*There is none like my belle La-yotte.*

*p* *3* *rit.* *f cresc.* *l.h.*

# Quand mo-té jeune

## Bal fini

(DANCE SONG)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Con moto - *gayly* ( $\text{♩} = 116$ )

Voice

Piano

*mf*

Quand mo-té jeun', Mo-té jon-glé Mi-chieu; A  
While I was young, Mer-ry was I, dear Sirs; And

*mf*

c't'heur ma-pé vi-ni vieux, Mo-pé jon-glé bon Dieu.  
now when I am old, I still will mer-ry be.

1

2 *mf*

pé jon - glé bon Dieu. Ma - pé jon - glé bon temps pas -  
*still will mer - ry be. I will be gay for pleas - ure*

*p*

*p*

sé, Ma - pé jon - glé bon temps pas - sé, Ma - pé jon -  
*flies, I will be gay for pleas - ure flies, I will be*

*colla voce*

*mf* *p*

glé bon temps pas - sé, Ma - pé jon  
*gay, "good times" pass a - way, I will be*

*colla voce*

*rit.* *mf*

glé bon temps qu'est pas - sé.  
*gay, "good times" pass a - way.*

*rit.* *mf*

*mf a tempo*

Le bal fi - ni, —  
The dance is done, —

(♩ = 120)

*f a tempo*

*mf*

bon - soir, Mes - sieurs, Le bal fi - ni, —  
Good - night, Mes - sieurs, The dance is done, —

*rit. e dim.*

bon - soir, Mes - dam', M'al - lé par - ti, La,  
Good night, Ma - dames, I go, I go! La,

*p*

*rit. e dim.*

*p*

*pp*

la, la, la, la!  
la, la, la, la!

*pp a tempo*

*ppp*

*l.h.*

# Aine, dé, trois, Caroline

(SONG OF LONGING)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Allegro (♩ = 92)

Voice

Piano

The first system of the score shows the beginning of the piece. The voice part is a whole rest. The piano part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of chords and eighth notes, with a triplet of eighth notes in the second measure. The bass part consists of a simple eighth-note accompaniment.

The second system contains the first vocal entry. The voice part has a melody with a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The lyrics are provided in three lines: French, Creole, and English.

Aine, dé, trois, Ca - ro - line  
One, two, three, Car - o - line

1 Ça, ça, yé comme ça, ma chère!  
2 Pas pa - ré comme ça, ma chère!

1 What is the mat - ter with thee?  
2 Do not talk that way, my Dear.

The third system contains the second vocal entry. The voice part has a melody with a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The lyrics are provided in three lines: French, Creole, and English.

Aine, dé, trois, Ca - ro - line  
One, two, three, Cur - o - line

1 Ça, ça, yé comme ça, ma chère!  
2 Pas pa - ré comme ça, ma chère!

1 What is the mat - ter with thee?  
2 Do not talk that way, my Dear.

*expressivo*

Pa - pa di "Non," Ma - man di "Oui," C'est li m'ou-lé, c'est li ma pren.  
 Sam' di là-mour, Di-manch'ma-rie, Lun-di ma-tin, pi-ti dans bras.  
*Pa - pa says "No," Ma - ma says "Yes," 'Tis he I want and him I'll have.*  
*Sat - ur - day love, Sun - day to wed, Mon - day — morn, Ba - by in arms.*

*expressivo*

*rit.*

Ya pas lar - zan, pou a - che - té ca - banne,  
 N'a pas cou - vert', n'a pas de draps, —  
*No mon - ey has he, a cub - in to buy,*  
*There is no quilt, no lit - tle bed, —*

*rit.*

*f a tempo**accel.*

C'est li m'ou - lé, c'est li ma pren.  
 N'a pas a rien, Pi - ti dans bras.  
*'Tis he I want, and he wants me.*  
*Not a thing — Ba - by in arms.*

*f a tempo* *accel.*

# Dialogue d'Amour

(SONG OF MOCKERY)

CREOLE FOLK-SONG  
arranged by  
MAUD CUNEY HARE

Lentement (♩ = 80) *Lightly*

Voice

Piano

*f*

*And.* \* *simile*

Detailed description: This system shows the beginning of the piece. The voice part consists of four whole notes on a single pitch. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a triplet of eighth notes. The tempo is marked 'Lentement' with a quarter note equal to 80 beats per minute, and the mood is 'Lightly'. Dynamics include a forte 'f' marking and an 'And.' (Ad libitum) instruction.

*archly*

Si l'a - mou à vou si  
If your love can be so

Detailed description: This system contains the first line of lyrics. The voice part is marked 'archly' and features a melodic line with a slur over the first two notes. The piano accompaniment continues with the eighth-note bass line and a supporting melody in the right hand. The key signature has one flat (B-flat).

grand, Mi - chié la, Si l'a - mou à vou si grand, Mi - chié  
great, my dear Sir, If your love can be so great, my dear

Detailed description: This system contains the second line of lyrics. The voice part continues the melody with a slur over the first two notes. The piano accompaniment features a more active right-hand melody with chords and eighth notes. The key signature changes to two flats (B-flat and E-flat).