

# L'ORDRE DE BON-TEMPS

(The Order of Good Cheer)

BALLAD OPERA

*based on*

FRENCH CANADIAN FOLK SONGS

*Libretto by*  
LOUVIGNY DE MONTIGNY

*English Translations by*  
J. MURRAY GIBBON

*Music Arranged by*  
HEALEY WILLAN

"L'Ordre de Bon-Temps," the name of the society of good cheer founded by Champlain at Port Royal in 1606, tells the story of the life at the garrison during those bitter winters when the Order stood for the best in good living and Poutrincoirt's table groaned beneath the luxuries of the winter forest: flesh of moose, caribou and deer, beaver, otter, hare; with ducks, geese, grouse and plover; sturgeon, too, and trout and other fish speared through the ice in the neighbouring bay. These repasts were always attended by ceremonial followed by song and the guests were frequently Indian chiefs.

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My Task  
Nazareth  
Night of Nights  
Ninety and Nine (The)  
No Night There  
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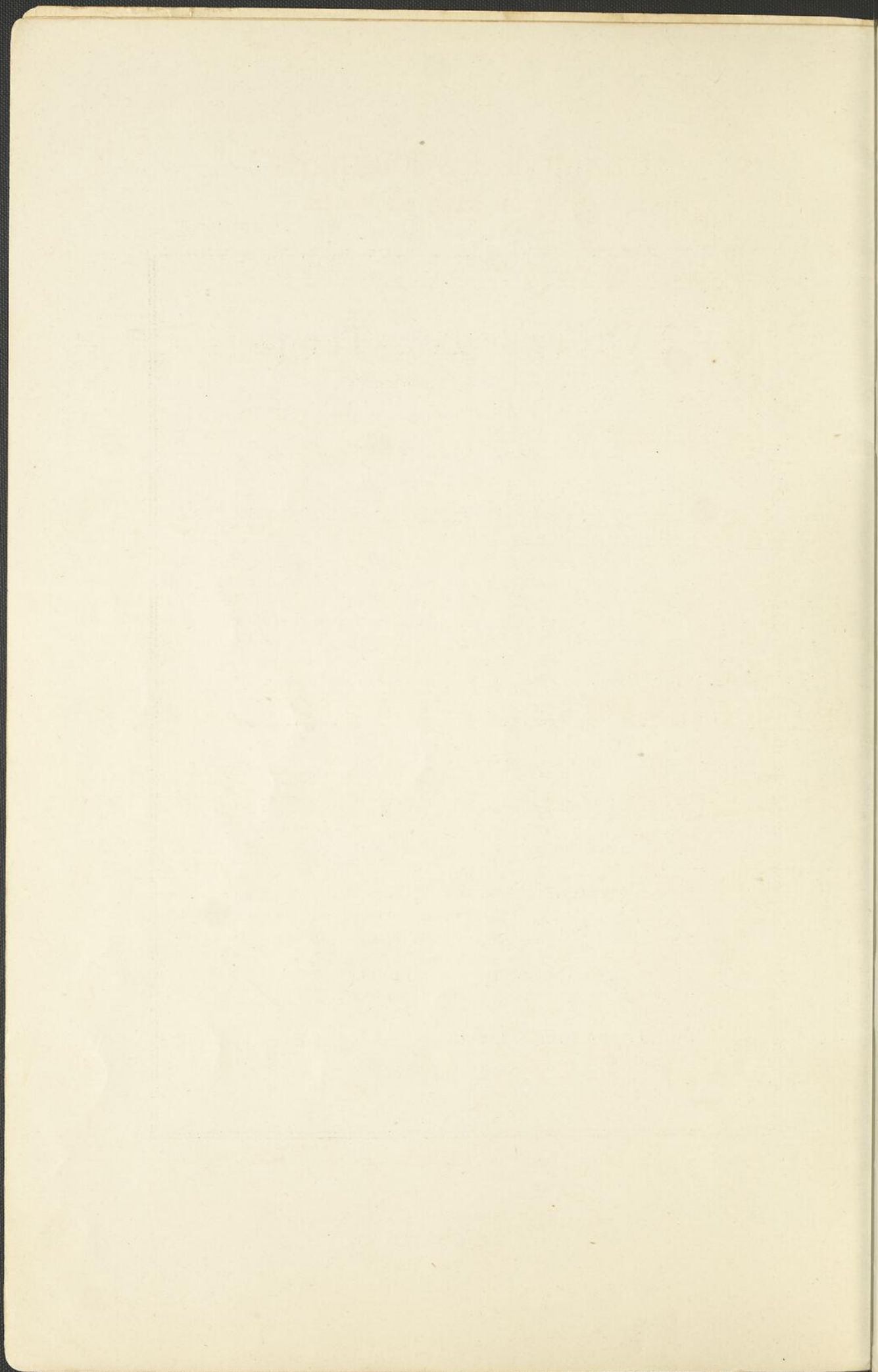
WILL 1

# “L’Ordre de Bon-Temps”

(The Order of Good Cheer)

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# Chantons les louanges

Recueillie et adaptée  
par Marius Barbeau

Sing on glad responses  
(Lescarbot)

Moderato e marcato  
*f*

1. La bou - teill' sur la ta - ble, le verre à la  
1. The de - can - ter be - fore us, the cup in the  
2. Ma maî - tress' est si, bell' ell' a su char - mer mon  
2. Oh my la - dy is grace - ful, she charm - eth my  
3. Que l'on m'y verse à boi - re du vin à grands  
3. Come and pour me a fla - gon with great draughts of

*f*

main, Bu - vons, — ca - ma - ra - des, c'est là là - gré - ment!  
hand Drink on, — jol - ly com - rades, and plea - sure com - mand!  
coeur. J'ai lui — se - rai fi - dè - le jen serai le vain - queur. Chan -  
heart I'll prove — ev - er faith - ful, tri - um - phant de - part Sing  
coups! Ver - sez — à la ron - de, di - ver - tis - sons - nous.  
wine, And pour — round the cir - cle, to joy let's in - cline.

*f*

tons com-me sur la bran-che les pe-tits oi-  
on as up on the bran-ches all the young birds

-seaux Chan-tons les lou-an-ges de Bac-chus en-dor-  
do, Sing on glad res-pon-ses Sing the drow-sy God of

Tenors 1.2.

Chan-  
Sing

Basses 1.2.

mi, Chan-tons la vic-toi-re des a-mants nou-  
wine, Sing the chant of tri-umph due to lo-vers

Chantons les louanges - 4

- tons com - me sur la bran - che les pe - tits oi -  
on as up - on the bran - ches all the young birds

*f* Chan - tons, chan - tons  
Sing on, sing on

Chan - tons, chan - tons,  
Sing on sing on,

Chan - tons, chan - tons,  
Sing on, sing on,

- veaux.  
new.

*f*

- seaux  
do

*f*

Chan - tons, chan -  
Sing on, sing

*f*

Chan - tons les lou - an - ges de Bac - chus  
Sing on glad res - pon - ses to the drow - sy

*mf* *f*

tons, chan - tons la vic - toi - re des a -  
on, sing on, sing the chant of tri - umph

en - dor - mi, Chan - tons la vic - toi - re  
God of wine, Sing the chant of tri - umph

*rall*

mants nou - veaux, chan - tons! tons.  
due to lo - vers new. new.

*ff* 1.2. - - - 3. - - -

*rall*

— des a - mants nou - veaux, veaux.  
— due to lo - vers new. new.

*rall* *ff* *a tempo* *ff*

# Le Foudrion

7

Redigée par Marius Barbeau

The Foudrion  
(Lescarbot)

Allegretto

*mf*

1. Nous som - mes  
1. When we went

*mf*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is two sharps (D major), and the time signature is 6/8. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The music begins with a rest for the vocal line, followed by the lyrics '1. Nous som - mes' and '1. When we went'.

par - tis de Tou - lon, Qua - tre vais - seaux de la na -  
sail - ing from Tou - lon Four King's own ves - sels ev - 'ry

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'par - tis de Tou - lon, Qua - tre vais - seaux de la na - sail - ing from Tou - lon Four King's own ves - sels ev - 'ry'. The piano accompaniment continues with a steady eighth-note pattern.

tion. C'é - tait pour s'en al - ler croi - ser Sur  
one It was to go and cruise a - broad A -

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'tion. C'é - tait pour s'en al - ler croi - ser Sur' and 'one It was to go and cruise a - broad A -'. The piano accompaniment continues with a steady eighth-note pattern.

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F.H. 1810 (2)

les cô - tes d'Es - pa - gne. A Lis - bonn'  
 long the Spa - nish sea - coast. Off Lis - bon

nous a - vons mouil - lé En at - ten - dant l'es -  
 we at an - chor rode Till the squad - ron should

ca dre. \_\_\_\_\_  
 meet us. \_\_\_\_\_

1-7 last verse  
 rall.

2. Mais quand l'escadre est arrivé,  
Il a fallu appareiller.  
Il faut mettre au vent Foudrion  
La grand voil' sur la misaine.  
C'est pour aller rejoindr' faction,  
Mouiller à Cartagène.
2. But when the squadron came to hand  
We weighed the anchor by command,  
Before the wind put Foudrion  
With foresail like a banner;  
We were again on sentry gone  
With our post Carthagena.
3. Tout' la journée, marche à grand train  
En poursuivant notre chemin  
Le temps n'a pas voulu changer.  
La tempête et l'orage  
Dessous le vent nous ont jetés  
Plus de cent lieues au large.
3. Then all day long full sail we went  
Upon our course with one intent;  
The weather would not turn about,  
The hurricane and tempest  
One hundred leagues have thrown us out  
Off our reckoning, stormbeat.
4. Le lendemain, au point du jour,  
Nous vîm's venir tout droit à nous,  
Au loin, trois gros navir's anglais,  
Filant comme la foudre,  
Mais qui dans un instant croyaient  
De nous réduire en poudre.
4. At break of day upon the morn  
We saw them straight upon us borne,  
Far off, three English men o'war  
As fast as lightning flashes,  
Who thought that in an instant more  
They'd reduce us to ashes.
5. Ont tiré un coup de canon  
Sur notre grand mât d'artimon.  
Dessus le pont tout est tombé,  
Le mât et les cordages,  
La grand voil', le petit hunier.  
Criblés par la mitraille.
5. They fired a cannon shot, avast!  
Upon our giant mizenmast,  
Across the bridge the wreckage fell  
The mast and all the rigging,  
The mainsail and the foretopsail  
By the grapeshot all riddled.
6. Notre combat a bien duré  
Trois jours et trois nuits sans cesser.  
On voyait voler les éclats  
D'un bâtiment à l'autre.  
Jamais on n'avait vu combat  
En rien semblable au nôtre.
6. Our combat surely did extend  
Three days and nights without an end  
We saw from ship to ship in flight  
The terrible bombardment,  
And never yet was seen a fight  
That as our fight so hard went.
7. Sitôt pavillon amené,  
A bord il vint un officier;  
C'était de la part des Anglais,  
Faisant grand' révérences,  
En disant: "Messieurs les Français,  
Ne fait's pas résistance!"
7. Our flag was struck; with one accord  
There came an officer on board  
The English side to represent,  
And doing low obeissance,  
Said "Gentlemen of France, consent  
To make no more resistance?"
8. Le capitain' s'est écrié:  
"Que l'on me donn' mon porte-voix!  
Puisqu'il le faut, non, nous rendons,  
Je publie ma sentence.  
Oh! adieu donc, beau Foudrion,  
Tu n'es plus pour la France!"
8. The captain said with voice forlorn  
"Hand there to me my speaking-horn  
Since it must be I state my doom  
That we ourselves surrender.  
Oh! farewell gallant Foudrion  
No more France's defender?"

# Le Prince Eugène

Recueillie  
par Marius Barbeau

The Prince Eugene  
(Biencourt)

Allegretto

1. Un jour le princ' Eu - gè - ne é -  
1. The Prince Eu - gene - re - main - ing In

tant de - dans Pa - ris, — S'en fut con - duir' trois da - mes,  
Pa - ris for a day — Gave es - cort to three la - dies,

CHORUS SOLO CHORUS

*f* Vi - ve — l'a - mour! — Tout droit à leur lo - gis, Vi -  
Long life - to love! — To where their lodg - ing lay, Long

SOLO last verse.

ve la fleur de lys!  
live our fleur de lys!

2. S'en lys!  
2. Gave lys!

- |  |   |
|--|---|
| <p>2. S'en fut conduire trois dames,<br/>Tout droit à leur logis,<br/>Quand il fut à leur porte:<br/>Vive l'amour!<br/>"Coucherez-vous ici?"<br/>Vive la fleur de lys!</p> | <p>2. Gave escort to three ladies<br/>To where their lodging lay;<br/>When he was at their doorway,<br/>Long life to love!<br/>"Desire you here to stay?"<br/>Long live our fleur de lys!</p> |
| <p>3. Quand il fut à leur porte:<br/>"Coucherez-vous ici?"<br/>Nenni, non non, mes dames,<br/>"Vive l'amour!<br/>Je vais à mon logis."<br/>Vive la fleur de lys!</p>       | <p>3. When he was at their doorway,<br/>"Desire you here to stay?"<br/>"Nay, nay, no, no, my ladies<br/>Long life to love!<br/>But homewards go my way."<br/>Long live our fleur de lys!</p>  |
| <p>4. "Nenni, non non, mes dames,<br/>Je vais à mon logis."<br/>Quand il fut sur ces côtes,<br/>Vive l'amour!<br/>Regarde derrière lui,<br/>Vive la fleur de lys!</p>      | <p>4. "Nay, nay, no, no, my ladies<br/>But homewards go my way?"<br/>Within these very quarters<br/>Long life to love!<br/>Behind him looked away.<br/>Long live our fleur de lys!</p>        |
| <p>5. Quand il fut sur ces côtes,<br/>Regarde derrière lui,<br/>A vu venir vingt hommes,<br/>Vive l'amour!<br/>Ses plus grands ennemis.<br/>Vive la fleur de lys!</p>      | <p>5. Within these very quarters<br/>Behind him looked away,<br/>Saw coming twenty soldiers<br/>Long life to love!<br/>Old enemies were they.<br/>Long live our fleur de lys!</p>             |
| <p>6. A vu venir vingt hommes,<br/>Ses plus grands ennemis.<br/>"T'en souviens-tu, Eugène,<br/>Vive l'amour!<br/>Un jour dans Paris,<br/>Vive la fleur de lys!</p>         | <p>6. Saw coming twenty soldiers<br/>Old enemies were they<br/>"Eugene, do you remember<br/>Long life to love!<br/>In Paris on a day.<br/>Long live our fleur de lys!</p>                     |
| <p>7. "T'en souviens-tu, Eugène,<br/>Un jour dans Paris,<br/>Devant le roi, la reine,<br/>Vive l'amour!<br/>Mon fils t'as démenti?<br/>Vive la fleur de lys!</p>           | <p>7. "Eugene do you remember<br/>In Paris on a day<br/>Before the King, and Queen too<br/>Long life to love!<br/>My son you did gainsay.<br/>Long live our fleur de lys!</p>                 |

8. "Devant le roi, la reine,  
Mon fils t'as démenti?  
Arrête ici, Eugène,  
Vive l'amour!  
Il faut payer à lui."  
Vive la fleur de lys!
9. "Arrête ici, Eugène,  
Il faut payer à lui."  
Tira son épée d'or,  
Vive l'amour!  
Bravement se battit.  
Vive la fleur de lys!
10. Tira son épée d'or,  
Bravement se battit.  
Il en tua quatorze,  
Vive l'amour!  
Mais sans qu'il se lassit.  
Vive la fleur de lys!
11. Il en tua quatorze,  
Mais sans qu'il se lassit.  
Quand ça vint au quinzième  
Vive l'amour!  
Son épée d'or rompit.  
Vive la fleur de lys!
12. Quand ça vint au quinzième  
Son épée d'or rompit.  
"Beau page, mon beau page,  
Vive l'amour!  
Viens donc m'y secourir."  
Vive la fleur de lys!
13. "Beau page, mon beau page,  
Viens donc m'y secourir."  
"Nenni, non non, beau prince,  
Vive l'amour!  
J'ai trop peur d'y mourir."  
Vive la fleur de lys!
14. "Nenni, non non, beau prince,  
J'ai trop peur d'y mourir."  
"Va-t'en dire à ma femme  
Vive l'amour!  
Qu'ell' prenn' soin du petit.  
Vive la fleur de lys!
15. "Va-t'en dire à ma femme  
Qu'ell' prenn' soin du petit  
Quand il sera en âge,  
Vive l'amour!  
Il vengera ceci!"  
Vive la fleur de lys!
8. "Before the King, and Queen too  
My son you did gainsay.  
Eugene take up your stand here  
Long life to love!  
To him your debt to pay."  
Long live our fleur de lys!
9. "Eugene take up your stand here  
To him your debt to pay."  
He drew his golden sword,  
Long life to love!  
Went boldly to the fray.  
Long live our fleur de lys!
10. He drew his golden sword,  
Went boldly to the fray.  
Of them he slaughtered fourteen  
Long life to love!  
Nor felt his strength decay.  
Long live our fleur de lys!
11. Of them he slaughtered fourteen  
Nor felt his strength decay  
But when there came the fifteenth  
Long life to love!  
His golden sword gave way.  
Long live our fleur de lys!
12. But when there came the fifteenth  
His golden sword gave way.  
"Good page, good page attending,  
Long life to love!  
Come succour me, I pray."  
Long live our fleur de lys!
13. "Good page, good page attending,  
Come succour me, I pray."  
"Nay, nay, my Prince, I dare not  
Long life to love!  
In fear of death I stay."  
Long live our fleur de lys!
14. "Nay, nay, my Prince, I dare not  
In fear of death I stay."  
"Begone and tell my Princess  
Long life to love!  
Our babe to guard alway.  
Long live our fleur de lys!
15. "Begone and tell my Princess  
Our babe to guard alway.  
When he shall come to manhood,  
Long life to love!  
This debt with vengeance pay."  
Long live our fleur de lys!

# Le Prince d'Orange

## The Prince of Orange

(Biencourt)

Recueillie  
par Marius Barbeau

Moderato SOLO

1. C'est le prin - ce — d'O - ran - ge, la, C'est  
1. A Prince there was — of O - range la! A

CHORUS

le prin - ce — d'O - ran - ge. C'est le prin - ce — d'O - ran - ge, la, C'est  
Prince there was — of O - range. A Prince there was — of O - range la! — A

SOLO

le prin - ce — d'O - ran - ge. Grand ma - tin — s'est le - vé, — ma - don -  
Prince there was — of O - range. Rose ear - ly in the day, — ma - don -

CHORUS

SOLO

dai - ne, Grand ma - tin - s'est le - vé, — ma - don - dé, — 2. A-t  
dai - ne, Rose ear - ly — in the day, — ma - don - day, — 2. His

*f* *mp*

CHORUS

ap - pe - lé — son pag - e, la, — A-t ap - pe - lé — son pa - ge. A-t  
page to him — he sum - moned la! — His page to him — he sum - moned. His

*f*

SOLO

ap - pe - lé — son pa - ge, la, — A-t ap - pe - lé — son pa - ge. "Mon -  
page to him — he sum - moned la! — His page to him — he sum - moned "Hast -

CHORUS

âne est il bri - dé? — ma - don - dai - ne. Mon - âne est il bri -  
groomed my don - key, — pray? — ma - don - dai - ne. Hast — groomed my don - key, —

*mp*

## SOLO

dé? — ma - don - dé? — 3. "Ah, oui, vrai-ment, beau prin-ce, la, — Ah,  
pray? — ma - don - dé? — 3. "With bri-dle, Prince, and sad-dle la! — With

## CHORUS

oui, vrai-ment, — beau prin - ce. Ah, oui, vrai-ment, — beau prin-ce, la, — Ah,  
bri-dle, Prince, — and sad - dle. With bri-dle, Prince, and sad-dle la! — With

*8va*

## SOLO

oui, vrai-ment, — beau prin - ce. Il — est bri - dé, sel - le! — ma - don -  
bri - dle, Prince, and sad - dle. Ah, — yes, with - trap - pings - gay, — ma - don -

*mp*

*8va*

## CHORUS

dai - ne Il — est bri - dé, sel - le! — ma - don - dé? —  
dai - ne Ah, — yes, with trap - pings — gay. — ma - don - dé? —

*f*

Musical score for 'Le Prince d'Orange'. The score is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the bass clef. The score includes a 'Last verse' section marked with a fermata. Above the piano part, the numbers '4. 7. 10...' are written. The lyrics are provided in both French and English. The score ends with a double bar line and a fermata, with the dynamic marking 'ff' (fortissimo) indicated.

- |   |  |
|---|--|
| 4. Mit sa main sur la bride,<br>Le pied dans l'étrier.<br>La! madondaine madondé.       | 4. His hand he set on bridle,<br>His feet on stirrup stay.<br>La! madondaine madonday.           |
| 5. A parti le dimanche,<br>Le lundi fut blessé.<br>La! madondaine madondé.              | 5. And started on Sunday,<br>On Monday wounded lay,<br>La! madondaine madonday                   |
| 6. Reçut trois coups de lance<br>Qu'un Anglais lui a donnés.<br>La! madondaine madondé. | 6. Three times with lance was wounded,<br>By English in the fray.<br>La! madondaine madonday.    |
| 7. En eut un dans la jambe,<br>Et deux dans le côté.<br>La! madondaine madondé.         | 7. The one was in the thighbone,<br>Two side wounds, well a day!<br>La! madondaine madonday.     |
| 8. Faut amener le prêtre<br>Mais pour le confesser.<br>La! madondaine madondé.          | 8. The father they must bring him<br>His sin to take away.<br>La! madondaine madonday.           |
| 9. "Je n'ai que fair' de prêtre:<br>Je n'ai jamais péché!<br>La! madondaine madondé.    | 9. "No need have I of father,<br>Nor sinned I any day,<br>La! madondaine madonday.               |
| 10. Jamais n'embrasse les filles<br>Hors qu'à leur volonté,<br>La! madondaine madondé.  | 10. No girls have known my embrace,<br>Save when they had their way,<br>La! madondaine madonday. |
| 11. Qu'une petit' brunette,<br>Encor j'ai bien payé,<br>La! madondaine madondé.         | 11. Except a little dark one,<br>And she got plenty pay?<br>La! madondaine madonday.             |
| 12. Donné cinq cents liards,<br>Autant de sous marqués.<br>La! madondaine madondé.      | 12. A good five hundred liards,<br>And as many sous that day.<br>La! madondaine madonday.        |

# Vive Les Matelots

## Long live the sailors three

(Lescarbot)

17

Recueilliè et transcrit  
par Marius Barbeau

Andante moderato

Nous  
Three

*mf*

*Sva ad lib*

é - tions trois gar - çons — tous jo - lis ca - pi - tai - nes, Nous  
young gal - lants were we — Three jaun - ty sai - lor cap - tains, Three

é - tions trois gar - çons, — tous jo - lis ca - pi - tai - nes, Y'en  
young gal - lants were we, — Three jaun - ty sai - lor cap - tains, There's

a un à Pa - ris — et l'autre à La Ro -  
one in gay Pa - ree — At La Ro - chelle the

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F. H. 1810 (5)

## CHORUS

*f* Vi - ve les ma - te - lots des - sus la mer jo -  
Long live the sai - lors three up - on the o - cean

chel - le Vi - ve les ma - te - lots des - sus la mer jo -  
next one Long live the sai - lors three up - on the o - cean

*For last verse only to sign \**

li - - e! Vi - ve les ma - te - lots na - vi - gant sur ces  
jaun - - ty! Long live the sai - lors three A - sail - ing on the

li - - e! Vi - ve les ma - te - lots na - vi - gant sur ces  
jaun - - ty! Long live the sai - lors three A - sail - ing on the

eaux *dim.* *p*  
sea

eaux  
sea

Et  
And

*pp*  
 Vi - ve les ma - te - lots!  
 Long live the sai - lors three!

moi je suis au - près de ma jo - lie maî - tres - se Et  
 I, I sit right near my pret - ty lit - tle maid - en And

*Last Verse*

eaux sea *dim.* *p*

eaux sea *dim.*

*morendo*

*morendo* *pp*

Et moi je suis auprès  
De ma jolie maîtresse.  
"Marin, prends garde à toi!  
On te coupera l'herbe.

L'herbe dessous le pied  
De ta jolie maîtresse!"  
"La coupe qui voudra!  
Je ne m'en soucie guères!"

Qu'en a fait la chanson?  
C'est un vieux capitaine.  
Il avait oublié  
D'en parler à sa vieille.

Il avait oublié  
D'en parler à sa vieille.  
Il n'avait pas oublié  
De cou de sa bouteille.

And I, I sit right near  
My pretty little maiden.  
"O sailor, have a care,  
They'll cut the grass right under.

The feet of your so fair,  
Of your so pretty maiden!"  
"Then cut it if they choose,  
I wouldn't care a farthing!"

Who was it made this song?  
It was a hardy Captain;  
Sure and he quite forgot  
To tell it to his missus.

Sure and he quite forgot  
To tell it to the missus,  
But never at all forgot  
His bottle neck addresses.

# Le Roy Angloys

21

## The English King

(Champlain)

Andante

Le roy an-gloys se fai-soit ap-pel-  
Lo! England's King de-liv-ered this com-

-er Le roy de Fran-ce pour s'ap-pel-la-ti-on.  
mand King of the French should be his roy-al name.

Il a vou-lu hors du pa-is me-ner Les bons fran-  
This was his will, to car-ry from their land Good folk of

goys hors de leur na-ti-on. Or est-il mort à  
France from the country whence they came. Death laid him low, St

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F. H. 1810 (6)

Saint Fiacre en Bry e. Du païs de Fran-ce  
Fiacre-en-Brye the sta - - - tion From France's bor-ders

ils sont tous dé-bou-tez, Il n'est plus mot de ces an-gloys cou-  
they are now all de-barred, Now of these pig-tails there is no more

-ez! Maul-dic-te soit tres-tou-te sa li-gny é. e!  
word. May he be cursed and all his gen-er-a - - - tion. tion!

*rall.* *2nd Verse*

2  
Ils ont chargé l'artellerie sur mer,  
Force biscuit et chascun ung bidon,  
Et par la mer jusqu'en Bisquaye aller  
Pour couronner leur petit roy Godon.  
Maiz leur effort n'est rien que moquerie.  
Cappitaine Prégent lez a si bien fortez  
Qu'ilz ont estez en ter's et en mer enfondrez:  
Que maudicte en soit trestoute la lignye!

2  
Great heavy guns across the sea they sent  
Biscuits galore and of kettles one per man.  
Over the sea to Biscay Bay they went  
Hoping to crown their minute wee King Goddam.  
All was in vain and brought humiliation  
For Captain Pryant has dealt them such a blow  
That they are beached or sunk the sea below.  
May he be cursed and all his generation!

Ma belle, si ton âme  
If you should feel enkindle  
(Champlain)

Voice *Moderato* *mf*

1. Ma  
1. If

Piano *mf*

1. bel - le, si ton â - me Se sent or al - lu - mer, De  
2. vant que la jour - né - e De notre â - ge qui fuit, Se  
1. you should feel en - kin - dle, My love - ly one, your heart, With  
2. fore the day has fad - ed Of this our age in flight, And

cet - te dou - ce flam - me qui nous for - ce d'ai - mer;  
trouve en - vi - ron - né - e Des om - bres de la nuit,  
flame of the sweet can - dle Where - at our rap - tures start.  
finds it - self pe - vad - ed With sha - dows of the night.

Al - lons con - tents, Al - lons sur la ver - du - re, Al -  
 Pre - nons loi - sir De vi - vre no - tre vi - e, Et  
 Then come a - long A - long the green al - lu - ring, A -  
 Let's take our ease In this the life we're liv - ing, No

lons tan - dis que du - re No - tre jeu - ne prin - temps.  
 sans crain - dre l'en - vi - e, Don - nons - nous du plai - sir.  
 long while yet en - du - ring, Our spring is young and strong.  
 cause for en - vy giv - ing En - joy - ing things that please.

1st verse | 2nd verse

2. A -  
 2. Be -

Ma belle, si ton âme -

# La Courte-Paille

25

Transcrite et préparée  
par Marius Barbeau

The fatal straw  
(Biencourt)

Moderato

1 Ce sont les en-fants de Mar-seilles, sur les eaux  
1 These are the boys from old Mar-seilles, O-ver the

*mf*

This system contains the first system of music, including the vocal line and piano accompaniment. The tempo is marked 'Moderato' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The piano part begins with a mezzo-forte (*mf*) dynamic.

s'en vont na-vi-guer, Ont bien é - té sept ans sur mer, de terr'sans  
o - cean sail a - way, Where they have been sev'n years a - float Nor a - ny

This system contains the second system of music, including the vocal line and piano accompaniment. The lyrics continue from the first system.

## CHORUS

pou-voir ap - pro - cher. Vi - vrons - nous tou-jours en tris-  
sea - coast could sur - vey Shall we live ev - er - more for -

*f*

*gr*

This system contains the chorus of the song. The tempo remains 'Moderato'. The piano part features a forte (*f*) dynamic and includes a *gr* (grace) note.

tesse, Au-rons nous ja - mais la li - ber té? 2 Au bout de té.  
lorn Or shall we en - joy our li - ber - ty? 2 When sev - en - ty.

*Solo* *Last Verse.*

This system contains the final system of music, including the vocal line and piano accompaniment. The lyrics conclude with a double bar line. The piano part includes markings for *Solo* and *Last Verse.*

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F. H. 1810 (8)

- 2 Au bout de la septième année,  
De provisions ils ont manqué.  
Ils ont mangé leurs chiens, leurs chats,  
Jusqu'aux courroies de leurs souliers.  
Vivrons nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 3 Fallut tirer la courte-paille,  
Savoir lequel serait mangé.  
Le capitaine a fait les pailles,  
La plus courte lui a resté.  
Vivrons-nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 4 Fit appeler P'tit Jean, son page:  
"P'tit Jean, veux-tu mourir pour moi?"  
"Auparavant mais que je meure,  
Dedans les hunes je veux monter"  
Vivrons-nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 5 Il ne fut pas à demi-hune,  
Se mit à rire et à chanter.  
"Ah! qu'as-tu donc, P'tit-Jean, mon page?  
Qu'as-tu à rire et à chanter?"  
Vivrons-nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 6 "Courag; courag; mon capitaine!  
Je vois la terré de tous côtés.  
Je vois les terres sarasines;  
Je vois les Sarasins danser."  
Vivrons nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 7 "Je vois les moutons dans la plaine,  
Les bergères à les garder.  
Je vois trois pigeons qui voltigent;  
Je vois trois dames les soigner."  
Vivrons-nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 8 "Je vois trois jolies demoiselles,  
Dans Babylon' s'y promener.  
Si jamais je descends à terre  
La plus bell' je l'épouserai"  
Vivrons-nous toujours en tristesse,  
Aurons-nous jamais la liberté?
- 2 When seven years were at an end  
Provender lacking now are they,  
Feed on their hounds, feed on their cats  
Even on boot-thongs hunger stay.  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 3 Now came the time to draw the lots  
Choosing whom they for meat should slay,  
Cut by the Captain were the straws  
Shortest himself drew he that day.  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 4 To him he called Johnnie his page  
Johnnie, would you die now for me?  
Yes if you let me, ere I die,  
Up to the topmast climb my way.  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 5 He had but barely half-way climbed,  
Started to laugh and sing so gay.  
What have you then, Johnnie my page,  
Seen that you laugh and sing so gay?  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 6 Courage, take courage, Captain dear,  
I see the land all round the bay,  
Land of the Saracens I see,  
I see the Saracens at play.  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 7 I see the sheep upon the plains,  
Maidens to guard them lest they stray,  
I see three pigeons flutt'ring round,  
On them attend three ladies gay.  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?
- 8 Also I see three maidens fair  
Walking in Babylon are they,  
If ever I come back to land  
I'll wed the fairest right away,  
Shall we live evermore forlorn,  
Or shall we enjoy our liberty?

# Le Roi a fait battre tambour

Thus said the King- Beat every drum

(Champlain)

Voice

Moderato

*f*

1. Le roi a fait  
1. Thus said the King:

Piano

*p ma marcato* *cresc.* *f*

bat-tre tam-bour      Le roi a fait      bat-tre tam-  
"Beat ev'-ry drum"      Thus said the King:      "Beat ev'-ry

bour      Pour voir tou - tes ses da - - mes,  
drum"      I would my court look o - - ver,

Et la pre - miè - - re qu'il a vue Lui a ra -  
 She whom he first saw in the room Left him an

vi son â - - - me. Ra-ta - plan, ra - ta -  
 ar - dent lov - - - er. Ra-ta - plan, ra - ta -

plan, ra - ta - plan, plan, plan, plan. Ra - ta - plan, ra - ta -  
 plan, ra - ta - plan, plan, plan, plan. Ra - ta - plan, ra - ta -

The musical score is written for voice and piano. It features a treble clef for the voice and a grand staff (treble and bass clefs) for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal line with lyrics and the piano accompaniment. The second system is a repeat of the first system, marked '1-6' above the vocal line and 'Last verse' above the piano line. The piano part includes a 'dim.' (diminuendo) marking. The lyrics are: 'plan, ra-ta-plan, plan, plan, plan. plan. plan. ra-ta-plan, plan, plan, plan, plan. plan. plan.' The piano part has a 'dim.' marking under the first system.

2.

"Marquis, dis-moi, la connais-tu? (*bis*)  
Qui est cett'joli' dame?"

"Le marquis lui a répondu:  
Sire roi, c'est ma femme."  
Rataplan, etc.

3.

"Marquis, tu es plus heureux qu' moi, (*bis*)  
D'avoir femme si belle,  
Si tu voulais me l'accorder  
Je me chargerais d'elle."  
Rataplan, etc.

4.

"Sir' si vous n'étiez pas le roi, (*bis*)  
J'en tirerais vengeance,  
Mais puisque vous êtes le roi,  
A votre obéissance."  
Rataplan, etc.

5.

"Marquis, ne te fâche donc pas, (*bis*)  
T'auras ta récompense;  
Je te ferai dans mes armées  
Beau maréchal de France."  
Rataplan, etc.

6.

"Adieu ma mie, adieu mon coeur, (*bis*)  
Adieu mon espérance!  
Puisqu'il te faut servir le roi,  
Séparons-nous d'ensemble."  
Rataplan, etc.

7.

La reine a fait faire un bouquet (*bis*)  
De belles fleurs de lyse,  
Et la senteur de ce bouquet  
A fait mourir la marquise.  
Rataplan, etc.

2.

"Answer me, Earl, who may she be, (*bis*)  
She of such beauty boundless?"

Him in response answered the Earl  
"Sire, she is my own Countess."  
Rataplan, etc."

3.

"Earl, you have more fortune than she (*bis*)  
Owning a wife so winsome.  
If you consent her to convey,  
I will to her be handsome."  
Rataplan, etc.

4.

"Sire, were you not master my King (*bis*)  
I would thereon do vengeance  
But since you are none but the King  
I render you obeissance."  
Rataplan, etc.

5.

"Earl, you shall have never a fear, (*bis*)  
Recompense you'll grow fat on  
I'll rank you so high that you wear  
Mareschal of France's baton."  
Rataplan, etc.

6.

"Adieu my dear, adieu my heart, (*bis*)  
Adieu my hope for ever  
Since I must serve under the King  
We must our union sever."  
Rataplan, etc.

7.

Now has the Queen ordered a feast, (*bis*)  
Decked out with lilies bounteous  
So with the scent spread at the feast  
Compass'd in death the Countess.  
Rataplan, etc.

# Vive Henri Quatre

## Long Live King Henry

*Maestoso*

**CHORUS** *f* Vi - ve ce roi vail-lant,  
The Fourth of val-iant name,

**LESCARBOT** *f* Vive Hen-ri qua-tre,  
Long live King Hen-ry,

**CHAMPLAIN** *f* Vive Hen-ri qua-tre,  
Long live King Hen-ry,

**BIENCOURT** *f* Vive Hen-ri qua-tre,  
Long live King Hen-ry,

*f*

Ce diable à qua - tre A le tri - ple ta - lent De boire et se  
Forth-right from hell he with tri - ple ta - lent came As a fight - er,

Ce diable à qua - tre A le tri - ple ta - lent De boire et se  
Forth-right from hell he with tri - ple ta - lent came As a fight - er,

Ce diable à qua - tre A le tri - ple ta - lent De boire et se  
Forth-right from hell he with tri - ple ta - lent came As a fight - er,

*rall molto e cresc.* **ff**

bat - tre, Et d'être un vert ga - lant. \_\_\_\_\_  
 drink - er, and then a lov - er game. \_\_\_\_\_

bat - tre, Et d'être un vert ga - lant. \_\_\_\_\_  
 drink - er, and then a lov - er game. \_\_\_\_\_

bat - tre, Et d'être un vert ga - lant. \_\_\_\_\_  
 drink - er, and then a lov - er game. \_\_\_\_\_

**ff**

**ff rall.**

# Good Folk, Good Folk!

(Tune - "Lourdault, lourdault!")

(Lescarbot)

Moderato *mf*

Good

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato' and the dynamic is 'mf'. The vocal line begins with a whole rest followed by a quarter note 'Good'.

(SOLO)

folk, good folk, good folk! — I bring you dain - ty fare, I

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment features chords and moving lines in both hands.

bring A - ca - dain oys - ters, The Dutch have none more rare, good folk! —

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment continues with harmonic support.

CHORUS *Last Verse.*

— Good folk, good folk, good folk! — We live on dain - ty fare.

The fourth system is the chorus, starting with a double bar line. The vocal line and piano accompaniment conclude with a double bar line and a final chord. The dynamic is marked 'ff'.

Then tasty roe of sturgeon  
     That some call caviare,  
 Then fish from out our river  
     Would make Lucullus stare,  
 Or trout from our own troutpond  
     In this our feast to share,  
 And sausages of sea-cod  
     All minced, for each a pair,  
 A fragrant stew of otter  
     With porpoise, sauce Madère,  
 And tongue of moose with raisins  
     Set in alternate layer,  
 Then beaver tails in mustard  
     And spiced to curl the hair,  
 Sand-plovers, snipe and sea-larks  
     In dish all debonaire,  
 With mushrooms from our forests  
     As good as anywhere,  
 And grey goose, mallard, wild duck  
     Our Indians shoot and snare,  
 And partridge brushed with garlic  
     And fried with fat of bear,  
 Of venison a pâté  
     In pastry light as air,  
 With radishes and salad  
     Grown by good friend Hébert,  
 Game rabbits from our warren  
     As large as any hare,  
 Rye crackers, rolls new toasted  
     Fresh from the baker's care,  
 With gooseberries as side-dish  
     In jam our cooks prepare,  
 Sweet cakes and tartlets, wafers  
     And creampuffs, I declare;  
 The grapes so rich and juicy  
     Acadian vineyards bear,  
 From overseas, sweet apples  
     And oranges, I swear!  
 The red wine and the white wine  
     In plenty and to spare,  
 All of a mellow vintage  
     To free our hearts from care.

# Gentils galants Compagnons

(Brave Gentlemen)

Maestoso

TENOR I  
Gen-tils ga-lants com-pai-gnons du rai-sin, Bu-  
Brave gen-tle-men, com-pan-ions known in wine, At

TENOR II  
com-pai-gnons du rai-sin, Bu-  
com-pan-ions known in wine, At

BASS I  
com-pai-gnons du rai-sin, Bu-  
com-pan-ions known in wine, At

BASS II

vons d'au-tant au soir et au ma-tin, Jus-qu'à cent sols Et  
morn a-gain And eve to drink in-cline! A hun-dred pence a-

vons d'au-tant au soir et au ma-tin, Jus-qu'à cent sols Et  
morn a-gain And eve to drink in-cline! A hun-dred pence a-

vons d'au-tant au soir et au ma-tin, Jus-qu'à cent sols Et  
morn a-gain And eve to drink in-cline! A hun-dred pence a-

ho! A notre hô-tes-se ne paie-rons point d'ar-gent fors un cre-do.  
dieu! On-ly our hos-tess No pay from us shall gain save I O U.

ho! A notre hô-tes-se ne paie-rons point d'ar-gent fors un cre-do.  
dieu! On-ly our hos-tess No pay from us shall gain save I O U.

ho! A notre hô-tes-se ne paie-rons point d'ar-gent fors un cre-do.  
dieu! On-ly our hos-tess No pay from us shall gain save I O U.

*poco rall.*

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F. H. 1810 (12)

# Three Indian Dances

## 1.

Moderato

*mp*

Ha - lo - et ho ho

*p*

*mp*

*mf*

hé he ha ha ha - lo - et ho ho hé. Ha - lo - et ho ho

*mf*

*f e cres.*

hé he ha ha ha - lo - et ho ho hé. Ha - lo - et ho ho hé he ha

*f e cres.*

ha ha - lo - et ho ho hé, hé ——— hé. ———

*ff*

*cres. ed accel.*

## 2. Andante e grazioso

*mp*  
E-gri-gna hau e-gri-gna

*p*  
*p*

*dim.*  
he he ha ha ho ho e-gri-gna hau hau ha.

*dim.*

## 3. Allegro

Ta-mei-a al-le-lu-ia ta-mei-a dou

*f marcato*  
*Sva lower...*

*ff*  
ve-ni hau hau hé hé

*ff*  
hé hé hé.

*f*  
*sf*  
*sf*  
*accel. sf*  
*sf*  
*sff*

*ff*  
*Sva lower...*



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