

Chansons
of old
French Canada



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*Chansons of Old
French Canada
With Accompaniments by
Margaret Gascoigne.
Script by
James Kennedy.*



*Illustrations by
Ethel Seath.*

Chateau Frontenac, Quebec

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PREFACE

BY

C. MARIUS BARBEAU

The stream of French emigrants to the newly discovered shores of the Saint Lawrence, about the year 1670, was steadily growing in size. Many were they who could not resist the lure of freedom and adventure; the burdens of endless wars and the exactions of a pleasure-seeking aristocracy were well-nigh unbearable. Northwestern France, like Spain, might have lost its lifeblood to the New World had not the King, by his edict of 1673, stemmed the ebbing flow of his rural population. A few thousand Loire River and Norman folk had by that time established their homes in the woodlands of New France.

It is largely from this seventeenth century nucleus—doubling in size every thirty years since—that are descended the two million French Canadians now living in Eastern Canada.

In the desert of American uniformity the ancient rural districts of Quebec form a quaint oasis where industrialism and cupidity have not yet withered all local colour and individual bias or charm. Leisure and gayety have not altogether vanished. Singing and story-telling in the old style are still casually indulged in.

Old provincial France is distinctly revealed by the large Gothic churches with their high pointed steeples and adjacent walled-in graveyards, the whitewashed stone or frame houses with incurved roofs, lorimers and occasional corbelling, the thatched cedar barns with their wooden windmills, the ovens of stone or baked clay, and the ox-carts along the road. The jovial HABITANTS, at times clad in brightly coloured homespun and speaking the refreshing language of OIL still current in the central and western French provinces, evoke seventeenth century reminiscences of a type that may have vanished elsewhere.

Why should not the cultured visitor, instead of remaining in cosmopolitan centers, inspect some of those old-fashioned country homes, preferably in eastern Quebec? He would feel that the welcome extended to him is quite genuine and unspoilt. His eyes would feast upon the bright homemade carpets called CATALOGNES, the solid old furniture, the massive fire-place in the center of the larger room, and the wooden time-piece. With some diplomacy he might get access to the usually vast garret with its collection of obsolete tools and utensils, loom, spinning-wheels and its chest full of woollen or flax homespun textiles, of bedspreads decorated with traditional patterns thousands of years old. Here the ancient handiwork reigns supreme.

If the visitor likes to compare the past with the present, little prompting will be needed to induce the old lady in the house to confess what she thinks of the present generation. To her, the past was the golden age. Everyone was honest, industrious and healthy. Nothing could compare with the homespun, the decorative FRAPPÉ or MOTTONNÉ patterns, the embroidery or carving of those days! What wonderful dancing, singing and story-telling then! Now every child goes to school and learns nothing—only to despise what the ancients knew so well. Farm and house work is too ignoble for

these young ladies and gentlemen. The educated daughter-in-law, for one, is only good at sticking her nose in a book. No longer is any real jollification tolerated by the parish priest; intercourse between neighbors and relatives has ceased to be cordial. It is as if everyone was suspicious of the other. Quarrels about municipal affairs or politics have succeeded the former conviviality fostered by leisurely contact and interminable feasts. In a word, everything has been going from bad to worse since the candle has given way to the oil lamp. That is the grandmother's idea of Progress—in her village. And many a pessimist would agree with her that some up-to-date practises and devices in rural Canada have not been an unmixed blessing.

The adaptation of the *HABITANT* to modern American standards has not yet been radical enough to ruin his individuality. He remains largely independent, self-supporting and conservative. His naive feeling that no place under the sun is so good and comfortable as his own village is the font of his serenity and stability. Disturb his presumed political or religious autonomy and he will turn—outwardly—into a nationalist or a bigot. What he wants is a popular director in politics and a clear-cut precept in religion. Uncertainty is not in his nature and he does not care to burden his mind with problems. A church-goer by education, he remains at bottom an Epicurean. Rabelais has best of all described his type. His ancestral paganism will long outlive his dogmatic christianity.

When in 1918 the Federal Government prohibited the sale of liquors in Canada, one of our old folk-singers exclaimed: "But what shall we do with all our drinking songs?" The lack of native wines or liquors in Quebec has not, indeed, lessened the value of old country bacchic songs, which have survived by the hundreds. If license is almost unheard of in actual life, love songs in every mouth glorify the genial irresponsibilities of Wonderland. The world-wide tendencies of rationalism have not yet discredited to the old French Canadian his rich patrimony of tales about fairyland, which is his own treasured fiction.

Every villager has oftentimes enjoyed the tales of the *DRAGON WITH SEVEN HEADS*, the *LITTLE GREEN HORSE*, *BLUE-BEARD*, *JACK THE GIANT KILLER*, and how many others! Thousands of such folk-tales, handed down from the remote past, are still in full bloom. Every day, new anecdotes about the werewolf, the *CHASSE-GALERIE* or changelings, dwarfs keeping buried treasures, wandering souls from the nether world, spring into existence; and entrancing rumors or marvelous events often stir the curiosity of the least credulous.

Folk-songs, more than any other manifestation of popular art, until recently were part of the mentality of the uneducated French Canadian. The reader will better appreciate the following set of Canadian songs, arranged by Miss Gascoigne, if he imaginatively places them in their proper setting.

Most of the recorded themes and melodies that have come down to us were composed many centuries ago by the best *TROUBADOURS* and *JONGLEURS* of France; and they have since been handed down orally among the people. Many critics are of opinion that no book of poetry contains so many masterpieces as the average book of folk-songs. Their opinion is to a certain extent confirmed by the lasting appreciation of numberless singers and listeners through generations that have conserved and enjoyed them.

There are songs applying to almost every phase of daily life. People were more musical and less morose in the old days. Children, mothers, workers, lovers, drinkers, all had their songs. A singer with a fair memory possessed a large assortment of all

kinds of carols and tunes. There is nothing abnormal in the memory of two of our singers who recently gave us three hundred songs each, mostly learned in childhood. And our collection of nearly four thousand versions of Canadian songs is but a small fraction of what folk-lorists might gather if they were but interested in this field.

Cradle and wonder songs, RONDES (or songs for round dances) and formulae for games provided a favourite pastime in the nursery. Two instances of these have been selected here by Miss Gascoigne, from E. Gagnon's CHANSONS POPULAIRES DU CANADA (1865): SAINTE MARGUERITE, a cradle song, and MARION DANSE, a round dance.

An endless number of love songs, anecdotal or lyrical, furnished to lovers set themes for every conceivable situation, as a song was resorted to whenever improvised speech failed. Gayety, or even irreverence, and a keen fondness for pantomime and dramatized repartees were gratified by the rehearsal, in gatherings, of an ever renewed stock of comic songs and VAUDEVILLE.

The ballads, sacred songs, Christmas carols and "complaints" were chanted at the fireside by the older people. A Christmas carol QU'AS-TU VU, BERGERE? ("le Noel d'Aoste") is given here by Miss Gascoigne.

Foremost was the working song with its invigorating rhythm, intended to sustain the energy of the toilers: canoemen, woodcutters, ploughmen, or fullers, spinners and weavers. Miss Gascoigne's choice—again from Gagnon's collection—has been largely confined to this kind of song. Typical and most commonly known canoe or paddling songs are: A LA CLAIRE FONTAINE, LE FILS DU ROI S'EN VA CHASANT, LE PLONGEUR (ISABEAU S'Y PROMENE), LES ANES CHANGENT DE POIL (MARIE-ANNE), LA FILLE DU ROI D'ESPAGNE ET LE PLONGEUR. For the last named song we append a recently collected text to the incomplete Gagnon record.

La fill' du roi d'Espagne
Vogue, marinier, vogue!
Veut apprendre un métier.
Vogue, marinier!
Veut apprendre un métier!
Vogue, marinier!

A battre la lessive
La battre et la couler.

Un battoire on lui donne
Un beau banc à laver.

Au premier coup qu'ell' frappe
L'anneau d'or a tombé.

Ell' s'est jetée à terre
Ell' s'est mise à pleurer.

Mais par ici luy passe
Son gentil cavalier.

Que donneriez-vous, belle
Si j'allais le chercher?

Un doux baiser, dit-elle
Deux, trois, si vous voulez.

Le galant s'y dépoille
A la mer s'est jeté.

Dès la première plonge
La mer en a brouillé.

Dès la seconde plonge
L'anneau d'or a sonné.

Dès la troisième plonge
Le galant s'est noyé.

Sa mère, à la fenêtre,
Qui ne fait que pleurer:

Faut-il pour une fille
Y voir mon fils noyé!

The other songs here given were also adaptable to any kind of rhythmic work.

The echo of such canoe songs has preceded the French explorers and COUREURS-DES-BOIS wherever they were the first white men to venture into the American wilderness. La Rochefoucault, a Frenchman visiting Upper Canada early in the nineteenth century, says: "We were led by Canadians who, as is their wont, never ceased singing for a moment. Their songs are gay, often a trifle more than gay. They are only interrupted by the laughter they bring forth. In all the canoe journeys undertaken by Canadians, songs follow the paddle, beginning as soon as it is picked up and ending when it is dropped. One has the pleasant illusion of being in provincial France." In the remote region of Oregon, a French diplomat—Duflos de Mofras—had a similar experience

in 1844: "Oftentimes, in our canoe journey along the Columbia River, our heart was quickened when our oarsmen, even in the rain and wind, enlivened those distant shores with their chants so reminiscent of old France."

Thomas Moore, the Irish poet, was escorted by Canadian canoemen down the Saint Lawrence, from Kingston to Montreal, in 1803. We will now conclude with his narrative:

"Our VOYAGEURS had good voices, and sang perfectly in tune together... The original words... appeared to be a long incoherent story:

*Dans mon chemin j'ai rencontré
Deux cavaliers très bien montés...*

and the REFRAIN to every verse was:

*A l'ombre d'un bois je m'en vais jouer;
A l'ombre d'un bois je m'en vais danser.*

"I ventured to harmonize this air, and have published it. Without that charm which association gives to every little memorial of scenes or feelings that are past, the melody may, perhaps, be thought common and trifling; but I remember when we have entered, at sunset, upon one of those beautiful lakes, into which the Saint Lawrence so grandly and unexpectedly opens, I have heard this simple air with a pleasure which the finest compositions of the first masters have never given me; and now there is not a note of it which does not recall to my memory the dip of our oars in the Saint Lawrence, the flight of our boat down the Rapids, and all those new and fanciful impressions to which my heart was alive during the whole of this very interesting voyage..."

Un digne...
Ils ont...
Le refrain...
Ils ont...
Le refrain...
Ils ont...
Le refrain...
Ils ont...
Le refrain...

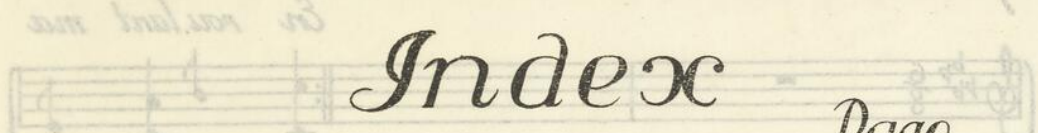
La fille...
Vient...
Vient...
Vient...
Vient...
Vient...
Vient...
Vient...
Vient...



The other songs here given were also adaptable to any kind of rhythmic work. The echo of such canoe songs has preceded the French explorers and COURSEURS-DES-BOIS wherever they were the first white men to venture into the American wilderness. La Rochefoucault, a Frenchman visiting Upper Canada early in the nineteenth century, says: "We were led by Canadians who, as is their wont, never ceased singing for a moment. Their songs are gay, often a little more than gay. They are only interrupted by the laughter they bring forth. In all the canoe journeys undertaken by Canadians, songs follow the paddle, beginning as soon as it is picked up and ending when it is dropped. One has the pleasant illusion of being in provincial France." In the remote region of Oregon, a French diplomat—Dufour de Melvez—had a similar experience.

En Roulant ma Boule

Allégo.



Index

Page

A la Claire Fontaine. 6

Dou viens-tu Bergère. 22

Dans les Prisons de Nantes. 24

En Roulant ma Boule. 2

Nier, sur le Pont d'Avignon. 18

Isa beau s'y Promène. 28

La Fille du Roi d'Espagne. 16

Mariann' sen va-t-au Moulin. 12

sur le Pont d'Avignon. 10

sainte Marguerite. 30

sur le Pont de Nantes. 20



En Roulant ma Boule.

Allegro.

The musical score is written for voice and piano. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The piece is marked 'Allegro'. The lyrics are written in a cursive hand below the vocal line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The score is divided into several systems, each with a repeat sign at the end.

En rou.lant ma
bou.le rou.lant, En rou.lant ma bou ~ le Der-
rier' chez nous ya-tun é tang, En rou.lant ma
bou ~ le, Trois beaux camaros s'en vont baignant Rou

li rou-lant ma bou-le rou-lant, En rou-lant ma

bou-le rou-lant, En rou-lant ma bou-le.

Derrière' chez nous. ya-t-un étang,
 En roulant ma boule,
 Trois beaux canards s'en vont baignant,
 Rouli, roulant, ma boule roulant.
 En roulant ma boule roulant,
 En roulant ma boule.

Trois beaux canards s'en vont baignant,
 En roulant ma boule,
 Le fils du roi s'en va chassant,
 Rouli, roulant, ma boule roulant,
 En roulant ma boule roulant,
 En roulant ma boule.

*Avec son grand fusil d'argent
En roulant ma boule,
Visa le noir, tua le blanc.*

*O, fils du roi, tu es méchant
En roulant ma boule,
D'avoir tué mon canard blanc!*

*Par les yeux lui sort'nt des diamants
En roulant ma boule,
Et par le bec l'or et l'argent.*

*Toutes ses plum's s'en vont au vent.
En roulant ma boule,
Trois dam's s'en vont les ramassant.*

*Trois dam's s'en vont les ramassant,
En roulant ma boule,
C'est pour en faire un lit de camp.*

*C'est pour en faire un lit de camp,
En roulant ma boule,*

*Pour y coucher tous les passants.
Rouli, roulant, ma boule roulant,
En roulant ma boule roulant,
En roulant ma boule.*



Trois dam's s'en vont les ramassant

A la Claire Fontaine.

Andante

A la Clai-re fon.tai ne mien all.ant

pro-me-ner J'ai trouvé l'eau si bel.le Que je m'y

suis baigné Lui ya long-temps que je t'ai me Jamais je ne

Ral. |
t'oublie-rai J'ai trouvé l'eau si bel.le
Ral.
Ral.

Que je m'y suis bai-gné; Sous les feu-

~ illes d'un chêne Je me suis fait sé-cher.

Ral.

Lui ya long-temps que je t'ai-me, Ja- mais je ne

t'oublier-ai.

Ral.

A la Claire Fontaine.
M'en allant promener,
J'ai trouvé l'eau si belle
Que je m'y suis baigné,
Lui ya longtemps que je t'aime,
Jamais je ne t'oublierai.

J'ai trouve l'eau si belle
Que je m'y suis baigné;
Sous les feuilles d'un chêne
Je me suis fait sécher.
Lui ya longtemps, etc.

Sous les feuilles d'un chêne
Je me suis fait sécher;
Sur la plus haute branche
Le rossignol chantait.
Lui ya longtemps, etc.

Sur la plus haute branche
Le rossignol chantait;
Chante, rossignol, chante,
Toi qui as le cœur gai.
Lui ya longtemps etc..



*Chante, rossignol, chante,
Toi qui as le cœur gai*

Sur le Pont d'Avignon.

Allegretto.

Musical notation for the first system, including a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, followed by a grand staff with piano accompaniment.

Sur le pont d'Avignon, tout le monde y pas-se,

Sur le pont d'Avignon tout le monde y pass-se, *Fin.*

Les Messieurs sont comm' ci, Les dames sont comm' ca. D.C.

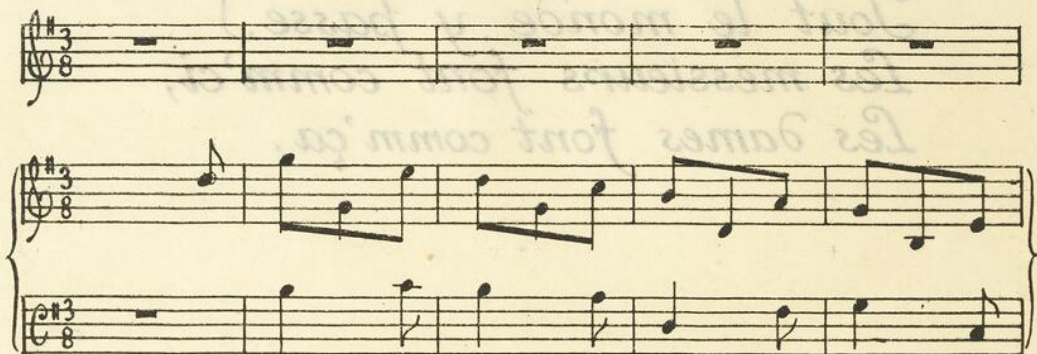
Sur le pont d'Avignon } (bis)
Tout le monde y passe.
Les messieurs font comm'ci,
Les dames font comm'ça.



Les dames font comm'ça

Mariann' s'en va-t-au Moulin.

Animato.



Two systems of piano accompaniment. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The second system consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp and a 3/8 time signature.



Three systems of vocal and piano accompaniment. Each system includes a vocal line and a grand staff of piano accompaniment. The key signature is one sharp and the time signature is 3/8. The lyrics are written in a cursive hand below the vocal line.

Mariann' s'en va

t'au moulin Mariann' s'en va t'au mou-

lin, C'est pour y fair' mou-dre son grain C'est



Attachez-donc votre âne Catin

pour y fair' mou dre son grain A che val

sur son â ne Ma ptit' Mam-zell' Ma

man ne. A Che val sur son â ne Ca

tin, s'en al-lant au mou-lin.

Attachez donc votre âme à l'air

Mariann' s'en va-t-au moulin, (bis)
C'est pour y fair'moudre son grain; (bis)
A cheval sur son âne,
Ma p'tit mamzell' Marianne,
A cheval sur son âne Catin,
S'en allant au moulin.

Le meunier, qui la voit venir, (bis)
S'empresse aussitôt de lui dire; (bis)
Attachez - donc votre âne,
Ma p'tit mamzell' Marianne,
Attachez - donc votre âne Catin.
Par derrièr' le moulin.

Pendant que le moulin marchait (bis)
Le loup tout à l'entour rôdait, (bis)
Le loup a mangé l'âne,
Ma p'tit mamzell' Marianne,
Le loup a mangé l'âne Catin,
Par derrièr' le moulin.

Mariann' se mit à pleurer (bis)
Cent écus d'or lui a donnés (bis)
Pour acheter un âne,
Ma p'tit mamzell' Marianne,
Pour acheter un âne Catin,
En r'venant du moulin.

La Fille du Roi d'Espagne.

Allegretto grazioso.

The musical score is written in G major (one sharp) and 6/8 time. It consists of a vocal line and piano accompaniment. The piano part is written in treble and bass clefs. The vocal line includes the following lyrics:

La fille du roi d'Es
pa-gne Vo-gue Ma-ri-nier Vo-gue, Veut apprendre un mé
tier Vo-gue ma-ri-nier Veut ap-prendre
un-mé-tier Vo-gue Ma-ri-nier.

La fill' du roi d'Espagne
Vogue, marinier, vogue!
Veut apprendre un métier,
Vogue, marinier!
Veut apprendre un métier,
Vogue, marinier!

A battre la lessive,
Vogue, marinier, vogue!
La battre et la couler,
Vogue, marinier!
La battre et la couler.
Vogue, marinier!



A battre la lessive,

Hier, sur le Pont d'Avignon.

Vivace

Hi~

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest followed by a quarter note 'Hi~'. The piano accompaniment consists of rhythmic patterns in the right and left hands.

er sur le pont d'Avi-g-non, Hi-er sur le pont

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'er sur le pont d'Avi-g-non, Hi-er sur le pont'. The piano accompaniment provides harmonic support with chords and moving lines.

d'Avi-g-non J'ai oui chan-ter la bel-le son la J'ai

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'd'Avi-g-non J'ai oui chan-ter la bel-le son la J'ai'. The piano accompaniment continues with its rhythmic accompaniment.

oui chanter la bel-le.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'oui chanter la bel-le.'. The piano accompaniment ends with a final chord.

Hier, sur le pont d'Avignon (bis)

J'ai ouï chanter la belle,
Lon la,

J'ai ouï chanter la belle.

Elle chantait d'un ton si doux : (bis)

Comme une demoiselle,

Lon la, etc.

Que le fils du roi l'entendit (bis)

Du logis de son père,

Lon la, etc.

Il appela ses serviteurs, (bis)

Valets et chambrières.

Lon la, etc.

Cà que l'on bride mon cheval (bis)

Et lui mette sa selle

Lon la, etc.

Monsieur, où voulez-vous aller? (bis)

Ce n'est qu'une bergère

Lon la, etc.

Bergère ou non je veux la voir, (bis)

Ou que mon cheval crève,

Lon la,

Ou que mon cheval crève.

Sur le Pont de Nantes.

Vivace.

Sur le
pont de Nan - tes Ma - ri - on Ma - ri - on
dan - se, De sur le pont qui ya là
bas Mar - i - on Mar - i - on dan - se - ra.

The musical score is written in 3/8 time with a key signature of one flat (B-flat). It consists of a vocal line and piano accompaniment. The piano part includes a bass line and a right-hand line. The lyrics are written in French and are interspersed with the musical notation. The tempo is marked 'Vivace'.

*Sur le pont de Nantes,
Marion, Marion danse
De sur le pont qu'i'ya là-bas,
Marion, Marion dansera.*

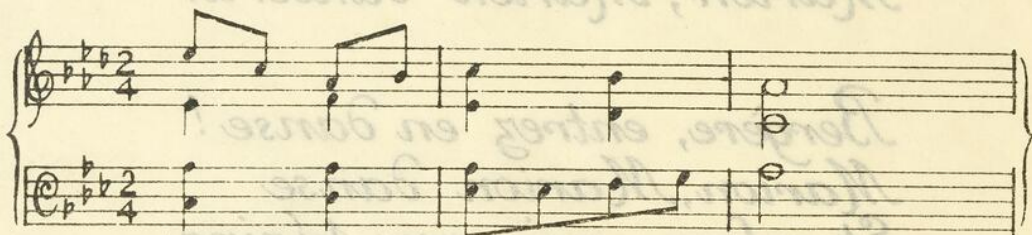
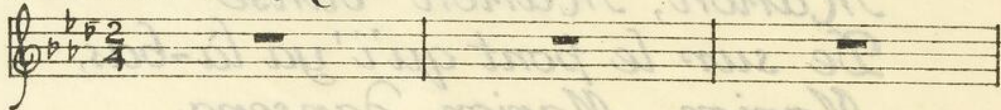
*Bergère, entrez en danse!
Marion, Marion danse
Et saluez qui vous plaira,
Marion, Marion dansera.*



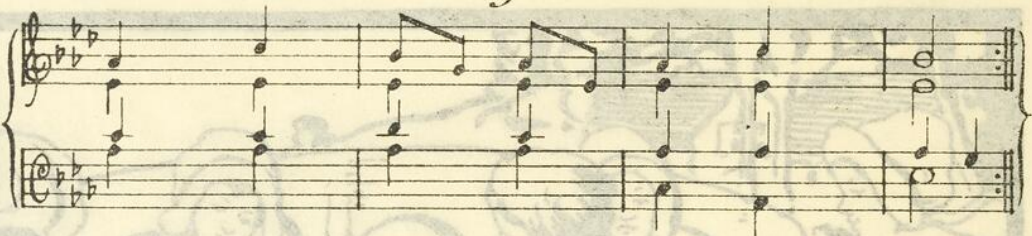
Bergère, entrez en danse!

Dou viens-tu Bergère.

Andante con Moto



Dou viens - tu bergère Dou viens - tu ?



Je viens de l'en-ta-ble, De my pro-me-ner;



J'ai vu un mi-ra-cle Ce soir ar-ri-vé.



Qu'as-tu vu, bergère,
Qu'as-tu vu?

J'ai vu dans la crèche
Un petit enfant
Sur la paille fraîche
Mis bien tendrement.

Rien de plus, bergère,
Rien de plus?

Sainte Marie sa mère,
Qui lui fait boir' du lait,
Saint Joseph, son père,
Qui tremble de froid.

Rien de plus bergère,
Rien de plus?

Ya le bœuf et l'âne
Qui sont par devant,
Avec leur haleine
Réchauffent l'enfant.

Rien de plus bergère,
Rien de plus?

Ya trois petits anges
Descendus du ciel
Chantant les louanges
Du père éternel.

Dans les Prisons de Nantes.

Andante dolente.

Dans

Fin.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and moving lines in both hands, ending with a double bar line and the word 'Fin.' written above the staff.

les pri-sons de Nan-tes, Dans les pri-sons de Nan-tes, Lui

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics: "les pri-sons de Nan-tes, Dans les pri-sons de Nan-tes, Lui". The piano accompaniment provides harmonic support with chords and moving lines.

ya t'un pri-son-nier sa lu ron don dai-ne Lui

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics: "ya t'un pri-son-nier sa lu ron don dai-ne Lui". The piano accompaniment provides harmonic support with chords and moving lines.

ya t'un pri-son-nier sa lu ron don dé D.C.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics: "ya t'un pri-son-nier sa lu ron don dé D.C.". The piano accompaniment provides harmonic support with chords and moving lines, ending with a double bar line.



*Elle lui porte à boire,
A boire et à manger, gai, faluron, falurette*

Que person ne va voir (bis)
Que la fill' du geôlier, gai, faluron, falurette,
Que la fill' du geôlier, gai, faluron, dondé.

Elle lui porte à boire, (bis)
A boire et à manger, gai, faluron, falurette,
A boire et à manger, gai, faluron, dondé.

Un jour il lui demande (bis)
Qu'est-c'que l'on dit de moué? gai, faluron, falurette,
Qu'est-c'que l'on dit de moué? gai, faluron, dondé.

Le bruit court dans la ville (bis)
Que demain vous mourrez, gai, faluron, falurette,
Que demain vous mourrez, gai, faluron, dondé.

- Puisqu'il faut que je meure (bis)
Ah! déliez-moi les pieds, gai, faluron, falurette,
Ah! déliez-moi les pieds, gai, faluron, dondé.

La fille encore jeunette (bis)
Lui a lâché les pieds, gai, faluron, falurette,
Lui a lâché les pieds, gai, faluron, dondé.

Le garçon fort alerte, (bis)
A la mer s'est jeté, gai, faluron, falurette,
A la mer s'est jeté, gai, faluron, dondé.



*Embarque dans ma barque,
Je te la chanterai*

Isabeau s'y Promène.

Lento

The musical score is written in a single system with a vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Lento'. The score is divided into three systems, each with a vocal line and a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are written below the vocal line.

I - sa - beau s'y pro

mè - ne Le long de son jar - din, Le long de

son jar - din sur le bord de l'i - le. Le long de

son jar - din sur le bord de l'eau sur le bord du vais - seau.

Isabeau s'y promène
 Le long de son jardin,
 Le long de son jardin
 Sur le bord de l'île
 Le long de son jardin
 Sur le bord de l'eau
 Sur le bord du vaisseau.

Elle fit un' rencontre
 De trente matelots.
 De trente matelots
 Sur le bord de l'île, etc.

Le plus jeune des trente,
 Il se mit à chanter,
 Il se mit à chanter,
 Sur le bord de l'île, etc.

La chanson que tu chantes,
 Je voudrais la savoir,
 Je voudrais la savoir,
 Sur le bord de l'île, etc.

Embarque dans ma barque,
 Je te la chanterai,
 Je te la chanterai
 Sur le bord de l'île, etc.

Sainte Marguerite.

Lento

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It begins with a whole rest for two measures, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment of quarter notes in the bass and chords in the treble. The system concludes with a fermata over the final note.

Sain-te Mar-gue-ri-te

The second system continues the vocal and piano parts. The vocal line has a whole rest for two measures, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its steady accompaniment. The system concludes with a fermata over the final note.

Vel-les ma pe-ti-te En dor-mez ma pti-le en faut Jus-qua l'age

The third system continues the vocal and piano parts. The vocal line has a whole rest for two measures, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its steady accompaniment. The system concludes with a fermata over the final note.

de quin-ze ans! Quand elle au-ra quin-ze ans pas-sé Il fau-dra la

The fourth system continues the vocal and piano parts. The vocal line has a whole rest for two measures, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with its steady accompaniment. The system concludes with a fermata over the final note.

ma-ri-er. Avec un pti-t bon-hom-me Qui vien-dra de Ro-me.

*Sainte Marguerite,
Veillez ma petite!
Endormez ma petite enfant
Jusqu'à l'âge de quinze ans!
Quand elle aura quinze ans passé,
Il faudra la marier,
Avec un p'tit bonhomme
Zui viendra de Rome.*



Endormez ma petite enfant

Sainte Marguerite,
 Veilles ma petite!
 Endormez ma petite enfant
 Jusqu'à l'âge de quinze ans!
 Quand elle aura quinze ans passé,
 Il faudra la marier,
 Avec un fût de bonhomme
 Qui viendra de Rome.



Endormez ma petite enfant

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