

THE FRENCH CONNECTION

By Judith Allee & Mary Anthrop

GRADE LEVEL: Elementary

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French voyageurs and missionaries were perhaps the first white men to explore the present-day state of Indiana. While France's official stay in Indiana may have been less than one hundred years from the later part of the 17th century to 1763, their role in the settlement of Indiana should not be ignored or slighted. Most Indiana and U.S. History texts briefly discuss the French influence in Indiana. An examination, however, of French history in Indiana does reveal a dramatic story worth re-telling and a culture rich in flavor.

This unit on the French Influence in Indiana: Exploration to 1763 will enable students to develop map skills; understand the contributions of French habitants in the settlement and development of the Northwest Territory and especially Indiana and lastly identify and examine the rich cultural characteristics of the French habitants in the 18th century.

This unit lesson will particularly address the settlement of the three French outposts in Indiana. By the end of the 17th century the French concluded that the interior of New France could provide a wealth in furs to whoever could establish friendly relations with the Indians.

The fur trade was basically a barter system with the French voyageurs exchanging merchandise for raw furs. Steel knives, hatches, pots, pans, bright cloth, mirrors and brandy were commonly traded to the Indians for their choicest furs.

The voyageurs with loaded canoes left in May from Montreal, arrived in Detroit by July, and from there dispersed to the settlements in the interior. Normally the voyageurs returned to Montreal by winter, although the traders often stayed in the Illinois and Indiana country for one to three years. This allowed the voyageurs to help in the construction and development of the interior posts.

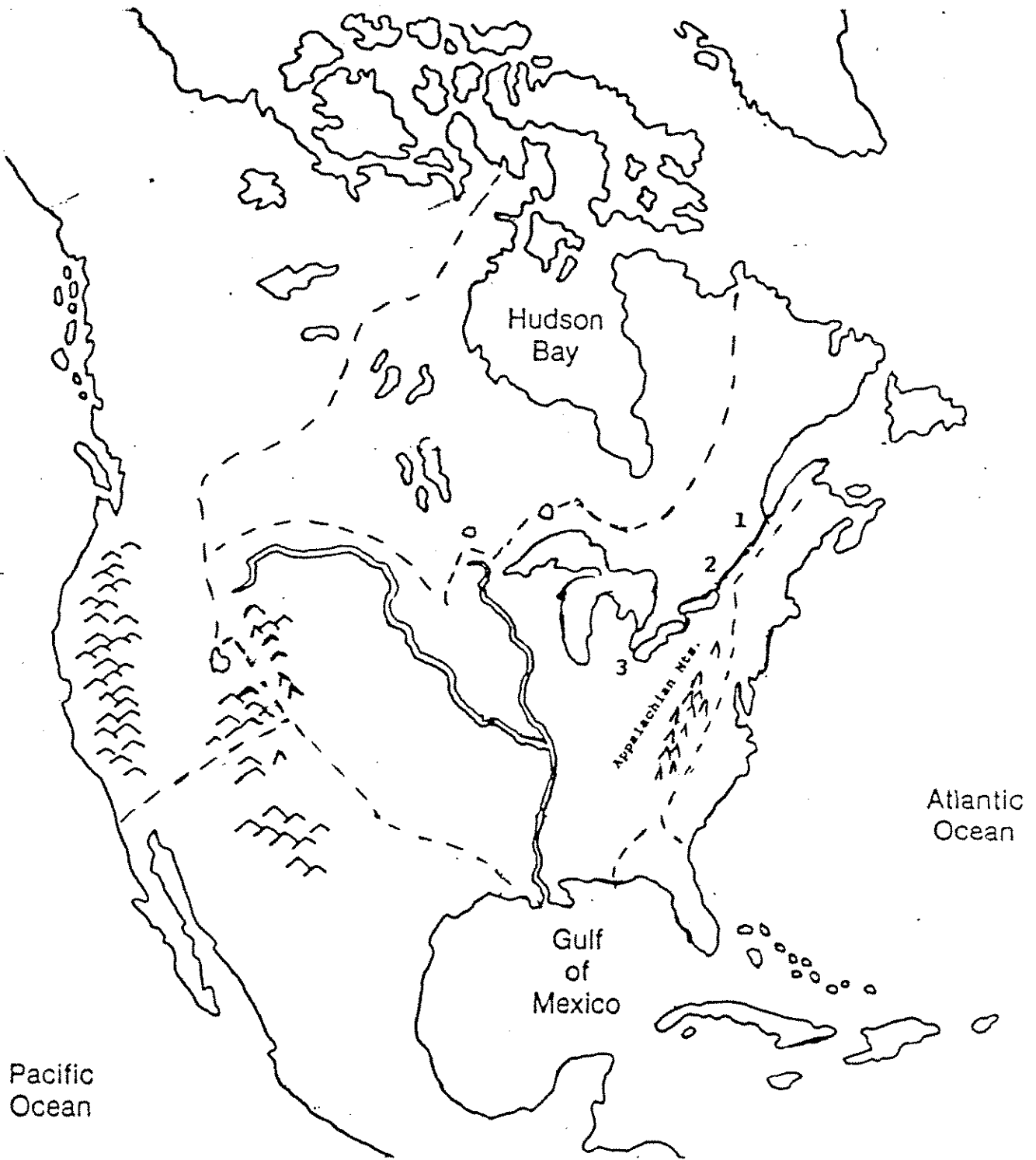
The French were not alone in their speculation that the interior was ready to be colonized. The French feared English activity and expansion along the Wabash; English traders were beginning to invade the Ohio and Mississippi valleys by the way of the Tennessee River.

Lastly the missionaries had interested the religious and civic leaders in expanding the efforts of the missionaries into the interior. The Miami, Ouatennon, Piankashaw of Indiana as well as the various tribes of Illinois were ready for conversion.

For these reasons the French government decided to establish three outposts in the interior of present day Indiana. Each garrison was to be commandeered by a military agent and staffed with a missionary. The first of these outposts to be established was Fort Ouatennon, near present day Lafayette, in 1717. Fort Miami, now Fort Wayne, was founded in 1721. Then in the 1730s Vincennes along the lower Wabash was organized. Only at Vincennes would the French influence continue till present day.

This unit plan on French Influence in Indiana is especially geared to average and above average fourth and fifth grade pupils studying Indiana or U.S. colonial history. Often times the French influence in Indiana or U.S. history is not discussed in any depth in a fourth or fifth grade history text. This unit allows teachers to expand the daily lessons. These activities will stimulate student interest in the influence of French culture on the history of Indiana and the United States.

The teacher may select several teaching strategies to achieve the goals for this unit. Teachers will encourage students to develop map, writing and discussion skills. Hands-on experiences also make up a significant part of this unit. These teaching strategies should appeal to the different learning types found in the average elementary classroom.



France in the New World

## The French Influence in Indiana

The purpose of this lesson is to enlighten the pupils as to the various influences of the French on the history of our state. The main emphasis in this series is to examine the impact of the French customs, dress, and language on the people of Indiana.

### Connection to Textbooks:

The French influence on our history is not touched in any depth in the fourth grade text. It is the purpose of this lesson to allow teachers to expand the daily lessons by adding enrichment activities to stimulate pupil interest in the influence of other cultures on the history of Indiana - the melting pot of many cultures.

### Objectives:

1. Know about the French forts and their existence as cities today.
2. Learn about the French people, their customs, dress, music, foods, and language.
3. Learn the importance of the Jesuit priests to the settlement of Indiana and their role in recording early history of Indiana and bringing religion to the Indians.
4. Learn the importance of the waterways to the French and their fur trade.
5. Learn the placement of the French forts and their importance to the fur trade and settlement.

6. Learn the importance of the waterways to the settlement of Indiana.

- Map Lessons: France in the New World
  - Indians of the Northwest Territory
  - French Forts in the Northwest Territory

Preview of Main Points

The following series of maps describe the extent and the geographic characteristics of the French territory in North America and locations of Indian tribes and French forts in the Northwest Territory. The maps encourage the students to identify significant geographic locations and characteristics as to the land of the French and Indians.

Connection to Textbooks:

This series of map exercises can be used with standard textbook discussions of the French in Indiana.

Objectives:

Students are expected to:

1. Identify significant natural geographic features found in North America.
2. Locate the territorial claims of Spain, England, and France.
3. Locate the settlements of Indians in Indiana in the 1700's.

4. Identify important French forts in Indiana and North America.

5. Locate the political boundaries of the Northwest Territory and present day state of Indiana.

Suggestions for Teaching the Lesson:

This series of maps may be used as introductory lessons on the French in Indiana. It is recommended that the maps be used separately.

Opening the Lesson:

Review with students familiar geographic features of North America. Point out areas explored and claimed by Spain, England, and France.

Developing the Lesson:

Read with the students the general directions to the map exercises. Note any vocabulary or directions that they might have difficulty understanding.

Independently have students label, color land, and respond to the written directions.

Concluding the Lesson:

Conclude the lesson by orally quizzing the pupils about the main points of the lesson.



Mississippi Ohio Kankakee Tippecanoe

Wabash Maumee Miami St. Joseph (on the lake)

2. Color the following bodies of water blue on the map.

Lake Erie Lake Ontario Lake Michigan

Lake Huron Lake Superior

3. Label the following on the map.

Vincennes Ouiatenon Miami

4. Color with different colors the location of the Indian tribes listed on the map. The exact boundaries of each tribe are indefinite, so use your best judgement to show how far the settlements of each tribe extended.

5. Outline in black the present day boundaries of the state of Indiana.

#### French Forts in the Northwest Territory

1. Trace the following rivers with a blue pencil. Label these rivers on the map.

Mississippi Ohio Wabash

2. Color the following bodies of water blue on the map.

Lake Erie      Lake Ontario      Lake Michigan  
Lake Huron      Lake Superior

3. Color the Appalachian Mountains brown.
4. Label the following French forts on the map.

Vincennes      Quiatenon      Miami  
Kaskaskia      Detroit

5. Outline the Northwest Territory with a heavy black line.
6. With a broken red line, show the boundry of the present state of Indiana.

#### Lesson Conclusion

Field Trip to Feast of Hunter's Moon in Lafayette .

#### Main Points:

This lesson allows the children a rare chance to experience life in the 1600's and 1700's. They will

## France in the New World

1. Trace the following rivers on the map with a blue pencil.

Mississippi      St. Lawrence      Missouri      Ohio

2. Color the following bodies of water blue on the map.

Hudson Bay      Great Lakes      Gulf of Mexico

3. Color the Appalachian mountains brown.

4. Label the following on the map.

Quebec      Montreal      Detroit

5. Place a red X where the present day state of Indiana is located.

6. Color the territory belonging to Great Britain pink.

7. Color the territory belonging to France green.

8. Color the territory belonging to Spain yellow.

## Indians of the Northwest Territory

1. Trace the following rivers with a blue pencil.

experience the arrival of the voyageurs, hear French songs, and language, and view people in period costumes. They will also be able to taste foods of the period and see craftsmen of the time.

#### Curriculum Connection:

This lesson can be adapted to pupils of any age level who are studying the early history of the French and British. For the fourth grade pupils emphasis will be placed on dress, music, living conditions, transportation, and foods of these early inhabitants.

#### Objectives:

Pupils are expected to:

1. Recognize the dress of the French in the late 1600's and early 1700's and how it compares to dress of today and why it was appropriate for that period of time.
2. Listen to songs of the period. Learn one.
3. Note the location of the fort on a river and explain its importance.
4. Understand methods of travel used by the early French explorers, trappers, and traders and explain its importance to settlement and exploration.

## Teaching the Lesson:

### Opening the lesson:

Show a video of the Feast of the Hunter's Moon to the pupils. Pupils will write letters to Tippecano Historical Society to obtain the video and pamphlets on the feast. Discuss types of clothing and travel used by the people in the video. Draw in connection of fort's importance to the protection of life and fur trade. Develop a list of questions to be answered on the field trip. Assign questions to small groups.

### Conclusion:

1. Have pupils report on their trip by relating the answers to their questions.
2. Discuss the fort and its importance.
3. Discuss the voyageurs - their size and life style.
4. Learn the voyageur song and make a voyageur meal.
5. Have each pupil develop a 10 day journal in the life of a voyageur.
6. Each group will construct a diorama depicting some aspect of the field trip and report to the class.
7. Develop a slide presentation from pictures taken at the Feast and present to other classes.

5. Pretend you are a newspaper reporter interviewing the following:

a voyageur

a French priest

La Salle

#### Bibliography

Lazarus, Keo, "Coif, Cape and Canoe, A Study of Women's Dress at an Early French Outpost"

This shows samples of dress worn by the French women of the 1700's.

O'Flynn, Anna, "French Songs of Old Vincennes", H.T. Fitzimmons Company, Inc., 1946 Revised 1973.

Songs of old French used in celebrations.  
Examples are enclosed.

Pate, Cheri R., "French Canadians Cut and Color Paper Dolls", Moon Bird Press.

Provides a fun and creative way for children to see how the common folk of the French culture dressed in their everyday life.

Tippecanoe Historical Association, 909 South Street,  
Lafayette, IN 47901

Materials Available:

Feast of the Hunter's Moon - a slide or tape presentation that describes the festival at Ouiatenon.

Ouiatenon on the Ouabache: A Look into the Past - a slide show on the history of Ouiatenon.

Pipe, Paddle and Pouch: The Story of the Voyageurs - a slide presentation of the voyageurs--their travels, supplies, and trading with the people in the 1700's.

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APPENDIX



## INTRODUCTION

The epic of American life has moved at such a swift and vigorous tempo during the last two or three generations that many of us have been led to think of the United States as a youthful nation with none of the colorful background and the quaint traditions of old Europe. Yet, several sections of this country had a fascinating history long before the covered wagon began its trek towards the West and the Great Divide in the 1850's and the 1860's.

The early history of Vincennes, Indiana, constitutes an interesting example of the contribution made to American life by pioneers who were not of Anglo-Saxon stock. This town, founded by the French about 1727, is among the oldest in the Northwest.<sup>1</sup> Its origin is intimately associated with the epic of the fur trade. The *coureurs de bois*, although masters of the upper country, had to face almost from the beginning the fierce competition of the British, who had generally better merchandise to offer the Indian for his beavers. To prevent their dangerous rivals from obtaining a foothold in the rich fur-trading region of the Wabash, the French built Fort Ouiatanon in 1720 at a place just below the present site of Lafayette, Indiana. They soon realized that another post would have to be established farther down the river in order to keep the English away.

A few years later, François-Marie Bissot, Sieur de Vincennes,<sup>2</sup> a Canadian officer born in Montreal in 1700, was commissioned to build a palisade fort at the Indian village lowest on the river and nearest the English. Thus came into existence *le poste du Ouabache*, the post on the Wabash, which was established about 1727. In the succeeding decades little groups of permanent residents, settlers and soldiers from Canada, trickled into the region. According to a census taken in 1769, the population then consisted of sixty-one heads of families, fifty women, and one hundred and fifty children<sup>3</sup>. The name Vincennes does not seem to have been applied to the establishment on the Wabash until some ten or fifteen years after the death of its founder. For a long time, it continued to be known as "le poste," and as the French spoke of going "au poste," to the post, later the early American inhabitants called it *Opost*.

Life on the banks of the Wabash was little influenced by world events until the end of the eighteenth century. The capitulation of the French in 1760 and the occupation of the Northwest by the British between that date and 1765 had no immediate repercussions on the destinies of the village. The conquerors waited until May, 1777, before sending Lieutenant-Governor Abbott, commander of Detroit, to take actual possession of Poste Vincennes. At the beginning of 1778, the British troops were recalled to Detroit and the newly occupied territory was left ungarrisoned.

The American Revolution was soon to mark the beginning of a new period in the annals of the Wabash region. In July, 1778, George Rogers Clark conquered the Illinois country in the name of the Virginia Assembly. The same month, Father Pierre Gibault arrived in Vincennes, where he had been sent by Clark to persuade the inhabitants to renounce British sovereignty. The priest was known throughout the Northwest and he experienced little difficulty in winning them over to the American cause. Life in Vincennes was again calm and uneventful until the autumn of 1778, when British troops from Detroit re-occupied the post and held it until the beginning of the following year. On February 4, 1779, Clark marched out of Kaskaskia with a detachment of one hundred and seventy men, about half of whom belonged to the local French militia. On February 24, they reached Vincennes. The attack was brisk and the marksmanship of the American frontiersmen so effective that the British asked for a truce the afternoon of the same day and surrendered unconditionally the next morning.

The excitement at these spectacular events soon subsided and the village settled back to the peaceful routine of frontier life. Vincennes remained under the jurisdiction of the Virginia Assembly until 1783, at which time it came under the administration of the American Congress. In 1787, the first civil court was held in Vincennes. The town was the capital of the Indiana Territory from 1800 to 1813. Local records and the observations of travellers at the beginning of the nineteenth century tell us that it was then still a distinctly French settlement where one found relatively few Anglo-Saxons. The population increased slowly. In 1830;

1. Several printed sources give 1702 as the date of the founding of Vincennes. The belief that a post was established there in that year does not rest on any documentary proof, but arises from a misunderstanding in early American nomenclature. It should be remembered that the name *Ouabache*, which later came to be taken as an equivalent for *Wabash*, meant for many years not only the river Wabash as we know it to-day, but also the Ohio river from the mouth of the Wabash to the Mississippi. In other words, up to the second half of the eighteenth century, the Wabash was considered the main stream and the Ohio a tributary of it. The ambiguity of the word Wabash led historians to confound Post Vincennes with the post established by the Sieur de Juchereau at the mouth of the Ohio, in 1702. Although Juchereau's post was abandoned a few years later, its existence near the present site of Cairo, Illinois, is clearly established by contemporary documents. According to J. P. Dunn, the well-known authority on Indiana history, 1727 is the earliest date for the founding of Vincennes which can be supported by official documents. See *Indiana, A Redemption from Slavery*. New York and Boston, 1891, pp. 40-58.

2. As a token of esteem for his godfather, François Margane de Batilly, the Sieur de Vincennes occasionally used the signature Margane de Vincennes.

3. J. P. Dunn, *op. cit.*, p. 94.

the number of white inhabitants was slightly over 1400. The French were able to keep their individuality well into the second half of the nineteenth century. We are told that they were numerous enough to control elections in Knox County as late as 1855<sup>4</sup>. However, with the coming of thousands of German immigrants in the 1860's, the French were relegated very rapidly to a more and more subordinate position. At the beginning of the twentieth century, they represented a very small minority, and by 1930 they had entirely disappeared, except for a mere handful of old persons in their seventies.

The early settlers of Vincennes were a gay and unambitious folk. They inherited from their French ancestors a great fondness for merry-making. Life was quiet on the Wabash, but it was not dull. Numerous festive occasions recurred every year with the regularity of a ritual: the Christmas *réveillon* or family banquet after Midnight Mass, the *Guillannée* caroling on New Year's Eve which kept men, young and old, going from house to house until late into the night, the almost endless rounds of visits paid to friends and acquaintances on New Year's Day, the colorful Kings' Balls, and the Pancake and Maple Syrup Supper on the evening of Shrove Tuesday. In addition to these opportunities for merry-making, one should not forget the wedding celebrations lasting sometimes for three days, and the grotesque serenading of the *Charivari*, which took place when one of the newly-wed couple was a widow or a widower and the other was entering the matrimonial state for the first time. To while away the time, particularly during the long winter evenings, the French of the Northwest had an extensive repertory of folk-songs. In such an isolated community as Vincennes, music had a definite social significance. It took the minds of people away from their troubles and enabled all, old and young, to forget for the time being the monotonous routine and the ceaseless toil of their every-day life. We should not marvel too much at the presence of a large body of popular lore on the banks of the Wabash in the old days. Abundant material of a similar nature has been collected within the last fifteen or twenty years along the country-side in French Canada, in the mountains of Kentucky and Tennessee, on the ranches of Texas, and in the villages of New Mexico.

Inasmuch as the oral traditions of Vincennes had never been studied before, it was a happy inspiration that prompted Cecelia Ray Berry and Anna C. O'Flynn to collect the folk-songs of old Vincennes. During her many years as principal of the old "Frenchtown" grade school, Miss O'Flynn visited the homes of many children of French extraction. She took a keen interest in the French songs which she heard sung so frequently, and began collecting the texts. Later she called in Mrs. Berry to take down the melodies. They had little difficulty in persuading the elders to sing the songs over and over again. Among those whom they had the good fortune of hearing was the earnest and gifted folk-singer, Josephine Theriac-Caney. I had the pleasure of spending several afternoons and an evening with Mrs. Caney during the summer of 1934. Although seventy-six years of age at that time, she was still sprightly and vivacious. A descendant of one of the oldest families of Vincennes, she was fond of dwelling on the lore of her native town. She spoke the local variety of French with the greatest fluency, an unusual accomplishment for a person who seldom had the opportunity to use the language any longer. As I listened to her lively and witty conversation, her accent, pronunciation and vocabulary took me back to the Canadian villages of the Montreal and the Quebec regions. She graciously agreed to sing for me. The repertory which she had acquired in her 'teens was both extensive and varied. It included love and work songs, carols, lullabies, play-party songs, complaintes, pastourelles, religious ditties and humorous verse. All of these types are represented in the *Folk Songs of Old Vincennes*.

It may be interesting to know that a majority of the songs contained in this book can be traced back to French Canada. The words in the Canadian versions and in that of Vincennes are very much alike in most cases. The melodies, however, are usually quite different. Except for an occasional dialectal word and the elision of the sound "e" in the middle and at the end of a word, a common feature in French popular music, the language of the Vincennes texts is regular and should therefore present no difficulty for any one acquainted with standard French.

Although most of the songs once so popular in Vincennes are of Canadian origin, some of them doubtless have come from Louisiana. Documentary evidence substantiating such a view is lacking since the study of the French folk-lore of Louisiana has received but scant attention until now. However, local tradition in Vincennes ascribes a Louisiana origin to several of the songs contained in this collection. We know, moreover, that, after the development of river-navigation at the beginning of the nineteenth century, a considerable amount of trade was carried on between New Orleans and the towns on the Wabash. Therefore, French songs undoubtedly travelled up stream from New Orleans to Vincennes at least at that time if not at an earlier date.

4. Henry S. Cauthorn, *A History of the City of Vincennes, Vincennes, 1901*, p. 40.

The *Folk Songs of Old Vincennes* fill an important gap in the cultural history of the Middle West. They are part and parcel of the social heritage which was once common to France, Canada, Louisiana, and the American Northwest.<sup>5</sup> Taken over to Canada in the seventeenth century, and from the shores of the St. Lawrence to those of the Wabash a few generations later, these songs continued to be sung long after French rule in North America had given way before the Anglo-Saxon will for supremacy. They constitute a valuable source of information on the customs and the mentality of the people who preserved them with so much devotion. They enable the student of early American history to reconstruct the general atmosphere of the French communities of the Northwest until as late as the 1870's. The lively carol *La Guillannée* and the more formal song *Le roi du bal* allow one to better understand the spirit of intense gayety which prevailed every year during the period extending from Christmas to Shrove Tuesday. *P'tit rocher de la haute montagne* and *Dans les chantiers nous hivernerons* take one back to the romantic days of the fur trade and to the beginnings of the lumber industry. *Alouette* and *Au clair de la lune* bring out into striking relief the vivacity and the good-natured humor of the early French settlers. *Courrier, qu'y a-t-il de nouveau?* contains an interesting echo of the bitter struggle waged between the French and the English for supremacy in North America in the eighteenth century. *Dans le berceau* and *Qu'as tu vu, bergère?* illustrate the deep religious spirit which animated the pioneers of Vincennes, and the considerable number of genuinely beautiful love songs included in the present collections prove eloquently that the folk who treasured them preserved a deep and abiding sense of beauty in spite of the primitive surroundings in which they lived.

The *Folk Songs of Old Vincennes* illustrate also the remarkable atavistic persistence of the French. Although isolated from other people of their stock and surrounded by Indians with whom they had been in daily contact for several generations, the early inhabitants of Vincennes and their descendants kept the flame of French traditions burning bright even long after they had become entirely submerged among their neighbors of Anglo-Saxon and German extraction. The unlimited faith in the simple joys of life, so typical of the Canadian settlers of the Northwest, their simple belief in the supernatural, their childlike spirit of optimism and their unquenchable love of adventure lend a peculiar charm to the present collection, the contents of which were gathered in Vincennes within the past few years.

Northwestern University.

JOSEPH M. CARRIÈRE.

5. The following works may be consulted with profit by readers interested in tracing the origin of the French folk-songs of Vincennes: Ernest Gagnon, *Chansons populaires du Canada*, Quebec, 1865; Marius Barbeau, *Folk-Songs of French Canada*. (In collaboration with Edward Sapir), New Haven, 1925; and *Romancero du Canada*, Montreal and Toronto, 1937; George Doncieux, *Romancero populaire de la France*, Paris, 1904; Charles Brauquier, *Chansons populaires de Franche-Comté*, Paris, 1894; Jean François Bladé, *Poésies populaires de la Gascogne*, Paris, 1881-1882, 3 vols.; Jérôme Bujeaud, *Chants et Chansons populaires des provinces de l'Ouest*, Paris, 1865-1866, 2 vols.; Champfleury and J. B. Weckerlin, *Chansons populaires des provinces de France*, Paris, 1860; Lucien Decombes, *Chansons populaires d'Ille-et-Vilaine*, Rennes, 1884; Achille Millien, *Chants et Chansons populaires du Nivernais*, Paris, 1906-1910, 3 vols.; Eugène Rolland, *Recueil de chansons populaires*, Paris, 1883-1890, 6 vols.

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Vincennes, Indiana.

Cecilia Ray Berry

## La Guillannée

This used to be the most widely known of all songs among the French-speaking population of the Northwest. The name *Guillannée* is to be explained as an abbreviation of *gui de l'année, gui de la nouvelle année*, New Year's mistletoe. The history of this song takes us back to pagan times, when the Druids would cut the mistletoe at the winter solstice and present it to their followers as something sacred. At an early date, the Church transformed this pagan custom and gave it a Christian character by associating it with a collection for the poor. For generations, in the French communities of Indiana, Illinois and Missouri, on New Year's Eve a group of men and youths wearing masks spent most of the night going from house to house. When they entered a home, they struck the tune of the lively carol, *La Guillannée*, then they danced, told stories, and teased the young ladies. In the meantime, the mistress of the house passed cakes and drinks around and put her donation for the poor in a basket or a sack which the masqueraders carried along with them for that purpose. This quaint custom has survived to this very day in a modified form in Prairie du Rocher, Illinois, and Sainte Genevieve, Missouri. In certain Canadian localities like Ottawa, Ontario, the *Guillannée* celebration is still held every New Year's Eve by the Society of Saint Vincent de Paul for the benefit of the poor.

2

Un' échinée n'est pas grand'chose;  
Ce n'est que de dix pieds de long.  
Et nous en f'rons une fricassée  
De quatre-vingt-dix pieds de long.  
Si vous ne voulez rien donner,  
Dites-nous-lé.  
On vous demand'ra seulement  
La fille aînée.

3

On y fera faire bonne chère,  
On y fera chauffer les pieds.  
On y fera faire bonne chère,  
On y fera chauffer les pieds.  
Quand on fut au milieu du bois,  
On fut à l'ombre;  
J'ai entendu chanter l'coucou  
Et la colombe.

4

Ô rossignol du vert bocage,  
Ambassadeur des amoureux,  
Allez donc dire à ma maîtresse  
Que j'ai toujours le cœur joyeux.  
La fille qui n'a pas d'amant,  
Comment vit-elle?  
Elle ne dort ni jour ni nuit,  
Mais toujours veille.

5

C'sont ses amours qui la réveillent  
Et qui l'empêchent de dormir.  
*Refrain:*  
Dansons, dansons la Guillannée,  
Dansons, dansons la Guillannée;  
La Guillannée, la Guillannée,  
Dansons, dansons la Guillannée.  
*Adieu:*  
Nous saluons la compagnie  
Et la prions d'nous excuser.  
Si l'on a fait quelque folie,  
C'était pour se désennuyer.

2

'Tis but a trifle we implore,  
Ten feet of pork-chine's all we pray;  
Of it we'll have no less, no more  
Than ninety feet of fricassée.  
If you have nothing you would give,  
Pray, tell us so.  
That which we ask is nothing more  
Than your daughter fine.

3

Let us amuse her, we implore,  
We'll warm her feet, pray don't decline,  
Let us amuse her, we implore,  
We'll warm her feet, pray don't decline.  
While in the cool and fragrant grove,  
There in the shade,  
I heard the cuckoo and the dove,  
Cooing in the glade.

4

O, nightingale of verdant grove,  
Envoy of lovers ev'rywhere,  
Go tell my pretty lady-love  
That joy is in my heart fore'er.  
As for the maid who has no love,  
How can she live?  
Slumber she knows not, day or night,  
Wakefulness is hers.

5

Wakened is she when'er love stirs,  
Sleep, gentle sleep is put to flight.  
*Refrain:*  
Dance on, dance on la Guillannée,  
Dance on, dance on la Guillannée,  
La Guillannée, la Guillannée,  
Dance on, dance on la Guillannée.  
*Adieu:*  
Now we salute all those assembled,  
Beg their indulgence if accused  
Of having jested as they trembled,  
We ask that we may be excused.

L. B.

# La Guillannée

11

Joyfully

Piano introduction for the song 'La Guillannée'. It consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of one sharp (F#). The melody is simple and rhythmic, with a steady accompaniment.

Verses 1, 2, 3, 4

Musical notation for the first verse, including a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

1. Bon-soir, le maî-tre et la maî-tres-se Et tout le mon-de du lo-gis.  
1. Good eve-ning, mas-ter, mis-sess, friends, All of those who live here with you;

Musical notation for the second verse, including a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Pour le der-nier jour de l'an-né-e, La Gui-lan-né-e vous  
Since on this day the old year ends,— La Guil-lan-né-e to

Musical notation for the third verse, including a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

nous de-vez. Si vous ne vou-lez rien don-ner, Di-tes-nous-  
us is due. If you have noth-ing you would give, Pray—tell us

lé. On vous de man-dra seu-le-ment. Un' é-chi -  
so. That which we ask is noth-ing more. Than a pork -

## Verse 5

né - e. C'sont ses a-mours qui la ré-vei-llent Et qui l'em-pê - chent  
chine. — Wak-ened is she when-e'er love stirs, Sleep, gen-tle sleep, is

## Refrain

de dor-mir. Dan - sons, dan - sons la Gui - llan-né - e, Dan -  
put to flight. Dance on, dance on la Guil - lan-né - e, Dance

sons, dan - sons la Gui - llan-né - e; La Gui - llan-né - e, la  
on, dance on la Guil - lan-né - e, La, Guil - lan-né - e, la

Gui - llan - né - e, Dan - sons, dan - sons la Gui - llan - né - e.  
 Guil - lan - né - e, Dance on, dance on la Guil - lan - né - e.

Adieu:  
 Nous sa - lu - ons la com - pa - gni - e Et la pri -  
 Now we sa - lute all those as - sem - bled, Beg their in -

ons d'nous ex - cu - ser. Si l'on a fait quel - que fo -  
 dul - gence, if ac - cused Of hav - ing jest ed as they

li - e, C'é - tait pour se dé - sen - nu - yer.  
 trem - bled, We ask that we may be ex - cused.

*rit.*



Petit rocher de la haute montagne  
*Little Rock A-top the Mountain Crest*

This *complainte* was a favorite one with old-time singers. It used to be heard not only along the shores of the Wabash, but also in the province of Quebec and in the Canadian Northwest. According to oral traditions prevalent in Canada until the middle of the last century, Cadieux, a fur trader on the upper Ottawa river, lost his way in the woods while trying to escape from Iroquois who had surprised his camp. Unable to find his way back to civilization, the unfortunate man is supposed to have written this verse narrative of his experiences on a piece of bark, while he lay waiting for death to put an end to his suffering. *Petit rocher de la haute montagne* is therefore a tragic story taken from the life of the bushrangers and one which was bound to be very popular in a community like Vincennes, where in the early days the population was in daily contact with *coureurs de bois*.

The following additional note on the origin of this song may also be interesting. A few years ago, I had the pleasure of meeting Mr. Frank Louvier, an elderly inhabitant of Prairie du Rocher, Illinois, and a well-known folk-singer of the region. Mr. Louvier told me then that, according to a local tradition current during his youth, the tragic events related in this song were associated with the early history of that community, founded by the French in the 1730's.

2  
 Petits oiseaux, vos douces harmonies,  
 Quand vous chantez, me rattach'nt à la vie.  
 Ah! si j'avais des ailes comme vous,  
 Je s'rais heureux avant qu'il fût deux jours!

3  
 Seul en ces bois, que j'ai eu de soucis!  
 Pensant toujours à mes si chers amis,  
 Je me d'mandais: "Hélas! sont-ils noyés?  
 Les Iroquois les auraient-ils tués?"

4  
 Un de ces jours où, m'étant éloigné,  
 En revenant je vis une fumée,  
 Je me suis dit: "Ah! grand Dieu, qu'est ceci?  
 Les Iroquois m'ont-ils pris mon logis?"

5  
 Je me suis mis un peu en embuscade  
 Afin de voir s'il y'avait ambassade.  
 Alors je vois trois visages français.  
 Ils m'ont rempli le cœur d'une grand' joie!

6  
 Mes genoux plient; ma faible voix s'arrête.  
 Je tombe . . . Hélas! à partir ils s'apprentent.  
 Je reste seul . . . Pas un qui me console  
 Quand la mort vient par un si grand désolé!

7  
 Un noir corbeau, volant à l'aventure,  
 Vint se percher tout près de ma toiture.  
 Je lui ai dit: "Mangeur de chair humaine,  
 Va-t'en chercher d'autre viande qu'la mienne!"

8  
 Un loup hurlant vint près de ma cabane  
 Voir si mon feu n'avait plus de boucane.  
 Je lui ai dit: "Retire-toi d'ici,  
 Car, par ma foi, je perc'rai ton habit!"

9  
 Va-t'en, là-bas, dans ces bois et marais,  
 Tu trouveras plusieurs corps iroquois.  
 Tu trouveras des chairs, aussi des os.  
 Va-t'en plus loin, laisse-moi en repos!"

10  
 Rossignolet, va dire à ma maîtresse,  
 A mes enfants, qu'un adieu je leur laisse,  
 Que j'ai gardé mon amour et ma foi,  
 Et desormais il faut renoncer à moi!

11  
 C'est donc ici que le mond' m'abandonne!  
 Mais j'ai recours en vous, Sauveur des hommes!  
 Très Sainte Vierge, ne m'abandonnez pas.  
 Permettez-moi d'mourir entre vos bras!

2  
 O, little birds, your melodious, sweet refrain  
 With its pure harmonies fills me with life again.  
 Ah, had I wings that I might fly like you,  
 Ere many days elapsed, joy would be mine anew.

3  
 There in the forest deep, where lone I dwelt in fear,  
 Ere thinking longingly of friends, both loyal, dear,  
 Oft I would ask: Is theirs a wat'ry grave?  
 Have they been slain by Iroquois they dared to brave?

4  
 And then one day, I set out on my silent way,  
 On my return I saw a smould'ring ruin gray;  
 Then did I say: Ah! Heav'n, what can this mean?  
 Have stealthy Iroquois destroyed my home serene?

5  
 Then did I fit myself, as for an embassy,  
 That I might see if all were ambushed secretly;  
 But all I saw were three good Frenchmen there,  
 At once my saddened heart felt joy beyond compare.

6  
 Feeble my knees do grow; my falt'ring voice now fails,  
 I fall . . . Alas! I must prepare for peaceful trails:  
 I am alone . . . no one to comfort me  
 When death comes close, from desolation sets me free!

7  
 Then late one night, a coal-black raven, venturesome,  
 Flying about my roof, at once to perch did come.  
 I said to him: "Away from my retreat!  
 Go thou in search of other flesh than mine to eat!"

8  
 Howling, a wolf came near the cabin where I dwell,  
 Eager to see how high my fire burnt, and how well;  
 I said to him: "Away now, evil one;  
 Else, 'pon my faith, thy coat I'll pierce and so be done!"

9  
 "Go yonder, in the forest deep, morass and plains,  
 There you'll discover fallen Iroquois' remains;  
 There will you find their flesh and, too, their bones;  
 Go thou afar and let me rest in peace, alone!"

10  
 "Ah, little nightingale, go tell my loving wife,  
 Tell my dear children that I love them more than life;  
 One fond adieu . . . I've kept our love so sweet . . .  
 Henceforth she must forsake the hope that we shall meet!"

11  
 Here, then, alas, forsaken by humanity,  
 My one salvation, O my Saviour, is in Thee!  
 Ah! leave me not, O Holy Virgin, blest,  
 Let me repose within Thy arms, in this last rest!

L. B.



P'tit rocher de la haute montagne  
Little Rock Atop the Mountain Crest

In narrative style

1. P'tit ro - cher de la hau -  
1. O, lit - tle rock a - top the

te mon - ta - gne, Je viens i - ci fi - nir cet - te cam -  
tow'r - ing - moun - tain crest, Here do I come to end my last cam -

pa - gne. Ah! doux é - chos, — en - ten - dez mes sou - pirs. —  
paigh, to rest. Ah! e - choes sweet, — trans - port a - far the sighs, —

En lan - guis - sant, je vais bien - tôt — mou - rir. —  
Of him who, lan - guish - ing in sol - i - tude, soon dies.

C'est la poulette grise  
*The Pullet*

This is undoubtedly the best known of all Canadian lullabies. Ever since it was brought over from France in the early seventeenth century, countless generations of Canadian children have been coaxed into the dreamland of peaceful slumber to the simple strains of *C'est la poulette grise*. There is something genuinely poetic about the naïve melody and the fanciful words of this lullaby. The words *coco* and *dodo*, which recur in every verse, belong to the vocabulary of French children and mean "egg" and "sleep."

2

C'est la poulette blanche  
Qui pond dans les branches.  
Elle va pondre un beau p'tit coco  
Pour l'enfant qui va fair' dodo.  
Dodiche dodo.

3

C'est la poulette noire  
Qui pond dans l'armoire.  
Elle va pondre un beau p'tit coco  
Pour l'enfant qui va fair' dodo.  
Dodiche dodo.

4

C'est la poulette verte  
Qui pond dans les couvertes.  
Elle va pondre un beau p'tit coco  
Pour l'enfant qui va fair' dodo.  
Dodiche dodo.

5

C'est la poulette brune  
Qui pond dans la lune.  
Elle va pondre un beau p'tit coco  
Pour l'enfant qui va fair' dodo.  
Dodiche dodo.

6

C'est la poulette jaune  
Qui pond dans les aulnes.  
Elle va pondre un beau p'tit coco  
Pour l'enfant qui va fair' dodo.  
Dodiche dodo.

2

A pullet white we see  
Nesting in the tree.  
She will lay a nice coco,  
For her babe who'll go do, do, do.  
Do-dee-kay, do-do.

3

A little pullet black  
Lays in the closet rack.  
She will lay a nice coco,  
For her babe who'll go do, do, do.  
Do-dee-kay, do-do.

4

The little pullet green  
In the woods is seen.  
She will lay a nice coco,  
For her babe who'll go do, do, do.  
Do-dee-kay, do-do.

5

The wee brown pullet soon  
Lays neath the silv'ry moon.  
She will lay a nice coco,  
For her babe who'll go do, do, do.  
Do-dee-kay, do-do.

6

The yellow pullet roves  
In the elm tree groves.  
She will lay a nice coco,  
For her babe who'll go do, do, do.  
Do-dee-kay, do-do.

F. B.

# C'est la poulette grise

## The Pullet

33

Like a cradle song

1. C'est la pou-let - te gri - se  
1. The lit - tle pul - let grey

Qui pond dans l'é - gli - se. El - le va pon-dre un beau p'tit co - co  
In the church will lay. — She will lay a wee co - co,

Chorus

Pour l'en fant qui va fair' do do. El - le va pon-dre un beau p'tit co - co  
For my babe who'll go do, do, do. She will lay a wee co - co,

*pp rit.*  
Pour l'en fant qui va fair' do do. Do - di - che do do.  
For my babe who'll go do, do, do. Do - dee - kay, do, do.  
*pp rit.*

## Alouette *Little Lark*

*Alouette*, a work-song which used to be sung while women plucked fowls, does not seem to have survived in France except in Brittany. On the other hand, it is widely known in Canada and every French settlement in the United States, where the irresistible gayety of its rhythm has made it a favorite with every lover of folk music, whether French or English-speaking.

In singing the complete song, after the first stanza, the words of the second stanza are used as the basic text and a new line is added with each subsequent stanza and retained until the end of the song. The line added in stanzas 3, 5, 7, and 9 is sung to measure 5, while that in stanzas 4, 6, and 8 is sung to measure 6. The line in parentheses, however, is sung only in the stanza indicated, and every stanza closes with the couplet:

"Alouette, gentill' alouette,  
Alouette, je te plumerai."

2

Alouette, gentill' alouette,  
Alouette, je te plumerai.  
Je te plumerai la tête,  
Je te plumerai le bec.  
(Eh! le bec. Oh!)

2

Little lark, my pretty little lark, Oh!  
Little lark, I'll pluck your feathers soft.  
I shall pluck your little head,  
I shall pluck your little beak,  
(And your beak, Oh!)

3

Je te plumerai le nez.  
(Eh! le nez. Oh!)

3

I shall pluck your little nose,  
(And your nose, Oh!)

4

Je te plumerai le cou.  
(Eh! le cou. Oh!)

4

I shall pluck your little neck,  
(And your neck, Oh!)

5

Je te plumerai le dos.  
(Eh! le dos. Oh!)

5

I shall pluck your little back,  
(And your back, Oh!)

6

Je te plumerai les ailes.  
(Eh! les ailes. Oh!)

6

I shall pluck your little wing,  
(And your wing, Oh!)

7

Je te plumerai les cuisses.  
(Eh! les cuisses. Oh!)

7

I shall pluck your little leg,  
(And your leg, Oh!)

8

Je te plumerai les pattes.  
(Eh! les pattes. Oh!)

8

I shall pluck your little feet,  
(And your feet, Oh!)

9

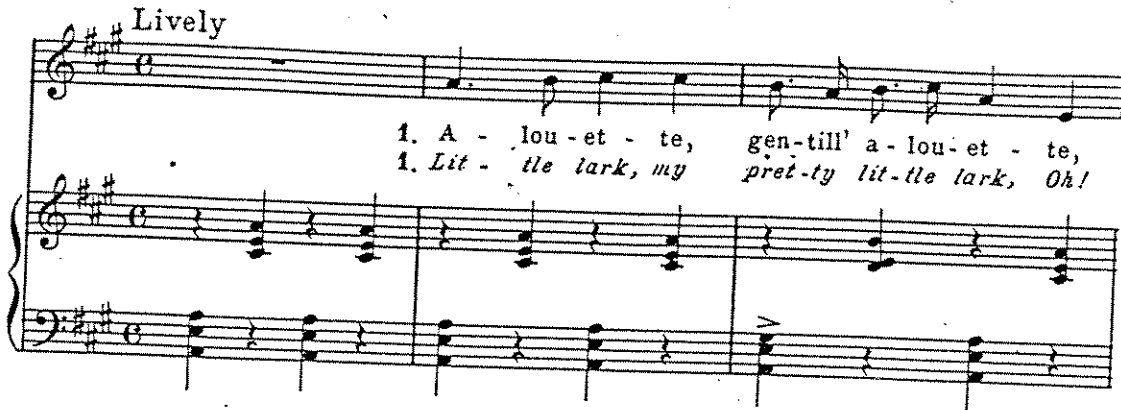
Je te plumerai les doigts.  
(Eh! les doigts. Oh!)  
Alouette, gentill' alouette,  
Alouette, je te plumerai.

9

I shall pluck your little toes,  
(And your toes, Oh!)  
Little lark, my pretty little lark, Oh!  
Little lark, I'll pluck your feathers soft.

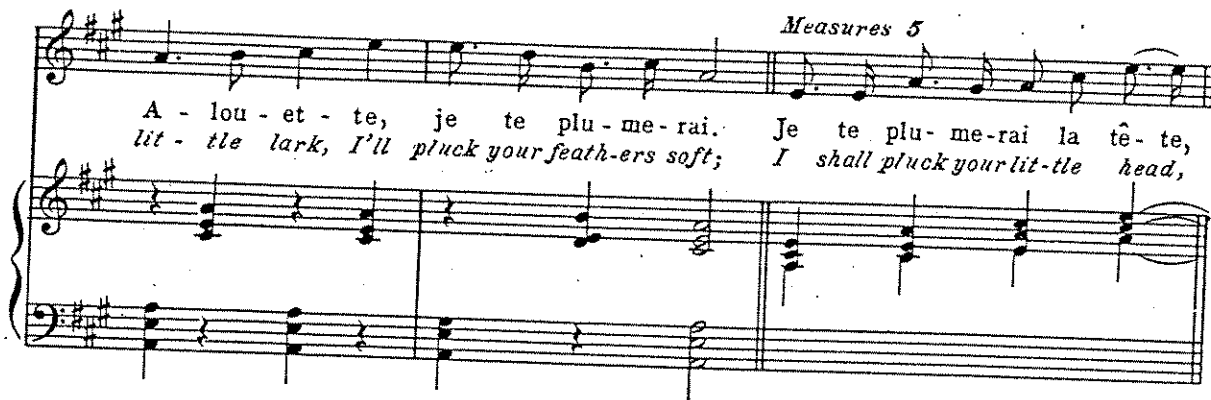
Alouette  
Little Lark

Lively



1. A - lou - et - te, gen-till' a - lou - et - te,  
1. Lit - tle lark, my pret-ty lit-tle lark, Oh!

Measures 5

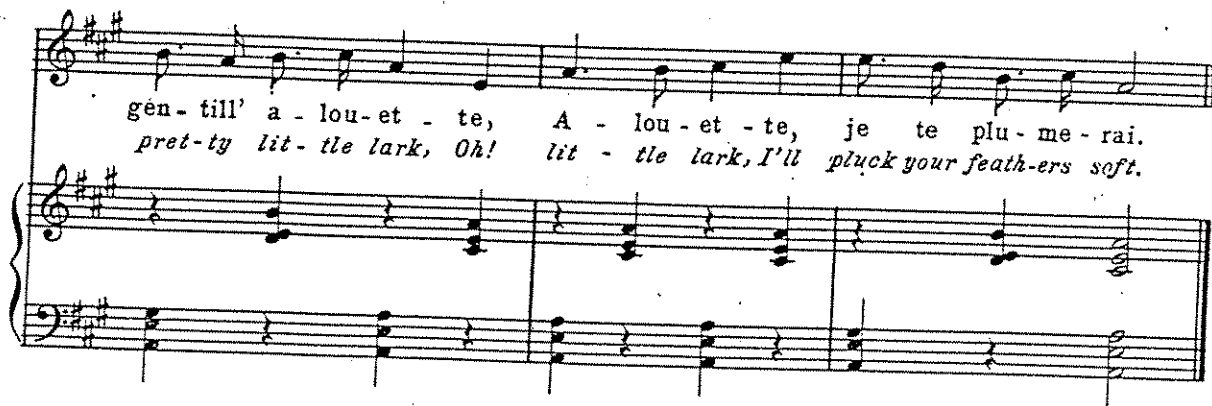


A - lou - et - te, je te plu - me - rai. Je te plu - me - rai la têt - te,  
lit - tle lark, I'll pluck your feath - ers soft; I shall pluck your lit - tle head,

Measures 6



Je te plu - me - rai la têt - te. Eh! la têt - te. Oh! A - lou - et - te,  
I shall pluck your lit - tle head, And your head, Oh! Lit - tle lark, my.



gen - till' a - lou - et - te, A - lou - et - te, je te plu - me - rai.  
pret - ty lit - tle lark, Oh! lit - tle lark, I'll pluck your feath - ers soft.

Qui veut manger du lièvre  
*Those Who Wish to Eat Some Hare*

This song, associated with a simple but amusing society game, is represented by several versions in the folk repertory of France and Canada. Two or more persons sit on chairs facing each other only a few feet apart. Two young people, one impersonating a hunter, the other a rabbit, stand with their hands resting on the backs of the chairs. When the leader of the game sings:

Qui veut manger du lièvre  
 N'a qu'à courir après . . .

they begin running. As soon as the leader comes to *Accorde, accorde*, they must stop at once and place their hands on the back of their respective chair until the next stanza has begun. When the person playing the part of the rabbit is caught, he becomes the hunter and one of the persons sitting replaces him in the rôle of the rabbit.

2

Attrape, attrape, attrape!  
 Attrape, si tu peux!  
 Si tu n'attrapes pas,  
 Ton lièvr' gagn'ra le bois.

Refrain:

La belle, en vous aimant,  
 Perdrai-je mes peines?  
 Moi qui vous aime tant,  
 Perdrai-je mon temps?

3

Accorde, accorde, accorde!  
 Accorde sur-le-champ!  
 Si tu n'accordes pas,  
 Ton lièvr' gagn'ra le bois.

Refrain:

2

Then catch, then catch, then catch,  
 Then catch him if you can;  
 If he but gains the thatch  
 You're no good hunter man.

Chorus:

My sweet, in loving you,  
 Shall I my troubles woo?  
 Shall I who love you true  
 Be wasting time on you?

3

Give up, give up, give up,  
 Give up in field for good;  
 If you do not give up  
 Your hare will reach the wood.

Chorus:

F. B.

Qui veut manger du lièvre  
Those Who Wish to Eat Some Hare

Sprightly

1. Qui— veut man— ger du liè— vre N'a qu'à cou—rir a—  
1. Those who wish to eat some hare— Need on—ly for it

*mf*

pres. Cours a— près — ton — liè— vre, Là— bas dans ces fo—  
run; Run— af— ter your fine hare,— Down in the for— est

*Chorus*

rêts. La belle, en vous ai— mant, Per— drai— je mes—  
you. My sweet, in lov— ing you, Shall I my trou— bles

pei— nes? Moi qui vous ai— me tant, Per— drai— je mon— temps?  
woo?— Shall I who love you true Be wast— ing time on you?

*rit.*

# Courrier, Courrier, qu'y a-t-il de nouveau?

*Courier, Courier, say what news hast there?*

With solemnity

Cour-rier, cour-rier, qu'y a-t-il de nou-veau?  
 Cou-rier, Cou-rier, say what news hast there?

Tu me pa-rais trou-blé du cer-veau. A te voir tu me pa-rais  
 You seem to fal-ter with trou-bled air. By thymien thou seemst a -

tout rê-vant. Ex-pli-qu-e-moi ces nou-vell's promp-te-ment;  
 man a-daze, Prompt-ly ex-plain to me the war's last phase;

Je n'ai point trop de bon-nes nou-velles. Les Fran-çais ont-ils ga-  
 Naught have I but sad de-press-ing word, Is it true the French have



gné la que-rel-le? Sur la Bel-le Ri-viè-re ai-je per-du?  
*won, as I have heard? Has the Bel-le Ri-viè-re coun-try been lost?*

Tous me sol-dats s'ont-ils bien dé-fen-dus?  
*Are my troups well shel-tered and at what — cost?*

—“Ah! mon roi, vous saurez pour vrai;  
 Nous sommes battus des Français.  
 Braddock, notre puissant général,  
 Au lieu de donner, a reçu la balle  
 Sans jamais avoir vu personne.  
 C'est que beaucoup et peu l'étonne!  
 Parmi les bois et les verts feuillages  
 Etaient cachés et Français et Sauvages.”

“Ah then, my king, well you know the truth;  
 Bravely we battled 'gainst the French, forsooth.  
 Mighty Braddock, leading our forces there,  
 Faced ambush fighting without chance to prepare.  
 There stood we massed in battle array,  
 Naught did it avail us in this war's play.  
 There within the thicket and screened by foliage,  
 Hidden were the Frenchman and sly Savage.”

—“Comment l'affaire s'est-elle passée?  
 Dis-moi au juste la vérité.  
 Se sont-ils toujours battus dans les bois?  
 Mes troupes ont-elles reculé quelques pas?  
 Ah! dis-moi donc qui a eu le plus d'avantages,  
 De mes Anglais, des Français ou Sauvages.  
 Les Français avaient-ils le vent sur nous?  
 Dis-moi comment nous avons eu le dessous.”

“How could disaster have so occurred?  
 Tell me the truth omitting not a word.  
 Did my troops give battle within the wood?  
 Did they draw back or fight as they should?  
 Tell me who had real advantages,  
 My own British troops, French or Savages  
 Were the French troops' chances much better than ours?  
 Tell me how it happened we lost our pow'rs.”

—“Pour vous dire la vérité,  
 Y'aurait fallu s'y être trouvé.  
 Mais je vous dirai bien pour le présent  
 Que c'est la faute du commandant,  
 Car dans le temps que les Français attaquent,  
 Tous vos soldats étaient qui faisaient halte,  
 Et quoique tous en bataille rangés,  
 Ni plus ni moins y'a fallu reculer.”

“To tell you truly, and this I must,  
 Fault must be found with the man you trust.  
 For the present let me suggest but this  
 Only your general's plan went amiss.  
 At the moment of the French assault,  
 All of your soldiers had come to halt,  
 And while we strove for battle array  
 They trained upon us a fearful play.”

Courrier, courrier, qu'y a-t-il de nouveau?—*Courrier, courrier, say what news hast there?*

5

—“Le feu a-t-il duré longtemps?  
Ai-je perdu bien de mes gens?  
Tous mes équipages et tous mes chariots  
Se sont-ils rendus d'un pareil assaut?  
C'est qu'ils n'ont pu jouer l'artillerie.  
Mes bombes et grenades ne leur ont pas servi?  
Tous mes officiers ont-ils bien travaillé?  
S'sont-ils battus en vaillants guerriers?”

5

“The battle fire lasted longer then?  
Say, have I lost the finest of my men?  
All my fine equipment could not repay,  
Counter th' attack in a similar way?  
My artill'ry came not into play?  
Hand grenades and bombs had nothing to say?  
All my officers worked as hard as they could?  
Gave a valiant battle, as British should?”

6

—“Tous vos mortiers et tous vos obusiers  
N'ont servi qu'à nous embarrasser.  
Vos bombes et grenades, mortiers et canons  
Sont à présent à ce grand roi Bourbon.  
Vous pouvez dire: 'Adieu, la Belle Rivière!  
Et sans compter ce qu'il vous en coûtera  
Encore, peut-être ne l'aurez-vous pas!”

6

“All of your mortars and cannons brave  
Helped not a whit in the fight we gave.  
Hand grenade and bomb, cannon, mortar, sling,  
Rest in the hands of the Bourbon king.  
Now you may say: 'Farewell Belle Rivière!  
Counting not the loss inflicted on us there,  
Trusting in better things in our despair.”

7

—“Oh! adieu. Donc tout est perdu,  
Puisque je suis toujours battu!  
Je n'en suis pas quitte pour vingt millions  
De mes bombes et grenades, mortiers et canons,  
De mes soldats, aussi de mes familles.  
C'est qu'au cœur ils m'enlèvent la vie.  
J'aimerais mieux me tenir en repos  
Que de tout perdre et de payer l'écot.”

7

“Ah then, farewell, now that all is lost,  
Now once again by defeat I'm crossed.  
Not the million bombs or cannon-shot,  
Cannons and mortars and men count not,  
Soldiers, their kin, equipment and all.  
Deep within my heart I hear a surging call.  
Naught do I seek but repose, almost lost,  
Rather than always be paying the cost.”

L. B.

This song should be of more than usual interest because of the historical event with which it is associated. It was written shortly after the battle of the Monongahela, the most disastrous engagement which the British ever fought against the French in North America. On July 9, 1755, some three hundred French soldiers and Indian allies, barricaded behind trees which they had felled, were attacked by fourteen hundred British soldiers and militia men under the command of General Braddock. For five hours the British chief tried without any success to dislodge the enemy who shot point blank at his troops and mowed them down under a rapid fire. Four horses were killed under Braddock, and he had just mounted a fifth one when he was fatally wounded. The casualties of the French were negligible, those of the British appalling; of the fourteen hundred men who went into action on their side, more than nine hundred were either killed or wounded.

In Canada, *Courrier, qu'y a-t-il de nouveau?* was forgotten long ago and its text lay buried in the archives of the Hôtel-Dieu of Quebec until 1865, when it was published by Hubert Larue. For this last detail the editor is indebted to Mr. Pierre-Georges Roy, the erudite archivist of the province of Quebec and to Mr. Marius Barbeau, the well-known authority on French Canadian folk-lore.

In the version published by Larue in 1865 in *Le Foyer canadien* of Québec (pp. 19-20), the sixth stanza contains as in the Vincennes text only seven lines, while the other stanzas contain eight.

## Le Roi du Bal *King of the Ball*

The season between Twelfth Night and Ash Wednesday was a happy one throughout the French-speaking communities of the Northwest. The gayest and most formal social events of the year, the Kings' Balls, took place at that time. On the evening of January sixth, Twelfth Night, or Epiphany, a group gathered at the home of the oldest lady of the community, who had baked for the occasion a cake in which she had put four beans. The cake was cut and served to the young men present. Those who found the beans became kings and gave the Kings' Balls. The first of these balls took place the night after Twelfth Night, and the other three followed at a week's interval. If one of the young men did not have a house where the event could be held, the oldest lady of the village opened hers for him. Each king selected his sweetheart as queen and presented her with the slippers and the flowers which she wore at the ball. The queen tidied the house in which the ball took place. The ladies furnished the refreshments and the men paid the fiddler. It was a great honor to be invited to the first Kings' Ball of the season. The supreme distinction, however, was to dance with the king or the queen.

2

Attendez, j'oubliais encore;  
Tout rend hommage à votre rang.  
Même les plus vieux vous honorent  
Et vous avez le premier banc  
Pour signe de votre puissance;  
Vous êtes marguillier d'honneur.  
Quelquefois même on vous encense.  
Mais n'êtes-vous pas notre roi!

3

—Oh! si vous voulez que je chante,  
Versez-moi du vin de Champagne.  
Je serai tout en fricassée,  
Si vous ne voulez m'en donner.  
Accordez-moi cet autre gage  
Et rendez-moi tous mes honneurs.  
Ce sont de brillants avantages.  
Mais ne suis-je pas votre roi!

2

One moment, one thing more to say:  
Gladly we pay all homage due.  
The oldest 'mongst us honor pay,  
Ceding the first chair unto you.  
This as the sign of your true rank,  
For you are warden, this your right;  
Sometimes we'll flatter you and thank,  
For are you not our king tonight?

3

*The King:*  
Oh, if you want a song from me,  
Pour out champagne fit for a king,  
For I'll be lost, you'll plainly see.  
If you refuse, I cannot sing.  
Give unto me your pledges all,  
And render honors due by right.  
These superb advantages befall,  
For am I not king tonight?

L. B.

# Le Roi du Bal

*King of the Ball*

In march time

The piano introduction is in 4/4 time with a key signature of one flat (B-flat). It features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The right hand includes several triplet figures. The piece begins with a dynamic marking of *f* (forte).

1. Oh! vous a - vez des droits su - per - bes. On vous pré-  
1. Oh, rights su - perb have you, my lord, King of the

The vocal line is in 4/4 time. The piano accompaniment continues with a steady rhythmic pattern. A triplet is marked above the vocal line.

sen - te la bois - son. Vous a - vez les pre - miè - res  
ball, drink up, my lord. The sheaves of har - vest you'll have

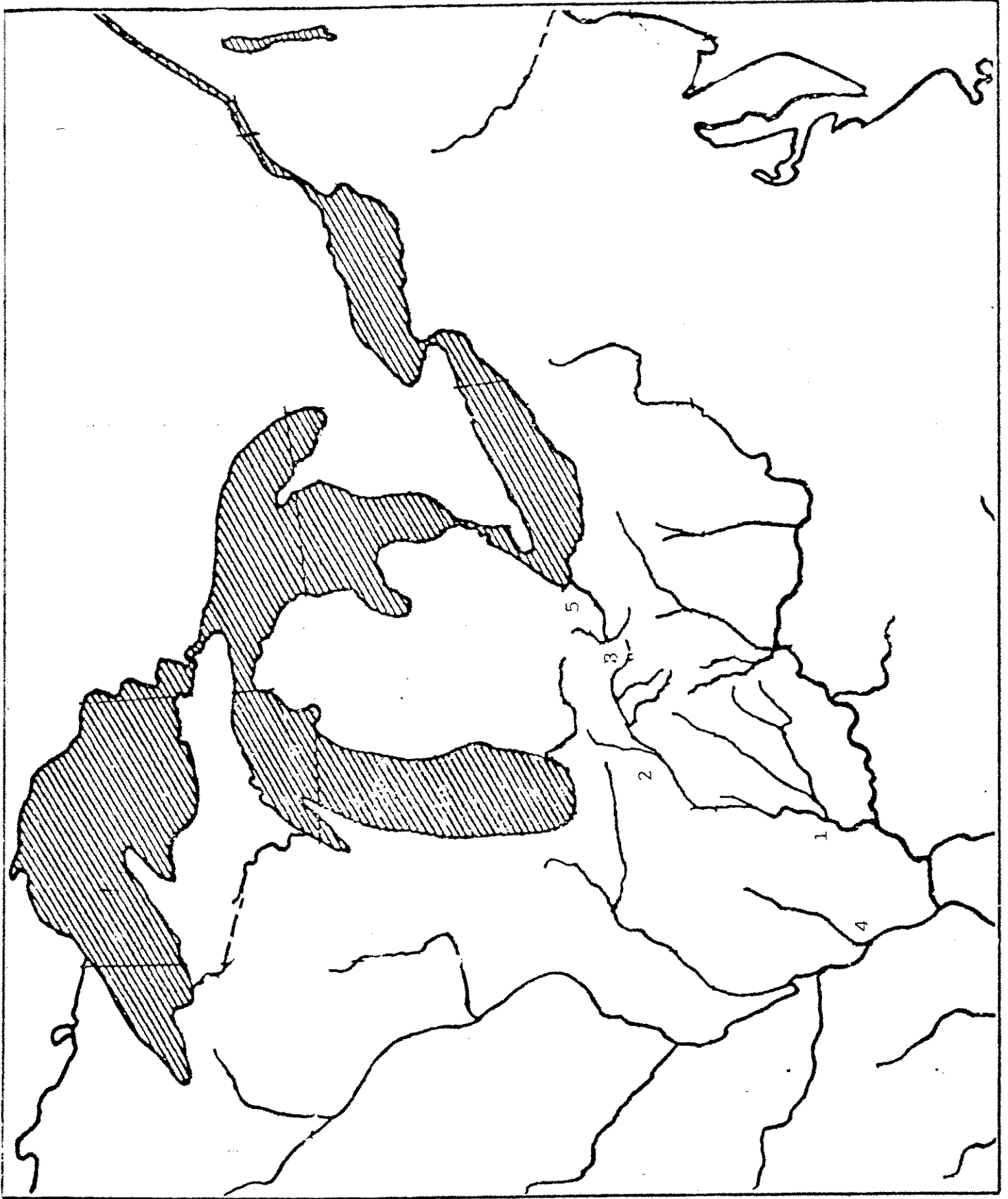
The vocal line continues with the second line of lyrics. The piano accompaniment remains consistent. A triplet is marked above the vocal line.

ger-bes *prime* Quand vient le jour de la mois - son.  
When comes the day of reap - ing time.

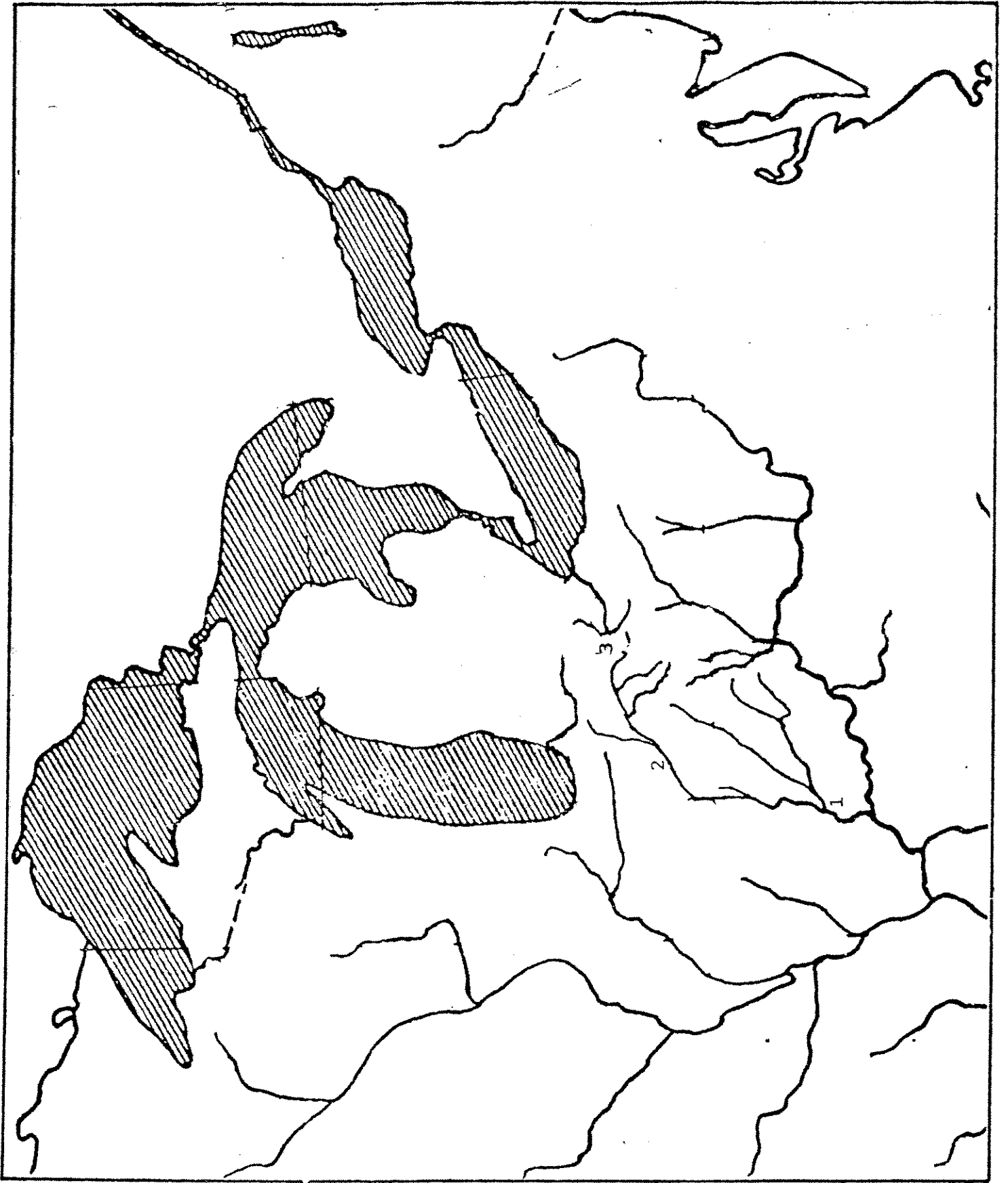
Ar - ri - vez - vous, on vous pré - sen - te A - vec pom - pe le vin  
In - to your gifts you'll en - ter here, With pomp the hon - or wine

d'hon - neur; *we bear;* Puis les bai - llis vous  
Then the bai - liffs' com - pli -

com - pli - men - tent. Mais nê - tes - vous pas no - tre roi.  
ments will ring, For this is a right good right of kings.



French Forts in the Northwest Territory



Indians of the Northwest Territory

