Mr H. E. Hillsbrey
From
Clara Gottschalk Peter

109022

CREOLE SONGS

From

NEW ORLEANS

In The

NEGRO = DIALECT

set to Music

by

Clara Gottschalk Peterson.

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NEW ORLEANS.

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Preface.

The Songs here collected have little pretence to being of more thana purely historical interest to music lovers. If as Dr. Dvorak has claimed there is in time to be a native School of American Music based upon the primitive musical utterances of the Red man and the black among us, then truly these melodies of the Louisiana negroes, which quaintly merry or full of a very tender pathos have served to rock whole generations of Southern children, are historical documents of some interest to the student and lover of music.

I am not aware that such have ever been collected in similar form. They are practically unknown to the public save for two or three whose themes were made use of by my brother the late Louis Moreau Gottschalk in his early compositions. The accompaniements have purposely been written in the simplest possible style so as not to detract from the naive and quaint character of the songs themselves.

Clara Gottschalk Peterson.

Philadelphia, May 1902

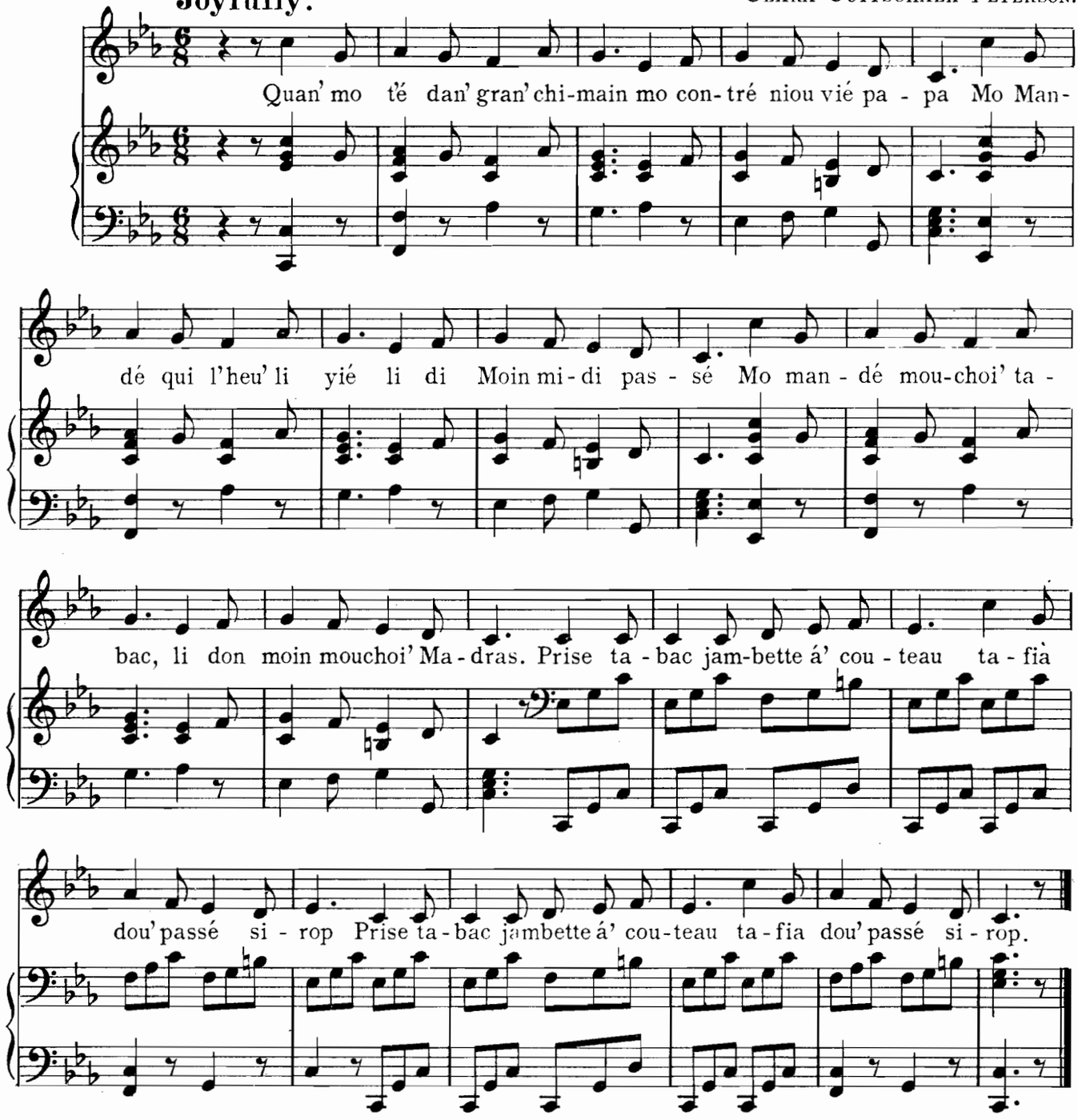
1

Quan' Mo Té Dan' Gran' Chimain.

French negro dialect

The melodies are noted down from memory by
CLARA GOTTSCHALK PETERSON.

Joyfully.



When I was on the high road
I met with an old grandfather
I asked him what time it was
He told me it was past twelve
I asked him a pinch of snuff
He gave me a bandanna
Pinch of snuff and bandanna
Cognac sweet better than syrup
Pinch of snuff and bandanna
Cognac sweet better than syrup.

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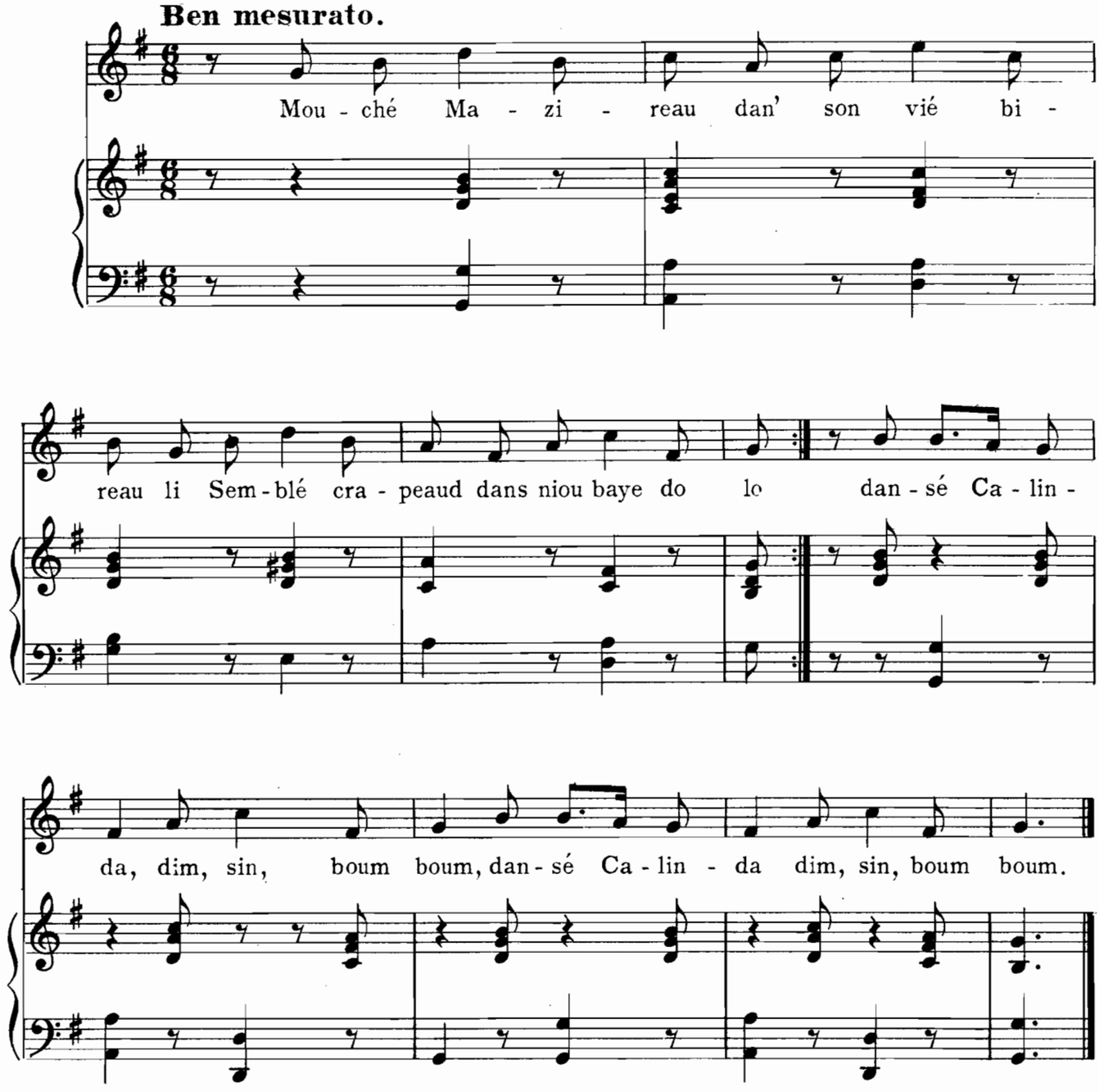
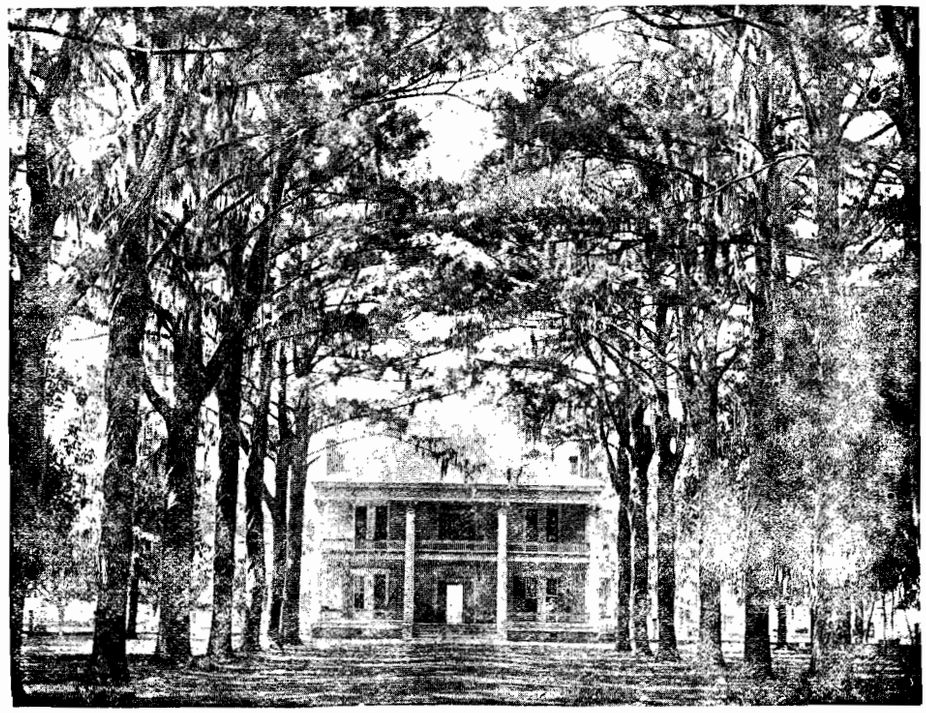
2

Mouché Mazireau.



Mister Mazireau in his old office
Seems like a bullfrog in a pail of water
Dance dance, Calinda dim sin! boum boum.
Dance dance, Calinda dim sin! boum boum.

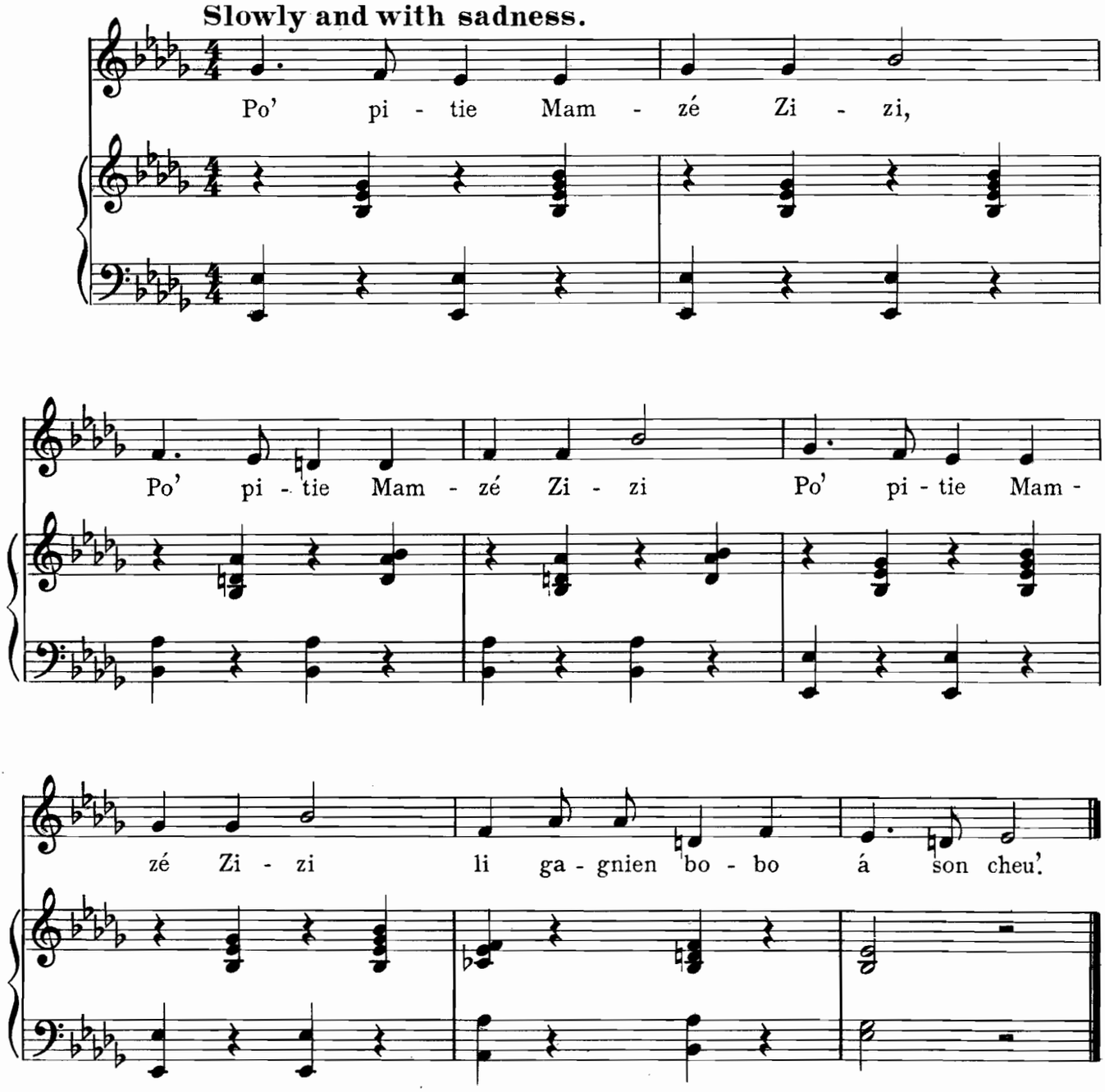
This is a skit on a very penurious gentleman of the times.



A Creole Plantation Home.

3

Po' Pitie Mamzé Zizi.

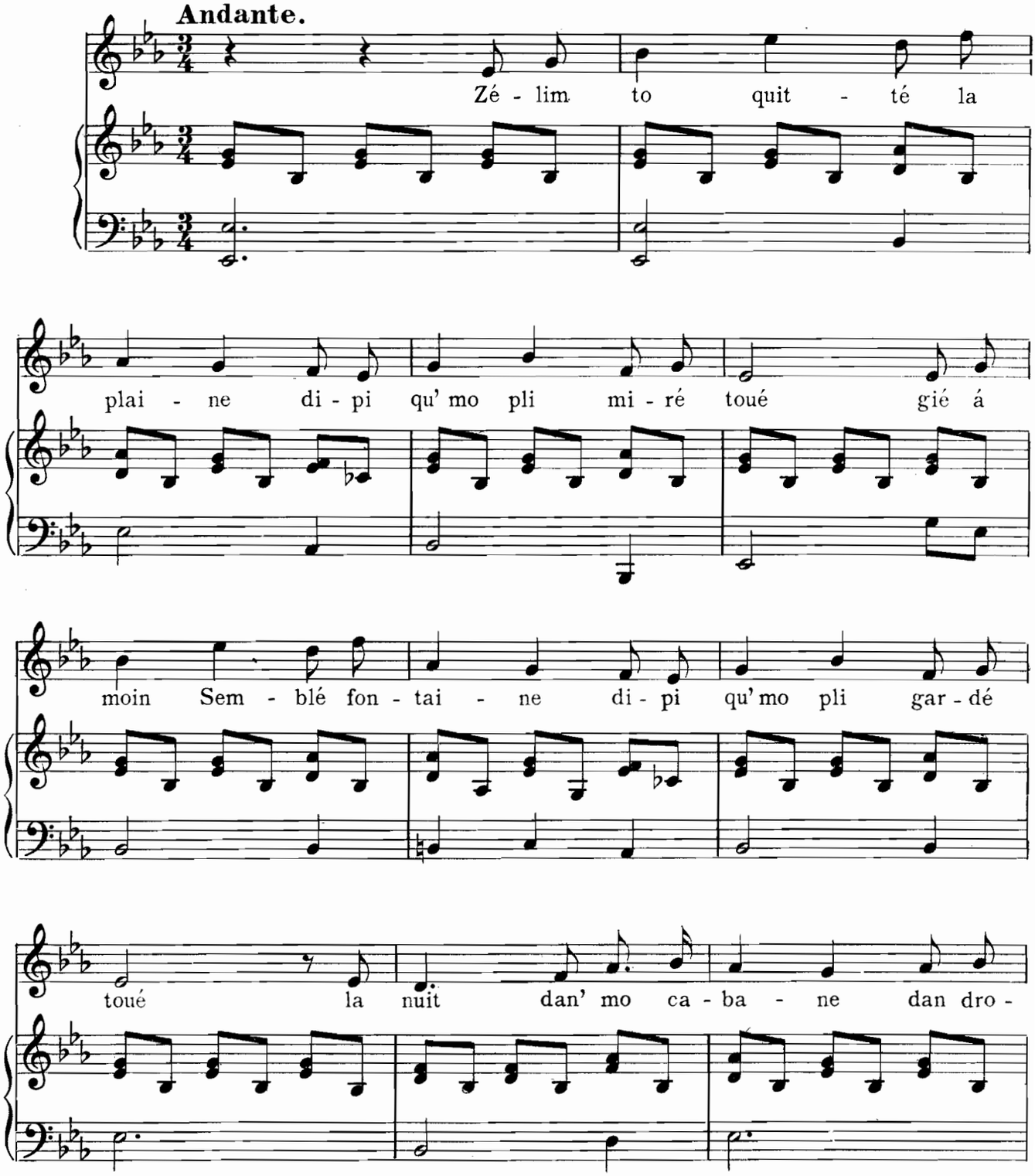


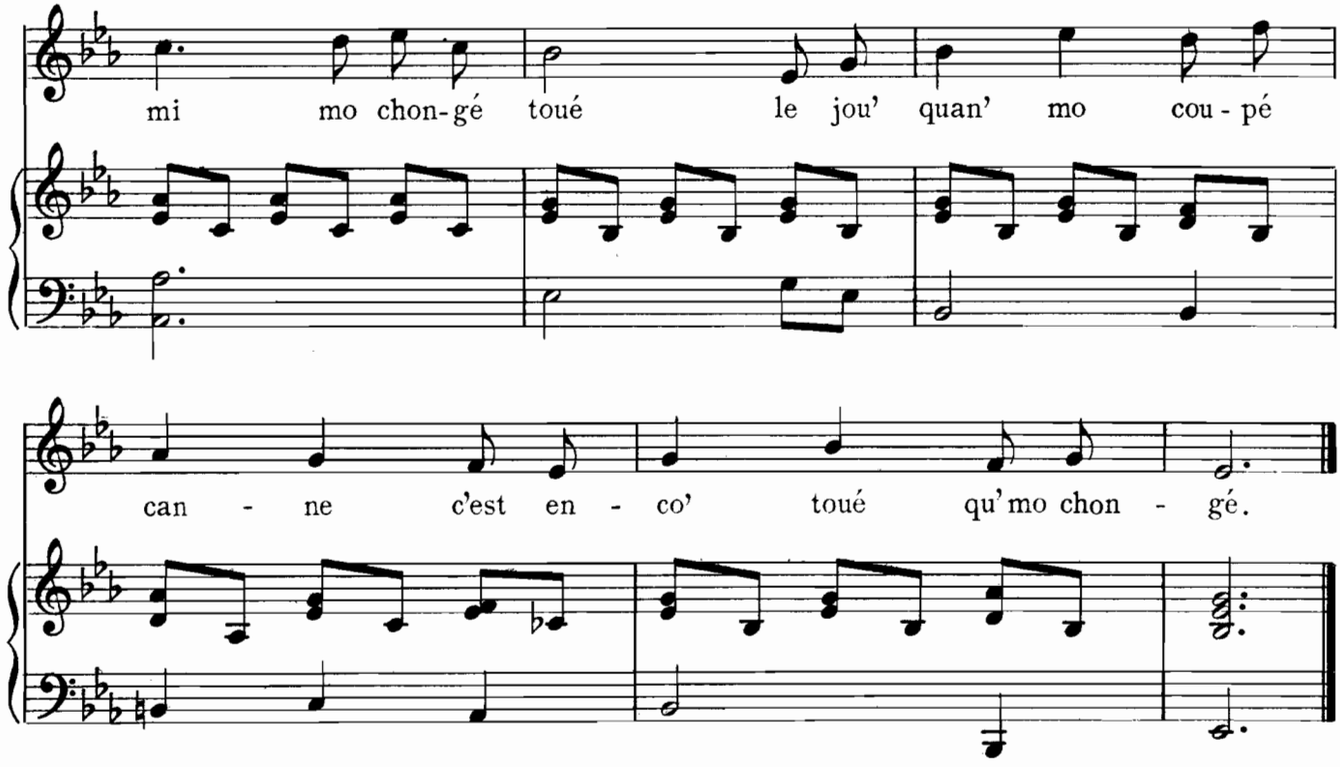
Poor little dear Zizi
Poor little dear Zizi
She has a little wounded Heart.

La Savane

L.M. Gottchalk used this melody for his piece entitled "[redacted]."

4
Zélim To Quitté La Plaine.

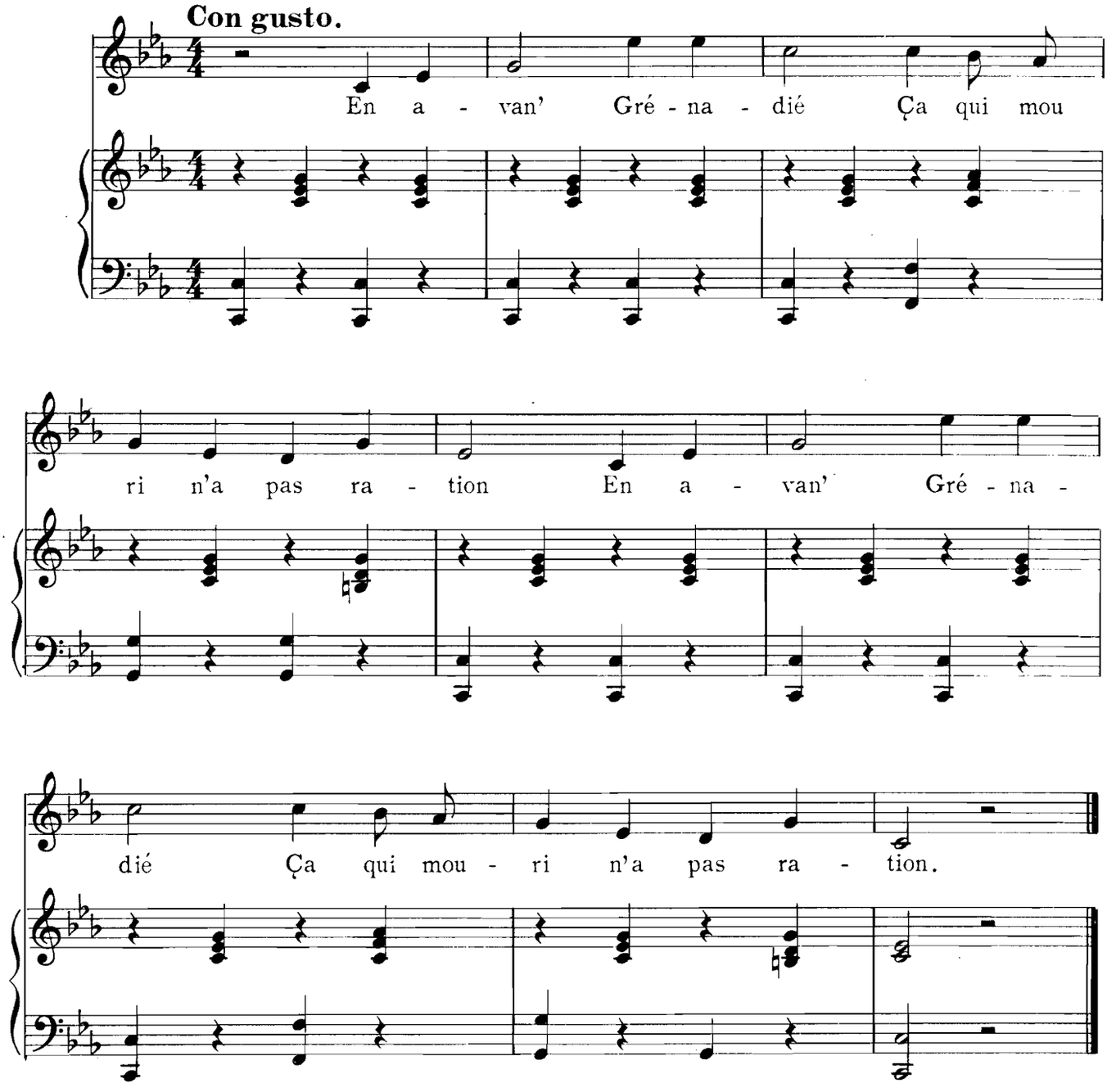




Zelim thou hast left me lone
Since thou hast left me to mourn
My eyes cease not to shed tears
Since thou hast thus departed
At night in my cabin
In my sleep I dream of thee
In daytime when cutting cane
Tis of thee still that I think.

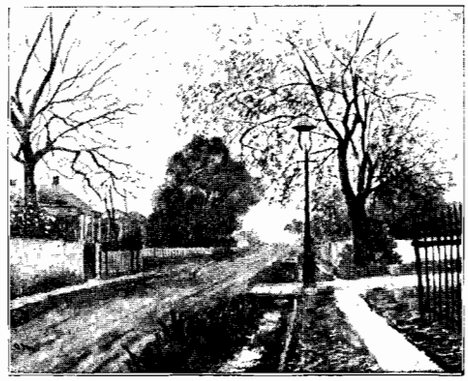
5

En Avan' Grènadié.



Go forward Grenadiers
He who is dead requires no ration
Go forward Grenadiers
He who is dead requires no ration.

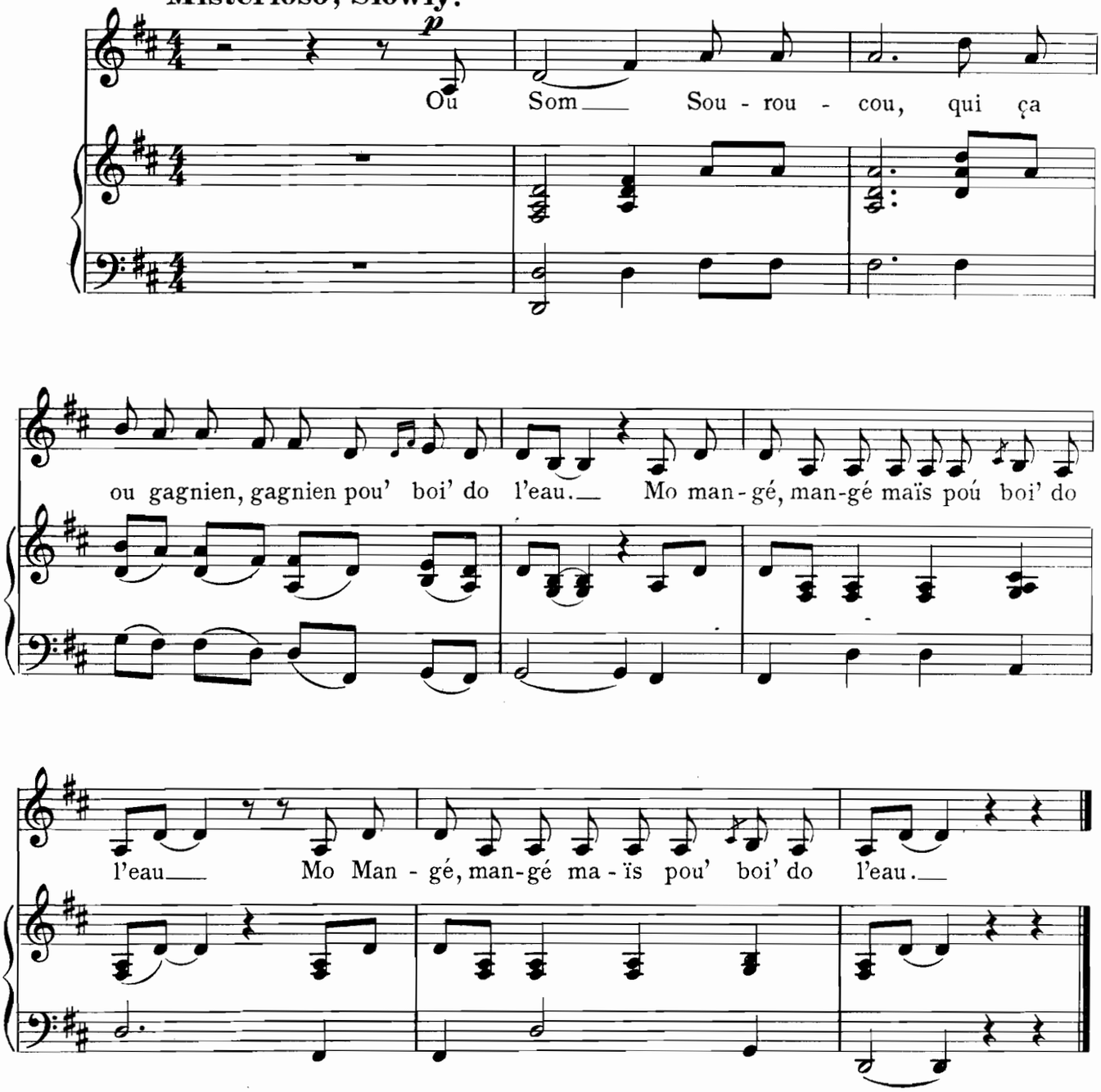
This was the foundation of L.M. Gottchalk's first work "Bananier" which brought him at once into prominence when still in his boyhood.



6

Ou Som Souroucou.

Misterioso, Slowly.

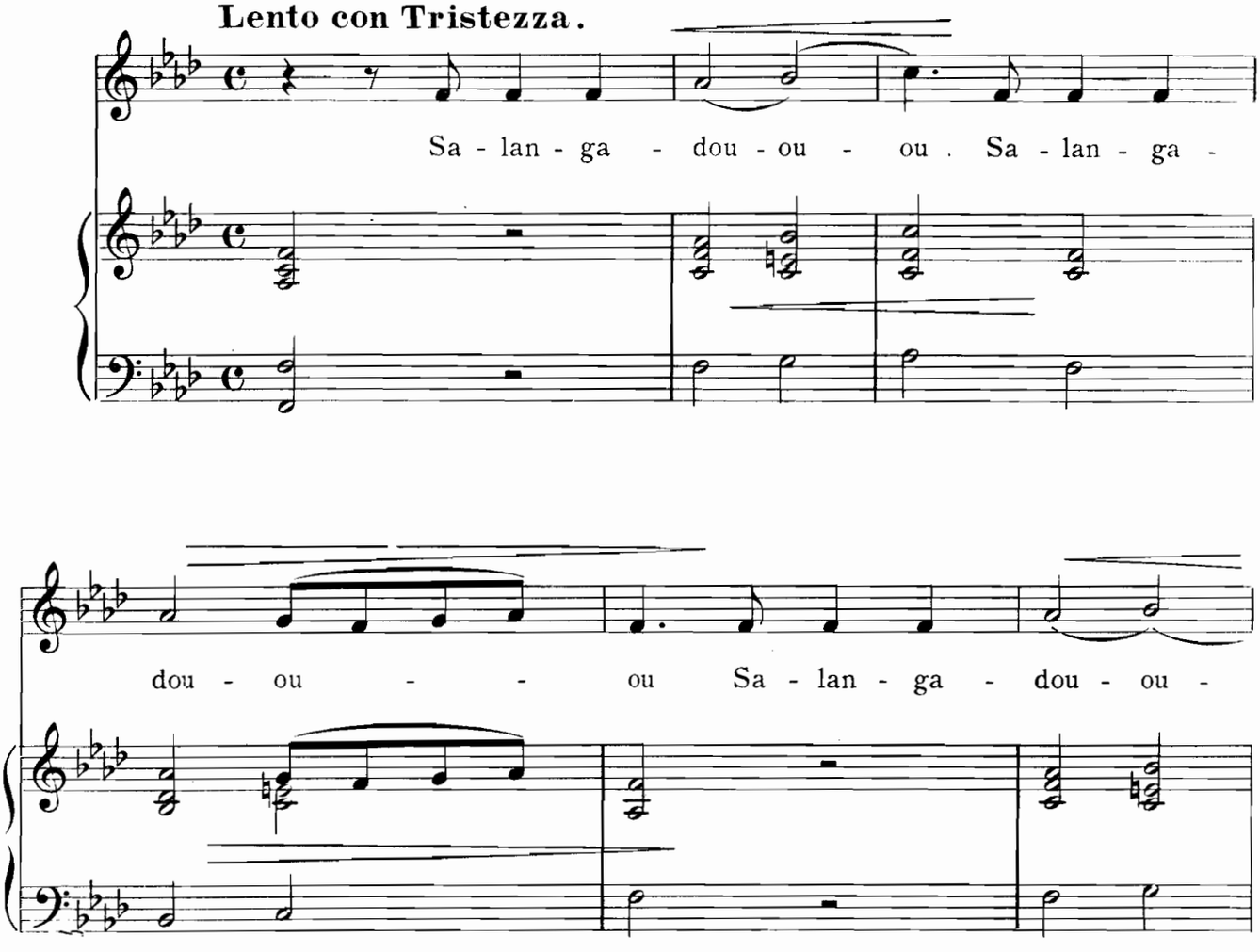


Ou Som Souroucou what's matter with you to drink so much water?
I ate corn and have to drink so much water.

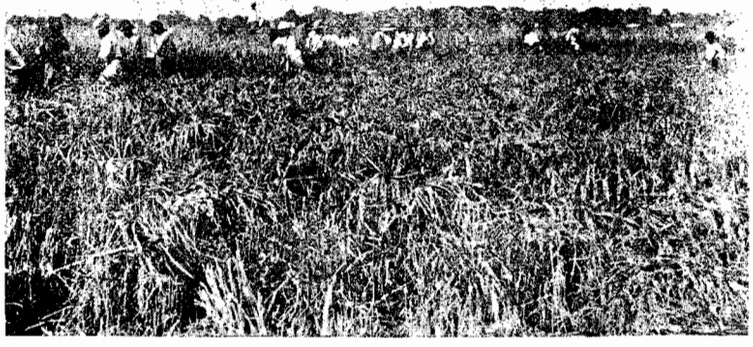
Sung in a negro story called "Bouqui et Lapin", a kind of Brer rabbit.

7

Salangadou.

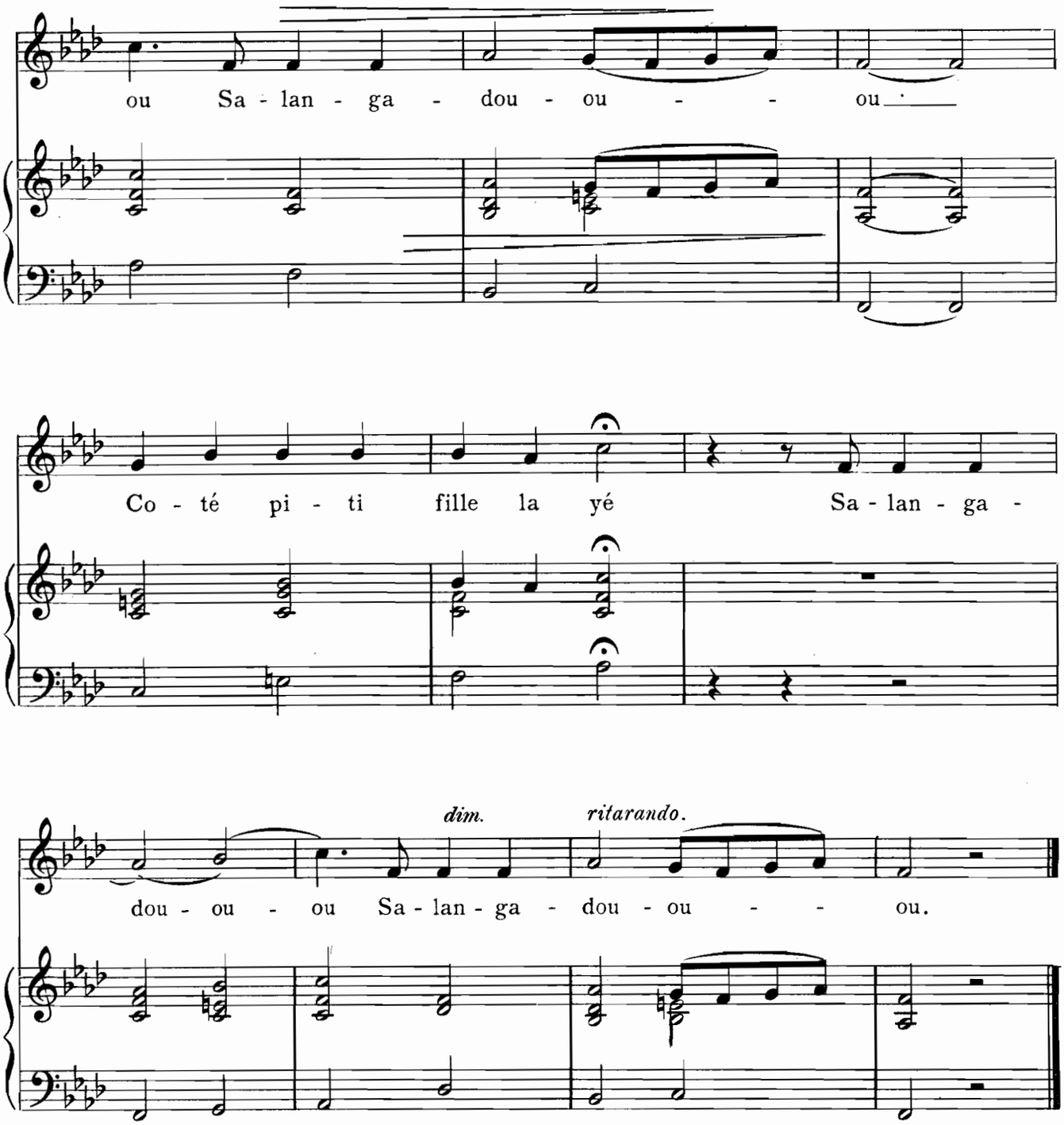


This is founded on a sad negro story of a little girl who has been abducted and the bereaved mother wanders calling her child.



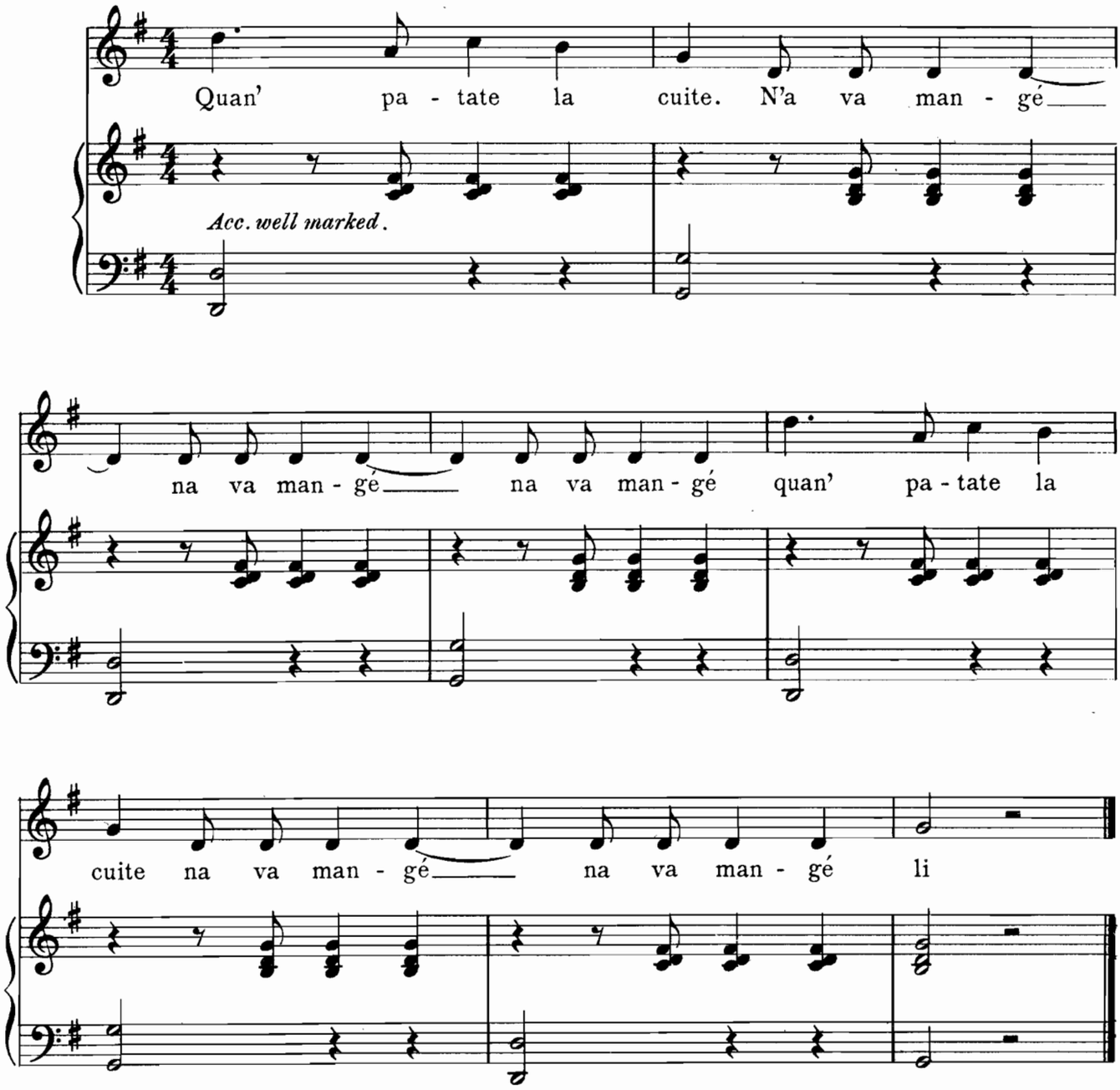
Rice Harvesting.

Sugar Cane Harvesting.



Salangadou.
Where is my little girl gone?
Salangadou.

8
Quan' Patate La Cuite.

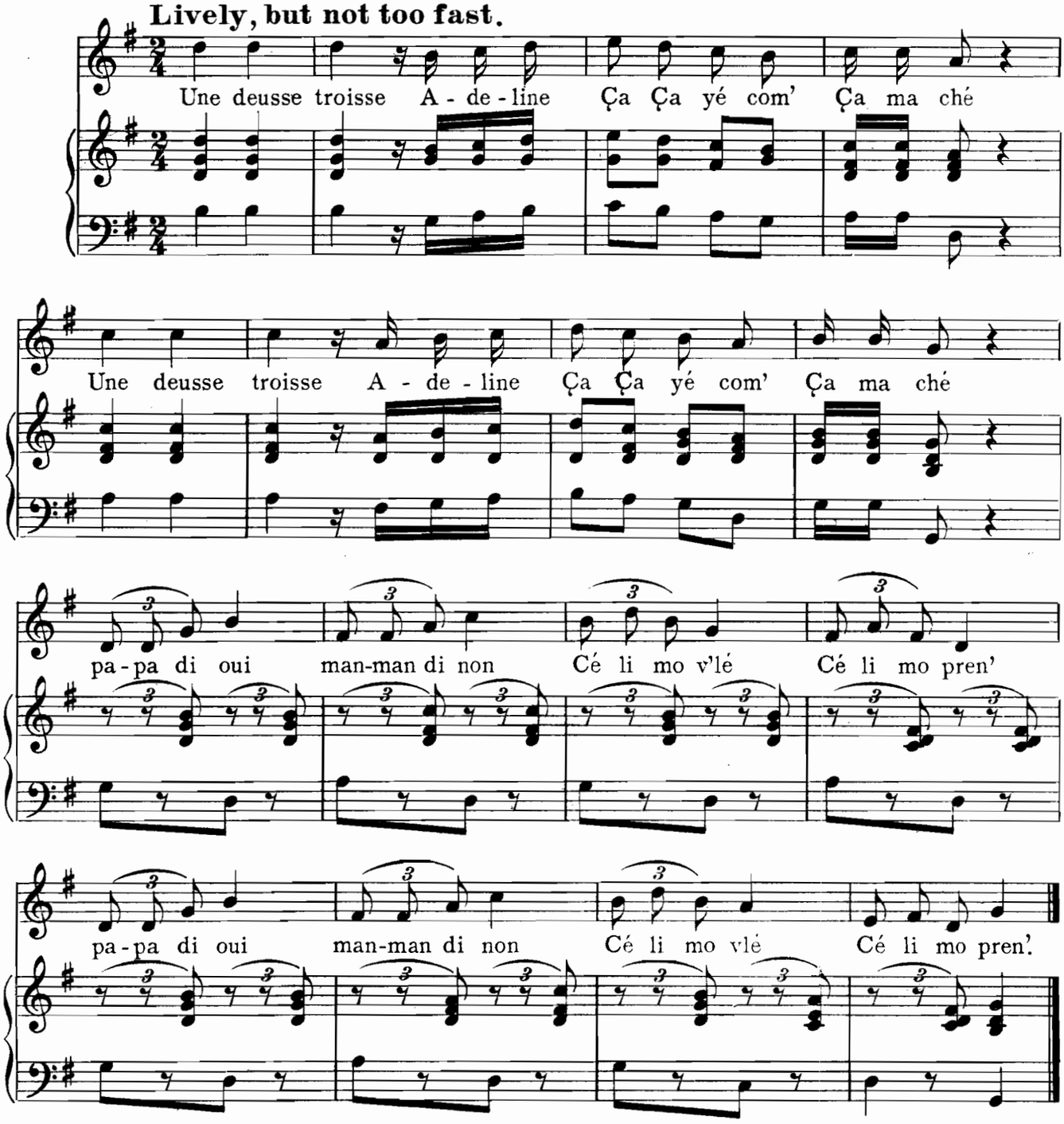


When sweet potato is cooked
We shall eat it.

L. M. Gottchalks "Bamboula" begins with those few bars.

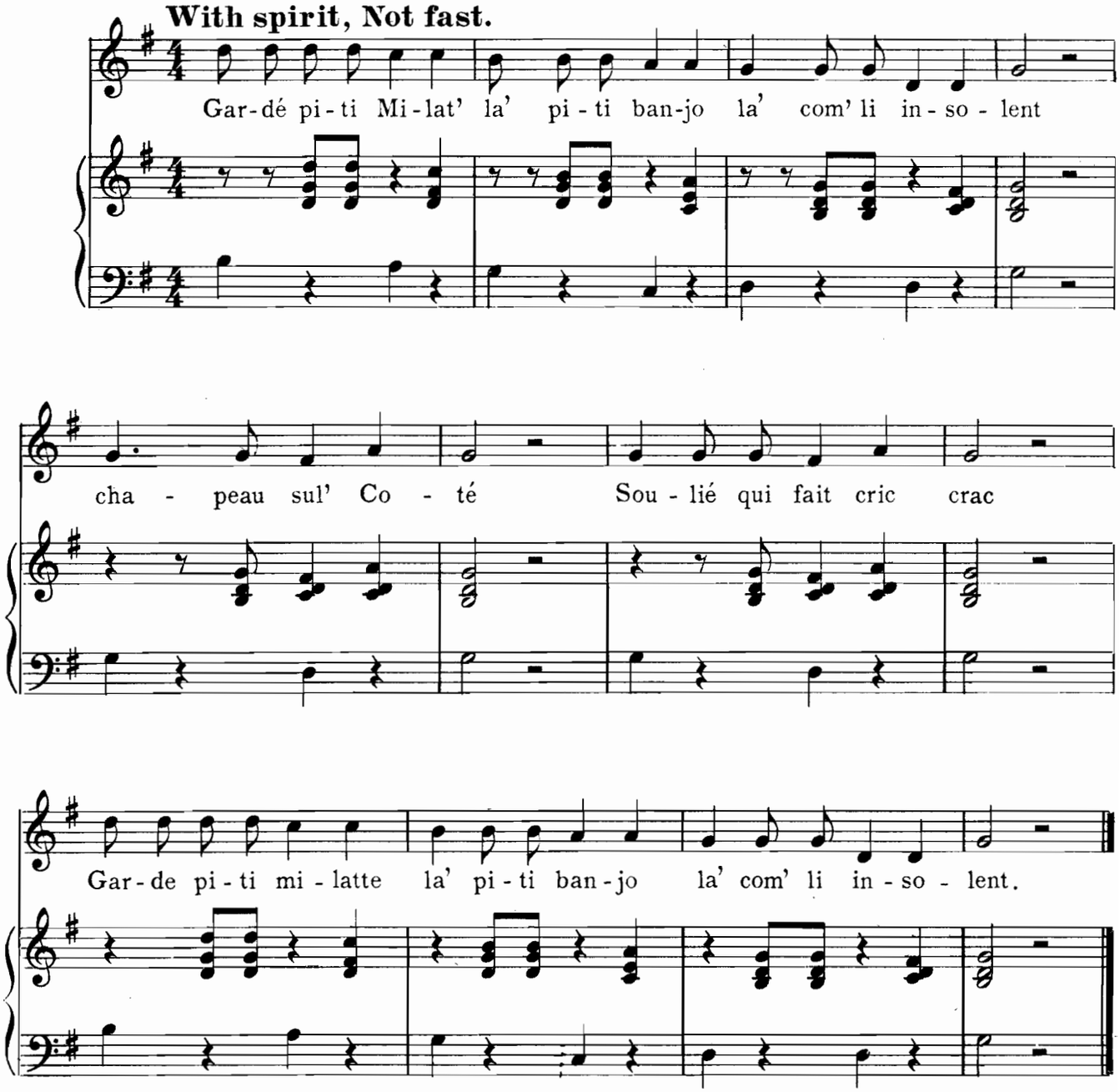
9.

Une Deusse Troisse.



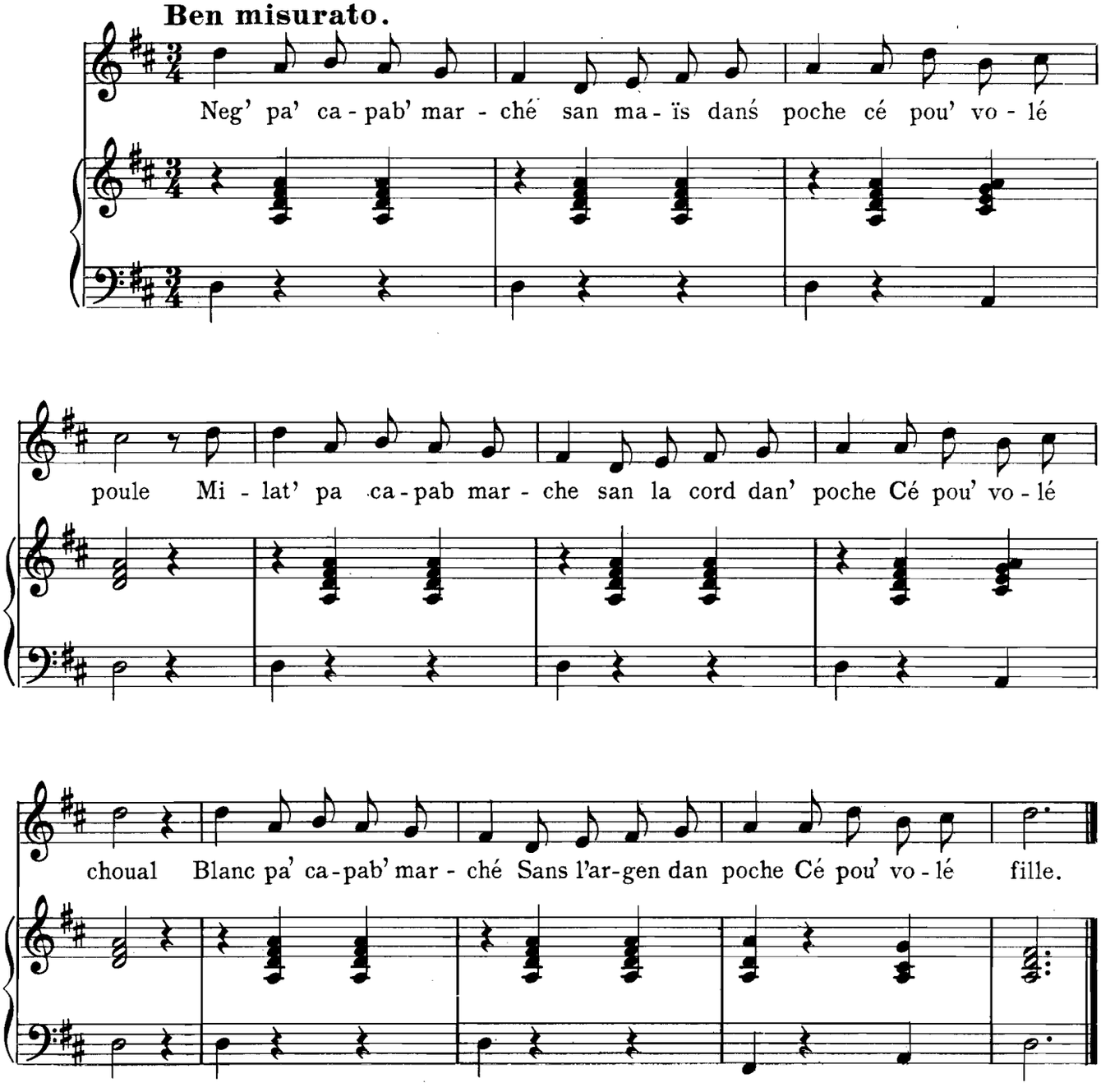
One two three Adeline what is the matter with thee
One two three Adeline what is the matter with thee
Papa says yes, Mamma says no, 'tis he I want, tis he I'll have
Papa says yes, Mamma says no, 'tis he I want, tis he I'll have.

10
Gardé Piti Milat' La.



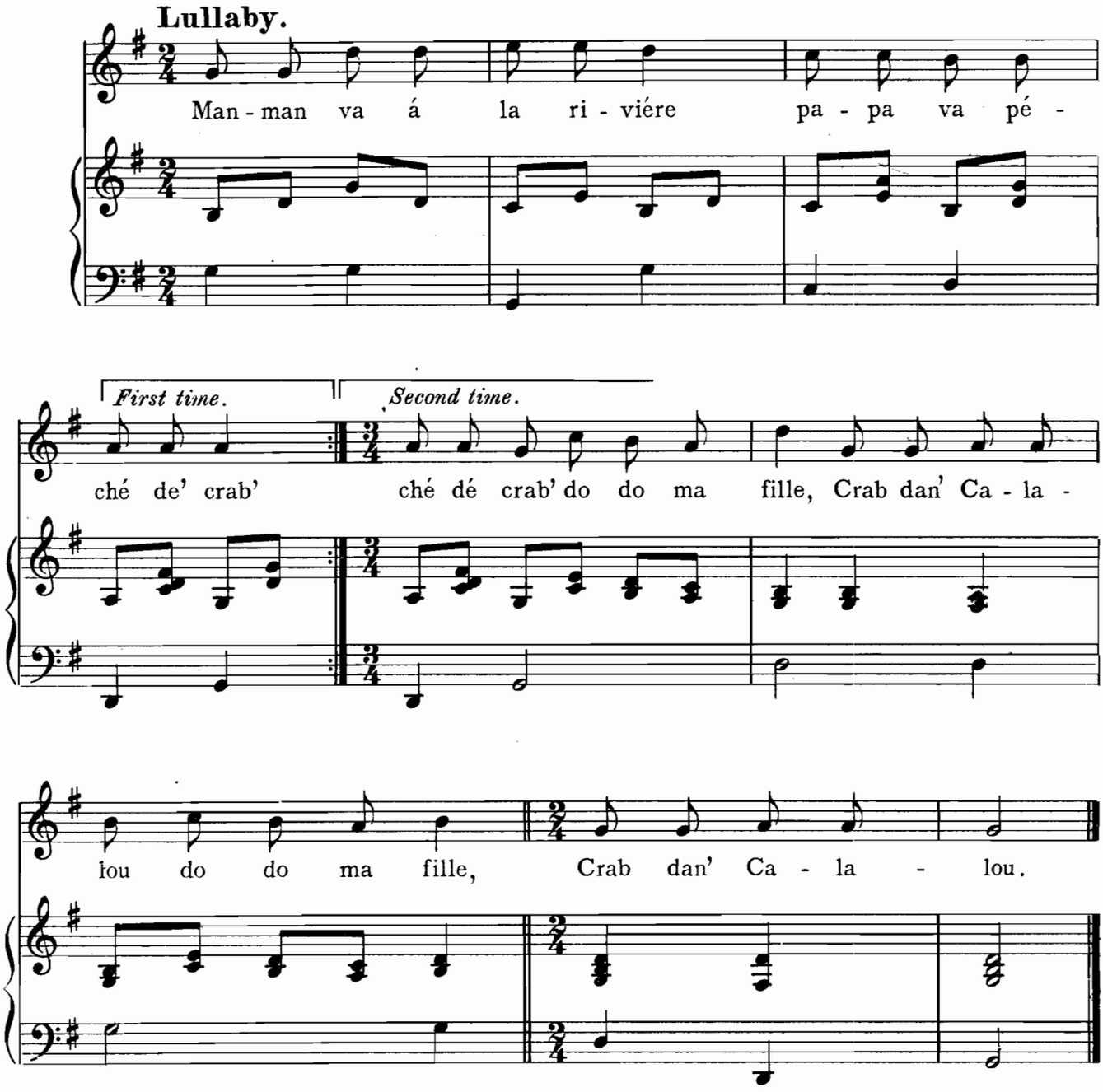
See that mulatto boy playing the banjo how saucy he is. Hat all on one side, shoes that make cric crac
See that mulatto, etc., etc.

11
Neg' Pa' Capab' Marché.

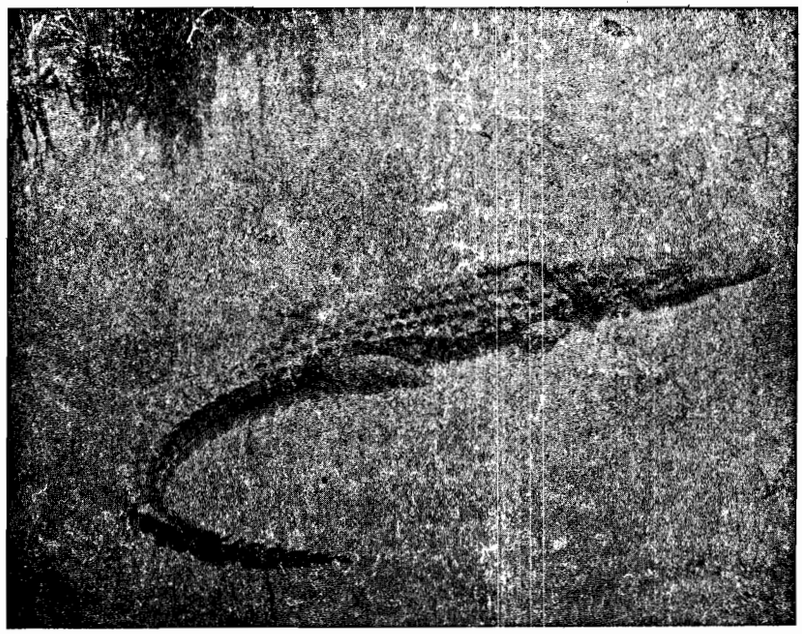


Nigger always carries corn in every pocket
Tis to steal chickens
Mulatto always carries rope in every pocket
Tis to steal horses
White man always carries money in every pocket
Tis to steal the girls.

12
Papa Va A La Riviére.



Papa goes to the river
Mamma goes to fish for crabs
Sleep on, sleep on, crabs in Calalou,
Sleep on, sleep on, crabs in Calalou.

Calalou is a creole dish in which crabs are the chief requisite.

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