

Mr. H. C. Nichols
From
Clara Gottschalk Peterson

10902

CREOLE SONGS

From
NEW ORLEANS

In The

NEGRO = DIALECT

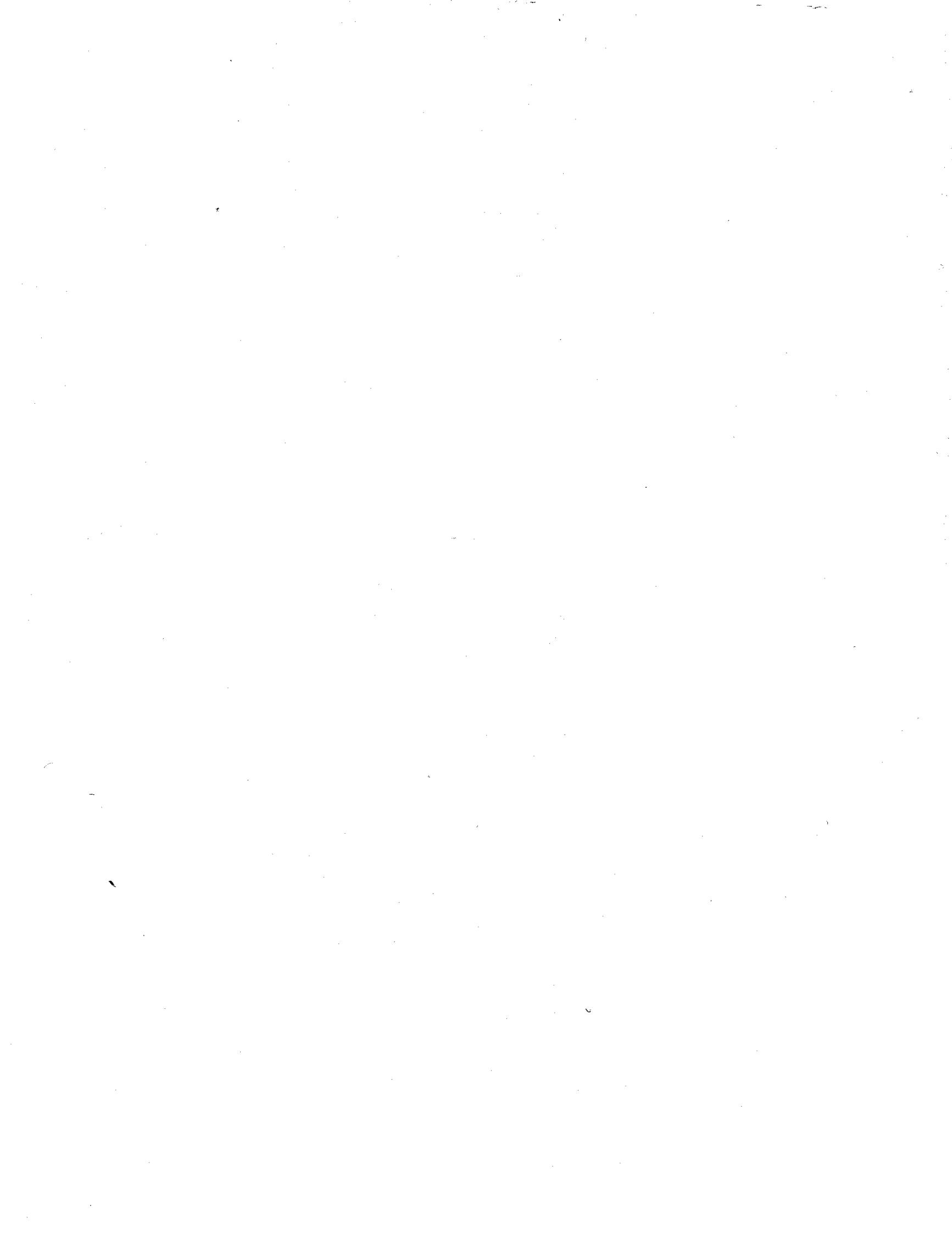
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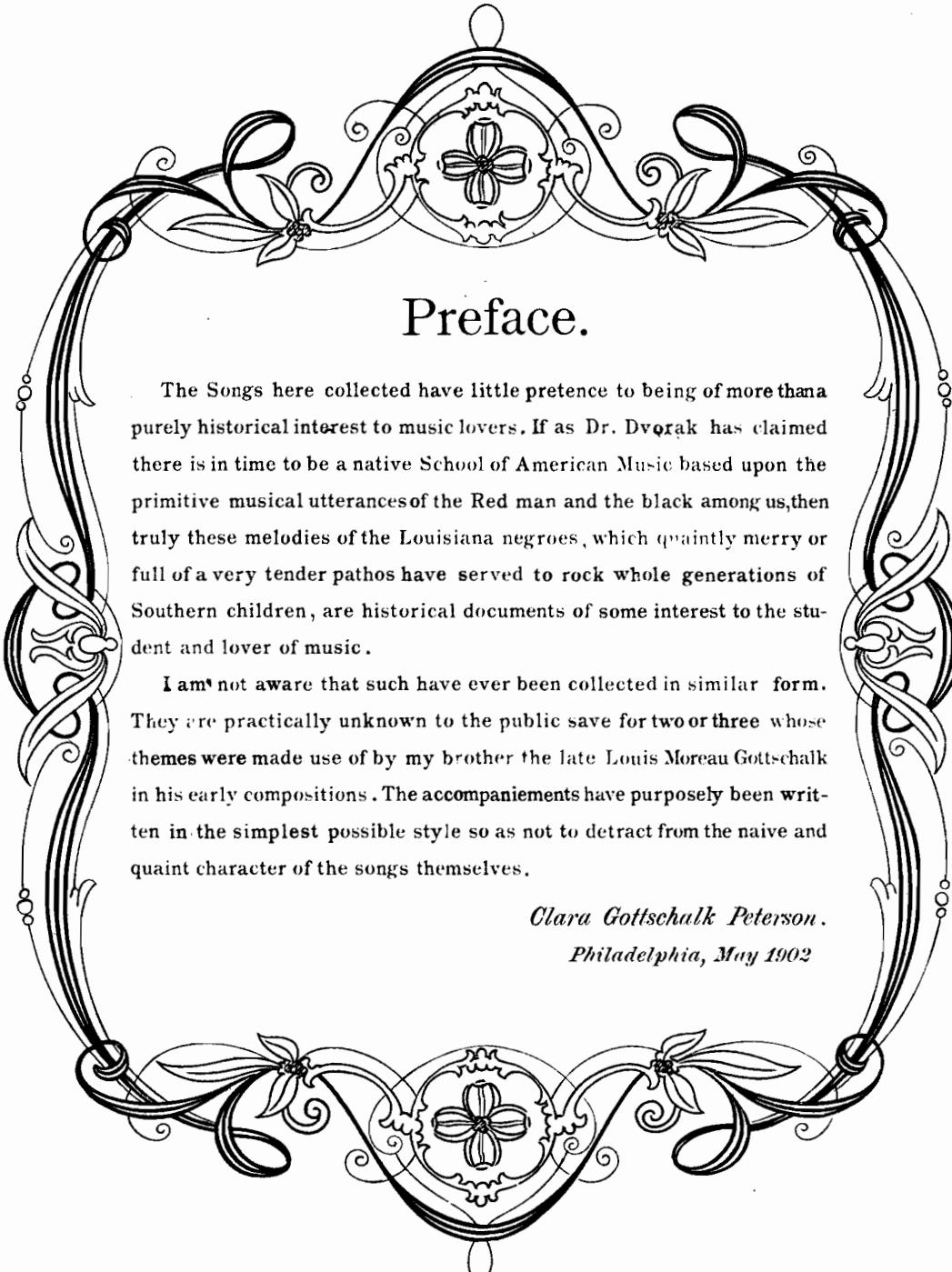
Clara Gottschalk ^{by} Peterson.

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Preface.

The Songs here collected have little pretence to being of more than a 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which quaintly merry or full of a very tender pathos have served to rock whole generations of Southern children, are historical documents of some interest to the student and lover of music.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 accompaniments 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*



Quan' Mo Té Dan' Gran' Chimaïn.

French negro dialect

Joyfully.

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

Quan' mo té dan' gran' chi-main mo con-tré niou vié pa - pa Mo Man-

dé qui l'heu' li yié li di Moin mi-di pas - sé Mo man - dé mou-choi' ta -

bac, li don moin mouchoi' Ma - dras. Prise ta - bac jam-bette á' cou - teau ta - fia

dou' passé si - rop Prise ta - bac jambette á' cou-teau ta - fia dou' passé si - rop.

*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.*

Mouché Mazireau.

Ben mesurato.

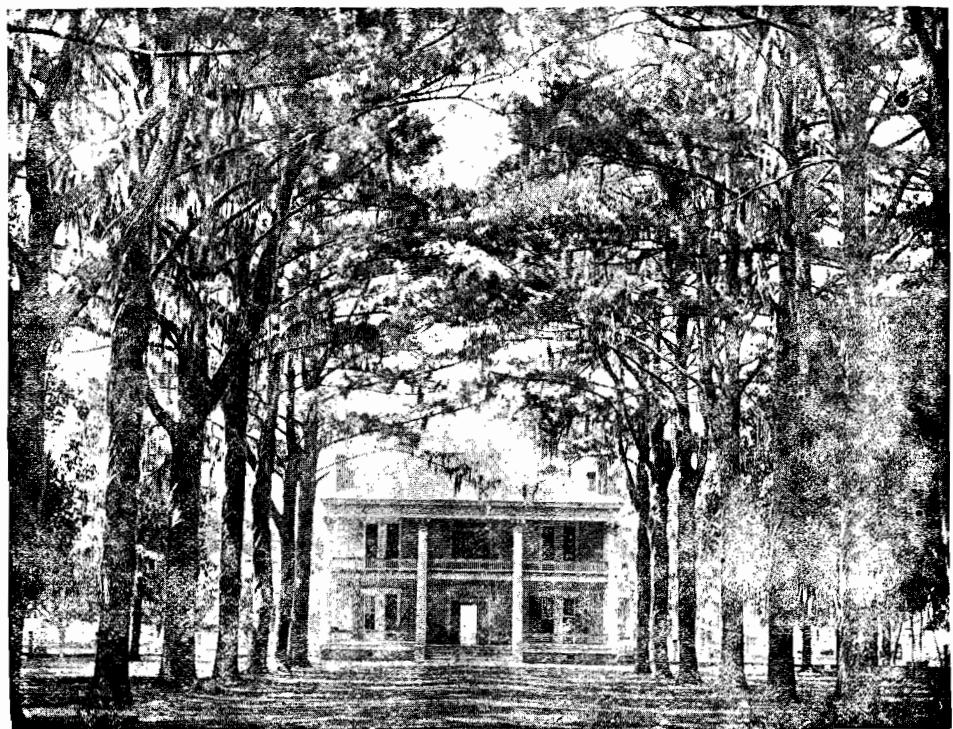
Mou - ché Ma - zi - reau dan' son vié bi -

reau li Sem - blé cra - peaud dans niou baye do lo dan - sé Ca - lin -

da, dim, sin, boum boum, dan - sé Ca - lin - da dim, sin, boum boum.

*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.

Po' Pitie Mamzé Zizi.

Slowly and with sadness.

Po' pi - tie Mam - zé Zi - zi,

Po' pi - tie Mam -

zé Zi - zi li ga - gnien bo - bo á son cheu'

*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 "M———"

Zélim To Quitté La Plaine.

Andante.

The musical score is divided into four systems by vertical bar lines. The vocal part (soprano) and piano part (bass) are aligned by these bar lines. The lyrics are placed directly under the corresponding notes.

System 1: Zé - lim to quit - té la

System 2: plai - ne di - pi qu' mo pli mi - ré toué gié á

System 3: moin Sem - blé fon - tai - ne di - pi qu' mo pli gar - dé

System 4: toué la nuit dan' mo ca - ba - ne dan dro -

mi mo chon-gé toué le jou' quan' mo cou - pé

can - ne c'est en - co' toué qu'mo chon - gé.

*Zelin 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.*



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En Avan' Grènadié.

Con gusto.

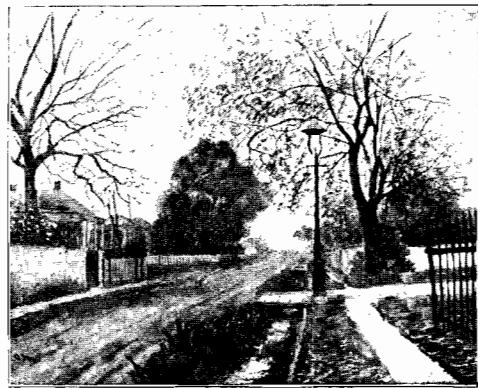
En a - van' Gré - na - dié Ça qui mou

ri n'a pas ra - tion En a - van' Gré - na -

dié Ça qui mou - ri n'a pas ra - tion.

*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.



Ou Som Souroucou.

Misterioso, Slowly.

Ou Som Sou - rou - cou, qui ça

ou gagnien, gagnien pou' boi' do l'eau. Mo man - gé, man - gé maïs pou' boi' do

l'eau Mo Man - gé, man - gé ma - ïs pou' boi' do l'eau.

*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.

Salangadou.

Lento con Tristezza.

Lento con Tristezza.

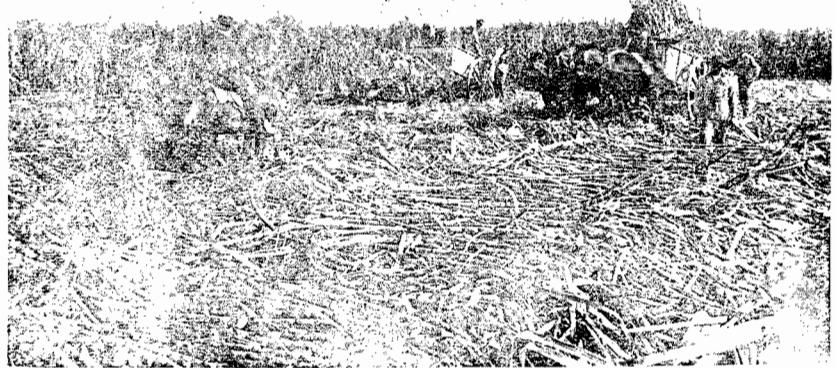
Sa - lan - ga - dou - ou - ou . Sa - lan - ga -

dou - ou - - - ou Sa - lan - ga - dou - ou -

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.

ou Sa - lan - ga - dou - ou - - ou

Co - té pi - ti fille la yé Sa - lan - ga -

dou - ou - ou Sa - lan - ga - dou - ou - - ou.

*Salangadou.
Where is my little girl gone?
Salangadou.*

Quan' Patate La Cuite.

Quan' pa - tate la cuite. N'a va man - gé

Acc. well marked.

na va man - gé na va man - gé quan' pa - tate la

cuite na va man - gé na va man - gé li

*When sweet potato is cooked
We shall eat it.*

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

Une Deusse Troisse.

Lively, but not too fast.

Une deusse troisse A - de - line Ça Ça yé com' Ça ma ché

pa - pa di oui man-man di non Cé li mo vlé Cé li mo pren'

pa - pa di oui man-man di non Cé li mo vlé Cé li mo pren'

*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.*

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Gardé Piti Milat' La.

With spirit, Not fast.

Gar-dé pi - ti Mi - lat' la' pi - ti ban - jo la' com' li in - so - lent

cha - peau sul' Co - té Sou - lié qui fait cric crac

Gar-de pi - ti mi - latte la' pi - ti ban - jo la' com' li in - so - lent.

*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.*



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Neg' Pa' Capab' Marché.

Ben misurato.

Neg' pa' ca - pab' mar - ché san ma - ïs dans poche cé pou' vo - lé

poule Mi - lat' pa ca-pab mar - che san la cord dan' poche Cé pou' vo - lé

choual Blanc pa' ca-pab' mar - ché Sans l'ar-gen dan poche Cé pou' vo - lé fille.

*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.*

Papa Va A La Rivière.

Lullaby.

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major. The vocal parts are: Soprano: Man - man va á la ri - viére pa - pa va pé - ; Alto: (empty measure); Bass: (empty measure). The piano accompaniment consists of eighth-note chords.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It features a first ending with a 2/4 time signature and a second ending with a 3/4 time signature. The lyrics for the first ending are "ché de' crab'" and for the second ending are "ché dé crab' do do ma fille, Crab dan' Ca - la -". The bottom staff uses a bass clef and has a key signature of one sharp. It also has a first ending with a 2/4 time signature and a second ending with a 3/4 time signature.

A musical score for two voices and piano. The top staff shows the lyrics "lou do do ma fille," followed by "Crab dan' Ca - la - lou." The bottom staff shows chords for the piano.

*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.

