



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which, quaintly merry or full of a very tender pathos, have served to rock whole generations of Southern children, are historical documents of some interest to the student and lover of music.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 jambette 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 bandann.
Cognac sweet better than syrup.*

Mouché Mazireau.

Ben mesurato.

Musical score for the first part of 'Mouché Mazireau'. The music is in G major, common time (indicated by '6'). The vocal line starts with 'Mou - ché Ma - zi - reau dan' son vié bi -'. The piano accompaniment consists of simple harmonic chords.

Musical score for the second part of 'Mouché Mazireau'. The music continues in G major, common time. The vocal line includes 'reau li Sem - blé cra - peaud dans niou baye do lo dan - sé Ca - lin -'. The piano accompaniment provides harmonic support.

Musical score for the third part of 'Mouché Mazireau'. The music remains in G major, common time. The vocal line concludes with 'da, dim, sin, boum boum, dan - sé Ca - lin - da dim, sin, boum boum.'. The piano accompaniment ends with a final chord.

*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.

3

Po' Pitie Mamzé Zizi.

Slowly and with sadness.

Po' pi - tie Mam - zé Zi - zi,

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.*

Zélim To Quitté La Plaine.

Andante.

The musical score consists of four staves of music in 3/4 time, key signature of two flats. The vocal part (Soprano) starts with a dotted half note followed by an eighth note. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are integrated into the musical lines, with the vocal part singing the melody and the piano part providing harmonic context. The score is divided into four sections, each starting with a different dynamic (e.g., *p*, *f*, *p*, *p*) and featuring a unique melodic line.

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

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

toué la nuit dan' mo ca - ba - ne dan dro -

The musical score consists of two staves of music in common time and E-flat major. The top staff features soprano vocal parts with lyrics in French: "mi mo chon-gé toué le jou' quan' mo cou - pé". The bottom staff features basso continuo parts with lyrics in French: "can - ne c'est en - co' toué qu'mo chon - gé.". The music includes various note values such as eighth and sixteenth notes, and rests.

*Zelim thou hast left me alone
 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.*

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 - is 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.
This melody forms the basis of Gottschalk's "Mancenillier" or "Serenade" Op. 41.

Salangadou.

Lento con Tristezza.

The musical score consists of two staves of music in common time, key signature of three flats. The top staff is for voice and piano, and the bottom staff is for piano only. The lyrics are written below the vocal line. The piano part features harmonic chords and sustained notes.

Music Staff 1 (Voice and Piano):

Music Staff 2 (Piano Only):

Lyrics:

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.

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.

dim. *ritarando.*

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

Quan' pa - tate la cuite. Na va man - ge —

— 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.*

Une Deusse Troisse.

Lively, but not too fast.

The musical score consists of four staves of music in common time (indicated by '2') and a key signature of one sharp (F#). The vocal parts are in soprano and alto voices, with piano accompaniment. The lyrics are as follows:

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

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.*

11

Neg' Pa' Capab' Marché.

Ben misurato.

Neg' pa' ca - pab' mar - ché san ma - ïs danś 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.

Man - man va á la ri - viére pa - pa va pé -

*First time.**Second time.*

ché de' crab' ché dé crab' do do ma fille, Crab dan' Ca - la -

lou do do ma fille, Crab dan' Ca - la - lou.

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