

**A Guide to the
Denis Martin Song Collection**

(MCC: 92-00003)

**Prepared by Lisa Ornstein
Acadian Archives/Archives acadiennes
University of Maine at Fort Kent
Fort Kent, Maine**

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How to Use This Guide

You may wish to begin by reading the *Introduction* (p. 4), which gives an overview of the collection. For quick reference, see the *Table of Contents* (p.2).

The Denis Martin Song Collection contains 144 different songs, many in multiple versions. To help you find your way through these songs, we have provided three levels of description:

- <i>Scope and Content Notes</i> (p. 6)	brief, overall description
- <i>Item-Level Inventory</i> (pp. 9-38)	detailed description of each item
- <i>Appendices</i> (pp. 39-44)	title cross-references for traditional songs and an alphabetical index for the non traditional songs

DENIS MARTIN SONG COLLECTION

Provenance: Denis P. Martin

Accession Number: MCC:92-00003

Collection Title: Denis Martin Song Collection

Date Range: 1940s

Physical Characteristics/Condition:
Unbound photocopy pages (8.5" x 11")
Stapled pamphlet with card stock cover
(3" long x 5 1/8" wide)

Quantity: 388 photocopy pages
one 48 p. booklet

Finding Aid Prepared by: Lisa Ornstein, November 1997

Introduction. This collection consists of 144 different songs, mostly in French, whose lyrics and music were notated and annotated by Denis P. Martin (b. 1882, St. David, Maine; d. 1949, Madawaska, Maine). It also includes some songs and a letter sent to Mr. Martin by his sister Leona Martin (Sr. Marie-Thérèse, b. 1892, St. David).

Provenance. The song texts and melodies in this collection were collected and, for the most part, transcribed by Denis Martin. Some of the typewritten song lyrics may have been sent to Mr. Martin by his sister Leona (Sr. Marie-Thérèse) who was a Franciscan sister in Baie Saint-Paul, Quebec. The pamphlet version of *Pyrame et Thisbé* (series 3) may have been typed by Denis Martin's daughter Celine Martin.

Chain of Custody. The pamphlet was donated to the Archives by Denis Martin's daughter, Sister Celine Martin, in April 1997. The photocopies were donated to the Archives in 1991 by Mrs. Cecile Pozzuto of Madawaska, Maine. Mrs. Pozzuto's mother Cecile Martin was first cousin to Denis Martin. During the 1970s, Mrs. Pozzuto borrowed Mr. Martin's manuscript song collection from one of his relatives and made two photocopy facsimile editions, one of which she donated to the Archives in 1991. In 1997, Mrs. Pozzuto and Archives staff contacted several of Mr. Martin's descendants and relatives in an unsuccessful effort to locate the original manuscript.

Access. There are no restrictions on access to the Denis Martin Song Collection.

Denis Martin, Biographical Note. Denis P. Martin, born 12 January 1882 in St. David, Maine, was the son of Prime-Antoine (P.A.) and Sophie (Cyr) Martin. In 1905, Denis Martin took over the carding mill which his father had established in 1895 on Martin Brook at the west end of Madawaska. Mr. Martin operated the mill under the name Madawaska Woolen Mill until its closure in the early 1940s. After fire destroyed the mill in 1920, he set up a new operation on the present location of Bob's Service Center (Main St., Madawaska).

Mr. Martin married Alphonsine Raymond (b. 14 September 1889) on 10 July 1909 in St. Agatha, and the couple raised fifteen children.¹ He died on 22 July 1949 in Madawaska.

Denis Martin, Singer and Song Collector. Denis Martin was a talented amateur singer and song collector. He learned a large number of traditional and popular secular songs from his family, relatives, and friends. He also participated in the St. David church choir as cantor where he sang “Minuit chrétien” at first Christmas midnight mass celebrated at the church in 1929. During the 1940s, Mr. Martin began notating his song repertory, with the hope of seeing the collection into print.

In 1946, 25-year-old French ethnographer and linguist Geneviève Massignon visited Denis Martin in Madawaska at the beginning of a four-month field collecting trip to Acadian communities in the United States, Quebec, and the Maritimes. He showed her a notebook containing some 130 French-language family songs which he had transcribed at the request of his children. Although Ms. Massignon’s primary mission was the study of Acadian language, she was so struck by the richness Mr. Martin’s collection that she decided to add the collection of folk songs to her field work activities.² During the following weeks, she collected or copied approximately 200 traditional French folk songs from the Canadian and American sides of the upper St. John Valley, and continued collecting folk songs for the rest of her field work travels.

Ms. Massignon’s research resulted in two publications: *Les parlers français d’Acadie-Enquête linguistique* (Paris: Librairie C. Klincksieck, 1962, 2 vols.) and *Trésors de la chanson populaire française: autour de 50 chansons recueillies en Acadie* (Paris: Bibliothèque nationale de France, 1994, 2 vols.). Mr. Martin appears as an informant in Ms. Massignon’s linguistic study and six of his songs are published in her folk song book.

Scope and Content Notes. The Denis Martin Song Collection consists mainly of French-language song melodies and lyrics collected by Denis P. Martin. Mr. Martin did most of the notation and annotations; the collection also includes a small number of songs and a letter sent to him by his sister Leona Martin. In addition to lyrics and music for each song, Mr. Martin frequently lists his learning source and occasionally notes whether or not he has reconstituted the lyrics.

The French-language songs consist of some 61 “traditional” songs (i.e., songs known to have been transmitted primarily through oral tradition) and about 78 “pop” songs (i.e.,

¹ Those children, from firstborn to last are: Marie Mae, Patrick, Rose, Léonard, Armand, Louis (d. around age nine), Onias (died in World War II), Paul-Emile, Rita (died at 27 years, was a Sister of Mercy in Portland, Maine), Thérèse (Sister Celine, also Sister of Mercy in Portland, Maine), Normand, Adrien (deceased), Raynald, Raymond, and Dolores.

² Geneviève Massignon, *Trésors de la chanson populaire française: autour de 50 chansons recueillies en Acadie*, Vol. I: Textes (Paris: Bibliothèque nationale de France, 1994), p. XI.

nineteenth and early twentieth century French and French-Canadian songs known to have been transmitted primarily through commercial media). In addition, the collection includes three English-language songs, an original song by Mr. Martin, and an instrumental melody.

The predominant poetical structure of the “traditional” French-language repertory is strophic verse. There are also a small number of lays³, dialogue songs, enumerative songs, and songs based on *timbres*⁴. Although the songs themselves cover a wide range of subject matter, romantic love seems to be the most common theme. The later vintage French “pop” songs are predominantly sentimental, romantic, or moralizing parlor ballads.

Accessioning Note. The photocopy collection donated by Mrs. Pozzuto (Series 1 and 2) arrived at the Archives in a clear plastic bag. There was no evident chronological scheme, although some song lyrics and related melodies were stapled or clipped together. Archives staff discarded duplicate photocopies and paginated the remaining pages, retaining the original order. The accessioned collection consists of 388 unbound 8.5 x 11” photocopy pages. The photocopies are a poor reproduction of the original manuscript. Print density is inconsistent and generally inadequate, and a quarter-inch left hand margin is missing on virtually all pages.

Archives staff made no changes to pamphlet donated by Sr. Celine Martin (Series 3).

Related Archival Collections and Publications. It is likely that the collection of Geneviève Massignon’s fieldnotes and research deposited at the Bibliothèque nationale de France includes materials on Denis Martin. Six of Mr. Martin’s songs appear in the publication *Trésors de la chanson populaire française: autour de 50 chansons recueillies en Acadie* (songs 5A, 8A, 10A, 21B, 26A, 29A). Of these six songs, four also appear in the Denis Martin Song Collection. The following concordance correlates Massignon’s reference numbers with the Acadian Archive’s finding aid reference numbers: 8A/150, 21B/153, 26A/42, 29A/7.

Sources Consulted.

Boudreau, R.P. Daniel Boudreau, o.f.m. *Chansons d’Acadie*. Vols. 8-11 N.p., 1986-1993.

Chiasson, R. P. Anselme, et R. P Daniel Boudreau o.f.m. *Chansons d’ Acadie*. Vols. 1-3 Pointe-aux Trembles (Quebec): La Reparation, 1942-1948.

----- *Chansons d’ Acadie*. Vols. 4-5 Moncton: Les Éd. des Aboiteaux, 1972-1979.

³ The “lay” or *laisse* is a French poetical form dating to the Middle Ages, characterized by isometric verses with assonant end-rhymes.

⁴ A *timbre* is the title and corresponding tune of a previously composed vocal or instrumental melody to which the song is set.

Sources Consulted (cont'd).

---- *Chansons d' Acadie*. Vols. 6-7. Chéticamp (Nova Scotia): Les Trois Pignons, 1983-5.

Deschênes, Donald. *Chansons d'Acadie des R.R. P.P. Anselme Chiasson et Daniel Boudreau: concordances des titres et classement*. Moncton: Centre d'études acadiennes, Université de Moncton, 1996.

Gadbois, Charles-Émile. *La Bonne chanson*. 7 vols. St. Hyacinthe, P.Q.: Les Éditions de la Bonne Chanson, 1938-1946.

Gagnon, Ernest. *Chansons populaires du Canada*. Québec: Foyer Canadien, 1865.

Laforte, Conrad. *Le Catalogue de la chanson folklorique française*. 6 vols. Québec: Les Presses de l' Université Laval, 1977-1983.

----- *Poétiques de la chanson traditionnelle française: classification de la chanson folklorique française*. Sainte-Foy, Quebec, Canada: Presses de l' Université Laval, 1993.

Madoueskak, 1785-1985: a pictorial history, recapturing the past. S.l.: s.n., 1985.

Massignon, Geneviève. *Trésors de la chanson populaire française: autour de 50 chansons recueillies en Acadie*. 2 vols. Paris: Bibliothèque nationale de France, 1994.

Series Description. Archives staff has arranged the materials in this collection into three series:

1. UNBOUND MANUSCRIPT SONG COLLECTION pp.1-386
2. LETTER TO DENIS MARTIN FROM SR. MARIE-THÉRÈSE (LEONA MARTIN)
pp. 387-388
3. UNTITLED PAMPHLET CONTAINING LYRICS AND SOLFEGE FOR *PYRAME ET THISBÉ* 48-p. pamphlet

Introduction to the Item-Level Inventory for the unbound manuscript song collection.

The item-level inventory provides the following basic information about each song in the collection:

Title

- a. typology (traditional, “pop,” or other)
- b. structural description
- c. text synopsis
- d. opening line
- e. number of stanzas, refrains
- f. page location

Explanations

title: Titles appearing in ordinary print are those supplied by Denis Martin or Cecile Pozzuto.⁵ Titles appearing in italics are “critical” titles and were supplied by Archives staff. Critical titles for traditional songs refer to Conrad Laforte’s catalog;⁶ critical titles for the pop repertory refer to published titles. Please note that attribution of critical titles is a work in progress.

- a. **typology:** “traditional” refers to the older stock of French-language song known to have been transmitted primarily through oral tradition; “pop” refers to nineteenth and early twentieth century songs known to have been transmitted primarily through commercial media. When known, names of lyricists and composers of pop songs are listed. “Canadian” is added in cases where the text suggests a Canadian (as opposed to European) origin.
- b. **structural description:** provides information about the poetic structure (e.g., strophic, lay dialogue, enumerative).

⁵ Mr. Martin and his sister provided titles for some but not all of the songs in this collection. The red felt-pen titles located in various positions on the photocopies were added by collection donor Mrs. Pozzuto (ca. late 1970s or early 1980s) as part of an unsuccessful effort to have this collection published as a Title VII project. In the following item-level inventory, titles supplied by Cecile Pozzuto are followed by an asterisk in order to distinguish them from titles supplied by Denis Martin.

⁶ Conrad Laforte. *Catalogue de la chanson folklorique française*. Six volumes. Quebec City: Presses de l’Université Laval.

- I. *Chansons en laisse* (1977) – (Archives de folklore, 18)
- II. *Chansons strophiques* (1981) – (Archives de folklore, 20)
- III. *Chansons en forme de dialogue* (1982) – (Archives de folklore, 21)
- IV. *Chansons énumératives* (1979) – (Archives de folklore, 22)
- V. *Chansons brèves* (Les Enfantsines) (1987) – (Archives de folklore, 22)
- VI. *Chansons sur les timbres* (1983) – (Archives de folklore, 23)

- c. **Text synopsis:** summarizes the narrative of the text.
- d. **Opening line:** spelled as appears in manuscript.
- e. **Page location:** location in the collection.

Series I: Unbound Manuscript Song Collection

1. (Depart au couvent) (Partance pour le couvent)
 - a. pop (?)
 - b. strophic
 - c. novice faces entry to convent with mixed emotions
 - d. “Je pars le devoir m’appelle”
 - e. 3 stanzas
 - f. two versions pp. 1-2, pp. 3-4

2. *Sourvenir d’un vieillard* (Sourvenirs d’un Vieillard*)
 - a. pop (see Charles-Emile Gadbois *La bonne chanson*: 3-108)
 - b. strophic
 - c. old man offers moral advice to children
 - d. “Petits enfants jouez dans la prairie”
 - e. 6 stanzas, 1 refrain
 - f. pp. 5-6

3. (Chanson du Pendu) (Chansons du Pendu*)
 - a. pop (?)
 - b. strophic
 - c. condemned prisoner’s farewell
 - d. “Adieu donc mes amis, les jeunes gens du village”
 - e. 5 stanzas
 - f. two versions: pp. 7-8; pp. 9-10

4. *La belle dans son lit* II-C-45 (Par un dimanche au soir) (Le vieu garçon)
 - a. traditional, nocturne
 - b. strophic (?)
 - c. nocturnal visit to sweetheart by suitor ends in rejection
 - d. “Par un dimanche au soir, sur mon blanc lit couché”
 - e. 6 stanzas (first sheet contains two full transcriptions of the song)
 - f. two versions: p. 11, p. 12, annotations pp. 13-14

5. *La fille habillée en page*; II-C-6 (Un prisonier*)
 - a. traditional
 - b. strophic
 - c. woman saves condemned lover by changing clothes with him
 - d. “Dessus le pont de Nante, en allant m’promené”
 - e. 9 stanzas
 - f. pp. 15-16

6. *Le garçon gêné*; II-D-21 (Quand j'ai parti de chez mon père*)
- traditional
 - strophic
 - rustic gallant describes courtship costume and offers
 - "Quand j'ai parti de chez mon père j'avais quinze ans"
 - 6 stanzas
 - pp. 17-18
7. *L'Embarras de choisir une femme* I-E-2 (Nicholas*)
- traditional
 - lay
 - comic advice against marriage to would-be groom
 - "J'ai entendu parlé que tu voulais t marier Nicholas"
 - 12 stanzas, 1 refrain
 - pp. 19-20
8. (En dueil*)
- pop
 - strophic
 - sweetheart in mourning meets suitor and expires
 - "Un soir assis sous un tilleul une jeune fille qui pleurais"
 - stanzas
 - pp. 21-22
9. (Lessez moi t'aimé*)
- pop
 - strophic
 - suitor bewails impending separation from true love
 - "Ah oui vraiment sa bonté consolante"
 - 3 stanzas, 1 refrain
 - pp. 23-24
10. (Au bal*)
- pop
 - strophic
 - rejected sweetheart attends rival's ball
 - "Il est marié le parjure, Dans un pays froid et glacial"
 - 4 stanzas
 - pp. 25-26

11. (La pleureuse*)
 - a. pop
 - b. strophic
 - c. star-crossed lover's discussion
 - d. "Pourquoi vouloir qu'une personne chante"
 - e. 5 stanzas
 - f. pp. 27-28

12. (La Nature*)
 - a. pop
 - b. strophic
 - c. suitor mourns sweetheart's death
 - d. "Pourquoi cette air de fête au sein de la nature"
 - e. 3 stanzas, 1 refrain
 - f. pp. 29-30

13. (Ton souvenir est toujours là)
 - a. pop
 - b. strophic
 - c. suitor recalls memory of love
 - d. "Ton souvenir est toujours là, toi qui ne peut plus m'entendre"
 - e. 3 stanzas
 - f. pp. 31-32

14. (Mes Colombes Blanches)
 - a. pop
 - b. strophic
 - c. singer addresses pet doves
 - d. "Sous les grands pins aux sombres branches"
 - e. 3 stanzas, 1 refrain
 - f. pp. 33-34

15. (Adieu ma seul amour*)
 - a. pop
 - b. strophic
 - c. sailor's bids farewell to sweetheart, sends dying farewell to sweetheart
 - d. "La nuit est sombre et sans nuage"
 - e. 3 stanzas, 1 refrain
 - f. pp. 35-36

16. (Je voudrais encore avoir vingt ans*)
- pop
 - strophic
 - although abandoned, old man still faithful to love's memory
 - "J'avais vingt ans quand je vis les yeux d'une femme"
 - 3 stanzas
 - pp. 37-38
17. (Belle Joyeuse Campagne*)
- pop
 - strophic
 - lover evokes happiness of the wedding day
 - "Belle joyeuse compagne, Ecoutez moi donc un instant"
 - 2 stanzas
 - pp. 39-40
18. (Mes premiers Amours)
- pop
 - strophic
 - suitor reminisces sad story of his first love
 - "Je l'aimais tant cette fillette blonde"
 - 4 stanzas
 - two versions: pp. 41-42; pp. 43-44
19. (Brise de Nuit*)
- pop
 - strophic
 - faithful suitor sends thoughts of love to former flame
 - "La celle que j'aimais si riieuse"
 - 3 stanzas, 1 refrain
 - pp. 45-46
20. (Chanson d'amour*)
- traditional
 - strophic, dialogue
 - shepherdess and shepherd agree to be lovers
 - "Dessus la verte fougère tu te risques bien ma chère"
 - 4 stanzas
 - pp. 47-48

21. (Chanson de Nature*)
- pop
 - strophic
 - suitor loves nature, simple pleasures, etc., but, above all, his sweetheart
 - “J’aime les marguerites, les douces fleurs des champs”
 - 3 stanzas
 - pp. 49-50
22. (Les trois amours)
- pop (lyrics: Georges Gray; music: Chs-Emile Gadbois, ptre)
 - strophic
 - sweetheart relates her three loves: God, Mother, and true love
 - “Petit enfant, à la voix maternelle”
 - 3 stanzas
 - three versions: pp. 51-52; pp. 53-54; pp. 55-56; pp. 57-58 (annotations, one sheet)
23. (Le Soldat mourant)
- pop
 - strophic
 - dying soldier’s farewell to his mother
 - “Hélas te souviens-tu ma mère”
 - 3 stanzas
 - pp. 59-60
24. *L’envers du ciel* (L’enver des cieux)
- pop (Lyrics: A. de Larzes; Melody: W. Moreau) (see Charles-Emile Gadbois *La bonne chanson*: 3-106)
 - strophic
 - child’s longing to see the other side of heaven fulfilled in death
 - “Pourquoi dit un enfant ne voirais-je pas reluir”
 - 3 stanzas
 - pp. 61-62
25. (Yvonne)
- pop (see “Yvonne” in Chiasson’s *Chansons d’Acadie*, vol. 2 p. 51)
 - strophic
 - humble maiden will not sell her heart for a nobleman’s gold
 - “Yvonne, sac ruche d’eau sur sa tête”
 - 3 stanzas, 3 refrains
 - two versions: pp. 63-64; pp. 65-66; pp. 67-68 (annotations, one sheet)

26. (Mon beau pays*)
- pop
 - strophic
 - woodsman pleas for return to his native land
 - “A mes forêts vous m’avez enlevé
 - 3 stanzas
 - pp. 69-70
27. (La Petite Mandiante*)
- pop
 - strophic
 - orphan girl pleas for food
 - “C’est la petite mandiante qui nous demande un peu de pain”
 - 4 stanzas
 - two versions pp. 71-72; pp. 73 (one typescript sheet (re-photocopied from copy which has “Le Petit Crucifier” on other side))
28. *Pyrame et Thisbé*; II-A-53 (Deux Jeunes Coeurs*);(2em Aire Tisbé),(Pirame + Tisbé)
- traditional
 - strophic
 - Pyramis and Thisbé ill-fated love
 - “Deux jeunes Coeurs jadis; Un jour étaient éprit;” “Deux Coeurs humbles et soumis, Un jour étaient munix”
 - 1 stanza (used to illustrate 4 melodic variants); 18 stanzas; 3 stanzas
 - three versions: pp. 75-76; pp. 77-82 (three sheets; two with text both sides); pp. 83-86 (two sheets)
29. *Départ du marin: la belle pleure*; II-H-18 (La belle fille*)
- traditional
 - strophic
 - suitor finds sweetheart with another, reconciles, then departs (pretty murky; perhaps a patchwork of several texts)
 - “Le temps que j’allais voir les filles”
 - 6 stanzas
 - pp. 87-88
30. (La Creation*)
- pop (?)
 - strophic, dialogue
 - hymn in praise of women turns into vinegary dialogue between husband and wife (clearly fragmentary)
 - “A le beau jour le créateur fit l’homme”
 - 3 stanzas, 1 refrain
 - pp. 89-90

31. *Le Départ pour les cages; II-L-9 (Un Soldat*)*
- traditional
 - strophic
 - sailor's farewell to his sweetheart (martial version of lumberman song)
 - "Ma petite Marguerite me voilà sur mon départ"
 - 4 stanzas
 - pp. 92-92
32. *La bergère, son amant et le vieillard II-F-35 (Mes Deux Chalumeaux*)*
- traditional
 - strophic
 - shepherdess returns to true love bearing elderly would-be suitor's offer of money
 - "Ah! Je pris ma houlette, mes deux chalumeaux"
 - 4 stanzas
 - pp. 93-4
33. *(C'est une Vieille*)*
- traditional
 - strophic
 - elderly spinster's wedding feast
 - "C'est une vieille bonne femme qui voulait se marier"
 - 5 stanzas
 - pp. 95-96
34. *Il était une bergère I-J-4 (no title)*
- traditional
 - lay
 - old lady kills disobedient cat, makes skirt, etc. from carcass
 - "C'est une vieille bonne femme J'en parle a minette"
 - 8 stanzas, 2 refrains
 - pp. 97-98
35. *Savez-vous ce qu'il y a? IV-Kb-3 (L'Arbre sur l'ille*)*
- traditional
 - enumerative
 - finer and finer description of what is in a tree
 - "Dessus cette Ile savez vous ce qu'il y a"
 - 11 stanzas, 2 refrains
 - pp. 99-100

36. *Rossignol du vert bocage* II-N-7 (Le Rossignol*); (Rossignol Du vers bocage)
- traditional
 - strophic
 - nightingale brings message of betrayed love to king's daughter who has given lover her prettiest rose
 - "Rossignol du vert bocage tu te dis le roi d'amour; "Rossignol du vert bocage, tu te dis le roi d'Amour"
 - 8 stanzas; 8 stanzas
 - two versions pp. 101-102; pp. 103-4
37. *Le Couvent pour la fille amoureuse*; (III-C-2 (En Amour a Quinze ans*))
- traditional
 - strophic
 - lovestruck maiden sent to convent by mother, resigns herself to fate
 - "C'est une fille âgée de quinze ans"
 - 6 stanzas
 - pp. 105-106
38. (Le Nid de fannette*)
- pop
 - strophic
 - birdnapper goes straight
 - "Je le tiens ce nid de fannette"
 - 4 stanzas
 - pp. 107-108
39. (Clock Dance)
- pop?
 - without words
 - n/a
 - n/a
 - n/a
 - pp. 109-10
40. (Souvenir d'enfance)
- pop (see "Je pendais la lippe" in Chiasson's *Chansons d'Acadie*, v. 8, p. 39)
 - strophic
 - sold man's reminiscences of mischievous youth
 - Ecoutez, Je "vas" vous raconter mes souvenirs d'enfance"
 - 5 stanzas
 - two versions pp. 111-12; pp. 113-14

41. (L'Esclave Noir)
- pop
 - strophic
 - dying African slave pleas for a little rest
 - "Le front couvert de sueur et de sang"
 - 4 stanzas
 - two versions pp. 115-16; pp. 117-18
42. *Les ivrognes se chicanent* IV-N-7 (C'est la chicane)
- traditional
 - strophic, enumerative
 - description of drunkards' debauchery
 - "Ah! Nous voilà tous rassemblés cinq ou six bons ivrognes"; "Vous voilà tous rassemblés cinq ou six bons ivrognes"; "Ah nous voilà tous rassemblés cinq ou six bons Ivrognes"
 - 4 stanzas; 4 stanzas; 4 stanzas
 - three versions: pp. 119-20; p. 121-2; pp. 123-4
43. (Le Petit Crucifier) (L'enfant qui aimait la France*)
- pop
 - strophic
 - heroic Alsatian boy crucified by Germans
 - "C'était tout au fond de l'Alsace"
 - 5 stanzas, 5 refrains
 - two versions pp. 125-6 (p. 126 is a copy of p. 73 of this collection); pp. 127-130 (two sheets, text both sides both sheets)
44. (Parlez-moi d'amour)
- pop
 - strophic
 - lover seeks reassurance of love from sweetheart
 - "Vous savez bien, Que dans le fond je n'en crois rien"
 - 2 stanzas, 1 refrain
 - pp. 131-2 (one typescript sheet)
45. (Les deux nids)
- pop
 - strophic
 - tale of two children, a pet canary and a sparrow
 - "Deux petits enfants du village regardaient deux nids à la fois"
 - 3 stanzas, 1 refrain
 - pp. 133-4 (one sheet (re-photocopied from copy which has "What a little bird said" on one side))

46. (What a little bird said)
- pop
 - strophic
 - bird sings song in praise of trees
 - “A little bird perched on my window sill”
 - 4 stanzas, 1 refrain
 - pp. 135-6 (one sheet (other side has “Les deux nid”))
47. La dernière bûche (La dernière bûche)
- pop (Lyrics and Melody: Théodore Botrel) (see Charles-Emile Gadbois *La bonne chanson*: 4-186)
 - strophic
 - poor man invites disguised Jesus to warm himself
 - “Qui frappe à la chaumière Du pauvre Jean-le-Gueux?”
 - 6 stanzas
 - pp. 137-8
48. (Just like Grandmamma)
- pop
 - strophic
 - little girl wonders how she will be when she is old as grandmother
 - “I often wonder how I’ll look when I am old and grey”
 - 2 stanzas, 1 refrain
 - pp. 139-40
49. La cruelle berceuse (La cruelle berceuse)
- pop (Lyrics and Melody: Théodore Botrel) (see Charles-Emile Gadbois *La bonne chanson*: 2-59)
 - strophic
 - widow raises infant who grows up only to drown as a sailor, to the cruel refrains of wind and sea
 - “La pauvre veuve en sa chaumière a son petit chantait tout bas”
 - 5 stanzas, 5 refrains
 - pp. 141-2 (one sheet (p. 47 is copy of p. 115 of this collection))
50. (En partant pour la guerre*) (see “Louise et son soldat” *Chansons d’Acadie* 5-4)
- pop
 - strophic
 - soldier bids sweetheart farewell, dies in battle
 - “Pauvre soldat en partant pour la guerre”
 - 3 stanzas, 1 refrain
 - pp. 143-4

51. (Cloche du Soir*)
- pop
 - strophic
 - evening bell inspires reminiscences
 - “Cloche Du soir que votre doux langage”
 - 3 stanzas, 3 refrains
 - pp. 145-6
52. (La Prière du Chatelain*)
- pop
 - strophic
 - evocation of lord of the manor’s evening prayer
 - “Déjà le vent du soir soupire
 - 3 stanzas
 - two version: pp. 147-8; pp. 149-152 (two sheets, one sheet has text both sides); pp. 151-2 (annotations, one sheet)
53. (L’hirondelle*)
- pop
 - strophic
 - prisoner’s only friend is a swallow
 - “Du fond de cette sombre tour Ou je languis sans espérance”
 - 4 stanzas
 - pp. 153-4
54. Silvio Pellico (L’hirondelle – de Silvio Pellico)
- pop (Lyrics: A. Du Camp; Melody: J. Manet) (see Charles-Emile Gadbois *La bonne chanson*: 5-238)
 - strophic
 - weeping man comforted by swallow
 - “Chère et douce hirondelle, au col noir”
 - 3 stanzas, 1 refrain
 - pp. 155-6
55. (L’ange de mon berceau*)
- pop
 - strophic
 - Virgin Mary appears to comfort orphan
 - “J’ai vue mourir ma très chère mère”
 - 3 stanzas
 - pp. 157-8

56. (no title)
- pop
 - strophic
 - little boy asks mother to exchange newborn baby sister for a boy
 - From a nursery creeping Little boy came peeping”
 - 2 stanzas, 1 refrain
 - pp. 159-60
57. *Les tailleurs de Pierre* II-O-106 (*Les tailleurs de Pierre**)
- traditional, local variant
 - strophic
 - satire on “Mr. Gerard” and other drunken ruffians in “Great Falls”
 - “Les tailleurs de Pierre ne sont point des gens fier”
 - 6 stanzas
 - pp. 161-2
58. *L’Homme sans pareil* IV-Ha-5 (*Un homme sans pareille**)
- traditional
 - strophic
 - jack off all trades sings his own praises
 - “Je suis un homme sans pareille”
 - 1 stanza; 6 stanzas
 - two versions: pp. 163-4; pp. 165-66
59. *Les voyageurs sont tous rassemblés* II-L-7 (*L’automne est arrivé**)
- traditional
 - strophic
 - lumberman’s farewell
 - “Voilà l’automne qui est arrivé”
 - 1 stanza
 - pp. 167-68
60. (*Rare en beauté**)
- traditional
 - strophic
 - would be suitor unsuccessfully courts shepherdess
 - “Rare en beauté pour qui mon Coeur soupire”
 - 4 stanzas
 - pp. 169-70

61. *La bergère muette* II-B-33 (Une complainte*)
- traditional
 - strophic
 - Mute shepherdess regains voice, is visited by Virgin, dies
 - “Voici une complainte petit et grand”
 - 9 stanzas
 - pp. 171-2
62. *Départ de la belle: elle ne l'embrasse pas* III-A-20 (Celle que mon Coeur a toujours aimé*)
- traditional
 - lay, dialogue
 - voyager's bids farewell to sweetheart, promises to daily kiss a portrait of her
 - “Oh que je suis trop a mon aise”
 - 4 stanzas
 - Pp. 173-4
63. (Ma parole est promis*)
- traditional
 - strophic
 - sweetheart insists on wedding true love despite mother's opposition
 - “Tout vos discourse ma mère vous serviront de rien”
 - 4 stanzas
 - Pp. 175-6
64. *Les bans*; II-B-62 (no title)
- traditional
 - strophic
 - suitor returning from voyage finds sweetheart on verge of publishing bans, refuses to intervene
 - “Quand j'ai partis de mon pays Pour m'en aller en France”
 - 5 stanzas
 - Pp. 177-8
65. (Pauvre Bon home*)
- pop (translation of American pop song “Poor Papa” (1926, lyrics; Billy Rose, melody: Harry Woods))
 - strophic
 - father of sixteen girls bewails fate
 - “Comme vous m'voyez aujourd' hui j'suis l'père de seize enfants”
 - 2 stanzas (?)
 - Pp. 179-182

66. *La Menance du couvent* II-O-36 (Une fille de quinze Ans)
- traditional
 - strophic
 - maiden expresses desire to marry to mother, who instead promises to send her to a convent; maiden's brother comes to console her; she asks him to send message to her lover
 - "C'est une fille âgé de quinze ans Qu'est bien jolie mais encore jeune"
 - 5 stanzas
 - Pp. 183-4
67. *La courte paille*; I-B-13 (Les Enfants de Marseille)
- traditional
 - strophic
 - starving sailors on verge of eating young boy; he spots land
 - "Se sont les Enfants de Marseille Qui veulent apprendre a naviguer"
 - 8 stanzas
 - pp. 185-6
68. *La fille du roi Loys*; II-A-4 (no title)
- traditional
 - strophic
 - imprisoned sweetheart refuses to renounce love; her sweetheart helps her to escape by feigning death
 - "De dans Paris à St. Denis est une fille si jolie"
 - 11 stanzas
 - Pp. 187-90
69. *Adieu Marie**)
- pop?
 - Strophic
 - Sailor bids farewell to fiancée
 - "Adieu Marie je quitte ma chaumière"
 - 3 stanzas
 - Pp. 191-2
70. *Notre seigneur en pauvre*; II-B-26 (no title)
- traditional
 - strophic
 - Jesus disguised as beggar is refused by rich man but wife shows charity worthy of blessing
 - "Le Seigneur s'habille en pauvre"
 - 9 stanzas
 - pp. 193-4

71. (no title)
- traditional
 - strophic, dialogue
 - dialogue between drunkard and scolding wife
 - Qu'as tu donc fait de ton argent Répond moi, mari infâme"
 - 5 stanzas, 1 refrain
 - Pp. 195-6
72. (apparently no Laforte title) (no title)
- traditional, see song # 1010 ("D' Espagne en Italie"), in Barbeau's *Le roi boit*
 - strophic
 - ship navigated by maidens goes to lowlands, female captian seeks a lover
 - "En Espagne ou en Italie Se sont les filles les plus jolie"
 - 4 stanzas
 - pp. 197-8
73. (Les tristesses du mariage ou mariage regretté)
- Pop (see "Je suis mal marié in Chiasson's *Chansons d'Acadie*, vol. 8, p. 43)
 - Strophic
 - Bullied husband bewails fate
 - "Le mariage est bien triste et cruelle"
 - 3 stanzas, 1 refrain
 - Two versions: pp. 199-200; pp. 201-2
74. *Le Coucou*; I-E-5 (Mari jaloux*)
- traditional
 - lay
 - cuckolded husband discovers wife's lover under washbowl
 - "Bonjour donc madame comment vous portez vous"
 - 14 stanzas, 1 refrain
 - Pp. 203-4
75. (Ça ne c'peut pas*)
- Pop (see "Ça n'se peut pas" in Chiasson's *Chansons d'Acadie*, vol. 8, p. 58)
 - Strophic
 - Woman's many faults comically described
 - "On peut rendre un commis effable"
 - 5 stanzas
 - pp. 205-6

76. (Dans Notre petit canton*)
- Traditional, Canadian?
 - Strophic
 - Hapless lover's unsuccessful courtship
 - "Dans notre petit canton Il y a un jeune garçon"
 - 8 stanzas
 - pp. 207-10
77. (Y'a qu'une Chose qui n'va pas*)
- pop
 - strophic
 - comic song fragment: man's strange gait causes comment
 - "En d p s d'ma vitesse J'm'tortille a chaqu' pas"
 - 1 stanza (?)
 - pp. 211-2
78. *D part du marin pour l'Am rique*; III-A-18 (Belle Virginie*)
- Traditional
 - Strophic
 - Sailor's bids farewell to true love, promises safe return
 - "Belle Virginie les larmes aux yeux"
 - 4 stanzas
 - pp. 312-4
79. (Mariannina*)
- Pop (?)
 - strophic
 - love song fragment: sweetheart asked to take back her love
 - "Mariannina tu l'a dit un jour Que je possedais ton  me"
 - 1 stanza (?)
 - pp. 215-6
80. (Mensonges?*)
- Pop
 - Strophic
 - Love song fragment: suitor wished to see lover in dreams
 - "Comme des perles et des  toiles"
 - 1 stanza (?)
 - pp. 217-8

81. *Souvenir du jeune âge* (possibly) (no title)
- Pop (Melody: F. Herold) (see Charles-Emile Gadbois *La bonne chanson*: 2-68)
 - Strophic
 - Singer begs to return to native village to die
 - “Souvenir du jeune âge Rappelle dans mon Coeur”
 - 2 stanzas
 - pp. 219-20
82. *Dans sa cabane* VI-A-33 (Michon*)
- Traditional, parody on *Dans cet étable*
 - Strophic
 - Family’s sleep plagued by fleas and vermin
 - “Dans sa cabane: Michon a l’coeur content”
 - 5 stanzas
 - pp. 221-2
83. (I don’t Care frite a l’huile*)
- Original composition (?)
 - Lay
 - Fisherman describes his recipe for cooked fish
 - “Nous Voila parties pour l’ille I don’t care
 - a l’huile”
 - 12 stanzas (?), 2 refrains
 - pp. 223-4
84. *Partant pour Saint-Ubald* VI-A-87 (Au depot je me rend*)
- Traditional
 - Strophic
 - Misadventures of a would-be cigarette smoker on a train
 - “Partant pour St Hubald un beau lundi matin”
 - 6 stanzas
 - pp. 225-6
85. *L’ Amant refusé par le père* II-E-21 (Et voila tout)
- Traditional
 - Lay (?)
 - Fragmentary pastourelle: suitor’s request to court peasant’s daughter refused by father because of her young age
 - “Paysant donne moi ta fille Et voila tout”
 - 4 stanzas, 2 refrains
 - pp. 227-8

86. (Chanson d' amoureux*)
- Pop?
 - Strophic, dialogue
 - Marriage proposal dialogue
 - “Jeune fille dont j'aime la nature”
 - 5 stanzas, 1 refrain
 - pp. 229-30
87. (Va mon vaisseau)
- Pop
 - Strophic
 - Sailor expresses love of mother and country
 - “Va mon vaisseau franchit la pleine mer”
 - 3 stanzas, 1 refrain
 - Pp. 231-2
88. *Buvons, mes chers amis*; II-R-2 (Buvons mes Chers Amis)
- Traditional
 - Strophic
 - Drunkard celebrates the pleasures of the tavern
 - “Buvons mes chers amix, Buvons tous à la ronde”
 - 3 stanzas
 - Two versions: pp. 233-4, pp. 235-6
89. *Cartouche et Madrin* III-G-1 (Mandrin et Cartouche)
- Traditional
 - Strophic, dialogue
 - Meeting between two Parisian bandit leaders
 - “Je suis d'une joie parfaite De te voir mon cher Mandrin”
 - 11 stanzas
 - Two versions: pp. 237-8; pp. 239-242
90. *Napoléon a Sainte-Hélène* (?) VI-B-100 (?) (J'ai été trahis*)
- Traditional
 - Strophic
 - Napoléon Bonaparte laments defeat
 - “J'ai été trahis une foi quand mon (one word illegible) a vendu ma France”
 - 5 stanzas
 - Pp. 243-4

91. (Un Soir d'hiver*)
- Pop [same as Quand fleurissent les roses in Chiasson's Chansons d' Acadie, vol. 3, p 29]
 - Strophic
 - Savior marries orphan ward, she dies
 - "Un soir d'hiver par un beau Claire de lune"
 - 3 stanzas, 2 refrains
 - Two versions: pp. 245-6; 247-8
92. (Lumina*)
- Pop
 - Strophic
 - Suitor bids deathbed farewell to fiancé
 - "Lumina toi que j' honore"
 - 3 stanzas
 - Two versions: pp. 249-50; pp. 251-2
93. Le Retour des chantiers: la blonde mariée II-L-58 (Adieu*)
- Traditional
 - Strophic
 - Logger leaves shanty to visit sweetheart only to find that she has married [pretty murky story line]
 - "Adieu papa ma chère maman Je vas partir c'est pour long-temps"
 - 6 stanzas
 - Pp. 253-4
94. Comme à vingt ans (Je me mis a chanter*)
- Pop [Lyrics: Emile Barateau; Melody: Emile Durand] (see Charles-Emile Gadbois *La bonne chanson*: 2-56)
 - Strophic
 - Suitor falls in love at first sight, finds next day his beloved has a sweetheart
 - "Le soleil se levait a l'horizon d'opale"
 - 3 stanzas
 - pp. 255-6
95. (Salut-Salut*)
- Pop
 - Strophic
 - Soldier returns to village, unrecognized by friend and sweetheart, but mother recognizes him
 - "Salut salut sol natal de mon pays"
 - 3 stanzas
 - pp. 257-8

96. (Un Souvenir*)
- a. Pop
 - b. Strophic
 - c. Orphan's lament
 - d. "Grand Dieu ayzer pitier d'mes larmes"
 - e. 5 stanzas, 1 refrain
 - f. Pp. 259-60
97. (Mignotte Jolie*)
- a. Pop
 - b. Strophic
 - c. Rejected suitor reminisces about his season of love
 - d. "Dis moi te rappelles-tu mignonette jolie"
 - e. 4 stanzas, 4 refrains
 - f. pp. 261-2
98. *L'ivrogne qui se plaint de sa femme*; II-Q-13 (Un ivrogne*)
- a. Traditional
 - b. Strophic
 - c. Lament of husband scolded and beaten by robust wife for drinking
 - d. "Je me suis marier J'en ai regret dans l'âme"
 - e. 3 stanzas
 - f. Pp. 263-4
99. *Usons librement de nos biens* II-R-18 (Usons librement de nos biens*)
- a. Traditional
 - b. Strophic
 - c. singer praises virtues of alcohol and hospitality
 - d. "Usons librement de nos biens"
 - e. 5 stanzas
 - f. pp. 265-6
100. (Amour désus)
- a. Traditional
 - b. Strophic
 - c. Suitor thwarted by opposition of sweetheart's parents
 - d. "Je m'en vas vous conter mes tenders amitiés"
 - e. 3 stanzas
 - f. pp. 267-70 (two sheets, one sheet has text both sides)

101. *Je me lève à l' aurore du jour* II-H-1 (L'amant*)
- Traditional
 - Strophic, dialogue
 - Farewell dialogue of sweetheart and soldier
 - "En matin je me lève a l' aurore du jour"
 - 5 stanzas
 - Pp. 271-2
102. (La presence d'une mère*)
- Pop
 - Strophic
 - Child evokes comfort of mother's presence at bed time prayer
 - "Le Jour bien loin de nous emportait sa lumière"
 - 3 stanzas
 - Pp. 273-4
103. (Noubliez pas vos mères)
- Pop
 - Strophic
 - Instructions to be kind to your mother
 - 'Dans vos verceaux couvert de rose'
 - 3 stanzas
 - Pp. 275-6
104. (Souvenir)
- Pop
 - Strophic
 - In life's temporality, the memory of things past is immortal
 - "En ce monde sans retour, tout doit passer ou finir"
 - 3 stanzas
 - Two versions: pp. 277-8; pp. 279-80
105. (Violetta)
- Pop
 - Strophic
 - Abandoned suitor mourns Italian heartthrob
 - "Adieu brune enfant d'Italie"
 - 3 stanzas, 1 refrain
 - pp. 281-2

106. (Une orpheline*)
- Pop
 - Strophic
 - Well-wisher evokes little orphan girl's sad state
 - "Pauvre petite je comprend tes alarmes"
 - 4 stanzas, 1 refrain
 - pp. 283-4
107. (Rappelle toi)
- Pop
 - Strophic
 - Lover promises fidelity even beyond the grave
 - "Rappelle toi quand l'aurore craintive"
 - 3 stanzas
 - Pp. 285-6
108. (La Chanson du rêve*)
- Pop
 - Strophic
 - Suitor delights in dreaming of sweetheart
 - J'ai pour voisine une fraîche ouvrière"
 - 4 stanzas, 1 refrain
 - Three versions, single sheets, text both sides: pp. 287-8; pp. 289-90, pp. 290-291
109. Le retour du zouave reconnu par sa mère; II-I-9 (Soldat de l'Italie*)
- Traditional
 - Strophic
 - Soldier's happy return to his mother
 - "Chantons l'honneur et la vaillance Oh! Beau soldat de l'Italie"
 - 4 stanzas
 - Pp. 293-4
110. (Loin des yeux et près du Coeur)
- Pop
 - Strophic
 - Suitor regrets loss of beloved
 - "Il ne sont plus ces moment plein de charme"
 - 3 stanzas
 - pp. 295-6

111. *Mon âme à Dieu, mon Coeur à toi* (Un Breton a genoux*)
- Pop [Melody: Chapisson] (see Charles-Emile Gadbois *La bonne chanson*: 3-111)
 - Strophic
 - Dutiful sailor returns home to mother but she has died
 - “Le voil est a la grande hune”
 - 3 stanzas
 - pp. 297-8
112. (Le Savoyarde)
- Pop
 - Strophic
 - Mother’s farewell to soldier son
 - “Tu vas quitter notre montagne”
 - 3 stanzas
 - pp. 299-300
113. (Je n’est plus qu’a souffrir*)
- Pop
 - Strophic
 - Widow reminisces how, as a maiden, she was dutiful to mother’s opposition to suitor, who married another
 - “Au bal où je l’ai vu, combine j’étais émue”
 - 4 stanzas, 1 refrain
 - Three versions: pp. 301-2 p. 303; p. 304
114. (Je pense à toi*)
- Pop
 - Strophic
 - Different scenes of nature inspire lover to think of beloved
 - “Je pense a toi dès que l’aurore Viens léver le mond d’alentour”
 - 3 stanzas
 - pp. 305-6
115. (L’orphelin)
- Pop
 - Strophic
 - Orphan’s farewell to cruel world
 - “Dans les hameau, tout est tranquille, tout dort la-bas”
 - 4 stanzas
 - Two versions: pp. 307-8 (one sheets); pp. 309-10

116. (no title)
- Traditional
 - Strophic
 - Deserted shepherdess meets lover at riverbank; he pleads for her to return to him
 - “Mon amant m’embandonne, Il revien plus me voir”
 - 3 stanzas
 - Pp. 311-2
117. (Ma Musette*)
- Pop strophic
 - Suitor courts sweetheart through the seasons
 - “Voici le soir, lorsque le vent murmure”
 - 3 stanzas
 - pp. 313-4
118. (Le bouquet de Lilas)
- Pop strophic
 - Ode to a bouquet of lilacs
 - “Quand le soleil a ma fenetre Me fait les honeur du printemps”
 - 3 stanzas
 - pp. 315-6
119. *La fille et la mère: je voudrais pourtant*; III-C-17 (Je Voudrais Maman*)
- Traditional
 - Strophic, dialogue
 - Daughter expresses undisclosed desire; mother enumerates daughter’s many fine possessions; daughter expresses undisclosed desire for lover
 - “Je voudrai Maman Je voudrai pourtant”
 - 6 stanzas
 - pp. 317-8
120. (Alice) *Alice* Arrangement by C.–E. Gadbois
- Pop (see Charles-Emile Gadbois *La bonne chanson*: 5-223)
 - Strophic
 - Abandoned lover searches for lost love Alice
 - “Au loin tout sommeille Du jour l’astre s’enfuit”
 - 2 stanzas
 - Pp. 319-20

121. La charité (Chrétien Ayez Pitié)
- Pop [Lyrics: A. Desenfans; Melody: Ch. Mercier]; (see Charles-Emile Gadbois *La bonne chanson* series: 5-230)
 - Strophic
 - Poor hungry child's pitiable condition ignored
 - "Voyez vous cet enfant au teint pâle et livide"
 - 4 stanzas
 - pp. 321-2
122. (no title)
- Pop
 - Strophic
 - Mother's bedtime words of comfort to infant
 - "Depuis longtemps notre cloche pieuse"
 - 3 stanzas, 1 refrain
 - pp. 323-4
123. (La saison nouvelle)
- Pop
 - Strophic
 - Suitor invites beloved for a springtime promenade
 - "Quand viendra la saison nouvelle, Quand aura disparu le froid"
 - 4 stanzas
 - pp. 325-6
124. (Nanon ou Nonan)
- Pop
 - Strophic
 - Lover celebrates his evening of love with sweetheart
 - "Nanon voici le soleil C'est le printemps c'est l'éveil"
 - 4 stanzas
 - pp. 327-8
125. (De t'adoré san jalousie*)
- Pop
 - Strophic
 - Suitor expresses undying love, hopes for same
 - "De T'adoré sans Jalousie"
 - 3 stanzas
 - Two versions: pp. 329-30; pp. 331

126. (Rêverie)
- Pop
 - Strophic
 - Fragment: lover seeks to awaken beloved with words of love
 - “Reveille toi ma rêverie Pour écouté les mots d’amour”
 - 3 stanzas
 - pp. 333-4
127. (Petits oiseaux)
- Pop
 - Strophic
 - Little birds are asked to always sing, love and sleep
 - “Petits oiseaux sous les feuillage”
 - Two versions: pp. 335-6; 337-8
128. *Départ pour les îles*; II-H-37 (Ingrat que je rappelled ou Ma Cecile)
- Traditional
 - Strophic
 - Shepherdess fears lover about to leave on travels has or will abandon her; he reassures her that he will remain faithful
 - “Ingrat que je rappelle, Ingrat, ne reviens pas”
 - 4 stanzas
 - Two versions: pp. 339-40; pp. 343-4
129. *La Fille soldat blessée* II-M-16 (Je pars pour l’ Amérique*)
- Traditional
 - Strophic
 - Sweetheart accompanies lover into battle, is wounded
 - “Je pars pour l’ Amérique, je vas m’embarquer”
 - 4 stanzas
 - Two versions: p. 345-6; pp. 347-8
130. *Le bouquet de roses* II-D-27 (C’est a l’aurore du soleil)
- Traditional
 - Strophic
 - Suitor meets sleeping maiden, picks a bouquet of roses for her as she sleeps, she expresses delight upon waking
 - “C’est a l’aurore du soleil un jour en me promenant”
 - 3 stanzas
 - pp. 349-50

131. (Vous Voilà liez dans le mariage*)
- Traditional
 - Strophic
 - Marriage song, advice to newlyweds, maidens and young men, ends with toast
 - “Vous voilà liez, Jeun’s’ amants sincères”
 - 5 stanzas
 - Two versions: pp. 351-2; pp. 353-4
132. (Venez au Couvent*)
- Pop?
 - Strophic
 - Young girl hears Jesus inviting her to convent
 - “Quand J’étais petite a l’age de cinq ans”
 - 4 stanzas
 - pp. 355-6
133. *L’Amant malheureux* II-E-1 (L’amant Malheureux)
- Traditional
 - Strophic
 - Fragment: abandoned suitor plans solitary existence
 - “Je suis l’amant malheureux dans le monde”
 - 4 stanzas, 1 refrain
 - Two versions: pp. 357-8; pp. 359-60
134. (no title)
- Traditional, Canadian?
 - Strophic
 - Commentary on slovenly young ladies who try to pass for fashion plates
 - “La langue me fortille de vous chanter une chanson”
 - 4 stanzas
 - pp. 361-2
135. *La bergère aux champs*; II-F-1 (Ma bergère*)
- Traditional
 - Strophic
 - Shepherd awakes shepherdess, they picnic on the hillside while her father hunts in the woods.
 - “Un matin je trouvis ma bergère endormis”
 - 6 stanzas
 - Two versions: pp. 363-4; 365-6

136. *La fille au cresson*; I-H-4 (A La Fontaine*)
- Traditional
 - Lay
 - Maiden sinks to bottom of fountain, fished out by barons who seek her hand, she already has lover
 - “Quand j’étais chez mon père, branle en long ma bouteille”
 - 12 stanzas, 3 refrains (two different sets of refrains listed with two different melodies)
 - pp. 367-8
137. *Le mari de quatre-vingts ans*; II-O-55 (Marier à un veillard*)
- Traditional
 - Strophic
 - Young bride married to old man; returns to parents’ home to complain
 - “Mon père me marie à l’âge de quinze ans”
 - 7 stanzas
 - pp. 369-70
138. (Les Enfants Perdus*)
- Pop (see *Les enfants égarés*, in Chiasson’s *Chansons d’Acadie*, vol. 2, p. 50)
 - Strophic
 - Young brothers lose way in forest, pray God for pity
 - “Dans une sombre solitude, deux enfants de cinq ou six ans”
 - 5 stanzas
 - pp. 371-74 (two sheets, text both sides [two versions])
139. (Vive le plaisir, l’amour*)
- Traditional
 - Strophic
 - Commentary on married life: once the baby arrives, things get unpleasant, therefore it’s better to stay unmarried
 - “Puisque tout le monde désire Que je chante une chanson”
 - 10 stanzas, 1 refrain
 - Pp. 375-6
140. *La trahison de Biron* VI-B-3 (Capitaine de gardes)
- Traditional
 - Strophic
 - Biron imprisoned by king; relates sad fate to visitors
 - “Le roi fut avertis par un de ses gendarmes”
 - 9 stanzas
 - pp. 377-8

141. *La femme perdue* I-F-12 (Piouque ou youpe)
- Traditional
 - Lay
 - Husband loses wife, offers money and a timeshare incentive to anyone who finds her
 - “J’ai perdu ma femme piouque piouque piouque”
 - 5 stanzas, 2 refrains
 - pp. 379-80
142. *Le compère et la commère* II-D-10 (?) (Chanson du Compere*)
- Traditional
 - Strophic
 - Misadventures of compère and commère
 - “C’est par un beau jour dans l’été”
 - 7 stanzas
 - pp. 381-2
143. *La fille soldat tue son amant* II-A-32 (Le Capitaine*)
- Traditional
 - Strophic
 - Betrayed sweetheart dresses as soldier and kills lover
 - “Derrière chez nous il y’a un capitaine”
 - 6 stanzas
 - pp. 383-4
144. (La Voix d’une bergère*)
- Traditional
 - Strophic, dialogue
 - Lover hears shepherdess composing a song, she complains of loneliness and fear of wolves, he proposes that they traverse the woods, she promises wine in exchange
 - “Par un dimanche dans l’après midi”
 - 6 stanzas
 - Pp. 385-6

Series II: Letter to Denis Martin from Sr. Marie-Thérèse

This item consists of a copy of an undated one page typescript letter addressed to “Denis” to Marie-Thérèse (his sister, Leona).

Series III: Pamphlet Version of Pyrame et Thisbé

This item consists of a photocopy pamphlet containing solfège and lyrics for the French-language song "Pyrame et Thisbé, with annotations by Mr. Martin. Three other versions of this song appear in Series (see item-level inventory for song #28 for further details).

Traditional Songs from the Denis Martin Song Collection

Concordance with Conrad Laforte's Catalogue de la chanson folklorique française

COLLECTION TITLE	PAGES	LAFORTE CATALOGUE TITLE	CODE
Par un dimanche au soir, Le vieu garçon	11, 12	<i>La belle dans son lit</i>	II-C-45
Un prisonnier	15-16	<i>La fille habillée en page</i>	II-C-6
Quand j'ai parti de chez mon père	17	<i>Le garçon gêné</i>	II-D-21
Nicholas	19	<i>L'Embarras de choisir une femme</i>	I-E-2
Chanson d'amour	47-8	--	II-F-?
Deux Jeune Coeur	75-6	<i>Pyrame et Thisbé</i>	
2em Aire Tisbé; Pirame + Tisbé	77-82, 83-6	same as above	
La belle fille	87-8	<i>Départ du marin: la belle pleure</i>	II-H-18
Un soldat	91-2	<i>Le Départ pour les cages</i>	II-L-9
Mes deux chalumeaux	93	<i>La bergère, son amant et le vieillard</i>	II-F-35
C'est une vieille	95	--	I-J-4
(no title)	97	<i>Il était une bergère</i>	IV-Kb-3
L'arbre sur l'île	99	<i>Savez-vous ce qu'il y a?</i>	II-N-7
Le Rossignol; Rossignol du vers bocage	101-2, 103-4	<i>Rossignol du vert bocage</i>	III-C-2
En amour a Quinze ans	105-6	<i>Le Couvent pour la fille amoureuse</i>	IV-N-7
C'est la chicane, Les ivrognes, (no title)	119, 121, 123-4	<i>Les ivrognes se chicanent</i>	II-O-106
Les tailleurs de Pierre	161	<i>Les tailleurs de Pierre</i>	IV-Ha-5
Un home sens pareille; (no title)	163, 165-6	<i>L'Homme sans pareil</i>	IV-Ha-5
L'automne est arrivé	167	<i>Les voyageurs sont tous rassemblés</i>	II-L-7
Rare en beauté	169	--	II-F-?
Une complainte	171-2	<i>La bergère muette</i>	II-B-33
Celle que mon coeur a toujours aimé	173-4	<i>Départ de la belle: elle ne l'embrasse pas</i>	III-A-20
Ma parole est promis	175	--	II-O-?
(no title)	177	<i>Les bans</i>	II-B-62
Une fille de quinze Ans	183-4	<i>la Menace du couvent</i>	II-O-36
Les Enfants de Marseille	185-6	<i>La courte paille</i>	I-B-13
(no title)	187-9	<i>La fille u roi Loys</i>	II-A-4
(no title)	193-4	<i>Notre Seigneur en pauvre</i>	II-B-26
(no title)	195-6	--	III-F-?
(no title)	197-8	--	II-E-?
Mari jaloux	203	<i>Le Coucou</i>	I-E-5
Dans notre petit canton	207-9	--	VI-C-?
Belle Virginie	213-4	<i>Départ du marin pour l'Amérique</i>	III-A-18
Michon	221-2	<i>Dans sa cabane</i>	VI-A-33
Au depot je me rend	225-6	<i>Partant pour Saint-Ubald</i>	VI-A-87
Et voila tout	227	<i>L'Amant refusé par le père</i>	II-E-21
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Mandrin et Cartouche	237, 239-42	<i>Cartouche et Madrin</i>	III-G-1
J'ai été trahis	243-3	<i>Napoléon a Sainte-Hélène (?)</i>	VI-B-100 (?)
Adieu	253-4	<i>Le Retour des chantiers: la blonde mariée</i>	II-L-58
Un ivogne	263-4	<i>L'ivrogne qui se plaint de sa femme</i>	II-Q-13
Usons librement de nos biens	265-6	<i>Usons librement de nos biens</i>	II-R-18
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L'Amant	271	<i>Je me lève a l'aurore du jour</i>	II-H-1

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Je voudrais Maman	317-8	<i>La fille et la mère: je voudrais pourtant</i>	III-C-17
Ingrat que je rapelle; Ma Cecile	339-40, 343-4	<i>Départ pour les îles</i>	II-H-37

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Marier a un veillard	369-70	Le mari de quatre-vingts ans	II-O-55
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Capitaine de gardes	377-8	La trahison de Biron	VI-B-3
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Le Capitaine	383	La fille soldat tue son amant	II-A-32
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**Classification of Traditional Songs from the Denis Martin Song Collection
According to the Divisions of Laforte's Catalogue de la chanson folklorique française**

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2. <i>L'Embarras de choisir une femme</i>	203
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H. Cueillettes	367-8
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D. Chansons comiques

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 2. *La bergère qui compose une chanson* 385-6
 35. *La bergère, son amant et le vieillard* 93
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L. Cycle de voyage: les coureurs de bois, les chantiers, les forestiers, la drave, etc.

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