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## NOTES

The first song is the wistful lament of a farmer for a beloved cow, who -- the hazards of farming being what they are in Nova Scotia -- met death by drowning in the sea. She was his 'all', i.e., all he had -- which may help the lament to qualify as a kind of love song. It has been related to originals in the British Isles.

The music of the Tsimshian is exceptional among that of North American Indian cultures in often being connected to meaningful texts. Where most other tribal songs have a general expression, purpose, or meaning summed up in the music by way of neutral vocables (the equivalent of hey-nony-no or dooby-doo), the Tsimshian songs are genuine amalgams of poetry and melody. The chosen dance-song is an intimate fragment where lovers tease each other and then retreat to a favourite place of seclusion. The piece is extraordinarily sophisticated in both rhythm and intervals, and suggested a free-er and more 'advanced' setting than the other three in the set. The right hand of the piano is meant to suggest an accompanying rhythm beaten on sticks, the left hand a quite different plane of inner feeling.

French versions of 'L'Amant malheureux' are traceable, but, according to the editor, 'The versions found in France are far from having such musical interest' as this beautiful melody collected by Marius Barbeau in the Gaspé district of Quebec.

The song from Labrador is of later origin than its three companions here. Like many more recent folk-songs, it shows the influence of popular entertainment-music styles. In this extrovert's story of female treachery, the interpolated spoken parts are quite authentic, though the quoted fragments in the piano part, of course, are not. The first three songs should be sung as naturally and unaffectedly as possible, but here a good deal of exaggeration (and even hamming) on the performers' part seems called for.

J.B.

## SOURCES

1. Words and melody adapted from Gaelic Songs in Nova Scotia (National Museum of Canada Bulletin No.198), edited by Helen Creighton and Calum MacLeod (Ottawa: Queen's Printer for Canada, 1964); and from Maritime Folk Songs, edited by Helen Creighton (Toronto: Ryerson Press, 1962), by permission.
2. Words and melody adapted from the Tsimshian: Their Arts and Music (Publications of the American Ethnological Society, XVIII), by Viola E. Garfield, Paul S. Wingert, and Marius Barbeau (New York: J. J. Augustin, n.d.).
3. Words and melody adapted from Chansons folkloriques françaises au Canada, edited by Marguerite and Raoul d'Harcourt (Québec: Presses Universitaires Laval, 1956).
4. Words and melody adapted from Folk Ballads and Songs of the Lower Labrador Coast (National Museum of Canada Bulletin No.201), edited by MacEdward Leach (Ottawa: Queen's Printer for Canada, 1965), by permission.

# FOUR LOVE SONGS

Duration 10 minutes.

## 1 Drimindown

arr. John Beckwith

$\text{♩} = 92 - 96$  *deliberate* *con moto*

*mf* *f* *p* *sempre legato*

*g<sup>va</sup>* *g<sup>va</sup>*

*mf*

There was an old man and he had but one cow, And

how that he lost her he could - n't tell how, For white was her fore - head and

slick was her tail and I thought my poor Drim - in - down nev - er would fail. E - go

à la port' qu'é - cou - te, Son autr' - a - mant est à la port' qu'é -

cou - te, Le - vant — les — mains, — jet - ant la vue aux cieux, — Dis

ant: — "Grand — Dieu, — que je suis mal - heur - eux!" — Le - vant les —

mains, jet - ant la vue aux cieux, — Dis - ant: — "Grand — Dieu, — que

je suis mal - heur - eux. —