



REVIEW ONLY



Singing the Circle Series
Dr. Ardelle Ries: Editor - Second Edition

Reflections of Canada



23rd International
Kodály Symposium

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music from
Canada

PREVIEW ONLY

John Barron believed, as did Zoltán Kodály, that it is every child's birthright to sing. This book is dedicated to John and to all those who devote their lives to bringing that vision to reality.

Preface

In 1980, after discussions between John Barron, representatives from the Canadian Music Centre, music specialists from Middlesex County, and four fine Canadian composers, the idea to create a musical reflection of Canada was born. The first edition of *Reflections of Canada (RofC)* was composed of a three-volume set featuring 147 *a cappella* arrangements of Canadian folk songs for two-, three- and four-part choirs. Nearly forty years later, after thorough consultation with composers, elders, ethnomusicologists, esteemed choral music educators, across the country, publishers, and the family of John Barron, it was decided that this second iteration of *RofC* would feature 50 of the best arrangements of these most beloved Canadian folk songs.

The second edition of *RofC*, first and foremost, must be looked upon as a beginning and not an end in itself. It is the first volume in the *Singing the Circle* series published by Cypress Choral Music—a series devoted to the cultivation of singing culture in Canada—a singing culture for young and for old, for Canadians who have lived in this country since time began, for Canadians whose families arrived 400 years ago, and for new Canadians. The aim of the second edition of *RofC* within the *Singing the Circle* series is to provide a new, culturally sensitive, and informed lens in which to view and to study the songs of our ancestry and of our people.

21st-century Canada is a far different place than Canada of the 1980s. Our country has an immensely diverse ethnic population and, thanks to the heroic efforts of the Truth and Reconciliation Commission, progress has been made to assist all Canadians as we face a contentious colonial past.

The second edition of *RofC* tells the earliest stories of this land situated north of the 49th parallel with songs drawn from Indigenous-, French-, and English-speaking traditions. The Indigenous songs contained in the 2nd edition of *RofC* now include the names of the individuals who generously shared their songs in the early and mid-20th century. Melodies of the Sioux and Ojibwe are now published as unison melodies without the trappings of a form steeped in the tradition of Western European classical music, as these exquisite melodies speak for themselves without the need of arrangement. With advice from Sioux, Ojibwe, and Inuktitut linguists from the University of Alberta and Nunavut Arctic College, relevant syllabics have been added, inappropriate poetic translations have been removed, and the songs have been given more suitable titles. In the case of the songs from Inuit traditions, the two-part choral arrangements have been preserved as Nancy Telfer's settings respectfully and tastefully part of the Inuit "duet" tradition of throat singing.

In many ways, the creation of this 2nd edition is a labor of love and respect. First, for an enlightened, passionate, and instrumental music educator who was taken from Canada's music education landscape far too soon; second, for generations of singers and for the music of our land; finally, for the love of a welcoming, inclusive nation that is Canada—a nation that seeks to move into the future on the basis of deep understanding of our history and cultural traditions.

Isabelle Mills, University of Saskatchewan Professor Emeritus, conductor, and staunch advocate for Canadian music once wrote, "knowledge of the history of Canada is essential in the mosaic of Canadian folk song."¹ It is my belief that an inversion of Mills' statement is most appropriate as we explore the 2nd edition of *RofC*: "Knowledge of the mosaic of Canadian folk song is essential in the knowledge of the history of Canada."

~Ardelle Ries, Editor, *Reflections of Canada*, 2nd edition



¹ Mills, Isabelle. "The Heart of the Folk Song." *Canadian Journal for Traditional Music*, Vol 2., 1974.

A Word from the Barron Family

The first edition of *Reflections of Canada* was born of John Barron's wish to provide Canadian teachers and students with part-song material that was creatively easy to sing, yet of high artistic quality, and that also reflected the historical and cultural diversity of Canada. John, along with arrangers Jean Anderson, Kenneth Gray, Nancy Telfer, and Gerhard Wuensch, drew gratefully on the work of folk song collectors who had travelled the country to hear and record the songs that had been passed down from generation to generation and were still being sung by local people in English, French, and a variety of Indigenous languages.

As an enthusiastic proponent of the Kodály method of music education, John felt that the folk songs of Canada would provide the perfect raw material from which to craft two-part, three-part, and four-part choral arrangements that would simultaneously teach musical skills and an appreciation of their heritage.

Our country has changed significantly since the early 1980s when the first edition was published. Globalization and the digital revolution have brought a huge influx of new influences shaping our understanding of our identities and heritage. Indigenous cultural revival and political resurgence has de-centred the dominant cultural narrative of Canada as primarily English & French, while ongoing immigration from every corner of the globe continues to enrich and diversify the cultural landscape of our country. Such changes necessarily complicate any effort to represent the breadth and vastness of Canada's musical diversity and heritage, especially in a single volume.

If he were alive today, I have no doubt that John would be dreaming and scheming up new projects and musical collaborations. I have a hunch that they would reflect the deep and abiding interest in world music that John developed in the decades following the publication of the first *Reflections*. Perhaps his next project would involve arranging and sharing the folk songs of cultures that are not yet represented in these pages, but are equally part of the ever-evolving mosaic we call Canada.

The re-publication of this collection means many things to our family. It is a loving tribute to an important part of John's life's work – bringing Kodály's philosophy and love of music to Canada. It is an affirmation of some important pieces of our country's history and an invitation to others to carry on the project that John began, by embracing and celebrating in ever more inclusive ways, the rich musical and cultural diversity of our country.

~Jennie Barron, on behalf of the Barron family

A Compositional Perspective

Music is meant to be shared. It brings people together and it unites people. Music tells our stories and expresses subtle emotions which cannot be said in words alone. It lets us experience and re-experience the small details of life in each part of our country. It informs us of the rich diversity within our heritage and helps us to be aware of the textures within our current society, that we can become open enough to receive each new wave of culture that arrives in this country and celebrate our Canadian culture as it constantly evolves.

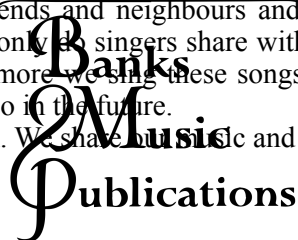
Everyone who listens to these arrangements will be immersed in the Canadian experience. They will feel the clean cold of our climate and the expansive warmth of our hearts. They will picture the incredible landscapes across the land because this music has arisen from and has been shaped by our geographical surroundings.

Each of these folksongs is unique because each culture within Canada is unique. And yet we can all relate to the connections from sea to sea and the subtle similarities within this collection of music.

We share all these things every time we use this music. Canadians tend to share what they love most with their children, with their friends and neighbours and with grandparents. But singers have a special role in our society because, not only do singers share with other singers as they sing together, but they also share with an audience. The more we sing these songs, the better we understand who we are, where we've been and where we could go in the future.

This is what it is to be Canadian. We share our music and we revel in it!

~Nancy Telfer, Canadian composer



Canaday-I-O

In the 1850s, many lumbermen were recruited from the United States to work in winter camps along the St. Lawrence River. The author of the text is believed to have been a lumberjack from Maine named Ephraim Bule. This song of complaint originated in Eastern Canada but traveled westward, often transformed to suit the challenging work conditions on the railroad or on the range.

PREVIEW ONLY

arr. Gerhard Wuensch

Lively

F *mf* C

1. Come all ye jol - ly fel - lows, How
 2. "We're go - ing up to Ca - na - day," Is

f melody

1. Come all ye jol - ly fel - lows, How would you like to
 2. "We're go - ing up to Ca - na - day," Is what we young men

PREVIEW ONLY

4 Dm F C Bb F C7

would you like to go And spend one win - ter in the woods of
 what we young men say, "And go - ing up to Ca - na - day de -

go And spend one win - ter in the woods of Ca - na - day - I -
 say, "And go - ing up to Ca - na - day de - pends u - pon the

PREVIEW ONLY

8 1-5 6

Ca - na - day - I - O? I O? Ca - na - day - I - O? Eh!
 pends u - pon the pay?" the pay!"

O? O - I - O! Eh!
 pay?"

PREVIEW ONLY

3. Our hearts were made of iron,
 Our souls were cased in steel;
 The hardships of that winter
 Could never make us yield.

5. And now the winter's over,
 It's homeward we are bound;
 And in this cursed country
 We'll never more be found!

4. Our food, the dogs would bark at,
 Our beds were in the snow;
 We suffered worse that poison
 In Canaday-I-O

6. Go back to your wives and sweethearts,
 Tell others not to go
 To that God-forsaken country
 Called Canaday-I-O!



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À Saint-Malo

At Saint Malo

arr. Nancy Telfer

Lively

PREVIEW ONLY

F mp

Prum* prum prum prum

mp

Prum* pum prum pum pum Prum pum Prum pum pum

**roll the "r"*

PREVIEW ONLY

5 *F f melody*

1. À Saint-Ma-lo, beau port de mer, À Saint-Ma-lo, beau port de mer,
1. At Saint Ma-lo, that port so fine, At Saint Ma-lo, that port so fine,

mp

PREVIEW ONLY

9 *mp*

O, À Saint Ma-lo,
Oh, At Sint Ma-lo,

f melody

Trois gros na-virs, trois na-virs ar-ri-vés.
Three paint-ed ships, three ships have just ar-rived.

PREVIEW ONLY

Trois gros na-virs sont ar-ri-vés. Nous i-rons sur l'eau, nous y
Three paint-ed ships have just ar-rived. We will sail a-way on the

13 *C mp*

Nous i-rons jou-er dans l'i-le.
To an is-land fair let's sail a-way.

mp

prom-pro-me-ner, Nous i-rons jou-er dans l'i-le.
blue, blue sea, To an is-land fair let's sail a-way.



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Saint-Malo is a famous French sea port on the English Channel from which Jacques Cartier sailed on his first voyage to North America in 1534. The name of our county (Canada) from the Iroquois word "kanata", meaning "village". "À Saint Malo" is thought to be a village with its origins in northwestern France.

- | | | | |
|---|---|---|--|
| 2 | Trois gros navirs sont arrivés,
Chargés d'avoin', chargés de blé.
<i>Refrain:</i> | 2 | Three painted ships have just arrived,
With wheat and oats they 're loaded high.
<i>Refrain:</i> |
| 3 | Chargés d'avoin', chargés de blé.
Trois dam's s'en vont les marchander.
<i>Refrain:</i> | 3 | With wheat and oats they 're loaded high.
Three ladies fine came down to buy.
<i>Refrain:</i> |
| 4 | Trois dam's s'en vont les marchander.
"Marchand, marchand, combien ton blé?"
<i>Refrain:</i> | 4 | Three ladies fine came down to buy.
"How much is wheat for sale today?"
<i>Refrain:</i> |
| 5 | "Marchand, marchand, combien ton blé?"
"Trois francs l'avoin, six francs le blé."
<i>Refrain:</i> | 5 | "How much is wheat for sale today?"
"Three francs for oats and six for wheat."
<i>Refrain:</i> |
| 6 | "Trois francs l'avoin, six francs le blé."
"C'est bien trop cher d'un' bonn' moitié."
<i>Refrain:</i> | 6 | "Three francs for oats and six for wheat."
"That is a price we cannot meet."
<i>Refrain:</i> |
| 7 | "C'est bien trop cher d'un' bonn' moitié."
"Si j'le vends pas, j'le donnerai."
<i>Refrain:</i> | 7 | "That is a price we cannot meet. "
"What I don't sell I'll give away."
<i>Refrain:</i> |
| 8 | "Si j'le vends pas, j'le donnerai."
"A ce prix-là, faut s'arranger!"
<i>Refrain:</i> | 8 | "What I don't sell I'll give away. "
"That is a price that makes my day!"
<i>Refrain:</i> |



À la claire fontaine

By the Clear Running River

arr. Nancy Telfer

Gently

PREVIEW ONLY

F *mf* melody

1. À la clai - re fon - tai - ne M'en al - lant
 1. By the clear run - ning riv - er I strolled one

mp

1. À la fon - tai - ne M'en al - lant
 1. By the clear riv - er I strolled one

PREVIEW ONLY

4 Am C F Dm7 F Dm7 F

pro - me - ner, J'ai trou - vé l'eau bel - le, o l'eau si
 sum - mer's day. The wa - ter looked cool - ing, it looked so

mf melody

pro - me - ner, J'ai trou - vé l'eau si bel - le. Qu je m'y
 sum - mer's day. The wa - ter looked so cool - ing, I walked in

PREVIEW ONLY

8 C F Refrain *mf* melody

bel - le, je m'y suis bai - gné. Lui y'a long -
 cool - ing, I walked in that day. For man - y

mp

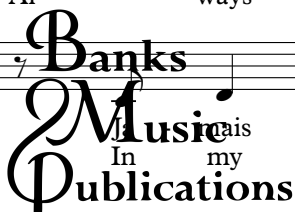
suis bai - gné. In si bel - le. Qu je m'y
 right a - way. For man - y years

PREVIEW ONLY

11 Dm F Dm F C F

temps que je t'ai - me, Ja - mais je ne t'ou - blie - rai.
 years have I loved you, Al - ways in my heart you'll stay.

que je t'ai - me, Ja - mais t'ou - blie - rai.
 have I loved you. In my heart you'll stay.



“À la claire fontaine” is one of Canada’s most popular French Canadian folk songs with text most likely brought by French colonists from France in the late 16th century. It is thought that the men of Champlain’s “Order of Good Cheer” sang this song at Port Royal in what is now the Annapolis Basin. When New France became British “À la claire fontaine” assumed a nostalgic, patriotic status, thought to be an unofficial anthem of French Canada.

- | | |
|---|--|
| 2 J'ai trouvé l'eau si belle
Que je m'y suis baigné,
Sous les feuilles d'un chêne
Je me suis fait sécher. (to Refrain) | 2 The water looked so cooling
I walked in right away.
Beneath an oak tree shady
I dried myself that day. (to Refrain) |
| 3 Sous les feuilles d'un chêne
Je me suis fait sécher,
Sur la plus haute branche
Le rossignol chantait. | 3 Beneath an oak tree shady
I dried myself that day.
When from the highest treetop
Sang forth a nightingale. |
| 4 Sur la plus haute branche
Le rossignol chantait.
Chante, rossignol, chante,
Toi qui as le coeur gai. | 4 When from the highest treetop
Sang forth a nightingale.
Sing, nightingale, sing sweetly.
Your heart is always gay. |
| 5 Chante, rossignol, chante,
Toi qui as le coeur gai,
Tu as le coeur à pleurer.
Moi je l'ai-t-à pleurer. | 5 Sing, nightingale, sing sweetly,
Your heart is always gay.
Your heart is always laughing.
My heart cries tears today. |
| 6 Tu as le coeur à rire,
Moi, je l'ai-t-à pleurer;
J'ai perdu ma maitresse
Sans l'avoir mérité. | 6 Your heart is always laughing.
My heart cries tears today,
For I have lost my sweetheart
In such a senseless way. |
| 7 J'ai perdu ma maîtresse
Sans l'avoir mérité,
Pour un bouquet de roses
Que je lui refusai. | 7 For I have lost my sweetheart
In such a senseless way,
All for a gift of roses
I kept from her that day. |
| 8 Pour un bouquet de roses
Que je lui refusai.
Je voudrais que la rose
Fût encore au rosier. | 8 All for a gift of roses
I kept from her that day.
I wish those lovely roses
Were on their bush today. |
| 9 Je voudrais que la rose
Fût encore au rosier,
Et moi et ma maîtresse
Dans les mêm's amitiés. | 9 I wish those lovely roses
Were on their bush today.
I wish my sweetheart loved me
And had not gone away. |

Hurling Down the Pine

The singing of folk songs flourished in the lumber camps all across North America. To pass the time during the long winter months, the lumberjacks sang many of the traditional ballads and folk songs and dances for evening entertainment. In addition, they created many new songs that recounted their adventures and troubles on the woods or merely the activities of every day. The song was collected by Elizabeth Bristol Greenleaf in 1920 from Samuel Roberts in Sally's Cove, Newfoundland but can be traced back at least as far as the 1860s. In the dorian mode and spirited 6/8 meter, Hurling Down the Pine is an excellent example of traditional "Come All Ye" ballads.

Vivement

arr. Nancy Telfer

mf Dm melody C

1. Come all you jol - ly fel - lows, _____ are lis - ten to my
 2. At four o' - clock in the morn - ing _____ boys _____ he will

mf

(all verses) Chop - pers, saw - yers, lay the

4 C

song, _____ It's all a - bout the lum - ber boys and
 shout, _____ "A - rise, _____ oh, _____ sters, it's

tim - ber; _____ team - sters, swamp - ers,

7 Dm Dm

how time they get a - long, _____ They're a crowd of jol - ly good
 time that ye were out!" _____ Those team of sters, _____ they

drag _____ to _____ fro, Load - ers,

10 Dm F+7 Am

fel - lows _____ as ev - er you may find, _____ It's
 get up _____ all in a fright - ened way, _____ "Oh

load up; _____ load _____ your sleds; _____

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13 Dm Am Dm Dm A Dm

how they spend their winters in months in hurling down the pine.
 where are my shoes, pants, my socks are gone a-stray?"

Heave your axes, we're hurling down the pine, hey!

PREVIEW ONLY

3. The next to get up are the choppers, their socks they cannot find,
 They blame it on the teamsters and swear it with all their mind,
 Some other man might have them on and him being very near,
 We'll pass it off all as a joke and have a hearty cheer.

4. Six o'clock is breakfast and every man is out,
 And every man if he's not sick is sure to be on the route,
 Oh you should hear those axes ring until the sun goes down,
 "Hurray, my boys, the day is o'er, a-shanty we are bound."

5. We all arrive at the shanty, cold hands and wet feet
 We then pull off our parkies and slipper for to eat
 We ring and a ice all line o'clock, into our bunks we'll climb,
 'Tis true the months they don't seem long in hurling down the pine.

6. There's the sawyers and the choppers to lay the timber low,
 The teamsters and the swampers to drag them to and fro,
 The next to come in are the loaders all at the break of day.
 "Load up your sleds five hundred feet, to the river-side away."

7. Snap, crack, goes my whip, I whistle and I sing,
 I sit upon my double-sled as happy as a king
 My horse is always glad and I never sad
 'Tis true there's no one so happy as this double-sledged lad.

8. Springtime will roll around, our boss he will say,
 "Heave up your saws and axes, boys, and help to clear the way,
 The floating ice it is all gone and business has arrived,
 Two hundred able-bodied men are wanted on the drive."

9. Springtime will roll around and glad will be the day
 When fellows who've left their girls at home will wander back that way,
 And now my song is ended and don't you think it's true?
 And if you doubt one word of it just ask one of the crew.

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We'll Rant and We'll Roar

This humorous and high-spirited story about a young fisherman's many girlfriends is one of the best loved of Newfoundland songs. The places mentioned are all tiny settlements and towns around Placentia Bay on the south-east coast of the island. As in many songs from Newfoundland, the names of actual people are included. The tune is based on an old English sea song called "Farewell and Adieu to You, Spanish Ladies".

PREVIEW ONLY

arr. Gerhard Wuensch

Lively

f G Em Am D

1. My name it is Rob - ert, they call me Bob Pit - man; I
 (refrain) We'll rant and we'll roar like true New - found - land - ers, We'll

mf

(all verses) We'll rant, we'll rant and roar

PREVIEW ONLY

3 D⁷ Cm D

sail in the I na with p - rnt Tom Brown;
 rant and rd h deck and be - low;

like true New - found - land - - - ers. (1.) I'm
 (refrain) Un -

PREVIEW ONLY

5 G Am D

mf *f* melody

We'll rant, we'll roar, As
 Will rant, we'll roar, When

bound to have Dol - ly or Bid - dy or Mol - ly As
 -til we see bot - tom in side the two sunk - ers, When

PREVIEW ONLY

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7 G Am⁷ D D⁷ G D⁷ G

1. - 5. 6.

soon as I'm a - ble to plank the cash down! Tos - low we'll go!
 straight thru the chan - nel to Tos - low we'll go!

melody

soon as I'm a - ble to plank the cash down!
 straight thru the chan - nel to Tos - low we'll go! Tos - low we'll go!

PREVIEW ONLY

2. I'm a son of a sea-cook, and a cook in a tinner's;
 I can dance, I can sing, and see the rainbow
 I can handle a jigger, and cut a big figure
 Whenever I gets in a boat's standing room.
Refrain:

Farewell and adieu to ye fair ones of Valen,
 Farewell and adieu to ye girls in the Cove;
 I'm bound to the westward, to the wall with the hole in,
 I'll take her from Toslow the wide world to rove.
Refrain:

PREVIEW ONLY

3. If the voyage is good, this fall I will do it;
 I wants two pound ten for a ring and the priest,
 A couple o' dollars for clean shirt and collars,
 And a handful o' coppers to make up a feast.
Refrain:

6. Farewell and adieu to ye girls of St. Kyran's,
 Of Paradise and Presque, big and little Bona;
 I'm bound unto Toslow to marry sweet Biddy,
 And if I don't do so, I'm afraid of her da.
Refrain:

PREVIEW ONLY

4. There's plump little Polly, her name is Gode's for her;
 There's John Coady's boy and Mary's boy
 There's Clara from Boney, and young Martha Foley,
 But the nicest of all is my girl in Toslow.
Refrain:



Old Grandma

In response to "Great Grand-dad", a song that appeared in frontier American newspapers in the late 19th century, "Old Grandma" was written in the late 1920s by American western ballad singer, Irvin White to recognize the important role that female pioneers played in settling the American West. As folk songs knew no borders, cowboys from America brought songs to Canada that were readily adopted to describe pioneer life. The original version contained four verses that over time have evolved to at least thirteen. The verses given here are from a Newfoundland version collected in 1951 by Kenneth Peacock.

arr. Nancy Telfer

Lively

D A D A D

mf melody

1. Old Grand - ma when the west was new, She
 3. Twen - ty - one boys, oh, how they grew!

7 G D G+9 D

She wore hoop skirts and bus - tles too. When
 Big and strong on ba - con too. They

wore hoop skirts and bus - tles too. When
 Big and strong on ba - con too. They

13 D

When in - fants came and times got bad,
 They slept on the floor with the sheep and goats,

in - fants came and times got bad,
 slept on the floor with the sheep and goats, She
 And they

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19

melody

A D

PREVIEW ONLY

stuck right on to old Gran - dad.
 hunt - ed in their oil - skin coats.

26

f-p

C+7

D

PREVIEW ONLY

Lived long, worked hard, old Grand - ma.

34

mf

A D

PREVIEW ONLY

2. She could make head soup-tah stew,
 4. Twen - ty-one meals grand ma would scrub.

(slap)* R L R L R L R L

41

D

G

D

PREVIEW ONLY

Home - baked beans and I s...;
 Twen - ty one shirts in the old wash tub;

R R L R

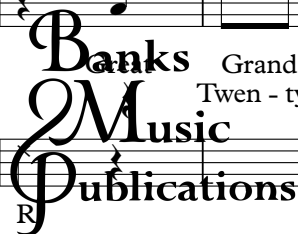
47

D

G+7

PREVIEW ONLY

L R L R L



* R = right hand, L = left hand. Upper line = slap right knee, Lower line = slap left knee

53 A D

goat; And Grand - ma
day; It's no won - der

R L R L R L R L R

59 A D

made a coat.
Grand - ma's hair turned gray!

R L R L R L R L R

66 D C+9 D

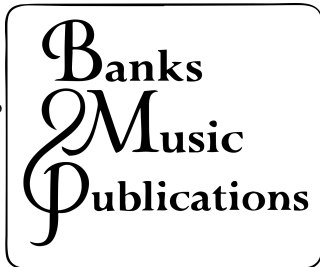
f-mp Lived long, worked hard, when the west was new.
f-mp home-baked beans and stew.

Lived long, worked hard, old Grand - ma.

74 D C+9 D

p Mm

5. Great Grandad was a busy man;
He washed his face in a frying pan.
He shaved his beard with a hunting-knife,
And he wore the one suit all his life.
Refrain:



6. And what she did was quite all right:
She worked all day and slept all night.
But young girls now are the other way:
They're up all night and sleep all day.
Refrain:

Ojibwe Lullaby $\Delta\sigma\text{J}\acute{\alpha}\text{V}\sigma\text{V}^{\prime\prime}\Delta\delta^{\text{c}}\alpha\text{bJ}^{\alpha}$

The Ojibwe Lullaby was sung by O'gabea'sino'kwe and shared with Frances Densmore near the western shores of the Great Lakes. Densmore notated the lullaby in the early 1900s. The repeated "we" text is original.

Slowly *mp*

PREVIEW ONLY

We* we we we we We we
*pronounced "weh"

we we we We we we we

PREVIEW ONLY

We we we we We we we we

we We we we

Sioux Lullaby $\acute{\alpha}\alpha\text{g}\text{V}\alpha\text{V}\alpha\text{bJ}^{\alpha}$

Passed on to her from her mother, this Sioux lullaby was sung by Dorothy Francis of the Way-way Sapappee Reservation in Manitoba. Dorothy Francis married Joe Francis in 1930 and lived on the Cowenon Reservation, later moving to Regina where they were enfranchised in 1953. Notated by Barbara Cass-Beggs, it is sung in Saulteaux. Although pentatonic, the melody has a European flavor and may have been influenced by the music of the missionaries.

Slowly *mp*

PREVIEW ONLY

Tah ne bah ne sha nee aze,

ne sha - nee - aze, ne sha - nee - aze. Tah ne

bah se, sha - nee - aze sha - nee - aze.



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Flunky Jim

During the depression of the 1930s many people were out of work and money. As gophers ate grain crops which were already scarce, the Saskatchewan government paid a bounty of money on gopher tails. Dan Ferguson came to Saskatchewan from Ontario in 1934 to help his homestead. He wrote the lyrics for this song for his young son, who talked about the clothes he would buy with his gopher money.

PREVIEW ONLY

Rhythmically

arr. Nancy Telfer

mf ^D Flunk - y, *f* Flunk - y Jim, *mf* melody

1. I am the flunk - y
2. I've count - ed all my

PREVIEW ONLY

mp Flunk - y, ^D Flunk - y Jim, ^A

of the house, they call the Flunk - y man You'll
goph - er tails, I've a best of - nough To

PREVIEW ONLY

9 Flunk - y,

find me knock - ing a - round the yard that with - out a
buy a hat, a far - cy suit, and pants that have a

PREVIEW ONLY

mf ^E Flunk - y Jim, ^A *mp* Flunk - y,

brim. My o - ver alls are shab - by and I
cuff. And men in hand my old ones on, They



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15 D A D *mf*

have no shirt at all, But I'm go - ing to get a
 real - ly are too small. Oh, I'll get a
 (1) I'll get a
 (2) Oh, _____

18 G D *f*

new out - fit with my goph - er tails next fall. Oh,
 once I sell my goph - er tails next fall.

new out - fit sell with my goph - er tails next fall.
 once I sell my goph - er tails next fall.

21 Refrain G

knock - ing a - round the yard, me boys, oh knock - ing a -

f melody

Knock - ing a - round the yard, boys, knock - ing a - round the

24 A D G

round. It is - n't eas - y, don't fool your - self my
 yard. It is - n't an - y eas - y job, don't fool your - self old

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 Publications

28 E A D

friend, old pard. My o - ver - alls are shab - by and worn; I

PREVIEW ONLY

31 G A D

have no shirt at all, But I'm go - ing to get a

PREVIEW ONLY

34 G D G D

new out - fit with my goph - er tails next fall.

PREVIEW ONLY



Haul on the Bowline

This song is one of the oldest known sea shanties thought to be traced back to the time of Henry VII. The term "bowline"- pronounced [bo-lin]- refers to a rope found on square-rigged vessels. This rope was fastened to the end of the sail so that the sailor could haul out to furl the sail and position its cutting edge into the wind.

PREVIEW ONLY

With energy

arr. Kenneth Bray

Musical notation for the first system of the song. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The bottom staff is also a treble clef with the same key signature and time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: Haul on the bow - line, haul on the bow - line.

PREVIEW ONLY

Musical notation for the second system of the song. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The bottom staff is also a treble clef with the same key signature and time signature. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: 1. Haul on the bow - line so ear - ly in the morn - in', 2. Haul on the bow - line our bul - ly ship's a - rol - in'.

PREVIEW ONLY

Musical notation for the third system of the song. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The bottom staff is also a treble clef with the same key signature and time signature. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: Haul on the bow - line, the bow - line HAUL!

PREVIEW ONLY

3. Haul on the bowline, Kitty is my darlin',
Haul on the bowline, the bowline, HAUL!

4. Haul on the bowline, the old man is a-growlin',
Haul on the bowline, the bowline, HAUL!

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En roulant ma boule

Roll the Ball

This song exists in over a hundred different versions in French Canada. Although the words can be traced back to medieval France, the refrain is relatively new. This phenomenon is typical of French Canadian songs as the text of folk songs from France were often changed to fit the environment. The refrain was likely developed by voyageurs as they paddled along Canadian rivers and lakes.

PREVIEW ONLY

arr. Nancy Telfer

With storyteller's vigour

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "En rou - lan - t, ma bou - le rou - lant, En rou - lant ma bou - le rou - lant, En rou - lant ma bou - le. En rou - lant ma bou - le rou - lant, En rou - lant ma bou - le. En rou - lant ma bou - le. 1. Der - rièr' chez nous, y'a 1. Be - hind our house there. Rou - lant." The score includes dynamic markings such as *mp*, *mf*, and *f*. A section starting at measure 5 is marked "mf melody".

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16 *mf* *f*

t'un é - tang rou - lant ma bou - le. Trois
is a pond and round, and round, Where

mp

En rou - lant,

19 *rit.* *p*

beaux ca - nards s'en vont bai - gnant, Rou - li, rou - lant, ma
three fine ducks swim 'round, and 'round,

mf *f* *p*

s'en vont bai - gnant, Rou - li, rou - lant, ma
swim 'round and 'round,

22 *Refrain a tempo* *mf* *f*

bou - le rou - lant. En rou - lant ma bou - le rou - lant,

mp

bou - le rou - lant. En rou - lant,

25 *mp* *p*

En rou - lant ma bou - le. En rou - lant ma

mp *p*

En rou - lant ma bou - le. En rou - lant ma

28 *f* *mf* *f*

bou - le rou - lant, En rou - lant ma bou - le.

bou - - le, Rou - li, rou - lant.

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- 2 Trois beaux canards s'en vont baignant,
(*En roulant ma boule.*)
Le fils du roi s'en va chassant
(*Rouli, roulant, ma boule roulant.*)
Refrain:
- 3 Le fils du roi s'en va chassant,
Avec son grand fusil d'argent.
Refrain:
- 4 Avec son grand fusil d'argent,
Visa le noir, tua le blanc.
Refrain:
- 5 Visa le noir, tua la blanc,
"O fils du roi, tu es méchant!"
Refrain:
- 6 "O fils du roi, tu es méchant!"
D'avoir tué mon canard blanc."
Refrain:
- 7 D'avoir tué mon canard blanc."
Par dessous l'aile il perd son sang.
Refrain:
- 8 Par dessous l'aile il perd son sang.
Par les yeux lui sort'nt des diamants.
Refrain:
- 9 Par les yeux lui sortent des diamants
Et par le bec l'or et l'argent.
Refrain:
- 10 Et par le bec l'or et l'argent.
Toutes ses plum's s'en vont au vent,
Refrain:
- 11 Toutes ses plum's s'en vont au vent,
Trois dam's s'en vont les ramassant.
Refrain:
- 12 Trois dam's s'en vont les ramassant.
C'est pour en faire un lit de camp.
Refrain:
- 13 C'est pour en faire un lit de camp,
Pour y coucher tous les passants.
Refrain:
- 2 Three fine ducks with 'round and 'round,
(*En roulant ma boule.*)
To hunt them comes the good king's son.
(*Rouli, roulant. ma boule roulant.*)
Refrain:
- 3 To hunt them comes the good king's son,
He brings along his silver gun.
Refrain:
- 4 He brings along his silver gun.
He shoots the white one all in fun.
Refrain:
- 5 He shoots the white one all in fun,
And now just see what you have done!"
Refrain:
- 6 "And now just see what you have done!"
You've killed my duck, my favourite one!"
Refrain:
- 7 "You've killed my duck, my favourite one!"
The bloody duck's an awful sight.
Refrain:
- 8 The bloody duck's an awful sight.
As from his eyes fall diamonds bright.
Refrain:
- 9 As from his eyes fall diamonds bright,
And gold and silver from his bill.
Refrain:
- 10 And gold and silver from his bill,
His feathers swirl around until,
Refrain:
- 11 His feathers swirl around until,
Three ladies find them on the hill.
Refrain:
- 12 Three ladies find them on the hill,
They make a mattress soft and high.
Refrain:
- 13 They make a mattress soft and high.
To offer all the passersby.
Refrain:



Alberta Homesteader

In the 1880s, in order to encourage immigration in the west, the Canadian government offered 160 acres of free land on the prairies to anyone who would live on it and farm for three years. This offer attracted thousands of immigrants from Britain, Europe, and the United States. Since there were few trees on the prairie, homesteaders had to be built of sod. Pieces of sod three feet long were piled one on top of another to make walls. Window holes were covered with buffalo skins or tarpaper and the floor was strewn with straw. With poor food, drought and dust storms in the summer, blizzards and ice in the winter, grasshopper plague, and prairie fires in the summer, many immigrants gave up before the three years were over and either settled elsewhere or returned east.

arr. Gerhard Wuensch

Sarcastically

f melody

F

1. My name is Dan Gold, yes my name is Dan Gold, my name is Dan Gold, come, oh, come,

1. My name is Dan Gold, yes my name is Dan Gold, my name is Dan Gold, come, oh, come,

PREVIEW ONLY

bach' - lor room for you I am an old batch on an room for you Where the wind nev - er ceas - es and the

I am an old batch' - - lor, The wind nev - er ceas - - es.

PREVIEW ONLY

el - e - gal - rains; You'll find me out rain al - ways falls; Where the sun sets and

and you'll find me out here on Al - rain al - ways falls; where the sun al - ways sets and

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8

f melody

here in A - ber - ta, A - starv - in' to death on a
 there it re - mains Till we get fro - zen out on our

ber - ta's bush plain, A - starv - in' to death on a
 there it re - mains Till we get fro - zen out on our

mf

10

1-7

gov - ern - ment claim. 2. So rest of my life. Yes sir!
 gov - ern - ment claim. 3. My

gov - ern - ment claim. 2. So rest of my life. Yes sir!
 gov - ern - ment claim. 3. My

ff

PREVIEW ONLY

PREVIEW ONLY

PREVIEW ONLY

- 3. My house it is built of the natural soil,
 My walls are erected according to Hoyle.
 My roof has no pitch, it is level and plain,
 And I always get wet when it happens to rain.
- 4. My clothes are all ragged, my language is rough,
 My bread is case-hardened and solid and tough,
 My dishes are scattered all over the room,
 My floor gets afraid at the sight of a broom.
- 5. How happy I feel when I come to bed,
 The rattlesnake rattles a tune at my head.
 The little mosquito devoid of all fear
 Crawls over my face and into my ear.
- 6. The little bed-bug so cheerful and bright,
 It keeps me up laughing two-thirds of the night,
 And the smart little flea with tacks in his toes
 Crawls up through my whiskers and tickles my nose.
- 7. You may try to raise wheat, you may try to raise rye,
 You may stay there and live, you may stay there and die,
 But as for me, I'll no longer remain
 (starvin') to hear of government claim.
- 8. So farewell to Alberta, farewell to the west,
 It's backwards I'll go to the girl I love best.
 I'll go back to the east and get me a wife
 And never eat cornbread the rest of my life.

PREVIEW ONLY



'Way up the Ucletaw

This song was composed in Vancouver around 1896, a time when there was a great deal of labour unrest and unemployment. Many men accepted any work they could find and some would even undertake a dangerous journey to get jobs. It is obvious from this song that loggers suffered greatly from the terrible conditions they had to eat. The word "Ucletaw" is a variation of the Yuc'ta, the name given to a very rare species of tree in Seymour Narrows situated between Quadra and Sonora Islands. Pitchbacks are the famous Douglas fir trees which often over six feet in diameter and grow to be over 200 feet high.

PREVIEW ONLY

arr. Kenneth Bray

Lively

mf G melody D7

1. Come all you bull-necked log-gers, Hear me sing my
 2. We're leav-ing Van-cou-ver, With sor-row, grief and

1. Come all you log-gers, Hear me sing my
 2. We're leav-ing Van-cou-ver, Sor-row, grief and

4 G C G

song, And it
 woe, the head-in up the coun-try, A

song, It's ver-y short, And it
 woe, It's up the coun-try, A

7 A D *f* *f*

will not keep you long; We had blan-kets for to
 hun-dred miles or so; We had blan-kets for to

will not keep you long; We had blan-kets for to
 hun-dred miles or so; We had blan-kets for to

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10 G C D G

trav - el, _____ Bis - cuits for to chaw, _____ We were in search of

trav - el, _____ Bis - cuits for to chaw, _____ We

mf

14 D7 G

pitch - backs _____ "Way up the Uc - le - taw. _____

searched for pitch-backs "Way up the Uc - le - taw. _____

PREVIEW ONLY

3 We had a furren' gers,
 And we hired a man to saw,
 We had a greenhorn cook
 And he run the hotcakes raw.
Refrain:



Ah! toi, belle hirondelle

Oh! You Beautiful Swallow

arr. Nancy Telfer

Slowly

mp

Gm *rit.*

PREVIEW ONLY



1. "Ah! toi, _____ belle hi - ron - del - le _____ qui vole i -
1. "Oh! you _____ beau - ti - ful swal - low, _____ where have you

mp



1. "Ah! toi, _____ belle hi - ron - del - le _____ qui vole i -
1. "Oh! you _____ beau - ti - ful swal - low, _____ where have you

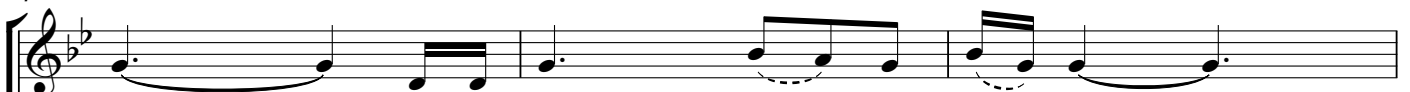
p

PREVIEW ONLY



1. "Ah! toi, _____ belle hi - ron - del - le _____
1. "Oh! you _____ beau - ti - ful swal - low. _____

4



ci, _____ N'as - tu pas vu dans ces î - les _____
been? _____ Have you seen my _____ A - lex - is? _____

PREVIEW ONLY



ci, _____ N'as - tu pas vu dans ces î - les _____
been? _____ Have you seen my _____ A - lex - is? _____



qui vole i - ci, N'as tu pas vu dans ces î - les _____
where have you been? Have you seen my _____ A - lex - is? _____

7

mf

Bb

F

PREVIEW ONLY



mon A - le - xis? Qui est par - ti dans les voy -
Have you seen him? He's gone a - way, trav - el - ling

mf



mon A - le - xis? Qui est par - ti _____
Have you seen him? He's gone a - way, _____

mf



mon A - le - xis? Qui est par - ti _____
Have you seen him? He's gone a - way, _____



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10 Gm F Gm

a - ges in ces ces jours Il te don -
 far _____ er man - y days. Of his re -

dans les voy - a - ges en ces _____ jours?
 trav - el - ling far _____ and wide. _____

dans les voy - a - ges en ces _____ jours?
 trav - el - ling far _____ and wide _____ for _____ days.

13 Bb F Gm F Gm

ne - ra des nou - vel - les de son re - tour."
 turn, he will _____ tell _____ you with - out de - lay." _____

Il te don - ne - ra des nou - vel - les de son re - tour."
 Of his re - turn _____ he'll _____ tell _____ you with - out de - lay." _____

Il te don - ne - ra des nou - vel - les de son re - tour."
 Of his re - turn _____ he'll _____ tell _____ you with - out de - lay." _____

In this beautiful French ballad the swallow is seen as a messenger of love whereby a girl sends a swallow to sea to find her lover. It succeeds in its quest and returns with a message of affection and fidelity for the girl. The first documented version of this song appears in 1897 in the notebook of farmer Félix Drouillard of Rivière-aux canards.

2. L'oiseau qu'est tout aimable et si noble
 Avec son léger plumage s'en va
 A traversé l'eau et la mer sans se lasser,
 Dessus les mâts de cette flotte s'est reposé.

2. The bird, loving and gentle, flew on its quest.
 With its wings fluttering lightly, it took no rest.
 Tireless its flight, crossing the water, crossing the sea:
 Under the mast of a tall vessel, it came to be.

3. A-t'aperçu la hune d'un bâtiment.
 Alexis s'y lamente en naviguant.
 "Parle-moi donc, amant fidèle, parle-moi donc!
 Je viens de la part de ta belle, dans ces vallons.

3. It saw him on the top deck of this great boat.
 There the man sadly lamented: sailed without hope.
 "Speak to me then, faithful lover, speak to me then!
 I came to you: from your own sweetheart down in the glen."

4. L'amant plein de surprise d'entendr' parler,
 De savoir des nouvelles d'sa bien-aimé:
 "Tu lui diras, belle hirondelle, qu' à mes amours
 Je lui serai chaste et fidèle à mon retour."

4. The man, suddenly startled to hear these words,
 Spoke aloud when the bird's message he fully heard.
 "Go tell her now, beautiful swallow, how much I yearn.
 I will be true to her. I will be faithful, till I return."

She's Like the Swallow

This Newfoundland song, with its unusual swallow simile, is one of the most beautiful and poignant of songs of unhappy love. Maud Karpeles notated a fragment of this lyric ballad in Newfoundland in the 1930s. Although "She's Like the Swallow" shares verses with related folk songs, this version is found only in Newfoundland.

PREVIEW ONLY

arr. Nancy Telfer

Slowly

mp melody

1. Oh, she's
3. Oh, to

mp

1. Oh, she's
3. Oh, to

mp melody

PREVIEW ONLY

1. She's like the swal - low that flies so high,
3. She climbed on yon - der hill a - bove,

like the riv - er that nev - er runs dry. She's like the sun - shine
give a rose un - to her love. She gave him one, she

like the riv - er, nev - er dry, She's like sun - shine
give a rose to her love. She gave one,

The riv - er, The sun - shine
A rose, Gave one,

on the lee shore I love my love
gave him three, She gave her heart

on the lee shore, I love my love
gave him three, She gave her heart

on the lee shore, Oh, my love, and love is no more.
gave him three. Oh, her heart for com - pa - ny.

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PREVIEW ONLY

(2.) 'Twas fair and bent, A - pick - ing the prim - rose just
 (4.) You must be To think I love no

down in the mead - ow this fair maid bent,
fool - ish, fool - ish you must be

(2.) 'Twas down in the mea - dow she bent, A - pick - ing
(4.) How fool - ish you must be To think I

PREVIEW ONLY

as she went, The more she picked and the more she pulled, Un -
one but thee, The world's not made for one a - lone, I

As she went, As she picked, as she pulled, Un -
On - ly thee, It's not made, for one a - lone, I

PREVIEW ONLY

just as she went, She picked, as she pulled,
love on - ly thee, Not made, for one a - lone,

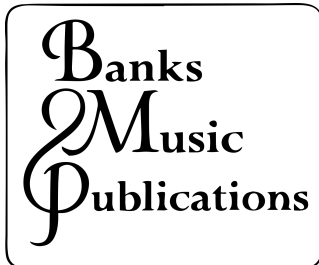
til she gath - ered her a - pron full.
take de - light in ev - 'ry one."

PREVIEW ONLY

til she gath - ered her a - pron full.
take de - light in ev - 'ry one."

'Til she gath - ered her a - pron full.
Take de - light in ev - 'ry one."

5. She took her roses and made a bed,
A stony pillow for her head,
She lay her down, no more did say,
But let her roses fade away.



6. She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunshine on the lee shore,
She loves her love but she'll love no more.

The Blooming Bright Star of Belle Isle

arr. Nancy Telfer

Lightly

mp

PREVIEW ONLY

Chorus 1: *mp* Eb Eb Db

1. One ev-'ning for pleas-ure I ram - bled To view the fair fields all a -
 2. I spied a fair maid at her la - bour, Which caused me to stay for a -

Chorus 2: *mp*

Oh, Oh,

PREVIEW ONLY

1. To view a -
 2. I stayed a -

Verse 1: 4 Eb Bbm

lone, Down by the banks of Loch
 while, I thought her the god - dess of

Verse 2: *mp*

Oh,

PREVIEW ONLY

lone, Down by the banks of Loch
 while, I thought her the god - dess of

Verse 3: 6 Eb Db Eb *mp*

E - rin, and pleas - ure were known.
 beau - ty, bright star of Belle Isle.

Verse 4: *mp*

Oh,

PREVIEW ONLY

Verse 5: *melody*

E - rin, Where beau - ty and pleas - ure were known.
 beau - ty, The bloom - ing bright star of Belle Isle.

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Most likely adapted from 17th century Irish love songs, “Loch Frits Sweet Maiden” and “The Lass of Dunmore,” this beautiful melody in the Mixolydian mode was sung at Kenneth Maclean by Mícheál Ó Súilleabháin at King’s Cove, Newfoundland in 1952. It is one of the most famous songs that describe how a long-absent lover returns in disguise to test the faithfulness of his sweetheart.

PREVIEW ONLY

- 3 I humbled myself to her beauty:
“Fair maiden, where do you belong?
Are you from the heavens descended,
Abiding in Cupid’s fair throng?”
- 4 “Young man, I will tell you a secret.
It’s true I’m a maid that is poor
And to part from me you’ve made a promise
Is more than my heart can endure.
- 5 “Therefore I’ll remain at my service
And go through all hardship and toil,
And wait for the lad that has left me
Alone on the banks of Belle Isle.”
- 6 “Young maiden, I wish not to banter:
’Tis true I came here in disguise.
I came to fulfil my last promise,
And hoped to give you a surprise.
- 7 “Towh you’re here I’ve loved dearly;
You’ve been in my heart all the while.
For me there is no other damsel
Than my blooming bright star of Belle Isle.”

PREVIEW ONLY



Vive la Canadienne!

This song is modeled from an older song of French origin entitled "Par derrière chez mon père." According to folklorist and ethnographer, Marius Barbeau, the words were perhaps written by a Canadian. Barbeau considers the song to be both Canadian and French as the words were composed in the Laurentians with the pronunciation and melody taken from 17th century France.

PREVIEW ONLY

arr. Gerhard Wuensch

Vigorously

D *f*

Vi - ve, vi - ve, Vi - ve la Ca - na - dien - ne!

Vi - ve, Vi - ve la Ca - na - dien - ne!

Vi - ve, vi - ve, Vi - ve la Ca - na - dien - ne!

PREVIEW ONLY

(percussion: high/low)

PREVIEW ONLY

5 **A** **D**

1. Vi - ve la Ca - na - dien - ne!
2. Nous la men - ons aux no - ces,

mf

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9 *Bm* *mf* D A D

Vi - ve la Ca - na - dien - ne!
 Nous la men-ons aux no - ces,

Vi - ve la Ca - na - dien - ne, Et
 Nous la men-ons aux no - ces,

Vo - le, mon coeur, vo - le!
 Vo - le, mon coeur, vo - le!

Vi - ve la Ca - na - dien - ne, Et
 Nous la men-ons aux no - ces, Dans

dien - ne!
 no - ces,

Vo - le, mon coeur, vo - le!
 Vo - le, mon coeur, vo - le!

Vi - ve la Ca - na -
 Nous la men-ons aux

PREVIEW ONLY

13 *A7* *D* *Fine* **B** *D* *mf*

ses jo - lis yeux.
 tous ses a - tours.

Et ses jo - lis yeux
 Dans tous ses beaux a -

ses jo - lis yeux doux.
 tous ses beaux a -

ses jo - lis yeux doux, doux, doux, Et
 tous ses beaux a - tours, 'tours, 'tours, Dans

dien - ne, Et ses jo - lis yeux doux.
 no - ces, Dans tous ses beaux a - tours.

Et ses yeux
 Dans tous ses



17 D Bm A7 D

doux, doux, doux, Et Dans
 tours, 'tours, 'tours, tous ses a - tours.

ses jo - lis yeux doux. Et ses jo - lis yeux
 tous ses beaux a - tours. Dans tous ses beaux a -

doux, et ses ses yeux doux. Et Dans
 beaux, ses beaux a tous.

Last time: repeat verse 1 al Fine

20 Bm A7

ses jo - lis yeux doux, doux, doux, et ses jo - lis yeux.
 tous ses beaux a tours, 'tours, 'tours, Dans tous ses a - tours.

doux, doux, doux, Et ses jo - lis yeux doux.
 tours, 'tours, 'tours, Dans tous ses beaux a - tours.

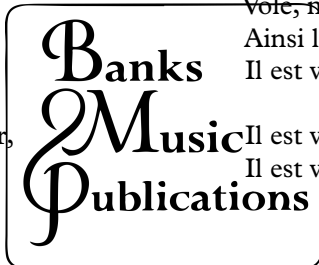
ses yeux doux, et ses ses yeux doux.
 tous ses beaux, ses beaux a - tours.

3. On danse avec nos blondes,
 Vole, mon coeur, vole!
 On danse avec nos blondes;
 Nous changeons tour à tour,

Nous changeons tour à tour, 'tour, 'tour,
 Nous changeons tour à tour.

4. Ainsi le temps se passe,
 Vole, mon coeur, vole!
 Ainsi le temps se passe:
 Il est vraiment bien doux!

Il est vraiment bien doux, doux, doux,
 Il est vraiment bien doux!



A True Lover of Mine

This riddle song is related to the English folk ballad "The Elfin Knight" and the songs "Scarborough Fair" and "Cambric Shirt". Traced back to at least the early 1600s, the questions posed by "A True Lover" were never answered as each lover lists the impossible tasks that are required by the other. This version was collected in Hazelton, B.C., in 1920.

With mock shepherd.

arr. Gerhard Wuensch

The musical score is written in 6/8 time and consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The score includes various musical notations such as dynamics (p, mf, f, mp), articulation (accents), and phrasing slurs. The lyrics are: (She:) 1. "Pray, can you buy me here or more, 2. "Pray, can you plough it with one ram's horn, Sa - vor - y, sage, rose - mar - y and thyme, Be - tween the wide o - cean And sow it all o - ver with Sa - vor - y, sage, rose - mar - y and thyme, rose - mar - y. and the sea - shore? And then you'll be my lov - er. one pep - per corn? sage and thyme, And then you can be a true lov - er of mine.

3. "Pray, can you reap it with a sickle of leahe? Savory, sage,... And tie it all up with one peacock's feather? And then..."
- "Pray, can you brook can you wash it, and wade, Savory, sage,... Where water ne'er flowed since earth it was made? And then..."
- (He:): 4. "As you have asked of me these questions three, Savory, sage,... Now it is my turn to ask three of thee, And then..."
7. "Pray, can you dry it on yonder sweet thorn, Savory, sage,... Where blossom ne'er bloomed since Adam was born? And then..."

5. "Pray, can you make me a fine cambric shirt, Savory, sage,... Without any seam, and all needle work? And then..."



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The Little Old Sod Shanty

This song was thought to originate from an American minstrel song "The Little Old Log Cabin in the Lane". The tune is also shared with an old Methodist hymn tune, "He's the Lily of the Valley, the Bright Morning Star". The song was likely brought to western Canada in the late 19th century by the many homesteaders who came to this country from the United States. Harry Hutchings of Calgary, Alberta changed the American words, "I'm happy as a clam in the land of Uncle Sam" for the Canadian version with "I'm happy as can be for I'm single and I'm free."

PREVIEW ONLY

arr. Kenneth Bray

With humour

melody *mf*

1. I am
2. Yet I

Old sod shan - ty.

PREVIEW ONLY

look - ing rath - er seed - y now while hold - ing down my claim,
rath - er like the nov - el - ty of liv - ing in this way,

(1.) And my
(2.) Though my

(1.) I look rath - er seed - y, way,
(2.) I like liv - ing in this way,

PREVIEW ONLY

vit - tles are not al - ways served the best;
bill of fare is al - ways rath - er tame,

And the
But I'm

And the
But I'm

PREVIEW ONLY

And my vit - tles aren't the best; And the
Though my bill of fare is tame, But I'm

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13 G G7 C D7 G D

mice play shy - ly 'round me as I nes - tle down to rest In my
 hap - py as can be, for I'm sin - gle and I'm free In the

mice play shy - ly 'round me as I nes - tle down to rest In my
 hap - py as can be, for I'm sin - gle and I'm free In the

mice play shy - ly 'round me as I nes - tle down to rest In my
 hap - py as can be, for I'm sin - gle and I'm free In the

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17 G Am D7 G Refrain

lit - tle old sod shan - ty in the west.
 lit - tle old sod shan - ty on my claim.

lit - tle old sod shan - ty in the west, the west.
 lit - tle old sod shan - ty on my claim, my claim.

lit - tle old sod shan - ty in the west, the west. Oh, the
 lit - tle old sod shan - ty on my claim, my claim.

p *f melody*

PREVIEW ONLY

21 **B** C *mp* G *melody*

Oh, the win - dows have no glass While the

mp Oh, the hin - ges are of leath - er there's no glass, Oh,

hin - ges are of leath - er and the win - dows have no glass.

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Lento e legato

25 C G C A7 D

board roof lets the howl - ing bliz - zards in, And I

Howl - ing bliz - zards in,

Howl - ing bliz - zards in,

p

Tempo primo

29

hear the hun - gry coy - ote as he slinks up through the grass. "Round the

pp misterioso

Hun - gry coy - ote slinks

pp misterioso

through the grass,

33 G C D7 G C G

lit - tle old sod shan - ty on my claim.

mf

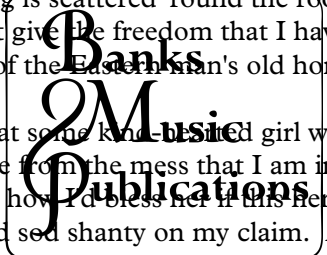
'Round the shan - ty on my claim, my claim.

mf

'Round the shan - ty on my claim, on my claim.

3. My clothes are plastered o'er with dough, I'm looking like a fright,
 And everything is scattered 'round the room;
 But I wouldn't give the freedom that I have out in the West
 For the table of the Eastern man's old home. *Refrain:*

4. Still, I wish that some kind - hearted girl would pity on me take
 And relieve me from the mess that I am in;
 Oh, the angel, how I'd bless her if this her home she'd make
 In the little old sod shanty on my claim. *Refrain:*



Un Canadien errant

Once a Canadian Lad

A French Canadian student, M.A. Gérin-Lajoie, composed "Un Canadien errant" in 1838 shortly after the unsuccessful rebellion of 1837-38 in lower Canada. Many of the rebels fled to the United States to avoid being tried and killed or deported to Van Diemen's Land (Tasmania). Life was especially difficult for the exiles who were on the "wrong" side of the St. Lawrence River as they were separated from their families.

PREVIEW ONLY

arr. Nancy Telfer

Legato

G

mp

1. Un Canadien errant, ban-ni de
 1. Once a Canadian lad, ex-iled from

Ah

PREVIEW ONLY

5

Am

D

G

ses fo-yers,
 hearth and home,
 ses fo-yers, Un Ca-na-dien er-rant,
 hearth and home, Once a Can-a-dian lad,

PREVIEW ONLY

10

Am

D

Am

ban-ni de ses fo-yers,
 ex-iled from hearth and home,
 ban-ni de ses fo-yers, Par-cou-rait en pleu-
 ex-iled from hearth and home, Walked in a for-eign

Ah,

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15 *Bm* *mf* *Am* *B* *Em* *C* *mp* melody

Par - cou - rait en pleu - rant land, Par - cou - rait
 Walked in a tear - ful and so a - lone, Walked in a

mf

rant land, des pa - ys é - tran - gers,
 land, tear - ful and so a - lone,

mp

Ah

20 *Am* *Bm* *p* *D* *G*

en pleu - rant land, Ah
 for - eign land, Ah

p

Ah des pa - ys é - tran - gers.
 tear - ful and so a - lone.

mp melody

p

Ah Ah

- | | |
|---|---|
| 2. Un jour, triste et pensif, assis au bord des flots,
Au courant fugitif il adressa ces mots: | 2. Down by a river wide, he spent so many days
The water rushing by heard him proclaim this phrase: |
| 3. "Si tu vois mon pays, mon pays malheureux,
Va, dis à mes amis que je me souviens d'eux. | 3. "If you reach Canada, my home and native land,
Please speak to my friends, so they will understand. |
| 4. "O jours si pleins d'années et de jours
Et ma patrie, hélas! elle est si loin plus. | 4. "Happy days of my youth, gone are they ever more,
My country's far away, I shall not see its shore. |
| 5. "Non, mais en expirant, O mon cher Canada!
Mon regard languissant vers toi se portera." | 5. "Canada, my dear land, as I in exile lie,
My thoughts will be of you until the day I die." |



Madam, I Have Come A-Courting

Closely related to the Child ballad "The Gardener" and other variants such as "Sprig of Thyme", "The Seeds of Love", "Garners Gay", and "Let No Man Steal Your Thyme", "The Maiden's Lament" as sung to Claude Karpeles by Mr. James Sullivan at King's Cove, Bonavista Bay, Newfoundland on September 28, 1929.

arr. Gerhard Wuensch

Vivaciously

PREVIEW ONLY

Gm C Bb C

S.

S.

A. *f*
 Da - di - um a - der - ry, da - di - um, da - di - um, Da - di - *p*

3 Gm C Bb C Gm C

f melody
 1. "Ma - dam, I have come a - court - ing, If your fa - vour
 2. "Ma - dam, I have gold and sil - ver, Ma - dam, I have

Da - di - um a - der - ry, da - di -

um a - der - ry, da - di - um, da - di - um, da - di - um. Da - di -

6 Gm C Gm C Bb C

mp
 I might see you in a - der - ry, da - di - um a - der - ry, Per -
 hous - es and land. melody

um, da - di - um. (1.) If you'll free - ly en - ter - tain me,
 (2.) Ma - dam, I have world - ly treas - ure,

um, da - di - um. Da - di - um a - der - ry, da - di -

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9 *Gm7* *Gm* *C* *mp* *melody* *p*

haps I'll call a - gain on you." *Da - di - um a - der - ry, a*
 All will be at your com - mand." *Da - di - um, der - ry, a -*

Oh, per - haps I'll call a - gain." *Da - di - um, der - ry, a -*
 All will be at your com - mand." *Da - di - um a - der - ry, a -*

um, Oh, da - di - um a - der - ry, o. *Da - di - um a - der - ry, a -*

12 *Dm* *C* *C7* *Gm* *C*

der - ry, a - der - ry, *Da - di - um a - der - ry a - day!*

der - ry, a - der - ry, *Da - di - um a - der - ry, a - der - ry a - day!*

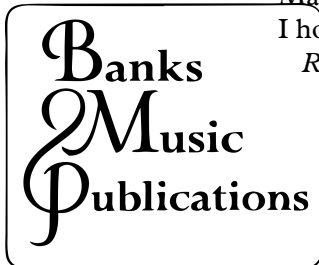
der - ry, a - der - ry, *Da - di, da - di - um a - der - ry a - day!*

3. "What care I for gold or silver?
 What care I for your houses or land?
 What care I for words that are
 All I want is a handsome young man."
Refrain:

4. "The biggest apple soon grows rotten,
 The hottest love soon grows cold.
 Young men's words are soon forgotten.
 Pretty fair maid, don't speak so bold."
Refrain:

5. "A handsome man I do admire.
 A handsome man I do adore.
 A handsome man I mean to marry,
 Be him rich or be him poor."
Refrain:

6. "Madam, you are very saucy,
 Madam, you are hard to please.
 Madam you are very saucy -
 I hope to the Lord that you will freeze!"
Refrain:



The Maiden's Lament

Closely related to the Child ballad "The Gardener" and other variants, this song was sung to Maude Karpeles by Mr. James Sullivan at King's Cove, Bonavista Bay, Newfoundland on September 28th, 1929.

arr. Nancy Telfer

Slowly and softly

PREVIEW ONLY

1. As I roved out one eve-ning in spring Down by a
 2. Oh, love is like an un-quench-ing fire, Like a rag - ing

1. As I roved out
 2. Oh, love is like a fire

PREVIEW ONLY

si - lent sweet shad - y grove, I heard a maid-en mak - ing
 fire it seems to burn, Un - to my cold grave I

Down by a sweet shad - y grove, I heard a maid - en
 Like a rag - ing fire it burns, Un - to my cold, cold

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1. Down by a sweet shad - y grove,
 2. Like a rag - ing fire it burns.

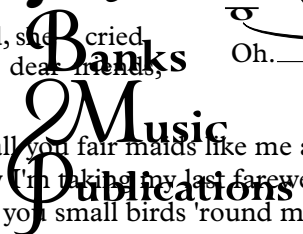
sad la - ment. Oh.
 will re - tire, She cried: "A - las I have lost my love."
 mak - ing sad la - ment. Un - to my friends I will ne'er re - turn.
 grave I'll re - tire,

rit. - A - Bm - A - Bm

PREVIEW ONLY

She cried, she cried,
 Oh, my dear friends, Oh.

3. Come all you fair maids like me a-dying,
 It's now I'm taking my last farewell.
 And all you small birds 'round me flying,
 Let your sweet notes be my passing bell.



I'm Afraid of the Owl σδὴ δὸδῖ

Henry Selkirk, a man of Scottish-Chippewa ancestry, shared this song with Frances Deming. Selkirk, when just a child and fearful of owls, created this song in order to calm himself of the owl. The melody that he created and sang was entirely new and attracted attention from both adults and children from his community. The song became well-known in his community and was used in moccasin games.

PREVIEW ONLY

Slowly

arr. Gerhard Wuensch

mf melody

Ay - nee - wek kah - yea neen, Ay - nee - wek kah - yea neen

PREVIEW ONLY

ko - ko - ko neen - go - sah... Nay - jee - kay - wuh - be - ah -

PREVIEW ONLY

neen... Ah bay ah ya, bay ah ya, bay ah ya, bay ah ya.

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A Kangaroo Sat on an Oak

Most versions of this song are known as "The Carrion Crow" and can be traced back as far as 300 years. The change from "carrion" to "kangaroo" is a humorous example of how folk songs are simplified or adapted as they are handed down from singer to singer. The melody of this song is in the domain public. The word "lasses" refers not to girls but to mo-lasses. The consonant syllables "mo" are pronounced [kee-mo].

PREVIEW ONLY

arr. Nancy Telfer

Animated, yet light

Am G

mp
Ki - mo, in - kum

mf melody

1. A kan - ga - roo sat on an oak, To my in - kum kid - dy kum
2. Bring me my ar - row and my bow,

4 Am G Am

mp
In - kum kid - dy kum, In - kum kid - dy kum ki - mo.
ki - mo, Ki - mo, ki - mo, in - kum ki - mo.
ki - mo; Watch - ing a tai - lor mend his coat,
"Till I go shoot that kan - ga - roo, to my in - kum kid - dy kum ki - mo.

9 Refrain Em D Em Am

mf melody
Kid - dy kum,
Ki - mi - nee - ro, kid - dy kum kee - ro, Ki - mi - nee - ro, ki - mo.
mp
Ki - mi - nee - mi - o.



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13 Am Dm Am Em Am

f Ba, ba, ba, ba, bil - ly in - kum, in - kum kid - dy kum ki - mo.

f Ba, ba, ba, ba, bil - ly il - ly in - kum, Ki - mo, ki - mo.

f Ba, ba, ba, ba, bil - ly il - ly in - kum, Ki - mo, ki - mo.

PREVIEW ONLY

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3. The old man fired, he shot the old sow,
 To my inkum kiddy kum kimo,
 He shot the old sow through the heart,
 To my inkum kiddy kum kimo.

Refrain:

4. Bring me some 'lasses in a spoon,
 To my inkum kiddy kum kimo,
 Till I go heal that old sow's wound,
 To my inkum kiddy kum kimo.

Refrain:

5. Oh, now the old sow's dead and gone,
 To my inkum kiddy kum kimo,
 Her little ones go waddling on,
 To my inkum kiddy kum kimo.

Refrain:

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"Ah! Toi, belle hirondelle": English words by Nancy Telfer.

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"C'est l'aviron": English words by Thomas Green and David Paul.

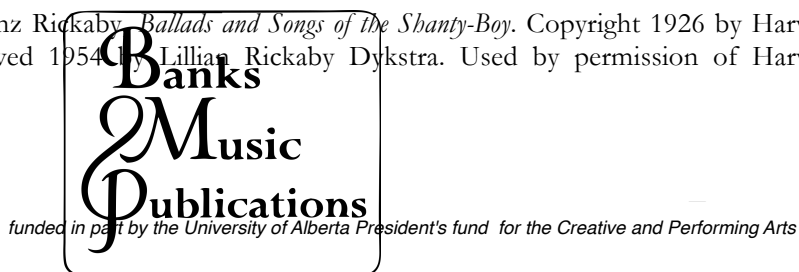
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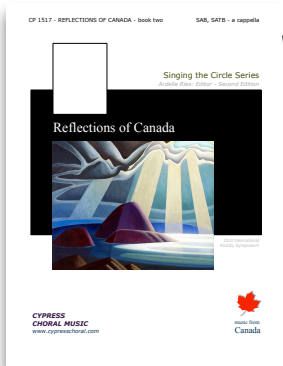
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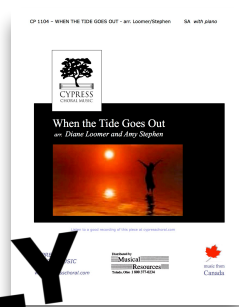
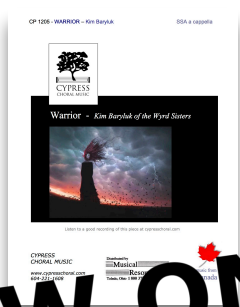
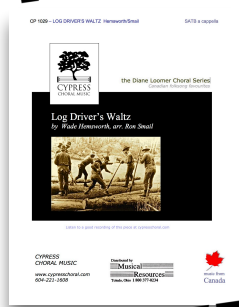
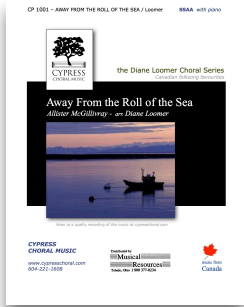


Reflections of Canada - Book 2 - for mixed voices (SAB and SATB)

- 25 titles:** 1) Ah, si mon moine voulait danser 2) Alouette, 3) Green Bushes, 4) I Went to Market, 5) Johnny Went Down in the Bucket, 6) Les raftsmen, 7) When the Ice Worms Nest Again, 8) Auction Block, 9) Auprès de ma blonde, 10) C'est l'aviron, 11) Cambric Shirt, 12) It's the B'y, 13) Iron Ore by 'Fifty Four, 14) Keys of Canterbury, 15) Let Me Fish Off Cape Saint Mary's, 16) Lonesome Scenes of Winter, 17) O Canada, 18) Old Chisholm Trail, 19) Peter Amberly, 20) Sailor's Return, 21) Shantyman's Life, 22) Soldier, Will you Marry Me?, 23) Star of Logy Bay, 24) There Was a Lady in the East, 25) Vive la Canadienne!

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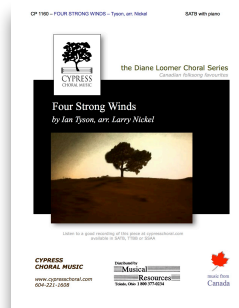
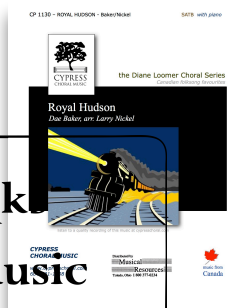
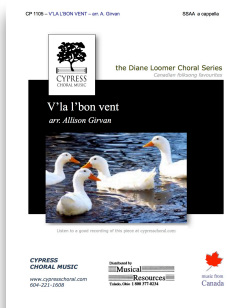
Away From the Roll of the Sea

Log Driver's Waltz

Warrior

When the Tide Goes Out

PREVIEW ONLY



V'la l'bon vent

I Dreamed of Rain

Royal Hudson

Four Strong Winds

