

## Marie Madeleine

Marie Madeleine ton p'tit jupon de laine,  
ta p'tite jupe carreautee, ton p'tit jupon piqué.

*Mary Madeleine your little woollen petticoat,  
your little checkered skirt, your little fitted petticoat.*

Mon père avait une p'tite vache noire.  
Ell' donnait yin que du lait caillé.

*My father had a little black cow.  
She gave nothing but sour milk.*

Elle cherchait yin qu'à m'en corner.  
J'étais obligé de l'attacher.

*She wanted nothing but to corner me.  
I was obliged to tie her up.*

Un jour son câbl'il a cassé.  
La vache m'a envoyé revoluer.

*One day her cable broke.  
The cow sent me flying.*

La vache m'a envoyé revoler.  
À plat ventre sur le tas d'fumier.

*The cow sent me flying.  
Lying on a heap of manure.*

J'étais beau quand je m'suis relevé.  
Ça a pris trois jours pour m'nettoyer.

*I was sightly when I got up.  
It took three days to get clean.*

Trad. Acadian

This is an arrangement of an Acadian folksong entitled *Marie Madeleine*, more commonly classified in the French-Canadian folksong repertoire as 'Une petite vache noire'. This short, lively piece is loads of fun and highlights the quintessential elements of the Acadian folksong tradition: podorythmie (seated foot-tapping), diddlage (mouth music), and the spoons<sup>1</sup>. A challenging and complex piece, it reflects the innate musicality of this long-standing Canadian oral tradition while stretching the tradition to include more modern elements.

The Acadians are a French-speaking diasporic community who largely live in Canada's east coast provinces. During colonial times, the Acadians endured a series of deportations by the English in small groups from Canada beginning in 1755. Though many returned after a seven-year exile, some Acadians found a new home, including those who are the ancestors of the Cajuns in Louisiana.

Although this folksong can be found in other parts of French Canada, I chose to feature the Acadian dialect in this rendition because it is emblematic of the role that language plays in creating social inequity. Acadian writer and historian, George Arsenault, generously helped me to include various elements of the Acadian dialect such as the phrase 'yin que' (which has the same meaning as 'rien que' in standardized French). Due to their colonial past, the Acadians have a different sense of history and linguistic identity to that of Canada's larger French population, the Québécois. This piece shines a light on the social and linguistic stratification of the Acadians who—up until more recent years—were thought to be 'lesser' in social status than other Canadians.

This song is part of my family story. It often was sung by my father, my Auntie Lily, and my Uncle Richard, all Acadians who suffered the impacts of these historic wrongs. My father, Paul Gallant (1917–2008), was the youngest of ten children and had a grade eight education. He was the lucky one; most of my Acadian aunts and uncles could not read or write. Folksong would remain the only remnant of my father's Acadian past because he not only had to lose his French accent to find work, but was told by a nun from Québec to stop speaking the Acadian dialect at home because it was a 'low class' form of French. I dedicate this arrangement to my father's memory with love.

Jeanette Gallant

<sup>1</sup> Please note that I have modified the rhythm of the basic step (pas de base) of the podorythmie used in Acadian reels. Rather than writing ♪♪♪♪, I have written the rhythm as ♪♪♪♪ because it fit better with the clapping and spoon percussion patterns written for this arrangement. This song also is traditionally categorized as an 'enumerative' folksong where the last phrase of a verse is used to start the next verse. To tell the story more efficiently in this modern era, I have only included key verses which advance the story more quickly.

Pronunciation guides, a studio recording, and a learning video for the body percussion are available through the companion website at [www.oup.com/marie\\_madeleine](http://www.oup.com/marie_madeleine)

# Marie Madeleine

Traditional Acadian French folksong  
arr. JEANETTE GALLANT

**Animato** ♩ = 100

CLAPPING

SPOONS

SEATED FOOT-TAPPING R L

SOPRANO

ALTO

TENOR

BASS

*mp*

*did - dle dum\* di dum dum did - dle did - dle dum did - dle dum di dum dum*

**Animato** ♩ = 100

*for rehearsal only*

*mp*

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S. *p* *mp* *p* *mp*

A. *p* *mp* *p* *mp*

T. *p* *mp* *p* *mp*

B. *did-dle did-dle dum dum di dum dum did-dle did-dle dum did-dle dum di dum dum did-dle did-dle dum*

*gliss.*

Ma - rie! Ma - rie! Ma - rie! Ma -

\* 'dum' is pronounced with an 'ah' vowel

At the director's discretion, choirs may begin with an introduction of clapping and seated foot-tapping (perhaps using bars 10–17 in the score, and stopping on the first beat of bar 17) before the voices enter.

Duration: 3 mins

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*p* *mp*  
gliss.  
Ma - rie!

p'tit ju-pon de laine, ta p'tite jupe car-reau-tée, ton p'tit ju-pon pi-qué, Ma-de-leine ton

*p* *mp*  
gliss.  
Ma - rie!

did - dle did - dle dum did - dle dum di dum dum did - dle did - dle dum dum di dum dum

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*p* *mp*  
Ma - - rie, p'tit ju - pon pi - qué.

p'tit ju - pon de laine, ta p'tite jupe car - reau - tée, ton p'tit ju - pon pi - qué.

*p* *mp*  
Ma - - rie, p'tit ju - pon pi - qué.

did - dle did - dle dum did - dle dum di dum dum did - dle did - dle dum

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C. CLAPPING

S. SPOONS

S. F-T. SEATED FOOT-TAPPING

S. *mp* *mf* *gliss.*  
Ma - rie Ma-de-leine ton p'tit ju-pon de laine, ta p'tite jupe car-reau-tée, ton

A. *mf* *gliss.*  
did-dle did-dle Ma - rie Ma-de-leine ton p'tit ju-pon de laine, ta p'tite jupe car-reau-tée, ton

T. *mf* *gliss.*  
Ma - rie!

B. *mp* *mf*  
did-dle did-dle dum dum di dum dum did-dle did-dle dum did-dle dum di dum dum

The musical score for page 17, measures 124-127, features a variety of rhythmic and vocal elements. The percussion section includes Clapping (C.), Spoons (S.), and Seated Foot-Tapping (S. F-T.), each with specific rhythmic patterns indicated by arrows and notes. The vocal parts consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in French. The Soprano and Alto parts include dynamic markings of mezzo-piano (mp) and mezzo-forte (mf), as well as a glissando (gliss.) effect. The Tenor part has a mezzo-forte (mf) marking. The Bass part has mezzo-piano (mp) and mezzo-forte (mf) markings. The piano part at the bottom of the page also features mezzo-forte (mf) dynamics.