

PAUL HAYDEN

Old Cajun Songs

for mixed choir and piano

excerpts from both movements

Magnolia Music Press

Program Note

Old Cajun Songs is an arrangement of two movements from *Les Amours et les Beaux Jours* for voices and orchestra. *Les Amours* uses old Cajun folk songs recorded for the first time by Alan Lomax in 1934 near Lafayette, Louisiana. These songs represent styles that were popular before Cajun music became strongly influenced by country string bands.

Les Amours was commissioned and premiered by the Acadiana Symphony Orchestra (Mariusz Smolij, Music Director) in Lafayette, Louisiana in celebration of their 25th anniversary.

This work was funded in part by the Composer Assistance Program of the American Music Center

Notes on the Cajun French lyrics

The grammar of these lyrics does not always agree with normative French. For example, contractions of words (e.g., “J’suis” instead of “Je suis”) in Cajun French often create words that are not found (or are rarely found) in normative French. Cajuns will also occasionally add English words to French sentences: “J’ai pris le char et j’ai ride les blues” (from “J’ai Vu Lucille”).

Here are suggestions for pronouncing some of the words found in these lyrics:

Movement I, *Je M’endors*

soif — may be pronounced as in normative French (“swaf”), or in the older style of the 1934 Lomax recording (“suèf”).

J’suis — shū (“shoe”)

dan-l’ — donl; the “L” is really only hinted at and not fully pronounced (as in “don - nul”).

chercher-z-à – share-shaze-ah

Crowley – Crōw-lay; accent neither syllable, or add a mild accent to the last syllable

Movement II, *J’ai Vu Lucille*

pour un – although two 16th notes are allotted to these words, the pronunciation in the original recording sounds very close to one syllable (“pourn”).

Durations

Je M’endors: 4 mins.

J’ai Vu Lucille: 3 mins.



The paper used in this publication meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

Translation of the lyrics:

I Am Sleepy (Je M'endors)

I am sleepy, I am sleepy and I'm thirsty and hungry.
The sun is setting. You're a long way from home.
What's the matter, pretty blonde? What's the matter, pretty brunette?
It's all for the blonde and nothing for the brunette.

Oh the people of Crowley are always in the road.
Always in the road looking for trouble.
With jugs on their pommels and brass knuckles in their pockets,
Always in the road looking for trouble.

I Saw Lucille (J'ai Vu Lucille)

I saw Lucille with one eye closed.
And the other was open looking for another.

And you, dearest, if you want to have pretty dreams,
Try sleeping in the arms of your man.

I took the train and I rode the blues,
All the way, or at least as far as the train would take me.

Biographical Information

Paul Hayden received his undergraduate degree in Music Composition from Louisiana State University and his graduate degrees (also in Composition) from the University of Illinois at Urbana-Champaign. He has studied composition with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. Dr. Hayden has taught music at Louisiana State University and at Eastern Illinois University.

Hayden has received awards, grants, or recognition from ASCAP, the American Music Center, the Charles Ives Center for American Music, Delius Composition Competition (grand prize winner for *A Tre* for solo flute), the National Flute Association's Newly Published Music Competition (winner for *A Tre* and *Grand Mamou* for flute and piano), Truman State University/MACRO Society Composers Competition (for *Filé* for orchestra), and the Virginia College Band Directors National Association (for *Scintilla* and *Chalumeau*, both for wind ensemble). Recent premieres include his *Concerto for Alto Saxophone and Orchestra* at the 2010 North American Saxophone Alliance Biennial Conference, and *Les Amours et les Beaux Jours* for mixed choir, children's choir, tenor soloist and orchestra which was premiered by the Acadiana Symphony Orchestra and Chorus.

Hayden's music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press. His music is recorded on the Centaur, Opus One, Mark, and WorldWinds record labels.

Commissioned by the Acadiana Symphony Orchestra, Mariusz Smolij, Music Director
for its 25th anniversary

Old Cajun Songs

I. Je M'endors

PAUL HAYDEN
(2009)

first 4 pages of movement I

$\text{♩} = 72$

Soprano

Alto

Tenor

Bass

Piano

$\text{♩} = 72$

ff

4 $\text{♩} = 80$

Sop.

Alto

Ten.

Bass

p

p

Piano

$\text{♩} = 80$

p

pp

9

Sop. 
Alto 
Ten. 
Bass 
Piano 

14

Sop. 
Alto 
Ten. 
Bass 
Piano 

19

Sop. *mp*
soif et j'ai faim. Le so - leil est cou - ché. J'suis bien

Alto *mp*
soif et j'ai faim. Le so - leil est cou - ché. J'suis bien

Ten.

Bass

Piano *p*

24

Sop. *p* , *mf*
loin de la mai - son. Qu'a-vez vous, oui, belle blonde?

Alto *p* , *mf*
loin de la mai - son. Qu'a-vez vous, oui, belle blonde?

Ten. *p* , *mf*
Qu'a-vez vous, oui, belle blonde?

Bass *p* , *mf*
Qu'a-vez vous, oui, belle blonde?

Piano *pp* *mp*

30 *p*

Sop. Et qu'a-vez vous, oui, belle brune? C'est tout pour la

Alto Et qu'a-vez vous, oui, belle brune? C'est tout pour la

Ten. Et qu'a-vez vous, oui, belle brune? C'est tout pour la

Bass Et qu'a-vez vous, oui, belle brune? C'est tout pour la

Piano *pp*

35 *mp* *p*

Sop. blonde et à rien pour la brune.

Alto blonde et à rien pour la brune.

Ten. blonde et à rien pour la brune.

Bass blonde et à rien pour la brune.

Piano *p* *pp* *p* *espress.*

II. J'ai Vu Lucille

first 5 pages of movement II

$\text{♩} = 132$

The image displays a musical score for the second movement of a piece titled "II. J'ai Vu Lucille". The score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, and Piano. The vocal staves are currently empty, while the piano accompaniment features a rhythmic pattern of chords and eighth notes. The piano part is marked with a piano (*p*) dynamic and includes a crescendo leading to a fortissimo (*ff*) dynamic. The second system, starting at measure 7, continues the vocal and piano parts. The piano accompaniment in the second system includes markings for *f sub.* and *ff*, along with various articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4.

13

Sop.

Alto

Ten.

Bass

Pno.

17

Sop.

Alto

Ten.

Bass

Pno.

23

Sop.

Alto

Ten.

Bass

Pno.

29

Sop.

Alto

Ten.

Bass

f
J'ai vu Lu-cille — a - vec un oeil fer-mé. —

f
J'ai vu Lu-cille — a - vec un oeil fer-mé. —

Pno.

Sop. — L'au - tre est ou - vert a-près 'gar - der pour un autre. Eh

Alto — L'au - tre est ou - vert a-près 'gar - der pour un autre. Eh

Ten. *f* L'au - tre est ou - vert a-près 'gar - der pour un autre.

Bass *f* L'au - tre est ou - vert a-près 'gar - der pour un autre.

Pno.

Sop. toi, ché-rie, — si tu veux faire un jo - li rêve, — Es - saie de som-meil-

Alto toi, ché-rie, — si tu veux faire un jo - li rêve, — Es - saie de som-meil-

Ten. — — — — — *f* Es - saie de som-meil-

Bass — — — — — *f* Es - saie de som-meil-

Pno.

47

Sop. ler de-dans les bras ton homme.

Alto ler de-dans les bras ton homme.

Ten. ler de-dans les bras ton homme.

Bass ler de-dans les bras ton homme.

Pno.

53

Sop.

Alto

Ten.

Bass

Pno.

PAUL HAYDEN

Trinquez, Trinquez

three Cajun songs for a cappella choir, 2002, 6 minutes

Amid Disquieting Dreams

for a cappella choir, 2002, 2 movements, 4 minutes

Walking Across the Atlantic

three songs on poems of Billy Collins
for voice and piano, 2002, 5 minutes

Four Cajun Songs

for medium voice and orchestra
2005, 12 minutes

Three Cajun Songs

selections from *Four Cajun Songs* arranged for medium voice and piano
2005, 9 minutes

Les Amours et les Beaux Jours

for mixed choir, children's choir, tenor soloist and orchestra
2009, 16 minutes

Old Cajun Songs

selections from *Les Amours* arranged for mixed choir and piano
2009, 7 minutes

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