

WRITING AMERICAN INDIAN MUSIC

Historic Transcriptions, Notations,
and Arrangements

Edited by Victoria Lindsay Levine

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I. MEMBERTOU'S SONG

Ayant descrit ce petit eschantillon d'une chançon Huronne, i'ay creu qu'il ne feroit pas mal à propos de descrire encore icy partie d'une autre chançon, qui se difoit un iour en la cabane du grand Sa || gamo des Souriquois, à la loüange du Diable, qui leur auoit indiqué de la chasse, ainfi que nous apprend l'escot qui s'en dift tesmoin auriculaire, & commence ainfi :

Haloet, ho, ho, hé, hé, ha, ha, haloet, ho, ho, hé.

Ce qu'ils chantent par plusieurs fois: le chant est sur ces notes:

Re, fa, sol, sol, re, sol, sol, fa, fa, re, re, sol, sol, fa, fa.

Une chançon finie, ils font tous une grande exclamation, difans *Hé*, puis recommencent une autre chançon, difans :

Egrigna hau, egrigna hé, hé, hu, hu, ho, ho, ho, Egrigna, hau, hau, hau.

Le chant de cette cy estoit: *Fa, fa, fa, sol, sol, fa, fa, re, re, sol, sol, fa, fa, fa, re, fa, fa, sol, sol, fa.*

Ayans faiçt l'exclamation accoustumée, ils en commencerent une autre qui chantoit :

Tameia alleluia, tameia à dou veni, hau, hauhé, hé.

312 || Le chant estoit: *sol, sol, sol, fa, fa, re, re, re, fa, fa, sol, fa, sol, fa, fa, re, re.*

Title. Membertou's Song (title derived by editor)

Description. Micmac (Souriquois); ritual song; Port Royal, Nova Scotia

Date. Transcribed 1606-7, published 1617

Bibliographic source. Gabriel Sagard-Théodat, *Histoire du Canada et voyages que les frères mineurs recollects y ont faicts pour la conversion des infidèles depuis l'an 1615, Deuxième Partie* (Paris: n.p., 1636), 291-92. Reprint in *The Jesuit Relations and Allied Documents: Travels and Explorations of the Jesuit Missionaries in New France, 1610-1791*, ed. R. G. Thwaites, 73 vols. (Cleveland, Ohio: Burrows Bros., 1896-1901).

Type. Transcription

Process. Transcribed by Marc Lescarbot from performance by Membertou

Biographical information. Membertou (dates unknown). Micmac healer and chief. Marc Lescarbot (ca. 1570-ca. 1630). French explorer and composer. Visited Port Royal, Nova Scotia, from 1606 until 1607 (Stevenson, "Written Sources," 14).

Reason for selection. First transcription of Native North American music

Comments. Lescarbot writes that

one day going for a walk in our meadows along the river, I drew near to Membertou's cabin and wrote in my notebook part of what I heard, which is written there yet, as follows: *Haloet ho ho hé hé ha ha haloet ho ho hé*. These vocables were repeated several times. . . . This song

being ended, they all shouted *Hé-é-é-é*. Then they began another song, saying: *Egrigna hau egrigna hé hé hu hu ho ho ho egrigna hau hau hau*. . . . After the usual concluding shout, they began a third song with these words: *Tameja allelujab tameja dowveni hau hau hé hé* (translated by Stevenson in "Written Sources," 14-15).

Critical notes. Single line using solfège syllables without rhythmic indications; song text appears separately (no translation).

2 . MEMBERTOU'S SONG (ARRANGEMENT)

SUPERIUS.

Aloet ho ho hé hé ha ha

Halouet ho ho hé.

Egrina hau, Egrina hé hé hu hu

ho ho ho, Egrina hau hau hau.

TENOR.

Aloet ho ho hé hé ha ha

Halouet ho ho hé.

Egrina hau, Egrina hé hé hu hu ho

ho ho, Egrina hau hau hau.

CONTRA.

Aloet ho ho hé hé ha ha

Halouet ho ho hé.

Egrina hau, Egrina hé hé hu hu

ho ho ho, Egrina hau hau hau.

BASSVS.

Aloet ho ho hé hé ha

ha Halouet ho ho hé.

Egrina hau, Egrina hé hé hu hu


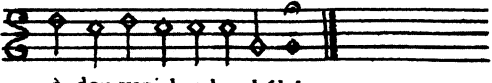

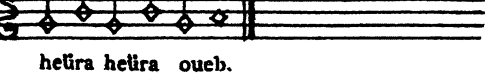
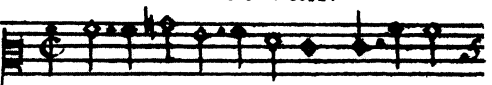
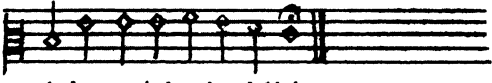
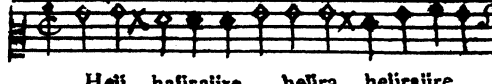
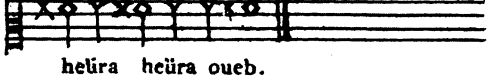
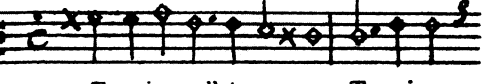

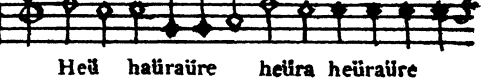
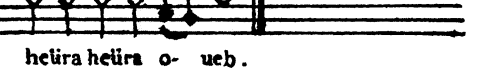
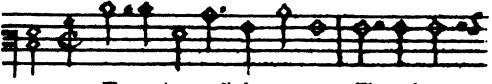
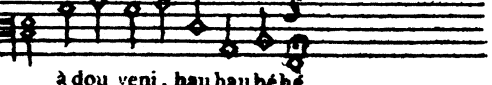
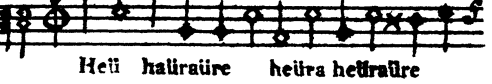
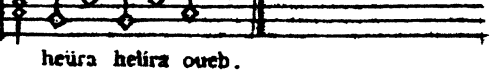
ho ho ho, Egrina hau hau hau.

Title. Membertou's Song [arrangement] (title derived by editor)

Description. Micmac (Souriquois); ritual song; Port Royal, Nova Scotia

Date. Date of arrangement unknown; published 1636

EXAMPLE 2, cont.

<p>SVPERIVS</p>  <p>Tameia alleluya, Tameia</p>  <p>à dou veni, hau hau héhé.</p>  <p>Heü haüraüre heüra heüraüre</p>  <p>heüra heüra oueb.</p>	<p>CONTRA.</p>  <p>Tameia alleluya. Tameia</p>  <p>à dou veni, hau hau héhé.</p>  <p>Heü haüraüre heüra heüraüre</p>  <p>heüra heüra oueb.</p>
<p>TENOR.</p>  <p>Tameia alleluya, Tameia</p>  <p>à dou veni, hau hau héhé.</p>  <p>Heü haüraüre heüra heüraüre</p>  <p>heüra heüra o- ueb.</p>	<p>BASSVS.</p>  <p>Tameia alleluya Tameia</p>  <p>à dou veni, hau hau héhé.</p>  <p>Heü haüraüre heüra heüraüre</p>  <p>heüra heüra oueb.</p>

Bibliographic source. Gabriel Sagard-Théodat, *Histoire du Canada* (Paris, 1636), inserts between pages 312–13; new edition, Paris: Librairie Tross, 1866.

Type. Arrangement of “Membertou’s Song” (see Ex. 1)

Process. Harmonized and reconstructed by Sagard-Théodat from Lescarbot’s transcription of 1606–7 (see notes for Ex. 1).

Biographical information. **Gabriel Sagard-Théodat** (d. 1650). French missionary; lay brother in the Recollect order. From 1623 to 1624, he lived at the San Gabriel mission at Carhagouha, Canada, where he worked with the Huron. He then returned to France, where he wrote two books based on his experiences, *Grand voyage du pays des Hurons* (1632) and *Histoire du Canada* (1636) (DCB).

Reason for selection. First arrangement of Native North American music

Comments. See notes for Example 1.

Critical notes. Four parts (superius, tenor, contra, and bassus) in white mensural notation with text underlay (no translation).