

Brisas del Zulia

Amable Espina

Gmaj D7 Gmaj D7

Accordion



Gmaj D7 Gmaj D7 Gmaj



A7



D7

Gmaj

E7

Am



D7

Gmaj

Cmaj

Gmaj

D7

1 Gmaj



2 Gmaj

G7

Cmaj

Dm



E7

Am

D7

Gmaj



Cmaj

Gmaj

D7

1 Gmaj

G7

2 Gmaj

Gmaj



Les Flammes d'Enfer

Key. G

Pattern. Accordion: two Tunes; Vocal #1; Guitar: two Tunes; Accordion: two Tunes; Vocal #2; Accordion: two Tunes. No Turns.

Version. Austin Pitre (©Flat Town).

Related songs. Also: *Two-Step à Tante Adèle* (Austin Pitre, 1960); *Flames Of Hades* (Aldus Roger).
Change tempo to 175 for these two songs.

♩ = 155

The musical score is written in G major (two sharps) and 4/4 time. It begins with a tempo marking of ♩ = 155. The score consists of nine staves of music. The first staff starts with a chord 'A' above the first measure. The second staff has a chord 'E' above the fifth measure. The third staff has a chord 'A' above the first measure and 'Var.' above the fourth measure. The fourth staff has a chord 'E' above the first measure and 'A' above the eighth measure. The fifth staff has 'Var.' above the first measure. The sixth staff has a chord 'E' above the fifth measure. The seventh staff has a chord 'A' above the first measure and 'Var.' above the fourth measure. The eighth staff has a chord 'E' above the eighth measure. The ninth staff has a chord 'A' above the first measure. The music features various melodic lines with eighth and sixteenth notes, rests, and dynamic markings like accents (>).



1- Eh ma-man, t'as tout l' temps
C'était une 'tite fille; alle était si
Dans quoi j'ai vu, t'es con-dam-
Pri-ez pour moi sau-ver mon
2- Eh ma-man, pri-ez pour
Qui c'est à la porte... "T'as tué 'tite
"C'est ton ne-veu!" Quoi c'est tu



dit j'au-rai pleu-rer.
belle! Quoi c'est t'as fait
né! T'es con-dam-né
âme, sau-ver mon âme
moi; j'su' con-dam-né
tante!" ...cri-er 'hel-lo?
veux? Pri-ez pour moi,



"T'as tué 'tite tante!
pour un bon temps?
pour les flammes d'en-fer."
d'les flammes d'en-fer.
pour les flammes d'en-fer.
J'dit, qui c'est qu'est là?
J'su' con-dam-né!

L. F. d' E.

Les Haricots Sont Pas Salés

Key: G

Pattern: Accordion: parts 1, 2, and 1; Vocal #1;
 Accordion: parts 3, 4, 5 and 6; Vocal #2; Accordion:
 part 1.

Version: Aldus Roger, vocal and accordion (©La Lou).

Related songs: See: *Les Huppés Tailauts*. Also:
Zydeco Est Pas Salé (Clifton Chemier).

♩ = 175

R Part 1

E

R Part 2

E

R Part 3

E

R Part 4 G

R

E

R

Part 6

1 & 2- Hé Mam! Quoi t'as fait à ton di-ner!

Les Ha-ri-cots est pas sa-lés

Les ha-ri-cots est pas sa-lés!

T'as vo-llé mon traî-neau! T'as vo-lé mon traî-
C'est les hup-pés tai-aux! C'est les hup-pés tai-

neau! T'as vol-lé mon traî-neau!
aux! C'est les hup-pés tai-aux!

T'as vol-lé mon traî-neau!
C'est les hup-pés tai-aux!

L.H.S, P.S.

Les Huppés Taïauts

Key. C

Pattern. Accordion: two Tunes; Vocal #1; Steel Guitar: two Tunes; Violin: two Tunes; Vocal #2; Accordion: two Tunes.

Version. A mixture of Joe Bonsall (©Flat Town) and Jimmy Newman (©La Lou).

Related songs. Also: *Hippy Ti Yo* (Joe Bonsall); *Hippy Ty-Yo* (Jimmy Newman); *Les Filles d'Arnaudville* (Moïse Robin); *Hip et Taïaut* (Irene Whitfield).

This title has been interpreted in several other ways, too. This is my interpretation of what it means. *Huppé*, used colloquially, means clever and *taïaut*, which comes from English tally-ho, simply means a hound dog. Originally, the song blamed only the hound dogs for stealing different articles, but later, other rascals such as *les filles de Bosco* stole articles too. Other stolen articles are often added to the vocals such as *Yo-yo*, *candi* (candy), etc. I have given two manuscript variations.

To this day, *capot* is used for coat instead of *manteau*.

The Clever Hounds

(1)

It's the clever hounds, hounds, hounds, who stole my sled, sled, sled.
When you saw I was mad, dear, you brought back my sled.
It's the clever hounds, hounds, hounds, who stole my coat, coat, coat.
When you saw I was mad, dear, you brought back my coat.

(2)

It's the girls from Bosco, dear, who stole my vest, dear.
When you saw I was mad, dear, you brought back my vest.
It's the girls from Bosco, dear, who stole my hat, dear.
When you saw I was mad, dear, you brought back my hat.

Traditional Cajun Dance Music

♩ = 175

D **G**

1- C'est les hup- pès taï- auts, taï- auts, taï-
C'est les hup- pès taï- auts, taï- auts, taï-

D

auts, qu'a vo- lé mon traï- neu, traï- neu, traï-
auts, qu'a vo- lé mon ca- pot, ca- pot, ca-

A

neau. Quand t'as vu j'é- tais chaud, chère, t'as ra- mené mon train-
pot. Quand t'as vu j'é- tais chaud, chère, t'as ra- mené mon ca-

D **G**

eau. 2- C'est les filles de Bos- co, chère,
pot. C'est les filles de Bos- co, chère,

D

qu'a vo- lé mon gi- let, chère. Quand t'as vu j'é- tais
qu'a vo- lé mon cha- peau, chère. Quand t'as vu j'é- tais

A **D**

chaud, chère, t'as ra- mené mon gi- let.
chaud, chère, t'as ra- mené mon cha- peau.

L. H. T.

Madame Sosthène

Key: A

Version: Reggie Maue.

Pattern: Accordion: two Tunes; Vocal #1; Violin: two
Tunes; Accordion: two Turns; Vocal #2; Violin: two
Tunes; Accordion: two Turns.

Each stanza of the vocals begins with a bar of rest.

Fourteen was not too young for courting in the
old days. My mother was fifteen, when she
married in the early 1920's.

$\text{♩} = 133$

A D

A E

A Turn D

A E A

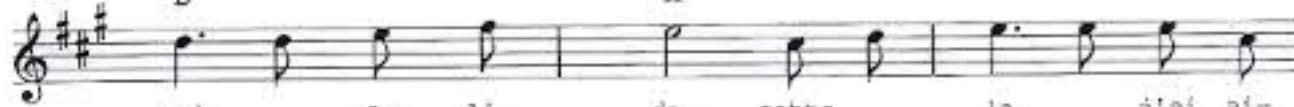
A



1 - Oh Ma- dam Sos- thène, mais don- nez
Si vous veux pas m' la don- ner, j'vous fais ser-

2 - Oh ma- dam Sos- thène, mais don- nez
Si vous veux pas m' la don- ner, j'vous fais ser-

D **A**



moi A- li- da, cette la j'ai ai-
ment j'va' la vo- ler; j'va' la met' dans mon wag-
moi vot' chère 'tite fille, cette la j'ai ai-
ment j'va' la vo- ler; j'va' la pas- ser par la fe-

E **A**



mé de- puis l'age de qua- torze ans.
on et la mène- r à la mai- son.
mé de- puis l'age de qua- torze ans.
nêtre et la mène- r à la mai- son.

Madam Sosthène

- (1)
Oh, Madam Sosthène, give Alida to me,
the one I've loved since the age of fourteen.
If you don't let me have her, I promise you that I'll steal her.
I'll put her in my wagon and take her home.
- (2)
Oh, Madam Sosthène, give me your dear little daughter,
the one I've loved since the age of fourteen.
If you don't let me have her, I promise you that I'll steal her.
I'll pass her through the window and take her home.

Traditional Cajun Dance Music

'Tit Galop Pour Mamou

Key. G

Pattern. Violin: two Tunes; Vocal #1; Violin: two Tunes and two Turns; Vocal #2; Violin: two Tunes and two Turns.

Version. Dewey Balfa (©Flat Town).

Related song. *Tit Mulet Coton-Mais* (Leopold François); *The Games People Play*.

$\text{♩} = 175$

A E

A Turn

E

A

Traditional Cajun Dance Music

J'ai Passé Devant Ta Porte

Key: G

Pattern. Accordion: one Tune; Vocal #1; Steel Guitar: one Tune; Violin: one Tune; Accordion: one Tune; Vocal #2; Steel Guitar: one Tune; Violin: one Tune; Accordion: one Tune.

Version. Elton "Bee" Cormier, vocal; Raymond François, tune.

This is a very popular old song about a lover who discovers that his sweetheart had died. My father remembers this song being played at the time the Titanic sank. The tune is even older.

♩ = 48

G D C G D C G D G

Yé Yaille. Chère

1- J'ai pas- sé de- vant ta porte. J'ai cri-
 2- Moi, j'm'ai mis à bien ob- ser-
 é 'bye- bye' la belle. 'Y a per-
 vu des chandelles al- lu- mé. 'Y a que'qu'
 sonne qui m'a re- pon- du! Oh yé
 chose qui di- sait j'aurait pleur- ré. Oh yé
 yaille! Mon coeur fait mal!
 yaille! Mon coeur fait mal!

I Passed in Front of Your Door

- (1)
 I passed in front of your door. I cried good-bye to my sweetheart.
 No one answered me! Oh it hurts! My heart hurts!
- (2)
 I looked closely. I saw (religious) candles were lit.
 Something told me I would cry. Oh it hurts! My heart hurts!

J'ai, P.D.T.P.

J'étais au Bal

Key: G

Pattern: Accordion: two Turns and one Tune; Vocal #1; Accordion: two Turns and two Tunes; Vocal #2; Accordion: two Turns and one Tune; Vocal #3; Accordion: two Turns.

Version: Iry LeJeune (©Tek).

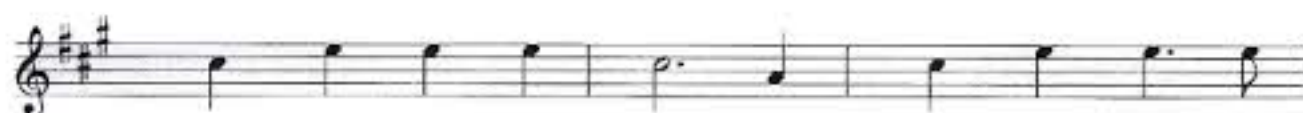
Related songs: Oh, Susannah; Get Along Home, Cindy.

This song is so popular, I've decided to include it here, even though I believe it is borrowed from an American song.

♩ = 175



1- 'Tais au bal hier au soir; j'ai r'-
 'Gard- ez donc la jolie fille, cette
 2- 'Tais au bal heur au soir; elle était
 'Tais au bal à soir; elle est
 3- 'Tais au bal hier au soir; j'va' r'-
 'Gar- dez donc la jolie fille! Per-



venu en- core à soir; si l'oc- ca- sion se r'-
 la que j' aime au- tant! Moi j' con- nais tout
 tout ha- bil- lée en noir. (J'ai) fait ser- ment d' ja-
 tout ha- bil- lée en bleu. (C'est) ça l'ha- bille que
 tour- ner encore à soir; si l'oc- ca- sion se r'-
 sonne qui veut m' ai- mer! 'Garde- donc voir si



pré- sente, j'va' r'- tour- ner demain au soir.
 l'a- mour que moi j'ai eu pour toi!
 mais r'- boire pour cour- ti- ser ma fille.
 moi j' aime pour cour- ti- ser ma belle.
 pré- sente, j'va' r'- tour- ner demain au soir.
 ça fait pas mi- sè- rab' pour moi!

I Went to The Dance Last Night

- (1)
 I went to the dance last night and I've come again tonight;
 if the occasion presents itself again, I'll come back tomorrow night.
 Look at the pretty girl, the one I love so much!
 I know all the love I've had for you.
- (2)
 I went to the dance last night; she was all dressed in black.
 I promised never to drink anymore so I could court my girl.
 I went to the dance tonight, she's all dressed in blue;
 that's the clothing I like for courting my sweetheart.
- (3)
 I went to the dance last night and I am going again tonight;
 if the occasion presents itself again, I'll go back tomorrow night.
 Look at the pretty girl! No one wants to love me.
 Look indeed, if that's not miserable for me!

J. e. au Bal