

FOOTNOTES

- 1 Cette même collection fut originellement publiée à Boston en 1883 sous le nom de *Ryan's Mammoth Collection*.
- 2 Voir Labbé, Gabriel. *Les pionniers du disque folkloriques québécois* (Montreal: Editions de l'Aurore, 1977), pp. 29-30.
- 3 "Reel du pêcheur" (Joseph Allard): Victor 263514 (disque 78 tours). En repiquage sur long-jeux: *Masters of French-Canadian Dances*, Joseph Allard, Folkways Records RBP 110.
- 4 La transcription musicale des cinq versions québécois sont de l'auteur.
- 5 "Reel de la paix" (Joseph Allard): Victor 55-5219 (disque 78 tours). En repiquage sur long-jeux: *Portrait du vieux Kébec*, Vol. II, Joseph Allard, violoneux, Tamanoir 511.
- 6 "Reel de Québec" (Gérard Lajoie): *Gérard Lajoie et son accordéon*, Vol. 2, Carnaval C-431.
- 7 Soulignons que lorsque nous parlons d'accordéon dans la musique traditionnelle québécoise nous désignons l'accordéon diatonique à boutons, également connu sous le vocable plus scientifique de mélodéon.
- 8 La transcription provient de l'interprétation de Raynald Ouellet, jeune accordéoniste de Fabreville, disciple en quelque sorte de monsieur Bruneau.

Abstract: In discussing the development of Quebec's instrumental music Jean-Pierre Joyal notes that while French-Canadian songs come mainly from France, much of the dance music is inspired by the music of the British Isles. However, in Quebec the melodies are influenced by the regional styles of the fiddlers and accordionists. He illustrates by looking at variations of the "Democratic Rage Hornpipe" as played by five different Quebec musicians.

THE CRUEL FATHER AND CONSTANT LOVER — A Broadside Ballad in Tradition

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Like many other fine singers from the Miramichi, Marie Hare has a number of British songs and ballads in her repertoire. Of great interest is her song "The Maid of the East," a recording of which may be heard on the Folk-Legacy album *Marie Hare of Strathadam, New Brunswick* (FSC-9). The ballad concerns the murder of a daughter by her father, the latter being angered by his daughter's choice of lowly suitor. It is a ballad of the type G. Malcolm Laws called 'Family Opposition to Lovers,' although he did not list it in his study of the broadside ballad.¹

In his admirable booklet notes to Mrs. Hare's record, Dr. Edward Ives suggests that the ballad's single, rather than double, stanzaic form is more common in the earlier Child ballad² than in the later broadside ballad, a view, one might add, that is strengthened by hearing Mrs. Hare's tune, which is extant in Scotland as a melody for "The Dowie Dens O'Yarrow" (Child 214).³ According

to Dr. Ives, the only other known version of "The Maid of the East" is that printed as "The Lady in the West" in the *Journal of the American Folklore Society*, 8 (1895), 230. This version was contributed to the *Journal* by Mrs. E. Ellen of West Newton, Massachusetts, who adds that it was "sung in Massachusetts, before 1800," although we are not told exactly how she knows it was sung prior to the nineteenth century.

In fact, at least three English broadside printers issued the song, titled "The Cruel Father and Constant Lover," on their respective sheets. Copies by two London printers, John Pitts of 14, Gt. St. Andrews Street, 7 Dials, and J. Jennings of 15, Water Lane, Fleet Street, are preserved in the Madden Collection at Cambridge University. They appear to date from the period 1790–1810. The third sheet, without imprint but possibly dating from the last quarter of the eighteenth century, is in the Wilson Collection now housed at the Printing Library of the St. Bride Foundation, London. Except for some slight punctuation differences, these three texts are almost identical:

The Cruel Father and Constant Lover

A Lady's daughter in the West,
About the age of twenty,
And she had sweethearts of the best,
Both Lords and Squires plenty.
A youthful beauty, charmer bright
Who was far and near admir'd
Yet she ador'd her father's clerk,
No grandeur she requir'd.
Her father would both frown and chide,
When he alone did meet her;
Will you disgrace my blood, he cry'd,
You fond and foolish creature?
By wedding to a servant slave,
That hath neither birth nor breeding,
Portion of me you none shall have,
If this is your proceeding.
Dear honor'd father, she reply'd,
There you may use your pleasure,
For I adore my dearest joy,
More than all worldly treasure;
With him I hope to live or die,
To him I have consented
Kind heaven will our wants supply
If that I am contented.
Her father in a passion flew,
And threatened to destroy her,

If that her folly she pursued,
 No clerk should e'er enjoy her;
 But she replied, he must and shall,
 Though father you're offended,
 When from my solemn vows I fall
 Pray let my life be ended.
 When in the parlour all alone
 A loaded piece was lying
 He took the piece all in his hand
 And then at her let flying;
 Against this youthful lady's breast,
 Full soon she laid before him
 When he had seen what he had done,
 What! have I slain my daughter!
 A rapier then he pulled forth,
 And slew himself soon after.
 Her mother came into the room
 And both their deaths stood viewing,
 With grief her tender heart did break,
 Ambition was their ruin.
 Her lover came among the rest,
 With hands of sorrow ringing,
 To see the youthful breast of her,
 From whence the blood was springing,
 How could her wicked father be,
 So base, severe and cruel,
 Could he not lay the blame on me,
 And so have spared my jewel!
 He took a pistol in his hand,
 Saying here I'll stay no longer,
 I'll cut the thread of life,
 And my true love I'll follow.
 They both were buried in one grave,
 Like two young lovers loyal,
 May God preserve all those in love,
 And send them no such trial.

To the best of my knowledge "The Cruel Father and Constant Lover" has not been collected from any British traditional singer. We must therefore be grateful to Mrs. Hare for preserving what appears to be a unique variant of this ballad.

FOOTNOTES

- 1 G. Malcolm Laws Jr., *American Balladry From British Broad-sides* (Philadelphia: 1957), pp. 179-200.
- 2 Francis James Child, *The English and Scottish Popular Ballads*, 5 vols. (Boston and New York: 1882-98).
- 3 "The Dowie Dens O'Yarrow" sung by Belle Stewart on the record *The Stewarts of Blair* (Topic 12T138).