

~ Tunes with Associated Dances ~

~• Contradances •~

Chorus Jig

ABCD

(Alt. Version, C, meas. 4)

Tune Notes: Play in the sequence ABCD; note that the B and D parts are identical so it's really ABCB. Some people like to play a modal (C) chord during the 4th and 8th measures of the C part. In my opinion this would better be done now and then for effect than all the time.

The Gobby-O

Jefferson and Liberty

Am Am G G

Am Am Am G Am

Am Em C G

Am Am D Am G Am

Tune Notes: Used for the dance Jefferson and Liberty. Thomas Jefferson used it as a campaign song too.

Lamplighter's Hornpipe

A A A F#m Bm E7 E7

A A D A E7 A

A D E7 A F#m Bm A A E7 E7

A D E7 A E7 A

Tune Notes: The top line of chords are alternate chord choices. Although in measures B2 and B6 the E chord is generally played, I find the D chord to be a better fit and to sound much fuller.

Hull's Victory

In F

Musical score for Hull's Victory in F major, 2/4 time. The score consists of four staves of music. The first staff starts with a 'V' above the first note. Chord symbols are placed above the notes: F, F, F, C7, C7, F. The second staff has chord symbols F, C, G7, C. The third staff starts with a repeat sign and a 'V' above the first note, with chord symbols F, B \flat , G7, C. The fourth staff has chord symbols F, C7, F, C7, F.

Tune Notes: The dance goes very well with the tune; it can be disruptive to the dancers to switch tunes. Bob McQuillen wrote a tune called *Hull's Relief* that makes a good change tune; it's sort of like *Hull's Victory* inside out. The other good change tune is *Hull's Victory* in D, with a switch back to F at the end. Therefore I'm also including the tune in D in this collection.

Hull's Victory

In D (For use as a change tune)

Musical score for Hull's Victory in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a 'V' above the first note. Chord symbols are placed above the notes: D, D, A7, A7, D. The second staff has chord symbols D, A, E7, A. The third staff starts with a repeat sign and a 'V' above the first note, with chord symbols D, G, E7, A. The fourth staff has chord symbols D, A7, D, A7, D.

Tune Notes: It's best not to change tunes with *Hull's Victory*; it is likely to be disruptive for the dancers. If you want a change tune, consider *Hull's Victory* in D. The usual sequence would be *Hull's Victory* in F, switch to D, and then back to F. *Hull's Victory* in F is also included in this collection.

Lady Walpole's Reel

Massai's Favorite

Chord progression for the main piece:

Staff 1: B \flat B \flat B \flat E \flat F B \flat

Staff 2: B \flat B \flat E \flat Bdim F B \flat C C C F

Staff 3: B \flat E \flat F C F

Staff 4: B \flat E \flat B \flat F B \flat F B \flat

Some Lady Walpole Variations

A1-A4, variations in A2 & A4

B7-B8

Chord progression for A1-A4 variations:

B \flat B \flat B \flat B \flat E \flat F B \flat

Chord progression for B7-B8 variations:

F B \flat

Source/Origin: The chord choices are strongly influenced by Randy Miller's chords: Rod & Randy Miller, *New England Chestnuts Vol. 1*, Alcazar Records FR 203, 1980

Tune Notes: The alternate chords (top line) are a more conventional set.

Money Musk

Daniel Dow, 1776

The first system of musical notation for 'Money Musk' consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written in eighth notes. Above the staff, the following chords are indicated: A, A, G, E7, A, E7, A. The second staff continues the melody with a repeat sign at the beginning. Above the staff, the chords are: A, A, E7, A, followed by two boxed first endings: '1 E7 A' and '2 E7 A'. The third staff also begins with a repeat sign and a boxed 'C1' label. Above the staff, the chords are: A, D, A, E7, A, followed by two boxed first endings: '1 E7 A' and '2 E7 A'.

C-Part Variations. Here are three variations on the C part. The second B-part ending may need to be adjusted slightly to fit. I have heard a few other distinct C parts played as well.

This section contains three variations of the C-part, each on a separate staff. Each staff begins with a boxed label: 'C2', 'C3', and 'C4'. The notation for each variation is identical to the third staff of the first system, including the treble clef, key signature, and common time signature. The chords indicated above each staff are: A, D, A, E7, A, followed by two boxed first endings: '1 E7 A' and '2 E7 A'.

Source/Origin: New England contradances, and recordings by the Canterbury Country Dance Orchestra, David Kaynor, Vivian Williams, Rod & Randy Miller.

Tune Notes: Ralph Page (*Northern Junket*, Vol. 2 #11, Oct. 1951) said, "About one hundred years ago in this part of New Hampshire the people dropped eight measures of music, tho retaining the same number of figures. So you are doing a 32 measure dance to 24 measures of music." Instead of playing the tune in the AABB sequence as it had been, it was now played in the ABC sequence. The G chord is a fun but rather startling alternative, best used sparingly. I learned it from the playing of Randy Miller, *New England Chestnuts* (Alcazar FR 203).

Petronella

Musical score for Petronella, 2/4 time, D major key. The score consists of four staves of music. The first two staves are the main melody, and the last two staves are a variation. Chords are indicated above the notes: D, A7, D, D, A7, D, D, G, A7, D.

Green Mountain Petronella

Musical score for Green Mountain Petronella, 2/4 time, D major key. The score consists of six staves of music. The first two staves are the main melody, and the last four staves are a variation. Chords are indicated above the notes: G, G, D7, G, G, D7, D7, 1 G, 2 G, B1, G, D, C, G, C, G, A7, D7, G, D, C, G, C, G, A7, D7, G, B, C, G, C, G, D7, G.

Tune Notes: This tune has been used for Petronella in Vermont. It can be played by itself or, as is often done in New Hampshire, as a change tune for Petronella, preferably with a switch back to Petronella at the end. The high part in the first half of B2 comes from Rodney Miller, and is optional. It used to be played the same as in that part of B1 and I usually play it that way. The B chord in the second half of B2 is also optional but adds a lot to the tune.

Mother's Reel

Chords: C, C, G7, G7, C, C, G7, 1 G7 C, 2 G7 C, G, G, Em, Em, D7, G, G, D7, G, C, C, G, C, C, G.

Tune Notes: When playing for a dance it generally makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part. Carter and Kaity Newell of the Maine Country Dance Orchestra wrote a dance to this tune. Because Carter is left handed, he adapted to the dance so it's friendly to left-handed dancers.

Rory O'More

Chords: A, A, A, E7, A, A, D, A, E7, A, F#m, Bm, F#m, F#m, E7, F#m, Bm, F#m, F#m, E7.

The Whistling Thief

Musical score for 'The Whistling Thief' in G major, 6/8 time. The score consists of three staves of music. The first staff contains the main melody with notes G, G, G, C, G, G, C, D, G. The second staff contains a bass line with notes D, C, D, G, D, C, D7, G. The third staff contains a second melody with notes C, G, C, G, D, G.

Tune Notes: This is an English country dance tune but Doug Protsik of Maine wrote a contradance to the tune.

William Litten Country Dance

William Litten

End on an A Part

Musical score for 'William Litten Country Dance' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff contains the main melody with notes Gm, F, Gm, D7, Gm, Fine. The second staff contains a bass line with notes Bb, F, Gm, D7, Gm, Dm, Gm. The third staff contains a second melody with notes Bb, F, Gm, D7, Gm, DC.

Source/Origin: Gale Huntington (editor), *William Litton's Fiddle Tunes, 1800-1802*, 1977.

Tune Notes: The book was compiled by Gale Huntington from Martha's Vineyard from a manuscript found in a ship's log. William Litten transcribed, and in some cases wrote, a set of tunes while out at sea during this time period. I learned the tune from the Maine Country Dance Orchestra, and Doug Protsik wrote a dance to the tune. Note that the measures are twice as long as in most dance tunes: a piano player would play two oom-pahs per measure instead of the usual one.

~• Longways Dances •~

Galopede

Yarmouth Reel

The musical score for Galopede is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The chords indicated above the notes are: G, D7, G, C, D7, G, D7, G, G, C, D7, G, C, D7, G, G, G, D, G, G, C, D7, G.

Source/Origin: Canterbury Country Dance Orchestra. F&W Records, F&W 3, 1972.

Tune Notes: Galopede is actually the name of the dance; the tune is the Yarmouth Reel. I list it as Galopede because it seems likely that more people know it by that name.

Sweets of May

The musical score for "Sweets of May" is written in G major and 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is accompanied by chords: G, D7, G, G, D7. The second staff continues the melody with chords: G, D7, Em, G, C, G, D7, and a first ending (1) with G and a second ending (2) with G and (G#dim). The third staff starts with a repeat sign and has chords: Em, Am, Em, Am, Em, Am, D, G. The fourth staff continues with chords: Em, Am, Em, Am, Em, Am, D, G, and first/second endings with Em, Am and Em, Am. The fifth staff has chords: G, D7, C, D7. The sixth staff concludes with chords: G, G, C, D7, and first/second endings with G and G.

Source/Origin: *Canterbury Folk at the Marble Palace, Shake a Leg!* Andrea Record Co., AR-1002, 1981. Also, learned from dancing the dance of the same name to the calling and playing of Dudley Laufman every May for many years.

Tune Notes: The upper row of chords are from the Canterbury Folk record. Although Dick Nevell sometimes treated the second part as being in Em, the chords work quite nicely.

The Willow Tree

The musical score for "The Willow Tree" is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The chords are indicated above the notes: G, G(Em), C, D, and G. The music features a lively melody with a double bar line and repeat sign in the middle of the piece. The first staff starts with a G chord. The second staff has G, G(Em), C, D, and a first ending G. The third staff has D, G, D, and G. The fourth staff has G, G(Em), C, D, and G. The fifth staff has C, G, D, G, and D. The sixth staff has G, D, G, C, G, D, and a first ending G.

Tune Notes: There is a very lively longways dance written for this tune, featuring strip the willow (reel the set) from both the top and bottom simultaneously. We used to dance it at the Bowdoinham dance to a three-part version of Pigtown Fling.

~• Square Dances ~•

Chinese Breakdown

Musical score for "Chinese Breakdown" in G major, 2/4 time. The score consists of seven staves of music. The chords and ornaments are as follows:

- Staff 1: D, D, 3, D, A7
- Staff 2: A7, A7, A7, D, 3
- Staff 3: D, D, D, G
- Staff 4: A7, A7, A7, D
- Staff 5: D, D, D, A7, A7, A7, A7, D
- Staff 6: D, D, D, G
- Staff 7: A7, A7, A7, D

Tune Notes: This version is strongly influenced by the playing of Omer Marcoux from Concord, NH. His version has become fairly widespread in central and surrounding regions of New Hampshire. I haven't been able to learn anything about its origin. I have heard a couple recordings of fiddlers playing similar versions but I have been unable to find them while preparing this web site.

Coming Round the Mountain

Musical score for "Coming Round the Mountain" in F major, 2/4 time. The score consists of two staves of music. The chords are as follows:

- Staff 1: F, F, F, F, F, F, C7, C7
- Staff 2: F, F, Bb, Bb, F, C7, F, F

Crooked Stovepipe

The Melody

Musical score for 'The Melody' of 'Crooked Stovepipe'. The score is written in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of three staves. The first staff contains the main melody with a repeat sign at the beginning and a double bar line at the end. The second and third staves provide accompaniment with various chords and a repeat sign at the end. Chords are indicated above the notes: G, D7, C, A7, and D7. The score includes first and second endings for the accompaniment parts.

Tune Notes: This version of the tune is influenced by the playing of April Limber, Marcel Robidas, Omer Marcoux and probably other New Hampshire fiddlers. I've also included a set of variations elsewhere in this collection.

Crooked Stovepipe

Variations

Musical score for 'Variations' of 'Crooked Stovepipe'. The score is written in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of three staves. The first staff contains the main melody with a repeat sign at the beginning and a double bar line at the end. The second and third staves provide accompaniment with various chords and a repeat sign at the end. Chords are indicated above the notes: G, D7, C, A7, and D7. The score includes first and second endings for the accompaniment parts.

Tune Notes: I've heard many different versions of this tune. Here are some of them. I probably wouldn't play the tune this way but different variations could be used different times through, and expanded to other parts of the tune. The straight melody is elsewhere in this collection.

Darling Nelly Gray

In D

Chords for *In D* version:

Staff 1: D, D, D7, G, G, D, D, A7, A7

Staff 2: D, D, D7, G, G, D, A7, D, D

Staff 3: G, G, B7, E7, A7, A7, D, D, D, D, A7, A7

Staff 4: D, D, D7, G, G, D, A7, D, D

Tune Notes: Traditionally the last square of the evening at Monadnock area dances. The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas' band, Dover NH) played a G chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the B7/E7 progression (although minor chords could be played instead). It's most commonly played in D and G; the G version is elsewhere in this collection.

Darling Nelly Gray

In G

Chords for *In G* version:

Staff 1: G, G, G7, C, C, G, G, D7, D7

Staff 2: G, G, G7, C, C, G, D7, G, G

Staff 3: C, C, E7, A7, D7, D7, G, G, G, G, D7, D7

Staff 4: G, G, G7, C, C, G, D7, G, G

Tune Notes: Traditionally the last square of the evening at Monadnock area dances. The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas' band, Dover NH) played a IV chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the E7-A7 progression (although minor chords could be played instead). It's most commonly played in D and G; the D version is elsewhere in this collection.

Don't Dilly Dally

Introduction

Source/Origin: As played by Lou Heath, 10/24/98, West Hopkinton, NH for a dance of the same name called by George Hodgson.

Tune Notes: George enjoyed calling this dance and would put on an English accent for parts of the dance that we all found quite amusing.

Maple Sugar

Ward Allen

Square Dance Version [End on a B part]

Tune Notes: Although originally a Canadian two-step, this is the square dance version. It is used for the square dance Maple Sugar Gal. The full Ward Allen two-step is presented in the Marches and Two-Steps section. Although the original tune usually ends on an A part, the dance ends on a B part.

Down Yonder

L. Wolfe Gilbert, 1921

Small notes are harmony notes

This tune is commonly played with many melodic and rhythmic variations. Here are a few.

Here are some similar variations for meas. 1-2 ...

... and meas. 5-6 of both the A and B parts

A couple line 3 variations: rhythmic ...

... and an octave jump.

Tune Notes: *Down Yonder* is a part of many different repertoires. In the New England repertoire its primary role is as the tune for the singing square dance of the same name. This version is as I (Peter Yarensky) play it based on listening to many people play it at dances and to many recordings over the years (including classics such as the *Skillet Lickers* recording). I present a couple variations but as this was used as a show tune by many people there are many ways to play the tune.

Golden Slippers

Full Version

Musical score for the Full Version of Golden Slippers. The score is written in treble clef, 2/4 time, and D major. It consists of four staves. The first staff begins with a repeat sign and a double bar line. Chords are indicated above the notes: D, D, D, D, A7. The second staff continues the melody with chords A7, A7, A7, and a first ending box labeled '1 D' followed by a second ending box labeled '2 D'. The third and fourth staves provide the bass line with chords: D, D, G, E7, A7, A7, D, D; and D, D, G, E7, A7, A7, A7, D.

Tune Notes: This is the usual version of the tune. There is also a square dance version presented here. It has a half-length B part to fit the dance as usually called.

Golden Slippers

Square Dance Version

Musical score for the Square Dance Version of Golden Slippers. The score is written in treble clef, 2/4 time, and D major. It consists of three staves. The first staff begins with a repeat sign and a double bar line. Chords are indicated above the notes: D, D, D, D, A7. The second staff continues the melody with chords A7, A7, A7, and a first ending box labeled '1 D' followed by a second ending box labeled '2 D'. The third staff provides the bass line with chords: D, D, G, E7, A7, A7, A7, D.

Tune Notes: The square dance version has a half-length B part because the chorus of the dance is generally called as a promenade which is an 8-bar figure. Occasionally someone will call a full-length chorus figure so it's always good to check when playing for a caller for the first time. A version with a full B part is also presented in this collection.

Honolulu Baby

Spanish Cavaliero

Basic Melody

Musical notation for the basic melody of 'Honolulu Baby' in 2/4 time, key of G major. The melody is written on two staves. The first staff contains the main melody with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The second staff contains the bass line with notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Chords are indicated above the notes: G, G, C, C, D7, D7, G, G.

Tune Notes: This is a version of the tune that is fairly typical of how it's been played at square dances in New Hampshire over the past seventy or more years. It's sometimes played in 6/8 time. I've also included a version by New Hampshire fiddler Marcel Robidas which is much more elaborate.

Honolulu Baby

Spanish Cavaliero

As Played by Marcel Robidas

Musical notation for 'Honolulu Baby' as played by Marcel Robidas in 2/4 time, key of G major. The melody is written on two staves. The first staff contains the main melody with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The second staff contains the bass line with notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Chords are indicated above the notes: G, G, C, C, D7, D7, G, G.

Tune Notes: This version was transcribed from the playing of Marcel Robidas (Tune Recording Session at the Cuckoo's Nest, Dover, NH. Winter 1996). I have provided a core version of the tune elsewhere.

Red River Valley

Musical notation for 'Red River Valley' in 2/4 time, key of D major. The melody is written on two staves. The first staff contains the main melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The second staff contains the bass line with notes: D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Chords are indicated above the notes: D, D, D, D, D, D, A7, A7.

Hot Time in the Old Town Tonight

Square Dance Version

Musical notation for the Square Dance Version of 'Hot Time in the Old Town Tonight'. The piece is in G major and common time (C). It consists of two staves of music. The first staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff contains the accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chord symbols G, D7, and A7 are placed above the notes.

Tune Notes: This is how the tune is generally played. There is another part to it, which is included in this collection.

Hot Time in the Old Town Tonight

Two-Part Version

Musical notation for the Two-Part Version of 'Hot Time in the Old Town Tonight'. The piece is in G major and 2/4 time. It consists of four staves of music. The first staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff contains the accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chord symbols G, D7, and A7 are placed above the notes.

Source/Origin: Milt Appleby (NH fiddler), Phil Johnson (Lebanon, ME square dance caller).

Tune Notes: I was visiting with Milt Appleby one day and we were playing some square dance tunes. When we got to this one Milt mentioned that Phil Johnson had once taught him the other part of the tune. Milt taught it to me, and when I looked it up, sure enough the original score for this tune had an A part quite similar to what I had just learned.

Life on the Ocean Wave

This is a Reasonably Standard New England Version

Musical notation for a standard New England version of 'Life on the Ocean Wave'. The piece is in 6/8 time and D major. It consists of two staves of music. The first staff has a key signature of one sharp (F#) and a time signature of 6/8. The melody is written on a treble clef. Chords are indicated above the notes: D, D, D, A7, A7, A7, A7, D, A7, D. The second staff continues the melody with chords: D, D, A7, A7, D, G, A7, D. There are first and second endings indicated by brackets and numbers 1 and 2.

April Limber played second half of the B part slightly differently:

Musical notation for a variation of the B part by April Limber. It is a single staff of music in 6/8 time and D major. The melody is written on a treble clef. Chords are indicated above the notes: D, G, A7, D.

Note that in her measure B6 an E7 or G#dim chord would work well.

Life on the Ocean Wave

As Played by Harold Luce. Sequence: Introduction followed by AB As Needed

Musical notation for 'Life on the Ocean Wave' as played by Harold Luce. The piece is in 6/8 time and D major. It consists of six staves of music. The first staff is labeled 'Intro' and 'Two-Line Introduction'. The melody is written on a treble clef. Chords are indicated above the notes: G, G, G, D7, D7, D7, D7, G. The second staff continues the melody with chords: G, G, G, D7, D7, D7, D7, G. The third staff is labeled 'A' and continues the melody with chords: G, G, G, D7, D7, D7, D7, G. The fourth staff continues the melody with chords: G, G, G, D7, D7, D7, D7, G. The fifth staff is labeled 'B' and continues the melody with chords: G, G, G, D7, D7, D7, D7, G. The sixth staff continues the melody with chords: G, G, G, D7, D7, D7, D7, G.

Source/Origin: Harold Luce, Vermont fiddler, as played at dances.

Tune Notes: Harold Luce from Vermont had an interesting version of the tune. The B part is a full 16 measures; his call was to promenade twice around.

Little Old Log Cabin in the Lane

In F

Introduction

F C F F

F F B \flat F F F C C

F F B \flat F F C F F

B \flat B \flat F F F F C(G) C

F F B \flat F F F C F F

Little Old Log Cabin in the Lane

In D

Introduction

D A D D

D D G D D D A A

D D G D D A D D

G G D D D D A(E) A

D D G D D A D D

Source/Origin: Recording of Emerson Hill Square Dance. George Hodgson calling with Lou Heath (fiddle), Walter Heath (piano), Frenchy [Wilfred French] (drums), Royce Riddle (banjo), Bob Boynton (electric bass), Bob Messer (saxophone).

Tune Notes: As played by Lou Heath. West Hopkinton, NH. Lou played it in F but tune is often played in D.

Snow Deer

Chords for Snow Deer:

Staff 1: D, D, E7, E7, A7, A7, D, D

Staff 2: D, D, E7, E7, A7, A7, D, D7

Staff 3: G, G, D, D, A7, A7, D, D, D7

Staff 4: G, G, D, D, A7, A7, D, D

Source/Origin: This version of the tune is heavily influenced by Maine fiddler Lucien Mathieu and by Old Grey Goose from Maine.

Wabash Cannon Ball

In F

Chords for Wabash Cannon Ball (In F):

F, F, F, B \flat , C7, C7, ¹C7, F, ²C7, F

Wabash Cannon Ball

In A

Chords for Wabash Cannon Ball (In A):

A, A, A, D, E7, E7, ¹E7, A, ²E7, A

Source/Origin: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950's.

Tune Notes: Mike Colby played it in A. I call it in F so I've included it in that key too.

When You Wore A Tulip

Percy Renwich, 1914

A Standard Version

Musical score for 'When You Wore A Tulip' - A Standard Version. The score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains the melody with chords G, G, G, G, C, C, G, G. The second staff contains the bass line with chords C, C, G, G, E7, A7, A7, D7, D7. The third staff contains the melody with chords G, G, G, G, C, C, B7, B7. The fourth staff contains the bass line with chords E7, E7, A7, A7, A7, D7, G, G.

Tune Notes: This is a fairly standard version of the tune. I also present it as played by Vermont fiddler Harold Luce.

When You Wore A Tulip

Percy Renwich, 1914

As Played by Harold Luce

Musical score for 'When You Wore A Tulip' - As Played by Harold Luce. The score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains the melody with chords G, G, G, G, C, C, G, G. The second staff contains the bass line with chords C, C, G, G, E7, A7, A7, D7, D7. The third staff contains the melody with chords G, G, G, G, C, C, B7, B7. The fourth staff contains the bass line with chords E7, E7, A7, A7, A7, D7, G, G.

Here is the final ending (replaces last line):

Musical notation for the final ending, consisting of four measures. The chords are A7, D7, G, G. The melody starts on a quarter note G, followed by quarter notes A and B, then a quarter note G, and ends with a quarter note G.

Source/Origin: Hartt Hollow, *Smile Awhile*. Record Co. of Vermont, RV411112, 1994; Harold Luce and Wayne Doyle fiddling.

Tune Notes: Harold Luce fiddled, played piano and called contras and squares in Vermont. He was known to call, fiddle and play piano at the same time. He played and called for many years for the Ed Larkin Dancers, a well-known Vermont performance dance group. There are two fiddlers on the recording. This version has both fiddling, and at times includes more than either played at once. But it's certainly playable and makes for a nice version of the tune. I also present a more standard version in this collection.

La Bastringue

Québec

Musical score for La Bastringue, featuring a melody in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff contains the first four measures, with chords D, A7, D, and A7. The second staff contains the next four measures, with chords D, A7, D, G, A7, A7, and D. The third staff contains the next four measures, with chords D, C, D, and A7. The fourth staff contains the final four measures, with chords D, C, D, A7, and D. The piece concludes with a double bar line.

Tune Notes: For a circle dance of the same name.

Levi Jackson Rag

Pat Shaw, 1975

Musical score for Levi Jackson Rag, featuring a melody in G major (one sharp) and 2/4 time. The score consists of six staves of music. The first staff contains the first four measures, with chords D7, G, G, D7, G, G, Bb, Bb, Am, and D7. The second staff contains the next four measures, with chords G, G, C, C, G, E7, A7, D7, G, and G. The third staff contains the next four measures, with chords G7, C, C, Am, and Am. The fourth staff contains the next four measures, with chords E, E, C#m, and C#m. The fifth staff contains the next four measures, with chords E, A7, D, and D7. The sixth staff contains the final four measures, with chords G, E7, A7, D7, G, C, and G. The piece concludes with a double bar line.

Tune Notes: The tune and dance were composed by Pat Shaw. The dance is a five-couple dance.

The Roberts

A New Hampshire Version, c. 1980

Musical score for 'The Roberts' (New Hampshire version) in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, G, D, D, A7. The second staff continues the melody with chords D, G, D, G, A7, D. The third staff has chords D, D, A7, A7. The fourth staff has chords D, D, G, A7, D. The piece ends with a double bar line.

Tune Notes: I danced this dance to many musicians and callers. It's a 16-bar dance, sometimes possibly danced as a 32-bar dance. This is my best recall of how it was played. I consulted with recordings of April Limber and Dick Richardson. The tune is related to Col. Robertson which is a three-part tune and some people play all three parts with repeats.

The Roberts

As Played by Dick Richardson, 1952

Musical score for 'The Roberts' (Dick Richardson version) in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, G, D, D, A7. The second staff continues the melody with chords D, G, D, G, A7, and two first endings: 1 D and 2 D. The third staff has chords A, D, A, A, E7. The fourth staff has chords A, D, A, A, E7, and two first endings: 1 A and 2 A. The piece ends with a double bar line.

Source/Origin: Dick Richardson: *Old Time New Hampshire Fiddler*. Originally recorded 1952.

Tune Notes: The previous version is what I remember dancing to with reference to a recording of April Limber playing it for Duke Miller. This is a recording of Dick Richardson who played for Ralph Page for many years. The B part is different and not related to Col. Robertson's. Interestingly in the recording of April playing it she plays this B part the first time through. Dick Richardson repeated both parts.

Walpole Cottage

Sequence: Intro-A-B-C; repeat as desired. End on Intro

Em Em A Em A

A A7 D D G D G D Em A7

D D G D G D Em A7 D

B Bm F#7 Bm F#7 Bm E7 A E7 A D A E7 A

G D G F#7 Bm A D A E7 A

C A7 D A7 Bm D G D Em A7

D A7 Bm F#m G D Em A7 D

Tune Notes: Pat Shaw wrote a dance of the same name to this tune. The tune ends on a final introductory phrase (first line).