

Acadian Reel

As played by Doug Protsik

D D D D D A A D
D D D D D A A D
G G D D G G D D
A D G G D D A D

Source: The melody is transcribed from the fiddling of Doug Protsik, recorded at Maine Fiddle Camp, Aug. 7, 2009. I also include a more basic version of the melody elsewhere.

Tune Notes: All eighth note rests apply to all players.

Acadian Reel

Basic Melody

D D D D D A A D
D D D D D A A D
G G D D G G D D
A D G G D D A D

Tune Notes: This is a basic version of the melody. I also include a fuller version transcribed from the fiddling of Maine fiddler Doug Protsik. All eighth note rests apply to all players.

Canadian Reel

Source: Old Grey Goose, *Old Time Country Song & Dance Band*. Cassette (self-produced), recorded in Liberty and Montville, ME, 1993. They learned it from Gale Huntington of Martha's Vineyard.

Tune Notes: This is a tune I remember hearing from Bowdoinham dances with the Maine Country Dance Orchestra long ago. They often played it with the Dominion Reel. There's another transcription from a recording Doug Protsik made for the Maine Fiddle Camp website <<https://www.maine-fiddlecamp.org>> in 2020.

Canadian Reel

Source: Doug Protsik, 2020 music for Maine Fiddle Camp, <https://www.maine-fiddlecamp.org/canadian-reel/>.

Tune Notes: Transcribed from the playing of Doug Protsik. This is a tune I remember hearing from Bowdoinham dances with the Maine Country Dance Orchestra long ago. There is another transcription from Old Grey Goose recorded in 1993, played in C.

Reel du père Bruneau

Lorenzo Picard

D G D G#dim A7 A7 G#dim A7
 D G A7 D G#dim A7 1 A7 D 2 A7 D
 D D D G#dim A7
 Em A7 Em A7 D G#dim A7
 D D D G#dim A7
 Em A7 A7 1 D 2 D D.S.

Source: Philippe Bruneau, *Accordéon diatonique*. Disques Tout Crin, TCDA 19083-2, 2003.
 From the Archives of the Canadian Museum Of Civilization, recorded between 1978 and 1982.

Tune Notes: Composed by Lorenzo Picard in honor of Philippe Bruneau
 On this track Michel Faubert is playing fiddle and Mario Loiselle is playing piano.
 The chords should be considered my best guesses based on the playing of Mario Loiselle. There is also a version on the website based on recordings by Lisa Ornstein & Denis Pepin and by Raz-de-marée.

Reel du père Bruneau

Lorenzo Picard

D G D D Bm Em A7 D

D G D D Bm 1 A7 D 2 A7 D

D 3 D D G

Em A7 A7 D

D 3 D D G

Em A7 A7 1 D 2 D

Source: Lisa Ornstein & Denis Pepin, *Danseries de la Belle Province*. Québec, Lisa Ornstein, 1984.

Rachel Aucoin & Sabin Jacques. Raz-de-Marée, *Musique traditionnelle québécoise*. Transcriptions by Claudine Arcand. Montréal, Tidal Wave Music.

Tune Notes: Composed in honor of Philippe Bruneau.

Melody from Lisa Ornstein and Denis Pepin. Chords from Rachel Aucoin.

There is also a version on the website based on a recording by Philippe Bruneau.

Quatrième partie: Petit tour des dames

D D D^{#°} Em A Em A^{tr}
 D D D^{#°} Em A 1 A7 D 2 A7 D
 D D^{#°} Em B7 Em Em B7 Em A7
 D D^{#°} Em B7 Em Em B7 Em 1 A7 D 2 A7 D

Source: Jean Marie & Lise Verret, *La famille Verret Vol. 2*. Philo Forerunner Series 42016.

Tune Notes: Please note that the chords are my approximation to what Lise Verret plays, but shouldn't be considered any more than that.

Ash Swamp Jig

Peter Yarensky, June 26, 2020

The musical score for "Ash Swamp Jig" is written in 6/8 time and the key of D major. 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 written on a single staff with various chords indicated above it: D, D, D, and A7. The second staff continues the melody with chords A7, A7, A7, and D. The third staff has chords D, D, D, D7, and G. The fourth staff has chords A7, A7, A7, and a first ending marked "1 D" and a second ending marked "2 D". The fifth staff has chords D, G, D, and A7. The sixth staff has chords D, G, A7, and a first ending marked "1 D" and a second ending marked "2 D".

Tune Notes: This tune just came to me nearly complete. For most dances omit the repeat in the A part and play the second ending.

Lady of the Pond

Doug Protsik

The musical score for "Lady of the Pond" is written in G major (one sharp) 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 written on a single staff. Above the staff, the chords D, D, G, and D are indicated. The second staff continues the melody with chords G, D, E7, and A7. The third staff has chords D, D, G, and D. The fourth staff has chords G, D, G, D, A7, and D. The fifth staff has chords G, D, A7, and D. The sixth staff has chords G, D, A7, and a first ending box containing the chord D. The second ending box contains the chords D, A7, and D.S. (Da Capo). The piece concludes with a double bar line.

Source: Old Grey Goose, *Old-Time Country Song & Dance Band* (cassette), 1993.

Glenn Towle

Dudley Laufman

In A, from the *Mistwold* recording

Chords for the first two staves: A, A, E7, E7, A, A, E7, 1 A, 2 A.

Chords for the third staff: A, A, D, A/C#, E7/B, A, A, A, E7/B, A/C#, D, A/E, E7.

Chords for the fourth staff: A, A, D, A/C#, E7/B, A, D, A/C#, E7/B, A, E7, A.

The **bass line** goes nicely with the chords. Here's what Bob McQuillen was playing to the best of my ability to pick it out.

	AE	AE	BE	F#G#	AE	AE	BG#	AA
	AE	AE	BE	BG#	AE/F#	AC#	eG#	AA
	AE	AE	BE	F#E	AC#	DD#	eG#	AA
	AE	AE	BE	e/DC#/B	AE	AC#/D	eG#	AA
:	AE/F#	AD	C#B	AE	AA/B	C#D	ee/f#	e/D/C#/B
	AE/F#	AD	C#B	AB/C#	DC#	BA	G#F#/G#	AA :

Source: Canterbury Country Dance Orchestra, *Mistwold*. F&W Records, F&W 5, 1974.

Tune Notes: Glenn Towle was a young and enthusiastic dancer who unfortunately died of leukemia at a young age. Dudley wrote this tune in his honor.

There is also a transcription in G, from a recording of a Canterbury Orchestra reunion in 1992. The melody is about the same but there are some differences in chord choices.

Glenn Towle

Dudley Laufman

In G, from the 1992 Reunion

The bass line goes nicely with the chords. Here's what Bob McQuillen was playing to the best of my ability to pick it out.

	GD	GD	AD	AD	GD	GD	AD	GG	
	GD	GD	AD	AD	GD	GD	DE/F	GD	
	GB	cc	BB	A/D/E/F#	GB	cA	dE/F	GG	
	GG	cc	BB	A/D/E/F#	GB	cA	dE/F	GD	
:	GG/A	BA	GD	GD	GB/c	dA	GG	DD	
	GG/A	BA	GF#	EE	AA	AG	DD/E//F#//	GG	:

Source: Canterbury Country Dance Orchestra, *Reunion*, June 13, 1992.

Tune Notes: Glenn Towle was a young and enthusiastic dancer who unfortunately died of leukemia at a young age. Dudley wrote this tune in his honor. There is also a transcription in A, from the Mistwold record, recorded in 1994. The melody is about the same but there are some differences in chord choices.

Peter's Schottische in Bb & F

Peter Yarensky, June 26, 2020

The musical score is written in 4/4 time and consists of four staves. The key signature is B-flat major (two flats). The first staff begins with a key signature change to F major (one flat). The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' below the notes). Chords are indicated above the staff: Bb, Eb, F7, Bb, F, C7, and F7. The second staff includes first and second endings, both marked with '1 Bb' and '2 Bb' above the staff. The third staff continues with chords F, F, C, and C7. The fourth staff also includes first and second endings, marked with '1 F' and '2 F' above the staff. The piece concludes with a double bar line.

Tune Notes: This came to me the same day as the Ash Swamp Jig. The A part was largely complete, and the B part didn't take much longer. The dotted rhythm should be in a 2:1 (relaxed) ratio rather than the 3:1 ratio implied by the notation.

Valse Clogue

Joseph Guilmette

As played by Philippe Bruneau on button accordion. Fiddlers may have to adapt in places.
See notes below about A & B part endings.

Introduction: Last 4 measures of A part with first ending.

He played the melody differently each time through. Here are some A-part variations.

A part: In the last 4 measures the piano played only bass notes; the chords below are my best guesses. The B part actually begins during the second ending.

B part: The repeat of the B part begins during the first ending.

Source: Philippe Bruneau, *Philippe Bruneau*. Philo FI-2003, 1973.

With Yvan Brault, piano & Gilles Losier, bass.

Carmelle Bégin, *Philippe Bruneau: Musique traditionnelle pour accorde on diatonique*.

Ottawa: Muse es nationaux du Canada, 1983.

Tune Notes: A complete transcription may be found in Carmelle Bégin's excellent book of transcriptions of the playing of Philippe Bruneau. Although this transcription is primarily based on the recording, Carmelle Bégin's book was very helpful at times. In this transcription I have omitted some of the octave double stops, quintuplets and other ornaments that would be nearly or completely unplayable on a fiddle.

Fiddler's Waltz

Source: Champlain Valley Festival, 1988, Jam session with April Limber and friends.

Tune Notes: I recorded it from a jam session. When they were done I asked April and she said it was the Fiddler's Waltz. I haven't been able to find anything else out about it.

Heather Island

Eilean Fraoich

William Mackenzie

Introduction

Source: Randy Miller (piano solo), Rod & Randy Miller, *New England Chestnuts Vol. 2*, Alcazar Records FR 204, 1981.

Tune Notes: I figured out the chords by ear from the recording, but later looked at Randy's book *The Fiddler's Throne* (Fiddlecase Books, 2004). To my surprise there was complete agreement with Randy's chords in the book.

Valse Louise

Aldor Morin

Based on a version from Don Roy

D **D/C#** **D/B** **D/A** **Em** **Em/D** **Em/C#** **A7**
D **D/C#** **D/B** **D/A** **Em** **A** **E7** **A7**
D **D/C#** **D/B** **D/A** **Em** **Em7** **Em6** **A7**
D₃ **D7** **G** **G#dim** **A7** **A7** **D** **D**
G **Em7** **Am7** **Am6**
D **D7** **G** **G**
G **G7** **C** **C6**
D7 **D7** **3** **G** **1 G** **2 G**

Source: Based on a transcription by the great Maine Canadian fiddler Don Roy, posted on the website of his band *Fiddle~icious*, Maine's Largest Fiddle Orchestra <<https://fiddleicious.com/tune/valse-louise/>> in 2015.

Tune Notes: I am presenting several versions of the tune on this website as it seems to have developed more variations than many tunes. This one probably comes closest to how it's typically played by fiddlers in New England who are interested in Canadian fiddling.

Valse Louise

Valse Aldor

Aldor Morin (1921-1998)

As Played by Aldor Morin.

Dotted pairs get a 2:1 ratio (e.g. $\dot{\square}\square$)

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a key signature of one sharp and a 3/4 time signature. The music is characterized by a mix of eighth and sixteenth notes, often grouped in pairs with a 2:1 ratio. Chords are indicated above the staff, including G, D7, C, G7, and F. There are several triplet markings (indicated by a '3' over a group of notes) and dotted rhythms. The score concludes with a double bar line and repeat signs.

Source: Aldor Morin, *Collection Les Grands Folkloristes Québécois*. Disques Mérite 1376

(Copie Maître London Records Et Bonanza), CD compilation, 2006.

Much of this information comes from a nice article about him at:

<http://mnemo.qc.ca/bulletin-mnemo/article/aldor-morin-harmoniciste-calleur>.

Tune Notes: This is a transcription of Aldor Morin playing the tune on harmonica. I include a few attempts at transcribing harmonica ornamentation, but didn't try to be complete in part for reasons of legibility, and in part due to my limited ability to transcribe many of the details. Chords are transcribed from the recording as accurately as I could.

Aldor Morin got started playing harmonica at the age of 6. He learned harmonica from Madame Bolduc and by the age of 7 was playing out around Québec. He played with Jean Carignan, Tommy Duschesne and Isidore Soucy among others. He was also known as a caller, and he wrote a number of excellent tunes.

Valse Louise

Valse Aldor

Aldor Morin

As Played by Normand Miron.

Dotted pairs get a 2:1 ratio (e.g.)

The musical score for 'Valse Louise' is presented in a 3/4 time signature. It consists of seven staves of music. The first six staves are in the key of C major, while the seventh staff is in the key of F major. The score includes various chords such as C, Dm, G7, F, D7, Gm, C7, and Bb. There are also triplets and a double bar line with repeat signs. The final staff has two endings: '1 Usual Ending' and '2 Final Ending'. The chords for the 'Usual Ending' are C7, C7, F, and F. The chords for the 'Final Ending' are F and F.

Source: Normand Miron, recorded at a Québécois Social Dance session at Northern Week at Ashokan, 1998. Chords are transcribed as accurately as possible.

Tune Notes: Normand is a well known Québécois button accordion player. Jean Marie Verret was also playing which may have affected Normand's melody at times. Normand is very expressive, but much of it isn't easily written down; it involves subtle use of the bellows and subtle timing that isn't easy to notate. I included a few idiosyncratic melodic and timing details that he didn't play every time to give more of a sense of his playing style.

Valse Louise

Valse Aldor

Aldor Morin

As Played by Normand Miron, transposed from C/F.

Dotted pairs get a 2:1 ratio (e.g.)

D D D D Em Em Em A7

D D D D A D A7 A7

D D D D Em Em Em A7

D D7 G E7 A7 A7 D D

G Em Am Am D7 D7 D7 G 3

G G7 C C

D7 D7 1 Usual Ending G G 2 Final Ending G G

Source: Normand Miron, recorded at a Québécois Social Dance session at Northern Week at Ashokan, 1998. Chords are transcribed as accurately as possible.
Transposed from C/F.

Tune Notes: Normand is a well known Québécois button accordion player. Jean Marie Verret was also playing which may have affected Normand's melody at times. Normand is very expressive, but much of it isn't easily written down; it involves subtle use of the bellows and subtle timing that isn't easy to notate. I included a few idiosyncratic melodic and timing details that he didn't play every time to give more of a sense of his playing style.

Valse Louise

Valse Aldor or Valse Armandine

Aldor Morin

As Played by Philippe Bruneau.

Dotted pairs get a 2:1 ratio (e.g.)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. Chords are indicated above the notes. Ornaments, specifically triplets, are marked with a '3' below the notes. The piece concludes with a double bar line and repeat signs.

Source: Philippe Bruneau, *Au Symposium de Lévis* (1989). Archives du Musée canadien des civilisations, Archives TDCA-2003PB, 2003.

Tune Notes: In *The Waltz Book II*, Bill Matthesen says, quoting Lisa Ornstein, that Philippe Bruneau and Aldor Morin both sometimes played for the Soucy Family's *Chez Isidore* television show. "Philippe Bruneau popularized this waltz under the name *Valse Aldor*, although its original and correct title is *Valse Louise*." For some reason, though, on this recording he calls it *Valse Armandine*.

This is as accurate a transcription of Philippe Bruneau's version of the tune as I'm capable of doing. If you're familiar with his playing you're likely to be aware that his ornamentation is complex, and he plays many variations. On this recording there are a number of other instruments that create a rich sound that's great to listen to but hard to transcribe.

I include some of his idiosyncratic phrasing and timing. He doesn't play each detail all the time; and he has other variations not represented here. In the descending run of triplets he sometimes only plays some notes as triplets. If you want to avoid the high D at the end of the A part, the last 4 measures could be played an octave lower.

Southwind

Traditional

Chord symbols for 'Southwind':
 Staff 1: G, G, D7, D7, G, C, G, G
 Staff 2: G, C, G, G, G, G, D7, D7
 Staff 3: C, C, G, G, G, C, D7, G, G

Tune Notes: This is a fairly standard New England version of the tune. I also include a transcription of a very nice version played by Randy Miller.

The South Wind

Traditional

Chord symbols for 'The South Wind':
 Staff 1: G, G, D, D, G, C, G, C, G
 Staff 2: G, C, G, G, D, G, Em, Am, D
 Staff 3: G, C, G, C, G, D, G, C, G

Source: Randy Miller, YouTube, 2020, <https://youtu.be/khXHWmKMQAY>.

Tune Notes: This is as Randy played it with two exceptions. He played it once on YouTube. The beginning of the A and ending of the B part reflect how he would play them if he were playing the tune multiple times. (This was verified with Randy.) In the recording the lead-in notes for the A part are quarter notes, and the second last measure of the B part is a C chord. I also include a fairly standard New England version of the tune.

Wild Wood Waltz

Version with more precise timing

End on an A part

Chords for the first staff: G, G, C, Am, D7, D7, C, G

Chords for the second staff: G, G, C, Am, D7, D7, C, G

Chords for the third staff: C, C, G, Em, D7, D7, C, G

Chords for the fourth staff: C, C, G, Em, D7, D7, C, G

The above chords are as played by Germaine Savoie. Here is how I back up the tune.

	G	G	C	Am	D7	D7	G	D7	G	G	C	Am	D7	D7	G	G7	
	C	C	G	G	D7	D7	G	D7	C	C	G	G	D7	D7	G	G	

Source: Amand & Germaine Savoie, *A New Brunswick Lumberjack Fiddler*. Musk MEL 85-1.

Tune Notes: Amand Savoie had interesting timing to his music, which I've tried to notate here. There is also a version of the tune that approximates the timing to make the music more readable.

Wild Wood Waltz

Some complex timing rounded for readability

End on an A part

Chords for the first staff: G G C Am D7 D7 C G

Chords for the second staff: G G C Am D7 D7 C G

Chords for the third staff: C C G Em D7 D7 C G

Chords for the fourth staff: C C G Em D7 D7 C G

The above chords are as played by Germaine Savoie. Here is how I back up the tune.

	G	G	C	Am	D7	D7	G	D7	G	G	C	Am	D7	D7	G	G7	
	C	C	G	G	D7	D7	G	D7	C	C	G	G	D7	D7	G	G	

Source: Amand & Germaine Savoie, *A New Brunswick Lumberjack Fiddler*. Musk MEL 85-1.

Tune Notes: Amand Savoie had interesting timing to his music, which I've tried to notate in another version. Here I approximate the timing as well as possible while keeping the music more readable.

Mungalåten

As played by Eric & Kalle Sahlström



Source: Eric och Kalle Sahlström, *Vi e ju Uplenningar ve*, Valbo 1974. Jougo Music, JGOCD02, CD, 2004.

Tune Notes: Transcribed from the playing of Eric and Kalle Sahlström. To the extent the tune is accompanied it's through harmony, so I don't include chords. This is a tune from Munga in Uppland. According to the Swedish Wikipedia it was played by C. G. Englund, a nyckelharpa player from Munga at a fiddling competition in 1910, and immediately became very popular. The recording this is transcribed from is a concert recording, and the audience starts singing in the background part way through.

Grønlanderpolka

Polka from Greenland

As played by Olivia & Lars in D

D D G A7 D D G A7 A7 D

D D G A7 D D G A7 A7 D

D D G A7 D D G A7 A7 D

D D G A7 D D G A7 A7 D

Final Ending: The last measure can be played as two D quarter notes, or the last two measures could be played as just accompaniment without melody.

Some details: In the A part measures 5-8 they really played something closer to this:

A Part Meas. 5 8

On the YouTube recording they switch from the key of D to A in the middle of the fourth measure of the first A part. Here's what they played:

Source: Olivia und Lars beim Kulturnatten 2013 in NUUK, <https://youtu.be/nkxMGGH71Ss>, March 4, 2013.

Tune Notes: Translation: Olivia and Lars at the Kulturnatten 2013 in NUUK.

Played in D, then switched to A; transcribed separately in each key.

I haven't been able to find any more about the musicians although they're very good.

I have also transcribed a version by Thomas Møller, harmonica and Anders J. Ørts (guitar) in C. Each is somewhat different, with its own interesting variations.

I include an arrangement I put together that tries to keep the spirit of the tune while combining many of the most enjoyable variations.

It's really a Greenland polka; I keep it with Scandinavian tunes for convenience.

Grønlænderpolka

Polka from Greenland

As played by Olivia & Lars in A

A A D E7 A A D E7 E7 A
A A D E7 A A D E7 E7 A
A A A A A E7 A E7 A
A A A A A E7 A E7 A

Final Ending: The last two measures can be played as written, or they could be played as just accompaniment without melody.

On the YouTube recording they switch from the key of D to A in the middle of the fourth measure of the first A part. Here's what they played:

D major (two sharps) A major (three sharps)

Source: Olivia und Lars beim KulturNatten 2013 in NUUK, <https://youtu.be/nkxMGGH71Ss>, March 4, 2013.

Tune Notes: Translation: Olivia and Lars at the KulturNatten 2013 in NUUK.

Played in D, then switched to A; transcribed separately in each key.

I haven't been able to find any more about the musicians although they're very good.

I have also transcribed a version by Thomas Møller, harmonica and Anders J. Ørts (guitar) in C. Each is somewhat different, with its own interesting variations.

I include an arrangement I put together that tries to keep the spirit of the tune while combining many of the most enjoyable variations.

It's really a Greenland polka; I keep it with Scandinavian tunes for convenience.

Grønlanderpolka

Polka from Greenland

As played by Thomas Møller and Anders J. Ørts

The musical score is written in 2/4 time and consists of four staves. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords used are C, F, G7, and C.

Staff 1: C C F G7 C F C G7 G7 C

Staff 2: C C F G7 C F C G7 G7 C

Staff 3: C C C C C G7 C G7 C

Staff 4: C C C C C G7 C G7 C

Source: Thomas Møller, harmonica and Anders J. Ørts, guitar,
<https://youtu.be/nkxMGGH71Ss>, May 16, 2009.

Tune Notes: The video notes say: "Thomas Møller knows this polka from Greenland where he has been working as an aircraft mechanic for several years." I have also transcribed versions by Olivia (fiddle) and Lars (accordion) (last names unknown) in D and A. Each is somewhat different, with its own interesting variations. I include an arrangement I put together that tries to keep the spirit of the tune while combining many of the most enjoyable variations. It's really a Greenland polka; I keep it with Scandinavian tunes for convenience.

Grønlanderpolka

Polka from Greenland

Peter Yarensky's version in D

D D G A7 D D G A7 A7 D

D D G A7 D D G A7 A7 D

D D D D D A7 D A7 D

D D D D D A7 D A7 D D.C.

Source: Thomas Møller, harmonica and Anders J. ØrtsM, guitar,

<https://youtu.be/nkxMGGH71Ss>, May 16, 2009.

Olivia und Lars beim Kulturturnen 2013 in NUUK, <https://youtu.be/nkxMGGH71Ss>,
March 4, 2013.

Tune Notes: I've presented a set of three transcriptions (the second recording has a key change), each of which is different. Here I tried to keep the spirit of the tune while combining many of the most enjoyable variations into a single version that reflects how I like to play it.

It's really a Greenland polka; I keep it with Scandinavian tunes for convenience.

Road to Boston Polska

Sequence: AABBBB ~ End on an A Part

Peter Yarensky, 12-9-20

Musical score for "Road to Boston Polska" in G major, 3/4 time. The score consists of four staves of music. The first staff has chords D, G, A7, and D. The second staff has chords D, G, A7, and A7/C# D. The third staff has chords D, G, Em, and A7. The fourth staff has chords D/F#, G, A7, and A7/C# D. The melody is a simple, rhythmic tune with a repeat sign at the end of the second and fourth staves.

Tune Notes: This is a variation on Road to Boston that has been hinted at here and there for years. I've attempted it in the past with some success, but this version which came to me in the shower is the first I've heard or come up with that is clearly Road to Boston as a hambo and that also sounds at least vaguely Swedish.

Selmer Ramsey's Old Time Schottische No. 3

Musical score for "Selmer Ramsey's Old Time Schottische No. 3" in G major, 4/4 time. The score consists of four staves of music. The first staff has chords G, C, D7, and G. The second staff has chords G, C, D7, and G. The third staff has chords G, C, D7, and G. The fourth staff has chords G, C, D7, and G. The melody is a more complex, rhythmic tune with triplets and a repeat sign at the end of the second and fourth staves.

Source: Selmer Ramsey's Old Time Music Volume 1. Mark Custom Records, MC6197, 1977.

Tune Notes: Selmer Ramsey (1914-1978) was a Minnesota fiddler. He played for dances around the state for many years, and composed several tunes. This is from the first of his three records.

Frankie's Kolomejka

Frankie Rodgers

The "C" in the middle of the D part is a quarter tone sharp.

A C F C G7

B C F C G7

C C F C F C F G7 "Hey!"

D Am Am E7 Am

Source: Frankie Rodgers & Gaby Haas, *Play for a Horilka Party*. Point Records, PS 302, 1968.

Tune Notes: As played by Frankie Rodgers.

So how did Frankie Rodgers come to write a kolomejka? In 2002 Albert Brien had a concert/workshop in the Fiddler's Loft in Kingston, NH with British Columbia fiddler Yvonne Hernandez. She played the tune and taught it during the workshop. I asked her that question. Her mother, who was in the audience called out that despite his name, Frankie was of Ukrainian background.