

~ Reels ~

Reel in A & D

Reel des pilotes

Both parts are double length

Source/Origin: From the playing of Sabin Jacques, Quebecois Social Dance, Ashokan 1997

Tune Notes: Nearly every part of the tune was subject to variation, so this is really a sampling of how it was played. This was played by the Trio Rosaire Girard under the name Reel des pilotes (on *100 Ans de Musique Traditionnelle Quebecoise, Vol. 2: Deuxieme Epoque 1940-1960*, compiled by Gabriel Labbé). I've seen it under other names as well.

Allie Crocker

Tune Notes: The melody is a fairly standard New England version. Chords are from the playing of Randy Miller on *Castles in the Air*. The final D eighth note would be omitted the last time through the tune.

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/Origin: 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.

Reel des Accordéonistes

Marcel Messervier

Chord markings above the staves:

- Staff 1: D, G, D, Em, A7, D
- Staff 2: D, G, D, Em, A7, D, A, D
- Staff 3: G, Em, D/F#, Em, A7, D
- Staff 4: B2 G G# dim D/A Bm; B1 G G D D Em A7 [1 D A7 D7] [2 D A7 D7]
- Staff 5: G, D/F#, D/F, A7/E, D
- Staff 6: G, D, E7, A7, [1 D A7 D7] [2 D A7 D]

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

Tune Notes: There were a number of guest musicians. Yvan Brault played piano on several tracks. He was an amazing piano player. I once got to watch him play at an evening party at the Champlain Valley Festival in the late 1980s and it completely changed my understanding of piano accompaniment. I certainly missed a lot in figuring out the chords; these are my best guesses and are much simplified from what he played.

Set Américain

A Current Version

Chords: D, A7, D, D, E7, A7, D, A7, D, A7, D, Bm, Bm, Bm, F#m, Bm, Bm, Bm, Bm, F#m, Bm, Bm, F#m, Bm.

Tune Notes: This tune was first recorded by button accordion player Theodore Duguay. This is a reasonably representative transcription of how it's played today.

Set Américain

As Played by Don Roy

Chords: D, A7, D, D, D, A7, D, A7, D, A7, D, Bm, Bm, Bm, G, F#, Bm, Bm, Bm, Bm, F#, Bm, Bm, F#, Bm.

Tune Notes: Here's a transcription based on the teaching of Don Roy as taught at Maine Fiddle Camp, 6/15/02. Don sometimes plays it as a step dance tune for Cindy Roy.

Set Américain

As Played by Theodore Duguay

The musical score for "Set Américain" is presented in six staves. The first two staves show the melody with various ornaments and a repeat section. The remaining four staves provide a bass line with chords and triplets.

Staff 1: Chords: D, A7, D, D, A7

Staff 2: Chords: D, A7, D, 3, D, A7, 1 A7, D, 2 A7, D

Staff 3: Chords: Bm, Bm, Bm, F#m, 3, 3

Staff 4: Chords: Bm, Bm, Bm, Bm, F#m, Bm

Staff 5: Chords: Bm, Bm, Bm, F#m, 3

Staff 6: Chords: Bm, Bm, Bm, Bm, F#m, Bm

Source/Origin: This transcription is based on the playing of Theodore Duguay, transposed from C.

Angus Robichaud's Reel

The musical score for 'Angus Robichaud's Reel' consists of four staves of music in 2/4 time, with a key signature of one sharp (F#). The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: D, G, A7, and D. The second staff continues the melody with chords D, G, A7, and D. The third staff features a syncopated rhythm with chords G, D, A7, and D. The fourth staff concludes the piece with chords G, D, A7, and D, ending with a double bar line and repeat sign.

The syncopated portions of many A-part measures were often played like this:

This close-up notation illustrates a syncopated phrase. It shows a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: a quarter note G, a quarter rest, a quarter note G, a quarter rest, a quarter note G, a quarter rest, a quarter note G, a quarter rest, and a quarter note G. Above the notes, 'D' is written above the first G, and 'G' is written above the second G. Small 'V' symbols are placed above the notes, indicating a slight down bow. The phrase ends with a double bar line and repeat sign.

Source/Origin: Gerry Robichaud, *Maritime Dance Party*. Fretless, FR201, 1978.

Tune Notes: The syncopated phrases were most likely played as ghost notes originally. There are a number of tunes which include variations of the A part in Quebec; in most cases those notes are still played as ghost notes. Using the bowing shown above, this would involve a slight down bow instead of the rests.

Set de la Baie St. Paul

The musical score for 'Set de la Baie St. Paul' consists of four staves of music in 2/4 time, with a key signature of one sharp (F#). The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: D, D, D, (F#7), and G. The second staff continues the melody with chords A7, A7, A7, and first/second endings for D. The third staff features a syncopated rhythm with chords D, D, D, and A7. The fourth staff concludes the piece with chords A7, A7, first/second endings for A7 and D, and finally D.

Batchelder's Reel

Chords: F, C7, F, B \flat , F, G7, C7

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

Chords: F, B \flat , F, C7

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

Tune Notes: Batchelder's Reel is often played together with Ross's Reel #4.

Bay of Fundy

Bill Guest

Chords: D, D, C, C, C

Chords: D, D, G, D, 1 A7, D, 2 A7, D

Chords: D, G, D, A7

Chords: D, G, D, A7, 1 D, 2 D

Big John McNeil

Peter Milne (1824-1908)

Musical score for "Big John McNeil" in A major, 2/4 time. The score consists of four staves of music. The first staff has chords A, A, A, A, F#m, B7, D, E7. The second staff has chords A, A, A, D, E7, A, E7, A. The third staff has chords A, A, A, A, F#m, B7, E7. The fourth staff has chords A, A, A, D, E7, A, E7, A. There are first and second endings marked with '1' and '2' respectively. A triplet of eighth notes is marked with a '3' in the third staff.

Tune Notes: I often play the alternate chords listed for emphasis.

Bobby Shaftoe

Musical score for "Bobby Shaftoe" in A major, 2/4 time. The score consists of two staves of music. The first staff has chords D, D, A7, A7, D, D, A7, D. The second staff has chords D, D, A7, A7, D, D, A7, D. The melody is simple and consists of eighth and quarter notes.

Source/Origin: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974.

Bootlegger's Reel

Smokey Valley

Musical score for "Bootlegger's Reel" in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a bass line. Chords are indicated above the notes: A, D, E7, A, D, E7, A, A, D, A, A, E7, A.

Source/Origin: This is as I (Peter Yarensky) play the tune. I learned it from Emile Langevin, who I believe learned it from Erica Brown (now Erica Shipman).

Reel Boule de Neige

Joseph Allard

Musical score for "Reel Boule de Neige" in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a bass line. Chords are indicated above the notes: G, D7, D7, G, G, G, C, D7, 1 G, 2 G, D, D, A7, A7, D, D, 1 A7, D, 2 A7, D.

Canadian Reel

Chords: G7, C, C, G7, G7, C, C, C, G7, 1 C, 2 C, C, C, C, G7, G7, C, C, C, G7, 1 C, 2 C

Source/Origin: 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 in 2020.

Canadian Reel

Chords: A7, D, D, A7, A7, D, D, G, A7, 1 D, 2 D, D, D, A7 (G), A7, D, D, A7, 1 D, 2 D

Source/Origin: 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.

Caribou Reel

Andy De Jarlis

As Written

Source/Origin: Notation as written by Andy De Jarlis, *Canadian Fiddle Tunes*, p. 5. BMI Canada, 1958.

Tune Notes: This is the tune as written.

The Caribou Reel is frequently labeled as an Irish reel and there are some rather surprising versions to be found. Here I present the tune (1) as he wrote it (this one), (2) as he played it when he recorded it, and (3) as his second fiddler Marcel Meilleur played it on a recording made as a tribute to Andy De Jarlis after he died.

Caribou Reel

Andy DeJarlis

As Played by Andy De Jarlis

Source/Origin: Andy De Jarlis, *Favourite Old Time Tunes*. London, EB 60, 1963

Tune Notes: This is how he played the tune for a recording, to be compared with how he wrote it, as shown in the previous version. There are substantial differences in both melody and chords. There are a few notes he consistently played slightly sharp; these are indicated by the "^" signs.

Caribou Reel

Andy De Jarlis

As Played by Marcel Meilleur

Em Em G G

Em Em Am Em ¹ B7 Em ² B7 Em

Em ^ Em 3 D D

Em ^ Em Am Em ¹ B7 Em ² B7 Em

Source/Origin: Marcel Meilleur & the Red River Echoes, *Memories with Andy DeJarlis*. Sunshine Records, SSBLP-427

Tune Notes: Marcel Meilleur played second fiddle for Andy De Jarlis. This version is from a record Marcel made as a tribute to Andy after his death. He assembled the musicians from Andy's band to play. I've wondered if to some extent it reflects how Andy De Jarlis played the tune later on.

This version has quite a few notes played sharp, sometimes up to a half step high. There are a couple changes in the chords. Sharped notes are indicated by a "^" unless they are a full half sharp.

Cold Frosty Morning

Am Am G G

Am Am Em Am Em Am

Am Am C G Am Em

Am C D Em Am Em Am

Reel de Chateauguay

New England Version

Musical score for the New England version of Reel de Chateauguay. The score is written in treble clef, 2/4 time, and G major. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords G, C, G, D7, and G are indicated above the notes. The second staff includes first and second endings, both marked with a '1' and '2' above a 'G' chord. The third and fourth staves continue the melody with similar chord markings and repeat signs.

Tune Notes: This is a New England version of the tune, learned mostly from Fennig's All-Stars.

Reel de Chateauguay

As Played by Joseph Allard

Musical score for the Québecois version of Reel de Chateauguay as played by Joseph Allard. The score is written in treble clef, 2/4 time, and G major. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords G, C, G, D7, and G are indicated above the notes. The second staff includes first and second endings, both marked with a '1' and '2' above a 'G' chord. The third and fourth staves continue the melody with similar chord markings and repeat signs. A triplet of eighth notes is marked with a '3' below the notes in the fourth staff.

Source/Origin: Joseph Allard, *Grand violoneux ~ Hommage*. Montréal Association québécoise des loisirs folkloriques, 1992.

Tune Notes: This is a Québecois version of the tune, based on the playing of Joseph Allard. He plays it somewhat differently on earlier recordings.

Les cinq jumelles

Québec

Sequence: ABABCDE, then ABCDE as desired

Section A: D, D, Bm, D, A7, D

Section B: D, F#, Bm, D, A7, D

Section C: G, G, C, G, D7, G

Section D: D, G, Em, A7, D, A7

Section E: D, C, D, A7, D

Play E-part chords as block chords as indicated by chord names.

Source/Origin: Maine French Fiddlers, *"In Memere's Kitchen"*. Produced by Harry King. Readfield, Maine, 1995.

Tune Notes: Written for the Dionne quintuplets from Ontario, born May 28, 1934. Despite being relatively recent, it appears not to have a known composer. Some people play it straight through, some people repeat the first two parts in the order ABAB just the first time, and some people do that every time.

Coloured Aristocracy

Musical score for "Coloured Aristocracy" in G major, 2/4 time. The score consists of four staves. The first staff contains the main melody with chords G, G, Em, Em, C, and G. The second and fourth staves contain first and second endings, each with chords A7, D7, and G. The third staff continues the melody with chords G, Em, Em, G, C, and G.

The Dancing Bear

Bob McQuillen

Musical score for "The Dancing Bear" in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a double bar line and repeat sign, followed by chords Em, Em, A, and A. The second staff has chords Em, Em, B7, and Em. The third staff has chords Em, Em, A, and A. The fourth staff has chords C, C, B7, and Em. The fifth staff has chords Em, Em, C, and C. The sixth staff has chords A, A, B7, and Em.

Cooley's Reel

Chords: Em, Em, D, D, Em, Em, A, D, Em, D, Em, Em, Em, A, D, Em, D, Em, Em, D, Em, Em, D, Em.

Tempo: 2/4

Key: D Major

Structure: Includes first and second endings with repeat signs and a triplet of eighth notes.

Dave's Hornpipe

Bob McQuillen

Chords: D, A7, D, G, D, E7, A7, D, A7, D, G, A7, D, D, G, A7, Bm, Em, F#m, G, D, D, A7, D.

Tempo: 3/4

Key: D Major

Structure: Includes first and second endings with repeat signs.

Tune Notes: Written by Bob for Dave Cousineau, retired bass player for the Lamprey River Band. Chords by Peter Yarensky. I'm really not all that confident about chords for parts of the tune.

Dinky Dorian's

Francie Dearg O Beirn (1904-1987)

Musical score for "Dinky Dorian's" in G major, 2/4 time. The score consists of five staves of music. The first staff has chords A, A (D) A, G, G. The second staff has chords A, A (D) A, G, E7, A. The third staff has chords A, A, G, G. The fourth staff has chords A, A, G, E7, A. The fifth staff has chords A, A7, D, A, G, E7, A. The score includes triplets and a first/second ending structure.

Dominion Reel

Musical score for "Dominion Reel" in C major, 2/4 time. The score consists of four staves of music. The first staff has chords C, G7, C, F, C, D7, G7. The second staff has chords C, G7, C, F, C, G7, C. The third staff has chords C, Dm, G, C, D7, G. The fourth staff has chords C, F, (Dm), G7, G7, C. The score includes a first ending and a repeat sign.

Dorset Four Hand Reel - First Tune

Chords for Dorset Four Hand Reel - First Tune:

Staff 1: G, C, G, D7, G, C, G, D7, 1 G, 2 G

Staff 2: C, G, D7, G, C, G, D7, 1 G, 2 G

Dorset Four Hand Reel - Second Tune

Chords for Dorset Four Hand Reel - Second Tune:

Staff 1: A, D, A, E7, A, D, E7, A

Staff 2: A, D, A, E7, A, D, E7, A

Drowsy Maggie

Chords for Drowsy Maggie:

Staff 1: Em, Em, (A) D, Em, Em, (A) D

Staff 2: D, A, D, D, A, G, D

Staff 3: D, A, D, D, A, D, A, G, D

Tune Notes: In measure A2 the A chord was written in by mistake at one point; but as I listened to the tune with an A chord I rather liked it so I left it in as an alternate chord.

Durang's Hornpipe

Durang's Hornpipe

Chords: D, G, D, A, D, G, D, A7, 1 D, 2 D, D, Bm, Em, A, A, A7, D, A7, 1 D, 2 D

Eddie's Reel

Ed Plante

Eddie's Reel

Chords: G, G, G, D7, D7, D7, D7, G, D7, 1 D7, G, 2 D7, G, G, G, D7, D7, D7, D7, G, G, G, C, D7, D7, D7, G

A-Part (meas. 1-2). This is a much more common version:

Chords: G, G

B-Part (meas. 5-8). Here are some alternate chords that are fun to play:

Chords: G, G, G, B7, C, A7, D7, D7, D7, G

Tune Notes: I learned this version from Cammie Kaynor's Wellington Bilgewater recording; I don't know anything more about it.

Farewell to Whiskey

Ladies' Triumph

Musical score for "Farewell to Whiskey" in G major, 2/4 time. The score consists of four staves of music. The first staff has chords G, Am, G, and Bm. The second staff has chords C, G, Am, D7, G, D7, and G. The third staff has chords G, Am, D7, G, C, and G. The fourth staff has chords C, G, Am, D7, G, D7, and G. The piece ends with a double bar line and repeat dots.

Fireman's Reel

Musical score for "Fireman's Reel" in A major, 2/4 time. The score consists of four staves of music. The first staff has chords A, A, A, F#m, B7, Bm, and E7. The second staff has chords A, A, A7, D, E7, E7, and A. The third staff has chords A, A, A, F#m, B7, Bm, and E7, with a triplet of eighth notes marked with a '3' below the staff. The fourth staff has chords A, A, A7, D, E7, E7, and A. The piece ends with a double bar line and repeat dots.

Source/Origin: As played by April Limber on the New England Tradition recording, *Farewell to the Hollow*, Whistler's Music, CDWM 9860. Chords as played by Bob McQuillen.

Tune Notes: I generally play the B7 instead of the Bm. Lady Walpole's Reel has been the traditional opening dance at many New Hampshire dances (especially in the Monadnock region) for many years. Many old-time fiddlers didn't play in Bb, so the Fireman's Reel became the standard tune for the dance.

Fisher Street Reel

Peter Yarensky

Musical notation for Fisher Street Reel, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains the first line of music with chords G, C, G, D7, G, G, C, G, D7, G. The second staff contains the second line of music with chords D7, G, D7, G, G, C, G, D7, G. The piece ends with a double bar line and repeat dots.

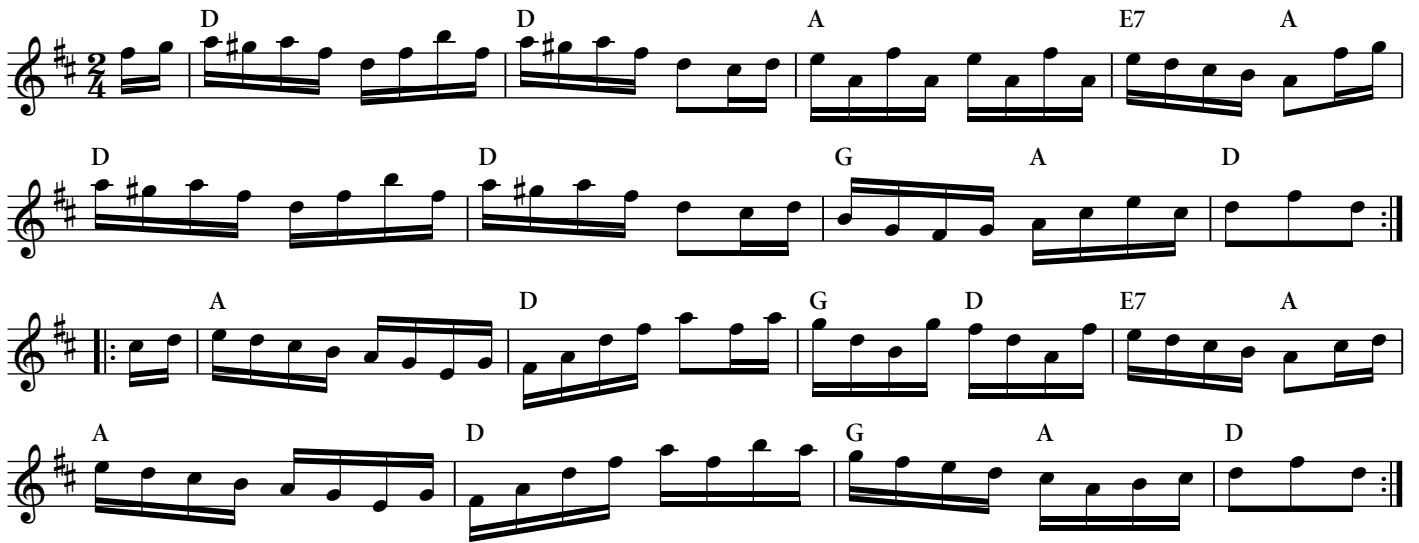
Tune Notes: May be played as a polka. I wrote this while I was living on Elm Street in Dover. Fisher Street was just a couple blocks away.

Flowers of Edinburgh

Musical notation for Flowers of Edinburgh, consisting of four staves. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains the first line of music with chords G, G, D7, D7 and a triplet of eighth notes. The second staff contains the second line of music with chords G, G, C, G, D7, G and a triplet of eighth notes. The third staff contains the third line of music with chords G, D, B7, C, E, Em, E and a triplet of eighth notes. The fourth staff contains the fourth line of music with chords G, C, G, D7, G. The piece ends with a double bar line and repeat dots.

Tune Notes: The chords for the B-part come from Otto Soper (1970-1975), an old-time Maine piano player and fiddler (who also played saxophone and other instruments) who was very influential in the playing of the Maine Country Dance Orchestra. Like many of the old time piano players, Otto only played major chords. The alternate chords (upper line) represent the more commonly played chords.

Forester's Hornpipe



Musical score for "Forester's Hornpipe" in 2/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is primarily eighth-note based. Chord symbols are placed above the notes: D, D, A, E7, A. The second staff continues the melody with chords D, D, G, A, D. The third staff features a repeat sign at the beginning, followed by chords A, D, G, D, E7, A. The fourth staff concludes the piece with chords A, D, G, A, D.

Gaspé Reel



Musical score for "Gaspé Reel" in 2/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is primarily quarter-note based. Chord symbols are placed above the notes: D, D, A7, A7. The second staff continues the melody with chords D, D, A7, A7, D. The third staff features a repeat sign at the beginning, followed by chords A7, D, A7, E7, A7. The fourth staff concludes the piece with chords A7, D, A7, A7, D. A triplet of eighth notes is marked with a '3' above it in the final measure of the fourth staff.

Tune Notes: The A part especially is based on the playing of Louis Beaudoin. A few notes are in parentheses. They may be played as usual, as ghost notes, or treated as rests.

Glise de Sherbrooke

Reel de Tadoussac

La Grande Chaîne, Quadrille de chez nous

As Played by the Ralph Page Orchestra

Musical score for "Glise de Sherbrooke" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a triplet of eighth notes (G4, A4, B4) and is followed by a series of eighth-note patterns. The second staff continues the melody with similar eighth-note patterns. The third staff features a repeat sign and a triplet of eighth notes (G4, A4, B4) followed by eighth-note patterns. The fourth staff concludes the piece with eighth-note patterns. Chord markings (G, D7, C) are placed above the staff lines. The key signature has one sharp (F#) and the time signature is 2/4.

Source/Origin: As played by Ralph Page's New Hampshire Orchestra (as Glise a Sherbrooke), Michael Herman, Folk Dancer Records MH 1073-B.

Tune Notes: The Identitaires Québécois web site comments that the tune is an adaptation of Home Sweet Home, thus the name Quadrille de chez nous. The Ralph Page Orchestra started each phrase of the B part on a G chord. For many years that chord has been played as a C chord or, with some versions of the melody, as | G-C | G |.

Glise de Sherbrooke

Reel de Tadoussac

La Grande Chaine, Quadrille de chez nous

As Played by Joseph Allard

Chords: G C G D7 G D7 G D7 G G7 C G D7 G D7 G

Source/Origin: Melody and chords as recorded by Joseph Allard, 1945.

Tune Notes: See Glise de Sherbrooke #1 for further notes.

Glise de Sherbrooke

La Grande Chaine

Le Tadoussac, Quadrille de chez nous

As Played by Louis Beaudoin

Chords: G G D7 G G G D7 G G C G D7 G G C G D7 G

Tune Notes: This is based on Louis Beaudoin's playin of the tune, under the name La Grande Chaine. This most likely referred to the name of a dance or dance figure done to the tune. More information with Glise de Sherbrooke #1.

La grande traversée

Marcel Messervier

As played by Marcel Messervier

Sequence: AABB; end on A2 with Final Ending. See notes below.

Sequence notes: A part begins differently when following B part; A part measure 1 is included in the B2 ending.

Source/Origin: Marcel Messervier, La grande traversée. From Gabriel Labbé (researcher & compiler), *100 ans de musique traditionnelle québécoise: Quatrième époque - 1980 à 2000*, Disque 1.

Tune Notes: This is a transcription of the playing of Marcel Messervier to the best of my ability. There is another transcription that is much more friendly to fiddlers and more modest accordion players.

This is a complex tune; I couldn't figure out any way to make it easier to read.

The piano accompaniment at times has a strong impact on the feel of the tune. As is often the case with French Canadian piano accompaniment there is a bass line, and simultaneously an inner voice which is frequently an octave and a third higher. In the A part the transition from the G chord to the E7 chord in measures 3 and 4 is very nice. It goes something like this:

Inner Voice:	B B A#A G#A A#B
Bass:	G G F#F E F#G G#

In the second half of the A part (measures 11 and 12) a slightly different pattern occurs which also works well:

Inner Voice:	B B A#A G#E D#D C#
Bass:	G G F#F E B A

La grande traversée

Marcel Messervier

Fiddle-oriented version

Sequence: AABB; end on second A part but use first ending

The musical score is written in G major (one sharp) and 4/4 time. It is divided into two main sections, A and B. Section A consists of two parts, A1 and A2, each with two endings. Section B also consists of two parts, B1 and B2, each with two endings. The score includes various chords (A, D, G, E7, A7, Bm, A#dim) and musical notations such as repeat signs, first and second endings, and a 'D.S.' (Da Capo) instruction at the end of the B2 part.

Sequence notes: A part is different when following B part; A part measure 1 is included in the B2 ending.

Source/Origin: *Cinq à six* jam session, led by Lisa Ornstein, Normand Miron & André Marchand. Ashokan, Northern Week, 1991, Thursday.

Tune Notes: This transcription is recommended for fiddlers and for accordion players who would rather not try to play all Marcel Messervier's ornamentation. There is another transcription that includes his impressive ornamentation. The chords are a bit difficult to figure out at times. I didn't even try to include the many passing chords that led into the next measure. The timing in the A part is a bit different from how Marcel Messervier plays it, with a more syncopated beat. This reflects how it was played at the jam session.

La Grondeuse

The Silver Spire

Musical score for "La Grondeuse" in D major, 2/4 time. The score consists of four staves. The first two staves are the main melody and accompaniment. The third staff is a repeat of the first two staves. The fourth staff is an alternate accompaniment. Chords are indicated above the notes.

Chords: D, D, G, D, A7, D, D, A7, D, A, A, D, D, A, D, F#7 or A7, G, G, D/F#, A7/E, D, A7, A7, D.

Source/Origin: Canterbury Country Dance Orchestra, *Mistwold* (F&W Records, F&W 5, 1974)

Tune Notes: Melody and chords are from the Canterbury Orchestra recording. The alternate chords in the B part reflect the fact that Bob McQuillen had a few different ways of playing it, and I added in the F#7 that I sometimes play.

Growling Old Man and the Cackling Old Woman

Growling Old Man and the Grumbling Old Woman

Musical score for "Growling Old Man and the Cackling Old Woman" in A major, 2/4 time. The score consists of four staves. The first two staves are the main melody and accompaniment. The third staff is a repeat of the first two staves. The fourth staff is an alternate accompaniment. Chords are indicated above the notes. There are triplets in the third and fourth staves.

Chords: Am, G, Am, G, Am, Am, G, Am, A, C, G, A, Em, A, C, G, Am, G, Em, Am.

Tune Notes: This is a standard New England version, although the B-part chords are a bit unusual. Simon St. Pierre, Maine French fiddler, played an interesting rather different version. Go to <http://www.maine-fiddlecamp.org/music-of-simon-st-pierre/> and click on *The Woods of Maine* for a PDF, or on the abc version right below.

L'homme à deux femmes

G G G Gdim D7
 D7 D7 D7 Daug G
 G G G Gdim D7
 D7 G A7 1 D7 2 D7
 D7 D7 G G
 D7 D7 G G
 D7 D7 Am D7 1 G 2 G
 G G G Gdim D7
 D7 D7 Ddim D7 Ddim D7 1 G 2 G

Source/Origin: Jean-Marie Verret, from Jean-Marie et Martin Verret, *Quadrille du XIXe et XXe siècle*. 1997

Tune Notes: The title probably refers to an associated dance rather than the tune. Chords are probably mostly correct. The parts involving diminished chords seem to work best in root position.

Indian Reel

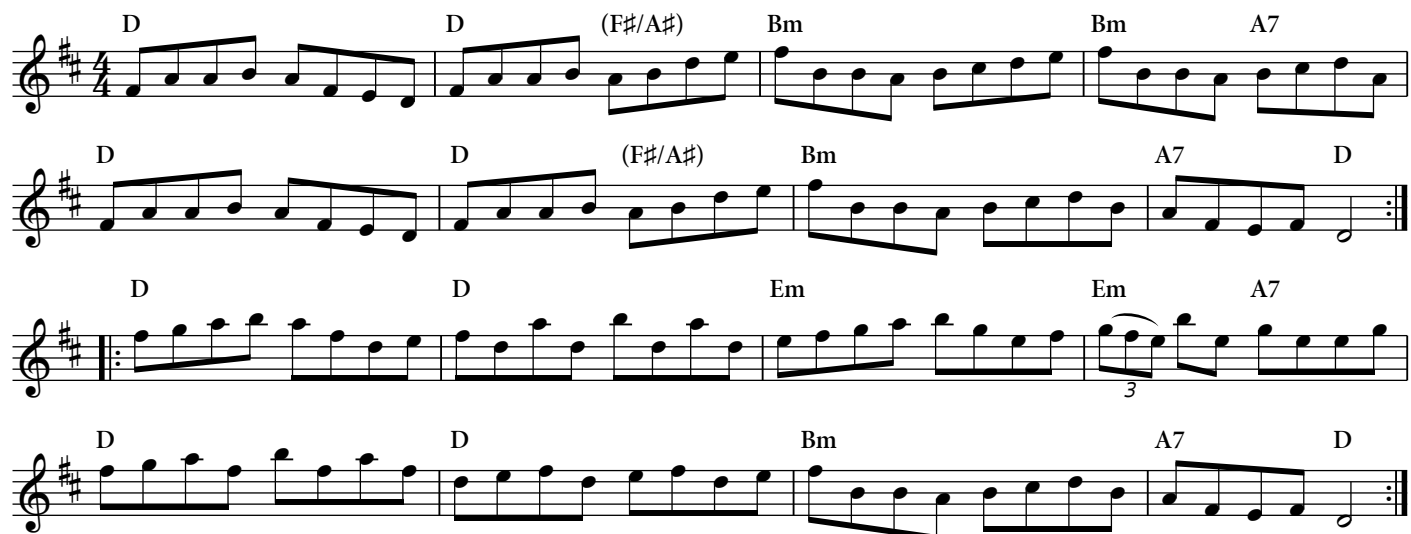


Musical score for "Indian Reel" in G major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are the accompaniment. Chords are indicated above the notes.

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

Judy's Reel

Maid Behind the Bar



Musical score for "Judy's Reel" in D major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are the accompaniment. Chords are indicated above the notes.

Chords: D, D, (F#/A#), Bm, Bm, A7, D, D, (F#/A#), Bm, A7, D, D, D, Em, Em, A7, D, D, Bm, A7, D.

Tune Notes: This tune has been known as Judy's Reel in New England; in Irish music circles it's more likely called the Maid Behind the Bar.

Quadrille, 2e partie from Jos Bouchard

A D D D A7 Em A7 A7 D

B1 G G Am Am D7 D7 C#dim G

B2 G G Am Am D7 D7 C#dim G

(See below for variation)

Jos Bouchard played with enthusiasm and with considerable variation from one time to the next. Here are some of the variations he played during the repeats of the A and B parts. His variations the second time through the tune were much more divergent from the original melody. There is another variation in the 7th measure of the B part that's similar to the A-part variations.

A-part Variations

Measure 2 in A1 & A2:

Measure 6 in A1 & A2:

B-part Variations

Measure 1-4 in B1 & B2:

Ending of B1, First (left) & Second (right) times through the tune

Source/Origin: Jos Bouchard, *violoneux. Musique et danse traditionnelle de Charlevoix*. Le tamanoir, TAM 27019, 1978. Reissued from Le Tamanoir TAM-513, *Portrait du vieux Kebec, volume 13: Jos. Bouchard, \$1 violoneux de l'île d'Orleans*, 1975.

Tune Notes: This is a transcription from the playing of Jos Bouchard. It is as played the first time through except for the transition between B1 and B2 which is as played the second time (but see variations)

Liberty

Musical score for 'Liberty' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, rhythmic style. Chords are indicated above the notes: D, D, G, G. The second staff continues the melody with chords D, D, G, A7, D. The third staff features a repeat sign and chords D, D, D, A7. The fourth staff concludes the piece with chords D, D, G, A7, D.

Joys of Québec

Les joyeuses québécoises ~ Two-Part Version

Fortunat Malouin

Two-Part Version

Musical score for 'Joys of Québec' in G major, 2/4 time. The score is a two-part version consisting of four staves. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a rhythmic style. Chords are indicated above the notes: A, A, A, E7. The second staff continues the melody with chords E7, E7, 1 E7, A, 2 E7, A. The third staff features a repeat sign and chords A, D, A, A, D, A. The fourth staff concludes the piece with chords E7, E7, 1 E7, A, 2 E7, A.

Melodic Variation (A Part Meas. 3-4)

Melodic variation for 'Joys of Québec' in G major, 2/4 time. The variation consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a rhythmic style. Chords are indicated above the notes: A, E7.

Tune Notes: This is a fairly standard two-part version of the tune. I've also included a three-part version.

Joys of Québec

Les joyeuses québécoises ~ Three-Part Version

Fortunat Malouin

Three-Part Version

The main musical score consists of seven staves of music in G major (one sharp) and 2/4 time. The melody is written in treble clef. Chords are indicated by letters (A, D, E7) above the notes. The score includes a first ending (marked '1') and a second ending (marked '2'). A triplet of eighth notes is marked with a '3' and a slur. The piece concludes with a double bar line.

Melodic Variation (A Part Meas. 3-4)

Alternative Transition to C Part

This section shows two alternative musical phrases. The first, labeled 'Melodic Variation (A Part Meas. 3-4)', shows a variation of the first two measures of the main melody. The second, labeled 'Alternative Transition to C Part', shows a transition from the B-part ending (3/4 time) to the C part (2/4 time).

Tune Notes: Here is a three-part version; there is a two-part version on the website as well. The C part is typical of how Marcel Robidas of Dover, NH used to play it. I've shown two ways he transitioned from the B part. One adds an extra measure and the alternative adds an extra beat. Marcel would play the third part unpredictably every 2-4 times. The extra beats would signal that a C part was next. Otherwise the ending of the B part would be played as in the two-part version.

Kildare's Fancy

Chords for Kildare's Fancy:

- Staff 1: D, D, G, Em, A7
- Staff 2: D, F#m/C#, D, G, Em, A7, D
- Staff 3: D, D, Em, A7
- Staff 4: D, D, G, Em, A7, D

Source/Origin: Rod & Randy Miller, *New England Chestnuts Vol. 1*. Alcazar Records FR 203, 1980 (melody & chords)

Kitchen Girl

Chords for Kitchen Girl:

- Staff 1: A, G, A, A, Em
- Staff 2: A, G, A, A, Em, A
- Staff 3: Am, G, Am, Em, Am, Em
- Staff 4: Am, G, Am, Em, Am, G, Am

A-Part Variation (meas. 3-4)

Chords for A-Part Variation: A, E

B2 Alternate Final Measure

Chord for B2 Alternate Final Measure: A

Tune Notes: The variation with the E-major chord comes from a recording of the tune by Spaelimenninir from their record Burturav.

Leventine's Barrel

In D

Here are some variations in the melody.

Source/Origin: Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.

Source/Origin: Philippe Bruneau, *Danses pour veillés Canadiennes*. Philo, FI-2006, 1975.

Tune Notes: Based on the playing of Laurie Andres. The alternate measures A4 and B4 are common ways of playing the tune. The alternate measures B1-2 and B5-6 are as Philippe Bruneau played the tune. The tune is often played in G, but the melody is slightly different. It's presented next.

Leventine's Barrel

In G

Musical score for Leventine's Barrel in G major, 2/4 time. The score consists of four staves of music. The first staff has chords G, G, D7, D7. The second staff has chords G, G, D7, and a first ending with G and a second ending with G and G7. The third staff has chords C, G, D7, G, G7. The fourth staff has chords C, G, D7, and a first ending with G and G7, and a second ending with G.

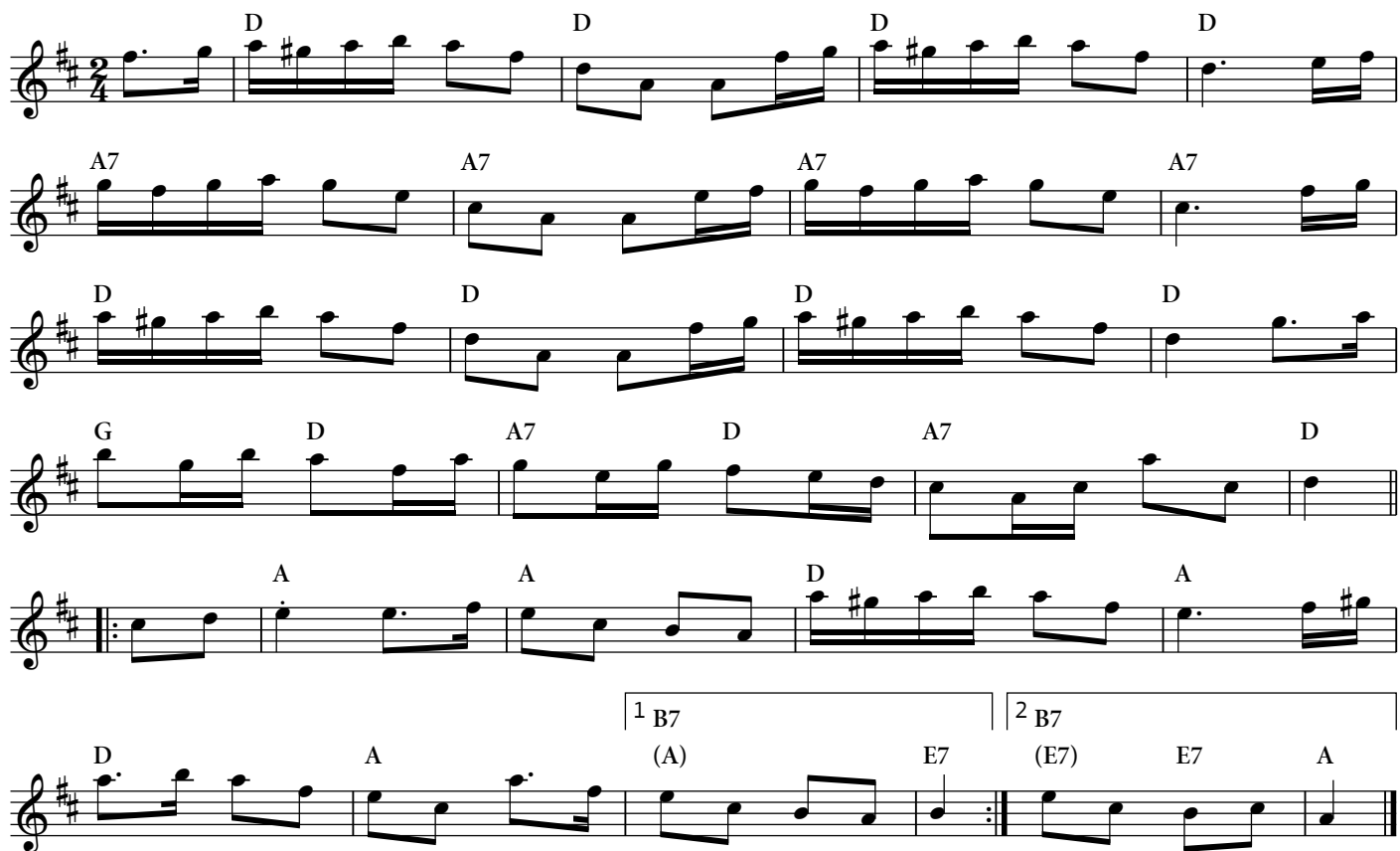
Tune Notes: This is how it's often played in G. The biggest difference is in the first two measures of the B part.

Logger's Breakdown

Musical score for Logger's Breakdown in Bb major, 4/4 time. The score consists of four staves of music. The first staff has chords Bb, Eb, F7, Bb. The second staff has chords Bb, Eb, F7, Bb. The third staff has chords Bb, Eb, F7, Bb. The fourth staff has chords Bb, Eb, F7, Bb.

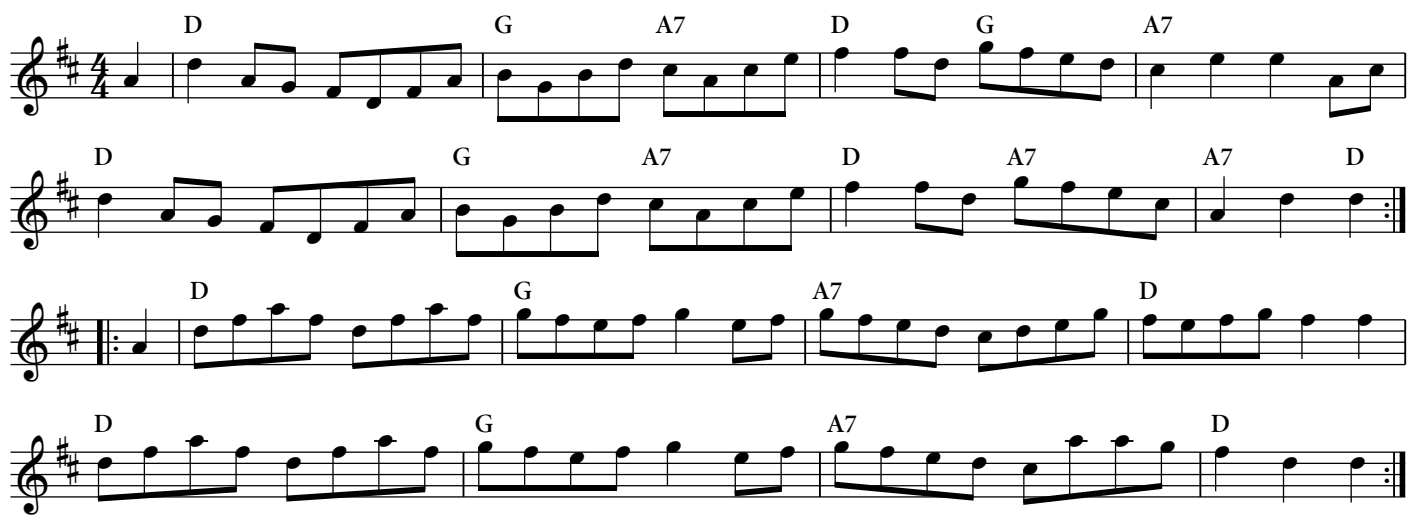
Tune Notes: A great Canadian Bb reel.

Little Judique Reel



Musical score for "Little Judique Reel" in D major, 2/4 time. The score consists of six staves of music. The first five staves are the main melody, and the sixth staff is a double bar line with a first ending bracket. The first ending consists of two measures: the first measure has a B7 chord (with an A below it) and the second measure has an E7 chord. The second ending consists of two measures: the first measure has an E7 chord (with an E7 below it) and the second measure has an A chord. Chord symbols are placed above the notes they apply to.

Morpeth Rant



Musical score for "Morpeth Rant" in D major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two staves are a double bar line with a first ending bracket. The first ending consists of two measures: the first measure has a D chord and the second measure has an A7 chord. The second ending consists of two measures: the first measure has a G chord and the second measure has a D chord. Chord symbols are placed above the notes they apply to.

Louis Cyr

Jean-Claude Mirandette

Chords: G, C, G, G, C, D7, G, C, G, G, C, D7, G, G, C/C, G/B, Am, D7, G, G, Em, D7, Em, D7, Em.

Final Ending

Chords: D7, Em, Em.

The following are alternate endings to the A and B parts of the tune.

Alternate A-Part Endings

Alternate B-Part Endings

Source/Origin: Jean-Marie Verret and Guy Bouchard as played at Ashokan in 1997.

Tune Notes: About the endings. The A-part endings are how I learned the tune. Jean-Marie played them more as in the alternate A-part endings. The B-part endings are how I learned them and also how Jean-Marie played them. I believe these B-part endings are different from how it was written. The alternate B-part endings, from Pascal Gemme, should be closer.

Mackilmoyle Reel

Chords for Mackilmoyle Reel: D, A7, D, D7, G, D, A7, D, A7, D7, G, A7, D, A7, E7, A7, A7, D, A7, D.

Tune Notes: Jos Bouchard recorded a somewhat twisted, although 32-bar, version of the tune in 1938. About 5 years later Don Messer recorded a version very much like this one. The phrasing was straightened out. The Jos Bouchard version treated the four opening notes as the beginning of the phrase. Don Messer's version treated them as lead-in notes. There's another version played in New England which is melodically much like the Don Messer's version but which begins the phrase as Jos Bouchard did.

Mason's Apron

Chords for Mason's Apron: A, A, E, E, A, A, D, A, E, A, Bm, E, E, A, A, D, A, E, A.

Tune Notes: The Bm is an alternate chord.

Merry Blacksmith

Paddy on the Railroad

Musical score for 'Merry Blacksmith' in D major, 2/4 time. The score consists of four staves of music. The first staff has chords D, D, D, Bm, Em, A7. The second staff has chords D, D, D7, G, D, A7, D. The third staff has chords D, D, D, Bm, Em, A7. The fourth staff has chords D, D, D7, G, D, A7, D. The melody is a simple, rhythmic tune.

Midsummer Moon

Sarah Hydorn

Musical score for 'Midsummer Moon' in D major, 4/4 time. The score consists of four staves of music. The first staff has chords Bm, A, Bm, F#m, Bm, A, F#m. The second staff has chords Bm, A, Bm, F#m, Bm, A, F#m. The third staff has chords D, G, A, D, G, A. The fourth staff has chords D, G, A, Bm, A, F#m. The melody is a simple, rhythmic tune.

Tune Notes: Melody & chords by Sarah Hydorn, flute player for the Lamprey River Band

Miss Brown's Reel

Chords: D, D, Em, A, D, D, Em, A, D, D, Em, A, A, D, A, D

Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)*. This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, *The Music of John Taggart (1854-1943)*, Front Hall Records FHR-204C, 1989.

Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

Miss Mason's Hornpipe

Bob McQuillen

Chords: A, D, A, E7, A, C#m, D, A, E7, A, E7, A, A, A, D, A, E7, A

Tune Notes: Written by Bob McQuillen for Sarah Mason, caller and whistle, Lamprey River Band.

Reel de Montreal

Musical score for "Reel de Montreal" in G major, 2/4 time. The score consists of four staves. The first staff contains the first four measures with chords G, G, D7, and G. The second staff contains measures 5-8, with chords G, G, D7, and a first ending (1 G) and second ending (2 G). The third staff contains measures 9-12, with chords D, D, A7, and D. The fourth staff contains measures 13-16, with chords D, D, A7, and a first ending (1 D) and second ending (2 D).

Reel des Oignons

Musical score for "Reel des Oignons" in G major, 2/4 time. The score consists of four staves. The first staff contains the first four measures with chords G, D7, D7, G, and D7. The second staff contains measures 5-8, with chords G, D7, D7, and a first ending (1 G D7 G) and second ending (2 G D7 G). The third staff contains measures 9-12, with chords G, D7, D7, and G. The fourth staff contains measures 13-16, with chords G, D7, D7, and a first ending (1 G D7 G) and second ending (2 G D7 G). There are triplets in measures 5 and 9.

Source/Origin: Joseph Allard Maine French Fiddlers, *In Memere's Kitchen*. Produced by Harry King. Readfield, Maine, 1995.

Mother's Reel

Mother's Reel

Chords: C, C, G7, G7, C, C, G7, 1 G7 C, 2 G7 C, G, G, Em, Em, D7, Em, G, G, D7, 1 D7 G, 2 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. In measure 4 of the B part it's fun to play a D7 before the G chord in measure 5.

Old French

Old French

Chords: D, D, A7, D, D, D, A7, D, A, A, G, A, A, A, G, A.

New Century Hornpipe

Musical score for 'New Century Hornpipe' in D major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chord symbols D, A7, D, D, and A7 are placed above the first five measures. The second staff continues the melody with chord symbols D, A7, G, A7, and D above the measures. The third staff features a repeat sign at the beginning, followed by eighth-note patterns with chord symbols D, A7, D, and A7. The fourth staff concludes the piece with eighth-note patterns and chord symbols D, A7, G, A7, and D.

Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)*. This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, *The Music of John Taggart (1854-1943)*, Front Hall Records FHR-204C, 1989.

Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

Over The Waterfall

Musical score for 'Over The Waterfall' in D major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chord symbols D, A7, D, D, A7, and D are placed above the first six measures. The second staff continues the melody with chord symbols D, A7, D, C, and G above the measures. The third staff features a repeat sign at the beginning, followed by eighth-note patterns with chord symbols D, G, D, D, A7, and D. The fourth staff concludes the piece with eighth-note patterns and chord symbols D, G, D, D, A7, and D.

Olde Tyme Quadrille

Bob McQuillen, June 1975

The musical score for "Olde Tyme Quadrille" is written in D major (two sharps) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are as follows:

- Staff 1: D, D, D, A7
- Staff 2: A7, A7, A7, D
- Staff 3: D, D, D, G, Em
- Staff 4: G, Em, D, Bm, A7, D, F#7
- Staff 5: Bm, Bm, Bm, Bm
- Staff 6: Em, Em/G, D, Bm, F#7, F#7
- Staff 7: Bm, Bm, Bm, D/A, G
- Staff 8: Em, Bm, F#7, Bm, A7

Source/Origin: Chords are as played by Bob McQuillen on a recording of New England Tradition from around 1985, to the best of my identification ability.

Tune Notes: I listened to three recordings, and he played the chords differently on each one. I present a couple alternative in the accompanying chord book.

Old Grey Cat

Musical score for 'Old Grey Cat' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff has chords Em, Em, D, D. The second staff has chords Em, Em, Bm, Em. The third staff has chords Em, Em, D, D. The fourth staff has chords Em, Am, Bm, Em, B7, Em. The melody is written in treble clef with a key signature of one sharp (F#).

Tune Notes: A member of a band I used to play with once asked if I knew how to make the cat meow. The answer is you play the two initial open E notes together with a D#.

Pat the Budgie

Graham Townsend

New England Version

Musical score for 'Pat the Budgie' in C major (no sharps or flats) and 4/4 time. The score consists of six staves of music. The first staff has chords C, F, G7, C. The second staff has chords C, F, G7, C. The third staff has chords F, C, G7, C. The fourth staff has chords F, C, G7, C. The fifth staff has chords C, F, C, G7, C. The sixth staff has chords C, F, C, G7, C. The melody is written in treble clef with a key signature of no sharps or flats.

Tune Notes: This is a New England version of the Graham Townsend tune learned many years ago from Becky Tracy and Susan Janssen. Some of the details may have been modified but only slightly. Interestingly, the New England version has a third part (or second part variation) that wasn't part of the original tune at all.

Pat the Budgie

Graham Townsend

As Played by Graham Townsend

Musical score for 'Pat the Budgie' in C major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in eighth notes, with a triplet of eighth notes in the first measure. Chords are indicated above the staff: C, F, G7, and C. The second staff continues the melody, with a triplet of eighth notes in the final measure. Chords are indicated below the staff: C, F, Dm, G7, G7, and C. The third staff begins with a repeat sign. Chords are indicated above the staff: F, F#dim, C, G7, and C. The fourth staff continues the melody, with a triplet of eighth notes in the final measure. Chords are indicated below the staff: F, F#dim, C, G7, and C.

Ghost note example

A short musical example illustrating the ghost note technique. It shows a sequence of notes on a treble clef staff: a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The notes A and B are enclosed in parentheses, indicating they are ghost notes. Above the notes A and B are 'V' marks, representing bow strokes. The notes G and C are also marked with 'V' above them.

Source/Origin: Graham Townsend, *Famous Canadian Fiddlers Volume 1: Graham Townsend*. Banff, RBS 1083, 1960.

Tune Notes: This is a transcription of Graham Townsend's playing of the tune. The notes in parentheses are ghost notes, a French Canadian fiddle technique in which two up bows are separated by a barely audible down bow, giving the impression of syncopation. See above for an example.

Pays de Haut

Musical score for 'Pays de Haut' in D major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes. Chords are indicated above the staff: D, A7, A7, and D. The second staff continues the melody. Chords are indicated above the staff: D, A7, A7, and D. The third staff begins with a repeat sign. Chords are indicated above the staff: D, G, A7, and D. The fourth staff continues the melody. Chords are indicated above the staff: D, G, A7, and D.

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 A7 D G#dim A7

D D D G#dim A7

Em A7 A7 1 D 2 D D.S.

Source/Origin: 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: 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 D D G

Em A7 A7 D

D D D G

Em A7 A7 1 D 2 D

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

Source/Origin: Rachel Aucoin & Sabin Jacques. *Raz-de-Marée, Musique traditionnelle québécoise*.

Source/Origin: 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.

Le petit bal à l'huile

Marcel Messervier

Section A: D, D, A7, D, D, D, A7, D, D, D, D7, 3, 6, 3

Section B1: G, G, A7/C#, D, D, A7, A7, D, D, Daug, G, G, D, D, A7, D, D7, A7, A7, D, A7, D, D7, G, G, D, Daug, Bm, A7, A7, D, A7, D

Section B2: G, G, A7/C#, D, D, A7, A7, D, D, Daug, G, G, D, Daug, Bm, A7, A7, D, A7, D

Source/Origin: *Cinq à six* led by Lisa Ornstein. Ashokan, Northern Week, 1991, Monday & Thursday.

Tune Notes: There were many people playing but the lead fiddler was generally clear. The chords were a bit harder to figure out in places. There were a number of quick passing chords. For example, the end of a measure of D chord might have a quick C# chord (C#, G# only) to lead into a D chord in the next measure.

Poor Auld Woman

Am G Am Am E7

Am G Am E7 Am

C Am C G

Am G Am E7 Am

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

Le Petit tour des dames

D D D F# Bm Bm A7

D D D F# G A7 D 3

D D D F# Bm Bm A7

D 3 D D F# G A7 D 3

D D7 G D7 Em Em A7

D D7 G D7 Em Em A7 1 G A7 D 2 G A7 D

Source/Origin: Jean Marie & Yvan Verret, Champlain Valley Festival, 1988 (personal recording).

Tune Notes: The second half of the A part is really a repeat. I wrote it out to illustrate a number of common variations. There is another transcription in which I attempt to guess at Lise Verret's chords. Here I'm providing a sort of hybrid New England- Canadian style accompaniment.

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/Origin: 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.

Quindaro Hornpipe

G D7 G G C D7

G D7 G C D7 G

G Am D7 G Em Am D7

G C G/B C D7 G

Source/Origin: Newt Tolman & Kay Gilbert, *Nelson Music Collection*. DR 8292, around 1970).

Source/Origin: Melody from Newt Tolman, chords in part from the playing of Bob McQuillen.

Tune Notes: Some people separate the tied notes and others play them as written. Some people of both opinions are quite adamant about which way they play those notes.

Pigtown Fling

Stoney Point

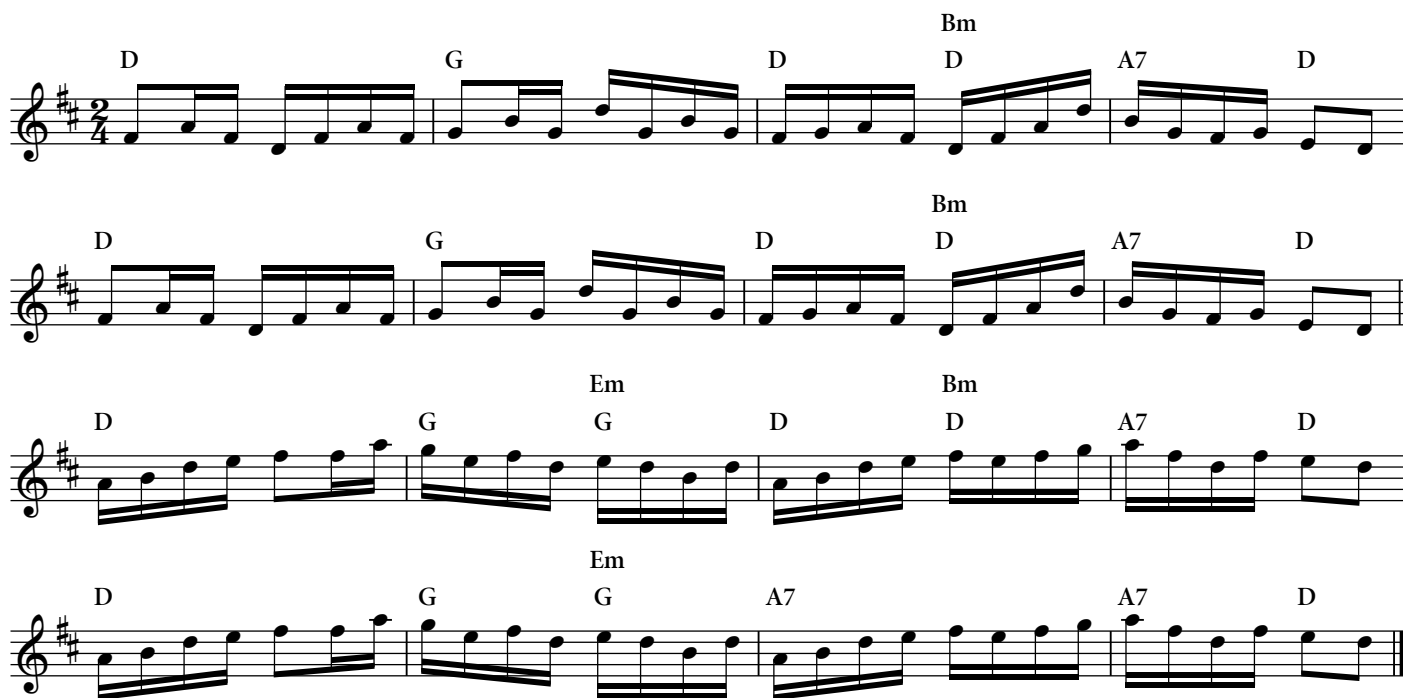
Chords for the first two staves: G, G, G, D7, G

Chords for the third and fourth staves: Em, D, Em, Em, B7, Em

Chords for the fifth and sixth staves: G, D7, G, D7, G

Tune Notes: As written it makes a great 48-bar tune and works very well for a dance called the Willow Tree. It can also be played for a 32-bar dance in a few different ways: It's often played ABAB, but can be played AABB or AABC as well.

Piper's Lass



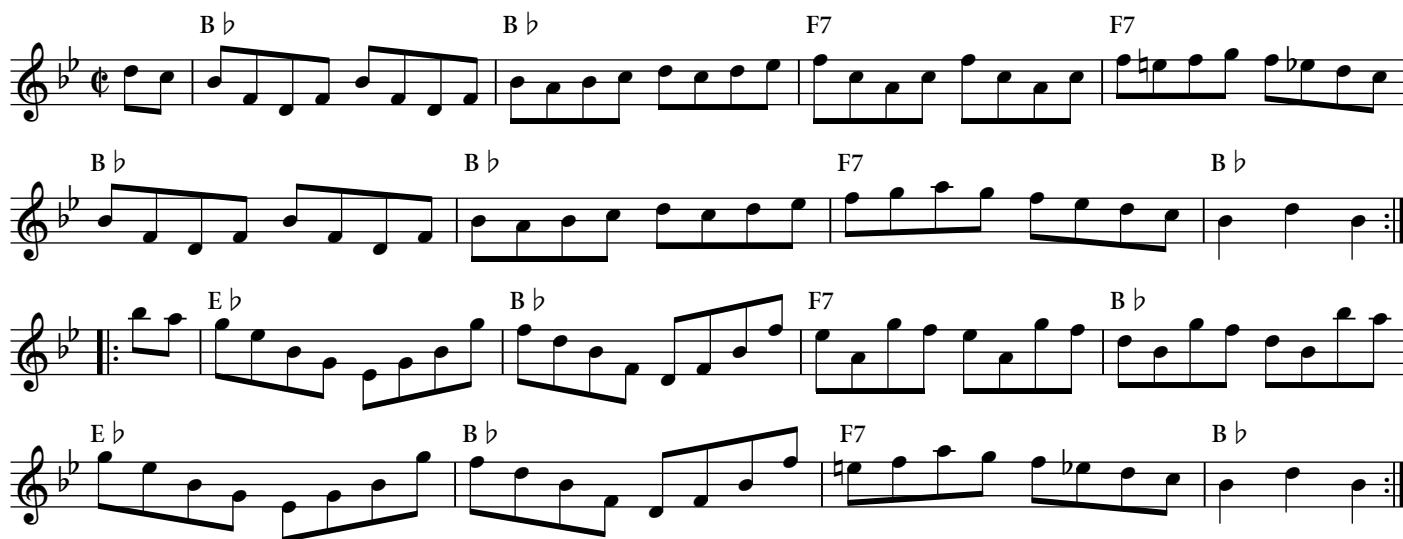
Musical score for "Piper's Lass" in G major, 2/4 time. The score consists of four staves of music. The first two staves are identical. The third and fourth staves are also identical. The melody is a simple, rhythmic tune. The chords are: D, G, D, Bm, D, A7, D. The Bm and Em chords are alternate chords based on the playing of Bob McQuillen.

Source/Origin: Old New England, ONE IV. Peterborough, NH, Whistler's Music WM9810, 2010.

Tune Notes: I learned this many years ago from Deanna who is quite fond of the tune. This version is based on playing the tune with her many times and on the recording on Old New England's ONE IV. Chords are fairly standard. The Bm and Em are alternate chords based on the playing of Bob McQuillen.

President Garfield's Hornpipe

Harry Carlton



Musical score for "President Garfield's Hornpipe" in B-flat major, 2/4 time. The score consists of four staves of music. The first two staves are identical. The third and fourth staves are also identical. The melody is a simple, rhythmic tune. The chords are: Bb, Bb, F7, F7, Bb, Bb, F7, Bb. The E-flat chord is an alternate chord based on the playing of Bob McQuillen.

Quince Dillion's High D Tune

Musical score for Quince Dillion's High D Tune, measures 1-8. The score is in treble clef, key of D major (two sharps), and 2/4 time. The melody consists of eighth and sixteenth notes. Chord symbols are placed above the staff: D, D, A7, A7, D, D, D, A7, D, D, C, C, D, D, A7, D, D. The piece ends with a double bar line and repeat signs.

There were many variations. In the B-part the tied D and C naturals were sometimes played separately. Here are a couple others, from measures 2-5 of the B part.

Musical score showing alternative chordings for measures 2-5 of the B part. The score is in treble clef, key of D major, and 2/4 time. The melody is the same as in the main score. Chord symbols are placed above the staff: D, C, C, D. The piece ends with a double bar line and repeat signs.

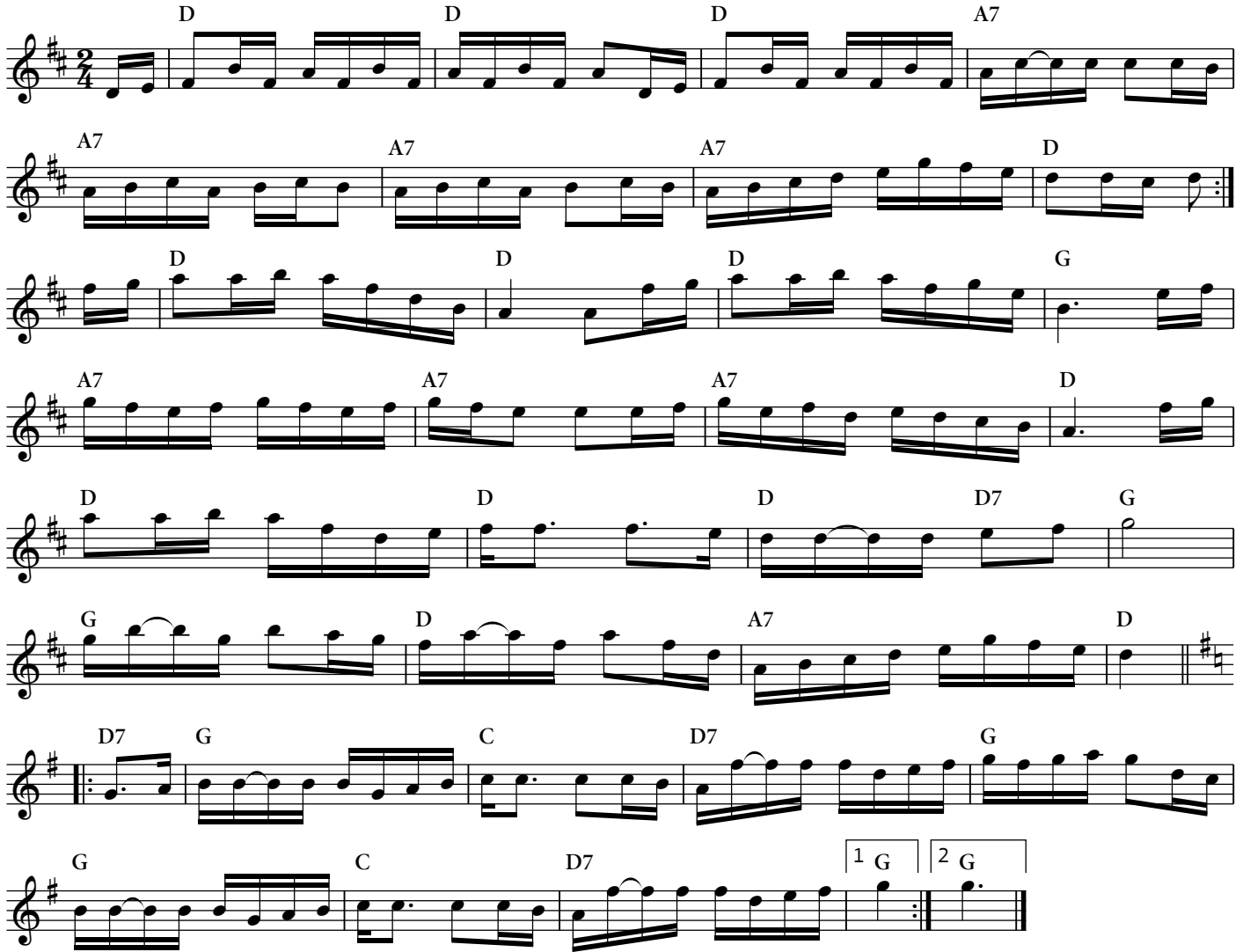
Source/Origin: Allan Block, *Alive & Well & Fiddling*. Living Folk Records (LFR 104), 1977

Tune Notes: The tune was learned by Henry Reed from Quince Dillion. From there it was publicized to a wider portion of the traditional music community by Alan Jabbour. Allan Block and others called it Quince Dillion's High D Tune but Alan Jabbour points out that his name was really Quince Dilion (Quincie on his gravestone).

Red Haired Boy

Musical score for Red Haired Boy. The score is in treble clef, key of A major (three sharps), and common time (C). The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: A, A, D, A, G, A, A, D, A, E7, A, Em, Em, D, A, G, A, A, D, A, E7, A. The piece ends with a double bar line and repeat signs.

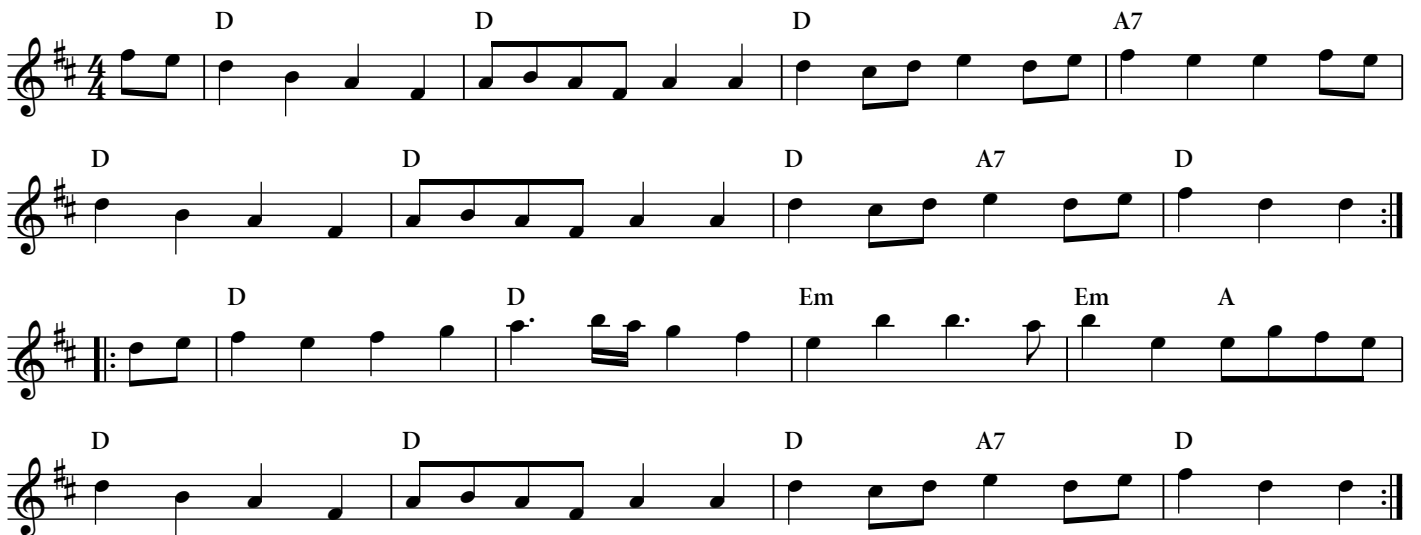
Ragtime Annie



Musical score for "Ragtime Annie" in G major, 2/4 time. The score consists of eight staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The piece features a rhythmic melody with eighth and sixteenth notes, often beamed together. Chord progressions are indicated above the staff lines.

Chord progressions for "Ragtime Annie":
Staff 1: D, D, D, A7
Staff 2: A7, A7, A7, D
Staff 3: D, D, D, G
Staff 4: A7, A7, A7, D
Staff 5: D, D, D, D7, G
Staff 6: G, D, A7, D
Staff 7: D7, G, C, D7, G
Staff 8: G, C, D7, 1 G, 2 G

Rose Tree



Musical score for "Rose Tree" in G major, 4/4 time. The score consists of four staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The melody is simpler, primarily using quarter and eighth notes. Chord progressions are indicated above the staff lines.

Chord progressions for "Rose Tree":
Staff 1: D, D, D, A7
Staff 2: D, D, D, A7, D
Staff 3: D, D, Em, Em, A
Staff 4: D, D, D, A7, D

Rakes of Mallow

Rakes of Marlow

Musical score for 'Rakes of Mallow' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a triplet of eighth notes (G4, A4, B4) followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Chords G, G, D7, A7, D7, and D7 are indicated above the staff. The second staff continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and ends with a double bar line. Chords G, G, C, D7, and G are indicated above. The third staff begins with a repeat sign and a triplet of eighth notes (G4, A4, B4) followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Chords G, G, G, and D7 are indicated above. The fourth staff continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and ends with a double bar line. Chords G, G, C, D7, and G are indicated above.

Tune Notes: The A chord in the A part is an alternative chord that clashes a bit with the melody but is fun and sounds surprisingly good.

Rising of the Lamprey

Sarah Hydorn

Musical score for 'Rising of the Lamprey' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Chords Em, Am, D, and D are indicated above. The second staff continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and ends with a double bar line. Chords Em, Am, D, and Em are indicated above. The third staff begins with a repeat sign and quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Chords Em, Am, Em, D, and Em are indicated above. The fourth staff continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and ends with a double bar line. Chords Em, Am, Em, D, and Em are indicated above.

Tune Notes: Written by Sarah Hydorn (flute player for the Lamprey River Band) during the first hundred-year flood in the 1980s, when the Lamprey River was rising and ultimately flowed through her house.

La ronfleuse Gobeil

Willy Ringuette (A, B Parts)

Source/Origin: Jean Carignan, *Ti-Jean - Le Violoneux*. Totem, TO-9221, 1977.

Tune Notes: Jean Carignan plays much of the tune in a fairly staccato style.

Ross's Reel No. 4

Tune Notes: The Nelson Square Dance Orchestra started the A part with a Bb chord. Ross's Reel is frequently played with Batchelder's Reel, often switching back to the first tune before ending. The bowings written in for the B part are a fairly common way of playing this tune.

Rouyn Reel

Omer often played parts of the B part with a slightly simplified rhythm. In the B part, measures 1, 5, 9, 13, he played it as a dotted quarter note - eighth note pattern with the eighth note one scale note lower, as shown below.

Source/Origin: Omer Marcoux, *Fiddle Tunes with Omer Marcoux*. Concord, NH, produced by Sylvia Miskoe & Justine Paul, 1981 (cassette).

Source/Origin: Sylvia Miskoe & Justine Paul, *Fiddle Tunes of Omer Marcoux*. Concord, NH, 1980, 1994.

Source/Origin: Fernand Thibault et ses Pionniers, *Reel de Rouyn*. RCA Victor 55-5453-A.

Tune Notes: This is written out as played by Omer Marcoux. Thanks to the transcription by Sylvia Miskoe and Justine Paul, which were very helpful. Omer learned it from the 78 RPM record by Fernand Thibault. Omer plays a very similar version, although without what sounds like a fairly strong bluegrass influence in Fernand Thibault's playing.

Rowe's Division

Rose Division

Musical score for Rowe's Division in 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are variations. Chords are indicated above the notes: C, C, G7, G7, C, C, G7, C, F, C, G7, C, F, C, G7, C.

Here are a couple of Alan Jabbour's variations.

Beginning of A part A Part Measure 5

Source/Origin: Learned from George Wilson and Fennig's All- Stars. It's likely that Alan Jabbour is the source for most people. Alan learned it from North Carolina fiddler John Lewis. Alan only had the spoken name so it's not clear if it's "Rose" or "Rowe's".

Snowflake Breakdown

Wally Traugott

Musical score for Snowflake Breakdown in 2/4 time with a key signature of one sharp (F#). The score consists of four staves of music. Chords are indicated above the notes: D, D, A, A7, D, D, A7, D, D, D, B \flat , B \flat , A7, D, D, A7, D.

Roxborough Castle

Blanchard's Hornpipe

A D A D A B7 E7

A D A A/E E A

A A D A B7 E7

A D A A/E E A

Here are a few melodic variations as played by Old Grey Goose.

Last two measure of the A & B parts
D A E7 A

B part, measures 3-4
A B7 E7

Scollay's Reel

Em Em Em D

Em Em Em B7 Em

Em Em Am Em D

Em Em Em B7 Em

Saint Anne's Reel

A Fairly Standard Version

D D G A7

D D G A7 D

D D7 G A7 D

D D7 G A7 D

Tune Notes: This is a reasonably standard version of the tune. I've also included a version from the playing of Marcel Robidas of Dover NH. The F#7 is a good alternate transition chord in the B part.

Saint Anne's Reel

As Played by Marcel Robidas

D D G A7

D D G A7 D

D D7 G A7 D

D D7 G A7 D

Source/Origin: Marcel Robidas, Dover NH, from a recording made around 2000 intended for a CD.

Tune Notes: Marcel had a soiree in the barn behind his house every Wednesday night for many years. It was about the best and most fun music I've ever played. Marcel played for square dances for many years and learned to play lots of interesting variations. The next time through many of the details were different. This represents one way he played the tune, and gives a feel for his style. The F#7 is a good alternate transition chord in the B part.

Sarah's New Tune

Sarah Hydorn

Chords for Sarah's New Tune:
 Staff 1: A, G, A, D, E7
 Staff 2: A, G, A, G, 1 A, 2 A
 Staff 3: A, Em or G, A, G or D, E7
 Staff 4: A, Em or G, A, G, 1 A, 2 A

Tune Notes: The Lamprey River Band used to play this one a lot. I found two sets of chords: one in the sheet music and the other from the Lamprey River Band chord book. Where they differ the ones from the chord book are shown first.

Reel du semeur

Chords for Reel du semeur:
 Staff 1: D, D, D, D
 Staff 2: Em, A, D, Bm, Em, A7, 1 D, 2 D, D7
 Staff 3: G, G#dim, D/A, Bm, Em, A7, D, D7
 Staff 4: G, G#dim, D/A, Bm, Em, A7, 1 D, D7, 2 D

Source/Origin: Philippe Bruneau, *Danses pour veillés Canadiennes*. Philo, FI-2006, 1975.

Tune Notes: The melody is based on the playing of Philippe Bruneau. Chords are my best guess of what Yvan Brault is playing in his amazing accompaniment. Here is a more basic accompaniment that would work:

|| : D D D D D D D D A A D D A A D D : ||
 || : G G D D A A D D7 G G D D A A D D : ||

Shingling the Roof

D G D A7 A7

D G D A7 D A7 D

D D G G

D D A7 D A7 D

D D A7 A7

1 2
D A7 D D A7 D7

G D A7 D A7 D

G D A7 D A7 D

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily eighth-note based. Chords are indicated by letters above the staff: D, G, A7, and D7. The piece features a double bar line with two endings. The first ending leads back to the beginning of the piece, while the second ending concludes the piece. The final chord is D7.

Spoostiskerry

Ian Burns

The musical score for 'Spoostiskerry' is presented in six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a treble clef. The chords are indicated by letters above the notes. The sequence of chords across the staves is as follows:

- Staff 1: G, G, G, Em, Am, D7
- Staff 2: G, G, G7, C, Am, D7, G
- Staff 3: Em, Em, C, G, Em, Am, D7
- Staff 4: Em, Em, C, G, D7, G
- Staff 5: Em, Em, C, G, Em, Am, D7
- Staff 6: G, G, G7, C, Am, D7, G

Tune Notes: It seems that there are relatively minor melodic differences between different versions. Most people use the same chords (G, C, D7 and optionally Am, Em), but there is relatively little consistency in their ordering. These chords are based on those used by Marianne Taylor, but have been changed some over the years.

Le reel St-Antoine

Source/Origin: Jos Bouchard, *Reel Carnaval*. Carnaval, CS-530, 1968.

Tune Notes: Transcribed from the playing of Jos Bouchard.

Jos Bouchard played a third part to the tune, and note the crooked endings to both the B and C parts. On an earlier recording (RCA Bluebird B-1163, 78RPM, 1938) he plays a somewhat different version in the sequence AABBAACC and with a rather different C part.

There were some interesting aspects to the tune. Here are the chord progressions played (E7 written as E). Note how the guitar and piano accompaniment weren't in agreement in B1.

Piano A1, A2: AAAA AAEE AAAA AAEA
 Piano B1: AAAD DDDA AAAE EEAEA
 Piano B2: AAAE EEEE AAAA EEEEE
 Guitar B1, B2: AAAA EEEE AAAA EEEEE

Staten Island

Chords for 'Staten Island':

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

Staff 2: D, D, D, A7, D

Staff 3: D, A7, D, A7, C, C

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

Tune Notes: A classic of the New England repertoire that's rarely played any more around here.

Surveyor's Reel

Andy De Jarlis

Chords for 'Surveyor's Reel':

Staff 1: F, F, F, Dm

Staff 2: F/F, A/A, B♭/D, F/F, Gm, C7, C7, F

Staff 3: F, Gm, C7, F, C7, F

Staff 4: F, Gm, C7, F, C7, F

Source/Origin: Andy De Jarlis, *Red River Echoes, Vol 1.* London EB 5, 1959.

Source/Origin: Andy De Jarlis, *Backwoods Fiddle Tunes.* London EBX 4118, 1968.

Tune Notes: When two rows of chords are given, the top is based on Red River Echoes and the bottom row is from Backwoods Fiddle Tunes. Andy's father was a surveyor for the railroad.

Swing Away

Humours of Boston Hornpipe

Chords for 'Swing Away': G, G, D7, G, D7, A7, D7, G, G, D7, G, D7, G, G, G, C, D7, G, C, D7, G, D7, G.

Source/Origin: *New England Contradance Music*. Kicking Mule Records, KM216, 1977. I learned this from George Wilson from the *New England Contradance Music* record. George Wilson learned it from a Canadian fiddler sampler record where it was played in Bb. It's in Cole's 1000 Fiddle Tunes in Bb as the Humours of Boston.

Swinging On A Gate

Chords for 'Swinging On A Gate': G, Am, G, D7, G, Am, Am, D7, G, G, Em, G, Am, D7, G, Em, G, C, D7, D7, G.

Source/Origin: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974 (both melody and chords).

Tune Notes: The Em is a good alternate chord for effect or for general usage.

Temperance Reel

Teetotaler's Reel

Chords: G, G, Em, Em, D7, G, G, Em, D7, G, Em, Em, D, D, Em, Em, Em, D7, G

Ti-Jean Bouribale

Andy DeJarlis

Chords: D, G, A7, D, A7, D, G, A7, D, A7, D, A7, D, D, G, D, A7, A7, D, Bm, Em, A7, D, G, D, A7, D

Source/Origin: Andy De Jarlis, *Et domino Les Femmes ont Chaud...* London MB71, 1962.

Tune Notes: Some of the chords are implied by the bass line, but are hard to hear clearly. In the B part measures 3 and 4, the piano player kept a uniform rhythm. If you want to respond to the rhythm of the melody, the simpler alternate chords work better.

Trumpet Reel

Chords: Eb, Eb, Bb, Bb, Eb, Eb, Bb, F, 1 Bb, 2 Bb, Eb, Ab, F, Bb, Eb, Eb/Db, Eb/C, Eb/Cb, Bb, 1 Eb, 2 Eb.

Measures like this ...

... are often played like this.

Source/Origin: George Wilson, *Northern Melodies*. NM1994CD, 1995.

Whalen's Breakdown

Don Messer

Chords: C, C, G7, C, C, C, G7, C, C, F, G7, C, C, F, G7, C.

Walker Street

Chords for Walker Street:

- Staff 1: G, D7, F, G, A7, D7, D7
- Staff 2: G, D7, F, G, D7, G
- Staff 3: G, G, C, G, A7, D7, D7
- Staff 4: G, G, C, G, D7, G

Tune Notes: The F chord is from the Maple Sugar Band. Most people respond either by loving it or with horrified expressions. Having learned it that way it's hard to go back to a more generic chord. But if you really don't want to play it, a D7 will work! The A7 chords are fun to use sometimes or all the time.

Wind That Shakes the Barley

Chords for Wind That Shakes the Barley:

- Staff 1: D, G, D, A7
- Staff 2: D, G, D, A7
- Staff 3: D, G, D, A7, D, G, D, A7
- Staff 4: D, G, D, A7, D, G, A7

Wild Goose Chase

Musical score for "Wild Goose Chase" in A major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a simple, rhythmic style. Above the first staff, the chords A, A, Bm, D, and E are indicated. The second staff continues the melody and includes a first ending (marked '1') and a second ending (marked '2'). Above the second staff, the chords A, A, D, E7, E7, A, E7, and A are indicated. The third staff begins with a repeat sign and continues the melody. Above the third staff, the chords A, D, A, and E7 are indicated. The fourth staff concludes the piece with a repeat sign and a final ending. Above the fourth staff, the chords A, D, A7, E7, A, and A are indicated.

Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)*. This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, *The Music of John Taggart (1854-1943)*, Front Hall Records FHR-204C, 1989.

Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago. The Bm chord was played sometimes on the Fiddlers Union recording.

Yester's Reel

Musical score for "Yester's Reel" in A major, 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, rhythmic style. Above the first staff, the chords D, A, D, A, D, A, D, A, and D are indicated. The second staff continues the melody and includes a repeat sign and a final ending. Above the second staff, the chords D, D, G, D, A, D, D, G, D, A, and D are indicated.

Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song*. 0000 Folkways Records FD 6530, 1980. Learned by the band from Gale Huntington, Martha's Vineyard.

Tune Notes: This tune was played frequently at the Bowdoinham, ME first Saturday contradance during the 1980's. I take responsibility (or blame) for the G chords in the B part.

Woodchopper's Reel

Ned Landry

A New England Version

Tune Notes: As I play it. May also be played as a hornpipe. In measure A1, the fourth note is often played as a B. The F# shown above is how Ned Landry actually played it. For comparison I also include Ned Landry's version of the tune.

Woodchopper's Reel

Wood Chopper's Breakdown

Ned Landry

As Played by Ned Landry

Source/Origin: Ned Landry, *Wood Chopper's Breakdown*. RCA Victor Bluebird Series (78RPM) 55-3249-B.

Tune Notes: This is as Ned Landry played the tune, and he called it *Wood Chopper's Breakdown*.

Ned Landry's version of the tune differs in some ways from how it's often played today. In measure A4, the second G really is sharp. In the same measure it really is a D chord.

There are a couple places when the bass line is worth noting. In measures A3 & A7, the bass notes are | C# A |. In the B part measures 3-4, the bass line is consistently | A B | C C# |; in measures 7-8 it's | A B | C-C# D |. This gives a distinct feel to the tune.

You Married My Daughter But Yet You Didn't

A 1980 New England Version

Tune Notes: When this version was first written our knowledge of French Canadian music was fairly limited, and there were fairly limited resources for learning more. This was fairly typical of how it was played in New England at the time. This is followed by a more Canadian version. In measures B2 and B6 either chord works.

You Married My Daughter But Yet You Didn't

A Canadian Version

Here are a couple common melodic variations.

Often in the A part (measures 1, 3, 5) a quarter note is used for emphasis.

Marcel Robidas would pluck the E string in the B part, measure 7.

Tune Notes: There is a fairly typically New England version of the tune above. This is closer to how it's played in Canada. In measures B2 and B6 either chord works.