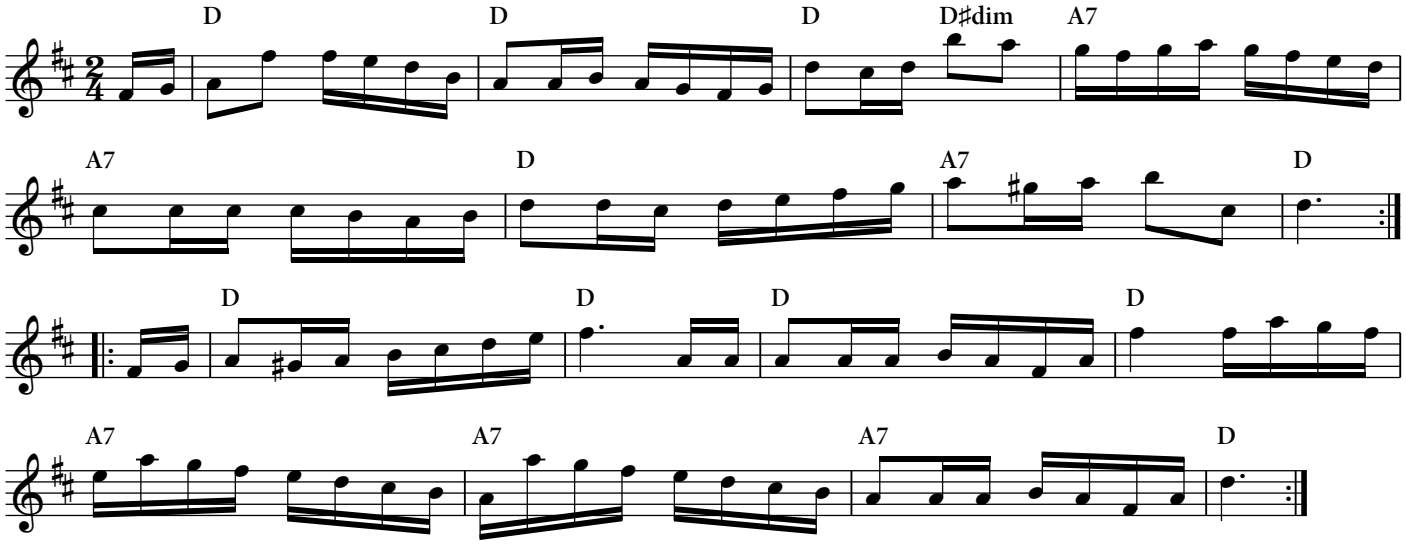
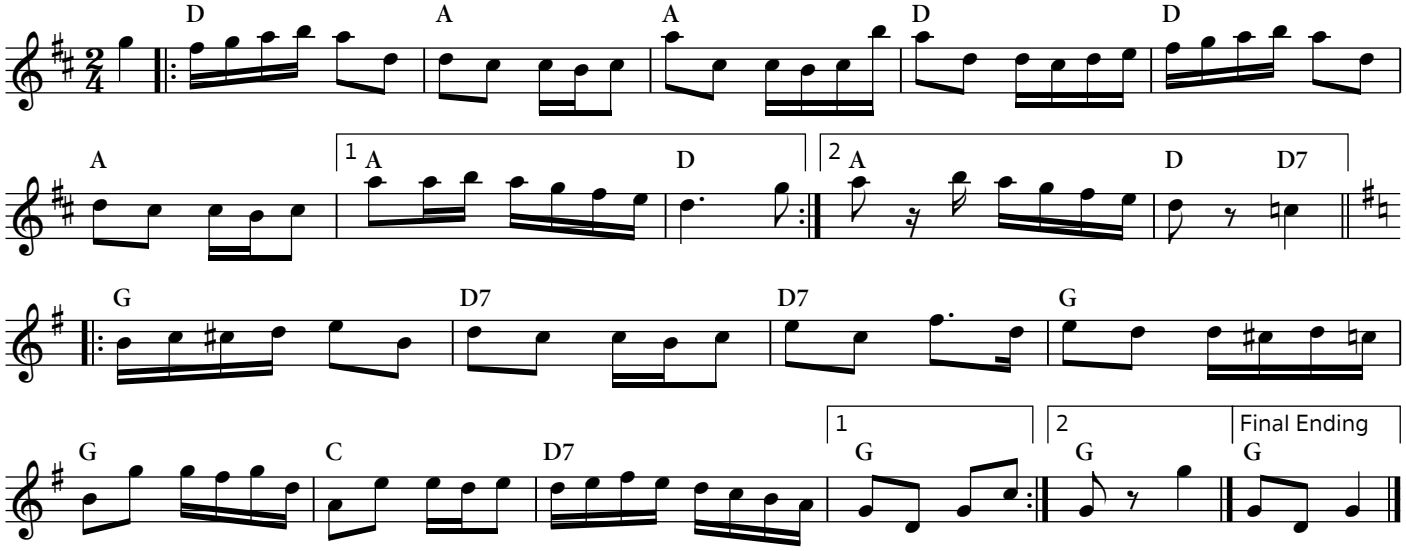
Antigonish Polka No. 1



Source/Origin: Bill Spence with Fennig's All-Stars, *Fennigmania,* Front Hall Records FHR-024, 1981.
Winston 'Scotty' Fitzgerald, *A Selection Of New Jigs, Reels, Strathspeys, Hornpipes And Waltzes.* Rodeo Records SCX5-59.

Tune Notes: The Antigonish Polka medley was brought to Fennig's by George Wilson, who learned them from a recording of Winston 'Scotty' Fitzgerald.

Antigonish Polka No. 2

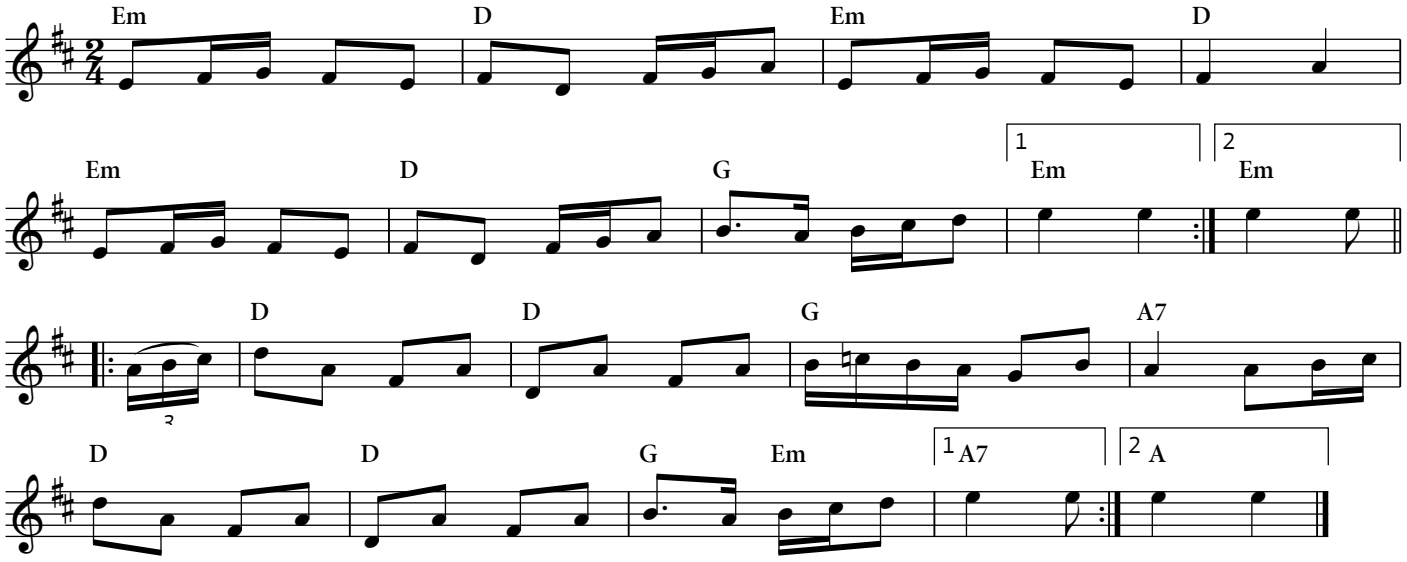


Source/Origin: Bill Spence with Fennig's All-Stars, *Fennigmania,* Front Hall Records FHR-024, 1981.
Winston 'Scotty' Fitzgerald, *A Selection Of New Jigs, Reels, Strathspeys, Hornpipes And Waltzes.* Rodeo Records SCX5-59.

Tune Notes: The Antigonish Polka medley was brought to Fennig's by George Wilson, who learned them from a recording of Winston 'Scotty' Fitzgerald.

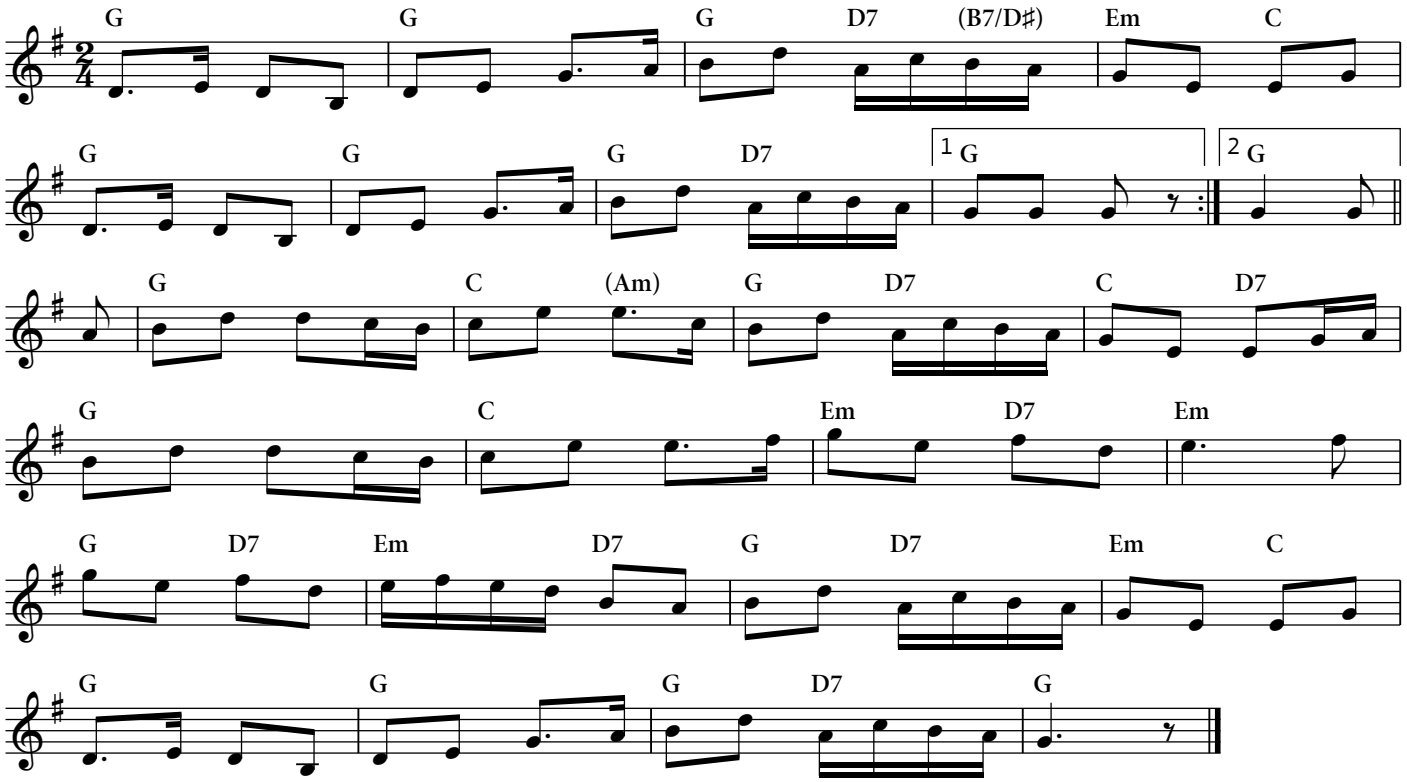
The Ballyvourney

Three Polkas from Touchstone ~ Polka #2



Source/Origin: Touchstone, *The New Land*, Green Linnet SIF 1040, 1982. Polka No. 2 of *Three Polkas*.

Banks of Inverness

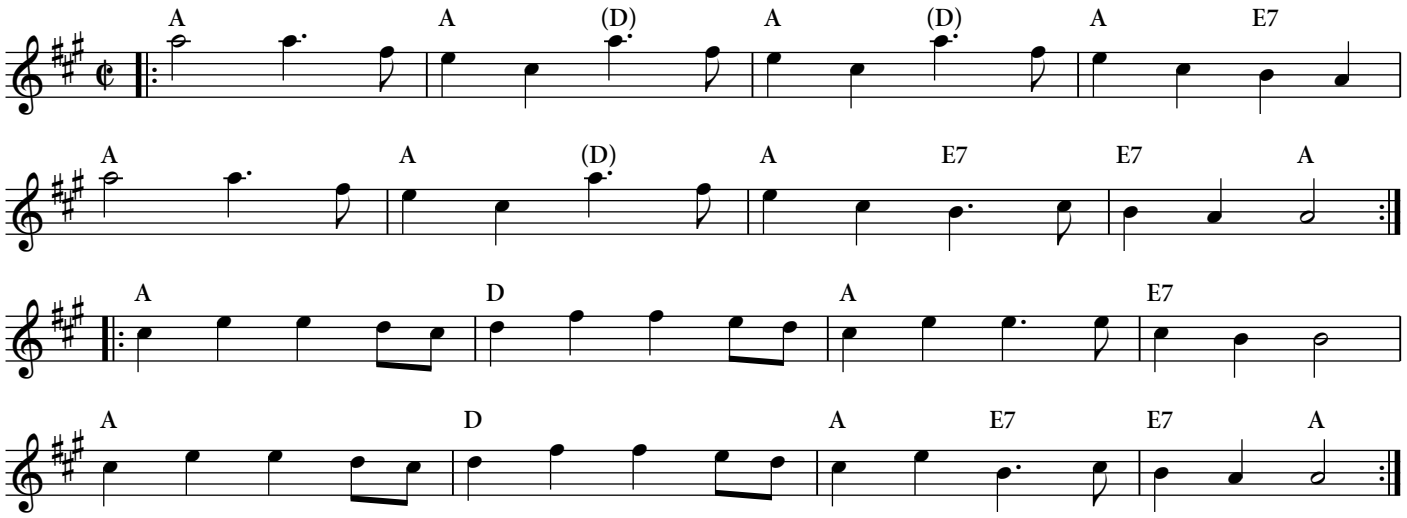


Source/Origin: Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.

Tune Notes: Melody and chords from Laurie Andres, chords identified as well as I could!

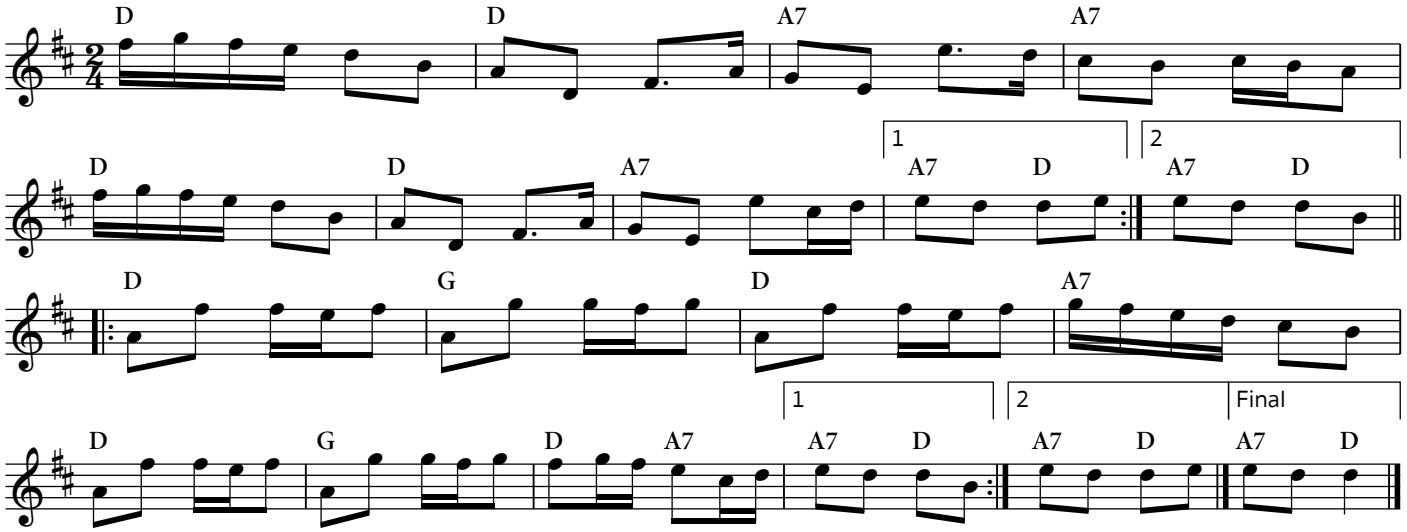
Bill Sullivan's Polka

Mickey Chewing Bubble Gum



Source/Origin: Maine Country Dance Orchestra, playing for dances in Bowdoinham, ME.

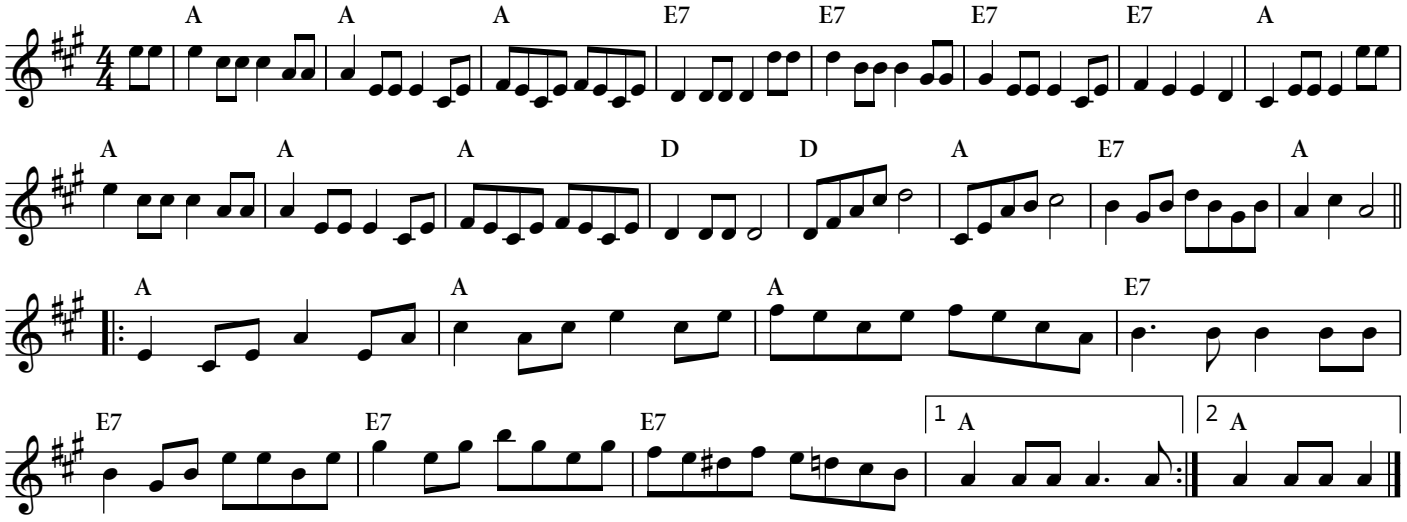
Boston Polka



Source/Origin: Maine Country Dance Orchestra, playing for dances in Bowdoinham, ME.

Le polka de Caraquet

As played by Jean Landry

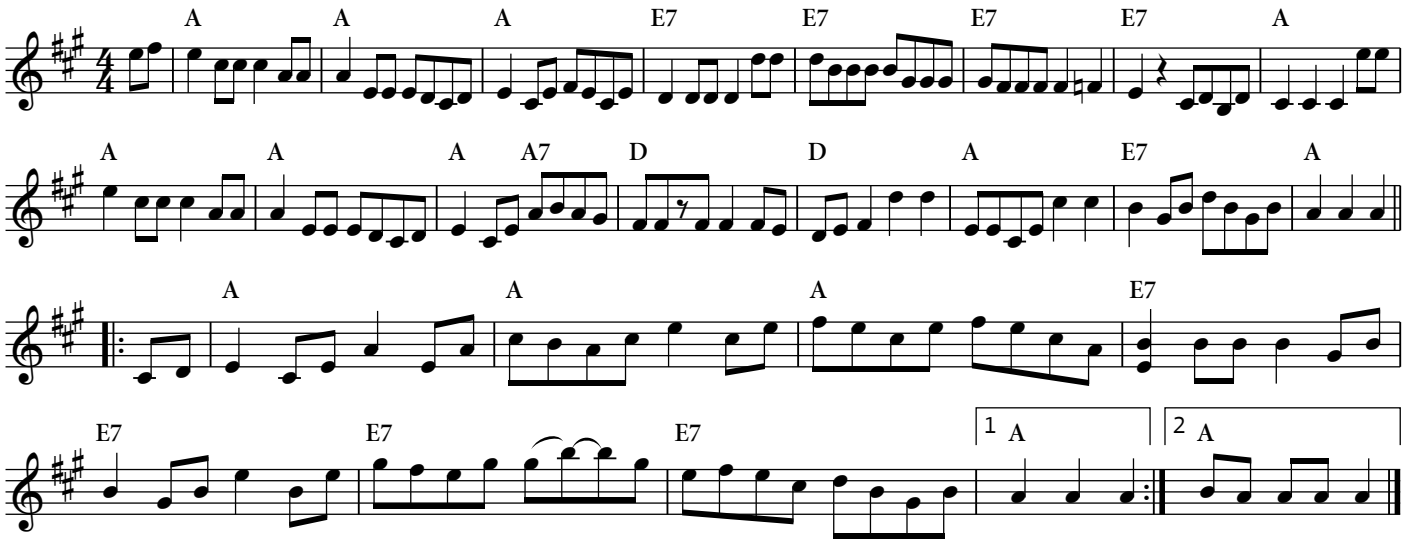


Source/Origin: Jean Landry, on *22 tounes de chez-nous.* MSTK K2-107 (CD).

Tune Notes: I found two recordings of this tune, one by Jean Landry and one by Frank DesJarlais. There are some subtle but interesting differences, so I'm including both here.

Le polka de Caraquet

As played by Frank DesJarlais



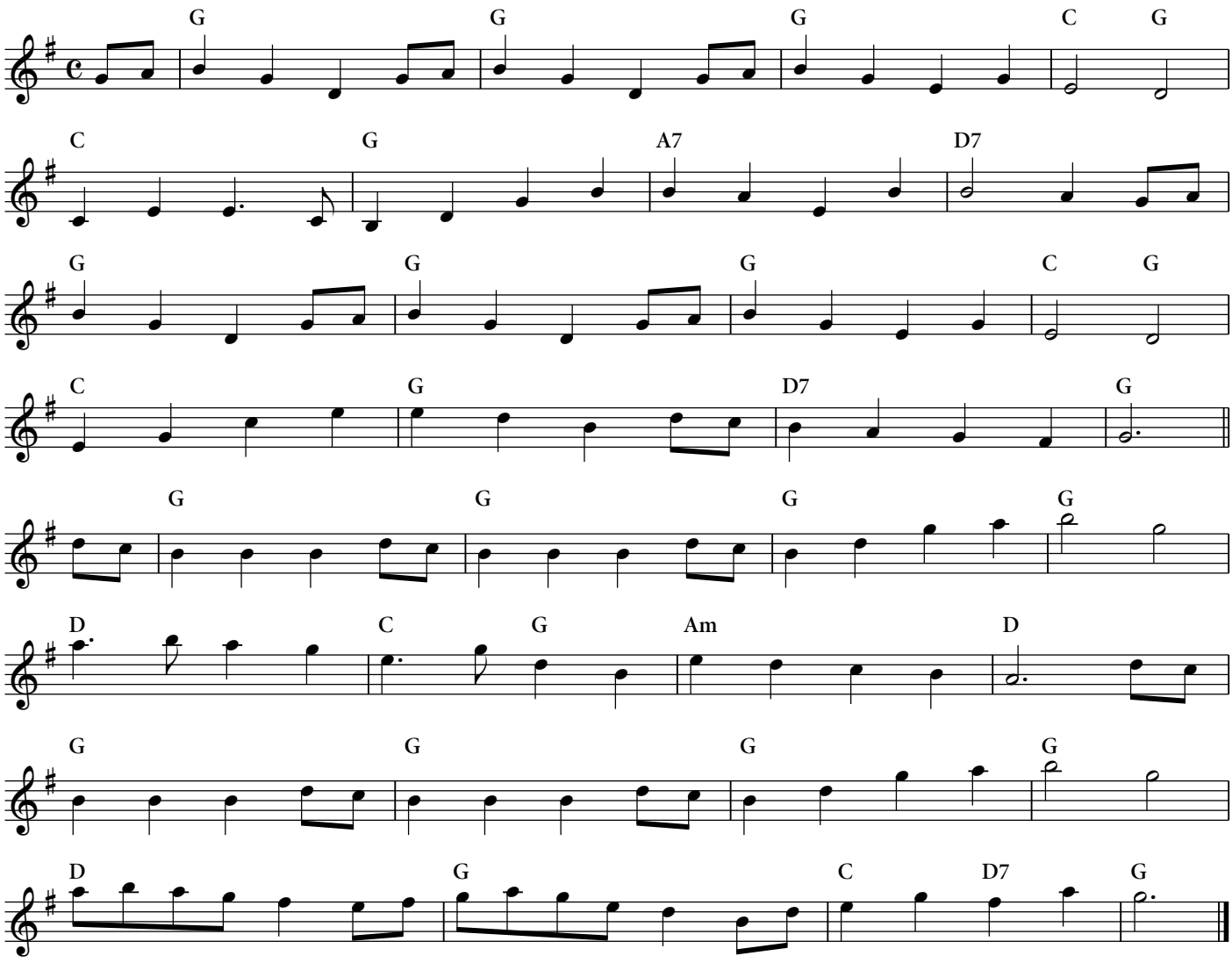
Source/Origin: Frank DesJarlais, *Le polka de Caraquet.* YouTube video, https://youtu.be/9FC1PI3i3W0, 2004.

Tune Notes: I found two recordings of this tune, one by Jean Landry and one by Frank DesJarlais. There are some subtle but interesting differences, so I'm including both here.

The Chickadees' Polka

Bob McQuillen, October 1975

As Written by Bob McQuillen



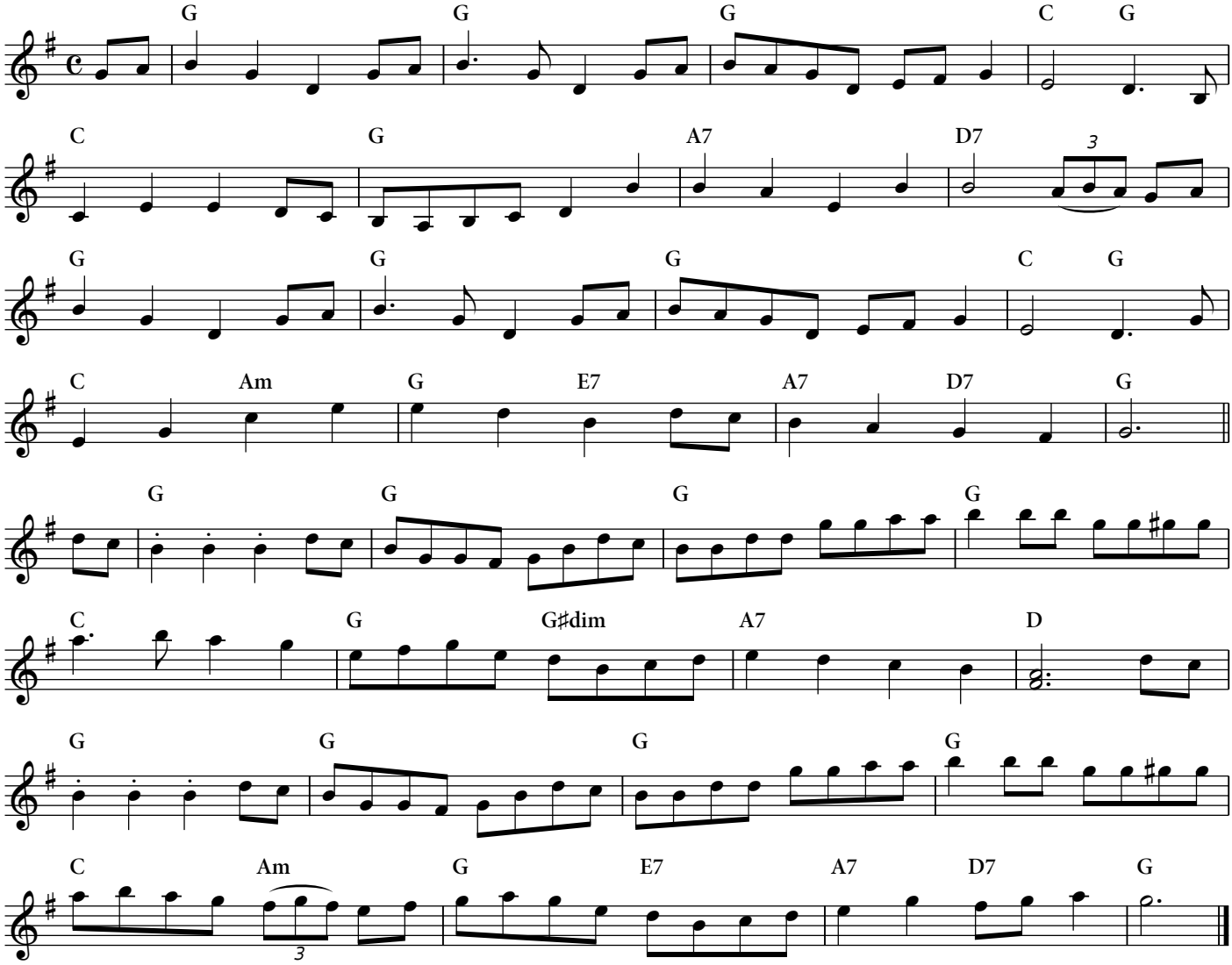
Source/Origin: Bob McQuillen, *Bob's Note Book Combination 1 & 2,* 1982.

Tune Notes: The melody in this version is as written in Bob's Note Book. There are no chords written in for this tune so I did my best from listening and memory. I also include a version from the playing of Rod and Randy Miller of New Hampshire. Here are Bob's notes about the tune: "This is the tune the chickadees sing in Mr. Scott Thomas' woodlot up in Norwich, Vt. I go up there every year, in the fall H:when it's so beautiful, just to hear them sing it. (Sometimes I see a deer!)"

The Chickadees' Polka

Bob McQuillen, October 1975

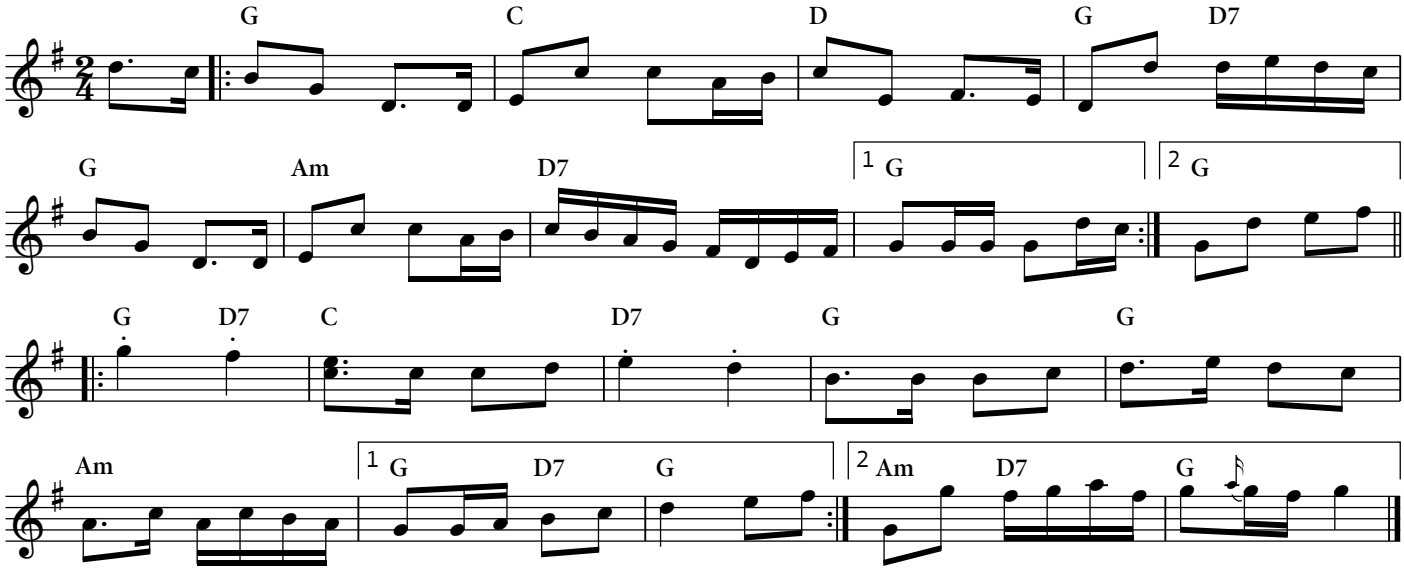
As Played by Rod & Randy Miller



Source/Origin: Bob McQuillen, *Bob's Note Book Combination 1 & 2,* 1982.
Rod & Randy Miller, *New England Chestnuts Vol. 1,* Alcazar Records FR 203, 1980

Tune Notes: This version of the tune comes from the playing of New Hampshire fiddlers Rod & Randy Miller. It's interesting to compare it with Bob's version.Their switch to the *Silver and Gold Two-Step* is one of my favorite tune changes. Here are Bob's notes about the tune: "This is the tune the chickadees sing in Mr. Scott Thomas' woodlot up in Norwich, Vt. I go up there every year, in the fall when it's so beautiful, just to hear them sing it. (Sometimes I see a deer!)"

Church Street

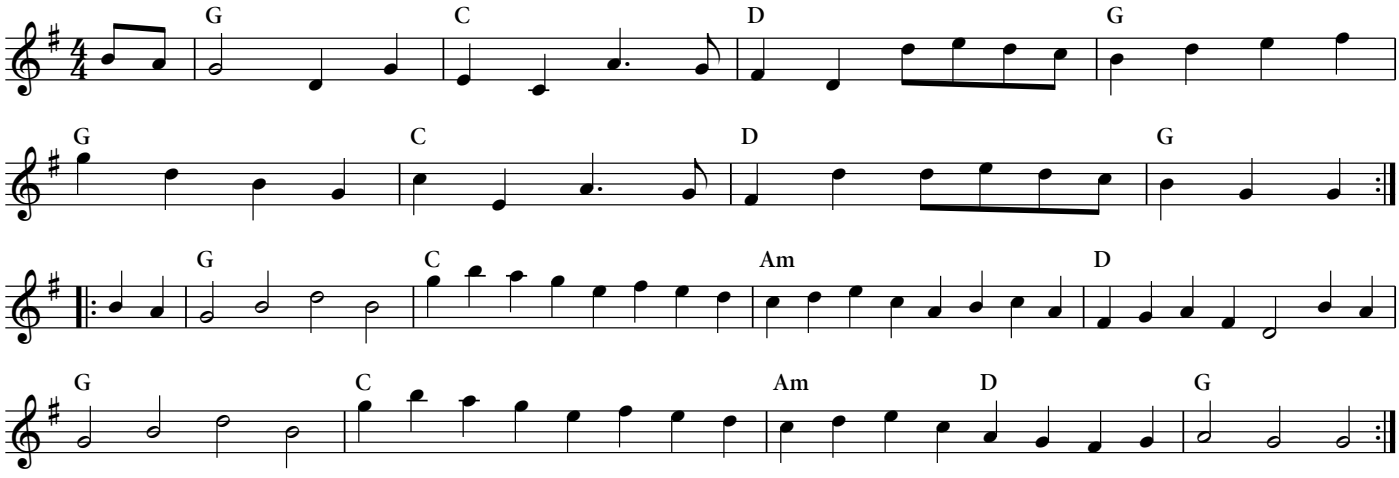


Source/Origin: Bill Spence with Fennig's All-Star String Band, *The Hammered Dulcimer Strikes Again.* Front Hall Records, FHR-10, 1977.

Tune Notes: Bill Spence alternates St. Mary's and Church Street, which works very nicely.

Emma's Tune

Sarah Hydorn



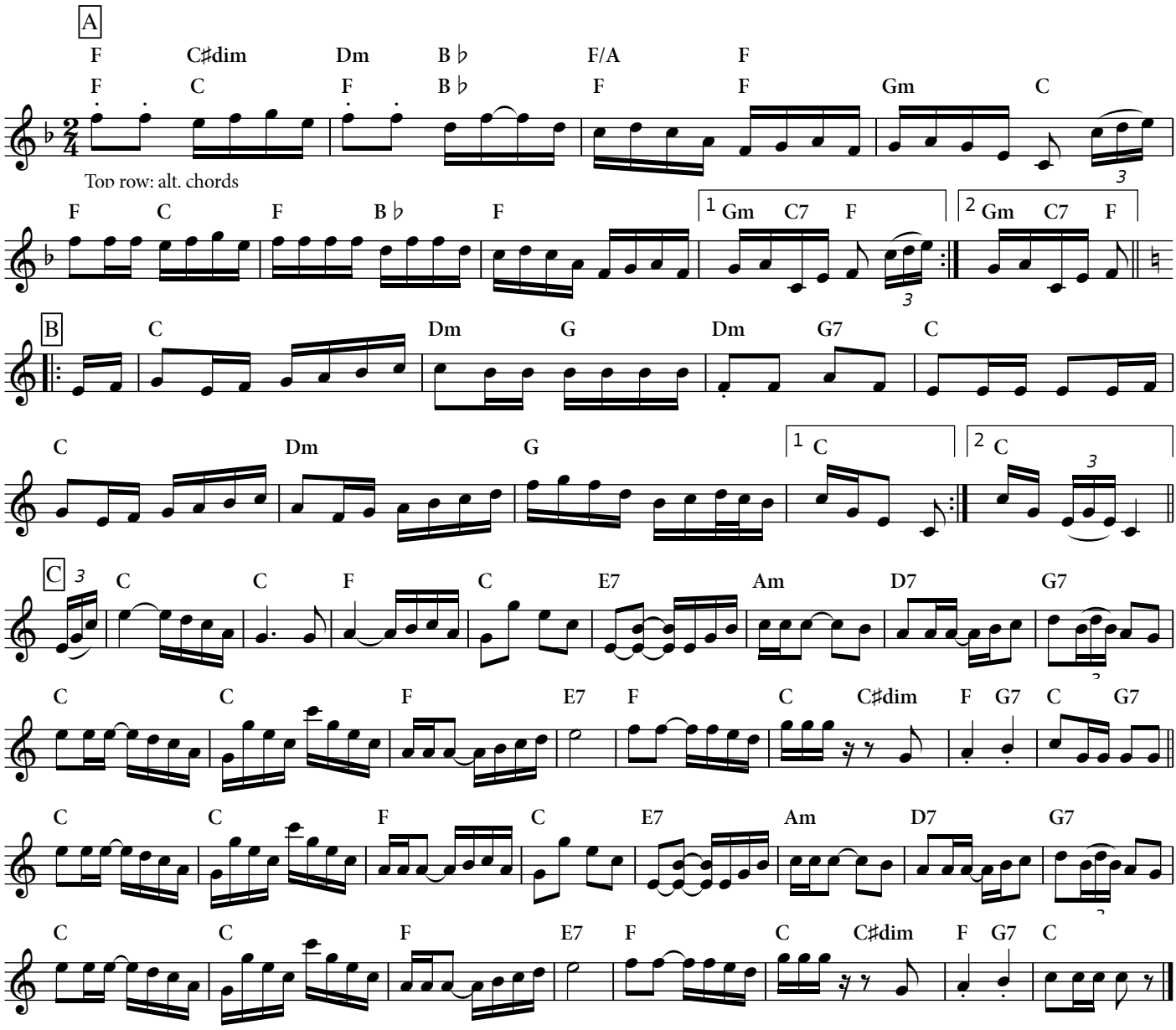
Tune Notes: Sarah Hydorn plays flute in the Lamprey River Band. This tune (including chords) was written by Sarah for her daughter.

Fitzmaurice Polka

Hornpipe Polka

Fr J Smith

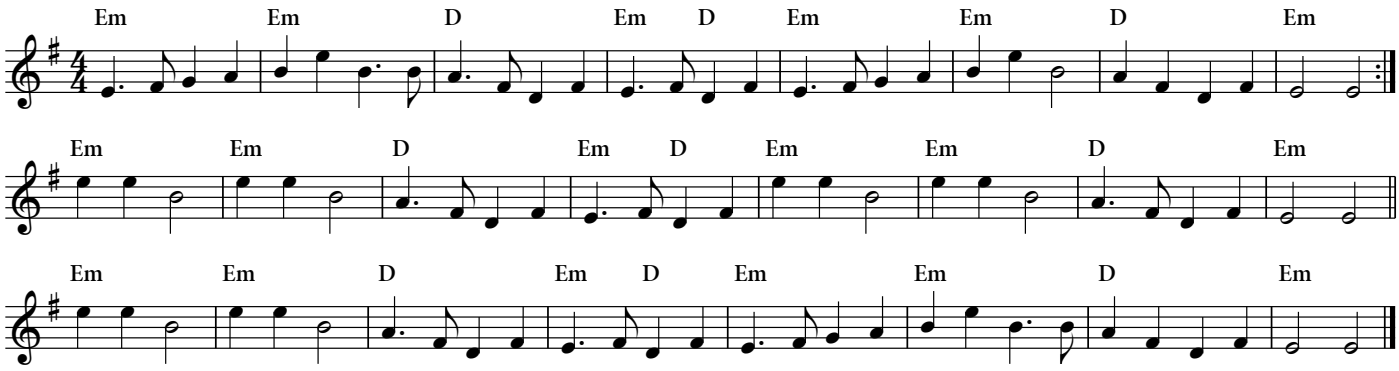
Sequence: ABAC; repeat as desired. End on A Part.



Source/Origin: Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.
Made well known by John Kimmel. Melody and chords from the playing of Laurie Andres to the best of my ability.

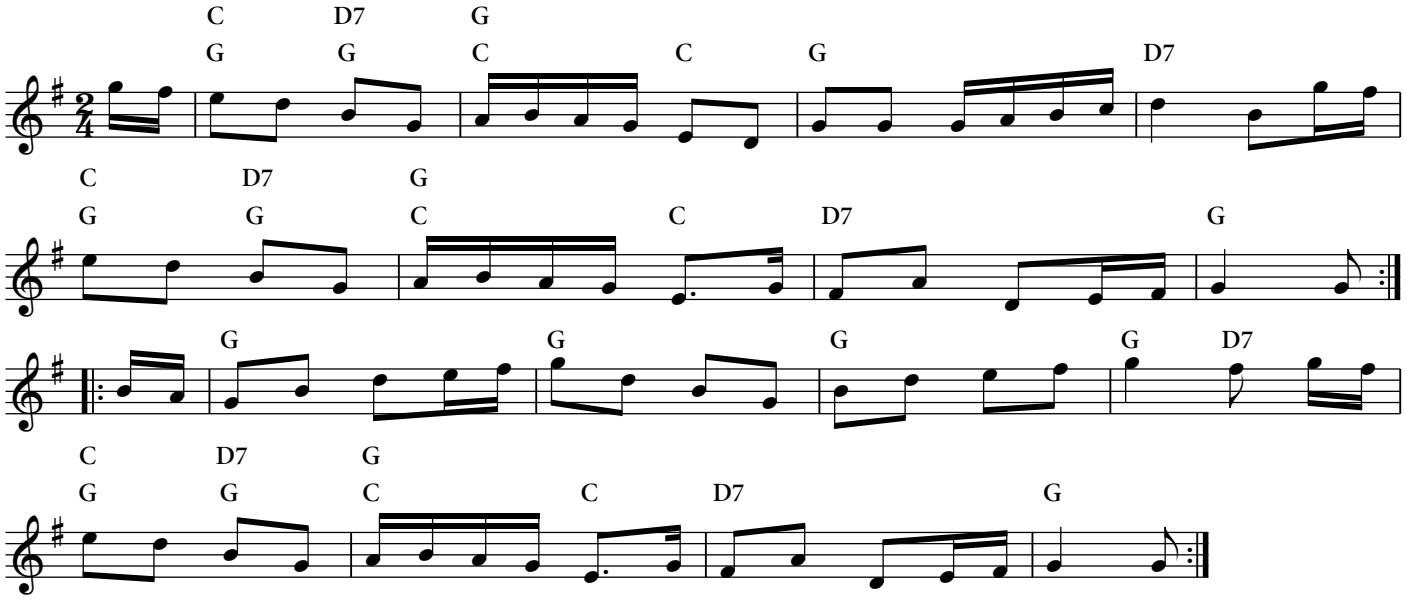
Tune Notes: The tune is played in both F (Laurie Andres, Philippe Bruneau) and G (John Kimmel, Patti Kusturok).

Galway Belle



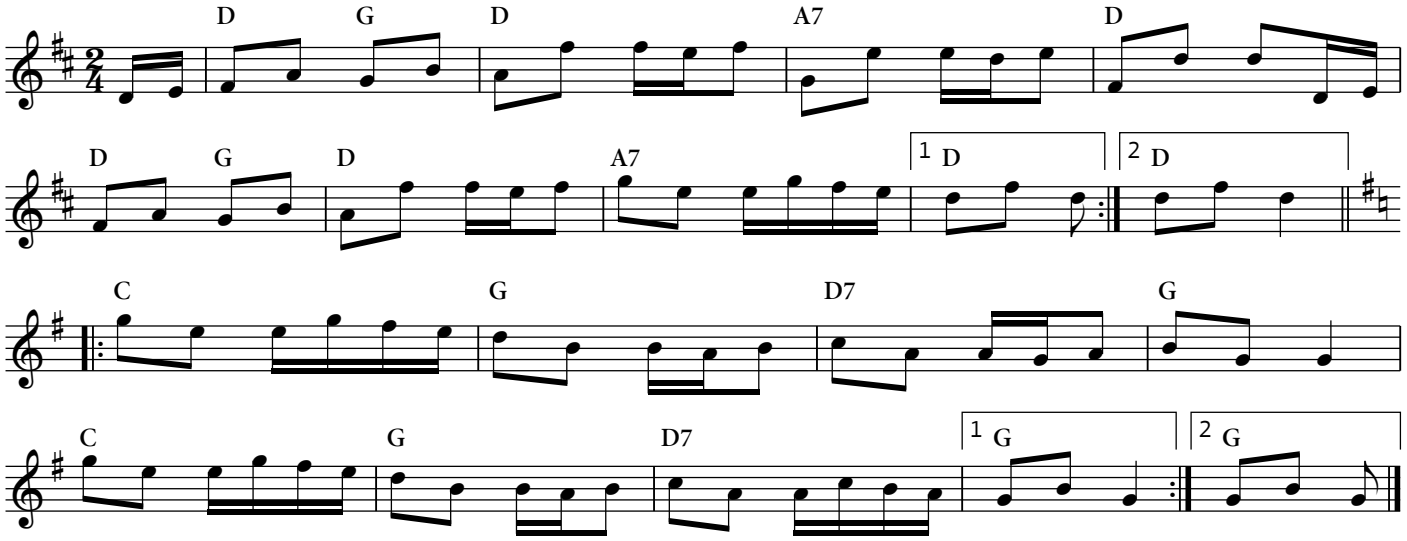
Source/Origin: Maine Country Dance Orchestra, playing for dances in Bowdoinham, ME.

Girl I Left Behind Me



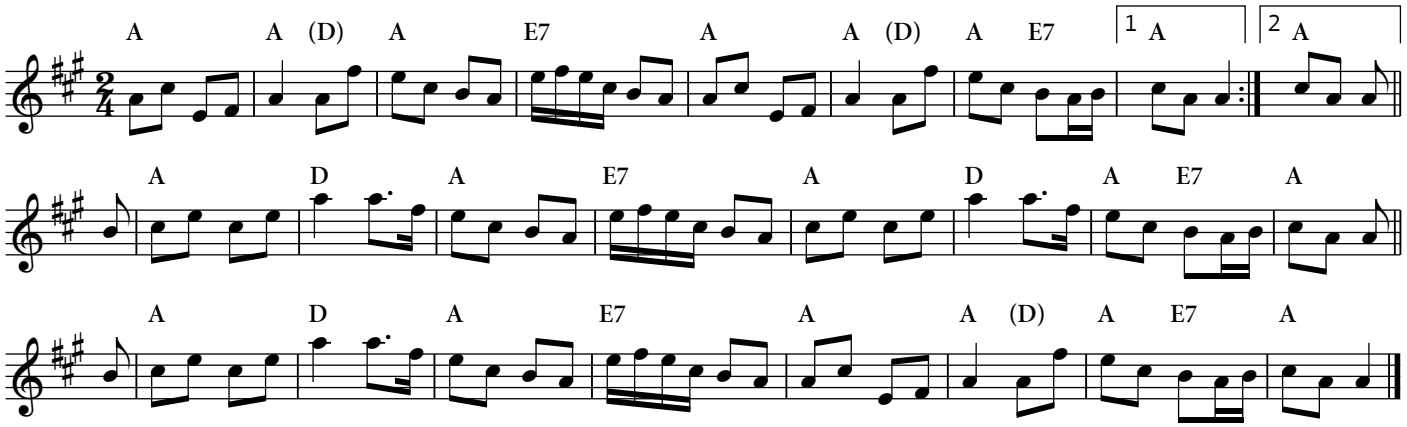
Tune Notes: The top row of chords make a good alternative when played now and then.

Jenny Lind



Johnny Mickey's

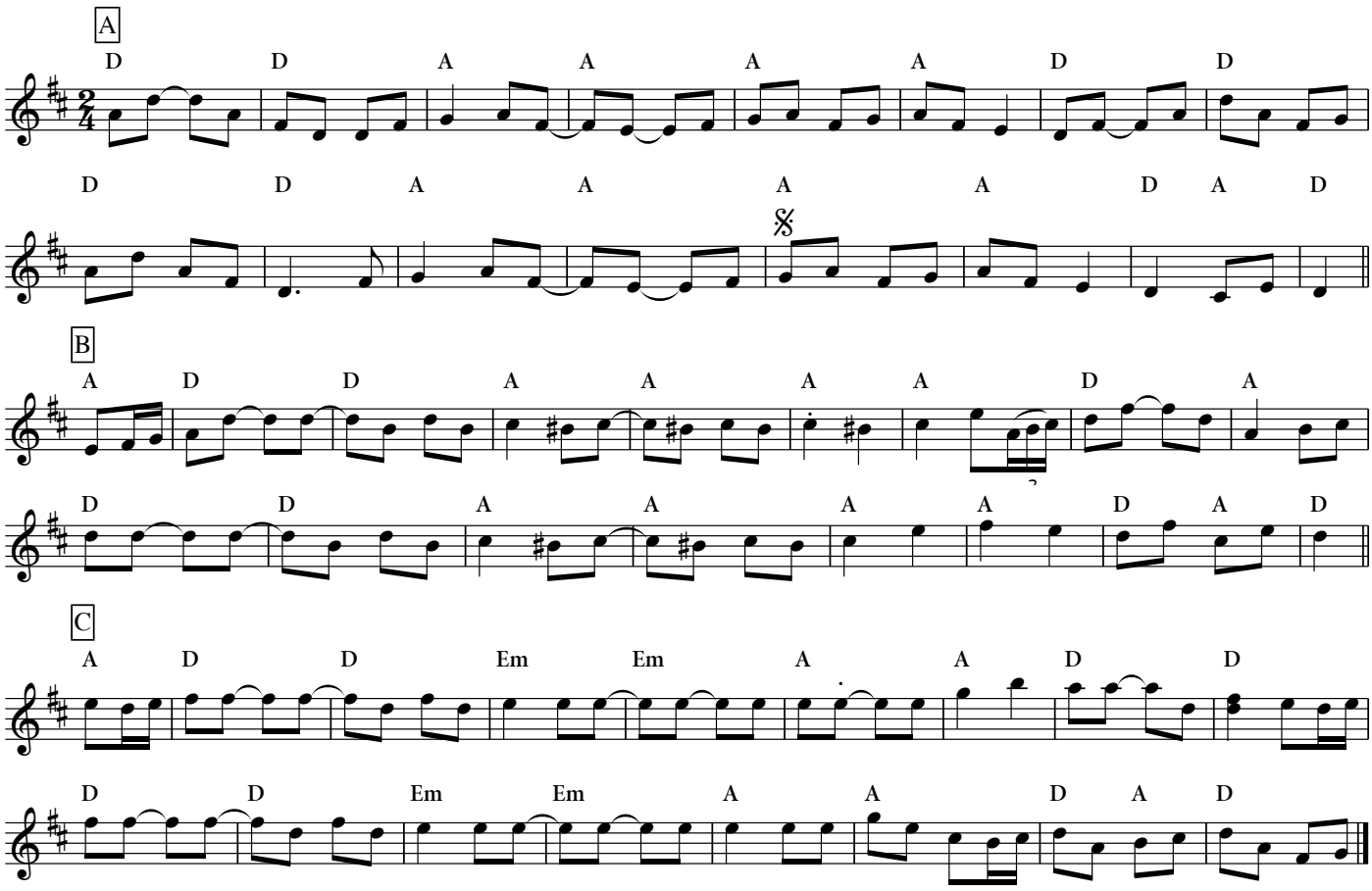
Touchstone, Polka No. 3 of Three Polkas



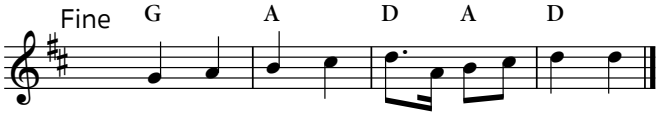
Lastowski's Polka

Al MacIntire

End on an A part using the Final Ending



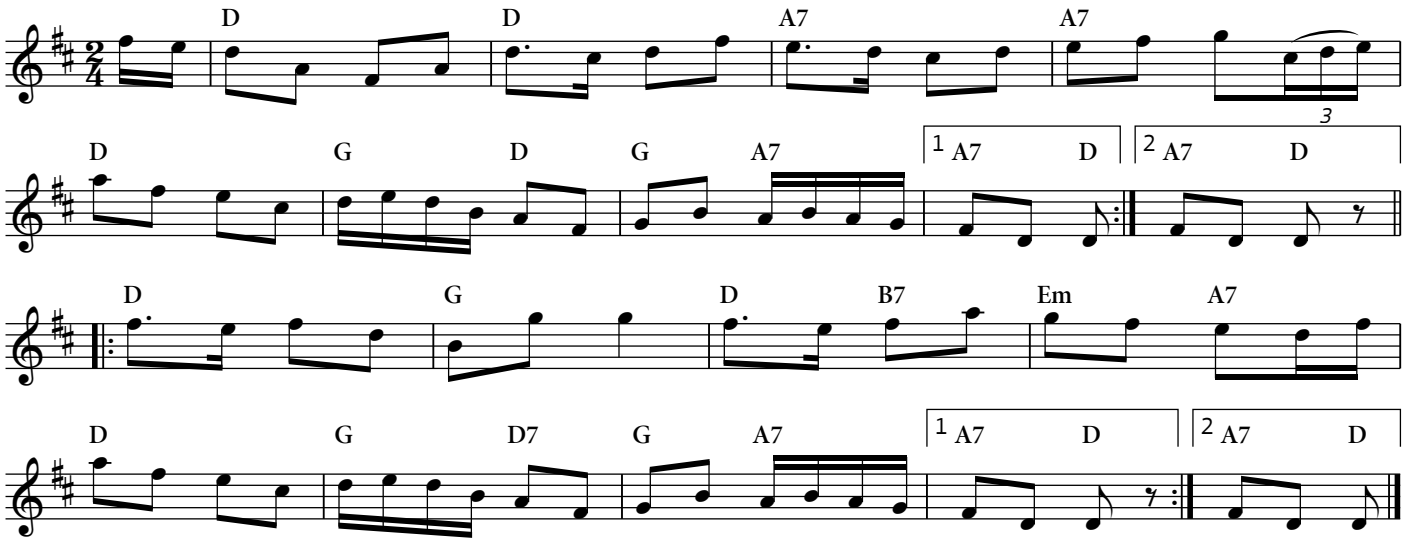
Final Ending of the Last A Part:



Source/Origin: Fourgone Conclusions, *Contra Dance Music from Western Massachusetts.* Front Hall Records, FHR-029, FHR-029CD, 1983.

Leather Away the Wattle O

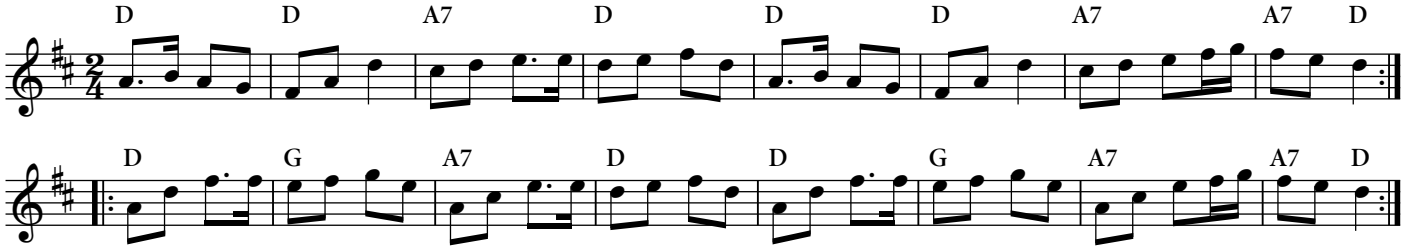
Touchstone, Polka #1 of Three Polkas



Source/Origin: Touchstone, *The New Land*, Green Linnet SIF 1040, 1982. Polka No. 2 of *Three Polkas*.
Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.
Melody and chords identified to the best of my ability from the Laurie Andres record.

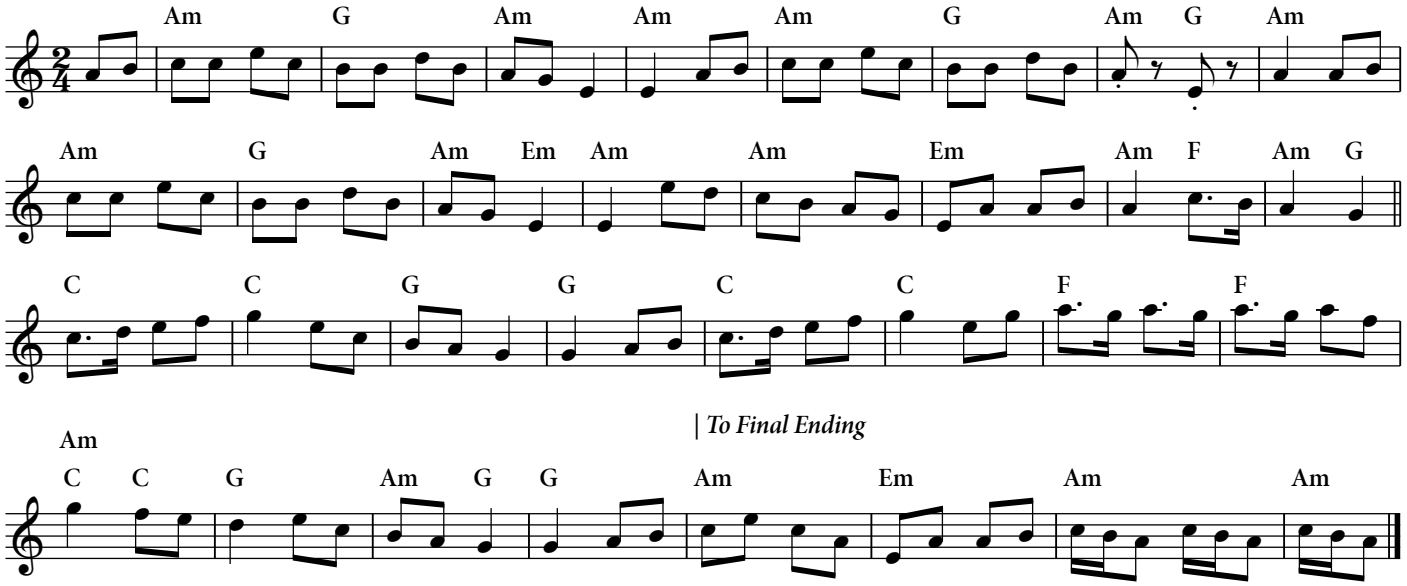
L'oiseau Bleu

Bluebird Reel



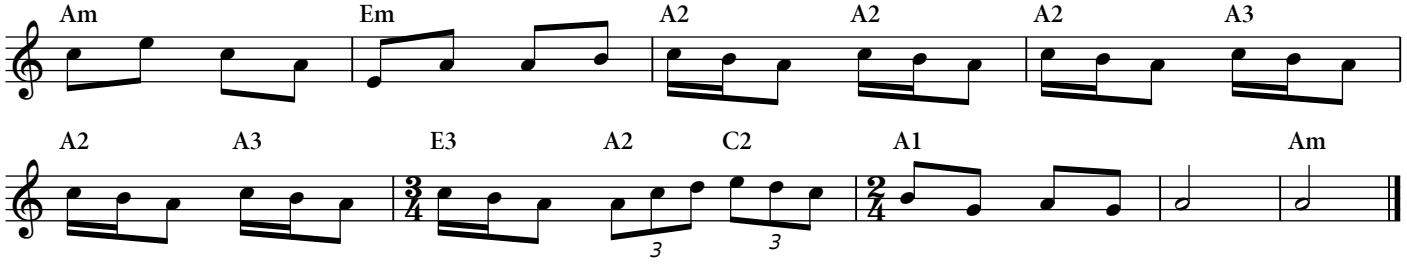
Tune Notes: Omer Marcoux (outstanding Concord, NH fiddler) used to play this tune.

Pretty Girl Milking Her Cow



Here is the final ending to the tune.

On the recording Doug plays a series of bass notes (without chords).
These are indicated by letters followed by a number to indicate the octave
using standard pitch notation.



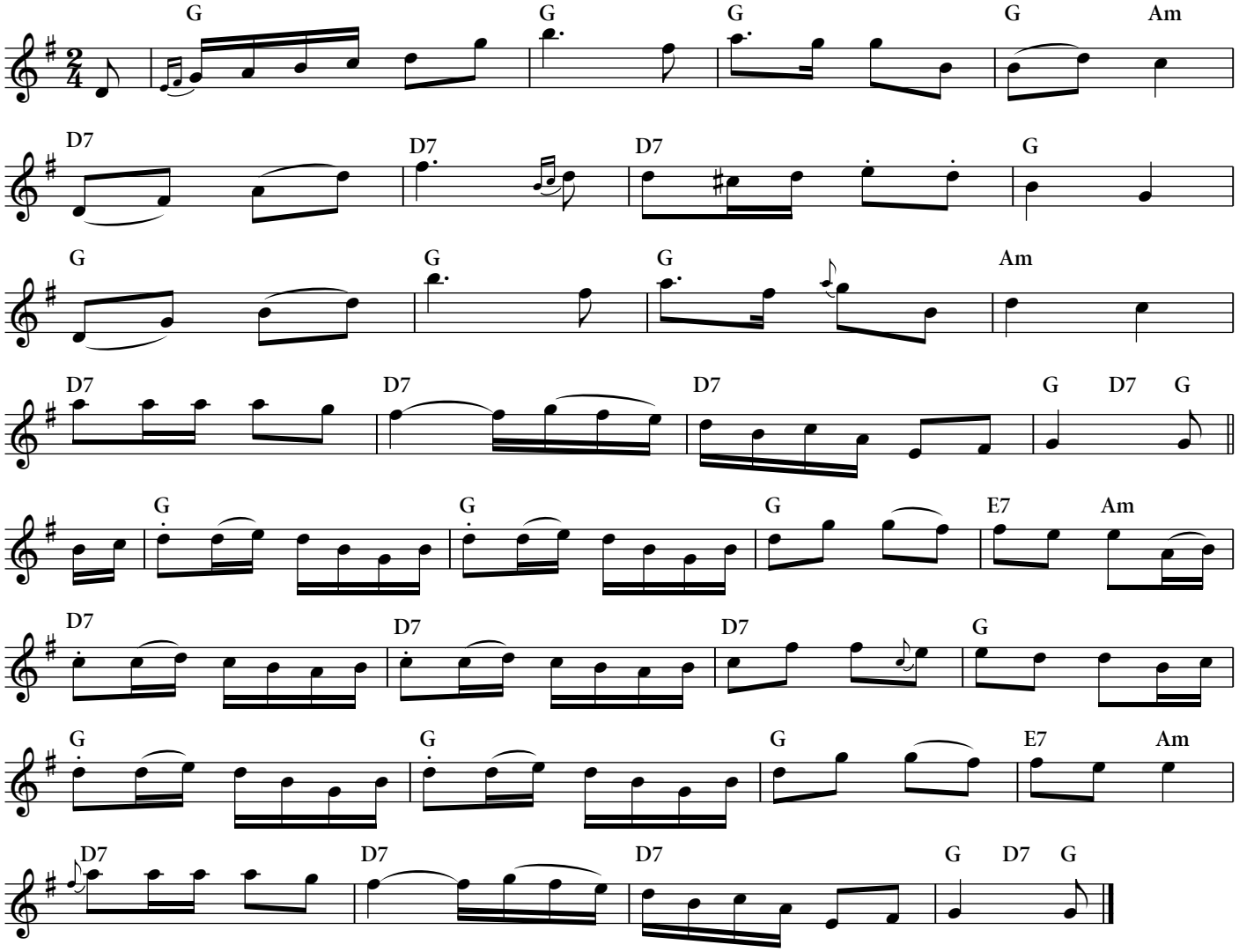
Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song.* Folkways Records FD 6530, 1980.

Tune Notes: This was published in 1860, described as an Irish ballad. It's often played as a waltz or a slow air. I learned it from Old Grey Goose and from the Maine Country Dance Orchestra at the Bowdoinham ME contradance in the 1980s as a lively polka.

The Am-C alternate chords on the last line reflect a bass line Doug Protsik sometimes plays. A few chords are my best guesses but I think they are pretty accurate. The ending is tricky; I think I got most of it but the timing in the last 3 measures may be slightly off.

Red River Cart

Andy De Jarlis

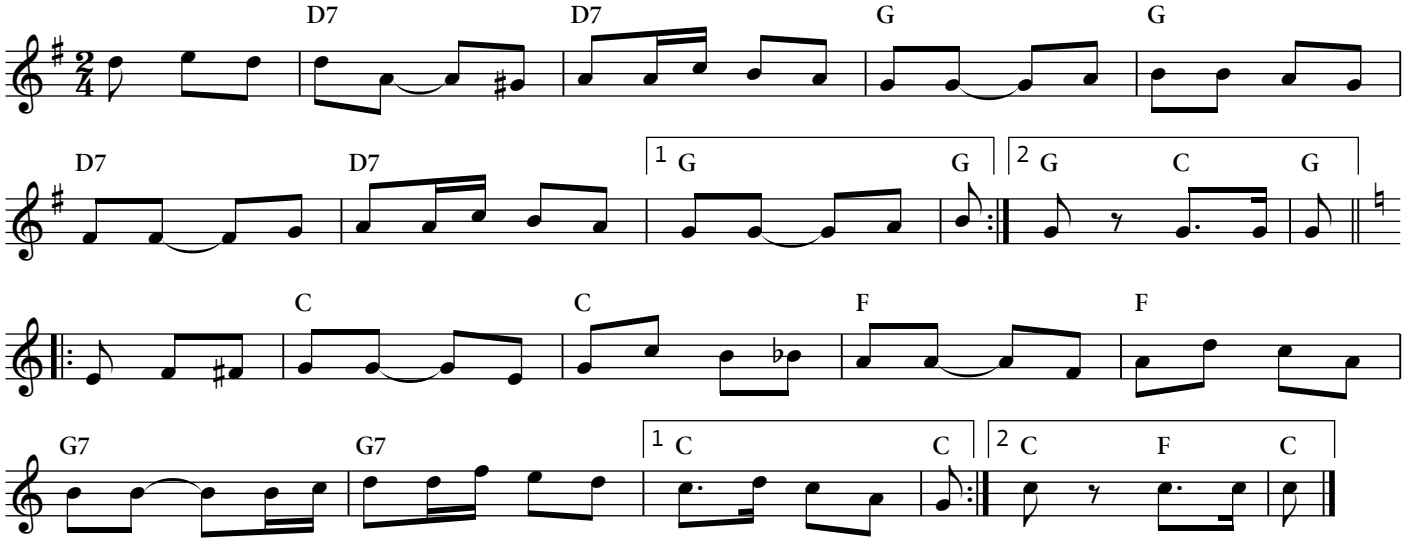


Source/Origin: Andy De Jarlis, *Canadian Old Time Music.* London EBX 4123, 1968.
Marcel Meilleur and the Red River Echoes, *Andy DeJarlis' Fiddle Tunes.* Sunshine Records, SSBLP-427, 1977.
Melody as played by Andy De Jarlis. Chords from the Marcel Meilleur recording.

Tune Notes: The Andy De Jarlis chords are included in the associated chord book.

Packer's Falls Polka

Peter Yarensky, March 1988, Revised April 2017



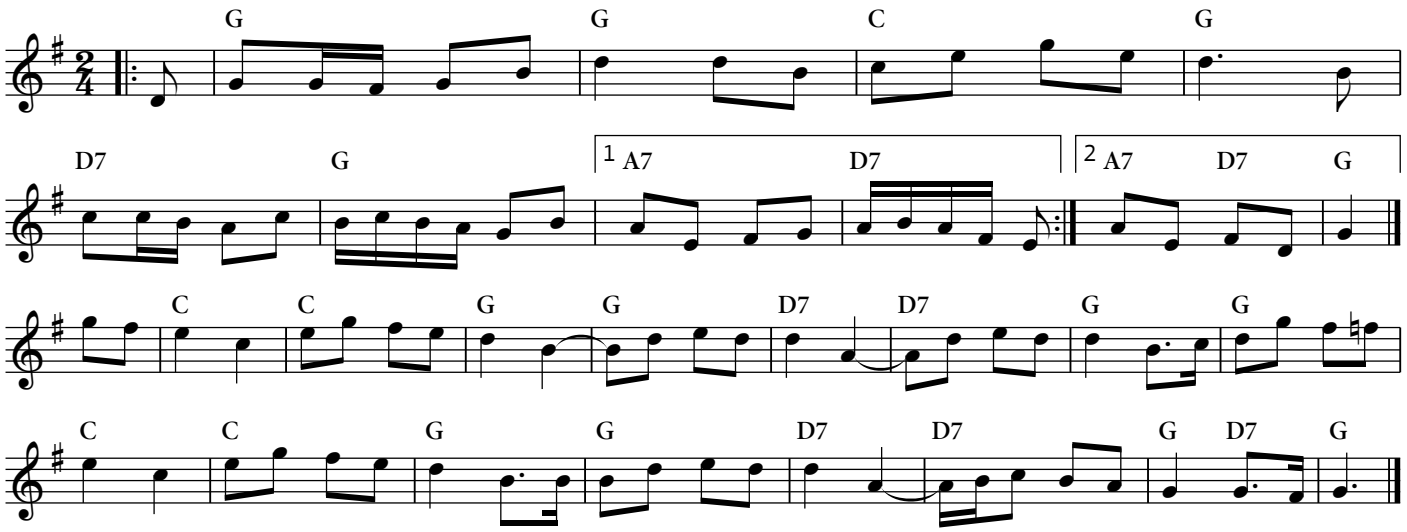
Tune Notes: Packer's Falls is in Durham NH on the Lamprey River.

Redwing

Red Wing

Kerry Mills

A Typical New England Version



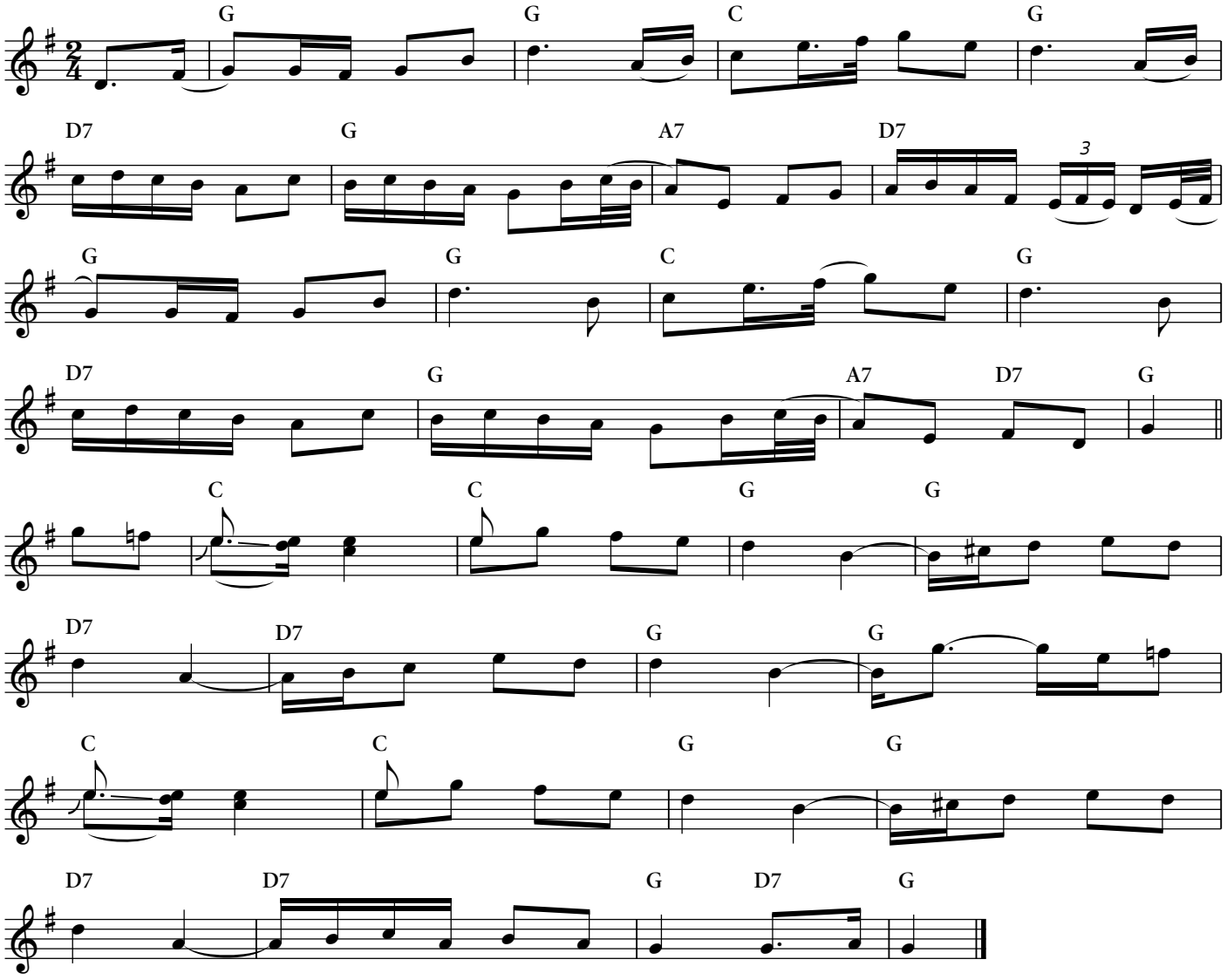
Tune Notes: This is a reasonably standard New England/Canadian fiddle version of the tune. There are many variations played on nearly all parts. I also include Ward Allen's version of the tune.

Redwing

Red Wing

Kerry Mills

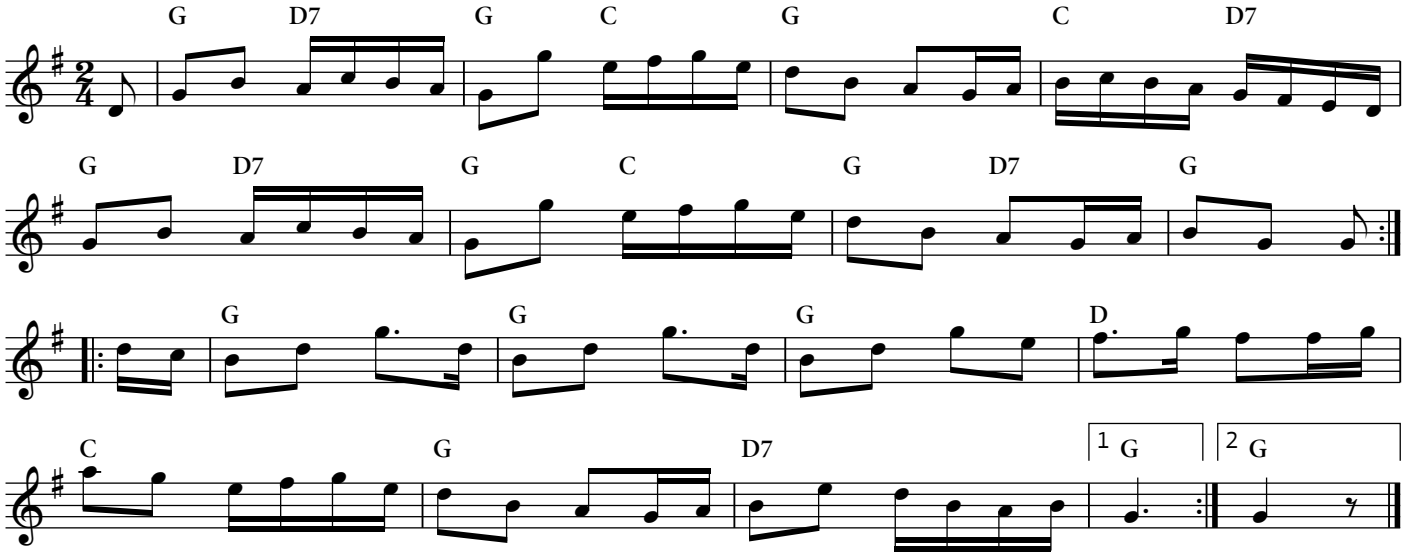
As Played by Ward Allen



Source/Origin: Ward Allen, *Ward Allen Presents Maple Leaf Hoedown Volume II*. Sparton, SP 210, 1958.

Tune Notes: This is as accurate a transcription as I could do given the limitations of my abilities and of the software. I also present a fairly standard version elsewhere.

Saint Mary's

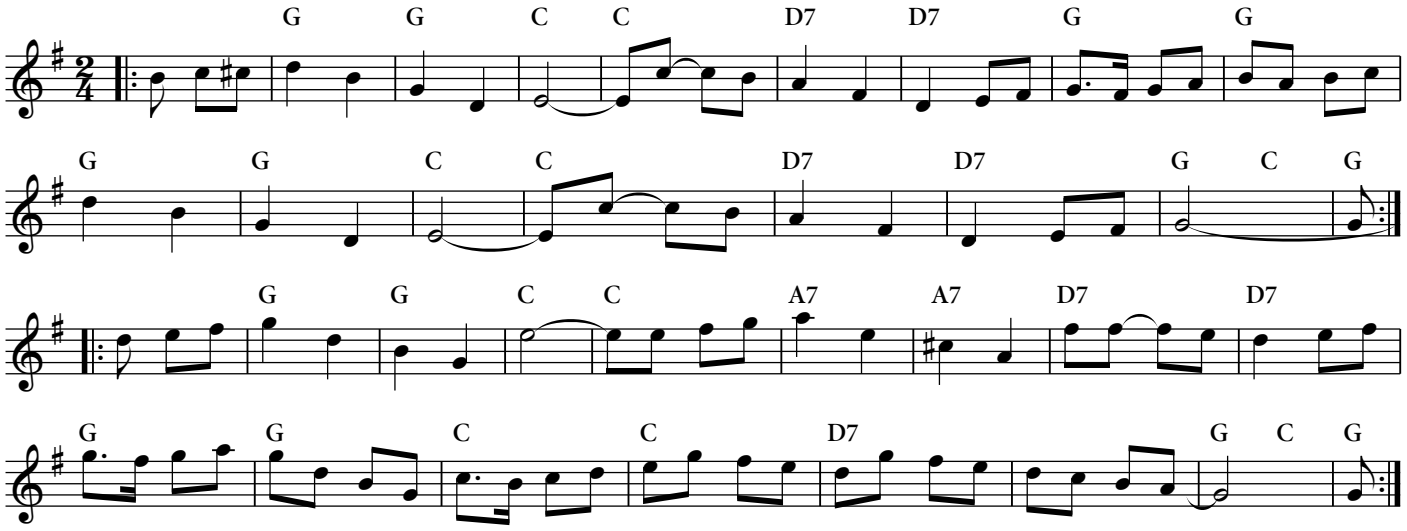


Source/Origin: Bill Spence with Fennig's All-Star String Band, *The Hammered Dulcimer Strikes Again.* Front Hall Records, FHR-10, 1977.

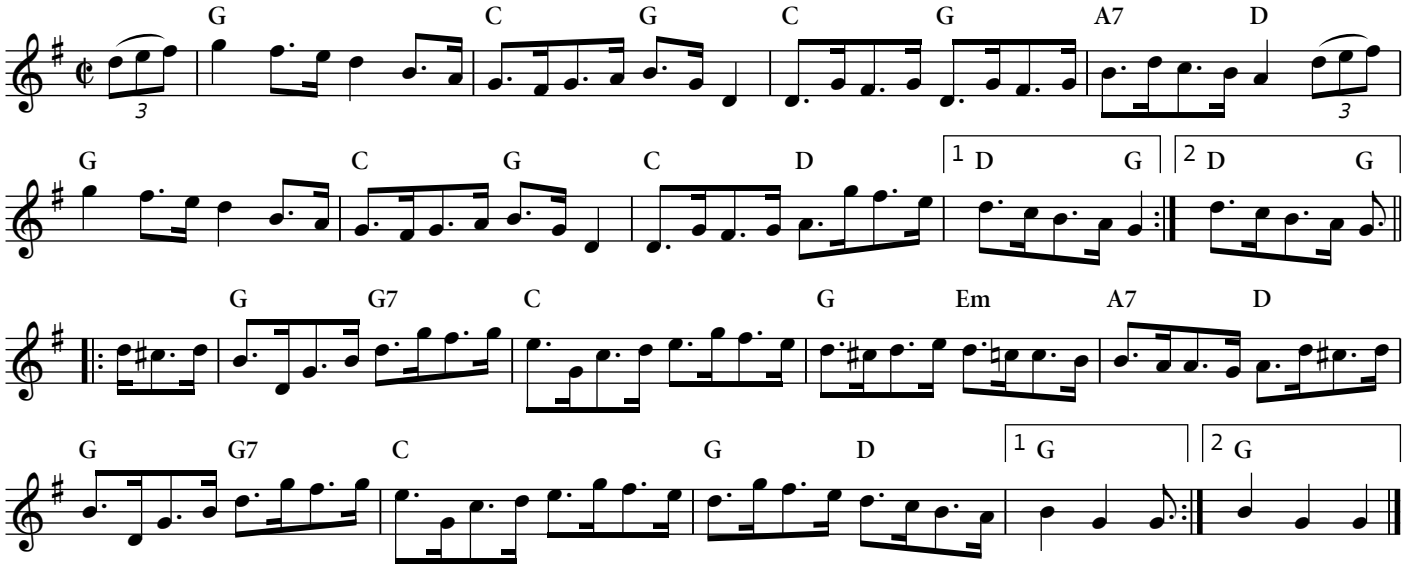
Tune Notes: Bill Spence alternates St. Mary's and Church Street, which works very nicely.

Sarah Hydorn's Polka

Sarah Hydorn



Bolger's Hornpipe

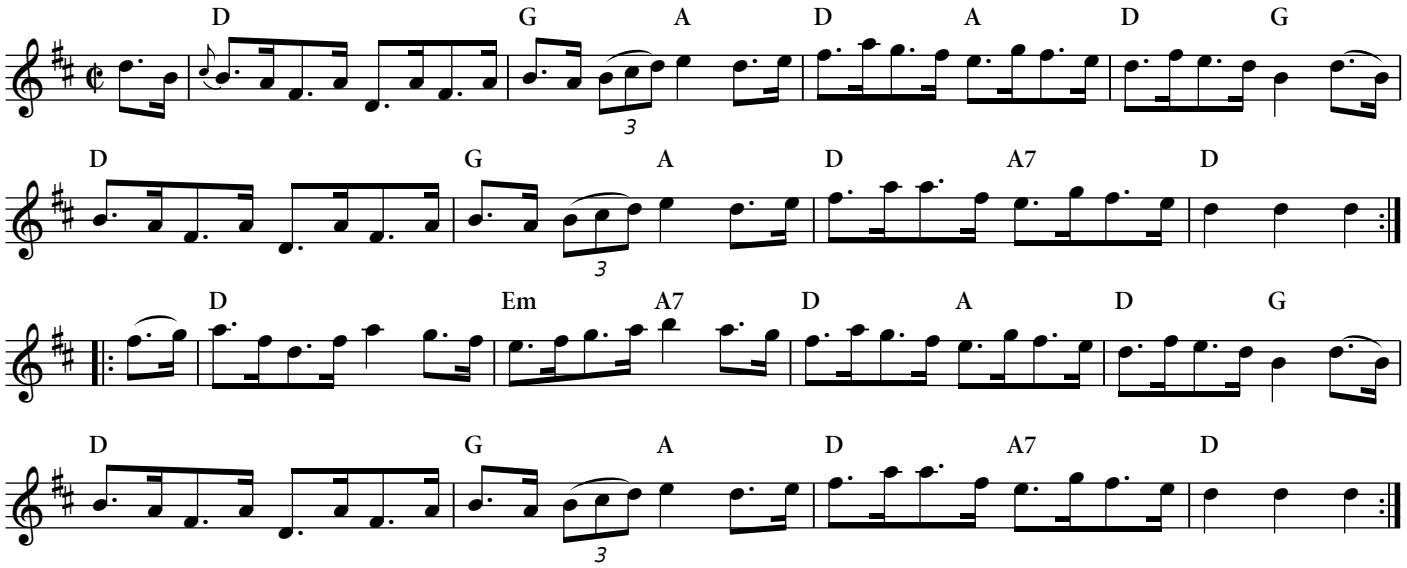


Source/Origin: Fennig's All-Star String Band, *Fennigmania*. Front Hall Records, FHR-024, 1980. Reissued as *The Hammered Dulcimer Strikes Again & Fennigmania*, FHR303 (CD).

Tune Notes: They learned it from the Gallowglass Ceili Band. The melody and chords are transcribed from the recording except some or all of the A7 chords likely started out as Am chords.

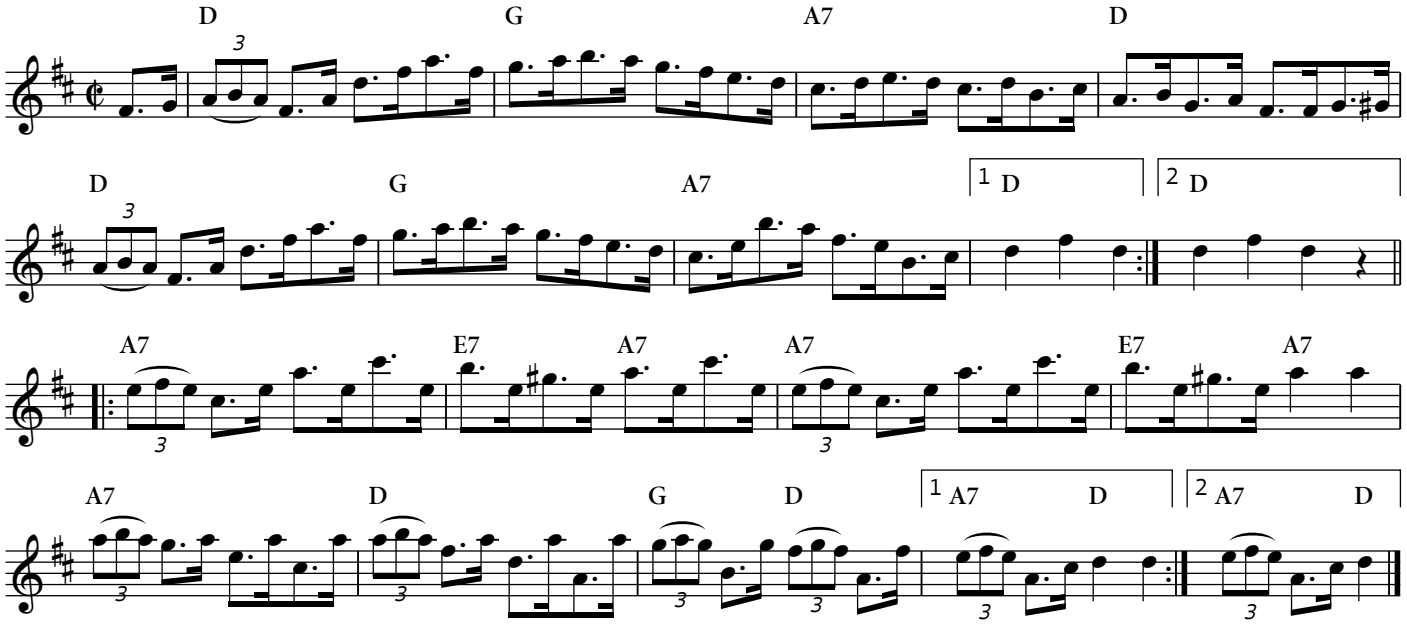
The Boys of Blue Hill

Beaux of Oakhill



Tune Notes: *Boys of Blue Hill, Off to California* and *Harvest Home* make an excellent medley. I've known this for over 40 years; I have no idea where I originally learned it.

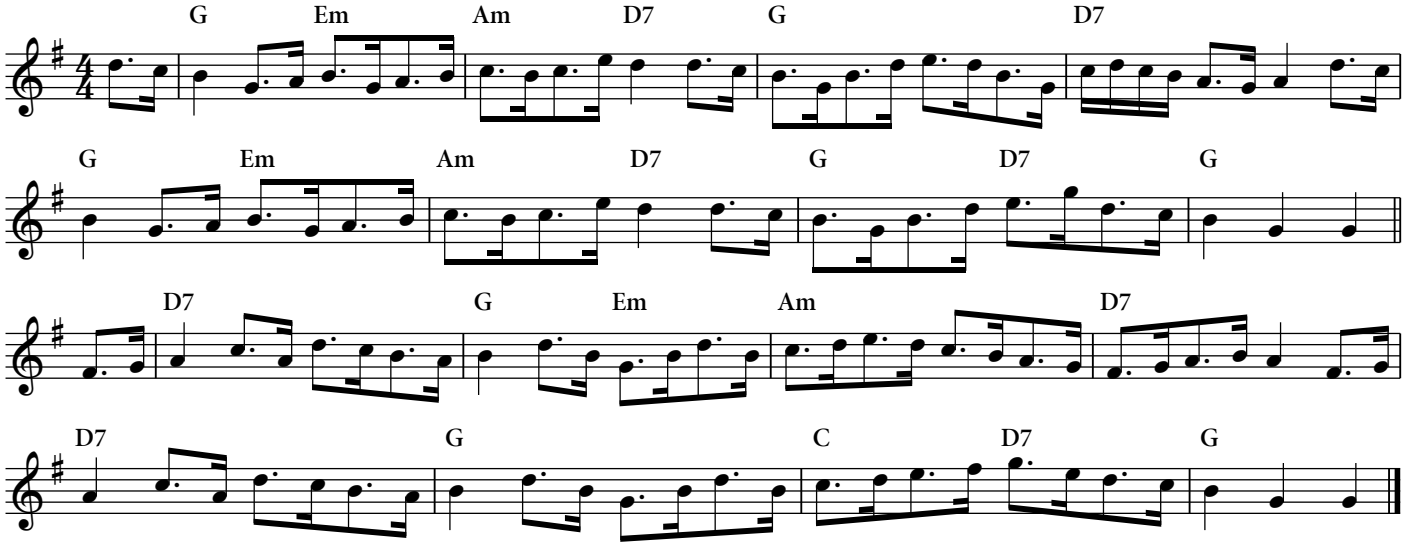
City of Savannah Hornpipe



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

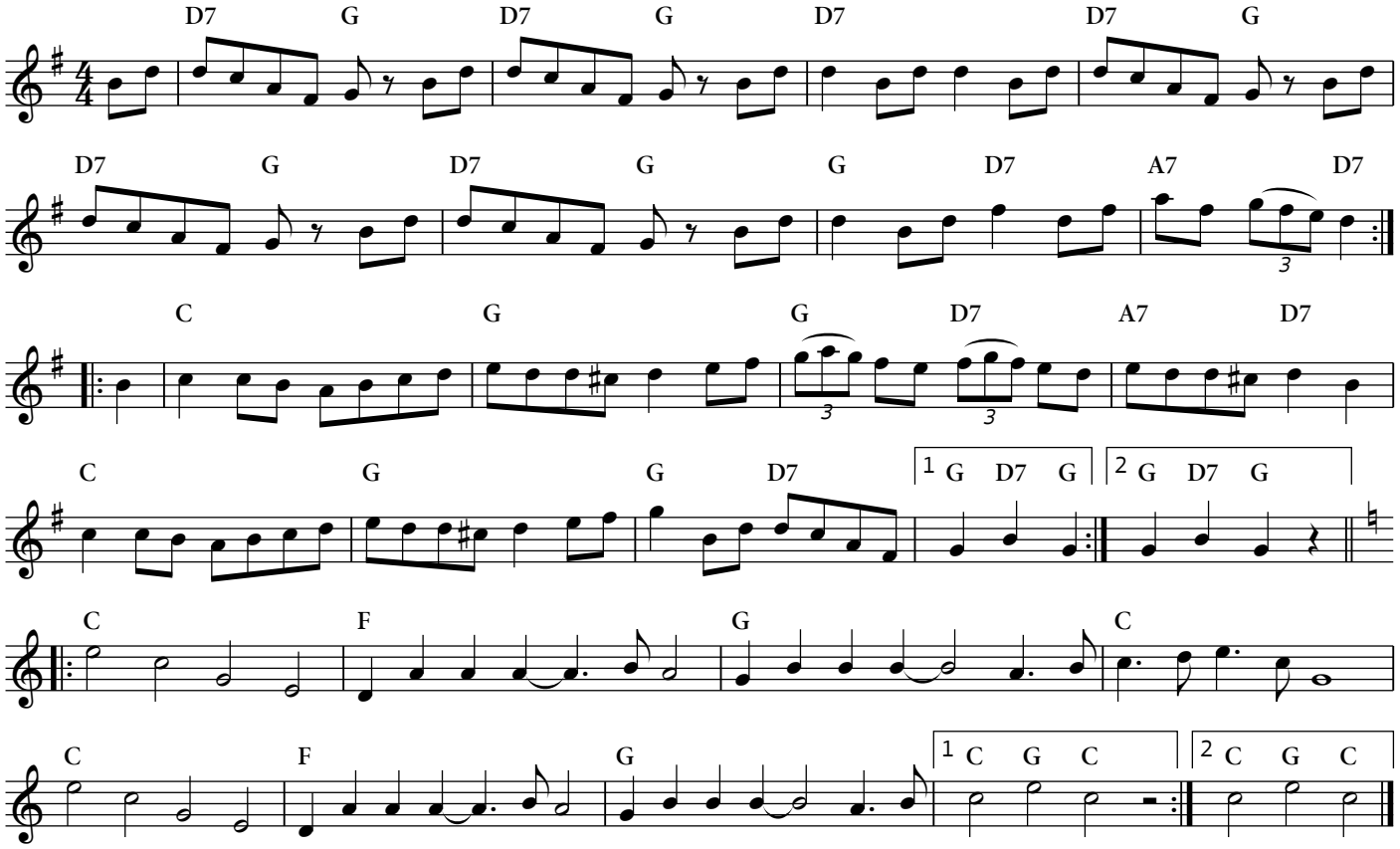
Deer Run North

Bob McQuillen



Source/Origin: Bob McQuillen, *Bob's Note Book Combination 1 & 2,* 1982.
Applejack with Bob McQuillen, *Contra Dance Music New England Style.* Green Linnet SIF 1028, 1980.

Danse Terpsichora

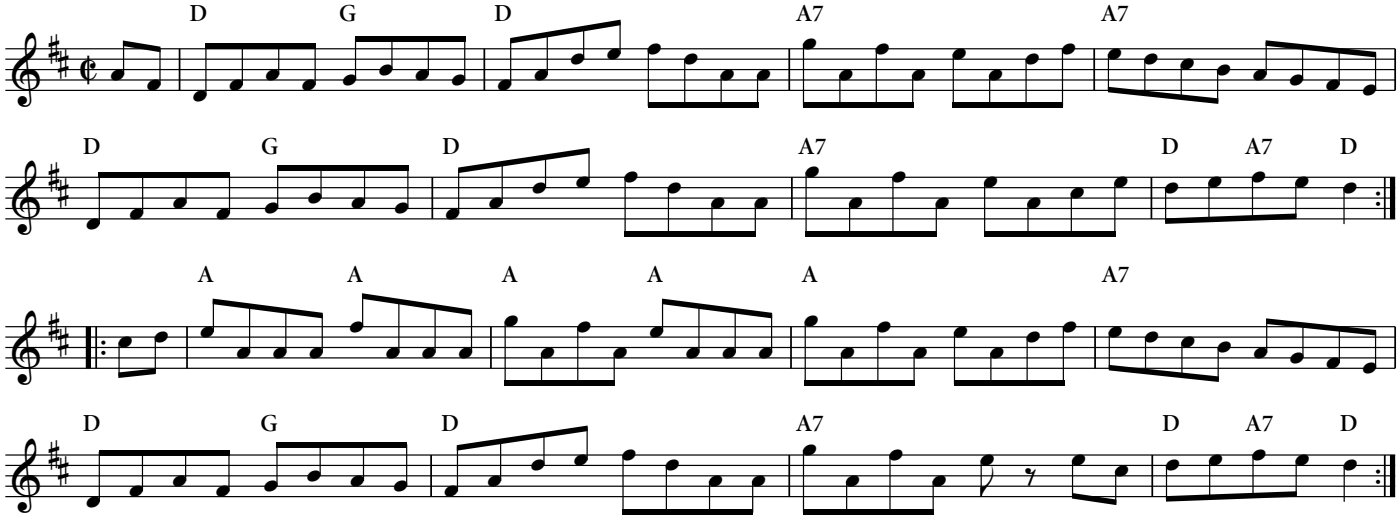


Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song.* Folkways Records FD 6530, 1980.

Tune Notes: Their liner notes say: "We learned this one from Jehile P. Kierkoff of Montrose, Pennsylvania, winner of the World Champion Fiddler's Contest in Waco, Texas in 1952. Jehile told us that this tune was handed down by an ancient tribe of Phoenicians who settled years ago in Sweden." I leave it you to decide its validity but it's a great story!

Fisherman's Favorite

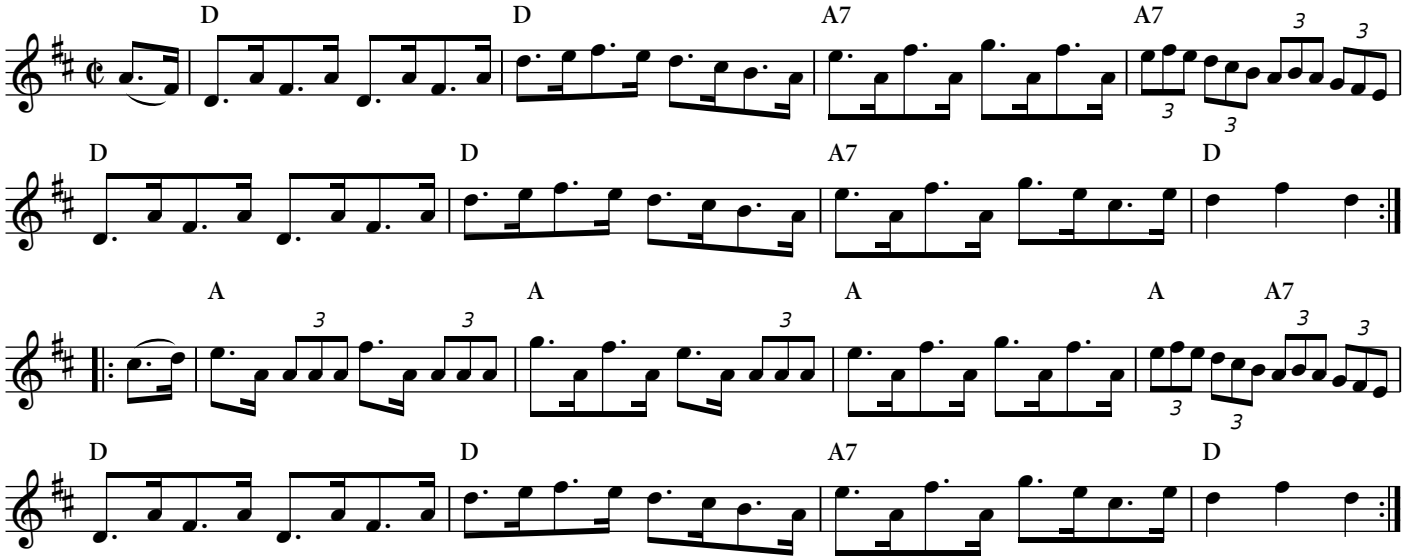
Fred Wilson's Clog



Source/Origin: Bill Spence with Fennig's All-Stars, *The Hammered Dulcimer,* Front Hall Records FHR-01, 1975.

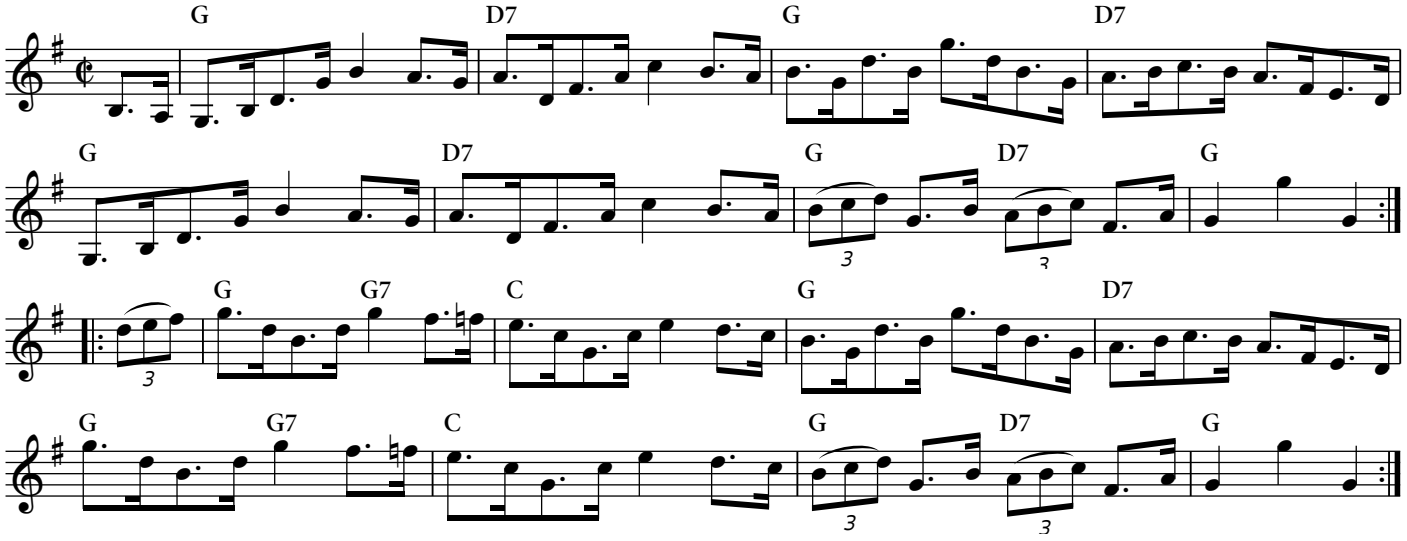
Tune Notes: This version of *Fred Wilson's Clog* comes from Bill Spence and Fennig's All-Stars. It's been adapted slightly to work better with the fiddle. Although played as a reel on the record, it would make a great schottische.

Harvest Home



Tune Notes: There are other chords that work in the first couple measures of the B part, but I think it sounds stronger to stick with the A chord.

McCusker's Delight

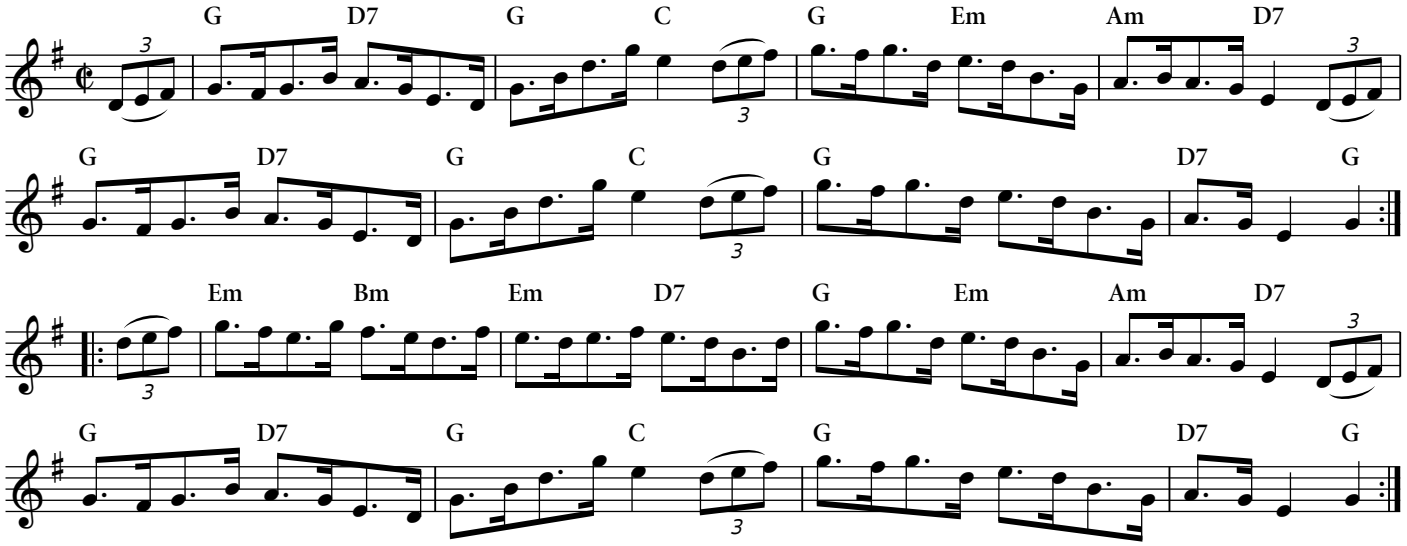


Source/Origin: Bill Spence with Fenning's All-Star String Band, *The Hammered Dulcimer Strikes Again. Andy's Front Hall, FHR-010, 1977.*

Tune Notes: Available on CD as *The Hammered Dulcimer Strikes Again & Fennigmania,*, FHR303 (CD). Often played in the key of A.

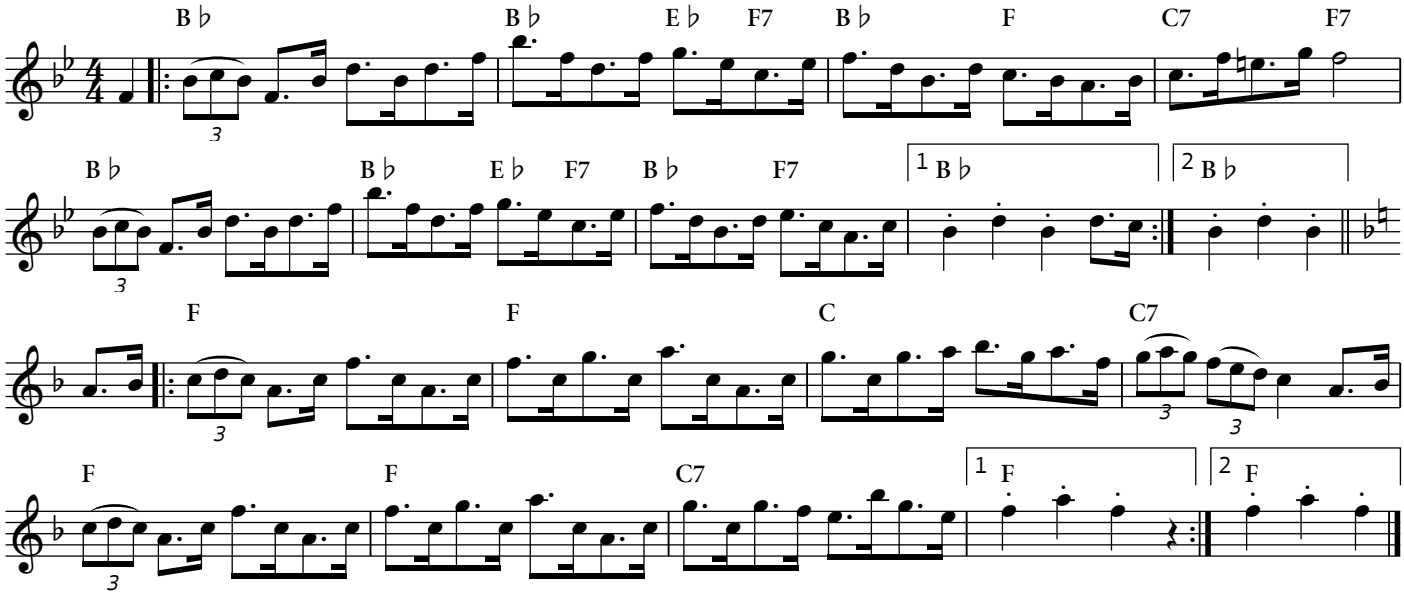
Off To Californa

The Whiskey Hornpipe



Peter's Schottische in Bb & F

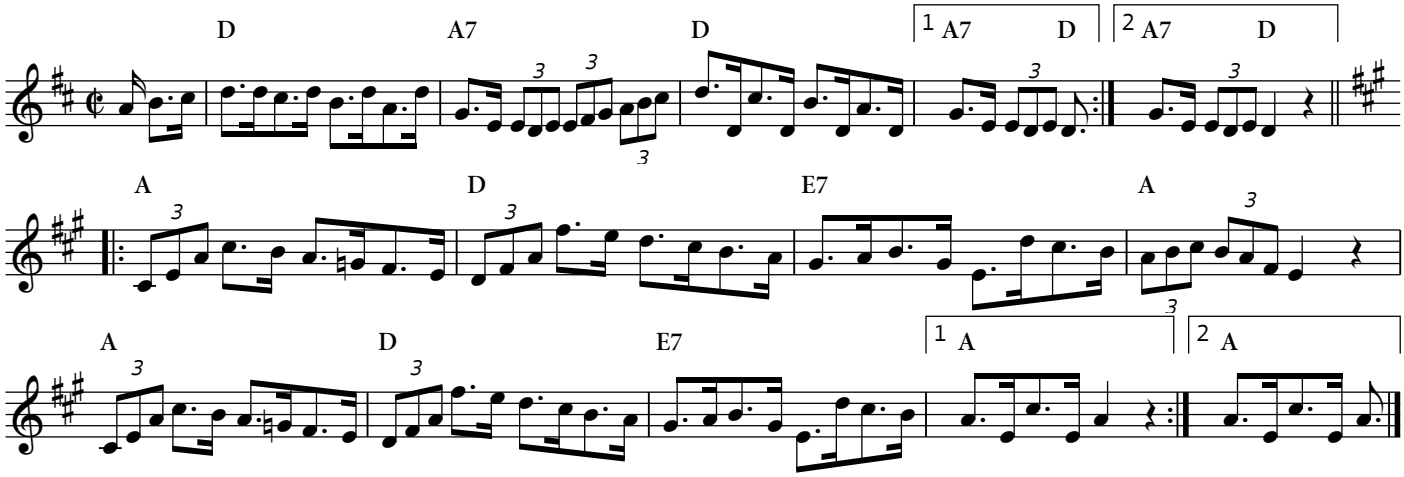
Peter Yarensky, June 26, 2020



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.

Popcorn Schottische

Doug Protsik



Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song.* Folkways Records FD 6530, 1980.

Tune Notes: This is transcribed from the playing of Doug Protsik playing solo piano. In places it's not obvious how it would translate to other instruments such as the fiddle. The quarter note rests in the second part could be accompanied by an A natural bass note. I will leave it to you to decide whether or not to slur the triplets. As Doug plays it, the triplets in the A part don't feel slurred whereas the B-part triplets do.