

~• Waltzes •~

# Amelia

Bob McQuillen

As Played by Rod & Randy Miller

D Bm D F#m G D Bm G  
D Bm D F#m G D A A  
D Bm D D7 G D Bm G  
D Bm D F#m G D A A  
D D A A Bm Bm F#m F#m  
G D A D G D D A D  
D D A A Bm Bm F#m F#m  
G D A D G D D A D

Source/Origin: Rod & Randy Miller, *New England Chestnuts Vol. 2*, Alcazar Records FR 204, 1981  
Bob McQuillen, *Bob's Note Book #5*. Dublin, NH, 1981.

Tune Notes: The melody is based on the fiddling of Rod Miller. The chords came about third-hand from Randy Miller and seem generally as he played them. This was written out originally before I saw *Bob's Notes #5*, so his version of the melody and chords weren't yet all that available. I decided to leave it as I wrote it out originally, and include Bob's version of the tune as well.

# Amelia

Bob McQuillen

As Written by Bob McQuillen

D D D G D G D Bm G A7  
D D D G D F#m G Em A7 A7  
D D A A Bm Bm F#m F#m  
G D A7 Bm G D Bm G A7 D

Source/Origin: Bob McQuillen, *Bob's Note Book #5*. Dublin, NH, 1981.

New England Tradition, *Farewell To The Hollow*. Whistler's Music, CDWM 9860, 1988 and 1991.

Old New England, *Old New England*. O.N.E. CD101, 1996.

Tune Notes: Notation as Bob wrote the tune, chords from the New England Tradition recording as well as I can hear them. Where there are two rows of chords, the bottom row represents the second A or B part, as played on the first Old New England recording. There is another version based on the playing of Rod and Randy Miller. Here's what he wrote in his Note Book:

"Now here is a tune for Deanna's sweet daughter; If you haven't met her yet, you really ought ter."

# Ashokan Farewell

Jay Ungar

D D/F# G Em D Bm G A7  
D D/F# G Em D Bm A7 D  
D D/F# G D D Bm A A7  
D C G D D D A7 D

Tune Notes: This has been the last waltz of the week at Northern Week at Ashokan for many years now, played by some of the best musicians around. It's a wonderful but very sad ending to what is nearly always a wonderful week.

## Autumn Waltz

David Kaynor

Musical score for "Autumn Waltz" in 3/4 time, key of A major. The score consists of three staves. The first staff contains the main melody with a first ending (1) and a second ending (2). The second and third staves provide accompaniment. Chord symbols are placed above the notes: A, A, A, A, E7, E7, E7, A, E7, A, D, A, A, E7, E7, E7, A, D, D, A, A, E7, E7, A, A.

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

Tune Notes: A fairly simple but enjoyable melody from David Kaynor.

## Bare Necessities

Pat Shaw

Musical score for "Bare Necessities" in 3/4 time, key of D minor. The score consists of three staves. The first staff contains the main melody with a first ending (1) and a second ending (2). The second and third staves provide accompaniment. Chord symbols are placed above the notes: Dm, Dm, G, G, Dm, Dm, Am, Dm, Dm, C, Am, Dm, Dm, G, G, F, C, Dm, A7, D, Bm, G6, D.

Source/Origin: Cammie Kaynor, sheet music handwritten in the late 1970s.

## Draper's Maggot

*Playford's Dancing Master, 13th Edition*. John Young, 1706.

Musical score for "Draper's Maggot" in 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody. The second staff provides accompaniment. Chord symbols are placed above the notes: D, D, G, D, Em, Bm, A7, D, A7, D, Bm, D, F#m, G, A, D, A, D, Em, A7, tr, D.

Tune Notes: An English country dance tune that the Lamprey River Band played for waltzes in our earlier years.

## Barnicle Redowa



Musical score for "Barnicle Redowa" in G major, 3/4 time. The score consists of six staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords are indicated above the notes: D, D, A, D. The second staff continues with chords D, D, A, D. The third staff features triplets and chords D, D, A, A. The fourth staff includes first and second endings for the D chord. The fifth staff has chords D, D, G, G. The sixth staff concludes with first and second endings for the D chord.

## Bridget's Mazurka

Jeff (Smokey) McKeen



Musical score for "Bridget's Mazurka" in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords are indicated above the notes: D, D, D, A7. The second staff includes first and second endings for the D chord, with chords D, D, G, A7. The third staff features chords F#m, G, A7, A7. The fourth staff concludes with first and second endings for the D chord, with chords F#m, G, A7.

*Tune Notes:* Smokey wrote this for his daughter probably in the late 1980s/early 1990s.

# Berceuse pour Hannah

R. Brunet, R. Forest & S. Jacques

End on A part

D Em D D7 G A D D

G A Bm G D

1 A D A 3 2 A D E7

A A G E7 A G E7 E7

A A G E7 A G A 1 A 2 A

*Source/Origin:* The playing of Sabin Jacques at Ashokan, and of his band Domino (no longer active). Transcription based on John Chambers' which was based on a "printed MS of unknown origin".

*Tune Notes:* "This waltz is dedicated to Hannah, 11 years old, who kindly lent us her room while we were staying at her parents' home during a festival in Owen Sound, in northern Ontario." (1998)

# Elsey's Waltz

Archie Dagg

D D G A7 D D D A7

D D G A7 D A7 D D

D D G D D D D A7

D Bm Em A7 D A7 D D

*Tune Notes:* A very nice Northumbrian waltz brought to us by Burt Feintuch.

# Valse Clogue

Joseph Guilmette

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

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

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

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

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

*Source/Origin:* Philippe Bruneau, *Philippe Bruneau*. Philo FI-2003, 1973. With Yvan Brault, piano & Gilles Losier, bass.

Carmelle Bégin, *Philippe Bruneau: Musique traditionnelle pour accordéon diatonique*. Ottawa: Musées nationaux du Canada, 1983.

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

# Cowboy Waltz

End on an A part

Introduction

The musical score for 'Cowboy Waltz' is presented in a single system with a melody line and two rows of chords. The key signature is one sharp (F#) and the time signature is 3/4. The melody line begins with an 'Introduction' section. The chords are arranged in two rows: the upper row contains chords for the first six measures, and the lower row contains chords for the remaining six measures. The melody line concludes with a 'tr' (trill) and a 'Fine' marking.

Chords (Upper Row): D, D, D, D, G, G, D, D

Chords (Lower Row): D, D, D, D, A, A, A, A

Chords (Lower Row): D, D, D, D, G, G, D, D

Chords (Lower Row): D, D, G, G, A, A, D, D

Chords (Lower Row): D, D, G, G, A, A, D, D

Source/Origin: Woody Guthrie, *Lonesome Valley - A Collection of American Folk Music*. Various Artists. Folkways Records, FA 2010, 1951 (10" LP).

Tune Notes: This is one of the few recordings I've heard of Woody playing fiddle. The lower row of chords is as played on the record; I've included a few alternate chords in the upper row. Melody is transcribed from the playing of Woody Guthrie.

# Elvira's Waltz

Bob McQuillen

Musical score for Elvira's Waltz, 3/4 time signature, key of B-flat major. The score consists of four staves of music. The first staff has a key signature change from one flat to two flats (B-flat major to D-flat major) after the first measure. Chord symbols are placed above the notes: Dm, Gm, A7, A7, Dm, Gm, A7, A7. The second staff has chord symbols: Dm, F6, Bb, Dm, Dm, Am, Dm, Dm. The third staff has chord symbols: D, A7, D, A7, Dm, Dm, Dm, Dm. The fourth staff has chord symbols: Gm, Gm, Dm, Dm, A7, A7, Dm, Dm.

Source/Origin: Bob McQuillen, *Bob's Note Book #7*. Peterborough, NH, 1990.

Tune Notes: "Bob McQuillen 29 Jan 89 - Elvira Miller is Jane Miller's (Roddy who?) pretty little daughter - She's already started playing the fiddle, and perhaps someday she'll play this tune. With love to you, Elvira from Bob."

# Fiddler's Waltz

Musical score for Fiddler's Waltz, 3/4 time signature, key of B-flat major. The score consists of three staves of music. The first staff has a first ending bracket over the last two measures and a second ending bracket over the last two measures. Chord symbols are placed above the notes: Bb, Bb, Eb, C, F, F, Bb, Bb, Bb, Bb. The second staff has chord symbols: Bb, Bb, Eb, C, F, F, Bb, Bb. The third staff has chord symbols: Bb, Bb, Eb, C, F, F, Bb, Bb.

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

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



# Evelyn's Waltz

Graham Townsend

The musical score for "Evelyn's Waltz" is presented in 3/4 time. It consists of a single melodic line and two sets of alternate chords. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The first set of chords is placed above the staff, and the second set is placed below. The melody begins with a C major chord and ends with a C major chord. The alternate chords are: C, G7, F, Am, Dm, G7, C, C, G7, G7, G7, G7, G7, G7, C, C, C, C, C, C, F, F, Am, Dm, G7, G7, C, C.

Source/Origin: Marcel Robidas, from Wednesday Night soirees and recording from 4-6-86.  
 Graham Townsend and His Fiddle. Banff Rodeo RBS 1284, 1967.

Tune Notes: Marcel Robidas had a soiree every Wednesday night in his barn in Dover, NH for years. His first wife was named Evelyn, and as I understand it when she would come out to the barn he would play this tune for her. Marcel's version is somewhat different from Graham Townsend's; he would likely have commented on playing it in a French style. The alternate chords (top line) are as played on *Graham Townsend and His Fiddle*.

# Florence Killen's Waltz

Cliff Manley

Dotted Pairs: use lightly dotted rhythm

As Played by Cliff Manley

The musical score for "Florence Killen's Waltz" is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The piece consists of ten staves of music. The first staff begins with a G chord and features a melody of dotted pairs. The second staff continues the melody with D7 and G chords, including a triplet of eighth notes. The third staff introduces G, G7, and C chords. The fourth staff features C, G, D7, and a first ending with a G chord, followed by a second ending with a G chord. The fifth staff starts with a repeat sign and includes G, D7, and G chords. The sixth staff continues with D7, G, and G chords, featuring another triplet. The seventh staff includes G, G7, C, and A chords. The eighth staff features G, D7, a first ending with a G chord, and a second ending with a G chord. The final staff is labeled "Final Ending" and includes G, D7, and G chords, concluding with a double bar line.

Source/Origin: Clifford Manley, *Florence Killen's Waltz*. 64th Maritime Fiddle Festival, July 2013. On YouTube .

Tune Notes: Also presented elsewhere in this collection as played by Maine fiddler Lucien Mathieu. Play dotted pairs with a lightly dotted rhythm.

# Florence Killen's Waltz

Cliff Manley

Dotted Pairs: use lightly dotted rhythm

As Played by Lucien Mathieu

The main score consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The chords indicated above the notes are: G, G, G, D7, D7, D7, D7, G, G, G, G7, C, C, G, D7, G, G, D7, D7, D7, G, G, G, G, G7, C, C#dim, G, D7, G.

Here is a more detailed transcription of the ending as well as the final ending.

### Regular Ending plus transition to A part

The regular ending plus transition to the A part consists of five measures. The chords indicated above the notes are: D7, C/C, C/B, C/A, G/G.

### Final Ending

The final ending consists of five measures. The chords indicated above the notes are: D7, C/C, C/B, C/A, G/G.

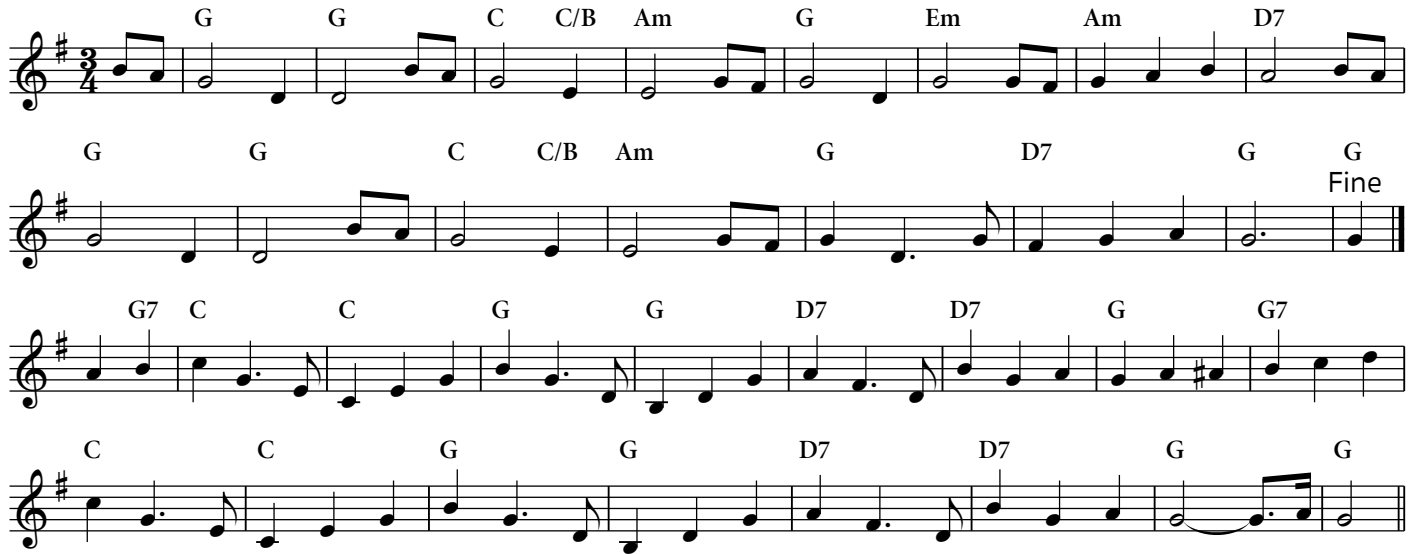
Source/Origin: Melody and chords transcribed from the playing of Lucien Mathieu (fiddle) and Bob McQuillen (piano) at Maine Fiddle Camp, August 2009.

Tune Notes: Note that this version is crooked in that it leaves out the last measure of the B part. Bob played a polska-like accompaniment in places, with the emphasis on the first and third beats of the measure. He didn't play the G7 chord.

# French Club Waltz

J. Patenaude

End on A part with a full final measure



Musical score for French Club Waltz, 3/4 time signature, key of G major. The score consists of four staves of music. The first staff contains the first two measures of the piece, with chords G, G, C, C/B, Am, G, Em, Am, and D7. The second staff contains the next two measures, with chords G, G, C, C/B, Am, G, D7, G, and G, ending with a double bar line and the word 'Fine'. The third staff contains the next two measures, with chords G7, C, C, G, G, D7, D7, G, and G7. The fourth staff contains the final two measures, with chords C, C, G, G, D7, D7, G, and G.

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

# Gentle Maiden



Musical score for Gentle Maiden, 3/4 time signature, key of G major. The score consists of four staves of music. The first staff contains the first two measures, with chords G, D7, G, C, G, G, C, and D7. The second staff contains the next two measures, with chords G, D7, G, C, G, D7, G, and G. The third staff contains the next two measures, with chords G, C, C, C, G, G, C, and D7. The fourth staff contains the final two measures, with chords G, D7, G, C, G, D7, G, and G.

Tune Notes: I learned this probably in the late 1970's from the playing of the Last Chance String Band at Newmarket NH dances and likely from other sources too.

# Frisco Waltz

Ward Allen

As Played by Ward Allen

Musical score for Frisco Waltz, as played by Ward Allen. The score is in 3/4 time and B-flat major. It consists of four staves of music. The first staff is the melody, and the second staff is a second melody line. The third and fourth staves are accompaniment lines with chords and notes. Chords are labeled above the notes: F, C, Bb, C7, F, Bb, C7, F, F.

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

Tune Notes: Ward Allen's recordings are available on CD from Valley Heritage Radio and probably elsewhere as *Memories of Ward Allen* Vol. 1-4.

Transcribed from the playing of Ward Allen. As written the melody was a bit different, and the chords were somewhat different. The B-part melody was written an octave higher.

I have also included a version of the tune as I play it, with influences from the playing of Rodney Miller and Milt Appleby as well as Ward Allen.

# Frisco Waltz

Ward Allen

As played in Seacoast NH

Musical score for Frisco Waltz, as played in Seacoast NH. The score is in 3/4 time and B-flat major. It consists of four staves of music. The first staff is the melody, and the second staff is a second melody line. The third and fourth staves are accompaniment lines with chords and notes. Chords are labeled above the notes: F, C, Bb, C7, F, Bb, C7, F, F.

Tune Notes: This version reflects several influences, especially the playing of Ward Allen, Rod Miller and Milt Appleby from Rochester, NH. I am also including a version based on the playing of Ward Allen.

# Goose's Minuet

*King George III's Minuet*

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

*Tune Notes:* William Litten wrote down a goodly number of tunes while out at sea. These were compiled and published by Gale Huntington. This tune came to be played especially by Old Grey Goose and Dudley Laufman. This version is a transcription of the tune as played by Old Grey Goose.

# Heather Island

*Eilean Fraoich*

*William Mackenzie*

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

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

# Jeannie's Trip to Opelousas

Burt Feintuch

Chords: G, G, C, Am, D7, D7, G, G (D7), G, G, C, Am, D7, D7, G, 1 G, 2 G, G, D, Bm (or B7), C, G, D7, D7, G, D7, G, D, Bm (or B7), C, G, D7, D7, G, D7, 1 G, 2 G.

Burt's playing was full of interesting variations. In this recording, most were fairly minor (e.g. switching between a quarter note and two eighth notes). There were a couple more major variations at the beginning and middle of the B part (measures B1-B2 and B9- B10). In the second variation the low G is in parentheses because it's possible only the piano played that note.

and

Source/Origin: Burt Feintuch, recording by Emery Hutchins of Burt playing at home with several friends, 2018.

Tune Notes: In places there are two sets of chords given. The top set is based on the piano on the recording (played by Bill Zecker). The bottom set is based on a recording made by Sarah Hydorn, with alternate chords given in parentheses.

# Valse des Jouets

Michel Faubert

Play with a lightly dotted rhythm, slur dotted pairs when possible

The musical score is written in D major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a key signature change from one sharp to two sharps (D major). The music features a dotted quarter note followed by an eighth note, with a triplet of eighth notes in the fourth measure of the first system. Chords are indicated above the notes. The score includes first and second endings for the final two measures of the piece.

*Tune Notes:* I've heard some rather different chords, but this is how I learned it.



# Little Pot of Shamrocks

Valcartier, Quebec Waltz

Musical score for 'Little Pot of Shamrocks' in 3/4 time, key of D major. The score consists of four staves of music. The first staff has a treble clef and a key signature of two sharps (D major). The second and third staves have a bass clef and a key signature of two sharps (D major). The fourth staff has a treble clef and a key signature of two sharps (D major). The music is a waltz with a simple melody and accompaniment. Chords are indicated above the notes.

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

Source/Origin: Lisa Ornstein, Corrigan Family

Tune Notes: An unidentified musician played it at Cinq à Sept, the French-Canadian jam at Northern Week at Ashokan in 1998. Eric Favreau identified it several years later as coming from the Irish community in Valcartier. Finally at Northern Week 2010 Lisa Ornstein identified it by name, verified its origin, including connections with the Corrigan family. Although many people have said they almost recognize it and think it's an Irish song, it seems more likely that it's a Quebec Irish tune, possibly with words.

# Lord Inchquin

Turlough O'Carolan

Musical score for 'Lord Inchquin' in 3/4 time, key of D major. The score consists of five staves of music. The first four staves have a treble clef and a key signature of two sharps (D major). The fifth staff has a bass clef and a key signature of two sharps (D major). The music is a waltz with a simple melody and accompaniment. Chords are indicated above the notes.

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

# Valse Louise

*Aldor Morin or Fortunat Malouin (maybe)*

*Based on a version from Don Roy*

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

**Source/Origin:** Based on a transcription by the great Maine Canadian fiddler Don Roy, posted on the website of his band *Fiddle~icious*, Maine's Largest Fiddle Orchestra in 2015.

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

# Valse Louise

Valse Aldor

Aldor Morin (1921-1998) or Fortunat Malouin (1870-1935) (maybe)

As Played by Aldor Morin.

Dotted pairs get a 2:1 ratio (e.g.  $\frac{1}{4}$  &  $\frac{1}{8}$  notes)

The musical score for 'Valse Louise' is presented in a single system with seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and ornaments. Chords are indicated by letters above the notes: G, D7, C, F, and G7. There are several triplet markings (indicated by a '3' over a group of notes) and a repeat sign with first and second endings. The piece concludes with a double bar line and repeat dots.

Source/Origin: Aldor Morin, *Collection Les Grands Folkloristes Québécois*. Disques Mérite 1376 (Copie Maître London Records Et Bonanza), CD compilation, 2006.

Much of this information comes from a nice article about him at: <http://mnemo.qc.ca/bulletin-mnemo/article/aldor-morin-harmoniciste-calleur>.

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

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

# Valse Louise

Valse Aldor

Aldor Morin or Fortunat Malouin (maybe)

As Played by Normand Miron.

Dotted pairs get a 2:1 ratio (e.g.  $\frac{1}{4}$  &  $\frac{1}{8}$  notes)

The musical score for "Valse Louise" is presented in a single system with six staves. The first five staves contain the main melody, with various chords indicated above the notes. The sixth staff contains two endings: a "Usual Ending" and a "Final Ending".

Chords indicated in the score:

- Staff 1: C, C, C, C, Dm, Dm, Dm, G7
- Staff 2: C, C, C, C, G, C, G7, G7
- Staff 3: C, C, C, C, Dm, Dm, Dm, G7
- Staff 4: C, C7, F, D7, G7, G7, C, C
- Staff 5: F, Dm, Gm, Gm, C7, C7, C7, F, 3
- Staff 6: F, F7, Bb, Bb

Endings:

- 1 Usual Ending
- 2 Final Ending

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

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

# Valse Louise

Valse Aldor

Aldor Morin or Fortunat Malouin (maybe)

As Played by Normand Miron, transposed from C/E

Dotted pairs get a 2:1 ratio (e.g.  $\frac{1}{4}$  &  $\frac{1}{8}$  notes)

The musical score for 'Valse Louise' is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The chords are indicated above the notes. The first staff has chords D, D, D, D, Em, Em, Em, A7. The second staff has D, D, D, D, A, D, A7, A7. The third staff has D, D, D, D, Em, Em, Em, A7. The fourth staff has D, D7, G, E7, A7, A7, D, D. The fifth staff has G, Em, Am, Am, D7, D7, D7, G. The sixth staff has G, G7, C, C. The seventh staff has D7, D7, G, G, G, G. The score includes a 'Usual Ending' and a 'Final Ending'.

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

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

# Valse Louise

Valse Aldor or Valse Armandine

Aldor Morin or Fortunat Malouin (maybe)

As Played by Philippe Bruneau.

Dotted pairs get a 2:1 ratio (e.g.  $\frac{1}{4}$  &  $\frac{1}{8}$  notes)

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

Jean Duval, *La Musique de Fortunat Malouin (1870-1935); 10 pièces avec commentaires et une biographie.*, 2020.

**Tune Notes:** In *The Waltz Book II*, Bill Matthiesen says, quoting Lisa Ornstein, that Philippe Bruneau and Aldor Morin both sometimes played for the Soucy Family's *Chez Isidore* television show. "Philippe Bruneau popularized this waltz under the name *Valse Aldor*, although its original and correct title is *Valse Louise*." On this recording he calls it *Valse Armandine*. Jean Duval wrote that Fortunat Malouin might have composed the waltz, naming it for his daughter Armandine who accompanied him on his records. He recorded it in 1929, at which time Aldor Morin was 8 years old. But Aldor Morin had already been playing for a couple years, having studied with Madame Bolduc, so he can't be ruled out as the composer.

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

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

# Margaret's Waltz

Pat Shaw

Margaret's Waltz by Pat Shaw. The score is in 3/4 time, key of D major, and consists of three staves of music. The first staff has chords A, A, D, E7, A, A, E7, A. The second staff has chords C#m, F#m, D, E7, F#m, A, D, E7. The third staff has chords C#m, F#m, Bm, E7, A, A, E7, A.

# Midnight On The Water

Luke Thomasson

Midnight On The Water by Luke Thomasson. The score is in 3/4 time, key of D major, and consists of six staves of music. The first staff has chords D, D, D, D. The second staff has chords D, G, D, D, A7, D. The third staff has chords D, D, D, D. The fourth staff has chords Em, Em, Bm, Bm. The fifth staff has chords G, G, D, D. The sixth staff has chords D, G, D, D, A7, D.

*Tune Notes:* Please note that while this version of the tune is clearly influenced by the playing of Benny Thomasson, parts are different and this is not intended as a transcription of his playing. Benny Thomasson plays it in DDAD tuning. Watch him play the tune in this YouTube video: <https://youtu.be/aWgzcd5JXzc>. The first two measures are typically played one bow stroke per measure with emphasis at the beginning of each beat.

## Valse de mon père

D D/C# D/B D/A <sup>3</sup> Bm Cdim Em A7

G G#dim D/A D/F# G/B A7/C# D <sup>1</sup> D <sup>3</sup> <sup>2</sup> D

D D7 G G A7 A7 D D

D D7 G G A7 A7 D <sup>1</sup> D <sup>2</sup> D <sup>3</sup>

*Source/Origin:* Gabriel Labbé, Masters of French Canadian Dance, vol. 3. Gabriel Labbé played it in G but it seems to be played more commonly in D these days. Philippe Bruneau was playing piano on that recording; the chords are my best guesses about his accompaniment.

*Tune Notes:* Here is a more basic set of chords that works for the A part:

|| : D D D D D D A7 A7 G G D D A7 A7 D D : ||

## Monahan's Waltz

*Ma's Waltz*

D D A7 D G D A7 <sup>1</sup> D <sup>2</sup> D

D D A7 D A7 A7 A7 D

D D A7 D G D A7 D

*Source/Origin:* Valcartier Waltz of the Corrigan family, learned from Eric Favreau.

*Tune Notes:* Another Valcartier waltz from the Corrigan family; most likely a Quebec Irish tune. This could be considered a simplified version of Eric's playing of the tune.



# My Home

*My Own House Waltz*

A A D A A F#m Bm E7

A A D A A G A A

A A A A E7 E7 A A

D G#7 D A D A G A A

\*\* Alternate ending to A & B parts

A E7 A A

Source/Origin: Strathspey, *New England Contra Dance Music*, Kicking Mule 216, 1977.

Tune Notes: I learned this from Strathspey fiddler Jane McBride (now Orzechowski). There are a couple places in this tune where there are chord choices that make a big difference in the overall feel of the tune, and even in the melody. At the end of the A and B parts an E7 chord may be used in place of the G chord (see Alternate ending). This likely affects the playing of the previous couple measures as well as the overall sound of the tune. In the Sloanaker & Parkes chord book they suggest a G#7 chord which is rather startling to hear, but nevertheless works surprisingly well, especially as an occasional variation.

# The New Land

Otis Tomas

Source/Origin: Touchstone, *The New Land*, Green Linnet SIF 1040, 1982.

Tune Notes: Written upon moving to Cape Breton. I originally learned this from the Touchstone recording. I don't remember where the chords are from.

# Norwegian Waltz

A Reasonably Standard Version

Tune Notes: I am presenting three versions of the tune. This is a fairly standard version, and the most playable. There are also versions played by Dover NH fiddler Marcel Robidas and by Graham Townsend of Ontario. The Minnesota Scandinavian Ensemble plays a version from Norway which is called Amerikavals.

# Norwegian Waltz

As Played by Graham Townsend

Chords: D7, D7, G, D7, G, C, Am, D7, D7, D7, G, D7, G

\* At the beginning of the B part the intent is to represent a downward slide from a B to an A#.

Source/Origin: Graham Townsend, *I Like Don Messer*. Banff, SBS 5306, 1969.

Tune Notes: This is a wonderful recording of the Norwegian Waltz; and trying to transcribe the playing of Graham Townsend is an enjoyable but challenging adventure. I am also presenting a fairly standard version of the tune and a version based on the playing of Marcel Robidas for comparison. The Minnesota Scandinavian Ensemble plays a version from Norway which is called Amerikavals.

# Norwegian Waltz

As Played by Marcel Robidas

Chords: G, G7, C, A7, D7, D7, G, D7, G, G7, C, A7, D7, D7, G, G, G, G7, C, A7, D7, D7, D7, D7, G

Source/Origin: Marcel Robidas, Dover NH fiddler, from recordings made at the Wednesday Night Soiree in the barn behind his house.

Tune Notes: Marcel plays many variations, and another night it could be somewhat different. Marcel's brother Lucien played an extra measure at the end of the B part. I've also presented for comparison a fairly standard version of the tune, and a version from Graham Townsend.

# Ookpik Waltz

Frankie Rodgers

As played by Frankie Rodgers.

Sequence: Introduction, AABB (repeat as desired); one A with Final Ending

Introduction

Em Em Em D7

Drum on first beat of measures 1-6

Fade out

**A**

G D7 G G Em Em G G

Em Em Em Em C D7

1 G G 2 G G

**B**

Em Em Em Em Am Am Em

1 Em 2 Em D

Final Ending: Play one A part with the following ending (slow down for last four measures)

G Em C D Em Em

Source/Origin: Frankie Rodgers, *Maple Sugar, Fiddle Favourites by Canada's Old Time Fiddle King*, MCA Coral CB 30006, 1973 (previously released as Point P-250; sheet music ©1965).

Tune Notes: As played by Frankie Rodgers.

The tune as written and played by Frankie Rodgers was quite different from the tune now played throughout by most country dance musicians. I've also included a New England version.

# Ookpik Waltz

The Eskimo Waltz

Frankie Rodgers

A New England Version

Play dotted pairs with a lightly dotted rhythm

Chords: G, D, Em, Em, C, C, G, G, C, C, G, Em, C, D, Em, D, Em, Em, Em, Em, G, G, Am, Am, Em, D, Em, Em

*Tune Notes:* This is based on my memory of how Ryan Thomson used to play the tune at the Newmarket, NH dances. Frankie Rodgers' version is really quite different from this and from most other versions played at contradances. I've also included a transcription of Frankie Rodgers playing the tune on this website.

# River John Sunset Waltz

Saint John River Waltz

Florence Killen

End on an A part. Dotted note pairs get a 2:1 (e.g. ¼-½ note) rhythm.

Chords: D, D7, G, Em, D, Bm, Em, A7, D, D7, G, Em, D, A7, D, D, D, D7, G, Em, D, A7, D, D

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

*Tune Notes:* This tune was known as *St. John River Waltz* for many years in New Hampshire and Maine, and I had it listed as such on this web site. Thanks to Jim O'Neil from Nova Scotia for pointing out the correct name and composer in a web site comment!

# Peek-A-Boo Waltz

*Svensk Annas Vals*

As Played by Ward Allen

D G D D D Bm E A  
D G D D G A D D  
D D G Em A G D (G) D  
D D G Em A A D D

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

J. O. LaMadeleine, *Pic About*. Apex 16808, 78 RPM record.

**Tune Notes:** This tune is quite widespread. Among old-time fiddlers in much of Canada and the United States it's known as the Peek-A-Boo Waltz. J. O. LaMadeleine called it *Pic About* on a 78. I would guess that it was an attempt to approximate the pronunciation in French. In Sweden it's a well known tune called *Svenska Annas Vals* and it's considered a Swedish tune.

Here is a version from the playing of Canadian fiddler Ward Allen. I also present elsewhere a version of *Svenska Annas Vals*. An old-time New England fiddler would likely play a similar melody but with much less ornamentation.

# Svensk Annas Vals

*Peek-A-Boo Waltz*

Swedish Version

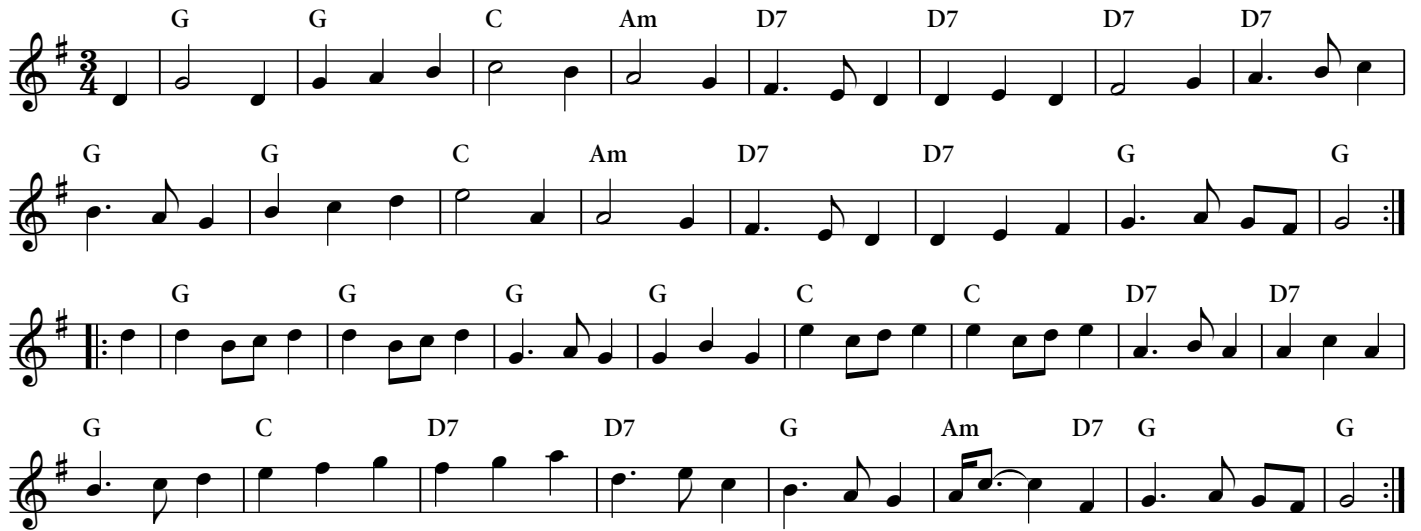
D G D D D D E A  
D G D D G A D D  
D D G G A A A D  
D D G G A A D D

Source/Origin: Folklore Village Farm, *Scandinavia Folk Dances and Tunes, Third Edition*. Dodgeville, WI, 1980. Transcription by John Chambers.

**Tune Notes:** This is a very popular Swedish fiddle tune and song. Elsewhere I present a Canadian version, and it's played throughout Canada and the United States. This version came from one of the publications of Folklore Village, which contains many of the classic Scandinavian tunes and dances.

# Planxty Fanny Power

Turlough O'Carolan



Musical score for 'Planxty Fanny Power' in G major, 3/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat section. Chords are indicated above the notes.

Chords: G, G, C, Am, D7, D7, D7, D7, G, G, G, G, C, C, D7, D7, G, Am, D7, G, G.

# Planxty Irwin

Turlough O'Carolan



Musical score for 'Planxty Irwin' in D major, 3/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat section. Chords are indicated above the notes.

Chords: D, G, A7, D, G, D, A7, A7, D, G, A7, D, D, D, A, A, D, A, E7, A7, D, G, A7, D, G, D, A7, D.

# Si Bheag, Si Mhor

Sheebag Sheemore

Turlough O'Carolan

Musical score for "Si Bheag, Si Mhor" in 3/4 time, D major. The score consists of four staves of music with guitar chords written above the notes.

Staff 1: D D G A7 D G A7 Bm D

Staff 2: G D D A7 D G A7 D D

Staff 3: D D G A7 D A7 Bm G A7

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

# Star of the County Down

Musical score for "Star of the County Down" in 3/4 time, A minor. The score consists of four staves of music with guitar chords written above the notes.

Staff 1: Am F C G7 Am Am Em Em

Staff 2: Am F C G7 Am Dm Am Am

Staff 3: C C G7 G7 Am Am Em Em

Staff 4: Am F C G7 Am Dm Am Am



# Southwind

*Traditional*

Musical score for "Southwind" in 3/4 time, key of G major. The score consists of three staves of music with chord symbols above the notes. The first staff has chords G, G, D7, D7, G, C, G, G. The second staff has chords G, C, G, G, G, G, D7, D7. The third staff has chords C, C, G, G, G, C, D7, G, G.

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

# The South Wind

*Traditional*

Musical score for "The South Wind" in 3/4 time, key of G major. The score consists of three staves of music with chord symbols above the notes. The first staff has chords G, G, D, D, G, C, G, C, G. The second staff has chords G, C, G, G, D, G, Em, Am, D. The third staff has chords G, C, G, C, G, D, G, C, G.

*Source/Origin:* Randy Miller, YouTube, 2020, <https://youtu.be/khXHWmkmQAY>.

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

# Sunny Side Waltz

End on the second B part

**A** G G G G G G7 C C

D7 D7 D7 D7 D7 D7 G G

G G G G G G C C

D7 D7 G G D7 D7 G G

**B** G G G G G G D7 D7 D7

1 2  
D7 D7 D7 D7 D7 G (C) D7 D7 G G Fine

**C** D D7 G G A7 A7 D D

D D7 G G A7 A7 D D7 **D.S.**

Source/Origin: Jimmie MacLellan and the Cosy Cottars *Play Old Time Favorites*. Banff RBS. 1046.

This version is from the playing of Milt Appleby (Rochester NH fiddler). Milt learned it from the Jimmie MacLellan record.

# Sweet Journeys

George Wilson, as played by Jerry Holland

Chords: A A D A A A Bm E7  
 Chords: D A D E7 A E7 A 1 A 2 A  
 Chords: D D A A D A A E7  
 Chords: D E7 A D A D E7 A 1 A 2 A

Source/Origin: Jerry Holland, *The Fiddlesticks Collection*. Fiddlesticks Music CD1, 1992.

Tune Notes: Music written out by Lamprey River Band fiddler Burt Feintuch, revised by Peter Yarensky.

Playing note: In measure A6, Jerry tied the two E notes together. The C and second E are emphasized, with the second E being the strongest.

I learned this from the recording of George Wilson. Later on Burt Feintuch learned it independently from the Jerry Holland recording. After listening to Jerry play the tune I adopted his version. This transcription is close to how Jerry plays the tune, but doesn't capture all the subtleties of his playing.

# Sweet Jenny Jones

Tempo: Lively  
 Chords: G G C D G C D G  
 Chords: G D C D G D C D  
 Chords: G G C D G C D G

Tune Notes: A morris dance from the village of Adderbury; it makes a good waltz too.

# Trip to Mt. Agamenticus

Peter Yarensky, April 1993

Am Am Am E7 Am

Am C E7 Am

Am C Am E7 Am F

<sup>1</sup> E7 Am E7 | <sup>2</sup> E7 Am E7 <sup>3</sup>

E Am E7 Am E

E Am Am E7

Am E F C

Dm Am E7 | <sup>1</sup> Am | <sup>2</sup> Am G

C G G7 C

C G7 C G7 C E7

Final Ending ~ Immediately following the end of the C part

E7 E7 Am

*Tune Notes:* The Lamprey River Band used to play a dance there a few times each year. It's really easy to get lost going to or from the mountain, which is sort of reflected in this tune.

# Village Carousel Waltz

Andy De Jarlis

As Played by Andy De Jarlis

B $\flat$  F7 B $\flat$  B $\flat$  B $\flat$  B $\flat$  F7 F7  
 F7 F7 F7 F7 F7 F7 B $\flat$  B $\flat$   
 B $\flat$  F7 B $\flat$  B $\flat$  B $\flat$  B $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$   
 Cm Cm B $\flat$  B $\flat$  F7 F7 B $\flat$  B $\flat$  Fine  
 F Fdim F F F F Gm Gm  
 C7 Cdim C7 C7 C7 C7 F F  
 F Fdim F F F F7 B $\flat$  B $\flat$   
 B $\flat$  Fdim F F C7 C7 F F

Source/Origin: Andy De Jarlis, *Old Time Waltzes*, London EB 46, 1963; and *Tour de danse ... Tour de valse ...*, London MB 73, 1962.  
 Andy De Jarlis, *Manitoba's Golden Fiddler (Book 3)*. Don Mills, Ontario, BMI Canada, 1969.

Tune Notes: I started with the version from the tunebook, and used the recording to add in details to the melody. The chords were all as played. A version from Omer Marcoux (Concord, NH fiddler) is presented elsewhere in this collection.

Andy De Jarlis lived in Quebec and hosted Isidore Soucy's radio show for a while. During this time a few of his records were released in French as well as in English, thus the listing of two records.

# Village Carousel Waltz

Carousel Waltz

Andy De Jarlis

As Played by Omer Marcoux

The musical score is written in a single treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of 24 measures. The notes are as follows: Measure 1: G4, A4, Bb4; Measure 2: C5, Bb4, A4; Measure 3: G4, F4, E4; Measure 4: D4, C4, Bb3; Measure 5: A3, G3, F3; Measure 6: E3, D3, C3; Measure 7: Bb2, A2, G2; Measure 8: F2, E2, D2; Measure 9: C2, Bb1, A1; Measure 10: G1, F1, E1; Measure 11: D1, C1, Bb0; Measure 12: A0, G0, F0; Measure 13: E0, D0, C0; Measure 14: Bb0, A0, G0; Measure 15: F0, E0, D0; Measure 16: C0, Bb0, A0; Measure 17: G0, F0, E0; Measure 18: D0, C0, Bb0; Measure 19: A0, G0, F0; Measure 20: E0, D0, C0; Measure 21: Bb0, A0, G0; Measure 22: F0, E0, D0; Measure 23: C0, Bb0, A0; Measure 24: G0, F0, E0. The score includes various chords: Bb, F7, Bb, Bb, Bb, Bb, F, F, F, F, F, F, Bb, Bb, Bb, F7, Bb, Bb, Bb7, Eb, Eb, Eb, Eb, Bb, Bb, F7, F7, Bb, Bb, Fine, F, Fdim, F, F, F, F, C7, C7, C7, C7, C7, C7, F, F, F, Fdim, F, F, F, F, Bb, Bb, Bb, Bb, F, F, C7, C7, F, F.

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

Tune Notes: Omer called it the Carousel Waltz. Omer Marcoux, Concord NH fiddler, was a major influence on the playing of many New Hampshire fiddlers. Omer had a couple Andy De Jarlis recordings and played several of his waltzes. This tune is presented elsewhere as written by Andy De Jarlis.

# Waterfall Waltz

Caerdroea

Chord symbols for Waterfall Waltz:  
 Staff 1: D, D, G, A, D, D, G, A, D  
 Staff 2: Bm, F#m, Bm, F#m, G, A, G, A, D  
 Staff 3: Bm, A, Bm, A, D, D, G, A, D

# Wild Wood Waltz

Version with more precise timing

End on an A part

Chord symbols for Wild Wood Waltz:  
 Staff 1: G, G, C, Am, D7, D7, C, G  
 Staff 2: G, G, C, Am, D7, D7, C, G  
 Staff 3: C, C, G, Em, D7, D7, C, G  
 Staff 4: C, C, G, Em, D7, D7, C, G

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

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

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

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

## Wild Wood Waltz

Some complex timing rounded for readability

End on an A part

Chords for Wild Wood Waltz:

Staff 1: G, G, C, Am, D7, D7, C, G

Staff 2: G, G, C, Am, D7, D7, C, G

Staff 3: C, C, G, Em, D7, D7, C, G

Staff 4: C, C, G, Em, D7, D7, C, G

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

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

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

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

## ~• Other Couples Dances •~

### The Gay Gordons

Chords for The Gay Gordons:

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

Staff 2: G, G, G, D7, G, G, D7, G

Tune Notes: Played for the dance of the same name.



# George Fox

Monk's March or (General) Monck's March

Lyrics: Sydney Carter

For the Gay Gordons, omit the repeat for the B part

G D7 G G G D7 1 G C G 2 G C G

G G D7 D7 G G C D7

G D7 G G G C D7 1 G C G 2 G C G

Source/Origin: The playing of Canterbury, NH caller and musician Dudley Laufman.  
King John's Morris, *Monk's March*. YouTube, <https://youtu.be/kWi6urgXERA>, 2017.

Tune Notes: Also used for the Gay Gordons. This is my preferred tune. *Scotland the Brave* has also been used a fair amount and works quite well.

# Road to the Isles

G C A7 D7

G C G D7 G

G C A7 D

G C G D7 G

Source/Origin: Duke Miller calling with Bob McQuillen (accordion) and unidentified musicians, Peterborough, NH Country Club Square Dance. Used mainly for chords.

Tune Notes: This tune has its own dance, but is played like a schottische.

# Zweifacher

The musical score for 'Zweifacher' is written in D major (one sharp) and 3/4 time. It consists of two staves. The first staff has a melody with notes: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The second staff has a bass line with notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The piece is divided into two systems. The first system has a repeat sign at the beginning. The second system has a repeat sign at the beginning and ends with a double bar line. Above the first staff, the following chords are indicated: D, D, A7, D, D, D, A7, 1 D, 2 D. Above the second staff, the following chords are indicated: G, D, A7, D, G, D, A7, 1 D, 2 D.

*Source/Origin:* Played by the Maine Country Dance Orchestra in Bowdoinham, ME.

*Tune Notes:* This is one of many zweifachers played for turning dances. They alternate between waltzes and pivots in an often quite irregular fashion. Often when zweifachers are danced the sequence is posted in large print for the dancers to follow.