

NEW HAMPSHIRE COUNTRY DANCE  
TUNE BOOK



SPECIAL 5<sup>th</sup> EDITION



*Compiled & Edited*

*by*

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*Newmarket, NH* ∞ *2021*



# New Hampshire Country Dance Tune Book

This tune book contains all the tunes on the New Hampshire Country Dance Fiddle Tunes website. It is accompanied by a Chord Book. The tunes, this tune book and the accompanying chord book may be downloaded from the [Tune Downloads](#) page of the website. The tune book contains a variety of fiddle tunes of New England, Canadian, Scandinavian and the British Isles, including most tunes from the Lamprey River Band Tune Book.

## *About the Tune Book*

I've been writing out tunes for years. In the mid to late 1990s I discovered abc notation, and switched over entirely to using it for writing out tunes. All the tunes in this tunebook were written with abc notation,

When I started my first website in 2007 I put a bunch of tunes on it in abc format and downloadable as a PDF. From that, they gradually evolved into the current tune book and accompanying chord book.

I started writing out tunes for my own use, reflecting how I like to play a tune. After the Lamprey River Band formed in 1983 I wrote out tunes for band use, and tended more toward common repertoire versions. More recently I've done a number of careful transcriptions of tunes as played by a particular individual. Generally I choose a recording that is particularly good or particularly influential. Sometimes I use an early recording of a tune that was influential but which may not be readily available now. If it's particularly difficult or idiosyncratic I often include a more common repertoire version as well. There are also several tunes that are written out in multiple versions reflecting several important recordings of a tune. In a few cases I use multiple versions to illustrate something about a tune's development that I find interesting.

If anyone is keeping track, this is version 5.5 of the tune book, and it goes with version 4.1 of the chord book (labeled as the 4th edition). There are two downloadable files on the website containing updates to previous versions of the tunebook posted a couple years apart.

***About The Special Edition.*** In all other editions I converted abc files to PDF format and assembled them in order. If there were large gaps on the pages they were allowed to remain. For this one I converted the abc files to HTML format to produce *playable tunes* in standard notation that may be found on the website. I then rearranged the tunes to eliminate gaps on pages, thus saving 50 pages. I was also better able to format commentary to run the full width of the page, and I was able to use nicer fonts. The end result is that while the files are larger to download, the tunebook is shorter and looks much more professional.

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*Typography.* This Tune Book is set in Minion Pro (most body text), Briosio Pro (most headers and the cover) and Courier (where a monospaced font is needed, e.g. to line up chord sequences). The fiddle on the cover is my fiddle, an excellent instrument made by [Don Roy](#).



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## ~ 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*

*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*

*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 Accordeonistes

Marcel Messervier

Chords indicated above the staff:

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, A7, 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, A7, D, A7, D, A7, D, A7, 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 is written for guitar in 2/4 time, featuring a key signature of two sharps (F# and C#). The melody is primarily composed of eighth and sixteenth notes, with occasional triplets and a repeat section. Chords are indicated above the staff, including D, A7, Bm, and F#m. The score is organized into six systems, each containing a single staff. The first system includes a repeat sign with first and second endings. The second system features a triplet of eighth notes. The third system includes a triplet of eighth notes and a measure with a triplet of eighth notes. The fourth system includes a measure with a triplet of eighth notes. The fifth system includes a measure with a triplet of eighth notes. The sixth system includes a measure with a triplet of eighth notes. The score concludes with a double bar line.

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

## Angus Robichaud's Reel

Angus Robichaud's Reel is a 2/4 time piece in D major. The score consists of four staves. The first staff begins with a D chord, followed by a G chord, and then an A7 chord. The second staff continues with D, G, and A7 chords. The third staff features G, D, and A7 chords. The fourth staff includes G, D, and A7 chords. The music is characterized by syncopated rhythms and a mix of eighth and sixteenth notes.

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

This musical score illustrates a specific syncopated rhythm pattern. It shows a D chord followed by a G chord, with a syncopated rhythm indicated by a 'V' (down bow) and a rest. The pattern is repeated, showing how the syncopated portions of many A-part measures were often played.

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

Set de la Baie St. Paul is a 2/4 time piece in D major. The score consists of four staves. The first staff begins with a D chord, followed by a D chord, and then an F#7 chord. The second staff continues with D, G, and A7 chords. The third staff features D, G, and A7 chords. The fourth staff includes D, G, and A7 chords. The music is characterized by syncopated rhythms and a mix of eighth and sixteenth notes.



## Batchelder's Reel

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

*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, A7

# Big John McNeil

Peter Milne (1824-1908)

Chords for Big John McNeil:

- Staff 1: A, A, A, F#m/A, B7/D, E7
- Staff 2: A, A, A, D, 1 E7 A, 2 E7 A
- Staff 3: A, A, A, F#m/A, B7/E7, E7
- Staff 4: A, A, A, D, 1 E7 A, 2 E7 A

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

# Bobby Shaftoe

Chords for Bobby Shaftoe:

- Staff 1: D, D, A7, A7, D, D, A7, D
- Staff 2: D, D, A7, A7, D, D, A7, D

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

## Bootlegger's Reel

*Smokey Valley*

A D E7 A

A D E7 A

A A D A

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*

G D7 D7 G

G G C D7 1 G 2 G

D D A7 A7

D D A7 1 A7 D 2 A7 D

## Canadian Reel

*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

*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 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*

*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*

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

*Tune Notes:* This is a Québécois 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

**A** D D Bm D A7 D

**B** D F# Bm D A7 D

**C** G G C G D7 G

**D** D G Em A7 D A7

**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 melody with chords G, G, Em, Em, C, and G. The second and fourth staves are first and second endings, both starting with A7 and D7, and ending with 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. The first staff has chords Em, Em, A, and A. The second staff has Em, Em, B7, and Em. The third staff has Em, Em, A, and A. The fourth staff has C, C, B7, and Em. The fifth staff has Em, Em, C, and C. The sixth staff has A, A, B7, and Em.

## Cooley's Reel

Em Em D D

Em Em A D 1 Em D Em 2 Em D Em

Em Em D D 3

Em Em A D 1 Em D Em 2 Em D Em 3

## Dave's Hornpipe

Bob McQuillen

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

*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)

Chords for Dinky Dorian's:

- Staff 1: A, A (D), A, G, G
- Staff 2: A, A (D), A, G, E7, A
- Staff 3: A, A, G, G
- Staff 4 (1st ending): A, A, G, E7, A
- Staff 5 (2nd ending): A, A7, D, A, G, E7, A

# Dominion Reel

Chords for Dominion Reel:

- Staff 1: C, G7, C, F, C, D7, G7
- Staff 2: C, G7, C, F, C, G7, C
- Staff 3: C, Dm, G, C, D7, G
- Staff 4: C, F, (Dm), G7, G7, C

## Dorset Four Hand Reel - First Tune

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

## Dorset Four Hand Reel - Second Tune

Chords: A, D, A, E7, A, D, E7, A

## Drowsy Maggie

Chords: Em, Em, (A) D, Em, Em, (A) D, D, A, D, D, A, G, D, D, A, D, 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

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

## Eddie's Reel

*Ed Plante*

Chords: G, G, G, D7, D7, D7, G, D7, 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*

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

# Fireman's Reel

Chords: A, A, A, F#m, B7, Bm, E7, A, A, A7, D, E7, E7, A, A, A, A, F#m, B7, Bm, E7, A, A, A7, D, E7, E7, A.

**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 score for Fisher Street Reel in G major, 2/4 time. The score consists of two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. Chords are indicated above the notes: G, C, G, D7, G, G, C, G, D7, G on the first staff; and D7, G, D7, G, G, C, G, D7, G on the second staff. 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 score for Flowers of Edinburgh in G major, 2/4 time. The score consists of four staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. Chords are indicated above the notes: G, G, D7, D7 on the first staff; G, G, C, G, D7, G on the second staff; G, D, B7, C, E, Em, E on the third staff; and G, C, G, D7, G on the fourth staff. The piece ends with a double bar line and repeat dots. There are also alternate chords indicated in parentheses above the notes in measures 10 and 11.

*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

Forester's Hornpipe

Chords: D, D, A, E7, A, D, D, G, A, D, A, D, G, A, D

## Gaspé Reel

Gaspé Reel

Chords: D, D, A7, A7, D, D, A7, A7, D, A7, D, A7, E7, A7, A7, D

*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*

Chords indicated: G, G, D7, G, G, G, D7, G, G, C, G, D7, G, C, G, D7, G.

*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 Identitairs 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*

Four staves of music in 2/4 time, key of D major. The melody is written in treble clef. Chords are indicated above the staff: G, C, G, D7, G, D7, G, D7, G, G7, G, D7, G. The piece ends with a double bar line and repeat dots.

*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*

Four staves of music in 2/4 time, key of D major. The melody is written in treble clef. Chords are indicated above the staff: G, G, D7, G, G, G, D7, G, G, C, G, D7, G, G, C, G, D7, G. The piece ends with a double bar line and repeat dots.

*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: AABBB; 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: AABBB; end on second A part but use first ending

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of two main parts, A and B.

**Part A:** A 16-measure sequence (AABB) with a first ending. The chords are: A (measure 1), D (measure 2), D (measure 3), G (measure 4), E7 (measure 5), A7 (measure 6), A7 (measure 7), D (measure 8), A7 (measure 9), D (measure 10), G (measure 11), E7 (measure 12), A7 (measure 13), A7 (measure 14), D (measure 15), and A7 (measure 16). The first ending has two options: 1 D (measure 17) and 2 D (measure 18).

**Part B:** An 8-measure sequence (BB) that leads back to Part A. The chords are: A (measure 1), A#dim (measure 2), Bm (measure 3), E7 (measure 4), E7 (measure 5), A (measure 6), A (measure 7), and A#dim (measure 8). The first ending of Part B has two options: 1 E7 (measure 9) and 2 E7 (measure 10). The score ends with a 'D.S.' (Da Capo) instruction.

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*

*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*

*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

Chords indicated in the score: G, D7, Gdim, Daug, A7, Am, Ddim.

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

Indian Reel

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*

Judy's Reel

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

D D D G G D A7 1 D 2 D

**B1** G G Am Am D7 D7 C#dim G

G G C Am D7 D7 G G

(See below for variation)

**B2** G G Am Am D7 D7 C#dim G

G G Am Am D7 D7 G G

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:

A1 A2

Measure 6 in A1 & A2

A1 A2

### B-part Variations

Measure 1-4 in B1 & B2:

B1 B2

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

6/4 4/4

**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

Liberty

## Joys of Québec

*Les joyeuses québécoises ~ Two-Part Version*

*Fortunat Malouin*

*Two-Part Version*

Joys of Québec

*Melodic Variation (A Part Meas. 3-4)*

Melodic Variation (A Part Meas. 3-4)

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

*Les joyeuses québécoises ~ Three-Part Version*

### Three-Part Version

### Melodic Variation (A Part Meas. 3-4)

The first system of the musical score for 'The Bird Song' consists of two measures. The first measure is in 3/4 time and contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure is in 2/4 time and contains a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4.

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## Kildare's Fancy

Chords: D, D, G, Em, A7, D, F#m/C#, D, G, Em, A7, D, D, Em, A7, 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: A, G, A, A, Em, A, G, A, A, Em, A, Am, G, Am, Em, Am, Em, Am, G, Am.

A-Part Variation (meas. 3-4)

Chords: A, E.

B2 Alternate Final Measure

Chord: 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*

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

Chords: Bb, Eb, F7, Bb, Bb, Eb, F7, Bb, Bb, Eb, F7, Bb, Bb, Eb, F7, Bb.

*Tune Notes:* A great Canadian Bb reel.

## Little Judique Reel

Little Judique Reel

Chords: D, A7, G, A, B7 (A), B7 (E7), E7, A

## Morpeth Rant

Morpeth Rant

Chords: D, G, A7, D

# Louis Cyr

Jean-Claude Mirandette

Chords: G, C, G, G, C, D7 (triplet), G, C, G, G, C, 1 D7 G, 2 D7 G, G, G, C/C, G/B, Am, D7, G, G, Em, 1 D7 Em, 2 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

1, 2.

Alternate B-Part Endings

1, 3, 3, 2, 3, 3.

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: 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: 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. The first staff contains measures 1-5 with chords D, D, D, Bm, and Em. The second staff contains measures 6-10 with chords D, D, D7, G, D, and A7. The third staff contains measures 11-15 with chords D, D, D, Bm, Em, and A7. The fourth staff contains measures 16-20 with chords D, D, D7, G, D, and A7. The piece ends with a double bar line.

# Midsummer Moon

*Sarah Hydorn*

Musical score for 'Midsummer Moon' in D major, 4/4 time. The score consists of four staves. The first staff contains measures 1-4 with chords Bm, A, Bm, and F#m. The second staff contains measures 5-8 with chords Bm, A, Bm, and F#m. The third staff contains measures 9-12 with chords D, G, A, D, G, and A. The fourth staff contains measures 13-16 with chords D, G, A, Bm, A, and F#m. The piece ends with a double bar line.

*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, 1 D, 2 D, D, D, Em, A, 1 A, D, 2 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, E7, F#m, A, A, D, A, E7, A.

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

## Reel de Montreal

# Reel des Oignons

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

## Mother's Reel

Chords for Mother's Reel:

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

Chords for Old French:

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

## New Century Hornpipe

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

Chords: D, A7, D, D, D, A7, D, C, G, D, G, D, D, D, A7, 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 staves 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

Em Em D D

Em Em Bm Em

Em Em D D

Em Am Bm Em B7 Em

*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*

C F G7 C

C F G7 C

F C G7 C

F C G7 C

C F C G7 C

C F C G7 C

*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

Ghost note example

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



# Reel du père Bruneau

Lorenzo Picard

Chords: D, G, D, G#dim, A7, A7, G#dim, A7, D, G, A7, D, G#dim, A7, A7, D, D, G#dim, A7, Em, A7, A7, D, G#dim, A7, D, D, D, G#dim, A7, Em, A7, A7, D, 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

Chords: D G D D Bm Em A7 D D G D Bm 1 A7 D 2 A7 D D G Em A7 A7 D D 3 D 3 D 3 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

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of two main sections, A and B1/B2, each with four staves of music.

**Section A:**

- Staff 1: Chords D, D, A7, D.
- Staff 2: Chords D, D, A7, D, A7, D, D7.
- Staff 3: Chords G, G, A7/C#, D, D.
- Staff 4: Chords A7, A7, D, D, Daug.

**Section B1/B2:**

- Staff 1: Chords G, G, A7/C#, D, D.
- Staff 2: Chords A7, A7, D, D, Daug.
- Staff 3: Chords G, G, D, Daug, Bm.
- Staff 4: Chords 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

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

## Le Petit tour des dames

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

Chords: D, D<sup>#°</sup>, Em, A, Em, A, D, D<sup>#°</sup>, Em, A, B7, Em, Em, B7, Em, A7, D, D<sup>#°</sup>, Em, B7, Em, Em, B7, Em, 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

Chords: 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 indicated in the score: G, D7, Em, D, B7, 1 D7, 2 D7, 1 D7, 2 D7.

*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

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

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

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

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

*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

Chords: B $\flat$ , B $\flat$ , F7, F7

Chords: B $\flat$ , B $\flat$ , F7, B $\flat$

Chords: E $\flat$ , B $\flat$ , F7, B $\flat$

Chords: E $\flat$ , B $\flat$ , F7, B $\flat$

## Quince Dillion's High D Tune

Chord progression for measures 1-5: D, D, A7, A7, D. The score is in G major (one sharp) and 2/4 time. Measures 1-2 are the first part, and measures 3-5 are the second part. Measure 5 ends with a repeat sign and a first ending bracket labeled '1 D' and a second ending bracket labeled '2 D'.

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.

Chord progression for measures 2-5 of the B part: D, C, C, D. The score is in G major (one sharp) and 2/4 time. Measures 2-3 are the first part, and measures 4-5 are the second part. Measure 5 ends with a repeat sign and a first ending bracket labeled '1 D' and a second ending bracket labeled '2 D'.

*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 Dillon's High D Tune but Alan Jabbour points out that his name was really Quince Dilion (Quincie on his gravestone).

## Red Haired Boy

Chord progression for measures 1-5: A, A, D, A, G. The score is in G major (one sharp) and 2/4 time. Measures 1-2 are the first part, and measures 3-5 are the second part. Measure 5 ends with a repeat sign and a first ending bracket labeled '1 A' and a second ending bracket labeled '2 A'.



## Ragtime Annie

Chords 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

Chords 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*

Chords: G, G, G, D7, A7, D7, D7, G, G, C, D7, G, G, G, D7, G, G, C, D7, G.

*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*

Chords: Em, Am, D, D, Em, Am, D, Em, Em, Am, Em, D, Em.

*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*

Chord symbols: C, C, G7, G7, C, 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*

Chord symbols: D, D, A, A7, D, D, A7, D, D, D, Bb, Bb, A7, D, A7, D.

# Roxborough Castle

*Blanchard's Hornpipe*

Chords: 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.

Chords: D, A, E7, A, A, B7, E7.

# Scollay's Reel

Chords: 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*

Chords: D, D, G, A7, D, D, G, A7, D, D7, F#7, G, A7, D, D7, F#7, 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*

Chords: D, D, G, A7, D, D, G, A7, D, D7, F#7, G, A7, D, D7, F#7, 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: A, G, A, D, E7, A, G, A, G, A, G, A, Em or G, A, G or D, E7, A, Em or G, A, G, A, 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: D, D, D, D, Em, A, D, Bm, Em, A7, D, D7, G, G#dim, D/A, Bm, Em, A7, D, D7, G, G#dim, D/A, Bm, Em, A7, D, D7.

*Source/Origin:* Philippe Bruneau, *Danses pour veillées 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 D7  
 G D A7 D A7 D

# Spootiskerry

Ian Burns

Chords indicated in the score:

- 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 AAEE  
Piano B1: AAAD DDDA AAEE EEAEA  
Piano B2: AAEE 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*

*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

*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 for Temperance Reel: 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 for Ti-Jean Bouribale: D, G, A7, D, A7, D, G, A7, D, A7, D, A7, D, D, Bm, Em, A7, D, G, D, A7, D, 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

$E\flat$   $E\flat$   $B\flat$   $B\flat$   
 $E\flat$   $E\flat$   $B\flat$   $F$   $^1 B\flat$   $^2 B\flat$   
 $E\flat$   $A\flat$   $F$   $B\flat$   
 $E\flat$   $E\flat/D\flat$   $E\flat/C$   $E\flat/C\flat$   $B\flat$   $^1 E\flat$   $^2 E\flat$

Measures like this ...

... are often played like this.

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

## Whalen's Breakdown

Don Messer

$C$   $C$   $G7$   $C$   
 $C$   $C$   $G7$   $C$   
 $C$   $F$   $G7$   $C$   
 $C$   $F$   $G7$   $C$

## Walker Street

Chords: G, D7/F, G, A7/D7, D7, G, D7/F, G, A7/D7, D7, 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: D, G, D, A7, D, G, D, A7, D, G, D, A7, D, G, A7, D, G, A7.



## Wild Goose Chase

Wild Goose Chase musical score in A major, 4/4 time. The score consists of four staves. The first staff has chords A, A, Bm/D, and E. The second staff has chords A, A, D, E7, and a first ending with E7 and A, followed by a second ending with E7 and A. The third staff has chords A, D, A, and E7. The fourth staff has chords A, D, A7, E7, and first/second endings with A.

**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

Yester's Reel musical score in A major, 2/4 time. The score consists of two staves. The first staff has chords D, A, D, A, D, A, D, A, D. The second staff has chords D, D, G, D, A, D, D, G, D, A, D.

**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*

The image shows a musical score for guitar in D major, 2/4 time. The score is written on a single staff and consists of two systems, each with a first and second ending. The chords are indicated by letters above the staff: D and A7. The melody is written in a treble clef. The first system starts with a D chord and a triplet of eighth notes. The second system starts with a D chord and a triplet of eighth notes. The first ending of the first system is marked with a '1' and a D chord. The first ending of the second system is marked with a '1' and an A7 chord. The second ending of the first system is marked with a '2' and a D chord. The second ending of the second system is marked with a '2' and an A7 chord. The score ends with a double bar line.

*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.



~ Jigs ~

# Alph. Carrier's Favorite Jig

Andy De Jarlis

## Basic Melody

Source/Origin: Andy De Jarlis, *Canadian Old Time Music*. London EBX 4123, 1968.

Tune Notes: Basic Melody; also presented with ornamentation from the playing of Andy De Jarlis. Andy ended the tune with a short, strong note.

# Alph. Carrier's Favorite Jig

Andy De Jarlis

## With Ornamentation

Source/Origin: Andy De Jarlis, *Canadian Old Time Music*. London EBX 4123, 1968.

Tune Notes: Ornamentation from Andy De Jarlis, *Canadian Old Time Music*, London EBX 4123 A more basic version of the melody is presented as well.

# Arnold Kennedy's Jig

Play with a slightly dotted rhythm

The musical score for Arnold Kennedy's Jig is presented in two systems, each containing four staves. The top staff of each system is the melody, and the subsequent three staves are the guitar accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The melody is characterized by a slightly dotted rhythm. The guitar accompaniment uses a variety of chords, including G, D7, C, and Am, to provide harmonic support. The score includes various musical notations such as eighth notes, quarter notes, and a trill (tr) in the fourth measure of the second system. The piece concludes with a double bar line in the final measure of the fourth staff of the second system.

Source/Origin: Carter Newell

## Ash Swamp Jig

Peter Yarensky, June 26, 2020

Chords: D, D, D, A7, A7, A7, D, D, D, D7, G, A7, A7, A7, 1 D, 2 D, D, G, D, A7, D, G, A7, 1 D, 2 D

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

## Aunt May's Favorite Jig

Aunt May's Canadian Jig

Chords: D, D, D, Em, A7, A7, 1 A7, D, 2 A7, D, D, D, Em, A7, A7, 1 A7, D, 2 A7, D

*Source/Origin:* Loosely based on a recording of George Wilson

## Atholl Highlanders Jig

Chords for Atholl Highlanders Jig:

- Staff 1: A, A, (E7), A, E7
- Staff 2: A, A, E7, A, D, E7, A
- Staff 3: A, D, A, E7
- Staff 4: A, D, A, D, E7, A
- Staff 5: A, A, A, E7
- Staff 6: A, A, A, D, E7, A
- Staff 7: A, D, A, G
- Staff 8: A, D, A, D, E7, A

## Behind the Bush in the Garden

Chords for Behind the Bush in the Garden:

- Staff 1: Am, Am, G, Em, Am, Am, Em, Am, G, Am
- Staff 2: C, Am, C, Em, Am, Em, Am, G, Am



## Bellman's Jig

Karl Michel Bellman

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

Tune Notes: A Swedish jig, sometimes played as a reel. In the first half of measure 7 of the A part I prefer a C chord, but only when played as a jig.

## Bellman's Jig (as a reel)

Karl Michel Bellman

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

Tune Notes: A Swedish jig, sometimes played as a reel.

## Blarney Pilgrim

Chords for Blarney Pilgrim:

Staff 1: G, Am, D7, G, Em, Am, D7

Staff 2: G, Am, D7, G, Em, Am, D7

Staff 3: G, Am, D7, G, Em, Am, D7

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

Staff 5: D, G, D, G, Em, Am, D7

Staff 6: D, G, D, G, Em, Am, D7

Source/Origin: Frank Ferrel, *Classic Down East Fiddle Music*. Voyager Records, CD 370, 1975, 1980, 2006 (CD).

Tune Notes: The melody is a fairly standard version; I'm not sure where I learned it. The chords for this tune have always baffled me. I figured out these chords as accurately as I could from Frank Ferrel's *Classic Down East Fiddle Music*, Gilles Losier, piano.

## Bonnie Dundee

Chords for Bonnie Dundee:

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

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

Staff 3: G, D7, D7, G

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

## Brisk Young Lads

*There Came A Young Man*

*Source/Origin:* Newt Tolman & Kay Gilbert, *Nelson Music Collection*. Record, DR 8292, around 1970); Book, 1969.

*Tune Notes:* Here is how it's written out in the Nelson Music Collection by Newt Tolman and Kay Gilbert. Adapted from a transcription by Ralph Palmer. There's a somewhat different version under the name *There Came A Young Man*, also presented in this collection. The chords are identical except that version has an Em chord instead of an E7.

## The Buttons

*Doug Protsik*

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

## Captain John White

Chords for Captain John White:

- Staff 1: D, G, D, A7
- Staff 2: D, G, D, A7, 1 A7 D, 2 A7 D
- Staff 3: A, A, E7, A
- Staff 4: A, A, E7, A, A7
- Staff 5: D, D, D, A7
- Staff 6: D, D, G, A7

Source/Origin: Bill Spence with Fennig's All-Stars, *Fennigmania*, Front Hall Records FHR-024, 1981.

## Cocheco Jig

Peter Yarensky, June 1988

Chords for Cocheco Jig:

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

*Tune Notes:* This one started out as an exercise to see how long I could stay away from the G chord in the B part. At the time I was playing music with Deanna Stiles regularly. She told me she liked the tune so we started playing it together. The Cocheco River runs through Dover, NH, where I was living at the time.



## Coleraine

Chords for Coleraine:

- Staff 1: Am, E7, Am, E7
- Staff 2: Am, E7, Am, E7, 1 Am, 2 Am G
- Staff 3: C, G, Am, E7
- Staff 4: Am, E7, Am, Dm, Am, E7, Am

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

## Connachtman's Rambles

Chords for Connachtman's Rambles:

- Staff 1: D, D, D, Bm
- Staff 2: D, D, Em, D, Bm
- Staff 3: Bm, F#m, Bm, A7, Bm, F#m, Bm, A7
- Staff 4: Bm, F#m, Bm, D, Em, D, Bm

Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song*. Folkways Records FD 6530, 1979. Chords are from Doug Protsik, Old Grey Goose.

## Dusty Bob's Jig

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

Chords: G B7 C D7 G B7 C D7 G

Chords: G B7 C D7 G C G D7 G

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

## Fair Jenny's Jig

Peter Barnes, 1977

Chords: D A G A G A

Chords: D A G A A7 D

Chords: G G D D D7

Chords: G G D A7 1 D 2 D

## Farewell to the Creeks

*Banks of the Sicily*

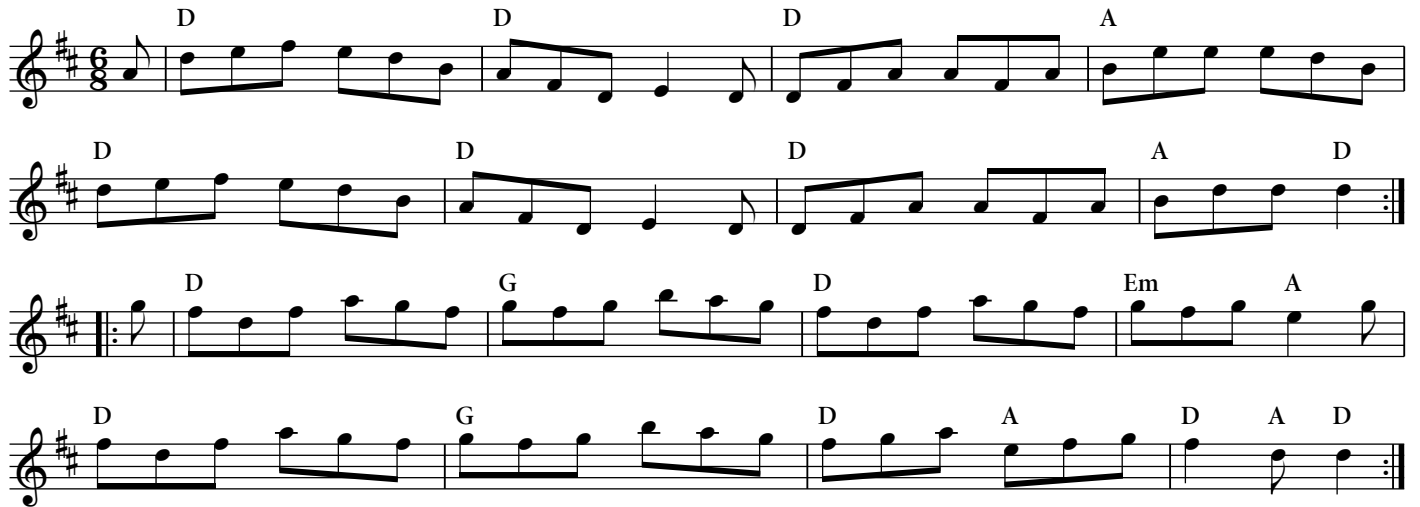
Chords: D G D G D D A7 D G D D

Chords: D G D G D D A7 D G D D

Chords: 1 A7 D 2 A7 D

Chords: 1 A7 D 2 A7 D

## Frost is All Over



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

## Haste to the Wedding



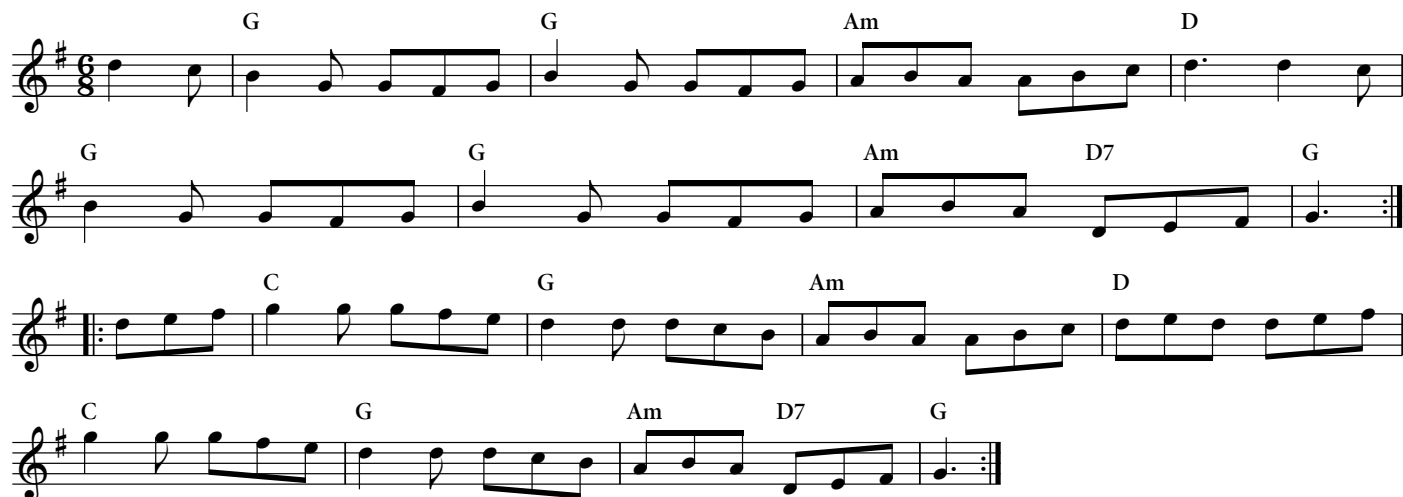
Source/Origin: Bill Spence with Fennig's All-Stars, *The Hammered Dulcimer*, Front Hall Records FHR-01, 1975.

Tune Notes: There are many variations on the melody and on the accompaniment. This is about how I learned it around 1980 or so. Chords are from Bill Spence with Fennig's All-Stars, with Joan Pelton playing piano. Joan later got Rod & Randy Miller to do the New England Chestnuts recordings on her Alcazar label.



## Hen's Feet & Carrots

*Another One*



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

**Tune Notes:** This appeared around 1980 on some sheet music from Cammie Kaynor (I believe) on the same page as Bellman's Jig. It was labeled "Here is Another One" and was thought to be Swedish. The North Atlantic Tune List describes it as a Danish tune that became popular in Wales during the mid 20th century. *Note:* The spelling error is theirs, not mine.

## Hot Punch



**Source/Origin:** Doug Protsik, recording made at Maine Fiddle Camp, 1998. Maine Country Dance Orchestra, Bowdoinham Contradance, played many times, 1980s.

**Tune Notes:** This was a tune played fairly frequently at the Bowdoinham dance. It's a Scottish tune, possibly originally a pipe tune. This transcription is based on a recording of Doug Protsik playing the tune for me on a piano.

# Hotel Verret

La Famille Verret

Em Em Em D G

Em Em Am Em B7

Em Em Em D G

Em D G Em Am B7 1 Em 2 Em

D G tr G C C

D7 D7 1 G G 2 G D7 G B7

*Final Ending (replaces second ending of B part)*

G D7 G

*Source/Origin:* The melody is from a workshop by Eric Favreau at the Ralph Page Dance Legacy Weekend, Jan. 2009. The chords are my best guess of Andy Davis' chords on *Any Jig or Reel* with Becky Tracy, Keith Murphy & Andy Davis, New England Dancing Master CD, 2005.

# Hundred Pipers

A D A E A D A E7 A

A D A E A D A E7 A

## Irishman's Heart to the Ladies

Chords for 'Irishman's Heart to the Ladies':

- Staff 1: A, D, A, Bm, E7
- Staff 2: A, D, A, (A#dim), Bm, E7, A
- Staff 3: A, D, A, A, D, A, E7
- Staff 4: A, D, F#m/C#, F#m, A, Bm, E7, A

*Tune Notes:* The melody and most of the chords are fairly standard. The alternate chords are based on the playing of Cindy Roy on *Maine French Fiddlers* (EAB 91281, 1992).

## Jump at the Sun

*John Kirkpatrick*

Chords for 'Jump at the Sun':

- Staff 1: Gm, Gm, Gm, Gm, D7 tr
- Staff 2: Gm, Gm, Gm, Cm, D7, Gm, D7, Gm
- Staff 3: Gm, D7, Gm, D7, D7
- Staff 4: Gm, D7, Gm, Cm, D7, Gm, D7, Gm

## Kitty McGee

Two staves of music in 6/8 time, key of D major. The melody is written on a treble clef. Chords are indicated above the notes: D, D G, D, A7, D, D G, D A7, D. The piece ends with a double bar line and repeat dots.

## Lady of the Pond

*Doug Protsik*

Two staves of music in 6/8 time, key of D major. The melody is written on a treble clef. Chords are indicated above the notes: D, D, G, D, E7, A7, D, D, G, D, A7, D, G, D, A7, D. The piece ends with a double bar line and repeat dots. A first ending bracket labeled '1 D' and a second ending bracket labeled '2 D A7' are shown. The piece concludes with a double bar line and 'D.S.' (Da Capo) marking.

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

## Larry O'Gaff

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

## Lassie's Fancy

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

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

## Little Burnt Potato

## The Low Backed Car

Samuel Lover, 1846

Core melody

**Source/Origin:** From the playing of Dudley Laufman from a few different sources.

Dudley Laufman with Patty Laufman, Barry & Gretchen Draper and Richard Gehrts, *Canterbury Folk at the Belknap Mill. Cassette, 1980.*

Dudley Laufman, *Traditional Barn Dances with Calls & Fiddling.* Dudley & Jacqueline Laufman, Human Kinetics, 2009, book and accompanying CD).

Lover, S. *The low backed car, characteristic Irish song.* Firth and Hall, New York, monographic, 1846. [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/sm1846.410610/>.

**Tune Notes:** This version attempts to abstract a core melody from the various written and recorded versions available (including the original manuscript) as well as from hearing Dudley play the tune at dances many times.

# The Low Backed Car

From the Canterbury Folk recording (concertina)

A A E7 A A D A D E7 A

D D A D A E7 A D E7 E7

A A E7 E7 A D A E7 A

Another A Part

A A E7 A A D A D E7 A

And yet another (A part, meas. 5-8)

D A D E7 A

Source/Origin: Dudley Laufman with Patty Laufman, Barry & Gretchen Draper and Ruichard Gehrts, *Canterbury Folk at the Belknap Mill. Cassette, 1980.*

As played by Dudley Laufman on the cassette.

Tune Notes: I've also included a later version and a core melody version for comparison. On this recording Dudley was playing his Anglo concertina which is tuned to what may have been an older tuning standard. I believe it is nominally a C concertina but it is about 24 cents sharper than our current standard B on this recording. I have transposed it to A to make it comparable with the other versions.

## Maggie Brown's Favorite

Musical score for "Maggie Brown's Favorite" in G major (one sharp) and 6/8 time. The score consists of six staves of music. The first two staves form the first line, and the last two staves form the second line. The third and fourth staves are in the middle. The key signature is G major (one sharp). The time signature is 6/8. The melody is written on a single staff. The chords are indicated by letters above the staff: G, C, D7, G, C, D7, G, D, C, G, D, Em, D, A7, D, G7, C, G, C, G, Am, G, D, D7, G, Em, Am, D7, G, D7, G.

## Money in Both Pockets

Musical score for "Money in Both Pockets" in G major (one sharp) and 6/8 time. The score consists of four staves of music. The first two staves form the first line, and the last two staves form the second line. The key signature is G major (one sharp). The time signature is 6/8. The melody is written on a single staff. The chords are indicated by letters above the staff: D, D, G, D, D, A7, D, A7, Em, Bm, D, A7, D, G, D, G, D, Em, Bm, A7, Bm.



# Moose Walk

Peter Yarensky

Am G C Dm Am G Am E7

Am G C Dm Am Dm Am

C G Am G Am E7

C Dm Am Dm 1 Am 2 Am

*Tune Notes:* We used to go on a moose walk after Veggie Thanksgiving at our friend Lee Breslow's in Londonderry, NH, back when it was still fairly rural. We never saw a moose, but we had some nice evening walks in the woods.

# Morrison's Jig

Em Em D Em D

Em Em D G B D

Em Em D Em D

Em Em D Bm D Bm D

Em Em D Em D

G G Bm D D Bm7

## Mouse in the Cupboard

Chords for 'Mouse in the Cupboard':

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

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

Staff 3: G, C, D, G, G, D7

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

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

## Mug of Brown Ale

Chords for 'Mug of Brown Ale':

Staff 1: Am, Am, G, G

Staff 2: Am, Am, G, Em, Am

Staff 3: Em, Am, Am, D, G, G

Staff 4: Em, Am, Am, G, Em, Am

# Murray River Jig

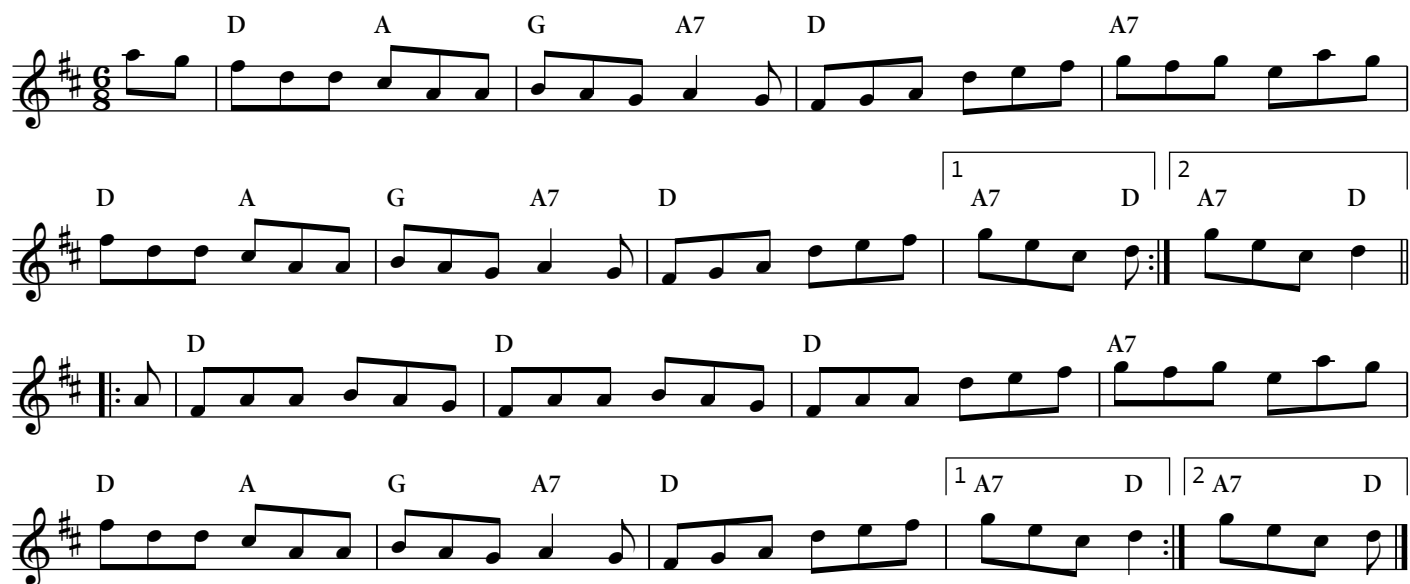
Graham Townsend



Musical score for Murray River Jig, featuring treble clef, key signature of two sharps (F# and C#), and 6/8 time signature. The score consists of four staves of music with various chords indicated above the notes.

Chords indicated: A, A, A, A7, D, D, (B7), E7, 1 E7, E7, A, 2 E7, A, A, G, A, E7, A, G, A, E7, 1 A, 2 A.

# My Darling Asleep



Musical score for My Darling Asleep, featuring treble clef, key signature of two sharps (F# and C#), and 6/8 time signature. The score consists of four staves of music with various chords indicated above the notes.

Chords indicated: D, A, G, A7, D, A7, D, A, G, A7, D, 1 A7, D, 2 A7, D, D, D, D, A7, D, A, G, A7, D, 1 A7, D, 2 A7, D.

## Off She Goes

Musical score for "Off She Goes" in G major, 6/8 time. The score consists of four staves. The first two staves are the main melody, and the last two are a bass line. Chords are indicated above the notes: D, G, A7, D, D, G, D, A7, D. The piece ends with a double bar line and repeat dots.

## One Horned Sheep

Musical score for "One Horned Sheep" in G major, 6/8 time. The score consists of four staves. The first two staves are the main melody, and the last two are a bass line. Chords are indicated above the notes: G, C, G, G, A7, D. The piece includes a first ending (1) and a second ending (2). The first ending leads back to the beginning, and the second ending leads to the final cadence. The piece ends with a double bar line and repeat dots.

# Peter's Quadrille

Peter Yarensky

Chords for Peter's Quadrille:

- Staff 1: D, D, D, A7, A7, A7, A7, D
- Staff 2: D, D, D, D7, G, G, D, G, A7, D
- Staff 3: D, D, G, E7, A7, A7, A7, D
- Staff 4: D, D, G, E7, A7, A7, A7, D

# Pioneer Jig

With Ornamentation

Chords for Pioneer Jig:

- Staff 1: D, D, D, D, B
- Staff 2: Em, Em, Em, Em, A7, D
- Staff 3: D, Em, A7, D
- Staff 4: D, Em, A7, D

Final Ending

Chords for Final Ending:

- Staff 1: D, Em, A7, D

Source/Origin: From the playing of Jean Marie Verret, Ashokan, 1997

Tune Notes: This version contains all the ornamentation and timing details I was able to transcribe.

# Pioneer Jig

Basic Version in F

Chords: F, Gm, C7, D

Source/Origin: Jean Marie Verret, Ashokan, 1997

Tune Notes: On the record French Canadian Dance Music (Jean-Marie & Lise Verret, Folkways RF 120) this tune is recorded as "La Quadrille à Ti-Jules - Première Partie: La Chaîne du reel". It's played in F, so I've included a basic version in F as well.

# Pioneer Jig

Basic Version in D

Chords: D, Em, A7, B

Source/Origin: Jean Marie Verret, Ashokan, 1997 (Basic version)

Tune Notes: Jean Marie taught this (in D) at Ashokan with considerable emphasis on timing and ornamentation. This is a basic version of what he played; there is also a fuller version with his timing and ornamentation included.

## Prince William II

Chords: A, D, A, A, E7, A, D, A, A, E7, A, D, A, D/F#, E7, A, D, A, E7, A.

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

Tune Notes: In measure B3 it's hard to identify the second chord. It's played with an F# bass, but clearly isn't an F#m.

## Rakes of Kildare

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

## Richard's Jig

David Kaynor

Chords for Richard's Jig:

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

Staff 2: A7, D, 1 E7, A7, 2 A7, D

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

Staff 4: G, D, 1 E7, A7, 2 E7, A7, D

Source/Origin: Bill Spence with Fennig's All Star String Band, *The Hammered Dulcimer Returns! FHR041* (CD), 1992.

## Road to Lisdoonvarna

Chords for Road to Lisdoonvarna:

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

Staff 2: Em, D, A, Em, Em, G, A, (Bm), Em

## Starry Night To Ramble

*Starry Night For A Ramble*

Chords for Starry Night To Ramble:

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

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

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

Tune Notes: There are many variations; e.g. in measure A2, the G becomes GFG.



# Smash The Windows

*Roaring Jelly*

Three staves of musical notation for the song 'Smash The Windows'. The key signature is D major (two sharps) and the time signature is 6/8. The notation includes various chords and melodic lines. The chords are: D, D, A, G, D/F#, Em, A7, D, D, D7, G, A7, D, D, D, A7, A7, D, D, G, A7, D, D, D, A7, D, G, D, A7, D.

Here are a couple variations:

A7-A8:

Two staves of musical notation for variation A7-A8. The key signature is D major. The chords are: G, A, D.

B3-B4 & B11-B12:

Two staves of musical notation for variation B3-B4 & B11-B12. The key signature is D major. The chords are: A7.

B7-B8:

Two staves of musical notation for variation B7-B8. The key signature is D major. The chords are: G, A7, D.

# Tenpenny Bit

Four staves of musical notation for the song 'Tenpenny Bit'. The key signature is D major (two sharps) and the time signature is 6/8. The notation includes various chords and melodic lines. The chords are: Am, G, Am, G, Am, G, Am, Em, G, Am, Em, G, Am, Em, G, Am.

# Swallowtail Jig

## Standard Version

Em Em D D

Em Em D Em

Em Em Em Em D

Em Em D Em

*Tune Notes:* This is fairly typical of how it's played. There's another version with a more embellished melody and with less conventional chords that reflects my playing of the tune a bit more accurately.

# Swallowtail Jig

## My Version

Em Em D D

Em Em D Bm D Em

Bm Em Em Bm Em Em D

Bm Em Em D Bm D Em

*Tune Notes:* There is another version that is more typical of how it's usually played. This version has a somewhat embellished melody and somewhat less conventional chords that reflects my playing of the tune a bit more accurately. I've always felt that in the B part the emphasis switches between the first and fourth count of the measure; I've tried to indicate that with accent marks. The chords reflect that to some extent.

## Teviot Bridge

The musical score for "Teviot Bridge" is written in 6/8 time and the key of A major (indicated by three sharps: F#, C#, G#). The score consists of eight staves of music. The chords are indicated above the notes: A, D, and E7. The melody is primarily eighth and sixteenth notes. There are several repeat signs, including a double bar line with first and second endings at the end of the piece.

*Source/Origin:* Per's Four Play Jigs and Reels, Folkways FW 8826, 1960.

*Tune Notes:* There's another tune by this name that's much better known. I have been unable to learn anything about this one, but it's a very good tune!

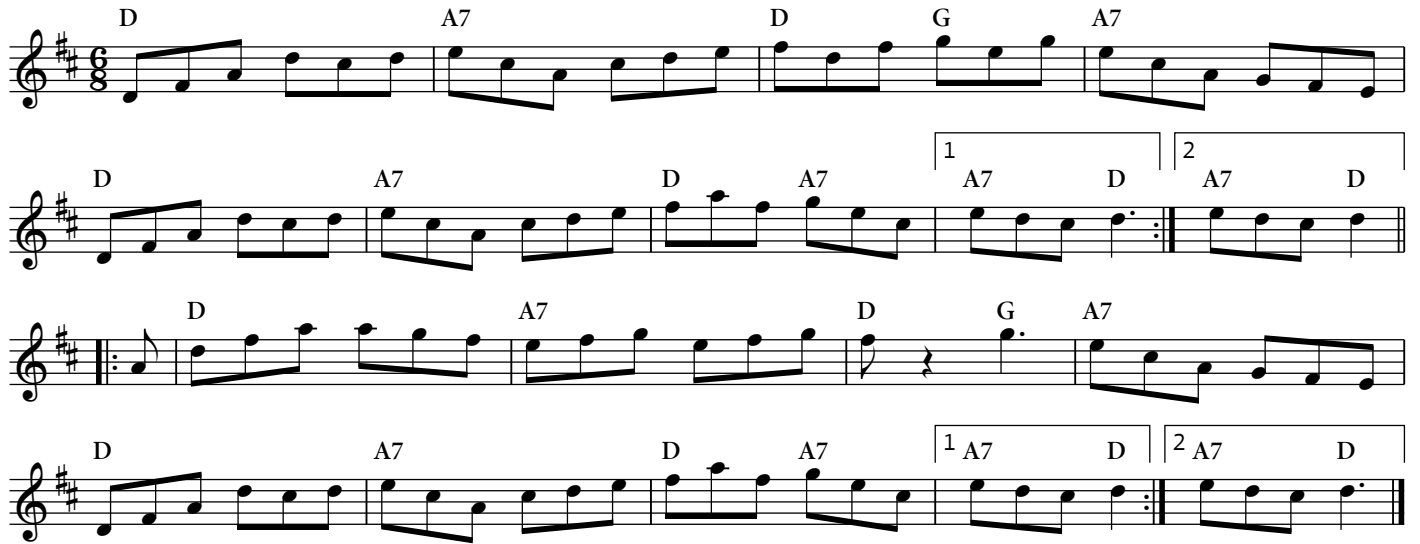
## There Came A Young Man

*Brisk Young Lad*

The musical score for "There Came A Young Man" is written in 6/8 time and the key of C major (indicated by no sharps or flats). The score consists of two staves of music. The chords are indicated above the notes: Am, G, C, and Em. The melody is primarily eighth and sixteenth notes. The piece ends with a double bar line.

*Tune Notes:* This is a fairly common New England version of the tune. For a somewhat different version, look under the title Brisk Young Lad.

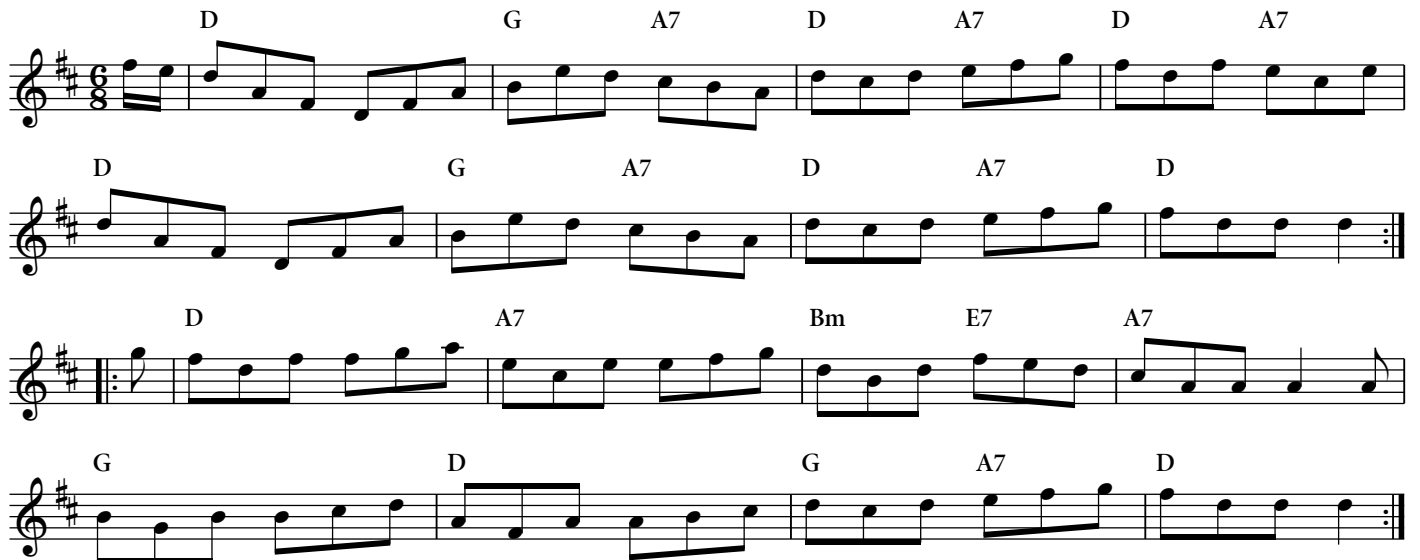
## Tobin's Favorite



Musical score for "Tobin's Favorite" in D major, 6/8 time. The score consists of four staves. The first staff contains the first four measures. The second staff contains measures 5-8, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The third staff contains measures 11-14, with a repeat sign at the beginning. The fourth staff contains measures 15-18, with first and second ending brackets over measures 17-18. Chord symbols are placed above the staves: D, A7, D, G, A7, D, A7, D, A7, D, G, A7, D, A7, D, A7.

## Top of Cork Road

*Father O'Flynn*



Musical score for "Top of Cork Road" in D major, 6/8 time. The score consists of four staves. The first staff contains the first four measures. The second staff contains measures 5-8. The third staff contains measures 9-12, with a repeat sign at the beginning. The fourth staff contains measures 13-16. Chord symbols are placed above the staves: D, G, A7, D, A7, D, A7, D, G, A7, Bm, E7, A7, G, D, G, A7, D.

## Tripping Upstairs

Chords: D, G, D, A, D

Chords: D, G, D, A, 1 D, 2 D

Chords: Bm, Bm, A, A

Chords: Bm, Bm, A, 1 D, 2 D

## Up The River

*Rolling Off A Log*

Chords: G, C, G, D, G

Chords: G, C, G, D, 1 G, 2 G

Chords: D, D, A, A

Chords: D, D, A, D

Chords: D, D, A, A

Chords: D, D, A, D

Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song*. Folkways Records FD 6530, 1979.

Tune Notes: A popular Maine jig, known as *Up the River* in Maine and *Rolling Off A Log* elsewhere.

# Gigue du Violoneux

Joseph Allard



Source/Origin: Joseph Allard, *Grand violoneux ~ Hommage*, CAM 105.2.

Tune Notes: The B-part of the Joseph Allard recording has an interesting baseline that goes about like this (two notes/measure):

	:	G	G#		A	B		E	A		D	F#		G	G#		A	A	
	1	E	A		E	E	:	2	E	E		A	A						

This tune is clearly related to A Starry Night For A Ramble, as played by the Canterbury Country Dance Orchestra. But despite being melodically very similar they are stylistically so different that it's easy to miss the similarity. Chords are from the Joseph Allard recording although probably simplified.

## ~ Marches & Two-Steps ~

### ~• Marches ~•

#### April's March

Bob McQuillen

Chords: D, D, D, D, A7, A7, D, G, D/F#, A7/E, D, G, D, D, Bm, Em, Em, A7, D, G, D

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

Tune Notes: Written for April Limber, fiddler for New England Tradition. The melody is transcribed as written except in the A part measure 3. Bob wrote it with a B, but April always played it with an A; that's how I wrote it. See Deanna's March for additional details.

#### Deanna's March

Bob McQuillen

Chords: D, D, D, G, D, D/C#, D/B, D/F#, Bm, Bm, A, D, G, D, D, D, G, Em, A7, D, D, G, D, G, D, D, Bm, Bm, A7, D, G, D, G, Bm, Bm/A, Bm/G, Em, A7, D

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

Tune Notes: Written for Deanna Stiles, flute player for Old New England. The transcription is based on how April played it on the New England Tradition recording.

April's, Pete's and Deanna's Marches were played by New England Tradition as a set in that order. In the late 1980s we still danced to marches pretty frequently and this was my favorite march set. April's March is the brightest of the three. Pete's is a bit darker, and Deanna's is the darkest and most complex although perhaps the most interesting.

Chords are identified as accurately as possible from Bob's playing on the New England Tradition recording.

# Marche Domino

A musical score for guitar in E major, 2/4 time, consisting of five staves. The first staff is the melody, and the subsequent four staves are accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and ends with a quarter note G4. The accompaniment features a mix of eighth and sixteenth notes, with some chords and a triplet in the final measure. Chords are labeled as A and E7 throughout the piece.

Source/Origin: Isidore Soucy, *Dansons avec Isidore Soucy, Lafleur et Montpetit*. Carnaval C-520, 1968.

## Down the Brae

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a four-staff format, with the first staff representing the guitar part and the subsequent three staves representing the vocal melody. The key signature is one sharp (F#), and the time signature is 2/4. Chord annotations are placed above the corresponding notes in each staff. The guitar part begins with a treble clef and a key signature of one sharp. The vocal part is written in a soprano clef. The score includes a repeat sign with first and second endings. The chords are: Em, G, Bm, D, A/C#, and Bm.

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

*Tune Notes:* This tune produces quite a variety of chord sets. The chords here are based on the playing of Randy Miller on *New England Chestnuts Vol. 2*. I'm unsure about the A chords, but they work nicely.



## Earl of Mansfield

Chords: A, A, E7, E7, A, A, E7, A, E7, E7, A, A, E7, E7, A, A, E7, A.

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

Tune Notes: The tune is also sometimes played in G.

## Gone A Rovin'

Ralph Page

Chords: G, G, G, C, C, G, A7, D7, G, G, G, C, C, G, D7, G, D, D, G, G, C, C, G, D7, G, G, G, C, C, G, Em, Am, D7, G.

Source/Origin: Ralph Page (publisher), *Northern Junket*, Vol. 13, No. 11, Pg. 26 (June 1981).

Tune Notes: This march is one of Ralph Page's lesser known tunes, but certainly a very nice one. There is some discussion of the chords elsewhere on the web site in the *About Fiddle Tunes* section.

## The Huntsman's Chorus

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

Tune Notes: The B7 alternate chord is how I play the tune; I think it adds to the tune. Likewise the G7 is my chord; Bob McQuillen played a G chord.

## Glenn Towle

Dudley Laufman

In A, from the *Mistwold* recording

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

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

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

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

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

# Glenn Towle

Dudley Laufman

In G, from the 1992 Reunion

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

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

There is also a transcriptioin in A, from the Mistwold record, recorded in 1994. reunion in 1992. The melody is about the same but there are some differences in chord choices.

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

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

# Jamie Allen

Source/Origin: Farm & Wilderness String Band Tunebook. Compiled by Christy Keevil and Henry Darley Chapin. Plymouth, Vt., Farm & Wilderness, 1980.

**Tune Notes:** The Farm & Wilderness Tunebook should probably be given credit for quite a few tunes in this collection. It was one of my first tunebooks, and I learned a lot from it.

## La Jarretière

Source/Origin: Aimé Gagnon, *Violoneux d'origine*. TB-147-CD, 1998.

## Laura Andrews

*Miss Laura Andrew*

*J. Scott Skinner*

*Tune Notes:* This is a Scottish tune, possibly really a strathspey. It's not really suitable for most New England dance although it might work for a Gay Gordons.

## Mari's Wedding

*Mary's Wedding*

# Neil Vincent Orzechowski's Welcome To Earth

Bob McQuillen

Source/Origin: *Choose Your Partners*, Smithsonian Folkways SFW CD 40126, 1999, Old New England playing.

Tune Notes: The melody is as Bob wrote the tune. The chords aren't given so to the best of my ability I've included the chords he used on the Old New England track on *Choose Your Partners*. Note that the second time through the tune his bass lines and chords were rather different!

In the Chord Book I've included a basic set of chords that should work just fine.

# Meeting of the Waters

Two-Part Version

Tune Notes: I have also presented a four-part version of this tune. In the last two measures of both parts I often play the chords as | A D | A/C# E7/B |], frequently as block chords.

# Meeting of the Waters

Four-Part Version

The musical score for "Meeting of the Waters" is written in G major (two sharps) and 2/4 time. It is a four-part version, consisting of eight staves of music. The melody is composed of eighth and sixteenth notes. Chords are indicated by letters A, D, E7, and B7 above the staff lines. The piece ends with a double bar line.

**Source/Origin:** Fireside String Band, *Square Dance Tunes for a Yankee Caller* (F & W Records, F75-FW-6, 1976).

**Tune Notes:** This version of the tune was found by Rod Linnell, who inspired the source record, on a recording by the Jim Cameron Scottish Country Dance Band (*Gay Gordons*, London LL 1581, 1956). Note that with four parts it doesn't include the usual B part.

# Mistwold

Dudley Laufman

In G

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

# Mistwold

Dudley Laufman

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

Tune Notes: The tune was originally recorded in Bb, although Dudley now is more likely to play it in G.

# Nancy

# Pete's March

Bob McQuillen

Here is how they sometimes ended the first half of the B part:

*B Part Measures 7-8*

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.

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

*Tune Notes:* Written for Pete Colby, banjo player for New England Tradition.

April's, Pete's and Deanna's Marches were played by New England Tradition as a set in that order. Pete's March seems to have ended up as the most popular of the three.

Chords are identified as accurately as possible from Bob's playing on the *New England Tradition* recording.



## Prince William

Chords: A, E7, A, E7, A, E7, E7, B7, 1 E7, 2 E7, A, D, A, E7, E7, E7, A, E7, A, D, A, E7, 1 A, 2 A.

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

Tune Notes: This tune is played in both G and A so I included both here.

## Prince William

Chords: G, D7, G, D7, G, D7, D7, A7, 1 D7, 2 D7, G, C, G, D7, D7, D7, G, D7, G, C, G, D7, 1 G, 2 G.

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

Tune Notes: This tune is played in both G and A so I included both here.

# Marche de Quêteux Pomerleau

*La Marche Pomerleau*

Chord progression for Marche de Quêteux Pomerleau:

D7 G D7 C G G Em A7 D7

G D7 C G C D7 1 G 2 G

C G Am D7 G E7

Am G Am D7 1 G 2 G Final G D7

*Source/Origin:* Lisa Ornstein who learned it from Henri Landry who learned it from Thomas Pomerleau. This is a fairly simplified version.

The chords are my best guess of Martine Billette's accompaniment for André Brunet on a YouTube video. I'm fairly confident about the E-major chord in the B part.

# On the Road to Boston

*Road to Boston*

Chord progression for On the Road to Boston:

D D A7 D

D D A7 1 D 2 D

D D G G

Alt. Chords: B7 Em A7

D D A7 1 D 2 D

D D7 G G#dim

*Source/Origin:* *Farm & Wilderness String Band Tunebook*. Compiled by Christy Keevil and Henry Darley Chapin. Plymouth, Vt., Farm & Wilderness, 1980.

*Tune Notes:* A couple chords have been modified. The alternative chords are listed as "special chords for the last time through", but these days they're played at other times as well.

# Rollstone Mountain

Ralph Page

Based on the Playing of Rodney Miller

D D Em Em A7 A7 D D

D D G Em A7 A7 D G D

D D Em Em A7 A7 D D

D D G E7 A7 A7 D G D

Source/Origin: Rod & Randy Miller, *Castles in the Air*, Fretless FR 119, 1975.

Tune Notes: The melody and chords are pretty close to how Rod and Randy Miller played it.

# Rollstone Mountain

Ralph Page

As Composed by Ralph Page

D D G D Em A7 A7 D D

D D G Em A7 A7 D D

D D Em Em E7 A A A7 D D

D D7 B7 Em Em E7 A A A7 D G D

Source/Origin: *Ralph Page Book of Contras*. London: English Folk Dance and Song Society, 1969. Chord suggestions by Leigh Dyer.

Tune Notes: There are fairly substantial differences between the version in the book and the tune as played by Rod and Randy Miller.

## Sarah's Slightly Different March

Sarah Hydorn

Chords: G, G, C, C, G, G, D, D

Chords: G, G, C, C, G, D, G, G

Chords: C, C, G, G, C, C, A, D

Chords: C, C, G, Em, A, D, G, G

*Tune Notes:* When Sarah brought this in to the band we all agreed that it was very similar to something, but it was different enough to be a separate tune. So it became *Sarah's Slightly Different March* even though there were varied opinions about from what it differed slightly.

## Still They Say She's Kind of Pretty

Dudley Laufman

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

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

Chords: G, C, G, G, D7, G, Em

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

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

*Tune Notes:* This is kind of a marchy sort of reel; It could have been classified as a reel.

# La Marche du Violoneux

*Fiddle March*

*Andy De Jarlis*

# Year of the Jubilo

*Kingdom Coming*

*Henry Clay Work*

Here is a variation in the first two measure of the B part:

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.

~• Canadian Two-Steps •~

# Blue Mountain Two-Step

C. Artus

Intro A A D D

A A E7 E7

A A D D

A A E7 A

D D A A

E7 E7 A A

D D A A

E7 E7 A E7 1 A 2 A

Source/Origin: Andy De Jarlis & His Early Settlers. London EB 44, 1962.

# Happy Acres Two-Step

Cecil "Cec" McEachern

End on A2

Chord progression for the first staff: D, D, D, D.

Chord progression for the second staff: A7, A7, D, D.

Chord progression for the third staff: D, D, D, D.

Chord progression for the fourth staff: A7, A7, D, D. 1 D, 2 D.

Chord progression for the fifth staff: A, A, A, A.

Chord progression for the sixth staff: E7, E7, A, A.

Chord progression for the seventh staff: A, A, A, A.

Chord progression for the eighth staff: E7, E7, A, A.

Source/Origin: As played by Marcel Robidas, Dover, NH fiddler.

# Loggieville Two-Step

Matilda Murdoch

Source/Origin: Matilda Murdoch plays Some of her own. Paff Inc. PF-0003.

Tune Notes: Here is a transcription of this excellent two-step as she plays it. Especially in the A part she sometimes plays the sixteenth note pairs as triplets. Some people prefer a G chord as noted in the B part.

# Hunter's March

Ward Allen

As Played by Ward Allen

Source/Origin: As played by Ward Allen, *Memories of Ward Allen*, Mousehole Music PM-08-29; originally on *Ward Allen Presents Maple Leaf Hoedown, Vol. 1*, Sparton SP 203.

Tune Notes: \* The downward slide is about a half step from the C#; it's actually part of the note before the slide symbol. Although named as a march, I think it has more in common with Canadian two-steps, so I have classified it as such. This is a slightly simplified version. He played some parts, especially the ending of the B part, differently each time. There is another version that tries to show many of his variations.



# Hunter's March

Ward Allen

With Variations

A A A A E7 E7 A A

A A A A E7 E7 A 1 A 2 A

B A A A \* A E7 E7 A \*

A \* A A A E7 E7 A E7 A

C A A A A E7 E7 A \* A

A A A A E7 E7 A E7 A

D A A A A E7 E7 A A

A A A A E7 E7 A E7 A A

\* This is a downward slide of about a half step. It is really part of the note preceding the slide symbol. Thus a C# ends with a slide down to a C.

Source/Origin: As played by Ward Allen, *Memories of Ward Allen*, Mousehole Music PM-08-29; originally on Ward Allen Presents Maple Leaf Hoedown, Vol. 1, Sparton SP 203.

Tune Notes: There is a once-through version elsewhere. Ward Allen played many parts of the tune differently each time through. This version attempts to show many of his variations, especially the ending of the B part.

# Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

As Composed by Andy De Jarlis

Source/Origin: Andy De Jarlis, *Manitoba's Golden Fiddler*. Don Mills, Ontario, BMI Canada, 1969.

Tune Notes: As written by Andy De Jarlis; also presented as played in New Hampshire.

# Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

New Hampshire Version

Tune Notes: As played in New Hampshire; also presented as written by Andy De Jarlis.

This was a favorite of Elise Nichols who played for Boston-area dances probably in the 1950s or 1960s. One night square dancer George Hodgson was looking for a tune for a square dance and she suggested this tune; it quickly became one of his favorites. I learned it at the West Hopkinton NH square dance and started playing it a lot, and it was picked up by other local musicians. A few years later Frank Ferrel brought it in to Maine Fiddle Camp and it became moderately popular among campers.

# Maple Sugar

Ward Allen

A(ABAC)A

The musical score for "Maple Sugar" is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of three main sections: A, B, and C.

- Section A:** The first system (measures 1-8) starts with a boxed 'A' and contains chords A, A, A, A, E7, E7, A, and A. The second system (measures 9-16) continues with A, A, A, A, E7, E7, A, and a first ending (1 A) followed by a second ending (2 A).
- Section B:** The third system (measures 17-24) starts with a boxed 'B' and contains chords A, A, A, A, E7, E7, A, and A. The fourth system (measures 25-32) continues with A, A, A, A, E7, E7, A, and a first ending (1 A) followed by a second ending (2 A).
- Section C:** The fifth system (measures 33-40) starts with a boxed 'C' and contains chords E, E, E, E, B7, B7, E, and E. The sixth system (measures 41-48) continues with E, E, E, E, B7, B7, E, and E7.

Here is the final ending:

The final ending is a single system (measures 49-56) starting with a boxed 'A' and containing chords A, A, A, A, E7, E7, A, and a final chord marked with a '+' sign.

Source/Origin: Ward Allen Presents Maple Leaf Hoedown (Sparton, SP-203, 1954).

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.

Sequence: On the recording Ward Allen played it A2B2ACA2B2A. A more usual sequence would be A(ABAC - repeat as desired)A. In other words start and end with an A part, and play the ABAC sequence as desired. If the repeats are omitted, the second endings should be used.

This transcription is as accurate as possible for melody, timing and slurs. I leave out double-stops to avoid too much complexity. As they are important, I recommend listening to Ward Allen's recording to learn it. I have also included a transcript of the square dance version of the tune in the Squares section.

# Sleeping Giant Two-Step

Andy De Jarlis

New Hampshire Version

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The melody consists of 16 measures, organized into four systems of four measures each. Chord symbols are placed above the staff to indicate the harmonic accompaniment for each measure. The chords used are D, A7, G, E7, and D7. The score includes repeat signs and first/second endings. The first ending consists of two measures of D and D7, and the second ending consists of two measures of D and D7. The melody is a simple, catchy tune with a mix of eighth and quarter notes, and some rests.

Chord symbols: D, A7, G, E7, D7.

*Tune Notes:* This is as we play it in New Hampshire, which differs slightly from the tune as written by Andy De Jarlis (presented elsewhere) in terms of melody and also has somewhat different chord choices.

# Sleeping Giant Two-Step

Andy De Jarlis

As Written by Andy De Jarlis

The musical score is written in D major (two sharps) and 2/4 time. It consists of eight staves of music. The chords are indicated above the notes. The first staff has chords D, D, A7, A7, and A6. The second staff has A7, A6, A7, D, A7, and D. The third staff has D, D, A7, A7, and A6. The fourth staff has A7, A7, Em7, A7, D, and a repeat section with first and second endings. The fifth staff has G, G, D, and D. The sixth staff has A7, A7, D, A7, D, A7, and D7. The seventh staff has G, G, D, D, and B7. The eighth staff has Em7, A7, Em7, A7, D, and a repeat section with first and second endings.

Source/Origin: Andy De Jarlis, *Canadian Fiddle Tunes from the Red River Valley, Book 2*. Toronto, BMI Canada Limited, 1961.

Tune Notes: This is as written by Andy De Jarlis. I also present a version as we play it in New Hampshire, which differs slightly in terms of melody and also has somewhat different chord choices.

## Two-Step in D from Simon St. Pierre

Basic Melody. *Sequence:* AAB once, then AB as desired using second ending of A part.

\*\*\* Ending 1: Usual ending; Ending 2: Last time; end with fade out

## Two-Step in D from Simon St. Pierre

As played by Simon St. Pierre. *Sequence:* AAB once, then AB as desired using second ending of A part.

\*\*\* Ending 1: Usual ending; Ending 2: Last time; end with fade out

*Source/Origin:* Simon St. Pierre, At Sam Rouleau's, 6-4-95, with Sam Rouleau & Joe Pomerleau.

*Tune Notes:* The resemblance to *Scotland the Brave* is obvious. I know nothing about the origin of the tune although I know it was played now and then at the Wednesday Night Soirees at Marcel Robidas' in Dover, NH.

The first version has the core melody and plays correctly from an abc reader.

The second version is transcribed from Simon's playing as accurately as I could, but it doesn't play back correctly from an abc reader.

## Silver and Gold Two-Step

## Waverly Two-Step

Graham Townsend

Here is one of Marcel's endings as well as a few melodic variations.

Ending (replaces A29-A32)

Here are some variations for the measures noted, as played by Marcel.

Source/Origin: Marcel Robidas (Dover, NH), played frequently at the Wednesday Night Soirées.

Tune Notes: Graham Townsend wrote this tune with two parts. Marcel Robidas from New Hampshire and Simon St. Pierre from Maine only play the first part. This transcription is based on the playing of Marcel Robidas. I present some of Marcel's variations as well.





~ Tunes with Associated Dances ~

~• Contradances •~

Chorus Jig

ABCD

Part A: D, D, D, A7

Part B: G, D7, G, D7, G

Part C: G, C, G, D7, G

Part D: G, D7, G, D7, G

(Alt. Version, C, meas. 4)

C

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

# The Gobby-O

*Jefferson and Liberty*

Am Am G G

Am Am Am G Am

Am Em C G

Am Am D Am G Am

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

# Lamplighter's Hornpipe

A A A F#m Bm E7 E7

A A D E7 A

A D E7 F#m Bm E7 E7

A D E7 A E7 A

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

## Hull's Victory

In F

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

## Hull's Victory

In D (For use as a change tune)

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

# Lady Walpole's Reel

*Massai's Favorite*

Chord progression for the first system: B♭, B♭, B♭, E♭, F, B♭.

Chord progression for the second system: B♭, B♭, E♭, Bdim, F, C, B♭, C, C, F.

Chord progression for the third system: B♭, E♭, F, C, F.

Chord progression for the fourth system: B♭, E♭, B♭, F, B♭, F, B♭.

## Some Lady Walpole Variations

*A1-A4, variations in A2 & A4*

*B7-B8*

Chord progression for the first variation: B♭, B♭, B♭, B♭, E♭, F, B♭.

Chord progression for the second variation: F, B♭.

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

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

# Money Musk

*Daniel Dow, 1776*

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of three staves. The first staff contains the first line of the melody, starting with a treble clef and a key signature of two sharps (F# and C#). The second staff contains the second line of the melody, including a first ending bracket. The third staff contains the third line of the melody, including a C1 section bracket and a second ending bracket. Chords are indicated by letters (A, D, E7, G) above the notes. The melody is written in a simple, folk-like style with eighth and quarter notes.

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

The image displays three musical staves, each representing a guitar exercise in A major. The exercises are labeled C2, C3, and C4. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The exercises are structured as follows:

- Exercise C2:** The first staff shows a sequence of notes and chords: A, D, A, E7, A. This is followed by a double bar line and two endings: 1. E7 A and 2. E7 A.
- Exercise C3:** The second staff shows a sequence of notes and chords: A, D, A, E7, A. This is followed by a double bar line and two endings: 1. E7 A and 2. E7 A.
- Exercise C4:** The third staff shows a sequence of notes and chords: A, D, A, E7, A. This is followed by a double bar line and two endings: 1. E7 A and 2. E7 A.

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

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

## Petronella

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

## Green Mountain Petronella

Chords: G, G, D7, G, G, G, D7, D7, 1 G, 2 G, B1 G, D, C, G, C, G, A7, D7, G, D, C, G, C, G, D7, G, B2 G, D, C, G, C, G, A7, D7, G, B, C, G, C, G, D7, G

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

## Mother's Reel

Mother's Reel

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

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

## Rory O'More

Rory O'More

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

## The Whistling Thief



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

## William Litten Country Dance

William Litten

*End on an A Part*



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

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



## Galopede

*Yarmouth Reel*

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

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

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

## Sweets of May

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of six staves of music. The first staff begins with a G major chord and a melodic line. The second staff continues the melody with chords G, D7, Em, G, C, D7, G, and G (G#dim). The third staff features a double bar line with repeat signs, followed by chords Em, Am, Em, Am, Em, Am, D, and G. The fourth staff also has a double bar line with repeat signs, with chords Em, Am, Em, Am, Em, Am, D, and G. The fifth staff begins with a G major chord and a melodic line, with chords G, D7, C, and D7. The sixth staff continues the melody with chords G, G, C, D7, and G. The score includes various musical notations such as treble clef, key signature, time signature, and chord symbols.

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

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

# The Willow Tree

The image displays a musical score for guitar, written in G major (one sharp) and 6/8 time. The score consists of six staves of music, each with a key signature of one sharp (F#) and a 6/8 time signature. The chords and melodic lines are as follows:

- Staff 1:** G, G, G, G, G, C, D, G.
- Staff 2:** G, G (Em), C, D, 1 G, 2 G.
- Staff 3:** D, G, D, G, G.
- Staff 4:** G, G (Em), C, D, G.
- Staff 5:** C, G, D, G, D.
- Staff 6:** G, D, G, C, G, D, 1 G, 2 G.

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

~• Square Dances •~

## Chinese Breakdown

Chinese Breakdown

Chords: D, A7, G, D

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

## Coming Round the Mountain

Coming Round the Mountain

Chords: F, B $\flat$ , C7

# Crooked Stovepipe

## The Melody

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

# Crooked Stovepipe

## Variations

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

# Darling Nelly Gray

In D

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

# Darling Nelly Gray

In G

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

## Don't Dilly Dally

Introduction

F F B $\flat$  B $\flat$  C7 C7 F F

F F G7 G7 C7 C7 F F

A7 A7 A7 Dm G7 G7 C G7 C7

F F F F F F C7 C7

F F B $\flat$  B $\flat$  C7 C7 F F

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

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

## Maple Sugar

Ward Allen

*Square Dance Version [End on a B part]*

A A A A E7 E7 A A

A A A A E7 E7 A A

E E E E B7 B7 E E

E E E E B7 B7 E E7

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

# Down Yonder

L. Wolfe Gilbert, 1921

Small notes are harmony notes

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

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

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

A couple line 3 variations: rhythmic ...

... and an octave jump.

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



# Golden Slippers

## Full Version

Chords for Full Version:

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

Staff 2: A7, A7, A7, 1 D, 2 D

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

Staff 4: D, D, G, E7, A7, A7, A7, D

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

# Golden Slippers

## Square Dance Version

Chords for Square Dance Version:

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

Staff 2: A7, A7, A7, 1 D, 2 D

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

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

# Honolulu Baby

*Spanish Cavaliero*

*Basic Melody*

Musical notation for the basic melody of Honolulu Baby. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on two staves. The first staff contains the main melody with notes G, G, C, C, D7, D7, G, G. The second staff contains the bass line with notes G, G, C, A7, D7, D7, D7, D7, G. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests.

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

# Honolulu Baby

*Spanish Cavaliero*

*As Played by Marcel Robidas*

Musical notation for the version of Honolulu Baby as played by Marcel Robidas. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on two staves. The first staff contains the main melody with notes G, G, C, C, D7, D7, G, G. The second staff contains the bass line with notes G, G, C, A7, D7, D7, D7, D7, G. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests.

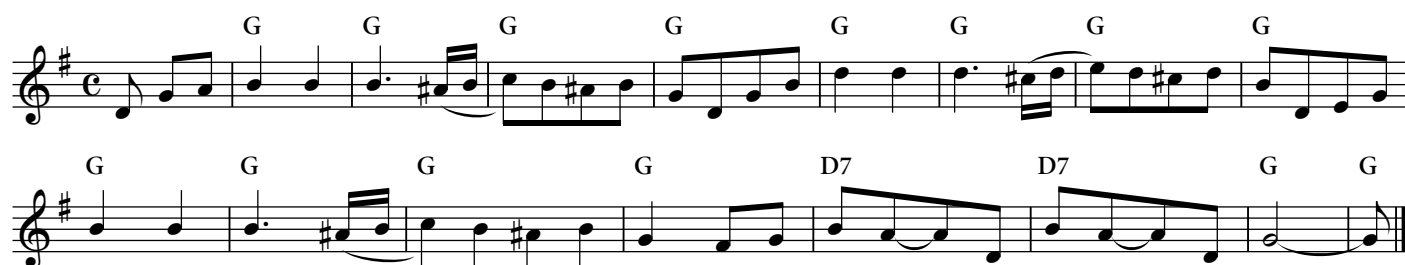
*Tune Notes:* This version was transcribed from the playing of Marcel Robidas (Tune Recording Session at the Cuckoo's Nest, Dover, NH. Winter 1996). I have provided a core version of the tune elsewhere.

# Red River Valley

Musical notation for the tune Red River Valley. The key signature is two sharps (F# and C#) and the time signature is 2/4. The melody is written on two staves. The first staff contains the main melody with notes D, D, D, D, D, D, A7, A7. The second staff contains the bass line with notes D, D, G, G, A7, A7, D, D. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests.

# Hot Time in the Old Town Tonight

## Square Dance Version



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

# Hot Time in the Old Town Tonight

## Two-Part Version

Four staves of music in G major, 2/4 time. The first two staves represent the first part of the tune (measures 1-8), and the last two staves represent the second part (measures 9-16). Chord symbols G, A7, and D7 are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, and 16. The melody is more complex than the square dance version, featuring many beamed eighth notes and sixteenth notes.

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

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

# Life on the Ocean Wave

*This is a Reasonably Standard New England Version*

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

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

# Life on the Ocean Wave

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

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

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

# Little Old Log Cabin in the Lane

*In F*

Introduction

# Little Old Log Cabin in the Lane

*In D*

Introduction

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

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

## Snow Deer

Chords for Snow Deer:

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

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

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

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

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

## Wabash Cannon Ball

*In F*

Chords for Wabash Cannon Ball (In F):

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

## Wabash Cannon Ball

*In A*

Chords for Wabash Cannon Ball (In A):

A, A, A, D, E7, E7, 1 E7 A, 2 E7 A

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

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

# When You Wore A Tulip

Percy Renwich, 1914

A Standard Version

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

# When You Wore A Tulip

Percy Renwich, 1914

As Played by Harold Luce

Here is the final ending (replaces last line):

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

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

## La Bastringue

Québec

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

## Levi Jackson Rag

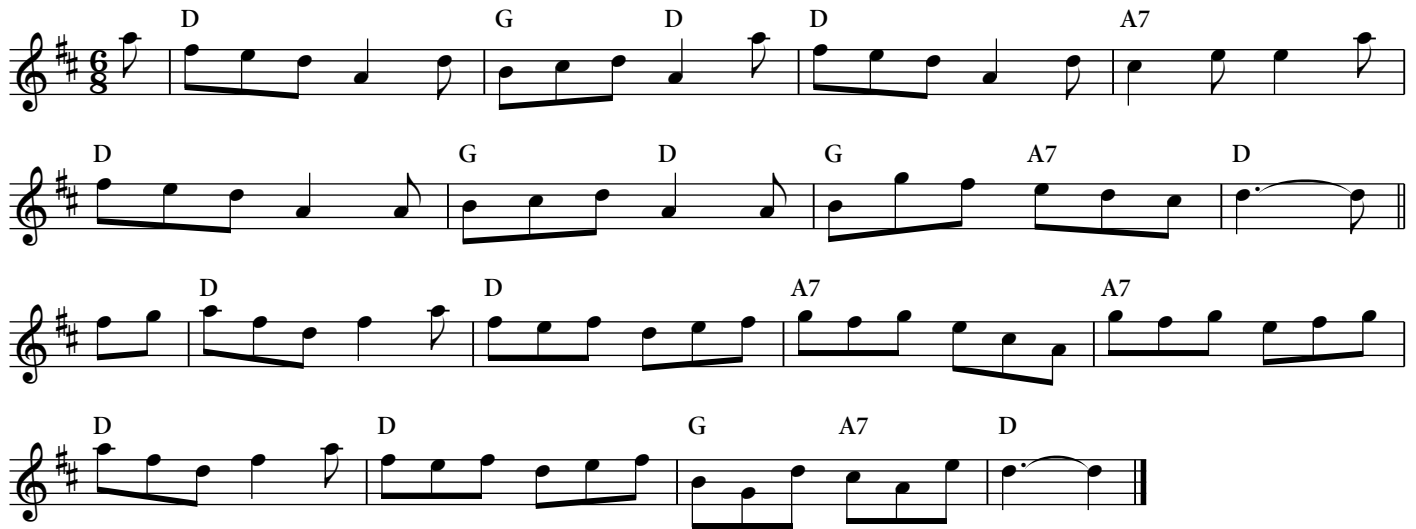
Pat Shaw, 1975

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



## The Roberts

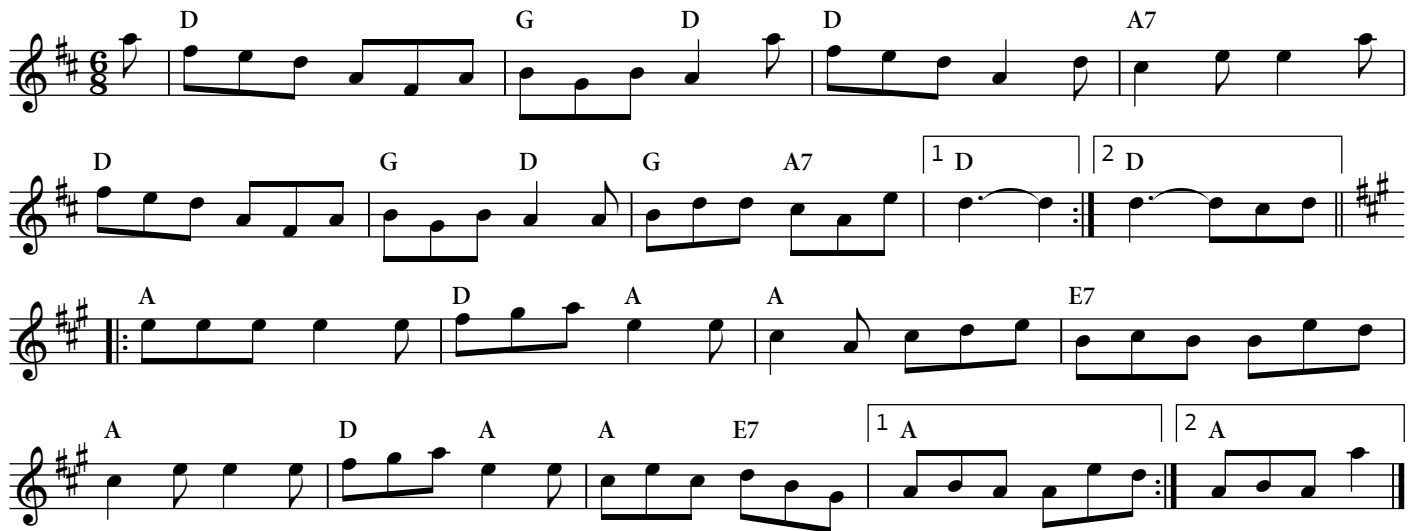
*A New Hampshire Version, c. 1980*



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

## The Roberts

*As Played by Dick Richardson, 1952*



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

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

# Walpole Cottage

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

Em Em A Em A

**A** A7 D D G D G D Em A7

D D G D G D Em A7 D

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

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

**C** A7 D A7 Bm D G D Em A7

D A7 Bm F#m G D Em A7 D

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

~ Couples Dances ~

~• Polkas •~

# Antigonish Polka No. 1

Chords: D, D, D, D<sup>#dim</sup>, A7, A7, D, A7, D, D, D, D, A7, A7, A7, D

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

Chords: D, A, A, D, D, A, 1 A, D, 2 A, D, D7, G, D7, G, G, C, D7, 1 G, 2 G, Final Ending G

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

Em D Em D G Em D G A7 D D G Em A7 A

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

# Banks of Inverness

G G G D7 (B7/D#) Em C G G G D7 G G D7 G D7 Em C D7 Em D7 Em D7 G D7 Em C G G G D7 G

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

The musical score for 'The Chickadees' Polka' is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The chords indicated above the notes are: G, C, A7, D7, Am, and D. The melody is written in treble clef with a key signature of one sharp (F#).

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

The musical score for 'The Chickadees' Polka' is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The chords indicated above the notes are: G, C, A7, D7, Am, E7, G#dim, and D. There are triplets in the second, third, and eighth staves.

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

Chord progression for 'Church Street':

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

Staff 2: G, Am, D7, 1 G, 2 G

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

Staff 4: Am, 1 G, D7, G, 2 Am, D7, G

*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*

Chord progression for 'Emma's Tune':

Staff 1: G, C, D, G

Staff 2: G, C, D, G

Staff 3: G, C, Am, D

Staff 4: G, C, Am, D, G

*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.

**A**

F C#dim Dm Bb F/A F Gm C

F C F Bb F 1 Gm C7 F 2 Gm C7 F

Top row: alt. chords

**B**

C Dm G Dm G7 C

C Dm G 1 C 2 C

**C**

C C F C E7 Am D7 G7

C C F E7 F C C#dim F G7 C G7

C C F C E7 Am D7 G7

C C F E7 F C C#dim F G7 C

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



Em Em D Em D Em Em D Em

Em Em D Em D Em Em D Em

Em Em D Em D Em Em D Em

The musical score for 'Galway Belle' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign. Chords are indicated above the notes: Em, Em, D, Em, D, Em, Em, D, Em.

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

## Girl I Left Behind Me



C D7 G C G D7

G G C C D7 G

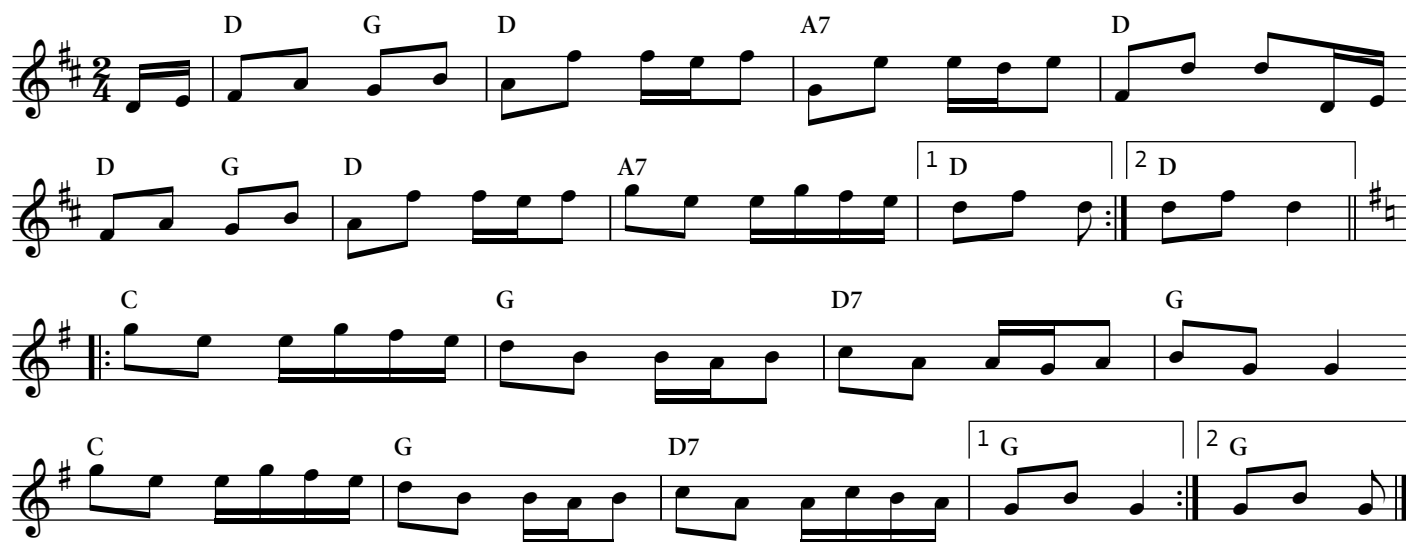
G G C C D7 G D7

C D7 G C D7 G

The musical score for 'Girl I Left Behind Me' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves. The first staff begins with a repeat sign. Chords are indicated above the notes: C, D7, G, C, G, D7. The second staff has chords: G, G, C, C, D7, G. The third staff has chords: G, G, C, C, D7, G, D7. The fourth staff has chords: C, D7, G, C, D7, G.

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

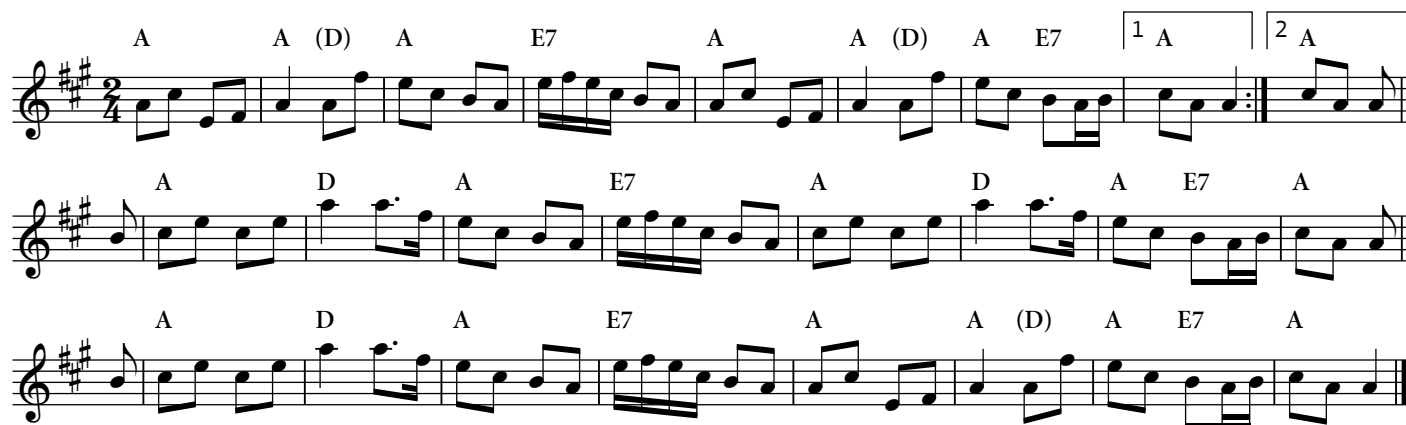
## Jenny Lind



Sheet music for "Jenny Lind" in 2/4 time, key of D major. The score consists of four staves. The first two staves contain the main melody with chords D, G, D, A7, and D. The third and fourth staves provide a harmonic accompaniment with chords C, G, D7, and G. Both the third and fourth staves include first and second endings marked with "1" and "2".

## Johnny Mickey's

*Touchstone, Polka No. 3 of Three Polkas*



Sheet music for "Johnny Mickey's" in 2/4 time, key of D major. The score consists of three staves. The first staff contains the main melody with chords A, A (D), A, E7, A, A (D), A, and E7, including first and second endings marked with "1" and "2". The second and third staves provide a harmonic accompaniment with chords A, D, A, E7, A, D, A, and E7.

# Lastowski's Polka

Al MacIntire

End on an A part using the Final Ending

**A**

D D A A A A D D

D D A A A A D A D

**B**

A D D A A A A D A

D D A A A A D A D

**C**

A D D Em Em A A D D

D D Em Em A A D A D

Final Ending of the Last A Part:

Fine G A D A D

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

Chords: G, D7, Am

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

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

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

# Redwing

Red Wing

Kerry Mills

*A Typical New England Version*

Chords: G, G, C, G, D7, G, 1 A7, D7, 2 A7, D7, G, C, C, G, G, D7, D7, G, G, C, C, G, G, D7, D7, G, D7, G

*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*

The musical score for 'Redwing' is written in 2/4 time with a key signature of one sharp (F#). The melody is presented on a single staff across eight lines. Chords are indicated by letters above the staff: G, D7, A7, and C. A triplet of eighth notes is marked with a '3' over the notes in the second line. The piece concludes with a double bar line.

*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

Chords for Saint Mary's: G, D7, G, C, G, C, D7, G, D7, G, C, G, D7, G, G, G, G, D, C, G, D7, 1 G, 2 G.

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

Chords for Sarah Hydorn's Polka: G, G, C, C, D7, D7, G, G, G, G, C, C, D7, D7, G, C, G, G, G, C, C, A7, A7, D7, D7, G, C, G.

## Bolger's Hornpipe

Chords: G, C, G, C, G, A7, D, G, C, G, C, D, 1 D, G, 2 D, G, G, G7, C, G, Em, A7, D, G, G7, C, G, D, 1 G, 2 G.

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*

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

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

Musical score for "City of Savannah Hornpipe" in D major, 2/4 time. The score consists of four staves. The first staff has measures with chords D, G, A7, and D. The second staff has chords D, G, A7, and a first/second ending bracket with D. The third staff has chords A7, E7, A7, A7, E7, and A7. The fourth staff has chords A7, D, G, D, and a first/second ending bracket with A7 and D. The melody features many triplets and dotted rhythms.

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

## Deer Run North

Bob McQuillen

Musical score for "Deer Run North" in D major, 4/4 time. The score consists of four staves. The first staff has measures with chords G, Em, Am, D7, G, and D7. The second staff has chords G, Em, Am, D7, G, D7, and G. The third staff has chords D7, G, Em, Am, and D7. The fourth staff has chords D7, G, C, D7, and G. The melody is primarily composed of eighth and sixteenth notes.

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

Chords: D7, G, D7, G, D7, D7, G, D7, G, D7, G, G, D7, A7, D7, C, G, G, D7, A7, D7, C, G, G, D7, 1 G D7 G, 2 G D7 G, C, F, G, C, C, F, G, 1 C G C, 2 C G C

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

[illegible]

*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 California

### *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.

~• 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

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

**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

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

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

## Draper's Maggot

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

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

## Barnicle Redowa

Chords: D, D, A, D, D, A, D, D, A, A, D, D, A, G, G, D, D, A, 1 D, 2 D.

## Bridget's Mazurka

Jeff (Smokey) McKeen

Chords: D, D, D, A7, D, D, G, A7, 1 D, 2 D, F#m, G, A7, A7, F#m, G, A7, 1 D, 2 D.

*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

Chords: D, Em, D, D7, G, A, D, D, G, A, Bm, G, D, A, D, A<sub>3</sub>, A, D, E7, A, G, E7, E7, A, G, E7, A, G, A, A, A, G, E7, A, G, A, A, 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

Chords: D, D, G, A7, D, D, D, A7, D, D, G, A7, D, A7, 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 written in D major (two sharps) and 3/4 time. It begins with an "Introduction" section. The melody is transcribed on a single staff, with chords indicated by letters above the notes. The chords are: D, D, D, D, G, G, D, D, D, D, E, E, A, A, A, A, D, D, G, G, D, D, A, D, D, D, D, D, G, G, A, A, D, D, D, D, A, A, D, D. The piece ends with a "Fine" marking and a trill (tr) on the final note.

**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

Chords for Elvira's Waltz:

- Staff 1: Dm, Gm, A7, A7, Dm, Gm, A7, A7
- Staff 2: Dm, F6, Bb, Dm, Dm, Am, Dm, Dm
- Staff 3: D, A7, D, A7, Dm, Dm, Dm, Dm
- Staff 4: 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

Chords for Fiddler's Waltz:

- Staff 1: Bb, Bb, Eb, C, F, F, Bb, Bb, Bb, Bb
- Staff 2: Bb, Bb, Eb, C, F, F, Bb, Bb
- Staff 3: 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 two systems, each consisting of three staves. The top staff of each system contains the melody, while the second and third staves provide harmonic accompaniment. Above the staves, two sets of chords are provided: a top line of alternate chords and a bottom line of standard chords. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line.

**System 1 Chords:**

- Top Line (Alternate):** C, C, C, C, C, C, C, G7, G7
- Bottom Line (Standard):** G7, G7, G7, G7, G7, G7, C, C

**System 2 Chords:**

- Top Line (Alternate):** F, F, C, Am, Dm, G7, G7, C, C
- Bottom Line (Standard):** F, F, C, C, C, C, C, 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 3/4 time and the key of D major (one sharp). It consists of ten staves of music. The notation includes various chords (G, D7, G7, C, A) and rhythmic markings such as dotted pairs, triplets, and first/second endings. The piece concludes with a "Final Ending" section marked with a double bar line and a repeat sign.

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

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

## Regular Ending plus transition to A part

## Final Ending

**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

French Club Waltz musical score in 3/4 time, key of D major. The score consists of four staves of music. The first staff has 10 measures with chords: G, G, C, C/B, Am, G, Em, Am, D7. The second staff has 10 measures with chords: G, G, C, C/B, Am, G, D7, G, G, Fine. The third staff has 10 measures with chords: G7, C, C, G, G, D7, D7, G, G7. The fourth staff has 10 measures with chords: C, C, G, G, D7, D7, G, G.

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

# Gentle Maiden

Gentle Maiden musical score in 3/4 time, key of D major. The score consists of four staves of music. The first staff has 10 measures with chords: G, D7, G, C, G, G, C, D7. The second staff has 10 measures with chords: G, D7, G, C, G, D7, G, G. The third staff has 10 measures with chords: G, C, C, C, G, G, C, D7. The fourth staff has 10 measures with chords: G, D7, G, C, G, D7, G, 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.

# Frisko Waltz

Ward Allen

As Played by Ward Allen

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.

# Frisko Waltz

Ward Allen

As played in Seacoast NH

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

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.

*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

Chords indicated in the score:

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

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

# Little Pot of Shamrocks

Valcartier, Quebec Waltz

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

# Valse Louise

*Aldor Morin or Fortunat Malouin (maybe)*

*Based on a version from Don Roy*

The musical score for "Valse Louise" is written in 3/4 time and the key of D major (indicated by two sharps). The score consists of eight staves of music. Chords are indicated above the notes: D, D/C#, D/B, D/A, Em, Em/D, Em/C#, A7, D7, G, G#dim, A7, A7, D, D, G, Em7, Am7, Am6, D7, G, G, G7, C, C6, D7, D7, G, 1 G, 2 G. There are also triplets indicated by a '3' over a group of notes.

**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 written in G major (one sharp) and 3/4 time. It consists of seven staves. The first six staves contain the main melody with various chords (G, D7, C, F) and ornaments (trills, triplets). The seventh staff shows a repeat structure with first and second endings. The key signature has one sharp (F#) and the time signature is 3/4.

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 Dushesne 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 written in 3/4 time. It consists of seven staves of music. The first four staves are in C major, and the last three are in F major. Chords are indicated above the notes. The score includes a 'Usual Ending' and a 'Final Ending'.

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

Staff 7: C7, C7, F, F, F, F

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/F.

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 3/4 time and the key of D major. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some dotted rhythms. Chords are indicated above the staff: D, D, D, D, Em, Em, Em, A7. The second staff continues the melody with chords: D, D, D, D, A, D, A7, A7. The third staff has chords: D, D, D, D, Em, Em, Em, A7. The fourth staff has chords: D, D7, G, E7, A7, A7, D, D. The fifth staff has chords: G, Em, Am, Am, D7, D7, D7, G. The sixth staff has chords: G, G7, C, C. The seventh staff is divided into two sections: '1 Usual Ending' and '2 Final Ending'. The 'Usual Ending' has chords: D7, D7, G, G. The 'Final Ending' has chords: G, G.

**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/F.*

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

# Valse Louise

Valse Aldor or Valse Armandine

Aldor Morin 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

Chords: A, A, D, E7, A, A, E7, A

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

Chords: C#m, F#m, Bm, E7, A, A, E7, A

## Midnight On The Water

Luke Thomasson

Chords: D, D, D, D

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

Chords: D, D, D, D

Chords: Em, Em, Bm, Bm

Chords: G, G, D, D

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

*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*

*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*

\*\* Alternate ending to A & B parts

*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

F Am Dm F Gm B $\flat$  C C

F Am Dm B $\flat$  F C Dm Dm

F F B $\flat$  B $\flat$  C C F Am

Dm Dm Gm Gm F C Dm Dm

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

G G7 C A7 D7 D7 G D7

G G7 C A7 D7 D7 D7 G D7 G

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

\* 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

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, AAB (repeat as desired); one A with Final Ending

Introduction

Em Em Em D7  
Fade out

Drum on first beat of measures 1-6

**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 3 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

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*

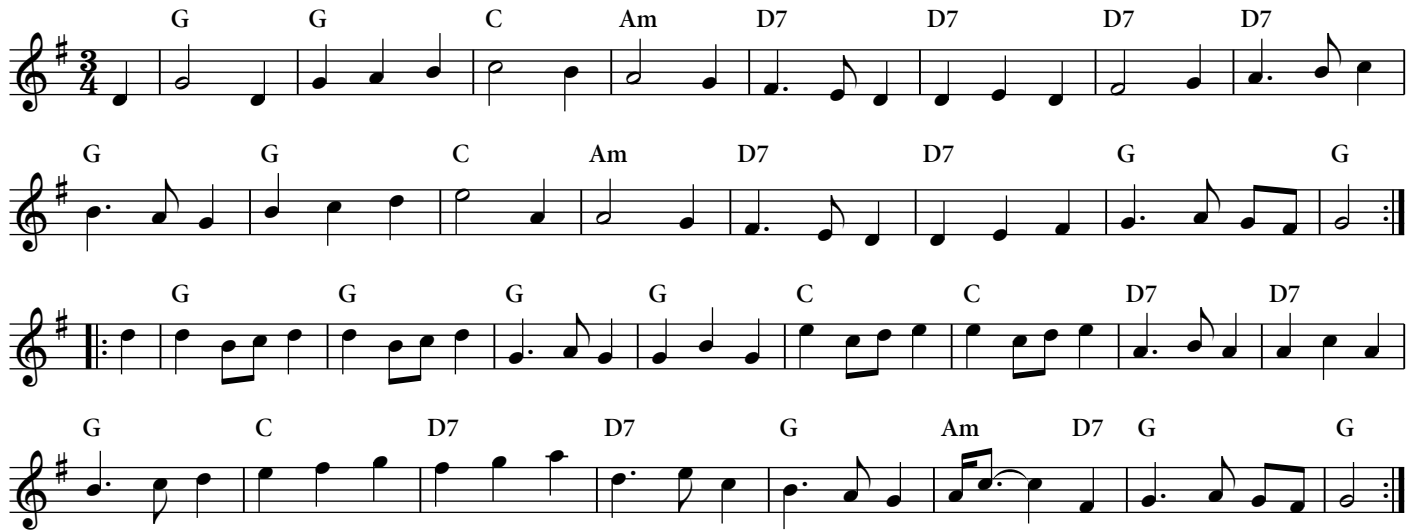
Swedish Version

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*



Four staves of music in G major, 3/4 time. The melody is written in treble clef. The first staff contains measures 1-4 with chords G, G, C, Am. The second staff contains measures 5-8 with chords D7, D7, G, G. The third staff contains measures 9-12 with chords G, G, G, G, C, C, D7, D7. The fourth staff contains measures 13-16 with chords G, C, D7, D7, G, Am, D7, G, G. The piece ends with a double bar line.

## Planxty Irwin

*Turlough O'Carolan*



Four staves of music in D major, 3/4 time. The melody is written in treble clef. The first staff contains measures 1-4 with chords D, G, A7, D, G, D, A7, A7. The second staff contains measures 5-8 with chords D, G, A7, D, G, D, A7, D. The third staff contains measures 9-12 with chords D, D, A, A, D, A, E7, A7. The fourth staff contains measures 13-16 with chords D, G, A7, D, G, D, A7, D. The piece ends with a double bar line.



# Si Bheag, Si Mhor

Sheebag Sheemore

Turlough O'Carolan

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

# Star of the County Down

Chords: Am, F, C, G7, Am, Am, Em, Em, Am, F, C, G7, Am, Dm, Am, Am, C, C, G7, G7, Am, Am, Em, Em, Am, F, C, G7, Am, Dm, Am, Am.

## Southwind

*Traditional*

Chords for Southwind: G, G, D7, D7, G, C, G, G, G, C, G, G, D7, D7, C, C, G, G, G, C, D7, G, G.

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

## The South Wind

*Traditional*

Chords for The South Wind: G, G, D, D, G, C, G, C, G, G, C, G, G, D, G, Em, Am, D, 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*

The image shows a musical score for the song "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line with guitar accompaniment. It features a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into three sections: A, B, and C. Section A is the main melody, starting with a treble clef and a key signature of one sharp. It includes a repeat sign and a double bar line. Section B is a bridge, marked with a 'B' in a box, and includes a repeat sign and a double bar line. Section C is the final section, marked with a 'C' in a box, and includes a repeat sign and a double bar line. The score includes various musical notations such as chords (G, D7, C, A7), triplets, and a 'Fine' marking.

*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

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

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 for "Village Carousel Waltz" is written in 3/4 time and the key of B-flat major. It consists of eight staves of music. The chords and markings are as follows:

- Staff 1: B $\flat$ , F7, B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ , F, F
- Staff 2: F, F, F, F, F, F, B $\flat$ , B $\flat$
- Staff 3: B $\flat$ , F7, B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ 7, E $\flat$ , E $\flat$
- Staff 4: E $\flat$ , E $\flat$ , B $\flat$ , B $\flat$ , F7, F7, B $\flat$ , B $\flat$  Fine
- Staff 5: F, Fdim, F, F, F, F, C7, C7
- Staff 6: C7, C7, C7, C7, C7, C7, F, F
- Staff 7: F, Fdim, F, F, F, F, B $\flat$ , B $\flat$
- Staff 8: B $\flat$ , B $\flat$ , 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

# Wild Wood Waltz

Version with more precise timing

End on an A part

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*

**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

**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

*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.



~ Scandinavian Fiddle Tunes ~

~• Marches •~

Mars nr. 51 eftir Svabo

Faroe Islands

Dotted pairs are played with a lightly dotted rhythm

D F#m/C# Bm/B D/A G A A7 D

G A A7 D A7 A7 D A7 D

D A Bm F#m

G D/F# Em A7 D

G A A7 D G A A7 D

A7 A7 D A7 D

Source/Origin: Spaelimenninir, *Malagrot*. Tutl, SHD066, 2003.

Tune Notes: From the liner notes, Jens Christian Svabo (1746-1824) was a linguist and ethnographer, but also a fiddler; he likely played for dances. In 1928 a manuscript was discovered in an attic that turned out to be Svabo's handwritten collection of tunes dated 1775. This was one of the tunes.

# Mungalåten

As played by Eric & Kalle Sahlström



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

Tune Notes: The tune seems best accompanied with harmony, so I've omitted chords.

This is a tune from Munga in Uppland. According to the Swedish Wikipedia it was played by C. G. Englund, a nyckelharpa player from Munga at a fiddling competition in 1910, and immediately became very popular. The recording this is transcribed from is a concert recording, and the audience starts singing in the background part way through.

# Spælimenninir Í Hoydølum

W. R. (Ronnie) Aim



Source/Origin: Spælimenninir í Hoydølum, *Umaftur*. Tutl SHD002CD, 2000.

Tune Notes: Written for the band of the same name. It has too many measures to be used for a phrased contradance, but it would work very well for a grand march, and it would make a great polka. (I believe that it's actually a sönðerhoning but I can't find any supporting documentation.)

# Grønlænderpolka

*Polka from Greenland*

*Peter Yarensky's version in D*

D D G A7 D D G A7 A7 D

D D G A7 D D G A7 A7 D

D D D D D A7 D A7 D

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

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

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

*Tune Notes:* Elsewhere I present three additional transcriptions of this tune [Closer Look at a Few Tunes](#). Two are based on the playing of Olivia and Lars about whom I haven't found any information although they are excellent musicians. They change keys part way through and there are corresponding differences in the way they play it. One is based on the playing of Thomas Møller and Anders J. Ørts; it is quite different from the other.

Here I tried to keep the spirit of the tune while combining many of the most enjoyable variations into a single version that reflects how I like to play it. It really is a H:Greenland polka; I keep it with Scandinavian tunes for convenience.

~♫ Polskas & Hambos ♫~

# Dover Polska

Peter Yarensky, December 3, 1987

Sequence: AABBBB ~ End on an A Part

The musical score for "Dover Polska" is written in 3/4 time and consists of six staves. The chords and structure are as follows:

- Staff 1:** Chords C, C, Dm, Dm.
- Staff 2:** Chords G, G, G, C.
- Staff 3:** Chords C, C, Dm, Dm.
- Staff 4:** Chords G, G, G, followed by a first ending (1 C) and a second ending (2 C).
- Staff 5:** Chords Am, Am, C, E7.
- Staff 6:** Chords Am, C, E7, Am, followed by first, second, and fourth endings, all marked E7.

*Tune Notes:* Written when I lived in Dover, NH. To my surprise it sounded more like a polska than anything else.



## Karis Pers Polska

*Tune Notes:* This is a very well known Swedish polska, often used for a hambo. In Sweden both parts are generally played for double the length shown.

## Hipp Hopp Hambo

*In G*

*Source/Origin:* Karl Grönstedt's Dragspelsorkester and the Swedish Folk Dance Fiddlers, *Swedish Polkas and Hambos*. Capitol Records, T-10039, 1956.

*Tune Notes:* The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in A as well elsewhere.

# Hipp Hopp Hambo

In A

Chords: A, E7, Bm, A

Source/Origin: Karl Grönstedt's Dragspelsorkester and the Swedish Folk Dance Fiddlers, *Swedish Polkas and Hambos*. Capitol Records, T-10039, 1956.

Tune Notes: The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in G as well elsewhere.

# Road to Boston Polska

Peter Yarensky, 12-9-20

Chords: D, G, A7, D, A7/C#, Em, D/F#

Tune Notes: Haven't you been wishing for years that you could play Road to Boston as a hambo?

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

~♫ Schottisches ~♫

# Schottis efter Andrea Hoag

Sweden

Chords: Dm, Dm, Gm, A7, Dm, Dm, Dm, Gm, A7, Dm, Dm, Gm, Dm, A7, Dm.

Source/Origin: Andrea Hoag, from a class at Northern Week at Ashokan.

Tune Notes: People who have heard this tune have said it might be from the northern part of Sweden, and it might be a song. So far I haven't been able to learn much about the tune.

# Böl-Olle-låten Schottis

Sweden

Chords: Bm, Bm *tr*, F#m, Bm, Bm, Bm *tr*, F#m, 1 Bm, 2 Bm (G), D, G, A, D, D, G, A, 1 D, 2 D.

Source/Origin: Learned from David Kaynor at Ashokan, many years ago.

Tune Notes: David likes to end the A part with a G chord sometimes. This surprise contrasts with the minor-key A part and leads nicely into the D-major B part.

# Hans Pier Schnippen

*In its original key of C*

Chords: C, C, G7, G7, 3, C, C7, F, F, C, C, G7, G7, B1: C, B2: C, G7, 1 C, C7, 2 G7, C

*Source/Origin:* Old Grey Goose, Workshop, Ralph Page Dance Legacy Weekend, 2018. Played by Carter Newell.

*Tune Notes:* In the key of C as played by Carter Newell; also presented in D.

# Hans Pier Schnippen

*Transposed for diatonic D instruments*

Chords: D, D, A7, A7, 3, D, D7, G, G, D, D, A7, A7, B1: D, B2: D, 1 D, D7, 2 D

*Source/Origin:* Old Grey Goose, Workshop at the Ralph Page Dance Legacy Weekend, 2018.

*Tune Notes:* Transposed to D; also presented in C.

## Schottis från Idre (D)

Chords: D, D, A7, D, A7, D, A7, Dm, A7, Dm, A7, Dm, A7, Dm, D.

*Tune Notes:* This is a fairly popular tune among Swedish musicians, not to be confused with another popular schottis from Idre in Dm. Note the contrast in the B part between the major and minor portions. I understand that some musicians reverse them, playing the first two measures of each line in minor and the next two in major. The two Dm chords in the upper row are alternative chords. When listening to recordings I noticed that some people start the B part with a Dm. Although the end of the B part is usually shown as resolving to a D major, I think it sounds right with a Dm as well.

## Nattskift på Pizzafabriken

*Night Shift in the Pizza Factory*

*Julia Borland-Ferneborg*

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

*Tune Notes:* This is a modern Swedish schottis. Julia was originally from the United States but spent a number of years in Sweden learning about Swedish traditional music. While she was there she wrote this fun tune.

## Pindsvine Reinländer

Westby Schottische #1

Sweden, Denmark, Norway

End on A2

Source/Origin: Leroy Larson & the Minnesota Scandinavian Ensemble *Play Scandinavian-American Old Time*. Banjar Records BR-1828, 1975.

Spaelimenninir í Hoydølum, *Spaelimenninir í Hoydølum*. Tutl, SHD 1CD, 1977, 2000.

Tune Notes: Commonly known as Pindsvine, but called Westby Schottische by the Minnesota Scandinavian Ensemble. The Spaelimenninir liner notes say it is known in both Sweden and Denmark. The Minnesota Scandinavian Ensemble liner notes say they learned it from a Norwegian fiddler. This version is based on the Spaelimenninir recording.

## Selmer Ramsey's Old Time Schottische No. 3

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

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

# Schottis from Spaelimenninir

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (B-flat). The piece consists of seven staves of music. The chords and melodic patterns are as follows:

- Staff 1:** Dm, Dm, Dm, Dm. The melody includes a triplet of eighth notes in the fourth measure.
- Staff 2:** Dm, C, F, Dm, A7. The melody includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure.
- Staff 3:** Dm, C, F, Dm, A7. The melody includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. It ends with a first ending (1 Dm) and a second ending (2 Dm).
- Staff 4:** Dm, Dm, Gm, tr, Dm, A7. The melody includes a trill (tr) in the third measure.
- Staff 5:** Dm, Dm, Gm, tr, Dm, A7. The melody includes a trill (tr) in the third measure and a triplet of eighth notes in the sixth measure. It ends with a first ending (1 Dm) and a second ending (2 Dm).
- Staff 6:** Dm, C, F, Dm, A7. The melody includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure.
- Staff 7:** Dm, C, F, Dm, A7. The melody includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. It ends with a first ending (1 Dm) and a second ending (2 Dm).

Source/Origin: Spaelimenninir, Burturav. Tutl SHD004, 1980.

# Skepparschottis

Thore Härdelin (Sweden)

Source/Origin: Laurie Hart, Northern Week, Ashokan, 2010

Tune Notes: There is a second version of the tune with suggested ornamentation. Dotted note pairs are played with a lightly dotted rhythm.

# Skepparschottis

Thore Härdelin

Tune Notes: Ornamentation based on the playing of Laurie Hart, Northern Week, Ashokan, 2010.

There is another version of the tune without ornamentation that may be easier to read for basic melody. Dotted note pairs are played with a lightly dotted rhythm.



~• Waltzes ~•

## Katrinevalsen

Denmark

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

Source/Origin: Spælimenninir í Hoydølum, *Umaftur*. Tutl SHD002CD, 1977, 2000.

Tune Notes: This is a fun tune that I've enjoyed playing for years.

## Vals från Orsa

Chords: D, D, D, G A, D, D A, A, G, A, A, D, D, D, G A, A, 1 D, 2 D, G, D, A, D, G, D, A, D, A, D, D, G, D, Dm, C, C, G, A, A, D, G, A, D

Tune Notes: Learned from Jane Orzechowski a long time ago. It's really much more suited to accompaniment by fiddle harmony than by a chord instrument.

# Maivalsurin

Ívar Bærentsen (Færoe Islands)

As Played by Spaelimenninir

Am Am Am Am F G Am Am

F G Am Dm Am E7 1 Am Am 2 Am Am

E7 E7 Am Am Dm Dm tr Am Am

Dm Dm tr Am Dm Am tr E7 1 Am Am 2 Am Am

Source/Origin: Spaelimenninir, *Burturav*. Tutl SHD004, 1980.

Tune Notes: A fairly careful transcription from the recording on *Burturav*. I have also included a transcription of the core melody that is easier to read.

# Maivalsurin

Ívar Bærentsen (Færoe Islands)

Basic Melody

Am Am Am Am F G Am Am

F G Am Dm Am E7 1 Am Am 2 Am Am

E7 E7 Am Am Dm Dm tr Am Am

Dm Dm tr Am Dm Am tr E7 1 Am Am 2 Am Am

Source/Origin: Spaelimenninir, *Burturav*. Tutl SHD004, 1980.

Tune Notes: This is a transcription of the core melody from the recording on *Burturav*. I have also included a transcription with some additional details of melody and ornamentation, which captures the Scandinavian style more accurately.

# Selmer Ramsey Waltz

The musical score for "Selmer Ramsey Waltz" is written in 3/4 time and the key of G major (one sharp). It consists of eight staves of music. The chords indicated above the staves are G, D7, C, and Am. The score includes first and second endings, marked with "1" and "2" respectively. The melody is primarily composed of eighth and sixteenth notes, with some rests and ties. The key signature is G major, indicated by a single sharp (F#) on the first line of the staff.

**Source/Origin:** Leroy Larson & the Minnesota Scandinavian Ensemble *Play Scandinavian-American Old Time*. Banjar Records BR-1828, 1975.

**Tune Notes:** The tune should be played with a slight reverse dotted rhythm.

Selmer Ramsey (1914-1978) was from Minnesota and played for dances for many years. He made three records. I have two and this waltz isn't on either; I don't know if it's on the third. But it was very popular among upper midwestern Scandinavian fiddlers. This transcription is based on the playing of the Minnesota Scandinavian Ensemble.

## Smed-Jens vals

Anmar Gjelten, 1995 (Norway)

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

Source/Origin: Based on a transcription by John Chambers in 1998.

Tune Notes: I've also included a transcription of the American version of the tune, under the name *Blacksmith's Waltz*.

## Blacksmith's Waltz

Per the Blacksmith or Smed-Jens Vals

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

Tune Notes: This appears to be an American version of *Smed-Jens Vals*. I learned it a long time ago, but I'm not sure of the source. I have also presented the Scandinavian version of the tune under the name *Smed-Jens Vals*.

~• Other Scandinavian Tunes •~

# I Go Amongst A Thousand Thoughts

*Danish*

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves. The melody is primarily composed of eighth and quarter notes. Chords G, D, and A are indicated above the notes. The piece begins with a G chord and ends with a G chord. There are two measures with a triplet of eighth notes, each marked with a 'V' above the notes. The piece concludes with a double bar line.

*Source/Origin:* Bruce Sagan, Scandinavian Jam Session, Northern Week, Ashokan, 1997

*Tune Notes:* Also played by Spaelimenninir under a different name but I haven't located it yet.

Tunes that don't really fit any of the categories used in this collection.

Frankie Rodgers

The image displays a musical score for the song "Hey!" by The Beatles, specifically the guitar and bass parts. The score is written in 4/4 time and consists of 16 measures, divided into four systems of four measures each. The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Measures 1-4):**

- Measure 1: Chord A (F#4, C#5, E5) over a triplet of eighth notes (F#4, C#5, E5).
- Measure 2: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 3: Chord F (F#4, C#5, E5) over a quarter note (F#4).
- Measure 4: Chord C (F#4, C#5, E5) over a quarter note (F#4).

**System 2 (Measures 5-8):**

- Measure 5: Chord F (F#4, C#5, E5) over a quarter note (F#4).
- Measure 6: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 7: Chord G7 (F#4, C#5, E5) over a quarter note (F#4).
- Measure 8: Chord C (F#4, C#5, E5) over a quarter note (F#4).

**System 3 (Measures 9-12):**

- Measure 9: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 10: Chord G7 (F#4, C#5, E5) over a quarter note (F#4).
- Measure 11: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 12: Chord G7 (F#4, C#5, E5) over a quarter note (F#4).

**System 4 (Measures 13-16):**

- Measure 13: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 14: Chord F (F#4, C#5, E5) over a quarter note (F#4).
- Measure 15: Chord C (F#4, C#5, E5) over a quarter note (F#4).
- Measure 16: Chord G7 (F#4, C#5, E5) over a quarter note (F#4).

The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is written in standard notation, and the bass part is written in standard notation. The chords are indicated by letters (A, C, F, G7) and are placed above the staff. The lyrics "Hey!" are written below the staff in the final measure.

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

## Four Corners of Montreal

*Final C Part (replaces regular C part):*

The musical notation for the guitar solo in 'The Sound of Silence' is presented in two staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various chords (A7, D), accidentals, and a final double bar line.

*Tune Notes:* This is a great recording from his radio show. In the third part the "+" represents a pluck. It used to be common to alternate with tapping ("x") the four corners of the fiddle with the bow. These days the tap is often replaced with a rhythmic chord on the A and E strings. The last time through he played a long string of taps. This likely involved going around the four corners of the fiddle and possibly going across the diagonals. This was often done in the middle of the tune as well as the end.

# Quadrille de Rivière-du-loup

Isidore Soucy

Sequence: AAAABBBB

Many variations were played on the basic melody.

For example, this ...

... might be played like this. [B Part, Meas. 3-4]

One time through the second ending of the B part had an extra beat.

Source/Origin: La Famille Soucy, Vol. 6: *Quadrille de Rivière du Loup*, Franco Fun 22-1306 (CD).

**Tune Notes:** These days the range of variations played is much greater. Pascal Gemme, one of the leading fiddlers of Québec, played a set of variations at Maine Fiddle Camp in 2018 that included doubling of notes, ghost notes, double shuffles and more.

There are a few other transcriptions of this tune, all of which are fairly different in many places. They may have used a different recording of the tune. I used a recording of La Famille Soucy with Fernando Soucy fiddling). Because of the calling and low volume of the fiddle in the mix it was very difficult to figure out the melody in places.



# Index of Tunes

Here is an index of tunes for the NH Country Dance Fiddle Tunes Tune Book. Here are a couple things about the index that will help you use it.

- ★ Alternate titles aren't listed in the Index but they are listed in the Table of Contents.
- ★ Tunes are listed alphabetically, but some of the common more generic initial words are ignored in the alphabetization. These include *The, Le, La, L', Les, Set*, and most tune types at the beginning of a title (e.g. *Marche, Reel, Jig, Valse*, etc.), followed by *of the, de, du, des, in* and other common opening phrases. Thus, for example, *The New Land* is alphabetized under *New*.

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