Acadian Reel



Source: The melody is transcribed from the fiddling of Doug Protsik, recorded at Maine Fiddle Camp, Aug.7, 2009. I also include a more basic version of the melody elsewhere. *Tune Notes:* All eigth note rests apply to all players.

Bootlegger's Reel



Source: 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).

Les cinq jumelles

Québec

Sequence: ABABCDE, then ABCDE as desired



Source: 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.

As played by Marcel Messervier

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



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

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:

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

Source: Marcel Messervier, La grande traversée. From Gabriel Labbée (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.

La grande traversée

Marcel Messervier

Fiddle-oriented version

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



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

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

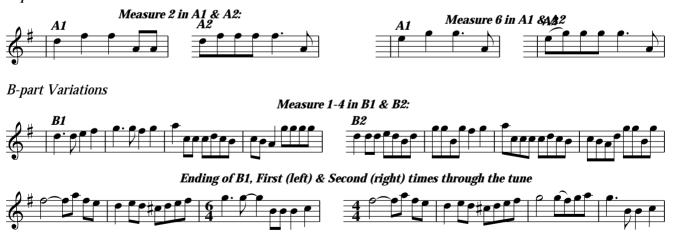
Tune Notes: This transcription is recommended for fiddlers and for accordion players who would rather not try to play all Marcel Messervier's ornamentation. There is another transcription that includes his impressive ornamentation. The chords are a bit difficult to figure out at times. I didn't even 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.

Quadrille, 2e partie from Jos Bouchard



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



Source: Jos Bouchard, violoneux. Musique et danse traditionelle de Charlevoix. Le tamanoir, TAM 27019, 1978. Reissued from Le Tamanoir TAM-513, Portrait du vieux Kebec, volume 13: Jos. Bouchard, violoneux de I'lle 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 amd B2 which is as played the second time (but see variations).

Reel du père Bruneau



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

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

Tune Notes: Composed in honor of Philippe Bruneau.

Melody from Lisa Ornstein and Denis Pepin. Chords from Rachel Aucoin. There is also a version on the website based on a recording by Philippe Bruneau.

Le petit bal à l'huile

Marcel Messervier



Source: 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.

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

Sylvia Miskoe & Justine Paul, *Fiddle Tunes of Omer Marcoux.*. Concord, NH, 1980, 1994. 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 Thibult's playing.

Roxborough Castle

Blanchard's Hornpipe



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



Le reel St-Antoine



Chord progressions (E7 written as E):

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

Note how the guitar and piano accompaniment weren't in agreement in B1.

Source: 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.

The Low Backed Car

Samuel Lover, 1846



Source: 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.

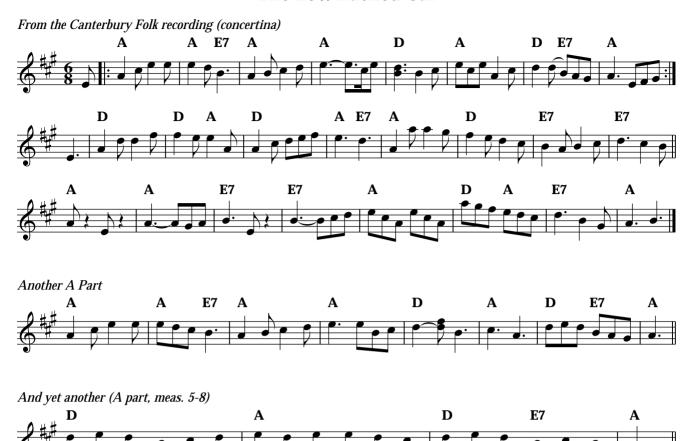
Dudley Laufman, Traditional Barn Dances with Calls & Fiddling. Dudley & Jacqueline Laufman, Human Kinetics, 2009, book and accompanying CD).

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



Source: 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.

Murray River Jig



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

Gone A Rovin'



Source: 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.

La Jarretière



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

Blue Mountain Two-Step

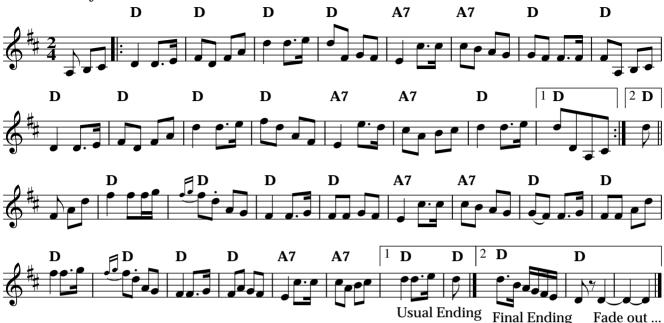


Source: Andy De Jarlis & His Early Settlers. London EB 44, 1962.

Two-Step in D from Simon St. Pierre

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

Basic Melody



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

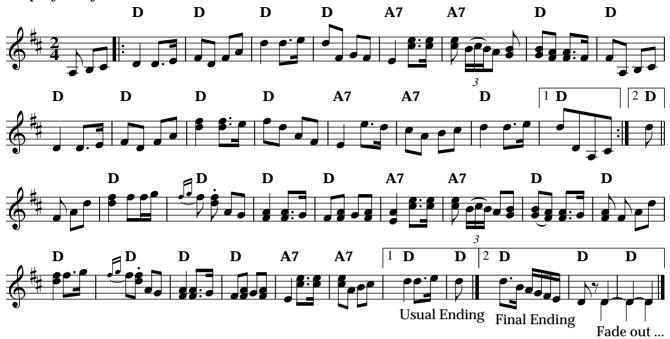
Tune Notes: The resemblance to Scotland the Brave is obvious. I know nothing about the origin of the tune although I know it was played now and then at the Wednesday Night Soirees at Marcel Robidas' in Dover, NH.

This version has a simplified melody and will play correctly from an abc reader. There is another version with the full melody but it doesn't play back correctly.

Two-Step in D from Simon St. Pierre

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

As played by Simon St. Pierre



Source: 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.

This version is transcribed from Simon's playing as accurately as I could, but it doesn't play back correctly from an abc reader. There is another version with a somewhat simplified version of the melody that does play back correctly.

Le polka de Caraquet



Source: 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: 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.

Evelyn's Waltz



Source: 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*.

Jeannie's Trip to Opelousas



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: 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.

Ookpik Waltz

Frankie Rodgers

As played by Frankie Rodgers.

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



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



Source: 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

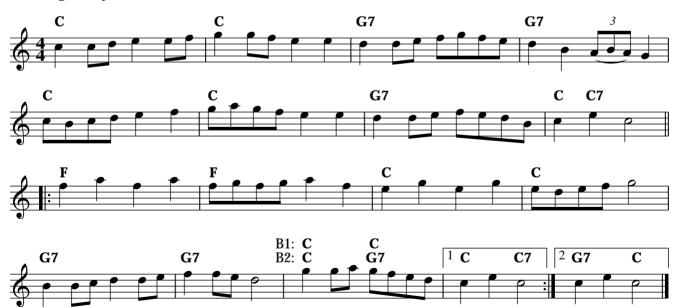
Play dotted pairs with a lightly dotted rhythm



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.

Hans Pier Schnippen

In its original key of C

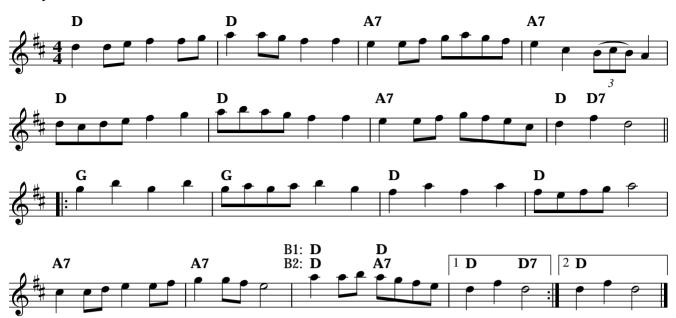


Source: Old Grey Goose, Workshop, Ralph Page Dance Legacy Weekend, 2018. Played by Carter Newell.

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

Hans Pier Schnippen

Transposed for diatonic D instruments



Source: Old Grey Goose, Workshop at the Ralph Page Dance Legacy Weekend, 2018. *Tune Notes:* Transposed to D; also presented in C.

I Go Amongst A Thousand Thoughts



Source: 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.