

Acadian Reel

As played by Doug Protsik

Musical score for Acadian Reel, 2/4 time, key of D major. The score consists of four staves of music. The first two staves feature a melody with eighth-note patterns and triplets, with chords D and A. The last two staves feature a bass line with chords G and D. The piece ends with a double bar line and a repeat sign.

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 eighth note rests apply to all players.

Bootlegger's Reel

Smokey Valley

Musical score for Bootlegger's Reel, 2/4 time, key of D major. The score consists of four staves of music. The first two staves feature a melody with eighth-note patterns, with chords A, D, and E7. The last two staves feature a bass line with chords A and D. The piece ends with a double bar line and a repeat sign.

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

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: 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.

La grande traversée

Marcel Messervier

As played by Marcel Messervier

Sequence: A ABB; 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:

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

Source: 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.

La grande traversée

Marcel Messervier

Fiddle-oriented version

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

The musical score is written in G major (one sharp) and 4/4 time. It is divided into two main sections, A and B. Section A (measures 1-16) consists of two parts: A1 (measures 1-12) and A2 (measures 13-16). Section B (measures 17-24) also consists of two parts: B1 (measures 17-20) and B2 (measures 21-24). The score includes various chords such as D, G, A7, E7, A, A#dim, Bm, and D.S. (Da Capo). Measure numbers 1 and 2 are indicated for the first and second endings of both A and B parts.

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

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

Source: 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, 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).

Reel du père Bruneau

Lorenzo Picard

The musical score is written in D major (one sharp) and 2/4 time. It consists of six staves of music. The chords are indicated above the notes. The first staff has chords D, G, D, D, Bm, Em, A7, D. The second staff has chords D, G, D, D, Bm, and two first endings: 1 A7 D and 2 A7 D. The third staff has chords D 3, D, D, G. The fourth staff has chords Em, A7, A7, D. The fifth staff has chords D 3, D, D, G. The sixth staff has chords Em, A7, A7, and two first endings: 1 D and 2 D. There are also triplets (3) and ornaments (7) indicated in the score.

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

Rachel Aucoin & Sabin Jacques. *Raz-de-Marée, Musique traditionnelle 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

The musical score for "Le petit bal à l'huile" is presented in 12 staves. The key signature is two sharps (F# and C#). The first staff, marked with a box 'A', shows a sequence of chords: D, D, A7, and D. The second staff continues with D, D, A7, and a first ending (1) with chords D, A7, D, followed by a second ending (2) with chords D, A7, D, D7. The third staff, marked with a box 'B1', features chords G, G, A7/C#, D, and D. The fourth staff contains A7, A7, D, D, and Daug. The fifth staff has G, G, D, and D. The sixth staff includes A7, A7, D, A7, D, and D7. The seventh staff, marked with a box 'B2', shows G, G, A7/C#, D, and D. The eighth staff contains A7, A7, D, D, and Daug. The ninth staff has G, G, D, Daug, and Bm. The tenth staff includes A7, A7, D, A7, and D. The piece concludes with a 2/4 time signature.

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

The musical score for 'Rouyn Reel' is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first two staves contain the main melody, featuring triplets and chords A and E7. The third and fourth staves show the B part, which includes a key signature change to D major (two sharps) and a 'Use as Final Ending' instruction. Chords in the B part include A, A7, D, B7, and E7. The score ends with two endings for the B part, both marked with 'A' and '**'.

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.

Two musical examples showing simplified B part rhythms. The first example shows measures B1-B2 and B9-B10 with chords A, A, and A7. The second example shows measures B5-B6 and B13-14 with chords E7 and E7.

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 Thibault's playing.

Roxborough Castle

Blanchard's Hornpipe

The main musical score consists of four staves of music in the key of D major (two sharps) and 2/4 time. The melody is written on a treble clef. Above the notes are chord symbols: A, D, A, D, A, B7, E7 on the first staff; A, D, A, A/E, E, A on the second staff; A, A, D, A, B7, E7 on the third staff; and A, D, A, A/E, E, A on the fourth staff. The piece concludes with a double bar line and repeat dots.

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

Two short musical examples are provided. The first is titled "Last two measure of the A & B parts" and shows a four-measure phrase with chord symbols D, A, E7, and A. The second is titled "B part, measures 3-4" and shows a four-measure phrase with chord symbols A, B7, and E7.

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

Core melody

The musical notation is presented in three staves. The key signature is G major (one sharp) and the time signature is 6/8. The melody is written in treble clef. Chords are indicated above the notes: 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.

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

From the Canterbury Folk recording (concertina)

Chord symbols for the first part: A, A, E7, A, A, D, A, D, E7, A, D, D, A, D, A, E7, A, D, E7, E7, A, D, A, E7, A.

Another A Part

Chord symbols for the 'Another A Part': A, A, E7, A, A, D, A, D, E7, A.

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

Chord symbols for the 'And yet another' section: D, A, D, E7, A.

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

Graham Townsend

Musical score for Murray River Jig, 6/8 time signature, key of A major. The score consists of four staves of music. The first staff has chords A, A, A, A7, D. The second staff has chords D, (B7), E7, followed by a first ending with E7, E7, A and a second ending with E7, A. The third staff has chords A, G, A, E7. The fourth staff has chords A, G, A, E7, followed by a first ending with A and a second ending with A.

Marche Domino

Musical score for Marche Domino, 2/4 time signature, key of A major. The score consists of five staves of music. The first staff has chords A, A, A, E7, E7, A, E7, A. The second staff has chords A, A, A, E7, E7, A, E7, A. The third staff has chords A, A, A, E7, E7, E7, A. The fourth staff has chords E7, E7, A, A, E7, E7, A, A. The fifth staff has chords E7, E7, A, A, E7, E7, A, A, with a triplet of eighth notes in the final measure.

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

Gone A Rovin'

Ralph Page

Chords for 'Gone A Rovin':

Staff 1: G, G, G, C, C, G, A7, D7

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

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

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

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

Chords for 'La Jarretière':

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

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

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

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

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

Blue Mountain Two-Step

C. Artus

The musical score for "Blue Mountain Two-Step" is written in G major (one sharp) and 4/4 time. It begins with an "Intro" section. The first staff contains the melody with chords A, A, D, and D. The second staff features a bass line with chords A, A, E7, and E7. The third staff continues the melody with chords A, A, D, and D. The fourth staff shows the bass line with chords A, A, E7, and A. The fifth staff is a repeat sign followed by a melodic line with chords D, D, A, and A, ending with a triplet of eighth notes. The sixth staff continues the bass line with chords E7, E7, A, and A. The seventh staff repeats the melodic line from the fifth staff with chords D, D, A, and A, also ending with a triplet. The eighth staff concludes the piece with chords E7, E7, A, and E7, followed by two first endings (labeled 1 and 2) for the chord A, and a final triplet of eighth notes.

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

D D D D A7 A7 D D

D D D D A7 A7 D 1 D 2 D

D D D D A7 A7 D D

D D D D A7 A7 1 D D 2 D D

Usual Ending Final Ending Fade out ...

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

D D D D A7 A7 D D

D D D D A7 A7 D 1 D 2 D

D D D D A7 A7 D D

D D D D A7 A7 1 D D 2 D D

Usual Ending Final Ending Fade out ...

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

As played by Jean Landry

A

A

A

E7

E7

E7

E7

A

A

A

A

D

D

A

E7

A

A

A

A

E7

E7

E7

1 A

2 A

Source: Jean Landry, on *22 tonnes 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

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The score includes various chords: A, E7, A7, D, and A. There is a double bar line with first and second endings in the fifth staff.

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

Graham Townsend

The musical score for "Evelyn's Waltz" is presented in 3/4 time. It consists of a single melodic line and two lines of chordal accompaniment. The top line of chords and the bottom line of chords provide alternative harmonic textures for the piece. The melody is written in treble clef. The score is divided into eight measures per line, with a repeat sign at the end of the eighth measure on each line.

Chord progression (Top Line): C, C, C, C, C, C, G7, G7

Chord progression (Bottom Line): G7, G7, G7, G7, G7, G7, C, C

Chord progression (Top Line): C, C, C, C, C, C, F, F

Chord progression (Bottom Line): F, F, C, Am/C, Dm/G7, G7, C, C

Chord progression (Top Line): C, C, C, C, C, C, G7, G7

Chord progression (Bottom Line): G7, G7, G7, G7, G7, G7, C, C

Chord progression (Top Line): C, C, C, C, C, C, F, F

Chord progression (Bottom Line): F, F, C, Am/C, Dm/G7, G7, C, C

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 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: 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

Introduction

Drum on first beat of measures 1-6

Em Em Em D7
Fade out

A

G D7 G G Em Em G G

Em Em Em Em C D7 | 1 G G | 2 G G

B

Em Em Em Em Am Am Em | 1 Em | 2 Em D

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

G Em C D Em Em

Source: 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

3 G D Em Em C C G G
C C G Em C D Em D 1 Em 2 Em
Em Em G G Am Am Em D 1 Em 2 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.

Hans Pier Schnippen

In its original key of C

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

D D A7 A7

D D A7 D D7

G G D D

A7 A7 B1: D B2: D D A7

1 D D7 2 D

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

Danish

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The chords indicated above the notes are G, D, and A. The music features a mix of eighth and quarter notes, with some triplets and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

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.