



## REEL DU PÈRE BRUNEAU

||: D G D D D B<sup>m</sup> E<sup>m</sup>A<sup>7</sup>D D G D D D B<sup>m</sup> A<sup>7</sup> D :||  
|| D D D D D D G G E<sup>m</sup> E<sup>m</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D  
D D D D D D G G E<sup>m</sup> E<sup>m</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D :||

## LE PETIT BAL À L'HUILE

||: D D D D A<sup>7</sup> A<sup>7</sup> D D D D D A<sub>1</sub>: A<sup>7</sup> A<sup>7</sup> DA<sup>7</sup> D :||  
A<sub>2</sub>: A<sup>7</sup> A<sup>7</sup> DA<sup>7</sup> D D<sup>7</sup> ||  
|| G G G A<sup>7</sup>/C<sup>#</sup> D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D<sup>aug</sup>  
G G G G D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D A<sup>7</sup> D D<sup>7</sup> ||  
|| G G G A<sup>7</sup>/C<sup>#</sup> D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D<sup>aug</sup>  
G G G G D D<sup>aug</sup>B<sup>m</sup> B<sup>m</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D A<sup>7</sup> D ||

At the end of the second B part there is a dropped beat.

## ROXBOROUGH CASTLE

||: A A D A D A B<sup>7</sup> E<sup>7</sup> A A D A A/E E<sup>7</sup> A A :||  
||: A A A A D A B<sup>7</sup> E<sup>7</sup> A A D A A/E E<sup>7</sup> A A :||

## ROUYN REEL

||: A A A A E<sup>7</sup> E<sup>7</sup> A A A A A A E<sup>7</sup> E<sup>7</sup> A A :||  
||: A A A A<sup>7</sup> D D B<sup>7</sup> B<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A E<sup>7</sup> E<sup>7</sup>  
A A A A<sup>7</sup> D D B<sup>7</sup> B<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A :||

## LE REEL ST-ANTOINE ~ as played by Jos Bouchard

	: A A A A A A E<sup>7</sup> E<sup>7</sup> A A A A A D E<sup>7</sup> A :	
	: A A A A D D D E<sup>7</sup> A A A A D A/E E<sup>7</sup> E<sup>7</sup> A :	
	: A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A D A/E E<sup>7</sup> E<sup>7</sup> A :	

## SOLDIER SET ON SHORE

||: G<sup>m</sup> G<sup>m</sup> F F G<sup>m</sup> G<sup>m</sup> F G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> F F G<sup>m</sup> G<sup>m</sup> D<sup>7</sup> G<sup>m</sup>:||

||: G<sup>m</sup> G<sup>m</sup> F F E<sup>b</sup> E<sup>b</sup> G<sup>m</sup>F G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> F F G<sup>m</sup> G<sup>m</sup> D<sup>7</sup> G<sup>m</sup>:||

Last two measures of A1 — Bass run: GF DC B<sup>b</sup>A G

Measures A5 and B5 can be played Gm-D7 Gm

Last two measures of A2 — Bass run: GA B<sup>b</sup>C DF G

Measure B3 can be played Eb Cm

These chords represent a compromise between Gordon Peery's chords on the New Hampshire Fiddlers Union recording and Randy Miller's chords in the Fiddler's Throne. The bass runs are from Gordon. They aren't played every time but the first one is played frequently.

## HONEST JOHN ~ Jig

||: G C G G D<sup>7</sup> D<sup>7</sup> G G G C G G D<sup>7</sup> D<sup>7</sup> G G :||

||: D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D A<sup>7</sup> A<sup>7</sup> D D :||

## THE LOW BACKED CAR

||: A A A E<sup>7</sup> A A A A D D A A D E<sup>7</sup> A A :||

|| D D D A D D A E<sup>7</sup> A A D D E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup>  
 A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A D A E<sup>7</sup> E<sup>7</sup> A A ||

The *Traditional Barn Dances* version differs slightly in the first half of the B part:

|| D D A A D D A A A E<sup>7</sup> A A<sup>7</sup> D D E<sup>7</sup> E<sup>7</sup>

## MARCHE DOMINO

||: A A A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A E<sup>7</sup> E<sup>7</sup> A :||

|| A A A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A  
 E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A  
 E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A ||

Perhaps it's not too surprising that a tune from Isidore Soucy might be missing a few beats!

### GONE A ROVIN'

|| G G G G G G C C C C G G A<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>7</sup>  
G G G G G G C C C C G G D<sup>7</sup> D<sup>7</sup> G G ||  
|| D D D D G G G G C C C C G G D<sup>7</sup> D<sup>7</sup>  
G G G G G G C C C C G Em A<sup>m</sup> D<sup>7</sup> G G ||

### LA JARRETIÈRE

|| G G G G G G G G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> D<sup>7</sup>  
G G G G G G G G G G D<sup>7</sup> D<sup>7</sup> G G G G ||  
|| G G G G C C C C G G G G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> D<sup>7</sup>  
G G G G C C C C G G G G D<sup>7</sup> D<sup>7</sup> G G G G ||

### BLUE MOUNTAIN TWO-STEP

|| A A A A D D D D A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup>  
A A A A D D D D A A A A E<sup>7</sup> E<sup>7</sup> A A ||  
|| D D D D A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A A A A  
D D D D A A A A E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A E<sup>7</sup> A A ||

### TWO-STEP IN D FROM SIMON ST. PIERRE ~ Sequence: AAB<sub>x1</sub>, then AB<sub>xn</sub>

|| D D D D D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D  
D D D D D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D ||  
|| D D D D D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D  
D D D D D D D D A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D D D D ||

## DOWN YONDER

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|| G G G G    G G G G    C C C C    C C C C
   G G G G    G G G G    G G G G    G G E7 E7
   A7 A7 A7 A7  A7 A7 A7 A7  D D D D    D7 D7 D7 D7 ||
|| G G G G    G G G G    C C C C    C C C C
   G G G G    G G G G    A7 A7 D7 D7  G G G G ||
  
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At the end of the second line it would be fairly standard to stay on the G chord, but the E7 chord is fun too.

## LE POLKA DE CARAQUET

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|| A A A A    A A E7 E7    E7 E7 E7 E7    E7 E7 A A
   A A A A    A A7 D D    D D A A    E7 E7 A A ||
||: A A A A    A A E7 E7    E7 E7 E7 E7    E7 E7 A A :||
  
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## HANS PIER SCHNIPPEN ~ *In C*

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|| C C C C    G7 G7 G7 G7    C C C C    G7 G7 C C7 ||
||: F F F F    C C C C    G7 G7 G7 G7    B1: C C C C7 :||
                                           B2: C G7 G7 C ||
  
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## HANS PIER SCHNIPPEN ~ *In D*

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|| D D D D    A7 A7 A7 A7    D D D D    A7 A7 D D7 ||
||: G G G G    D D D D    A7 A7 A7 A7    B1: D D D D7 :||
                                           B2: D A7 A7 D ||
  
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## JEANNIE'S TRIP TO OPELOUSAS

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||: G G C Am    D7 D7 G G    G G C Am    D7 D7 G G :||
||: G B7 C G    D7 D7 G D7    G B7 C G    D7 D7 GD7 G :||
  
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## OOTPIK WALTZ

Introduction:

|| [Drums (or Em), 1<sup>st</sup> beat of measure] Em Em Em D<sup>7</sup> ||

Tune:

||: G D<sup>7</sup> G G Em Em G G Em Em Em Em C D<sup>7</sup> G G :||

||: Em Em Em Em 1. Am Am Em Em: || 2. Am Am Em Em D ||

Ending

|| G D<sup>7</sup> G G Em Em G G Em Em Em Em C D<sup>7</sup> G Em  
C D Em Em ||

## WILD WOOD WALTZ

|| G G C Am D<sup>7</sup> D<sup>7</sup> C G G G C Am D<sup>7</sup> D<sup>7</sup> C G ||

|| C C G Em D<sup>7</sup> D<sup>7</sup> C G C C G Em D<sup>7</sup> D<sup>7</sup> C G ||

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

|| G G C Am D<sub>7</sub> D<sub>7</sub> G *D<sub>7</sub>* G G C Am D<sub>7</sub> D<sub>7</sub> G *G<sub>7</sub>* ||

|| C C G G D<sub>7</sub> D<sub>7</sub> G *D<sub>7</sub>* C C G G D<sub>7</sub> D<sub>7</sub> G G ||

## I GO AMONGST A THOUSAND THOUGHTS

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

|| G G D D A A D D G G G G D D G G ||