Polkas

Antigonish Polka No. 1

Source: Bill Spence with Fennig’s All-Stars, Fennigmania, Front Hall Records FHR-024, 1981.

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


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*

Banks of Inverness

Notes: Melody and chords from Laurie Andres, chords identified as well as I could!
Bill Sullivan’s Polka

Mickey Chewing Bubble Gum

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

Boston Polka

Source: Maine Country Dance Orchestra, playing for dances in Bowdoinham, ME.
The Chickadees’ Polka

Bob McQuillen, October 1975

As Written by Bob McQuillen

Source: Bob McQuillen, Bob’s Note Book Combination 1 & 2, 1982.

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 when it’s so beautiful, just to hear them sing it. (Sometimes I see a deer!)”
The Chickadees’ Polka

As Played by Rod & Randy Miller

Source: Bob McQuillen, Bob’s Note Book Combination 1 & 2, 1982.
Rod & Randy Miller, New England Chestnuts Vol. 1, Alcazar Records FR 203, 1980

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

(G C) D7 G Am D7 G

Am G D7 G Am D7 G


Notes: Bill Spence alternates St. Mary’s and Church Street, which works very nicely.

Emma’s Tune

(Sarah Hydorn)

(G C) D7 G Am D7 G

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.

Made well known by John Kimmel. Melody and chords from the playing of Laurie Andres to the best of my ability.

Notes: The tune is played in both F (Laurie Andres, Philippe Bruneau) and G (John Kimmel, Patti Kusturo).
Galway Belle

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

Girl I Left Behind Me

Notes: The top row of chords make a good alternative when played now and then.
Lastowski’s Polka

Al MacIntire

End on an A part using the Final Ending

Final Ending of the Last A Part:

Fine

Leather Away the Wattle O
Touchstone, Polka #1 of Three Polkas


L’oiseau Bleu
Bluebird Reel

Notes: Omer Marcoux (outstanding Concord, NH fiddler) used to play this tune.
Packer’s Falls Polka

Notes: Packer’s Falls is in Durham NH on the Lamprey River.
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.


Notes: 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

Marcel Meilleur and the Red River Echoes, *Andy Defarlis’ Fiddle Tunes*.
Melody as played by Andy De Jarlis. Chords from the Marcel Meilleur recording.
Notes: The Andy De Jarlis chords are included in the associated chord book.
Redwing
Red Wing
Kerry Mills

A Typical New England Version

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

As Played by Ward Allen

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

Notes: Bill Spence alternates St. Mary’s and Church Street, which works very nicely.

Sarah Hydorn’s Polka

*Sarah Hydorn*
Bolger’s Hornpipe


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

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

Danse Terpsichora


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!
Deer Run North

Bob McQuillen

Source: 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.

Fisherman’s Favorite

Fred Wilson’s Clog

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**

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**


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_

G D7 G C G Em Am D7

G D7 G C G D7 G

Em Bm Em D7 G Em Am D7

G D7 G C G D7 G


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.