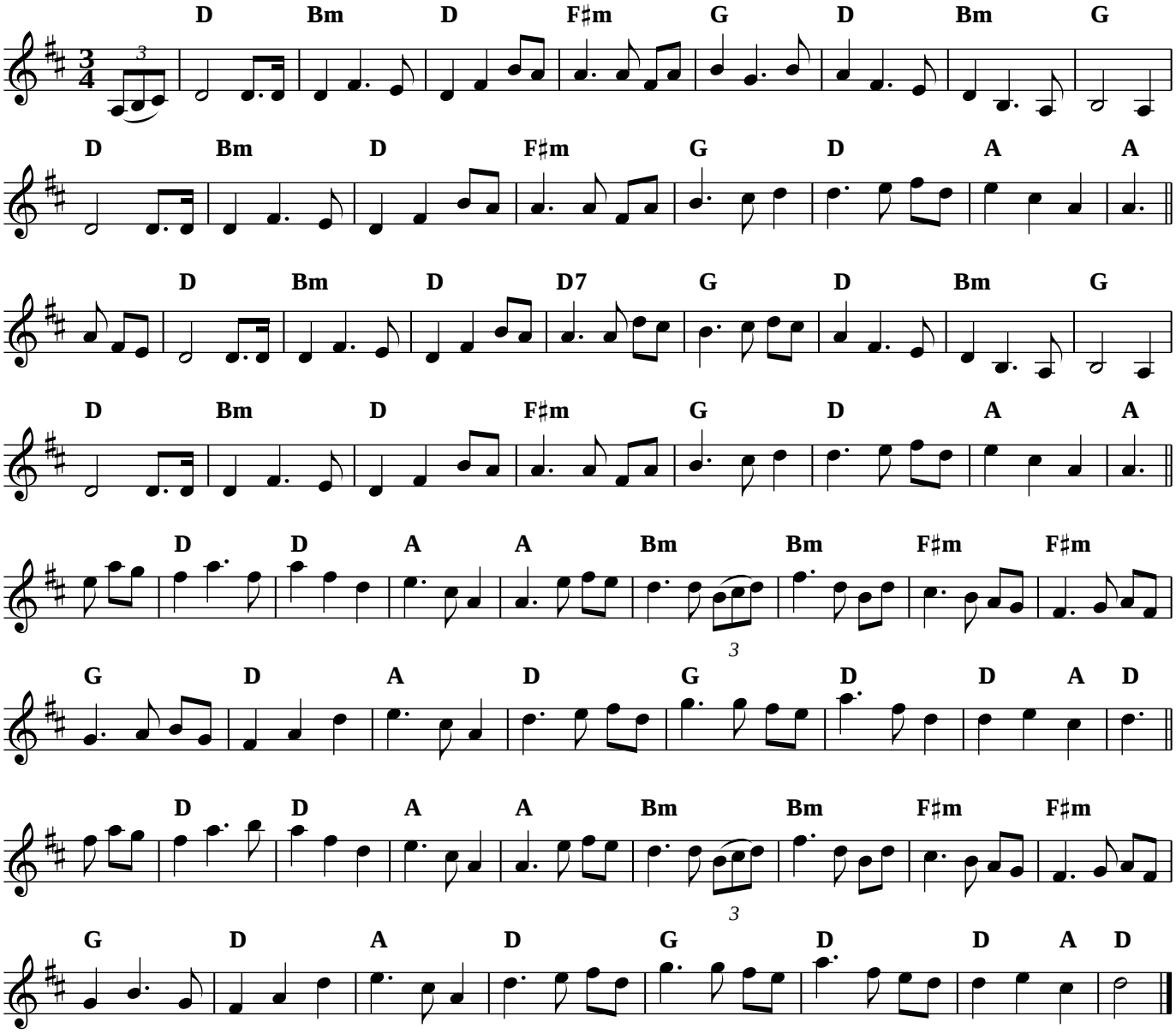
Amelia

Bob McQuillen

As Played by Rod & Randy Miller



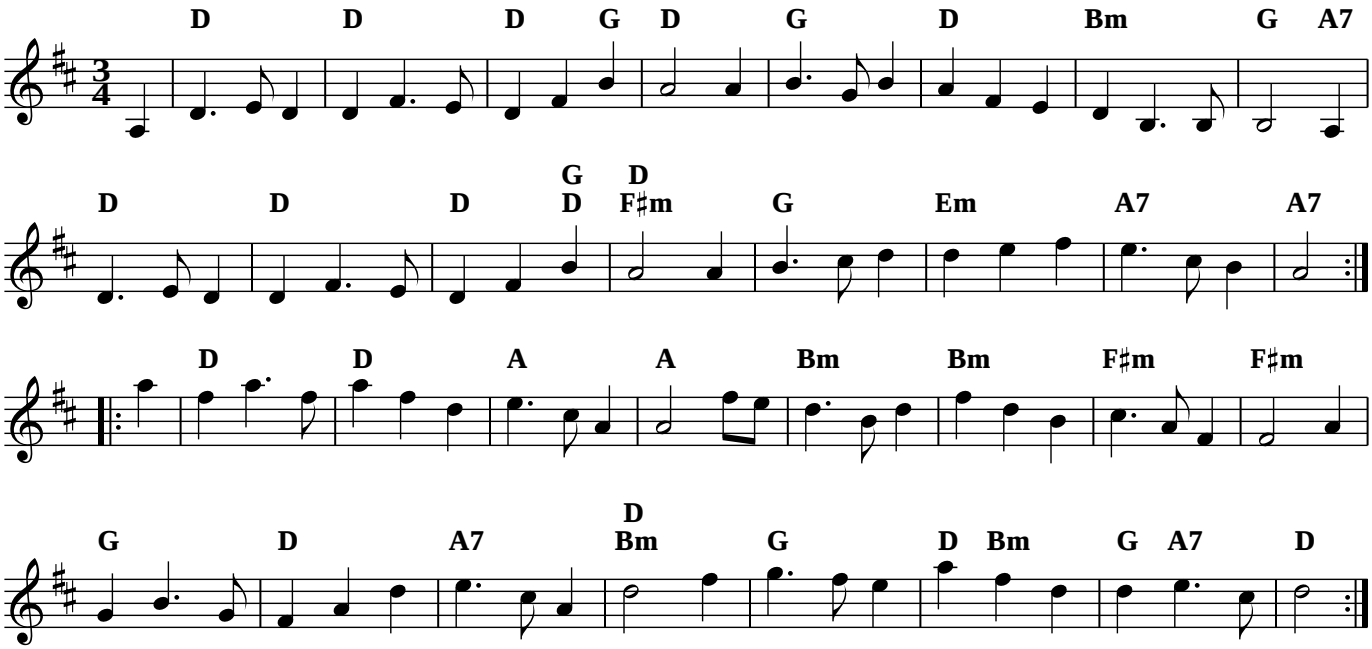
Source: Rod & Randy Miller, *New England Chestnuts Vol. 2,* Alcazar Records FR 204, 1981
Bob McQuillen, *Bob's Note Book #5.* Dublin, NH, 1981.

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



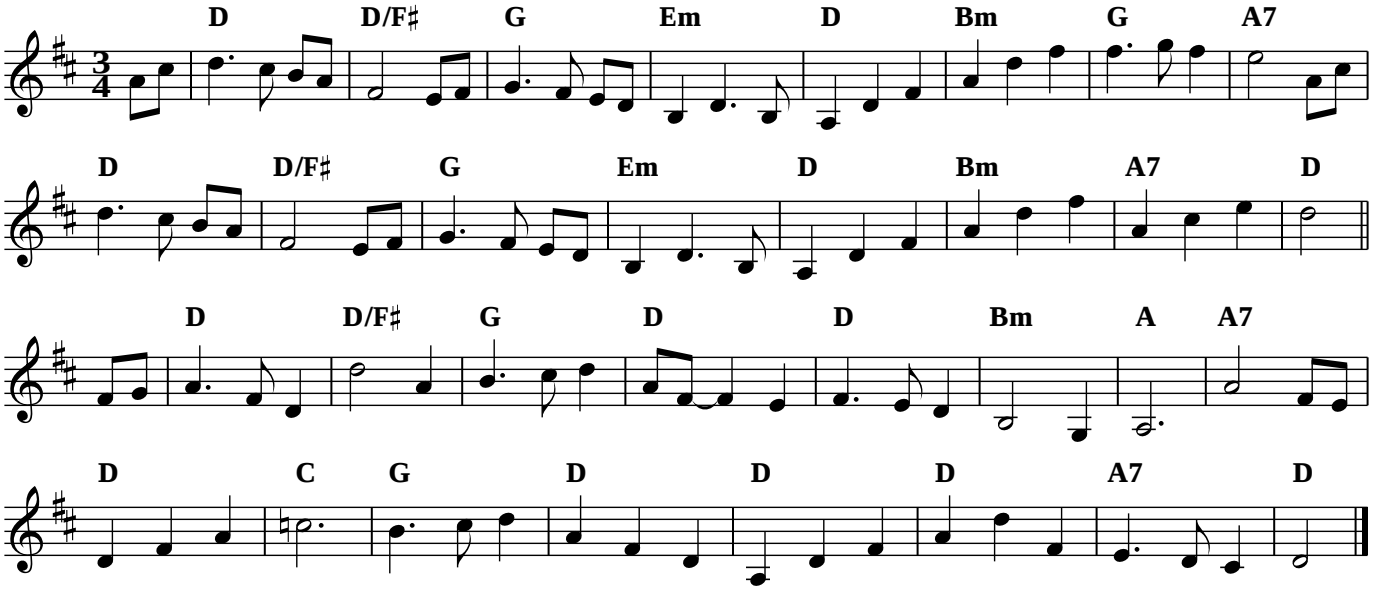
Source: Bob McQuillen, *Bob's Note Book #5.* Dublin, NH, 1981.
New England Tradition, *Farewell To The Hollow.* Whistler's Music, CDWM 9860, 1988 and 1991.
Old New England, *Old New England.* O.N.E. CD101, 1996.

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

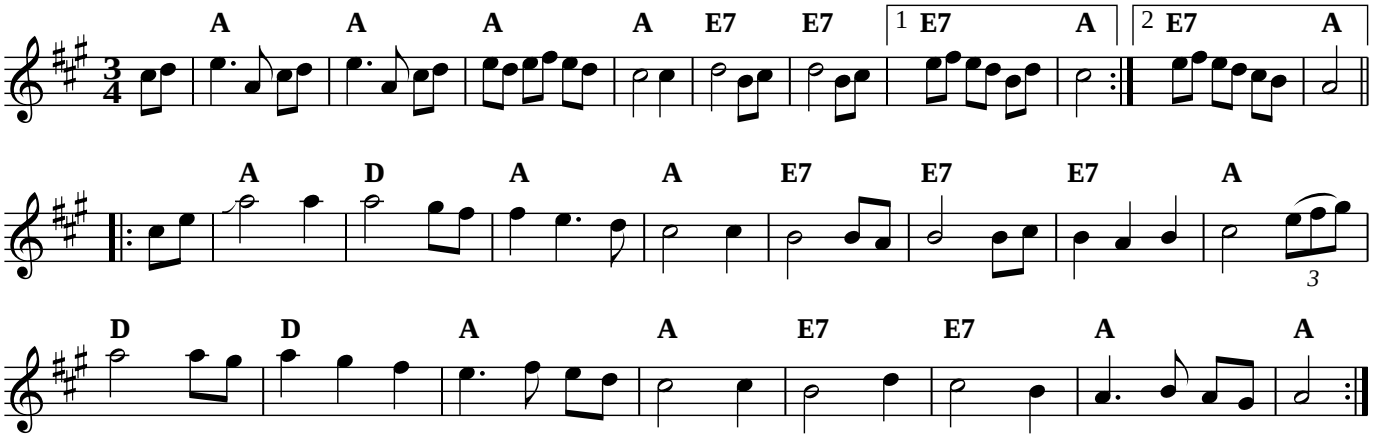
Jay Ungar



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

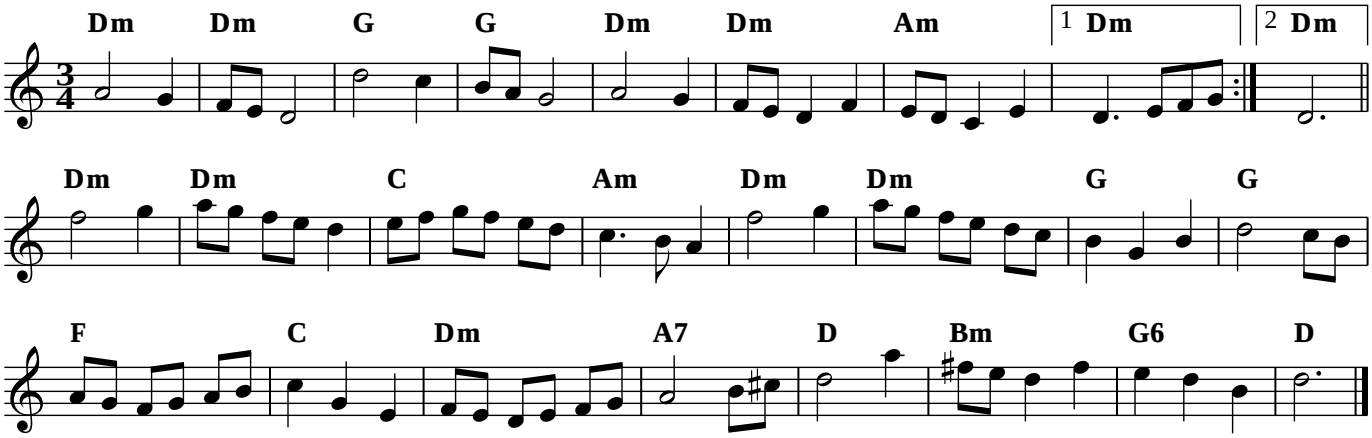


Source: Fourgone Conclusions, *Contra Dance Music from Western Massachusetts.* Front Hall Records, FHR-029, FHR-029CD, 1983.

Notes: A fairly simple but enjoyable melody from David Kaynor.

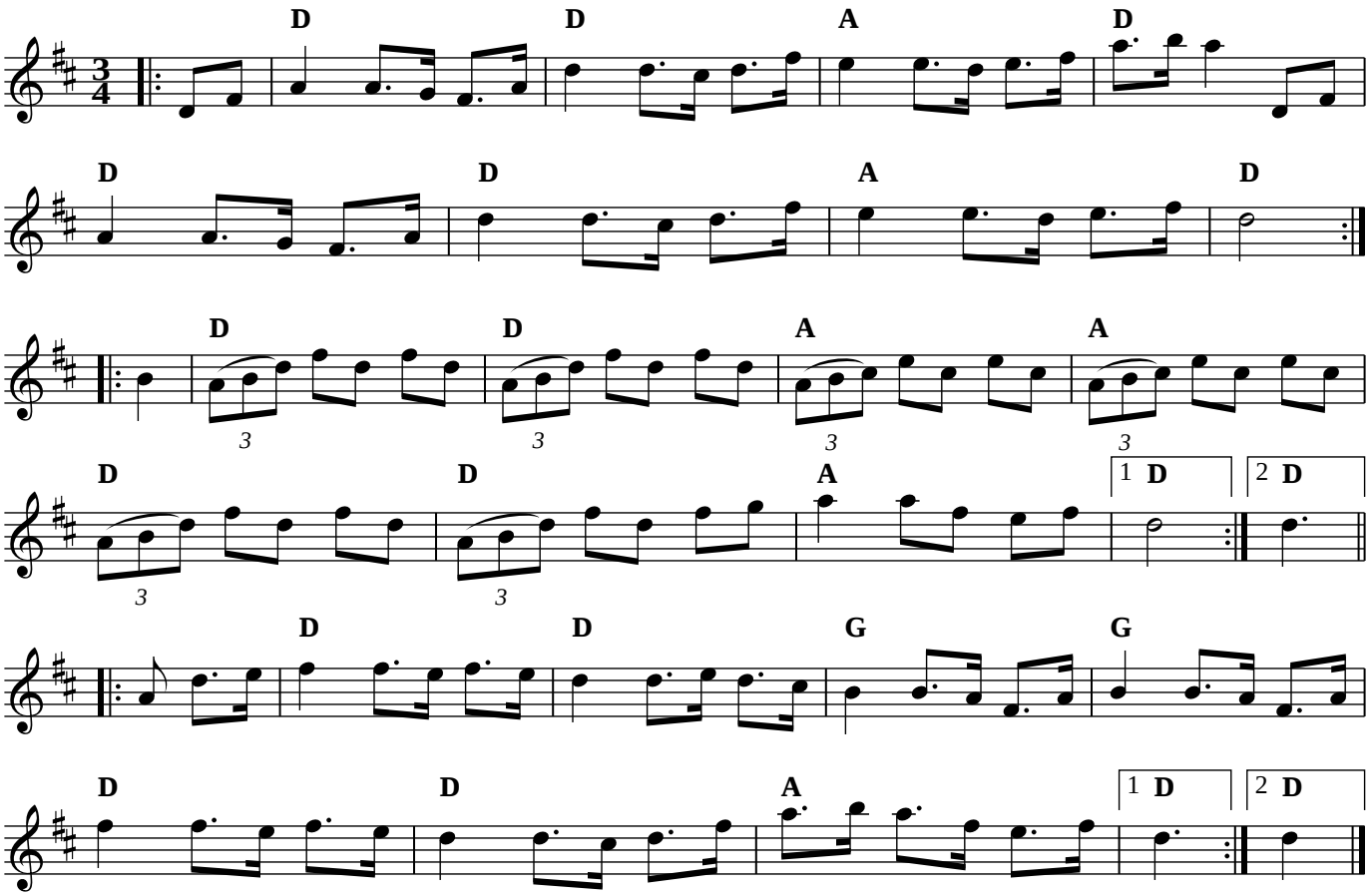
Bare Necessities

Pat Shaw



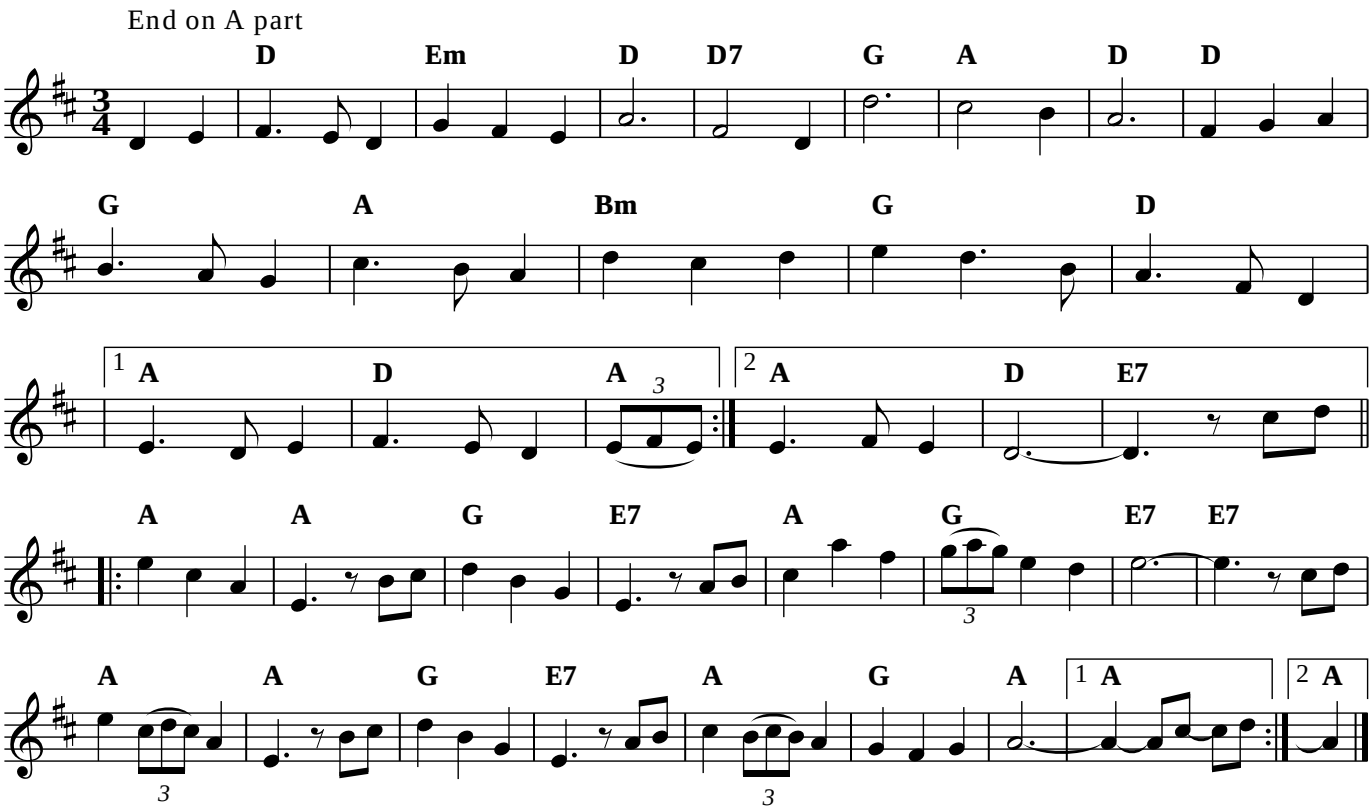
Source: Cammie Kaynor, sheet music handwritten in the late 1970s.

Barnicle Redowa



Berceuse pour Hannah

R.Brunet, R.Forest & S.Jacques

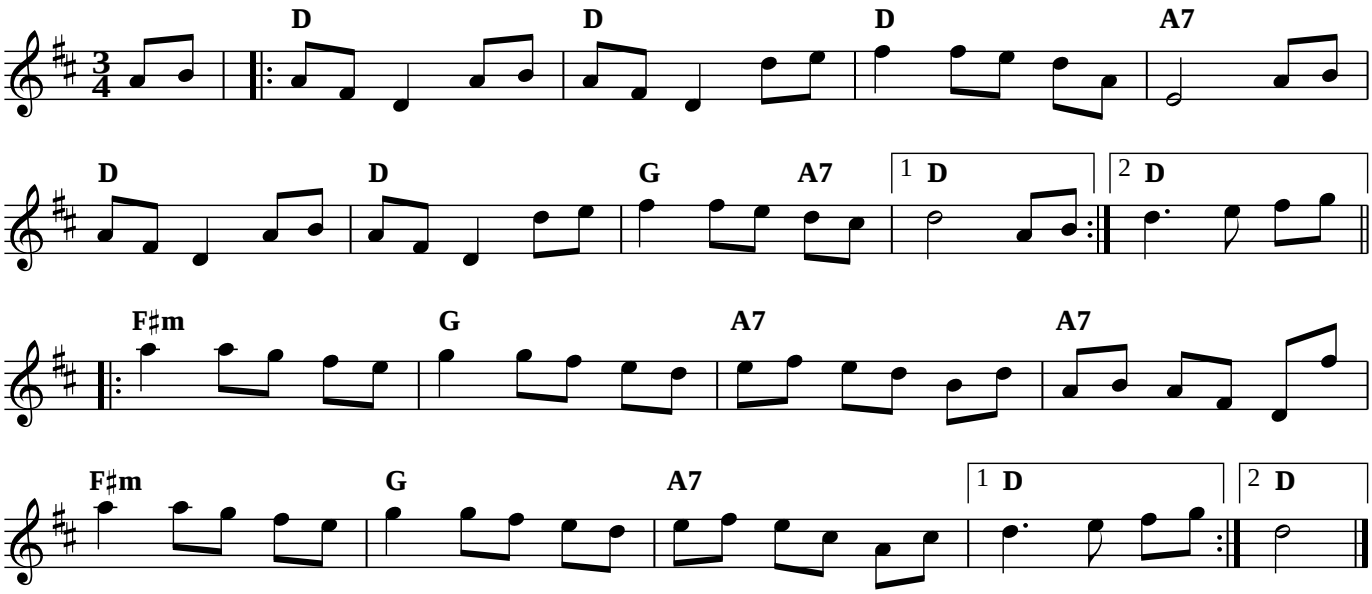


Source: The playing of Sabin Jacques at Ashokan, and of his band Domino (no longer active). Transcription based on John Chambers' which was based on a "printed MS of unknown origin".

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)

Bridget's Mazurka

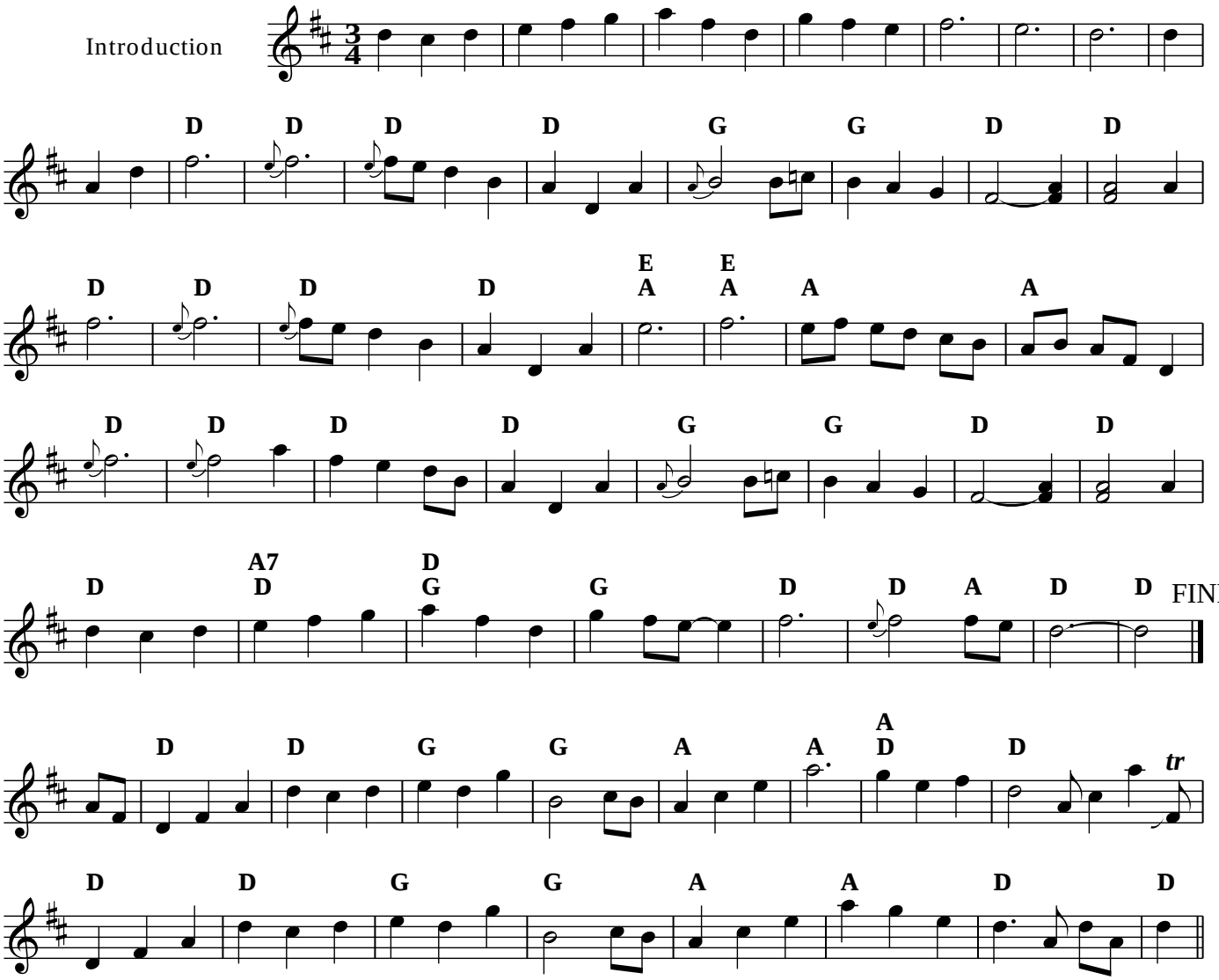
Jeff (Smokey) McKeen



Notes: Smokey wrote this for his daughter probably in the late 1980s / early 1990s.

Cowboy Waltz

End on an A part

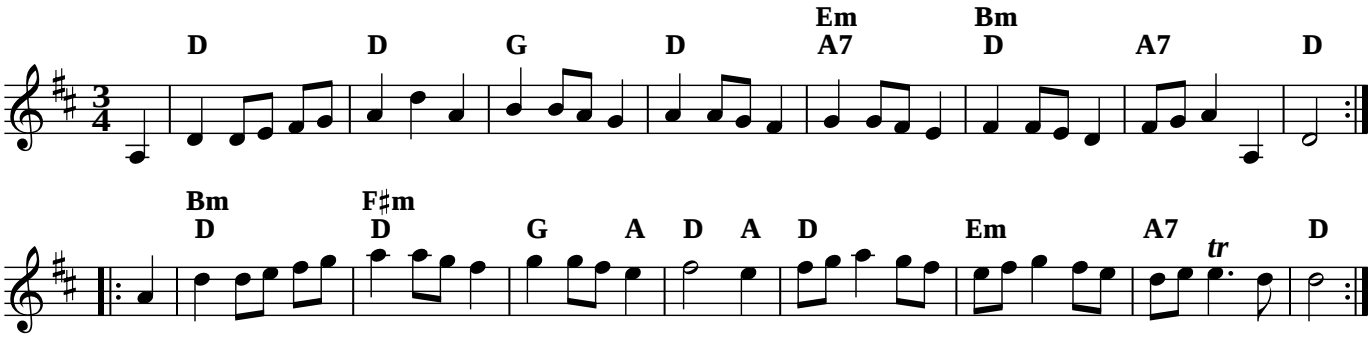


Source: Woody Guthrie, *Lonesome Valley - A Collection of American Folk Music*. Various Artists. Folkways Records, FA 2010, 1951 (10" LP).

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.

Draper's Maggot

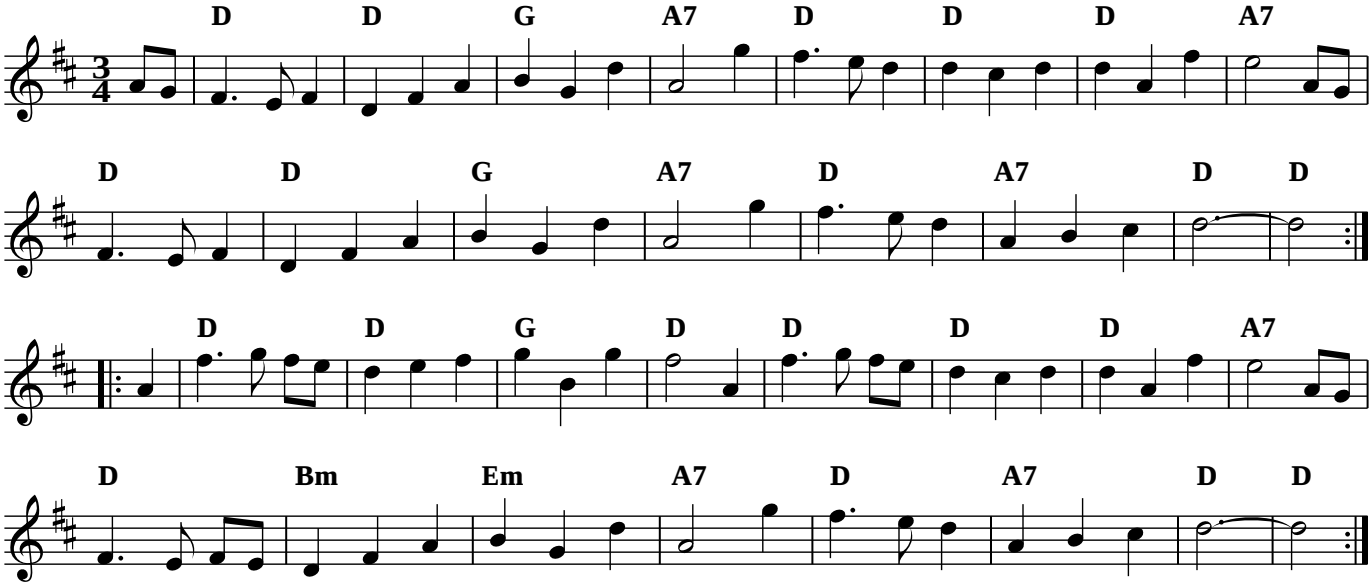
Playford's Dancing Master, 13th Edition. John Young, 1706.



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

Elsey's Waltz

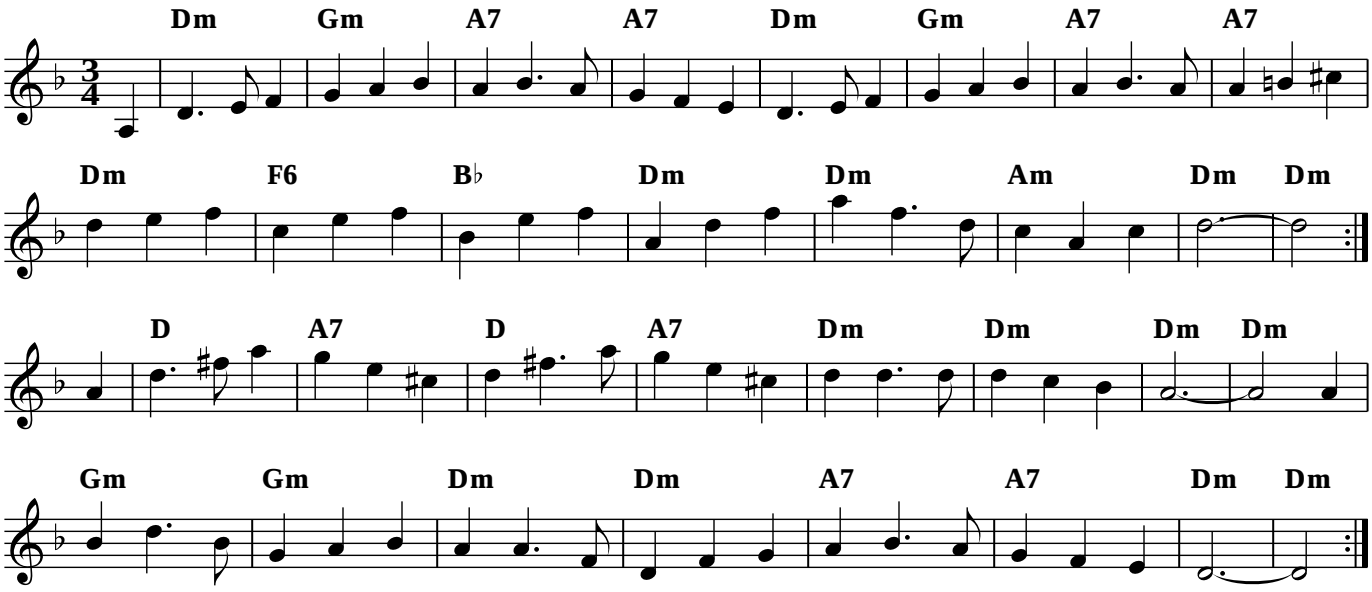
Archie Dagg



Notes: A Northumbrian waltz

Elvira's Waltz

Bob McQuillen

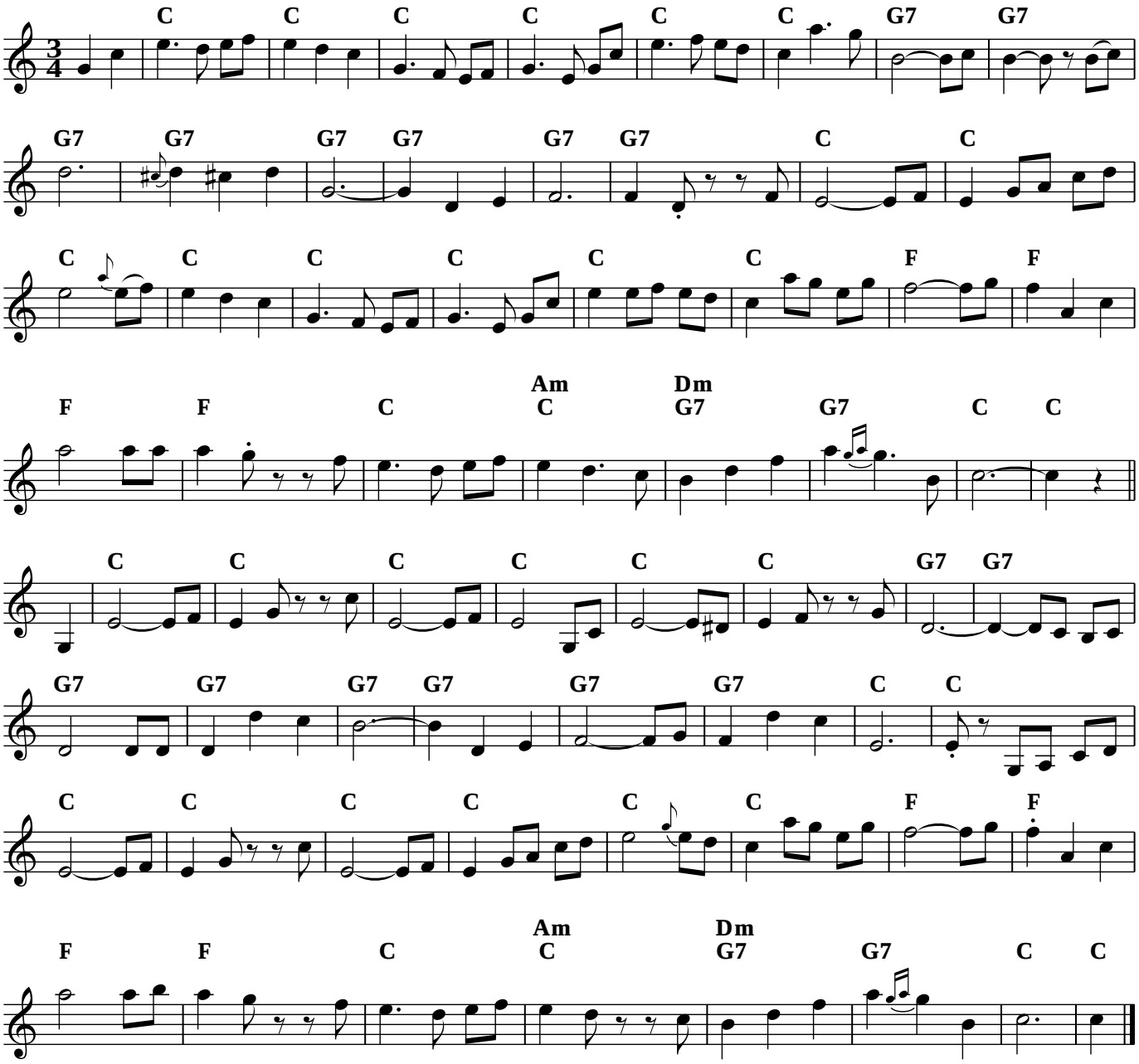


Source: Bob McQuillen, *Bob's Note Book #7.* Peterborough, NH, 1990.

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."

Evelyn's Waltz

Graham Townsend



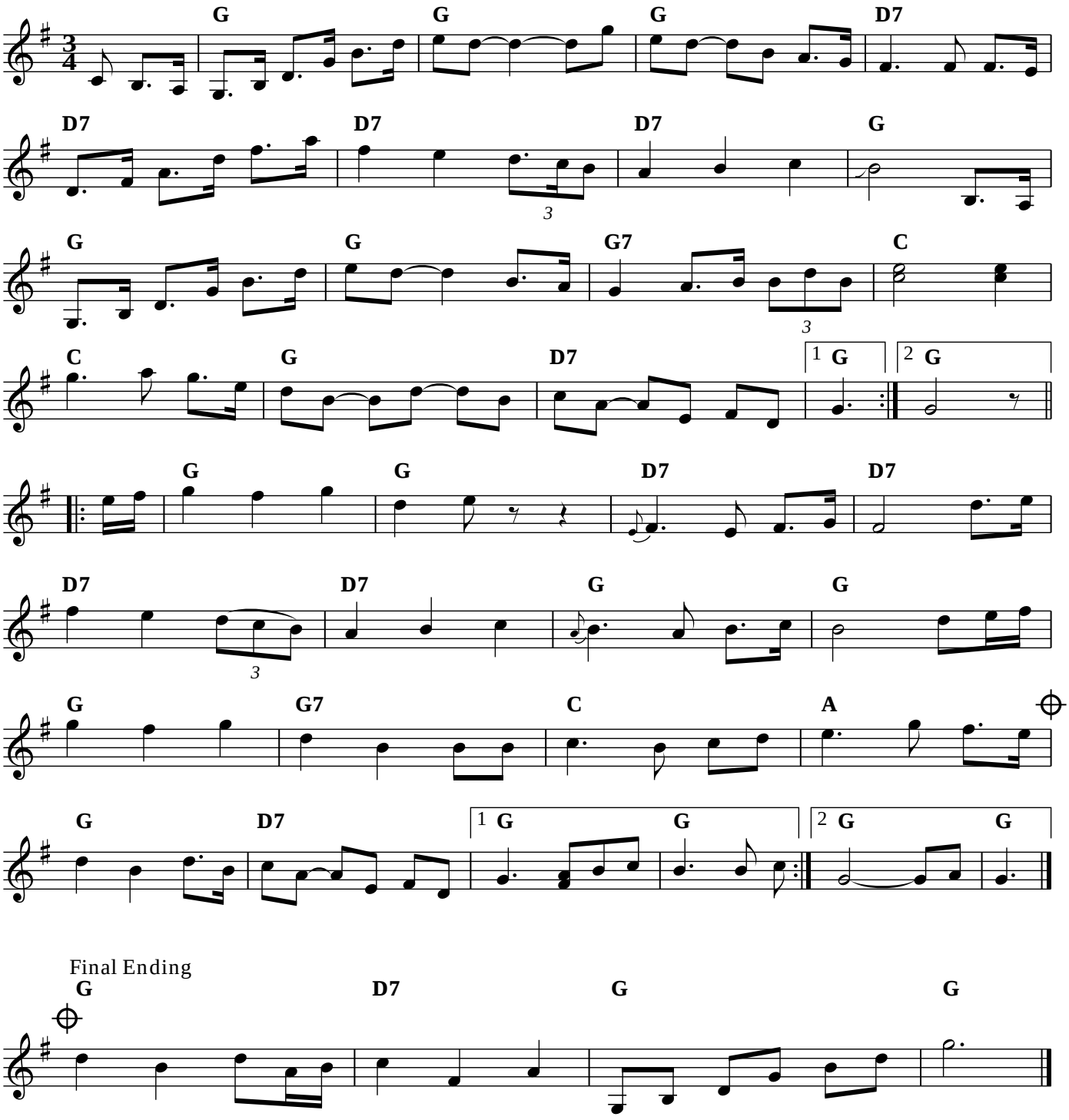
Source: Marcel Robidas, from Wednesday Night soirees and recording from 4-6-86. *Graham Townsend and His Fiddle*. Banff Rodeo RBS 1284, 1967.

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

Dotted Pairs: use lightly dotted rhythm *Cliff Manley*

As Played by Cliff Manley



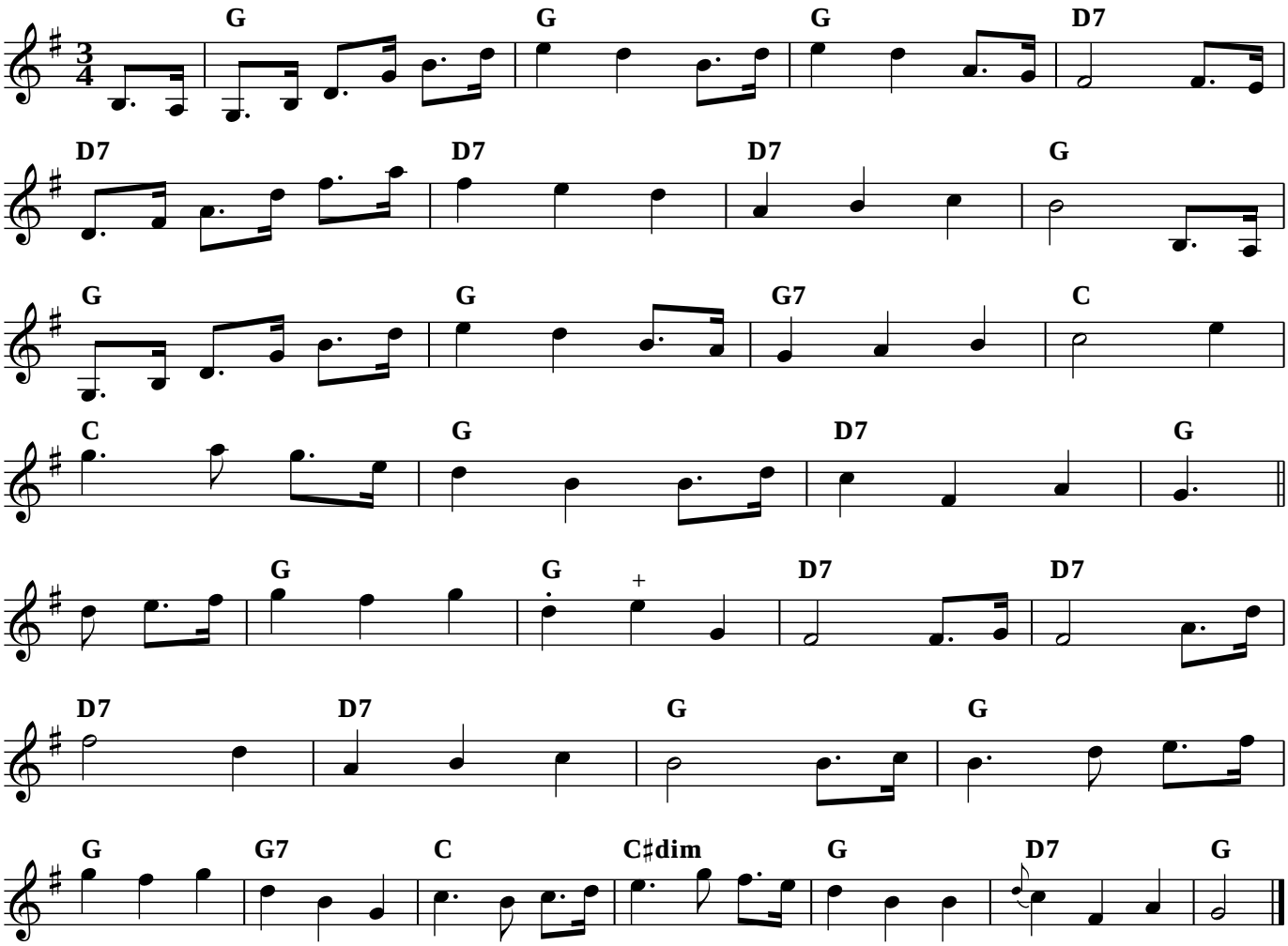
Source: Clifford Manley, *Florence Killen's Waltz*. 64th Maritime Fiddle Festival, July 2013. On YouTube <https://youtu.be/5EZxtCaQk2I>.

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

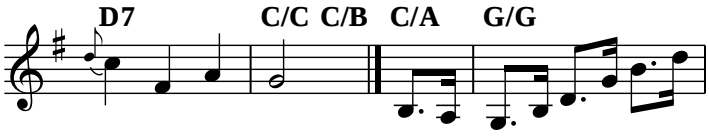
Dotted Pairs: use lightly dotted rhythm *Cliff Manley*

As Played by Lucien Mathieu

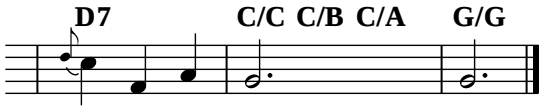


Here is a more detailed transcription of the ending as well as the final ending.

Regular Ending plus transition to A part



Final Ending



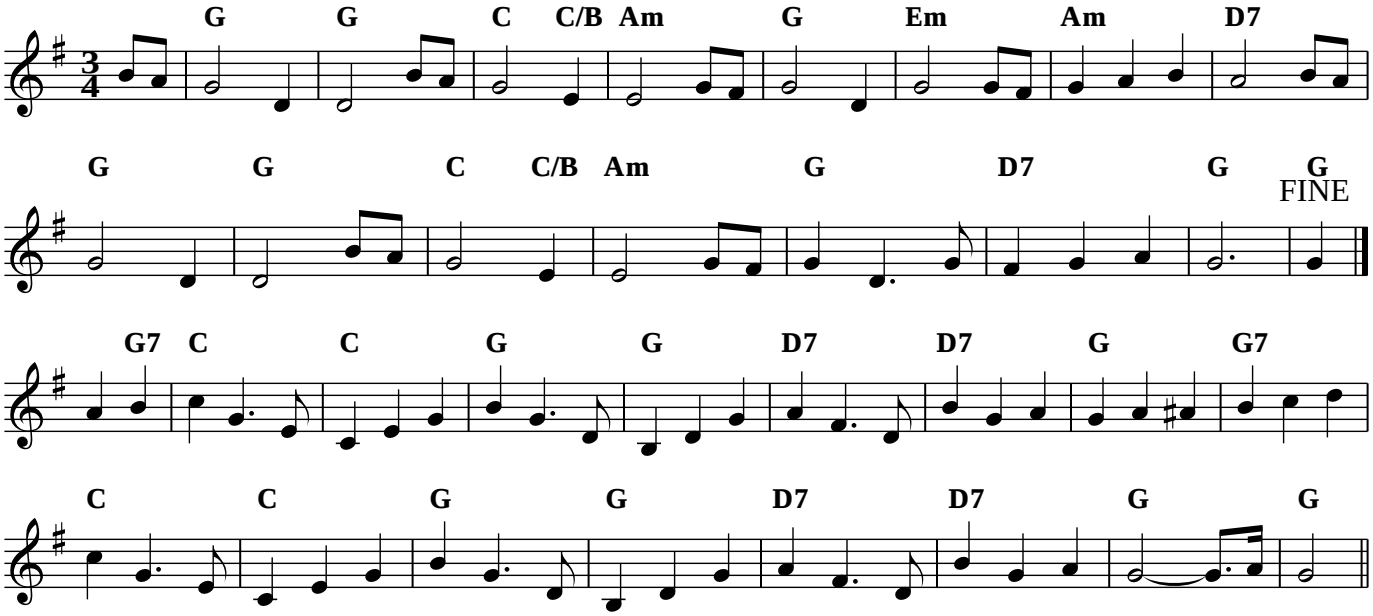
Source: Melody and chords transcribed from the playing of Lucien Mathieu (fiddle) and Bob McQuillen (piano) at Maine Fiddle Camp, August 2009.

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

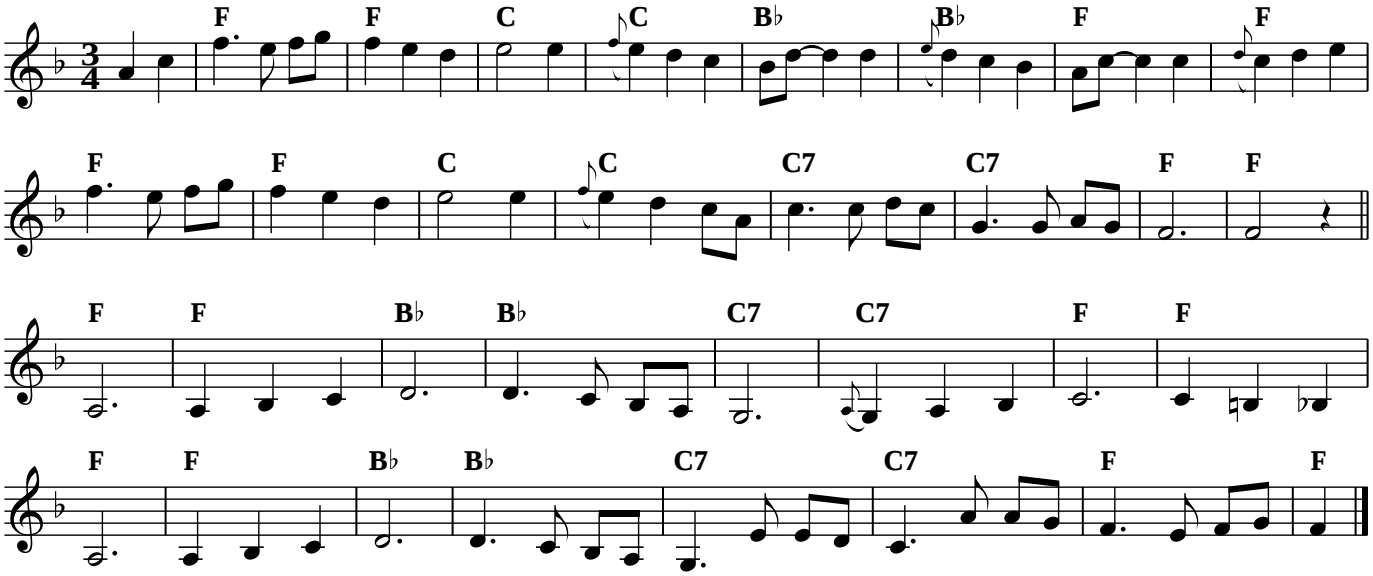


Source: Maine French Fiddlers, *"In Memere's Kitchen"*. Produced by Harry King. Readfield, Maine, 1995.

Frisco Waltz

Ward Allen

As played in Seacoast NH

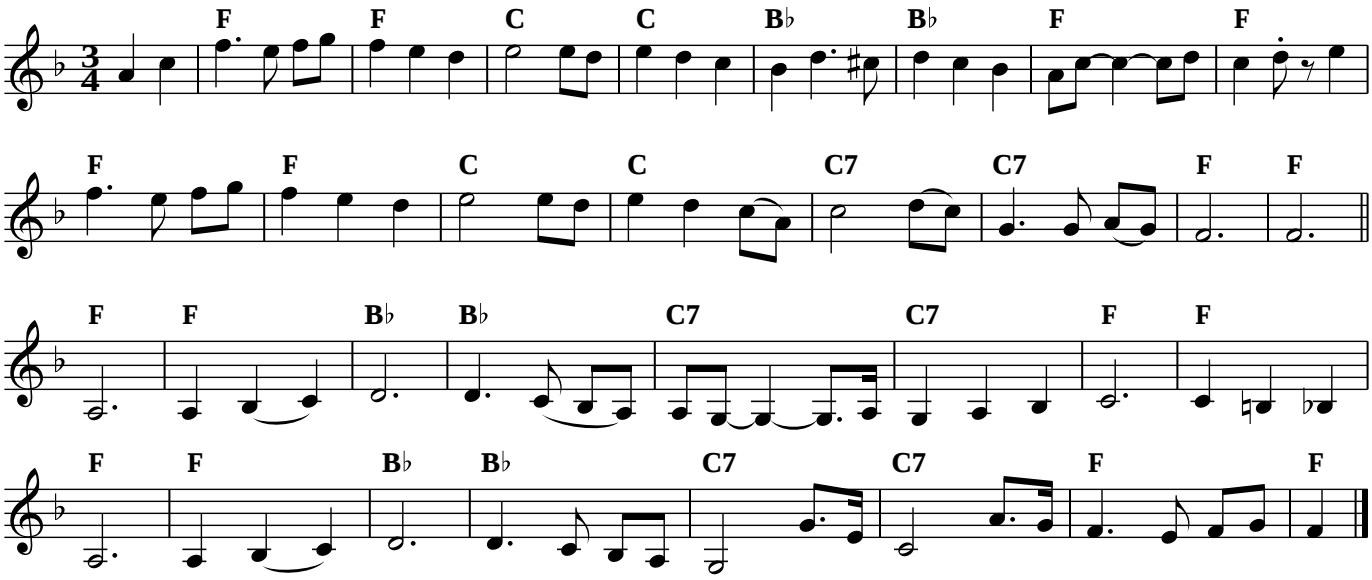


Notes: This version reflects several influences, especially the playing of Ward Allen, Rod Miller and Milt Appleby from Rochester, NH. I am also including a version based on the playing of Ward Allen.

Frisco Waltz

Ward Allen

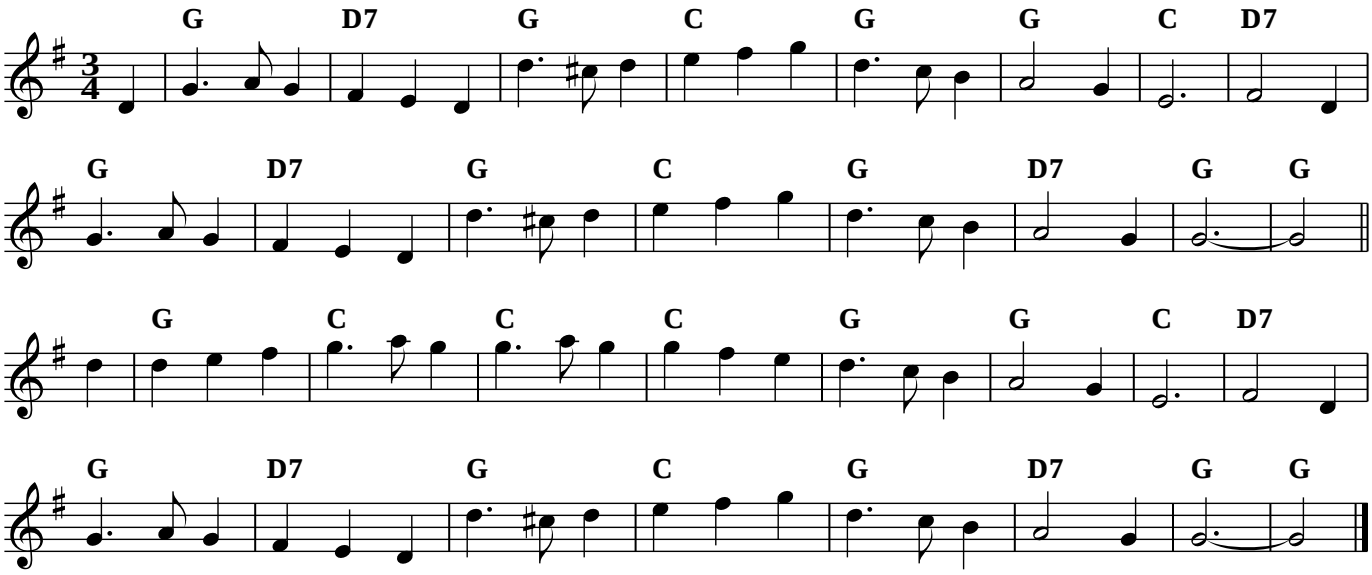
As Played by Ward Allen



Source: *Ward Allen Presents Maple Leaf Hoedown, Volume II.* Sparton, SP-210, 1958.

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.

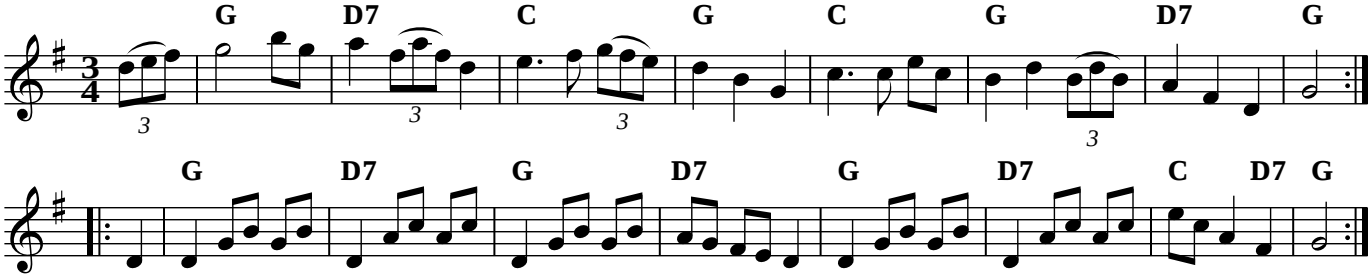
Gentle Maiden



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.

Goose's Minuet

King George III's Minuet



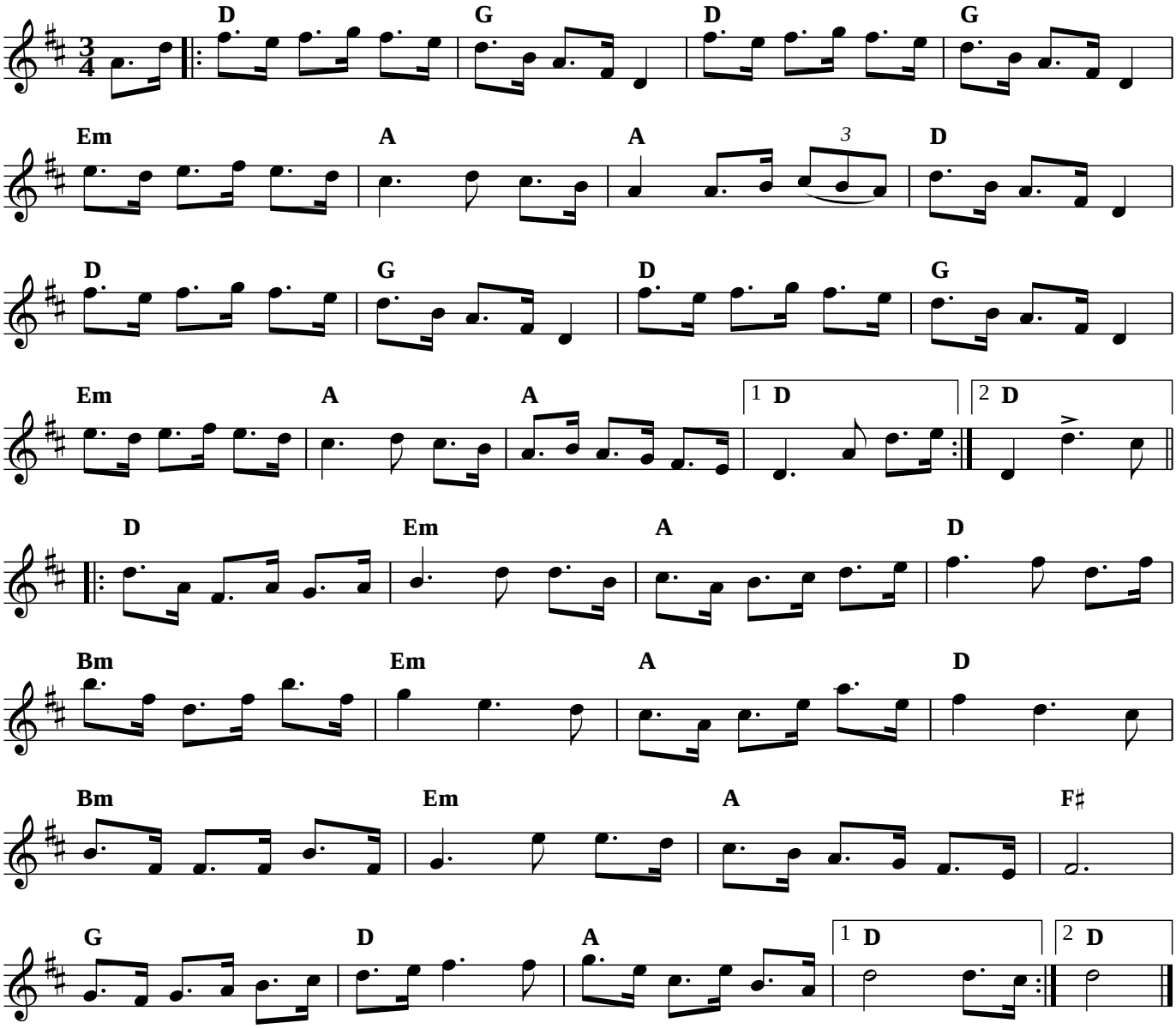
Source: Gale Huntington (editor), *William Litton's Fiddle Tunes, 1800-1802*, 1977.
Old Grey Goose, *Maine Country Dance Music and Song.* Folkways Records FD 6530, 1980.

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 versison is a transcription of the tune as played by Old Grey Goose.

Valse des Jouets

Michel Faubert

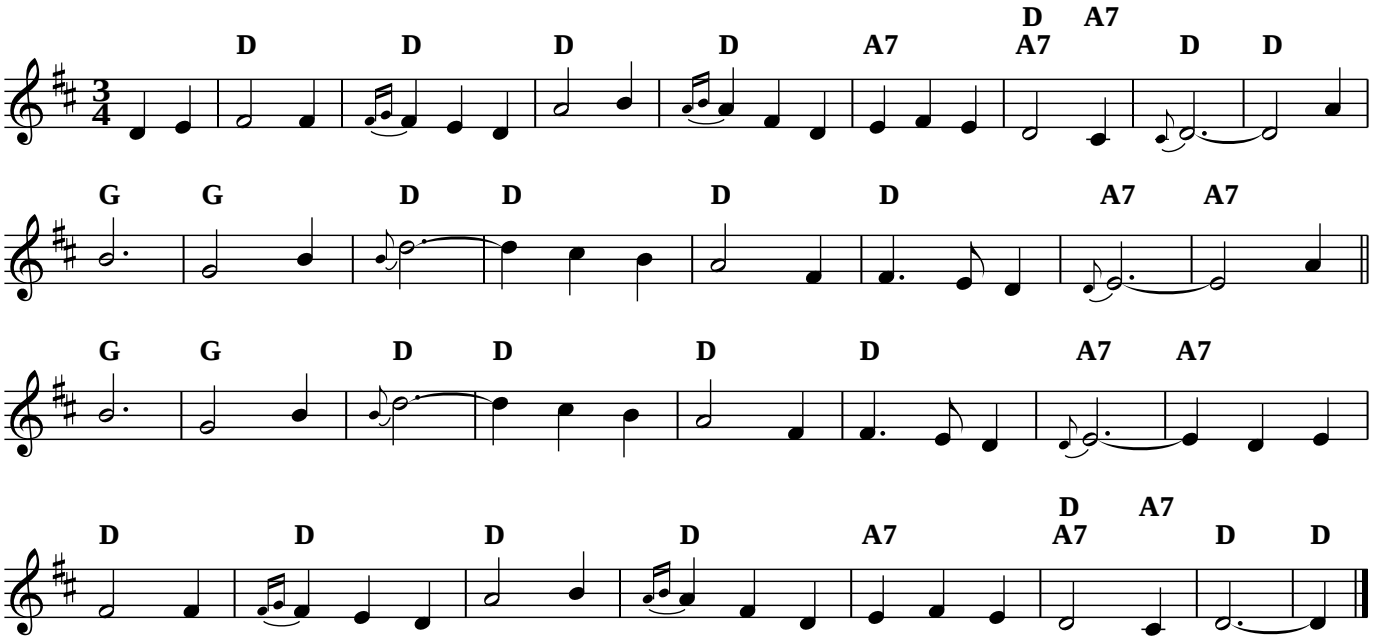
Play with a lightly dotted rhythm, slur dotted pairs when possible



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

Little Pot of Shamrocks

Valcartier, Quebec Waltz

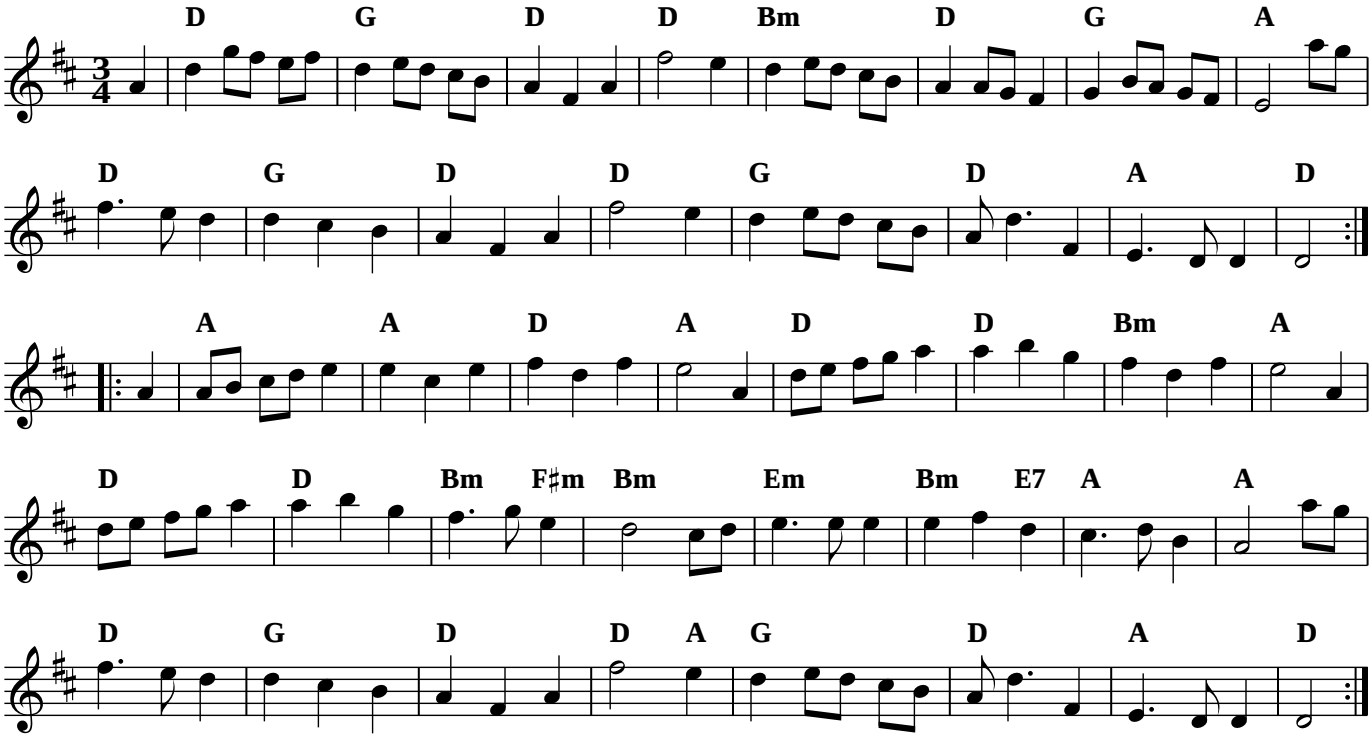


Source: Lisa Ornstein, Corrigan Family

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.

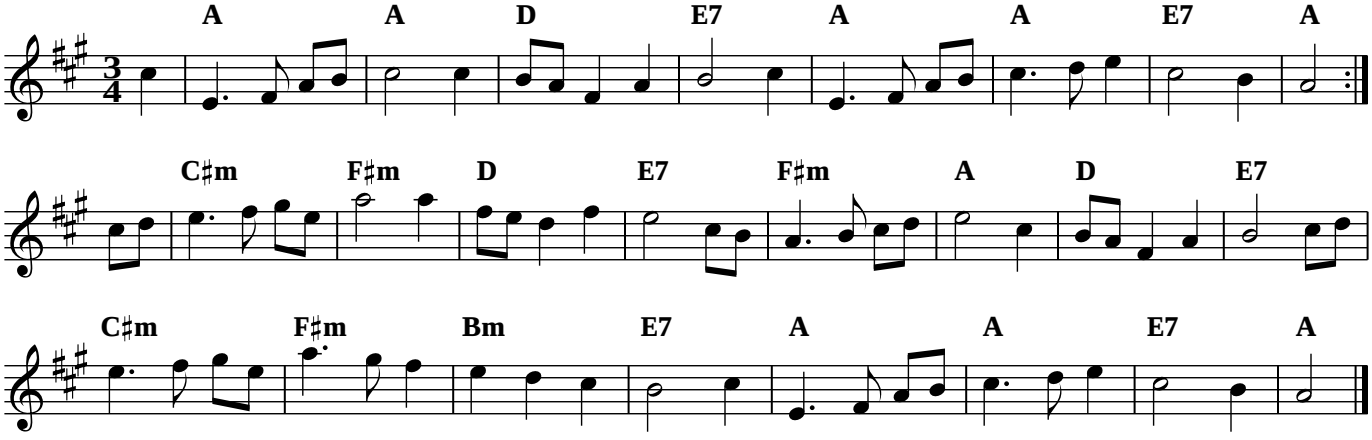
Lord Inchquin

Turlough O'Carolan



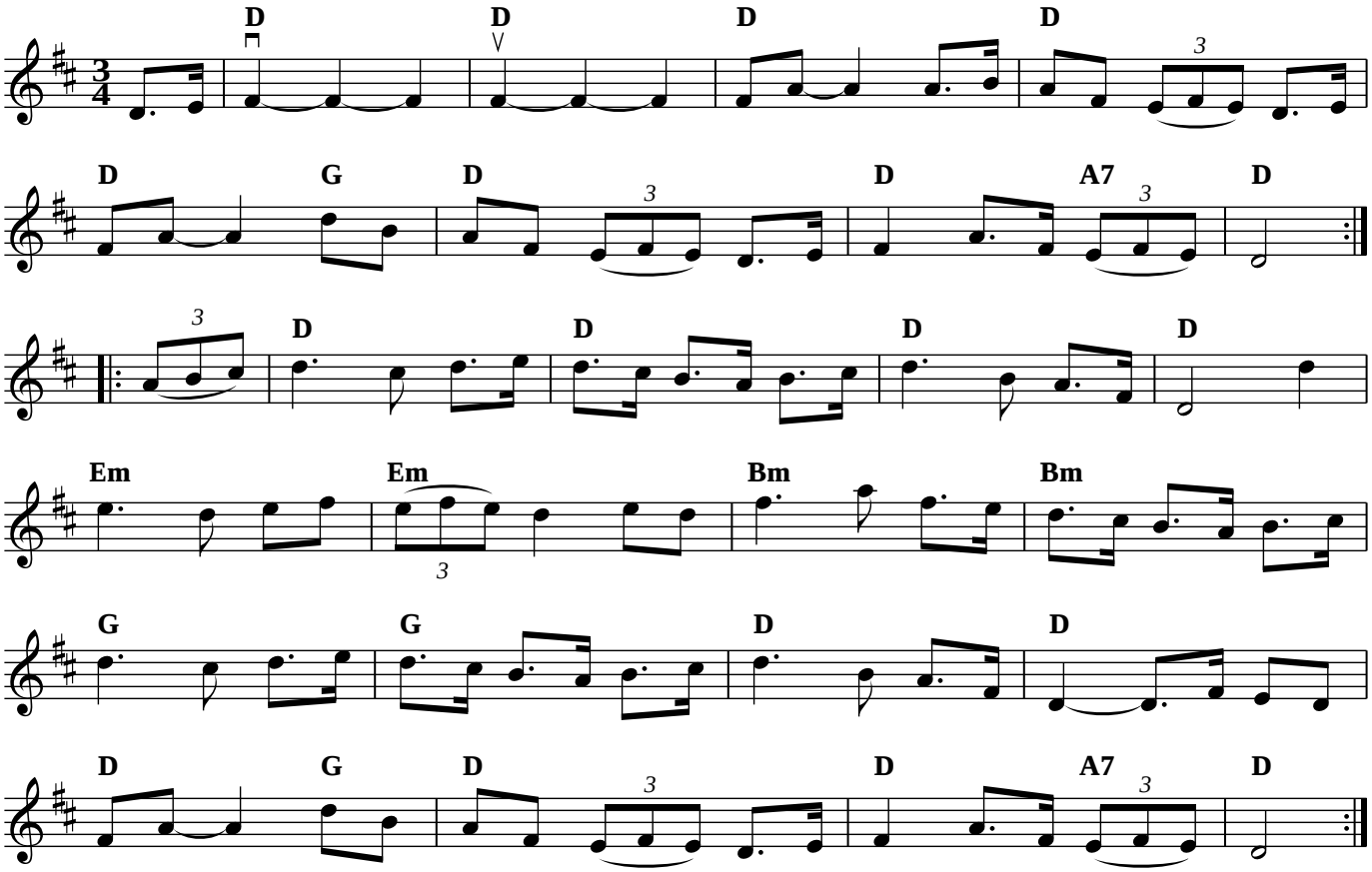
Margaret's Waltz

Pat Shaw



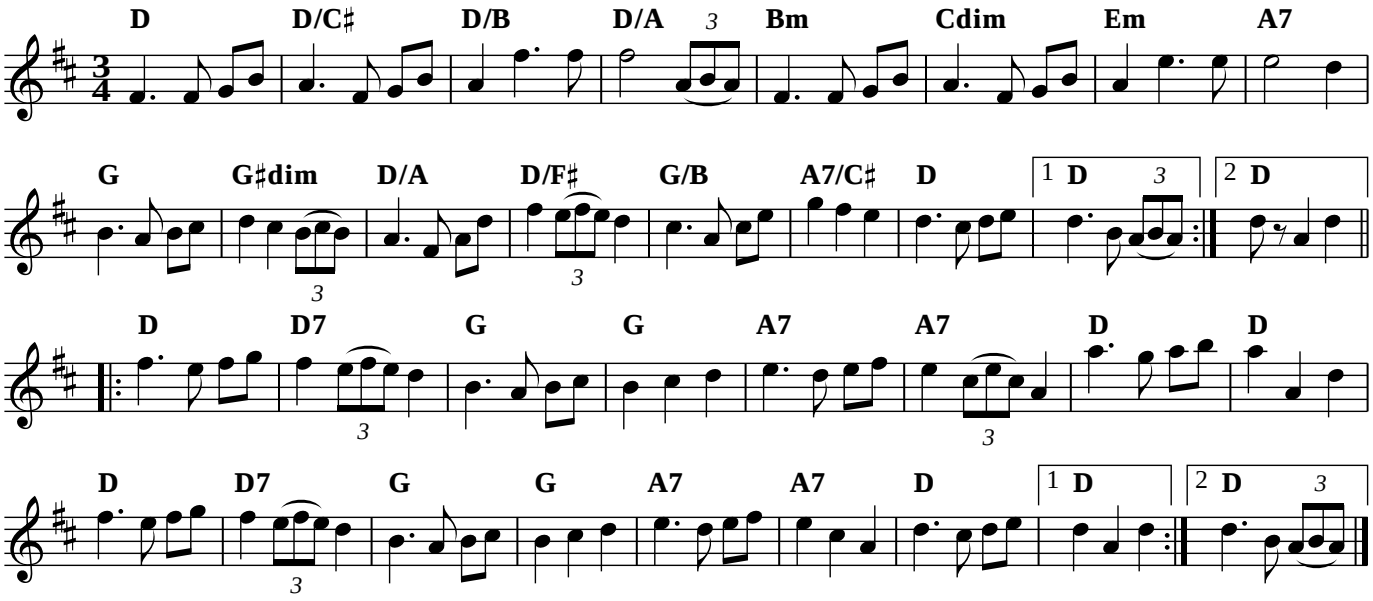
Midnight On The Water

Luke Thomasson



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

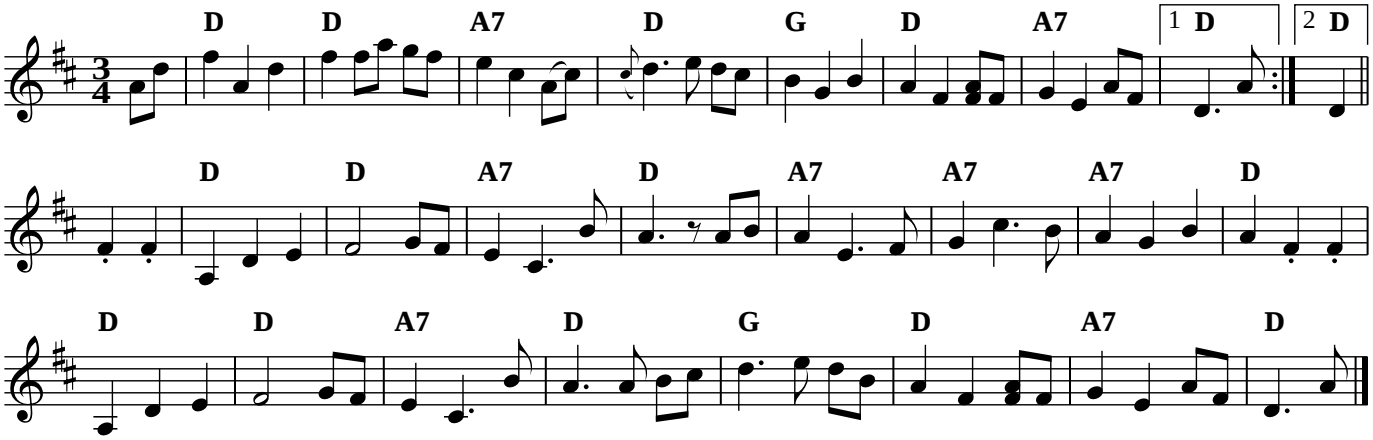


Source: Gabriel Labbé, Masters of French Canadian Dance, vol. 3. Gabriel Labbé played it in G but it seems to be played more commonly in D these days. Philippe Bruneau was playing piano on that recording; the chords are my best guesses about his accompaniment.

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

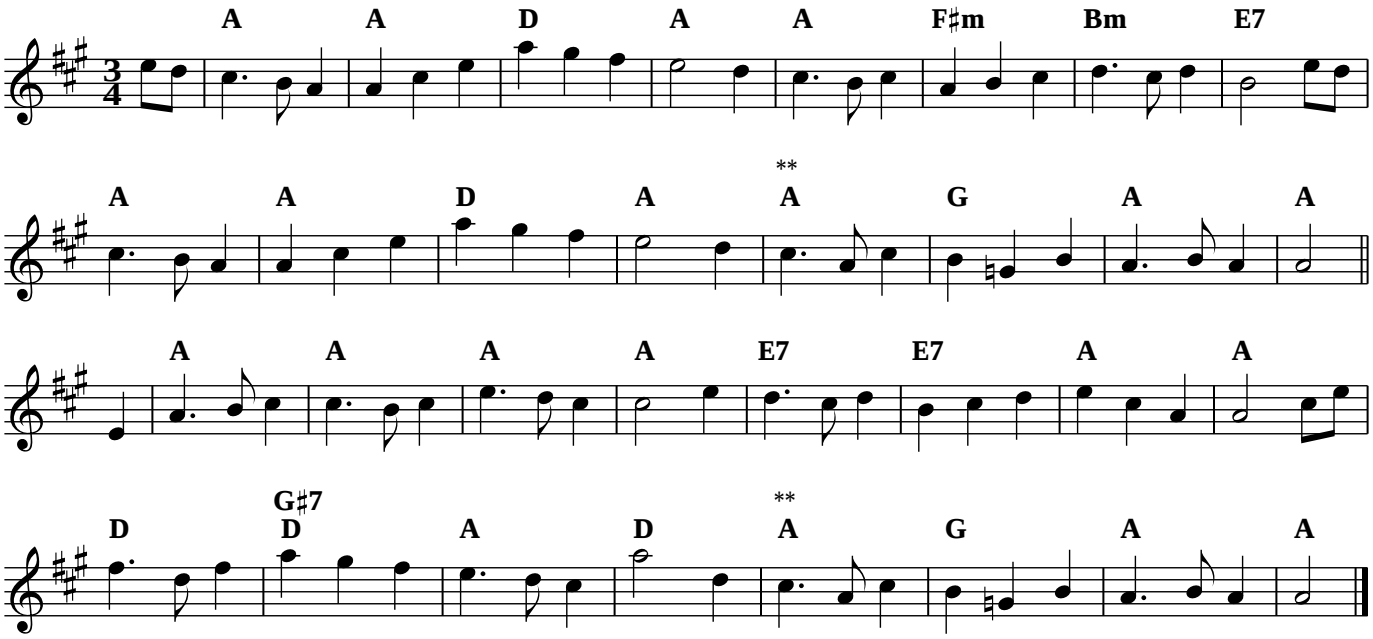


Source: Valcartier Waltz of the Corrigan family, learned from Eric Favreau.

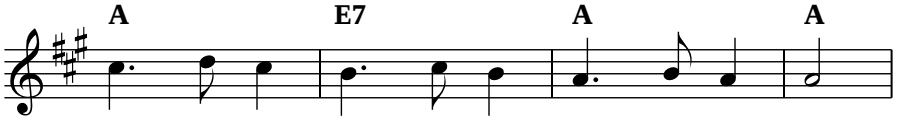
Notes: Another Valcartier waltz from the Corrigan family; most likely a Quebec Irish tune. This could be considered a simplified version of Eric's playing of the tune.

My Home

My Own House Waltz



**** Alternate ending to A & B parts**

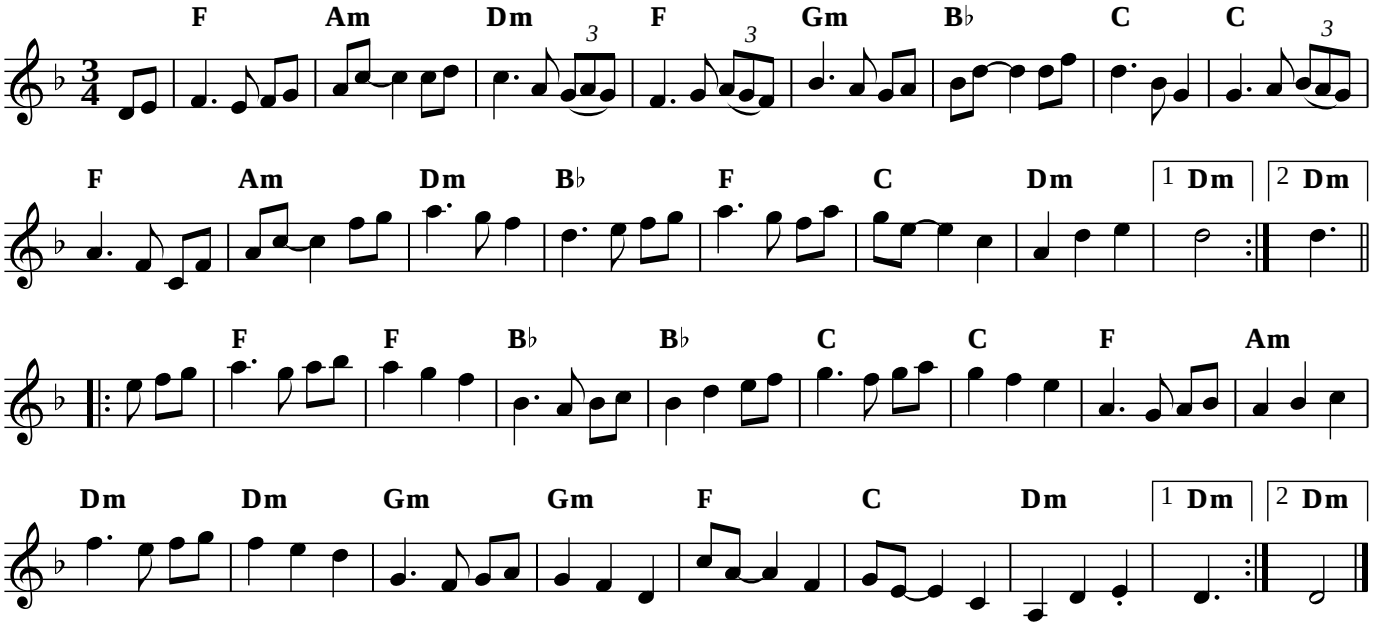


Source: Strathspey, *New England Contra Dance Music*, Kicking Mule 216, 1977.

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

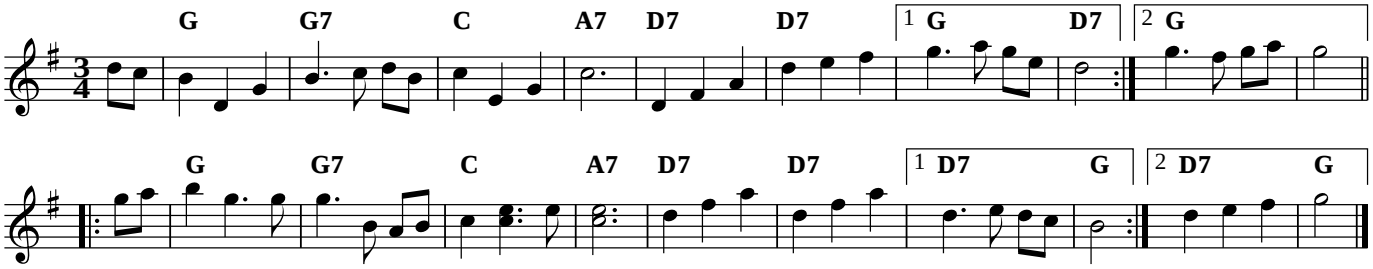


Source: Touchstone, *The New Land*, Green Linnet SIF 1040, 1982.

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

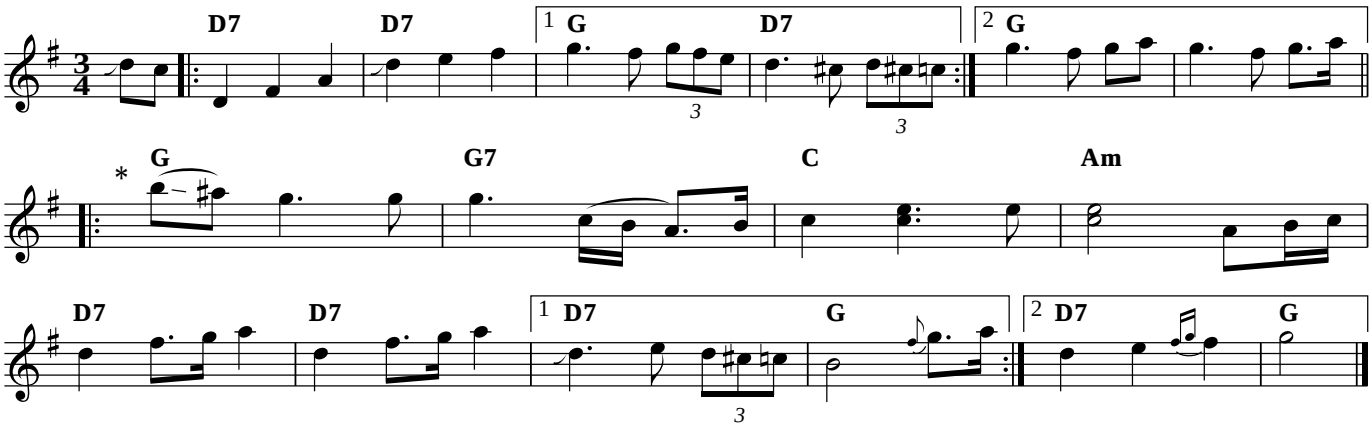
A Reasonably Standard Version



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



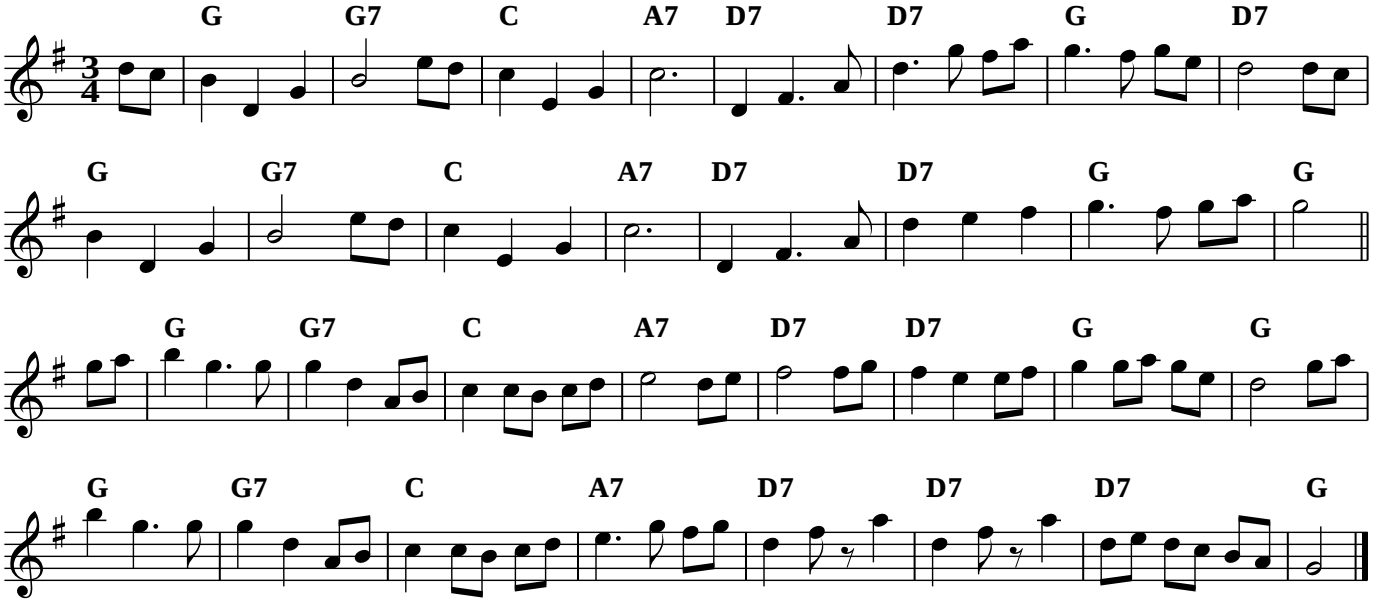
Source: Graham Townsend, *I Like Don Messer*. Banff, SBS 5306, 1969.

Notes: * At the beginning of the B part the intent is to represent a downward slide from a B to an A#.

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: Marcel Robidas, Dover NH fiddler, from recordings made at the Wednesday Night Soiree in the barn behind his house.

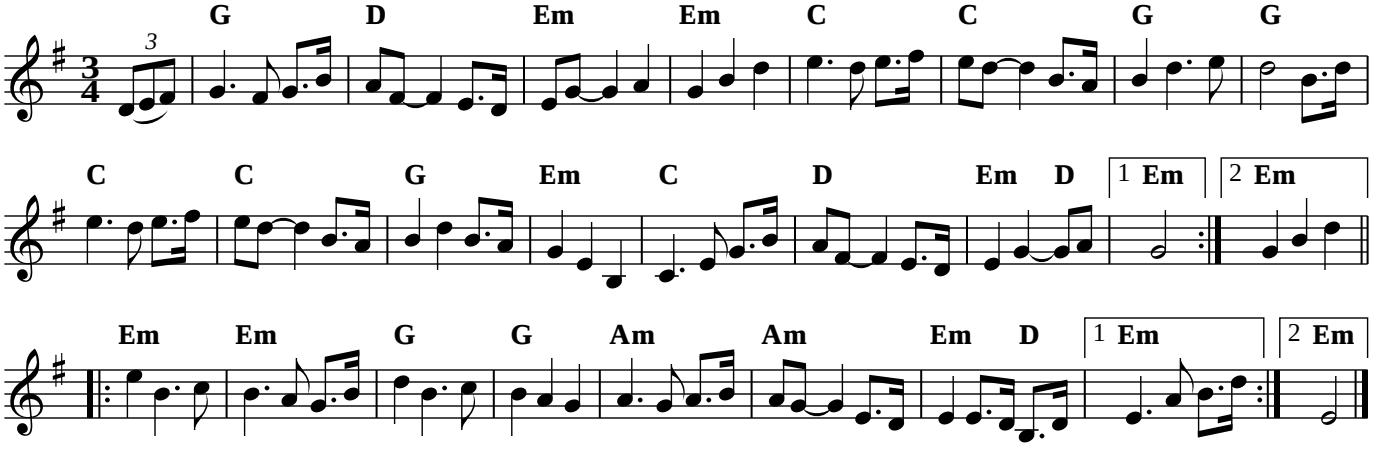
Notes: Marcel plays many variations, and another night it could be somewhat different. Marcel's brother Lucien played an extra measure at the end of the B part. I've also presented for comparison a fairly standard version of the tune, and a version from Graham Townsend.

Ootpik Waltz

The Eskimo Waltz

Frankie Rodgers

Play dotted pairs with a lightly dotted rhythm

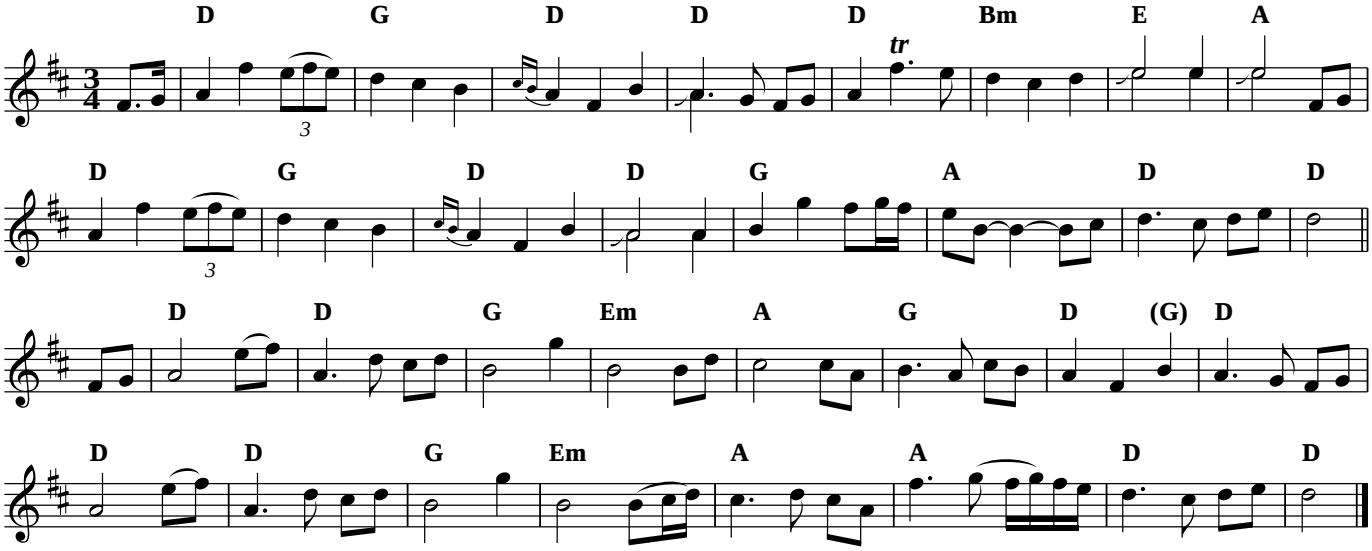


Notes: This is based on my memory of how Ryan Thomson used to play the tune at the Newmarket, NH dances. Frankie Rodgers' version is really quite different from this and from most other versions played at contradances.

Peek-A-Boo Waltz

Svensk Annas Vals

As Played by Ward Allen



Source: *Ward Allen Presents Maple Leaf Hoedown, Volume II.* Sparton, SP-210, 1958.
J. O. LaMadeleine, *Pic About*. Apex 16808, 78 RPM record.

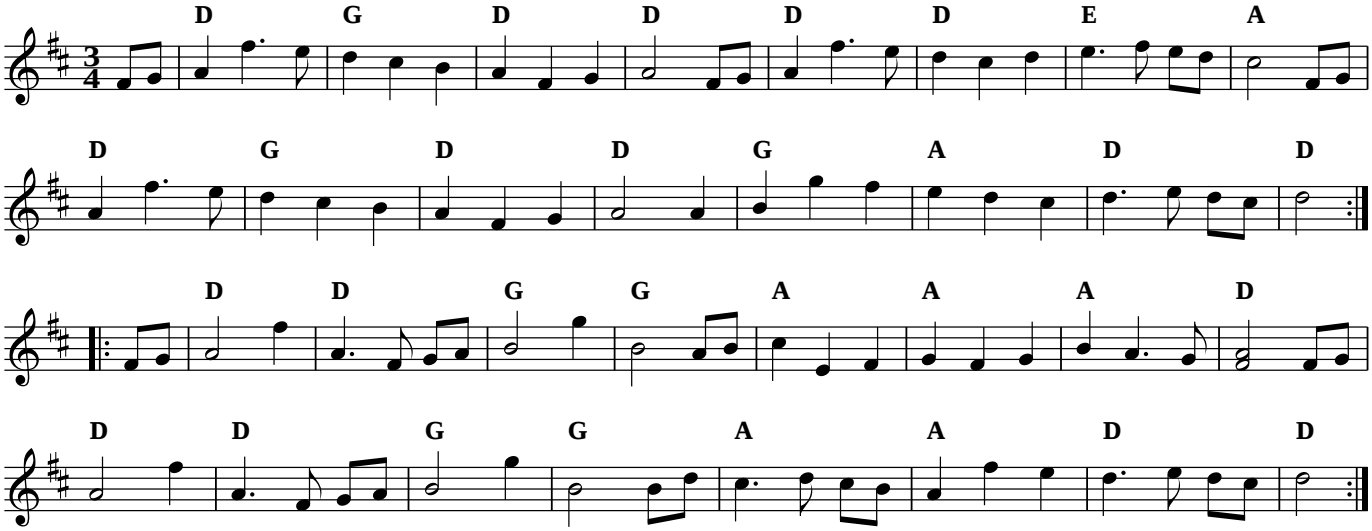
Notes: This tune is quite widespread. Among old-time fiddlers in much of Canada and the United States it's known as the Peek-A-Boo Waltz. J. O. LaMadeleine called it *Pic About* on a 78. I would guess that it was an attempt to approximate the pronunciation in French. In Sweden it's a well known tune 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

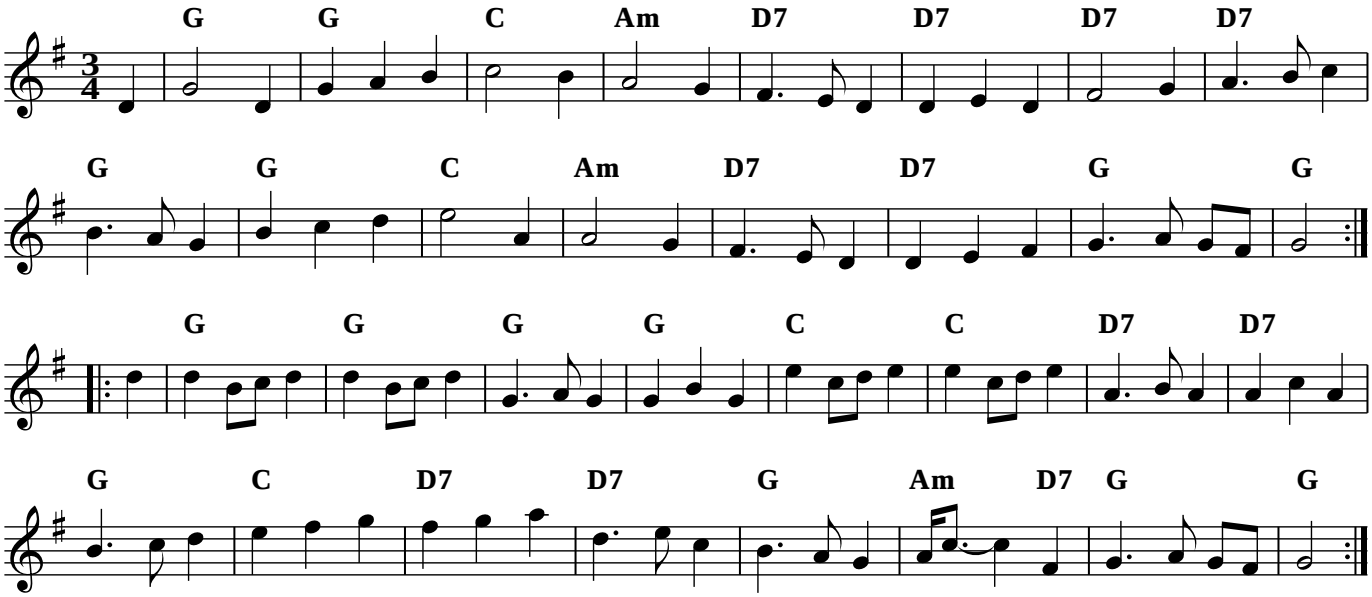


Source: Folklore Village Farm, *Scandinavia Folk Dances and Tunes, Third Edition.* Dodgeville, WI, 1980. Transcription by John Chambers.

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.

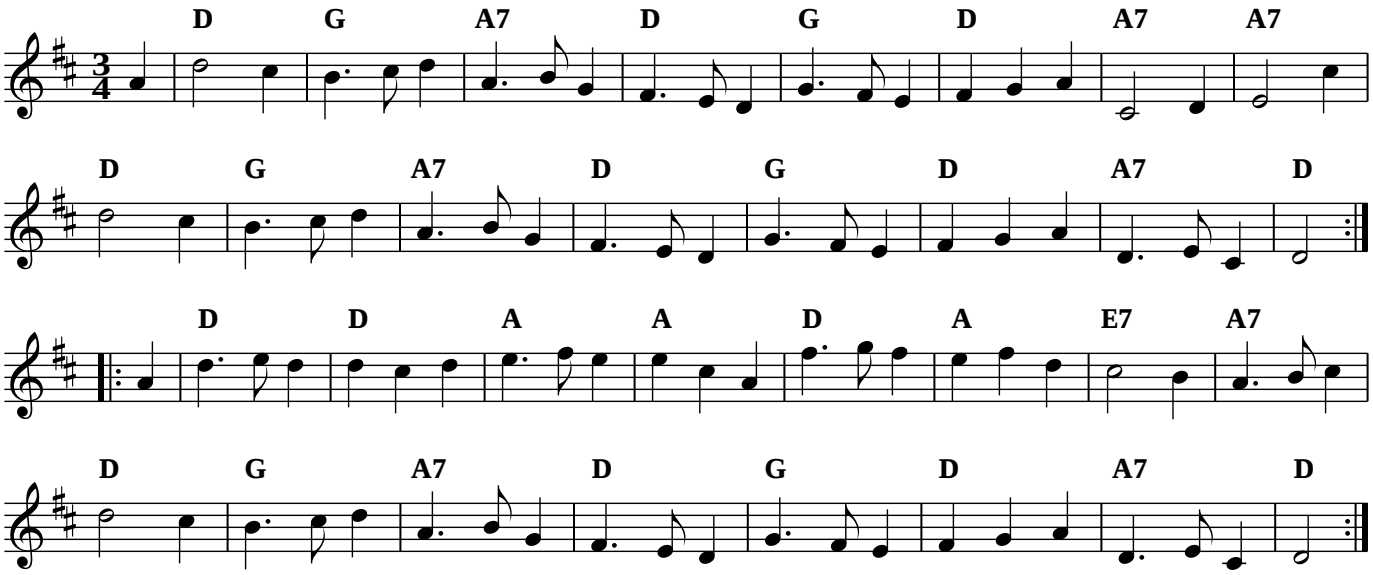
Planxty Fanny Power

Turlough O'Carolan



Planxty Irwin

Turlough O'Carolan

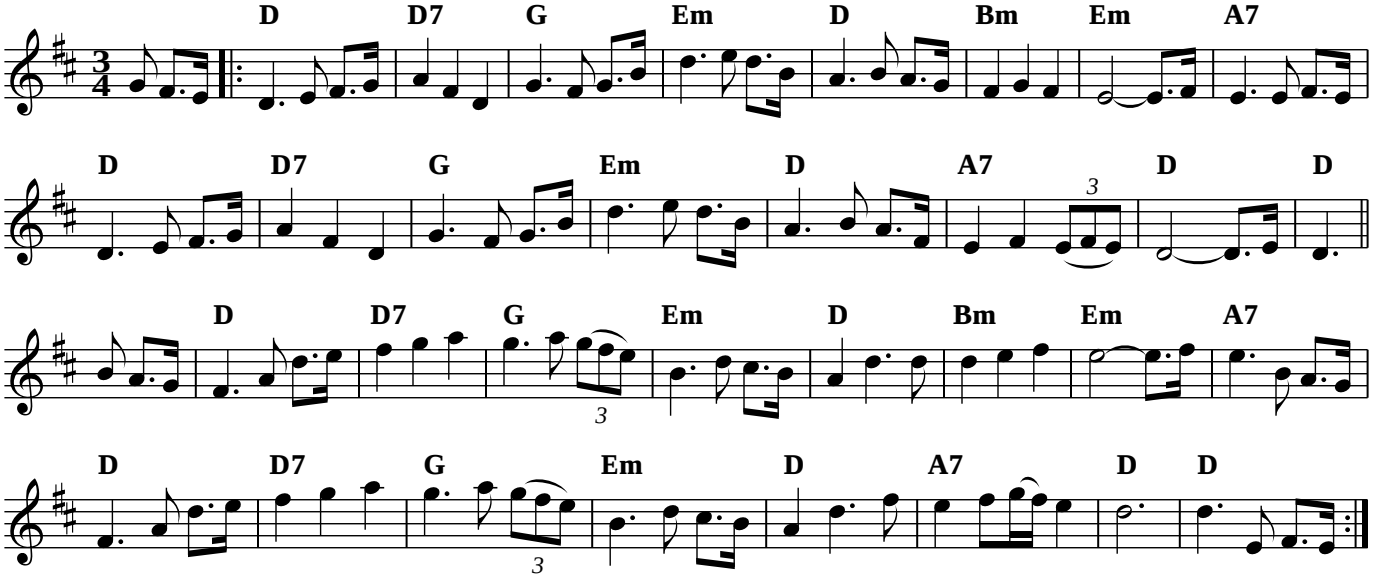


River John Sunset Waltz

Saint John River Waltz

Florence Killen

End on an A part. Dotted note pairs are played lightly dotted.



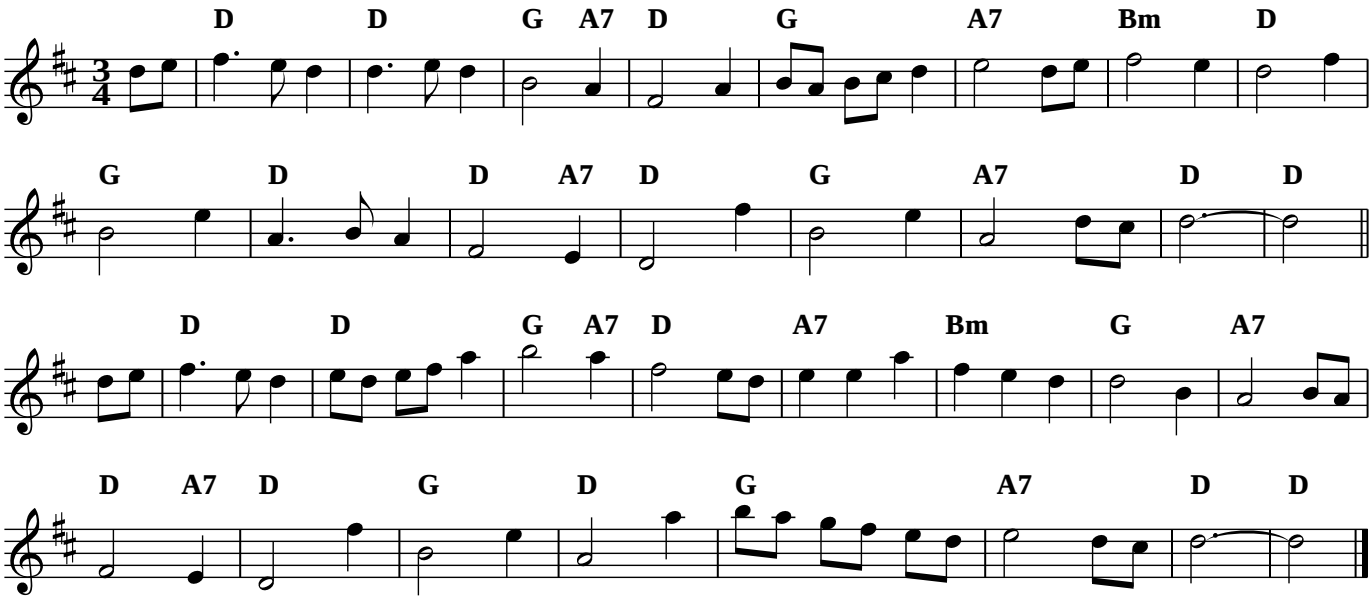
Source: Maine French Fiddlers, *"In Memere's Kitchen"*. Produced by Harry King. Readfield, Maine, 1995.

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!

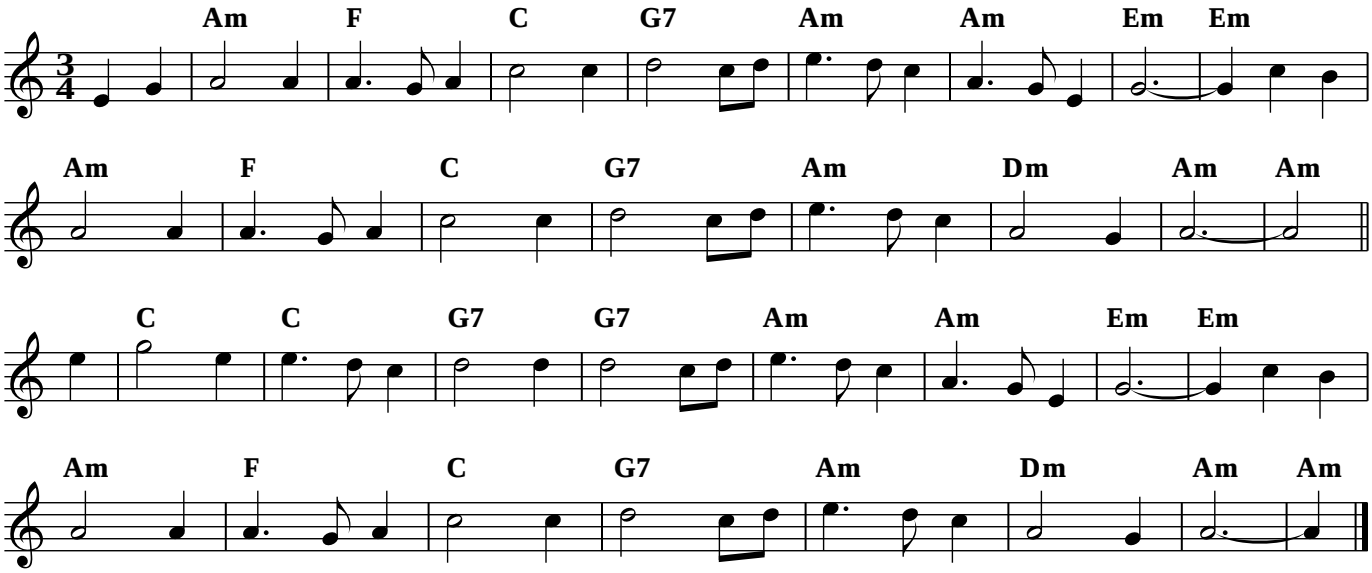
Si Bheag, Si Mhor

Sheebag Sheemore

Turlough O'Carolan

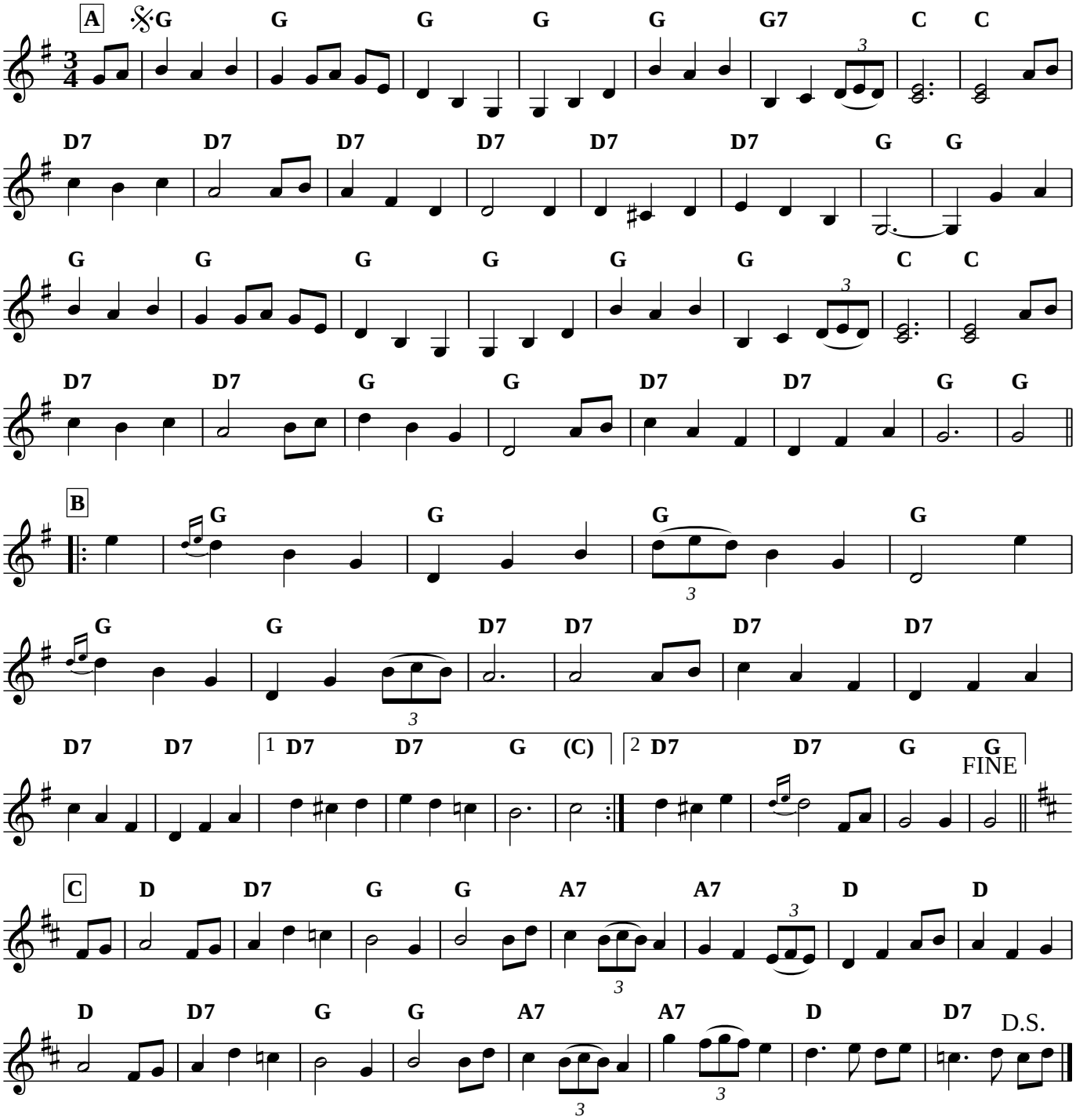


Star of the County Down



Sunny Side Waltz

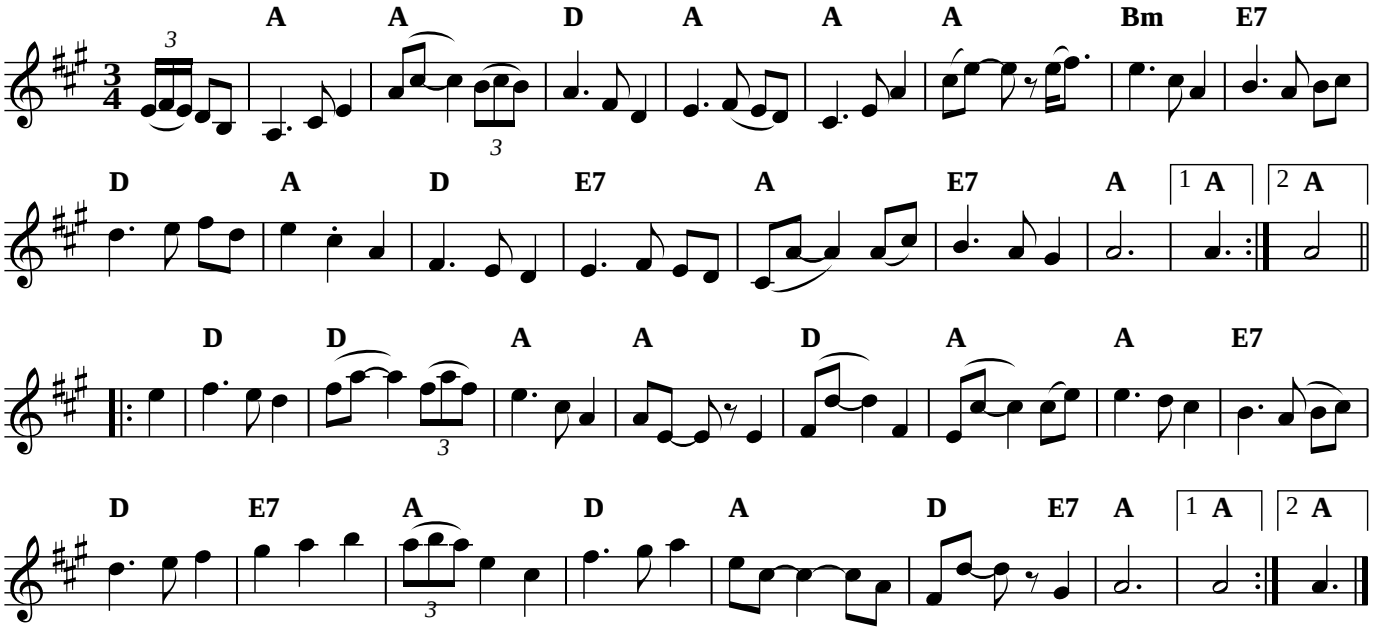
End on the second B part



Source: 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



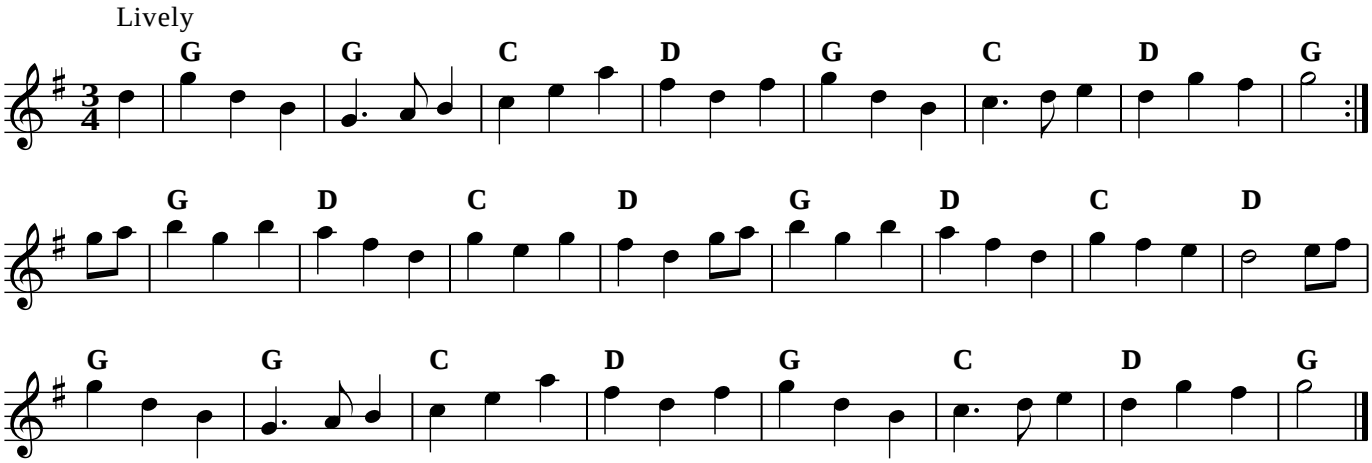
Source: Jerry Holland, *The Fiddlesticks Collection*. Fiddlesticks Music CD1, 1992.

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 leared 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.

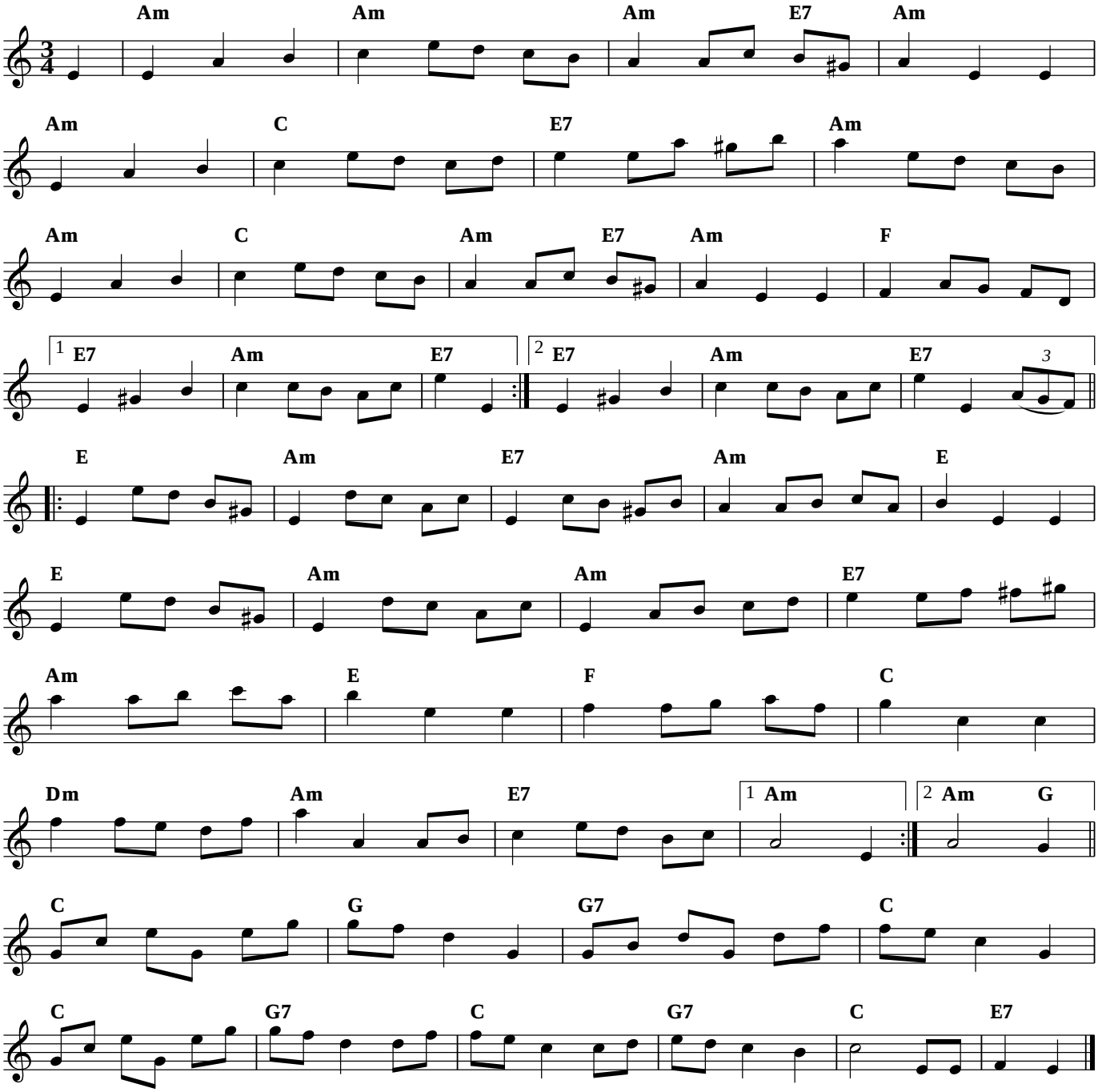
Sweet Jenny Jones



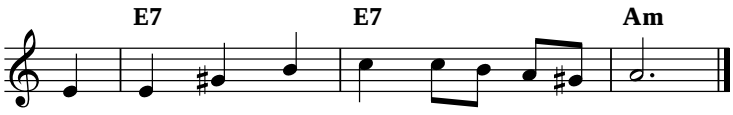
Notes: A morris dance from the village of Adderbury; it makes a good waltz too.

Trip to Mt. Agamenticus

Peter Yarensky, April 1993



Final Ending ~ *Immediately following the end of the C part*

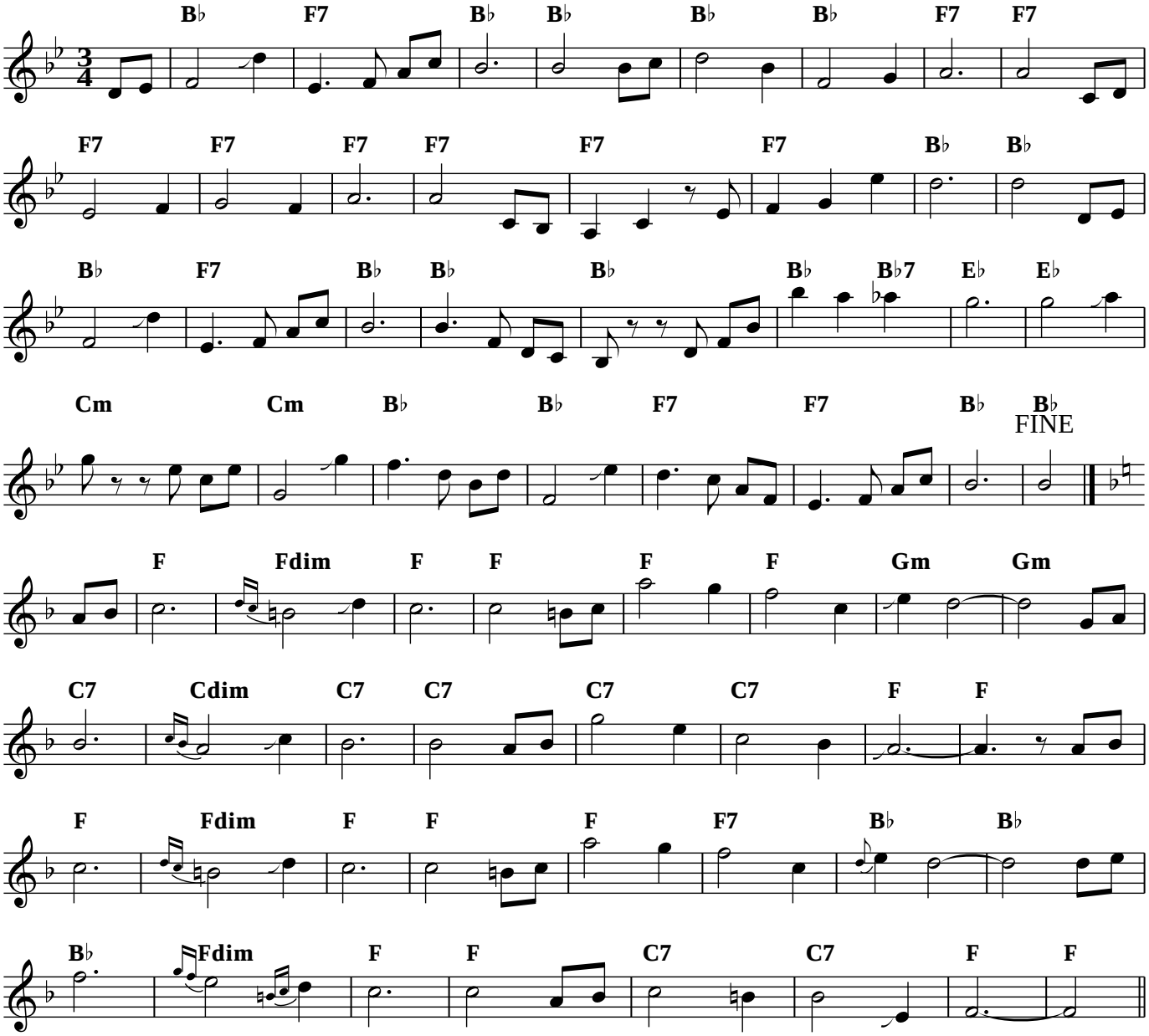


Notes: The Lamprey River Band used to play a dance there a few times each year. It's really easy to get lost going to or from the mountain, which is sort of reflected in this tune.

Village Carousel Waltz

Andy De Jarlis

As Played by Andy De Jarlis



Source: Andy De Jarlis, *Old Time Waltzes,* London EB 46, 1963; and *Tour de danse ... Tour de valses ...*, London MB 73, 1962.
Andy De Jarlis, *Manitoba's Golden Fiddler (Book 3).* Don Mills, Ontario, BMI Canada, 1969.

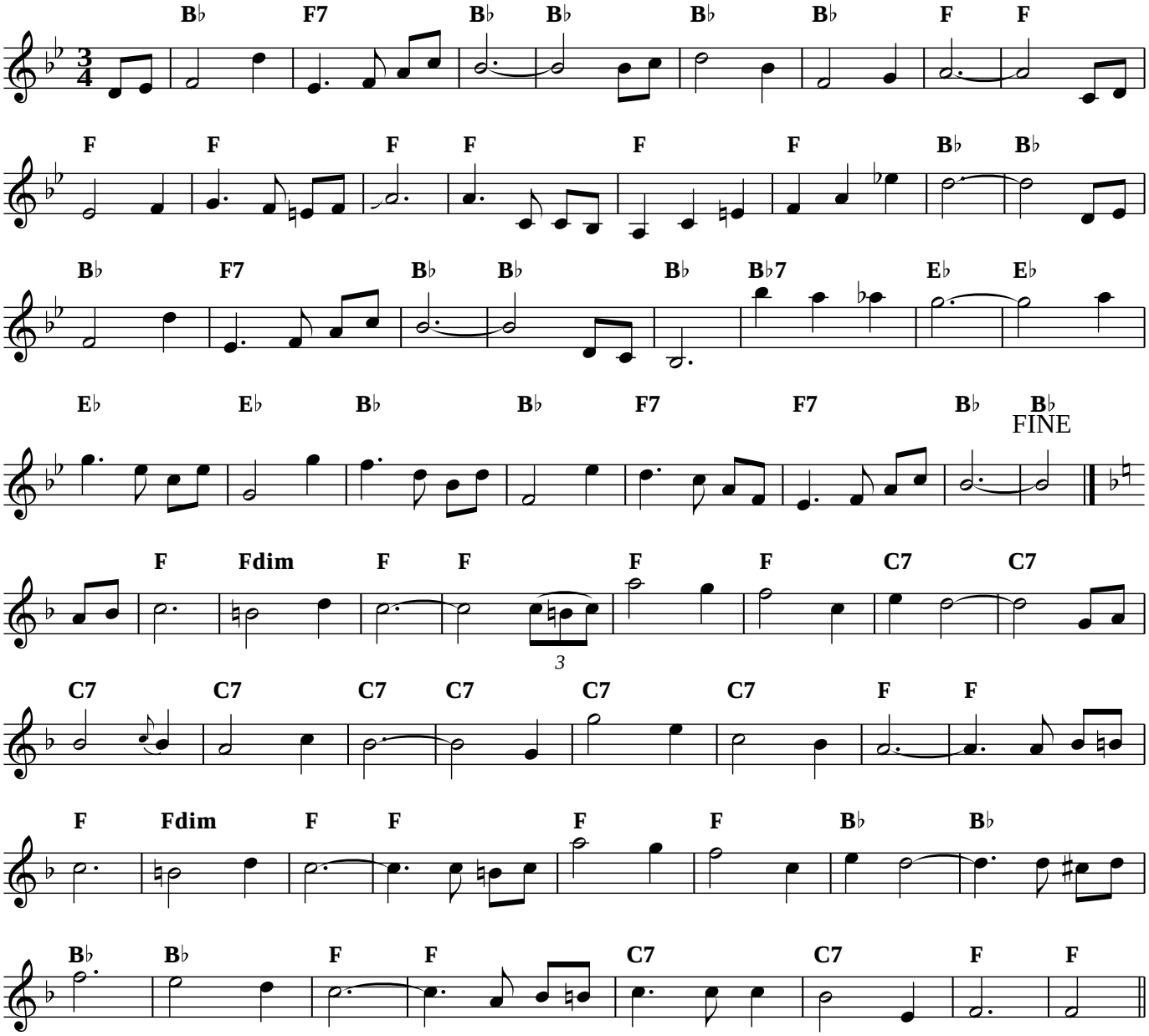
Notes: I started with the version from the tunebook, and used the recording to add in details to the melody. The chords were all as played. A version from Omer Marcoux (Concord, NH fiddler) is presented elsewhere in this collection.
Andy De Jarlis lived in Quebec and hosted Isidore Soucy's radio show 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

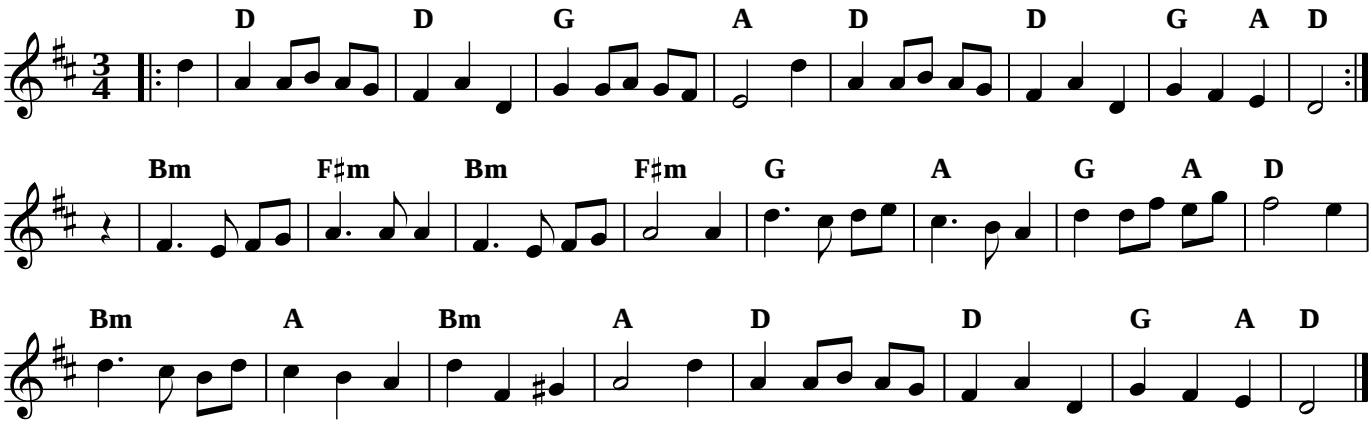


Source: Omer Marcoux, *Fiddle Tunes with Omer Marcoux*. Concord, NH, produced by Sylvia Miskoe & Justine Paul, 1981.

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.

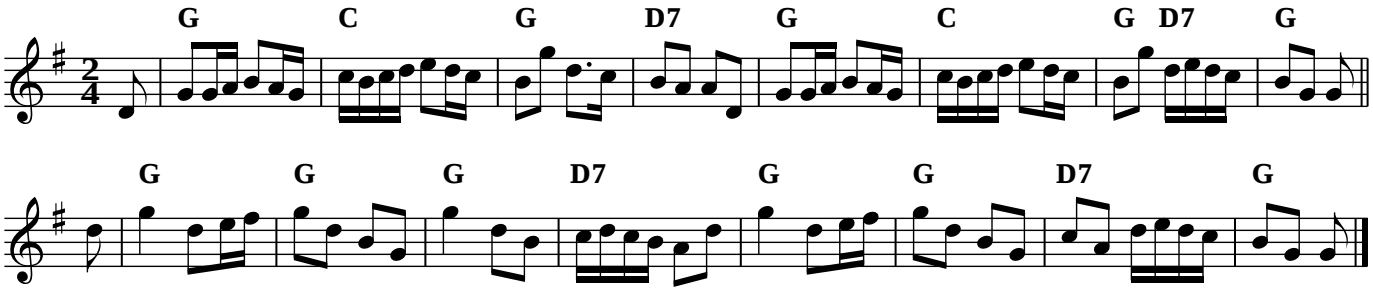
Waterfall Waltz

Caerdroea



Other Couples Dances

The Gay Gordons



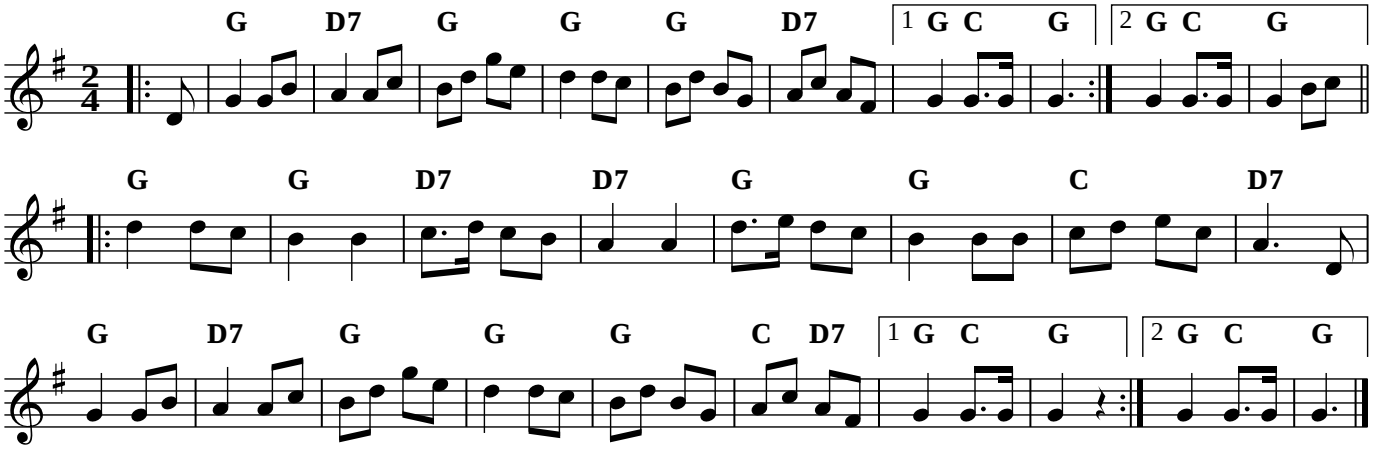
Notes: Played for the dance of the same name.

George Fox

Monk's March or (General) Monck's March

Lyrics: Sydney Carter

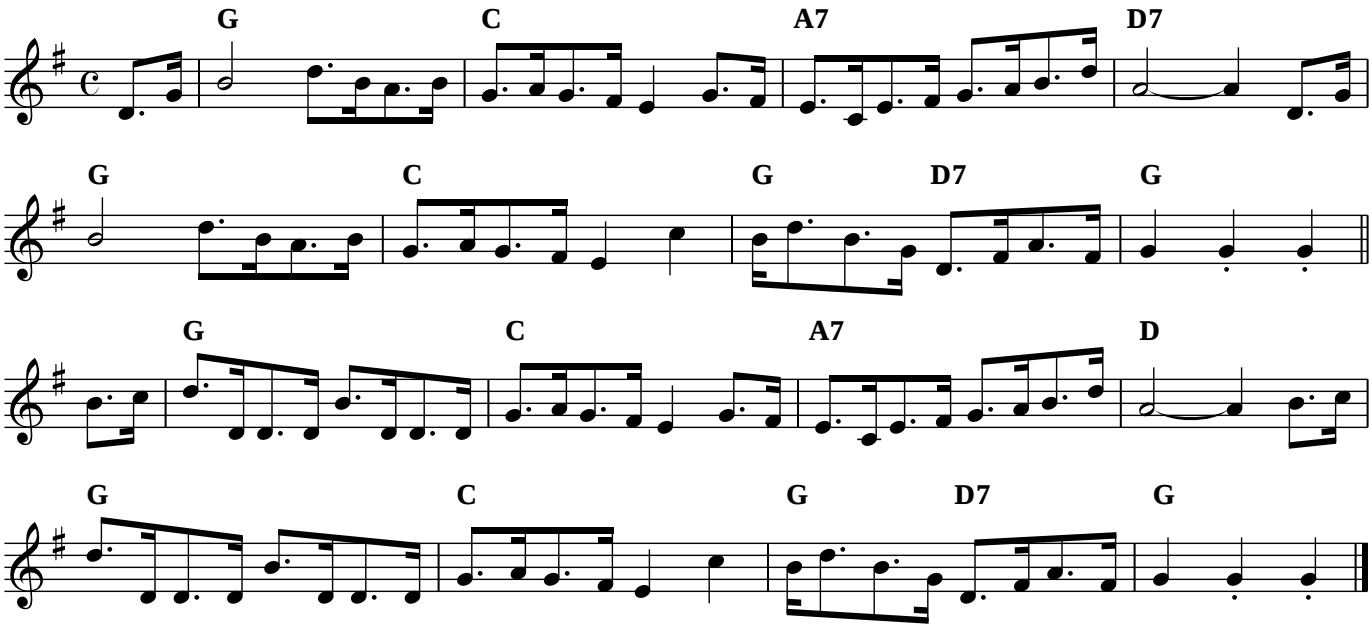
For the Gay Gordons, omit the repeat for the B part



Source: The playing of Canterbury, NH caller and musician Dudley Laufman.
King John's Morris, *Monk's March.* YouTube, https://youtu.be/kWi6urgXERA, 2017.

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.

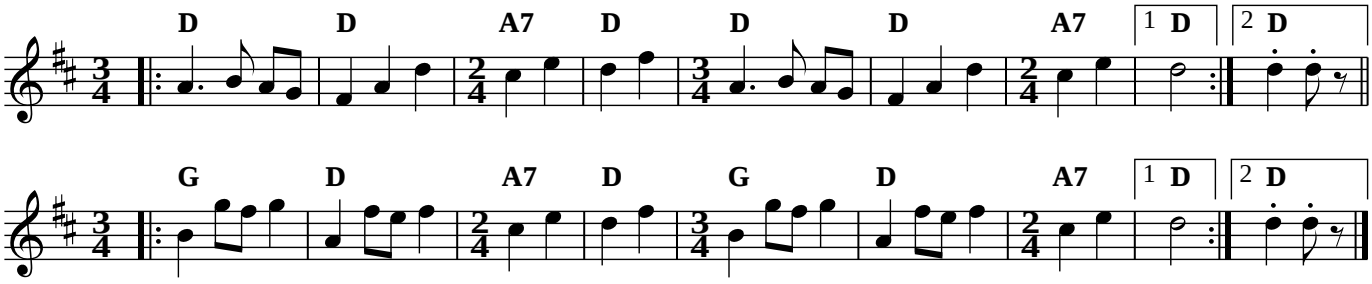
Road to the Isles



Source: Duke Miller calling with Bob McQuillen (accordion) and unidentified musicians, Peterborough, NH Country Club Square Dance. Used mainly for chords.

Notes: This tune has its own dance, but is played like a schottische.

Zweifacher



Source: Played by the Maine Country Dance Orchestra in Bowdoinham, ME.

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 written out for the dancers to follow.