Acadian Reel

Source: The melody is transcribed from the fiddling of Doug Protsik, recorded at Maine Fiddle Camp, Aug. 7, 2009.

Notes: All eighth note rests apply to all players.
There is another transcription based on the playing of Old Grey Goose from a concert in South Berwick ME in 1983.

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


Notes: Written for the Dionne quintuplets from Ontario, born May 28, 1934. Despite being relatively recent, it appears not to have a known composer.
This tune is commonly played with many melodic and rhythmic variations. Here are a few.

Here are a couple very similar variations for measures 1-2 and measured 5-6 of both the A and B parts

A couple variations for line 3: rhythmic in the first half and an octave jump in the second.

Notes: *Down Yonder* is a part of many different repertoires. In the New England repertoire its primary role is as the tune for the singing square dance of the same name. This version is as I (Peter Yarensky) play it based on listening to many people play it at dances and to many recordings over the years (including classics such as the Skillet Lickers recording). I present a couple variations but as this was used as a show tune by many people there are many ways to play the tune.
La grande traversée

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:

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    |


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.


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.
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:

\[
\begin{align*}
A1 & : \quad \text{Chord} \\
A2 & : \quad \text{Chord}
\end{align*}
\]

Measure 6 in A1 & A2:

\[
\begin{align*}
A1 & : \quad \text{Chord} \\
A2 & : \quad \text{Chord}
\end{align*}
\]

**B-part Variations**

Measure 1-4 in B1 & B2:

\[
\begin{align*}
B1 & : \quad \text{Chord} \\
B2 & : \quad \text{Chord}
\end{align*}
\]

Ending of B1, First (left) & Second (right) times through the tune:

\[
\begin{align*}
B1 & : \quad \text{Chord} \\
B2 & : \quad \text{Chord}
\end{align*}
\]


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


Notes: Composed in honor of Philippe Bruneau
Melody from Lisa Ornstein & Denis Pepin; chords from Rachel Aucoin.
Le petit bal à l’huile

Marcel Messervier


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.
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.


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

**Last two measure of the A & B parts**

**B part, measures 3-4**
Chord progressions (E7 written as E):

Piano A1, A2:  AAAA AEEA AAAA AAEA
Piano B1:      AAAD DDDA AAAE EEAEEA
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.

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.
Honest John

End on the A part unless playing for a dance

Notes: Technically the second chord in measures A1 and A5 should be a D (or D7), but I much prefer the sound of the C chord.
The Low Backed Car

Samuel Lover, 1846

Core melody

Source: From the playing of Dudley Laufman from a few different sources.
Dudley Laufman with Patty Laufman, Barry & Gretchen Draper and Richard Gehrts,
Dudley Laufman, Traditional Barn Dances with Calls & Fiddling. Dudley &
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/.

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)

Another A Part

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


As played by Dudley Laufman on the cassette.

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.
The Low Backed Car

From Traditional Barn Dances CD


Notes: I’ve also included my version of the core melody and a version from an older cassette by Dudley.
Murray River Jig

Graham Townsend

Marche Domino

Gone A Rovin’

Ralph Page

Source: Northern Junket, Volume 13, Number 11, Page 26 (June 1981).
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
Blue Mountain Two-Step

C. Artus

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.

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.

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

Source: Jean Landry, on *22 tounes de chez-nous*. MSTK K2-107 (CD).

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


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

As played by Marcel Robidas, Dover NH

Source: Marcel Robidas, from Wednesday Night Soirées and recording from 4-6-86.

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; Marcel would likely have commented on playing it in a French style. I use the A7 chord; the Am chords are as played on Graham Townsend and His Fiddle (Banff Rodeo RBS 1284).
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: Recording by Emery Hutchins of Burt Feintuch playing at home with several friends.

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.
As played by Frankie Rodgers. Small notes are harmony notes.
Sequence: Introduction, AABB (repeat as desired); one A with Final Ending

**Introduction**

```
[Music notation]
```

**A**

```
[Music notation]
```

**B**

```
[Music notation]
```

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

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[Music notation]
```


Notes: As played by Frankie Rodgers.

The tune as written and played by Frankie Rodgers was quite different from the tune now played throughout most of the country by country dance musicians.
Hans Pier Schnippen

In its original key of C

\[ \begin{align*}
&\text{C} \quad \text{C} \quad \text{G7} \quad \text{G7} \\
&\text{F} \quad \text{F} \quad \text{C} \quad \text{C} \quad \text{G7} \quad \text{C} \quad \text{C7} \\
&\text{G7} \quad \text{G7} \\
\end{align*} \]

Source: Old Grey Goose, Workshop, Ralph Page Dance Legacy Weekend, 2018. Played by Carter Newell. Notes: In the key of C as played by Carter Newell; also presented in D.

Hans Pier Schnippen

Transposed for diatonic D instruments

\[ \begin{align*}
&\text{D} \quad \text{D} \quad \text{A7} \quad \text{A7} \\
&\text{D} \quad \text{D} \quad \text{A7} \quad \text{D} \quad \text{D7} \\
&\text{G} \quad \text{G} \quad \text{D} \quad \text{D} \\
&\text{A7} \quad \text{A7} \quad \text{B1: D} \quad \text{B2: D} \quad \text{A7} \\
\end{align*} \]

Source: Old Grey Goose, Workshop at the Ralph Page Dance Legacy Weekend, 2018. Notes: Transposed to D; also presented in C.
I Go Amongst A Thousand Thoughts

Danish

Source: Bruce Sagan, Scandinavian Jam Session, Northern Week, Ashokan, 1997
Notes: Also played by Spaelimenninir under a different name but I haven’t located it yet.