Reel in A & D
Reel des pilotes

Both parts are double length

Source: From the playing of Sabin Jacques, Quebecois Social Dance, Ashokan 1997
Notes: Nearly every part of the tune was subject to variation, so this is really a sampling of how it was played. This was played by the Trio Rosaire Girard under the name Reel des pilotes (on 100 Ans de Musique Traditionnelle Quebecoise, Vol. 2: Deuxième Époque 1940-1960, compiled by Gabriel Labbé). I’ve seen it under other names as well.
Acadian Reel

As played by Doug Protsik

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.

Notes: All eighth note rests apply to all players.
Notes: This is a basic version of the melody. I also include a fuller version transcribed from the fiddling of Maine fiddler Doug Protsik. All eighth note rests apply to all players.
Reel des Accordéonistes

Marcel Messervier


Notes: There were a number of guest musicians. Yvan Brault played piano on several tracks. He was an amazing piano player. I once got to watch him play at an evening party at the Champlain Valley Festival in the late 1980s and it completely changed my understanding of piano accompaniment. I certainly missed a lot in figuring out the chords; these are my best guesses and are much simplified from what he played.
Notes: The melody is a fairly standard New England version. Chords are from the playing of Randy Miller on Castles in the Air. The final D eighth note would be omitted the last time through the tune.

Notes: This tune was first recorded by button accordion player Theodore Duguay. This is a reasonably representative transcription of how it’s played today.
Set Américain

As Played by Theodore Duguay

Source: Theodore Duguay
Notes: This transcription is based on the playing of Theodore Duguay, transposed from C.
Notes: Here’s a transcription based on the teaching of Don Roy as taught at Maine Fiddle Camp, 6/15/02. Don sometimes plays it as a step dance tune for Cindy Roy.
Angus Robichaud’s Reel

The syncopated portions of many A-part measures were often played like this:


Notes: The syncopated phrases were most likely played as ghost notes originally. There are a number of tunes which include variations of the A part in Quebec; in most cases those notes are still played as ghost notes. Using the bowing bowing shown above, this would involve a slight down bow instead of the rests.
Set de la Baie St. Paul

Batchelder’s Reel

Notes: Batchelder’s Reel is often played together with Ross’s Reel #4.
Bay of Fundy

Bill Guest

Big John McNeil

Peter Milne (1824-1908)

Notes: I often play the alternate chords listed for emphasis.
Bobby Shaftoe


Reel Boule de Neige

Source: Joseph Allard
Caribou Reel

Andy De Jarlis

As Written

\[
\begin{align*}
&\text{Em} & & \text{Em} & & \text{G} & & \text{G} \\
& \text{Em} & & \text{Em} & & \text{D/DA7/E} & & \text{D/F\# A/A} \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
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& & & & & & & \\
& & & & & & & \\
\end{align*}
\]

Source: Notation as written by Andy De Jarlis, *Canadian Fiddle Tunes*, p. 5. BMI Canada, 1958.

Notes: This is the tune as written.

The Caribou Reel is frequently labeled as an Irish reel and there are some rather surprising versions to be found. Here I present the tune (1) as he wrote it (this one), (2) as he played it when he recorded it, and (3) as his second fiddler Marcel Meilleur played it on a recording made as a tribute to Andy De Jarlis after he died.
Caribou Reel

As Played by Andy De Jarlis

Em  Em  G  G

Em  Em  D  B7  Em  B7  Em

Em  Em  D  D

Em  Em  Em  B7  Em  B7  Em


Notes: This is how he played the tune for a recording, to be compared with how he wrote it, as shown in the previous version. There are substantial differences in both melody and chords. There are a few notes he consistently played slightly sharp; these are indicated by the "^" signs.
Caribou Reel

As Played by Marcel Meilleur


Notes: Marcel Meilleur played second fiddle for Andy De Jarlis. This version is from a record Marcel made as a tribute to Andy after his death. He assembled the musicians from Andy’s band to play. I’ve wondered if to some extent it reflects how Andy De Jarlis played the tune later on. This version has quite a few notes played sharp, sometimes up to a half step high. There are a couple changes in the chords. Sharped notes are indicated by a "\^" unless they are a full half sharp.
Reel de Chateauguay

New England Version

As Played by Joseph Allard

Notes: This is a New England version of the tune, learned mostly from Fennig’s All-Stars.


Notes: This is a Québécois version of the tune, based on the playing of Joseph Allard. He plays it somewhat differently on earlier recordings.
Cold Frosty Morning

Am Am G G
Am Am Em Am Em Am
Am Am C G Am Em
Am C D Em Am Em Am

Coloured Aristocracy

G G Em Em C G
A7 D7 A7 D7 G
1 2

GE m E m G C G
A7 D7 A7 D7 G
1 2
Cooley’s Reel

The Dancing Bear

Bob McQuillen
Dave’s Hornpipe

Bob McQuillen

Notes: Written by Bob for Dave Cousineau, retired bass player for the Lamprey River Band. Chords by Peter Yarensky. I’m really not all that confident about chords for parts of the tune.

Dinky Dorian’s

Francie Dearg O Beirn (1904-1987)
Drowsy Maggie

Notes: In measure A2 the A chord was written in by mistake at one point; but as I listened to the tune with an A chord I rather liked it so I left it in as an alternate chord.

Durang’s Hornpipe
Eddie’s Reel

Ed Plante

A-Part (meas. 1-2) This is a much more common version:

Notes: I learned this version from Cammie Kaynor’s Wellington Bilgewater recording; I don’t know anything more about it.

Farewell to Whiskey

Ladies’ Triumph

Notes:
Fireman’s Reel

Source: As played by April Limber on the New England Tradition recording. Farewell to the Hollow, Whistler’s Music, CDWM 9860. Chords as played by Bob McQuillen.

Notes: I generally play the B7 instead of the Bm.
Lady Walpole’s Reel has been the traditional opening dance at many New Hampshire dances (especially in the Monadnock region) for many years. Many old-time fiddlers didn’t play in Bb, so the Fireman’s Reel became the standard tune for the dance.

Fisher Street Reel

Notes: May be played as a polka.
I wrote this while I was living on Elm Street in Dover. Fisher Street was just a couple blocks away.
Flowers of Edinburgh

Notes: The chords for the B-part come from Otto Soper (1970-1975), an old-time Maine piano player and fiddler (who also played saxophone and other instruments) who was very influential in the playing of the Maine Country Dance Orchestra. Like many of the old time piano players, Otto only played major chords. The alternate chords (upper line) represent the more commonly played chords.

Forester’s Hornpipe
Gaspé Reel

Notes: The A part especially is based on the playing of Louis Beaudoin. A few notes are in parentheses. They may be played as usual, as ghost notes, or treated as rests.
Glise de Sherbrooke
La Grande Chaine, Reel de Tadoussac, Glise de Sherbrooke, Quadrille de chez nous

As Played by the Ralph Page Orchestra

Source: As played by Ralph Page’s New Hampshire Orchestra (as Glise a Sherbrooke), Michael Herman, Folk Dancer Records MH 1073-B.
Notes: The Identitairs Québécois web site <http://www.mustrad.udenap.org> comments that the tune is an adaptation of Home Sweet Home, thus the name Quadrille de chez nous. The Ralph Page Orchestra started each phrase of the B part on a G chord. For many years that chord has been played as a C chord or, with some versions of the melody, as | G-C | G |
Glise de Sherbrooke
Reel de Tadoussac
La Grande Chaine, Quadrille de chez nous

As Played by Joseph Allard

As Played by Louis Beaudoin

Notes: This is based on Louis Beaudoin’s playin of the tune, under the name La Grande Chaine. This most likely referred to the name of a dance or dance figure done to the tune. More information with Glise de Sherbrooke #1.
La Grondeuse

Notes: Melody and chords are from the Canterbury Orchestra recording. The alternate chords in the B part reflect the fact that Bob McQuillen had a few different ways of playing it, and I added in the F#7 that I sometimes play.

Source: Canterbury Country Dance Orchestra, Mistwold (F&W Records, F&W 5, 1974)
Growling Old Man and the Cackling Old Woman

Growling Old Man and the Grumbling Old Woman

Am G Am G Am

42

Am G Am G Am

3

AC G A E m

3

A C G Am G Em Am

Notes: This is a standard New England version, although the B-part chords are a bit unusual. Simon St. Pierre, Maine French fiddler, played an interesting rather different version. Go to http://www.mainefiddlecamp.org/music-of-simon-st-pierre/ and click on The Woods of Maine for a PDF, or on the abc version right below.
L’homme à deux femmes

Source: Jean-Marie Verret, from Jean-Marie et Martin Verret, Quadrille du XIXe et XXe siècle. 1997

Notes: The title probably refers to an associated dance rather than the tune. Chords are probably mostly correct. The parts involving diminished chords seem to work best in root position.
Joys of Québec

Les joyeuses québécoises ~ Two-Part Version

Fortunat Malouin

Two-Part Version

Melodic Variation (A Part Meas. 3-4)

Notes: This is a fairly standard two-part version of the tune. I’ve also included a three-part version.
Notes: Here is a three-part version; a two-part version is included as well.
The C part is as played by Marcel Robidas of Dover, NH at the Barn, Winter 1996.
I’ve shown two ways he transitioned from the B part. One adds an extra beat and the other adds a full measure. Marcel would play the third part unpredictably every 2-4 times. The extra beats would signal that a C part was next. Otherwise the ending of the B part would be played as in the two-part version.
Judy’s Reel
*Maid Behind the Bar*

Notes: This tune has been known as Judy’s Reel in New England; in Irish music circles it’s more likely called the Maid Behind the Bar.

Kildare’s Fancy

Notes: The variation with the E-major chord comes from a recording of the tune by Spaelimenninir from their record Burturav.
Leventine’s Barrel

In D

Here are some variations in the melody.


Notes: Based on the playing of Laurie Andres. The alternate measures A4 and B4 are common ways of playing the tune. The alternate measures B1-2 and B5-6 are as Philippe Bruneau played the tune. The tune is often played in G, but the melody is slightly different. It’s presented next.
Leventine’s Barrel

In G

Notes: This is how it’s often played in G. The biggest difference is in the first two measures of the B part.

Liberty
Notes: A great Canadian Bb reel.
The following are alternate endings to the A and B parts of the tune.

Alternate A-Part Endings

Alternate B-Part Endings

Source: Jean-Marie Verret and Guy Bouchard as played at Ashokan in 1997.
Notes: About the endings. The A-part endings are how I learned the tune. Jean-Marie played them more as in the alternate A-part endings. The B-part endings are how I learned them and also how Jean-Marie played them. I believe these B-part endings are different from how it was written. The alternate B-part endings, from Pascal Gemme, should be closer.
Mackilmoyle Reel

Notes: Jos Bouchard recorded a somewhat twisted, although 32-bar, version of the tune in 1938. About 5 years later Don Messer recorded a version very much like this one. The phrasing was straightened out. The Jos Bouchard version treated the four opening notes as the beginning of the phrase. Don Messer’s version treated them as lead-in notes. There’s another version played in New England which is melodically much like the Don Messer’s version but which begins the phrase as Jos Bouchard did.

Mason’s Apron

Notes: The Bm is an alternate chord.
Merry Blacksmith

**Paddy on the Railroad**

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Midsummer Moon

*Melody & chords by Sarah Hydern, flute player for the Lamprey River Band*
Miss Brown’s Reel

Source: From the repertoire of John Taggart, "Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)". This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, "The Music of John Taggart (1854-1943)", Front Hall Records FHR-204C, 1989.

Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

Miss Mason’s Hornpipe

Notes: Written by Bob McQuillen for Sarah Mason, caller and whistle in the Lamprey River Band.
Reel de Montreal

Morpeth Rant
Mother’s Reel

Notes: When playing for a dance it generally makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part.
New Century Hornpipe

Source: From the repertoire of John Taggart, "Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)". This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, "The Music of John Taggart (1854-1943)", Front Hall Records FHR-204C, 1989.

Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.
Reel des Oignons

Source: Joseph Allard

Old French
Notes: A member of a band I used to play with once asked if I knew how to make the cat meow. The answer is you play the two initial open E notes together with a D#.
Olde Tyme Quadrille

Source: Chords are as played by Bob McQuillen on a recording of New England Tradition from around 1985, to the best of my identification ability.

Notes: I listened to three recordings, and he played the chords differently on each one.
Notes: This is a New England version of the Graham Townsend tune learned many years ago from Becky Tracy and Susan Janssen. Some of the details may have been modified but only slightly. Interestingly, the New England version has a third part (or second part variation) that wasn’t part of the original tune at all.
Pat the Budgie

As Played by Graham Townsend

C F G7 C

C F Dm G7 G7 C

Ghost note example


Notes: This is a transcription of Graham Townsend’s playing of the tune. The notes in parentheses are ghost notes, a French Canadian fiddle technique in which two up bows are separated by a barely audible down bow, giving the impression of syncopation. See above for an example.
Notes: As written it makes a great 48-bar tune and works very well for a dance called the Willow Tree. It can also be played for a 32-bar dance in a few different ways: It’s often played ABAB, but can be played AABB or AABC as well.
Piper’s Lass


Notes: I learned this many years ago from Deanna who is quite fond of the tune.
This version is based on playing the tune with her many times and on
the recording on Old New England’s ONE IV. Chords are fairly standard.
The Bm and Em are alternate chords based on the playing of Bob McQuillen.
Poor Auld Woman


President Garfield’s Hornpipe

Harry Carlton
Quince Dillion’s High D Tune

There were many variations. In the B-part the tied D and C naturals were sometimes played separately. Here are a couple others, from measures 2-5 of the B part.

Source: Allan Block, Alive & Well & Fiddling. Living Folk Records (LFR 104), 1977
Notes: The tune was learned by Henry Reed from Quince Dillion. From there it was publicized to a wider portion of the traditional music community by Alan Jabbour. Allan Block and others called it Quince Dillon’s High D Tune but Alan Jabbour points out that his name was really Quince Dilion (Quincie on his gravestone).
Quindaro Hornpipe

Melody from Newt Tolman, chords in part from the playing of Bob McQuillen.
Rakes of Mallow

Rakes of Marlow

Notes: The A chord in the A part is an alternative chord that clashes a bit with the melody but is fun and sounds surprisingly good.

Red Haired Boy
Rising of the Lamprey

Sarah Hydorn

La ronfleuse Gobeil

Willy Ringuette (A, B Parts)

Notes: Jean Carignan plays much of the tune in a fairly staccato style.
Notes: The Nelson Square Dance Orchestra started the A part with a Bb chord. Ross’s Reel is frequently played with Batchelder’s Reel, often switching back to the first tune before ending. The bowings written in for the B part are a fairly common way of playing this tune.
Here are a couple of Alan Jabbour’s variations.

Beginning of A part

A Part Measure 5

Source: Learned from George Wilson and Fennig’s All-Stars. It’s likely that Alan Jabbour is the source for most people. Alan learned it from North Carolina fiddler John Lewis. Alan only had the spoken name so it’s not clear if it’s "Rose" or "Rowe’s".
Notes: This is a reasonably standard version of the tune. I’ve also included a version from the playing of Marcel Robidas of Dover NH. The F#7 is a good alternate transition chord in the B part.
Saint Anne’s Reel

As Played by Marcel Robidas

Source: Marcel Robidas, Dover NH, from a recording made around 2000 intended for a CD.
Notes: Marcel had a soiree in the barn behind his house every Wednesday night for many years. It was about the best and most fun music I’ve ever played. Marcel played for square dances for many years and learned to play lots of interesting variations. The next time through many of the details were different. This represents one way he played the tune, and gives a feel for his style. The F#7 is a good alternate transition chord in the B part.
Sarah’s New Tune

Sarah Hydorn

AG A D E7

A G A G A A

Notes: The Lamprey River Band used to play this one a lot. I found two sets of chords: one in the sheet music and the other from the Lamprey River Band chord book. Where they differ the ones from the chord book are shown in the top line.

Scollay’s Reel

Em

Em Em Em D

Em Em Em B7 Em

Em Em Am Em D

Em Em Em B7 Em

Em

Em Em Am Em D

Em

Em Em B7 Em

Em

Em Em Am Em D

Em

Em Em B7 Em

Em

Em Em Am Em D

Em

Em Em B7 Em

Em

Notes: The melody is based on the playing of Philippe Bruneau.
Chords are my best guess of what Yvan Brault is playing in his amazing accompaniment.
Here is a more basic accompaniment that would work:

```
||: D D D D D D D D A A D D A A D D :||
||: A A D D A A D D A A D D A A D D :||
```
Shingling the Roof

D G D A7 A7

D G D A7 D

G D A7 D

D G D A7 A7 A7

D G D A7 D A7 D

G D A7 D

D G D A7 A7

D D A7 A7

D D A7 D A7 D

G D A7 D

D G D A7 D

G D A7 D

D G D A7 A7

D A7 D

1 D A7 D 2 D A7 D7

D G D A7 D

D G D A7 D

G D A7 D

D A7 D
Snowflake Breakdown

Wally Traugott
Notes: It seems that there are relatively minor melodic differences between different versions. Most people use the same chords (G, C, D7 and optionally Am, Em), but there is relatively little consistency in their ordering. These chords are based on those used by Marianne Taylor, but have been changed some over the years.
Staten Island

Notes: A classic of the New England repertoire that’s rarely played any more around here.
Surveyor’s Reel


Notes: When two rows of chords are given, the top is based on Red River Echoes and the bottom row is from Backwoods Fiddle Tunes.
Andy’s father was a surveyor for the railroad.
Swing Away
Humours of Boston Hornpipe

I learned this from George Wilson from the New England Contradance Music record. George Wilson learned it from a Canadian fiddler sampler record where it was played in Bb. It’s in Cole’s 1000 Fiddle Tunes in Bb as the Humours of Boston.
Swinging On A Gate

Source: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974 (both melody and chords).

Notes: The Em is a good alternate chord for effect or for general usage.

Temperance Reel

*Teetotaler's Reel*
Ti-Jean Bouribale

Andy De Jarlis


Notes: Some of the chords are implied by the bass line, but are hard to hear clearly. In the B part measures 3 and 4, the piano player kept a uniform rhythm. If you want to respond to the rhythm of the melody, the simpler alternate chords work better.
Trumpet Reel

Measures like this ... ... are often played like this.

Notes: The F chord is from the Maple Sugar Band. Most people respond either by loving it or with horrified expressions. Having learned it that way it’s hard to go back to a more generic chord. But if you really don’t want to play it, a D7 will work! The A7 chords are fun to use sometimes or all the time.
Wild Goose Chase

Source: From the repertoire of John Taggart, "Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)". This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, "The Music of John Taggart (1854-1943)", Front Hall Records FHR-204C, 1989.

Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago. The Bm chord was played sometimes on the Fiddlers Union recording.

Wind That Shakes the Barley
Woodchopper’s Reel

A New England Version

Notes: As I play it. May also be played as a hornpipe. In measure A1, the fourth note is often played as a B. The F# shown above is how Ned Landry actually played it. For comparison I also include Ned Landry’s version of the tune.
Woodchopper’s Reel
Wood Chopper’s Breakdown

As Played by Ned Landry

Source: Ned Landry, Wood Chopper’s Breakdown. RCA Victor Bluebird Series (78RPM) 55-3249-B.
Notes: This is the tune as played by Ned Landry. The second title is its actual title. There are a number of differences between how Ned Landry plays it and how it’s often played today. In measure A4, the second G really is sharp. In the same measure it really is a D chord. There are a couple places when the bass line is distinctive and worth noting. In measures A3 and A7, the bass notes are | C# A |. In the B part measures 3-4, the bass line is consistently | A B | C C# | and in measures 7-8 it’s | A B | C-C# D |. While not unusual they give a distinct feel to the tune.
Yester’s Reel

Learned by the band from Gale Huntington, Martha’s Vineyard.
Notes: This tune was played frequently at the Bowdoinham, ME first Saturday contradance during the 1980’s. I take responsibility (or blame) for the G chords in the B part.

You Married My Daughter But Yet You Didn’t

A 1980 New England Version

Notes: When this version was first written our knowledge of French Canadian music was fairly limited, and there were fairly limited resources for learning more. This was fairly typical of how it was played in New England at the time. This is followed by a more Canadian version. In measures B2 and B6 either chord works.
You Married My Daughter But Yet You Didn’t

A Canadian Version

Here are a couple common melodic variations.

Often in the A part (measures 1, 3, 5)
a quarter note is used for emphasis.

Marcel Robidas would pluck the
E string in the B part, measure 7.

Notes: There is a fairly typically New England version of the tune above. This is
closer to how it’s played in Canada. In measures B2 and B6 either chord works.
Alph. Carriere’s Favorite Jig

Basic Melody

\(\text{A}\) A A A E7

E7 E7 E7 A A

A D B7 E7 A A A

1 A 2 A

Final


Notes: Basic Melody; also presented with ornamentation from the playing of Andy De Jarlis. Andy ended the tune with a short, strong note.
Alph. Carriere’s Favorite Jig

With Ornamentation

Notes: Ornamentation from Andy De Jarlis, Canadian Old Time Music, London EBX 4123
A more basic version of the melody is presented as well.
Arnold Kennedy’s Jig

Play with a slightly dotted rhythm

Source: Carter Newell
Aunt May’s Favorite Jig

Aunt May’s Canadian Jig

Source: Loosely based on a recording of George Wilson

Behind the Bush in the Garden
Bellman’s Jig

Karl Michel Bellman


Notes: A Swedish jig, sometimes played as a reel. In the first half of measure 7 of the A part I prefer a C chord, but only when played as a jig.
Bellman’s Jig (as a reel)


Notes: A Swedish jig, sometimes played as a reel.
Blarney Pilgrim

Notes: The melody is a fairly standard version; I’m not sure where I learned it. The chords for this tune have always baffled me. I figured out these chords as accurately as I could from Frank Ferrel’s *Classic Down East Fiddle Music*, Gilles Losier, piano.
Brisk Young Lads
There Came A Young Man

Newton F. Tolman & K. Dep. Gilbert
Notes: Here is how it’s written out in the Nelson Music Collection by Newt Tolman and Kay Gilbert. Adapted from a transcription by Ralph Palmer. There’s a somewhat different version under the name There Came A Young Man, also presented in this collection. The chords are identical except that version has an Em chord instead of an E7.
Cocheco Jig

Peter Yarensky, June 1988

Notes: This one started out as an exercise to see how long I could stay away from the G chord in the B part. At the time I was playing music with Deanna Stiles regularly. She told me she liked the tune so we started playing it together. The Cocheco River runs through Dover, NH, where I was living at the time.

Cock O’ The North

Auntie Mary’s
Col. Robertson

Notes: This is also used for The Roberts, usually as a two-part tune. See Tunes with Associated Dances.
Coleraine


Connachtman’s Rambles

Dusty Bob’s Jig

Source: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974 (both melody and chords).
Fair Jenny’s Jig
Peter Barnes, 1977

Farewell to the Creeks
Banks of the Sicily
Frost is All Over

Haste to the Wedding


Notes: There are many variations on the melody and on the accompaniment. This is about how I learned it around 1980 or so. Chords are from Bill Spence with Fennig’s All-Stars, with Joan Pelton playing piano. Joan later got Rod & Randy Miller to do the New England Chestnuts recordings on her Alcazar label.
Hen’s Feet & Carrots

Another One


Notes: This appeared around 1980 on some sheet music from Cammie Kaynor (I believe) on the same page as Bellman’s Jig. It was labeled "Here is Another One" and was thought to be Swedish. The North Atlantic Tune List describes it as a Danish tune that became popular in Wales during the mid 20th century. <http://www.natunelist.net/hems-feet-and-carrots/>

Note: The spelling error is theirs, not mine.
Hotel Verret

La Famille Verret

Source: The melody is from a workshop by Eric Favreau at the Ralph Page Dance Legacy Weekend, Jan. 2009. The chords are my best guess of Andy Davis’ chords on Any Jig or Reel with Becky Tracy, Keith Murphy & Andy Davis, New England Dancing Master CD, 2005.
Hundred Pipers

Notes: The melody and most of the chords are fairly standard. The alternate chords are based on the playing of Cindy Roy on Maine French Fiddlers (EAB 91281, 1992).

Irishman’s Heart to the Ladies

Notes: The melody and most of the chords are fairly standard. The alternate chords are based on the playing of Cindy Roy on Maine French Fiddlers (EAB 91281, 1992).
Larry O’Gaff

Source: Canterbury Country Dance Orchestra, Swinging on a Gate, Front Hall Records, FHR-03, 1974
Little Burnt Potato
The Low Backed Car

From a Transcription


Notes: I’m also including a transcript of the tune as played on the accompanying CD.
The Low Backed Car

From a Recording


Notes: I’ve also included the version in the accompanying book.
Notes: We used to go on a moose walk after Veggie Thanksgiving at our friend Lee Breslow’s in Londonderry, NH, back when it was still fairly rural. We never saw a moose, but we had some nice evening walks in the woods.
Morrison’s Jig

Em Em D Em D
Em Em D G B D
Em Em D Em D
Em Em D Bm D Bm D
Em Em D Em D
G G Bm D D Bm7
Mouse in the Cupboard

G G D7 G C G D7


Mug of Brown Ale

Am Am G G

Em Am Am D G G
Off She Goes

D G A7 D D G D A7

D G A7 D D G A7 D

D G D G A7 D

One Horned Sheep

G C G G A7 D

G C G D D G D G

G G C G D
Pioneer Jig

With Ornamentation

Source: From the playing of Jean Marie Verret, Ashokan, 1997
Notes: This version contains all the ornamentation and timing details I was able to transcribe.
Pioneer Jig

Basic Version in F

Source: Jean Marie Verret, Ashokan, 1997
Notes: On the record French Canadian Dance Music (Jean-Marie & Lise Verret, Folkways RF 120) this tune is recorded as "La Quadrille à Ti-Jules - Première Partie: La Chaine du reel". It’s played in F, so I’ve included a basic version in F as well.

Pioneer Jig

Basic Version in D

Source: Jean Marie Verret, Ashokan, 1997 (Basic version)
Notes: Jean Marie taught this (in D) at Ashokan with considerable emphasis on timing and ornamentation. This is a basic version of what he played; there is also a fuller version with his timing and ornamentation included.
Prince William II

Source: Canterbury Country Dance Orchestra, Mistwold (F&W Records, F&W 5, 1974).
Notes: In measure B3 it’s hard to identify the second chord. It’s played with an F# bass, but clearly isn’t an F#m.
Rakes of Kildare
Richard’s Jig

David Kaynor

D A7 Bm A7 G A7 D

A7 D E7 A7 A7 D

G D E7 A7 E7 A7 D


Road to Lisdoonvarna

Em D A Em

Em G A (Bm) Em

Em D A Em

Em G A (Bm) Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em

Em D A Em
Here are a couple variations:

**A7-A8:**

```
G   A   D
```

**B3-B4 & B11-B12:**

```
A7
```

**B7-B8:**

```
G   A7   D
```
Starry Night To Ramble
Starry Night For A Ramble

Notes: There are many variations; e.g. in measure A2, the G becomes GFG.

Swallowtail Jig

Notes: This is fairly typical of how it’s played. There’s another version
with a more embellished melody and with less conventional chords
that reflects my playing of the tune a bit more accurately.
Swallowtail Jig

My Version

```
Em Em D D
Em Em D Bm D Em
Bm Em Em Bm Em Em D
Bm Em Em D Bm D Em
```

Notes: There is another version that is more typical of how it’s usually played. This version has a somewhat embellished melody and somewhat less conventional chords that reflects my playing of the tune a bit more accurately. I’ve always felt that in the B part the emphasis switches between the first and fourth count of the measure; I’ve tried to indicate that with accent marks. The chords reflect that to some extent.

Tenpenny Bit

```
Am G Am G
Am G Em G Am Em G
Am Em G Em G Am
```

40
Teviot Bridge

Source: Per’s Four Play Jigs and Reels, Folkways FW 8826, 1960.

Notes: There’s another tune by this name that’s much better known. I have been unable to learn anything about this one, but it’s a very good tune!
There Came A Young Man

*Brisk Young Lad*

Notes: This is a fairly common New England version of the tune. For a somewhat different version, look under the title Brisk Young Lad.

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**Tobin’s Favorite**
Top of Cork Road

Father O’Flynn

Tripping Upstairs
Up The River
Rolling Off A Log

Notes: A popular Maine jig, known as *Up the River* in Maine and *Rolling Off A Log* elsewhere.
Gigue du Violoneux

Joseph Allard


Notes: The B-part of the Joseph Allard recording has an interesting baseline that goes about like this (two notes/measure):

```
|: G G# | A B | E A | D F# | G G# | A A |1 E A | E E :
|2 E E | A A |
```

This tune is clearly related to A Starry Night For A Ramble, as played by the Canterbury Country Dance Orchestra. But despite being melodically very similar they are stylistically so different that it’s easy to miss the similarity. Chords are from the Joseph Allard recording although probably simplified.
Marches

April’s March

Bob McQuillen

D D D D A7 A7 D G D/F  A7/E


Notes: Written for April Limber, fiddler for New England Tradition.
April’s, Pete’s and Deanna’s Marches were played by New England Tradition as a set in that order. In the late 1980s we still danced to marches pretty frequently and this was my favorite set.
The melody is largely as written. One notable exception is in the A part measure 3. Bob wrote it with a B, but April always played it with an A. and that’s how I wrote it here.
Chords are identified as accurately as possible from Bob’s playing on the New England Tradition recording.
Deanna’s March

Bob McQuillen


Notes: Written for Deanna Stiles, flute player for Old New England.
April’s, Pete’s and Deanna’s Marches were played by New England Tradition as a set in that order. April’s March is the brightest of the three. Pete’s is a bit darker, and Deanna’s is the darkest and the hardest to learn although in many ways the most interesting.
Chords are identified as accurately as possible from Bob’s playing on the New England Tradition recording.
Down the Brae


Notes: This tune produces quite a variety of chord sets. The chords here are based on the playing of Randy Miller on *New England Chestnuts Vol. 2*. I’m unsure about the A chords, but they work nicely.
Earl of Mansfield

Notes: The tune is also sometimes played in G.

The Huntsman’s Chorus

Notes: The B7 alternate chord is how I play the tune; I think it adds to the tune. Likewise the G7 is my chord; Bob McQuillen played a G chord.
Jamie Allen


Notes: The Farm & Wilderness Tunebook should probably be given credit for quite a few tunes in this collection. It was one of my first tunebooks, and I learned a lot from it.

Laura Andrews

Miss Laura Andrew

Notes: This is a Scottish tune, possibly really a strathspey. It's not really suitable for most New England dance although it might work for a Gay Gordons.
Meeting of the Waters

Two-Part Version

Notes: I have also presented a four-part version of this tune. In the last two measures of both parts I often play the chords as | A D | A/C# E7/B |], frequently as block chords.
Meeting of the Waters

Four-Part Version


Notes: This version of the tune was found by Rod Linnell, who inspired the source record, on a recording by the Jim Cameron Scottish Country Dance Band (*Gay Gordons*, London LL 1581, 1956). Note that with four parts it doesn’t include the usual B part.
Mistwold

In G

[Music notation with chords and notes]


Notes: The tune was originally recorded in Bb, although Dudley now is more likely to play it in G.

Mistwold

In Bb

[Music notation with chords and notes]


Notes: The tune was originally recorded in Bb, although Dudley now is more likely to play it in G.
Nancy

Neil Vincent Orzechowski’s Welcome To Earth


Notes: The melody is as Bob wrote the tune. The chords aren’t given so to the best of my ability I’ve included the chords he used on the Old New England track on Choose Your Partners. Note that the second time through the tune his bass lines and chords were rather different!

In the Chord Book I’ve included a basic set of chords that should work just fine.
Pete’s March

Here is how they sometimes ended the first half of the B part:

B Part Measures 7-8

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.


Notes: Written for Pete Colby, banjo player for New England Tradition.

April’s, Pete’s and Deanna’s Marches were played by New England Tradition as a set in that order. Pete’s March seems to have ended up as the most popular of the three.

Chords are identified as accurately as possible from Bob’s playing on the New England Tradition recording.
Prince William

In A

Notes: This tune is played in both G and A so I included both here.

Prince William

In G

Notes: This tune is played in both G and A so I included both here.
Marche de Quêteux Pomerleau
La Marche Pomerleau

Source: Lisa Ornstein who learned it from Henri Landry who learned it from Thomas Pomerleau. This is a fairly simplified version. The chords are my best guess of Martine Billette’s accompaniment for André Brunet on a YouTube video. I’m fairly confident about the E-major chord in the B part.
On the Road to Boston

Road to Boston

Alt. Chords:

D D7 D B7 G G#dim A7 A7 D D


Notes: A couple chords have been modified. The alternative chords are listed as "special chords for the last time through", but these days they’re played at other times as well.
Rollstone Mountain

Based on the Playing of Rodney Miller

Ralph Page

D D D Em Em A7 A7 D D D

D D D G Em A7 A7 D G D

D D Em Em A7 A7 D D D

D D D G E7 A7 A7 D G D

Notes: The melody and chords are pretty close to how Rod and Randy Miller played it.
Rollstone Mountain

As Composed by Ralph Page

Notes: There are fairly substantial differences between the version in the book and the tune as played by Rod and Randy Miller.
Sarah’s Slightly Different March  
Sarah Hydorn

```
G   G  C  C  G  G  D  D
G   G  C  C  G  D  G  G
C  C  G  G  C  A  D
C  G  E  m  A  D  G  G
```

Notes: When Sarah brought this in to the band we all agreed that it was very similar to something, but it was different enough to be a separate tune. So it became Sarah’s Slightly Different March even though there were varied opinions about from what it differed slightly.

Still They Say She’s Kind of Pretty  
Dudley Laufman

```
G   D7  G  C  G  G  D  D  
G   D7  G  C  G  D7  G  
G  G  C  G  G  D7  
G  G  C  G  G  D7  D7  G
```

Source: Canterbury Country Dance Orchestra, Swinging on a Gate, Front Hall Records, FHR-03, 1974.

Notes: This is kind of a marchy sort of reel; It could have been classified as a reel.
La Marche du Violoneux  
Fiddle March  

Andy De Jarlis

C C Dm Dm

G7 G7 C G7 C G7 C

C C F D7

G7 G7

C C G7

G7 G7 C
Here is a variation in the first two measures of the B part:

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.
Source: As played by Marcel Robidas, Dover, NH fiddler.
Hunter's March

As Played by Ward Allen

* This is a downward slide of about a half step. It is really part of the note preceding the slide symbol. Thus a C# ends with a slide down to a C.

Source: As played by Ward Allen, Memories of Ward Allen, Mousehole Music PM-08-29; originally on Ward Allen Presents Maple Leaf Hoedown, Vol. 1, Sparton SP 203.

Notes: * The downward slide is about a half step from the C#; it’s actually part of the note before the slide symbol.
Although named as a march, I think it has more in common with Canadian two-steps, so I have classified it as such.
This is a slightly simplified version. He played some parts, especially the ending of the B part, differently each time.
There is another version that tries to show many of his variations.
Hunter’s March

With Variations

AAB.AAC.AAD

Ward Allen
* This is a downward slide of about a half step. It is really part of the note preceding the slide symbol. Thus a C# ends with a slide down to a C.

Source: As played by Ward Allen, Memories of Ward Allen, Mousehole Music PM-08-29; originally on Ward Allen Presents Maple Leaf Hoedown, Vol. 1, Sparton SP 203.

Notes: There is a once-through version elsewhere. Ward Allen played many parts of the tune differently each time through. This version attempts to show many of his variations, especially the ending of the B part.
Loggieville Two-Step

Matilda Murdoch

Source: Matilda Murdoch plays Some of her own. Paff Inc. PF-0003.

Notes: Here is a transcription of this excellent two-step as she plays it. Especially in the A part she sometimes plays the sixteenth note pairs as triplets. Some people prefer a G chord as noted in the B part.
Manitoba’s Golden Boy

Golden Boy

As Composed by Andy De Jarlis

Notes: As written by Andy De Jarlis; also presented as played in New Hampshire.
Manitoba’s Golden Boy
Golden Boy

Andy De Jarlis

New Hampshire Version

D D G D A7 A7 D D
D D G D A7 A7 D D7
G G D D A7 A7 D D

Notes: As played in New Hampshire; also presented as written by Andy De Jarlis.
This was a favorite of Elise Nichols who played for Boston-area dances probably in the 1950s or 1960s. One night square dance George Hodgson was looking for a tune for a square dance and she suggested this tune; it quickly became one of his favorites. I learned it at the West Hopkinton NH square dance and started playing it a lot, and it was picked up by other local musicians. A few years later Frank Ferrel brought it in to Maine Fiddle Camp and it became moderately popular among campers.
Maple Sugar

A(ABAC)A

Notes: Ward Allen’s recordings are available on CD from Valley Heritage Radio and probably elsewhere as Memories of Ward Allen vol. 1-4.

Sequence: On the recording Ward Allen played it A2B2ACA2B2A. A more usual sequence would be A(ABAC - repeat as desired)A. In other words start and end with an A part, and play the ABAC sequence as desired. If the repeats are omitted, the second endings should be used.

This transcription is as accurate as possible for melody, timing and slurs. I leave out double-stops to avoid too much complexity. As they are important, I recommend listening to Ward Allen’s recording to learn it. I have also included a transcript of the square dance version of the tune in the Squares section.
Notes: This is as we play it in New Hampshire, which differs slightly from the tune as written by Andy De Jarlis (presented elsewhere) in terms of melody and also has somewhat different chord choices.
Sleeping Giant Two-Step

As Written by Andy De Jarlis


Notes: This is as written by Andy De Jarlis. I also present a version as we play it in New Hampshire, which differs slightly in terms of melody and also has somewhat different chord choices.
Here is one of Marcel’s endings as well as a few melodic variations.

Ending (replaces A29 A32)

Here are some variations for the measures noted, as played by Marcel.

Source: Marcel Robidas (Dover, NH), played frequently at the Wednesday Night Soirées.

Notes: Graham Townsend wrote this tune with two parts. Marcel Robidas from New Hampshire and Simon St. Pierre from Maine only play the first part. This transcription is based on the playing of Marcel Robidas. I present some of Marcel’s variations as well.
Notes: Play in the sequence ABCD; note that the B and D parts are identical so it’s really ABCB. Some people like to play a modal (C) chord during the 4th and 8th measures of the C part. In my opinion this would better be done now and then for effect than all the time.
The Gobby-O
Jefferson and Liberty

Notes: Used for the dance Jefferson and Liberty. Thomas Jefferson used it as a campaign song too.
In F

Notes: The dance goes very well with the tune; it can be disruptive to the dancers to switch tunes. Bob McQuillen wrote a tune called *Hull’s Relief* that makes a good change tune; it’s sort of like *Hull’s Victory* inside out. The other good change tune is Hull’s Victory in D, with a switch back to F at the end. Therefore I’m also including the tune in D in this collection.
Hull’s Victory

In D (For use as a change tune)

Notes: It’s best not to change tunes with Hull’s Victory; it is likely to be disruptive for the dancers. If you want a change tune, consider Hull’s Victory in D. The usual sequence would be Hull’s Victory in F, switch to D, and then back to F. Hull’s Victory in F is also included in this collection.
Lady Walpole’s Reel

Massai’s Favorite

Some Lady Walpole Variations

A1-A4, variations in A2 & A4

B7-B8

Source: The chord choices are strongly influenced by Randy Miller’s chords:
Rod & Randy Miller, New England Chestnuts Vol. 1, Alcazar Records FR 203, 1980
Notes: The alternate chords (top line) are a more conventional set.
Lamplighter’s Hornpipe

Notes: The top line of chords are alternate chord choices. Although in measures B2 and B6 the E chord is generally played, I find the D chord to be a better fit and to sound much fuller.
Here are three variations on the C part. The second ending of the B part may need to be adjusted slightly to fit. The C parts presented here may be mixed in a tasteful fashion as long as there are 8 bars of C music. I have heard a few other distinct C parts played as well.

Source: New England contradances, and recordings by the Canterbury Country Dance Orchestra, David Kaynor, Vivian Williams, Rod & Randy Miller.

Notes: Ralph Page (Northern Junket, Vol. 2 #11, Oct. 1951) said, "About one hundred years ago in this part of New Hampshire the people dropped eight measures of music, tho retaining the same number of figures. So you are doing a 32 measure dance to 24 measures of music." Instead of playing the N:tune in the AABB sequence as it had been, it was now played in the ABC sequence.

The G chord is a fun but rather startling alternative, best used sparingly. I learned it from the playing of Randy Miller, New England Chestnuts (Alcazar FR 203).
Mother’s Reel

Notes: When playing for a dance it generally makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part. Carter and Kaity Newell of the Maine Country Dance Orchestra wrote a dance to this tune. Because Carter is left handed, he adapted to the dance so it’s friendly to left-handed dancers.
Green Mountain Petronella

Notes: This tune has been used for Petronella in Vermont. It can be played by itself or, as is often done in New Hampshire, as a change tune for Petronella, preferably with a switch back to Petronella at the end. The high part in the first half of B2 comes from Rodney Miller, and is N:optional. The B chord in the second half of B2 is also optional but adds a lot to the tune.
Rory O’More

The Whistling Thief

Notes: This is an English country dance tune but Doug Protsik of Maine wrote a contradance to the tune.
William Litten Country Dance

End on an A Part

Gm F Gm D7 Gm
FINE

B B7 F Gm D7 Gm Dm Gm

B B7 F Gm D7 Gm D.C.

Notes: The book was compiled by Gale Huntington from Martha’s Vineyard from a manuscript found in a ship’s log. William Litten transcribed, and in some cases wrote, a set of tunes while out at sea during this time period. I learned the tune from the Maine Country Dance Orchestra, and Doug Protsik wrote a dance to the tune. Note that the measures are twice as long as in most dance tunes: a piano player would play two oom-pahs per measure instead of the usual one.
Longways Dances

Galopede

Yarmouth Reel

\[ \text{G} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{D7} \quad \text{G} \]
Sweets of May

Source: Canterbury Folk at the Marble Palace, Shake a Leg! Andrea Record Co., AR-1002, 1981. Also, learned from dancing the dance of the same name to the calling and playing of Dudley Laufman every May for many years.

Notes: The upper row of chords are from the Canterbury Folk record. Although Dick Nevell treat the second part as being in Em, they work quite nicely.
The Willow Tree

Notes: There is a longways dance written for this tune; although I prefer to use the three-part version of Pigtown Fling for the dance.
Chinese Breakdown

Notes: This version is strongly influenced by the playing of Omer Marcoux from Concord, NH. His version has become fairly widespread in central and surrounding regions of New Hampshire. I haven’t been able to learn anything about its origin.

Coming Round the Mountain
Crooked Stovepipe

The Melody

Notes: This version of the tune is influenced by the playing of April Limber, Marcel Robidas, Omer Marcoux and probably other New Hampshire fiddlers. I’ve also included a set of variations elsewhere in this collection.

Crooked Stovepipe

Variations

Notes: I’ve heard many different versions of this tune. Here are some of them. I probably wouldn’t play the tune this way but different variations could be used different times through, and expanded to other parts of the tune. The straight melody is elsewhere in this collection.
Darling Nelly Gray (D)

Notes: Traditionally the last square of the evening at Monadnock area dances. The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas’ band, Dover NH) played a G chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the B7/E7 progression (although minor chords could be played instead). It’s most commonly played in D and G; the G version is elsewhere in this collection.
Darling Nelly Gray (G)

Notes: Traditionally the last square of the evening at Monadnock area dances. The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas’ band, Dover NH) played a IV chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the E7-A7 progression (although minor chords could be played instead). It’s most commonly played in D and G; the D version is elsewhere in this collection.
Don’t Dilly Dally

Source: As played by Lou Heath, 10/24/98, West Hopkinton, NH for a dance of the same name called by George Hodgson.

Notes: George enjoyed calling this dance and would put on an English accent for parts of the dance that we all found quite amusing.
Golden Slippers

Full Version

Notes: This is the usual version of the tune. There is also a square dance version presented here. It has a half-length B part to fit the dance as usually called.

Golden Slippers

Square Dance Version

Notes: The square dance version has a half-length B part because the chorus of the dance is generally called as a promenade which is an 8-bar figure. Occasionally someone will call a full-length chorus figure so it’s always good to check when playing for a caller for the first time. A version with a full B part is also presented in this collection.
Honolulu Baby  
*Spanish Cavaliero*

**Basic Melody**

\[ \text{G G C C D7 D7 G G} \]

\[ \text{G G C A7 D7 D7 D7 G} \]

Notes: This is a version of the tune that is fairly typical of how it’s been played at square dances in New Hampshire over the past seventy or more years. It’s sometimes played in 6/8 time. I’ve also included a version by New Hampshire fiddler Marcel Robidas which is much more elaborate.

---

**Honolulu Baby  
*Spanish Cavaliero***

**As Played by Marcel Robidas**

\[ \text{G G C C D7 D7 G G} \]

\[ \text{G G C A7 D7 D7 D7 D7 G} \]

Notes: This version was transcribed from the playing of Marcel Robidas (Tune Recording Session at the Cuckoo’s Nest, Dover, NH. Winter 1996). I have provided a core version of the tune elsewhere.
Hot Time in the Old Town Tonight

Square Dance Version

Notes: This is how the tune is generally played. There is another part to it, which is included in this collection.

Hot Time in the Old Town Tonight

Two-Part Version

Source: Milt Appleby (NH fiddler), Phil Johnson (Lebanon, ME square dance caller).

Notes: I was visiting with Milt Appleby one day and we were playing some square dance tunes. When we got to this one Milt mentioned that Phil Johnson had once taught him the other part of the tune. Milt taught it to me, and when I looked it up, sure enough the original score for this tune had an A part quite similar to what I had just learned.
Life on the Ocean Wave

A Reasonably Standard New England Version

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

```
D  D  A7  A7  D  G  A7  D
```

April Limber played second half of the B part slightly differently:

```
D  D  G  A7  D
```

Note that in her measure B6 an E7 or G#dim chord would work well.

Notes: Harold Luce in Vermont had a very interesting version of this tune that I present together with this one.
Life on the Ocean Wave

As Played by Harold Luce

Sequence: Introduction followed by AB As Needed

Source: Harold Luce, Vermont fiddler, as played at dances.

Notes: Harold Luce from Vermont had an interesting version of the tune. The B part is a full 16 measures; his call was to promenade twice around. There is also a more conventional version of the tune in this collection.
Little Old Log Cabin in the Lane

In F

Source: Recording of Emerson Hill Square Dance. George Hodgson calling with
Lou Heath (fiddle), Walter Heath (piano), Frenchy [Wilfred French] (drums),
Royce Riddle (banjo), Bob Boynton (electric bass), Bob Messer (saxophone).

Notes: As played by Lou Heath. West Hopkinton, NH.
I’ve also included it in D as it’s often played in that key.
Little Old Log Cabin in the Lane

In D

Source: Recording of Emerson Hill Square Dance. George Hodgson calling with Lou Heath (fiddle), Walter Heath (piano), Frenchy [Wilfred French] (drums), Royce Riddle (banjo), Bob Boynton (electric bass), Bob Messer (saxophone).

Notes: As played by Lou Heath. West Hopkinton, NH.
The tune is often played in F so I’m including it in that key too.
Maple Sugar

Square Dance Version [End on a B part]

Notes: Although originally a Canadian two-step, this is the square dance version. It is used for the square dance Maple Sugar Gal. The full Ward Allen two-step is presented in the Marches and Two-Steps section. Although the original tune usually ends on an A part, the dance ends on a B part.

Red River Valley
Snow Deer

Source: This version of the tune is heavily influenced by Maine fiddler Lucien Mathieu and by Old Grey Goose from Maine.

Wabash Cannon Ball

Source: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950’s.
Notes: I call it in F, but the original key was A; it’s presented in that key too.

Wabash Cannon Ball

Source: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950’s.
Notes: This is in the original key of A; it’s presented in F as well.
When You Wore A Tulip

Percy Renwich, 1914

Notes: This is a fairly standard version of the tune. I also present it as played by Vermont fiddler Harold Luce.
When You Wore A Tulip

As Played by Harold Luce

Here is the final ending (replaces last line):


Notes: Harold Luce fiddled, played piano and called contras and squares in Vermont. He was known to call, fiddle and play piano at the same time. He played and called for many years for the Ed Larkin Dancers, a well-known Vermont performance dance group. There are two fiddlers on the recording. This version has both fiddling, and at times includes more than either played at once. But it’s certainly playable and makes for a nice version of the tune. I also present a more standard version in this collection.
Notes: For a circle dance of the same name.
Levi Jackson Rag

Pat Shaw, 1975

Notes: The tune and dance were composed by Pat Shaw. The dance is a five-couple dance.
Notes: I danced this dance to many musicians and callers. It’s a 16-bar dance, sometimes possibly danced as a 32-bar dance. This is my best recall of how it was played. I consulted with recordings of April Limber and Dick Richardson. The tune is related to Col. Robertson which is a three-part tune and some people play all three parts with rep
The Roberts

As Played by Dick Richardson, 1952


Notes: The previous version is what I remember dancing to with reference to a recording of April Limber playing it for Duke Miller. This is a recording of Dick Richardson who played for Ralph Page for many years. The B part is different and not related to Col. Robertson’s. Interestingly in the recording of April playing it she plays this B part the first time through. Dick Richardson repeated both parts.
Walpole Cottage

Sequence: Intro-A-B-C; repeat as desired. End on Intro

Em Em A Em A
A7 D D G D G D Em A7

D D D G D G D D Em A7 D

Bm F#7 Bm F#7 Bm E7 A E7 A D A E7 A

G D G F#7 Bm A D A A E7 A

A7 D A7 Bm D G D D Em A7

D A7 Bm F#m G D D Em A7 D

Notes: Pat Shaw wrote a dance of the same name to this tune. The tune ends on a final introductory phrase (first line).
Polkas

Antigonish Polka No. 1

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

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.

The Ballyvourney
Three Polkas from Touchstone ~ Polka #2

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


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

Emma’s Tune

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)
Sequence: Play ABAC as desired; end with a final A part.
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:

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

Melody and chords identified to the best of my ability from the Laurie Andres record.

L’oiseau Bleu
Bluebird Reel

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

Peter Yarensky, March 1988, Revised April 2017

D7 D7 G G

D7 D7 G G G C G

C C F F

G7 G7 C C C F C

Notes: Packer’s Falls is in Durham NH on the Lamprey River.
Pretty Girl Milking Her Cow

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
Kerry Mills

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

Source: Sarah Hydorn
Schottisches & Hornpipes Played For Schottisches

Bolger’s Hornpipe

Reissued as *The Hammered Dulcimer Strikes Again & Fennigmania*, FHR303 (CD).
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.
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.

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

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

Em Bm Em D7 G Em Am D7

G D7 G C G D7 G

Popcorn Schottische

D A7 3 3 3 3 D

A D E7 A 3 3

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.
Amelia

As Played by Rod & Randy Miller


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

As Written by Bob McQuillen

Source: Bob McQuillen, Bob’s Note Book #5. Dublin, NH, 1981.


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

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

Bare Necessities

Pat Shaw

Dm Dm G G Dm Dm Am Dm Dm G G

F C Dm A7 D Bm G6 D

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

Barnicle Redowa

D

D D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D

D

D A D
Berceuse pour Hannah

End on A part

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


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


```
[303x40]8
[248x748]Draper’s Maggot
[118x698]DD G D
[355x708]Em
[355x698]A7
[414x708]Bm
[417x698]DA 7D
[83x668]43
[118x639]Bm
[121x629]D
[185x629]F
[0x0]m
[187x629]D G A D A D Em A7 D
[0x0]tr
[50x570]Notes: An English country dance tune that the Lamprey River Band played for waltzes in our earlier years.
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Elsey’s Waltz

```
Archie Dagg
```

Notes: A Northumbrian waltz
Elvira’s Waltz

Bob McQuillen


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.


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

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

As Played by Lucien Mathieu

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

```
G G C C/B Am G Em Am D7
G G C C/B Am G D7 G G
G7 C C G G D7 D7 G G7
C C G G D7 D7 G G
```


Frisco Waltz

Ward Allen

As played in Seacoast NH

```
F F C C Bb Bb F F
F F C C C7 C7 F F
F F C C Bb Bb C7 C7 F F
F F Bb Bb C7 C7 F F
```

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

As Played by Ward Allen

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.

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 version 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

AA D A A Fm Bm E7

** Alternate ending to A & B parts

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

F Am Dm F Gm Bb C C 3

F Am Dm Bb F C Dm 1 Dm 2 Dm

F F Bb C C F Am

Dm Dm Gm Gm F C Dm 1 Dm 2 Dm

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

G G7 C A7 D7 D7 1 G D7 2 G

G G7 C A7 D7 D7 1 D7 G 2 D7 G

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


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.

Ootpink Waltz

The Eskimo Waltz

Frankie Rodgers

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

\[\begin{align*}
&\text{As Played by Ward Allen} \\
&D \quad G \quad D \quad D \quad D \quad Bm \quad E \quad A \quad \\
&\text{DGD D G A D D} \\
&\text{DD G Em A G D (G) D} \\
&\text{D D G Em A A D D} \\
&\text{D D G A A D D} \\
&\text{Source: Ward Allen Presents Maple Leaf Hoedown, Volume II. Sparton, SP-210, 1958.} \\
&\text{J. O. LaMadeleine, Pic About. Apex 16808, 78 RPM record.} \\
&\text{Notes: This tune is quite widespread. Among old-time fiddlers in much of Canada and} \\
&\text{the United States it’s known as the Peek-A-Boo Waltz. J. O. LaMadeleine called} \\
&\text{it Pic About on a 78. I would guess that it was an attempt to approximate} \\
&\text{the pronunciation in French. In Sweden it’s a well known tune called} \\
&\text{Svenska Annas Vals and it’s considered a Swedish tune.} \\
&\text{Here is a version from the playing of Canadian fiddler Ward Allen. I also} \\
&\text{present elsewhere a version of Svenska Annas Vals. An old-time New England} \\
&\text{fiddler would likely play a similar melody but with much less ornamentation.}
\end{align*}\]
Svensk Annas Vals
Peek-A-Boo Waltz

Swedish Version

Note: 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

Note: This is a very popular Irish song and tune. It’s played throughout Ireland and other parts of the world. This version came from one of the publications of Folklore Village, which contains many of the classic Irish tunes and dances.
Planxty Irwin
Turlough O’Carolan

River John Sunset Waltz
Saint John River Waltz

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


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

A

D7 D7 D7 D7 G G

B

D7 D7 G G D7 D7 G G

C

D7 D7

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

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 learned 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

Lively

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

Peter Yarensky, April 1993

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

As Played by Andy De Jarlis

Andy De Jarlis


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


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.
Other Couples Dances

The Gay Gordons

G C G D7 G C G D7 G

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.
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.
Scandinavian Fiddle Tunes

~ Marches ~

Mars nr. 51 eftir Svabo

Faroe Islands

Dotted pairs are played with a lightly dotted rhythm

```
D F#m/C# Bm/B D/A G A A7 D
G A A7 D A7 A7 D A7 D
D A Bm F m/C G D/F Em A7 D
G D/F Em A7 D
G A A7 D A7 A7 D
```


Notes: From the liner notes, Jens Christian Svabo (1746-1824) was a linguist and ethnographer, but also a fiddler; he likely played for dances. In 1928 a manuscript was discovered in an attic that turned out to be Svabo’s handwritten collection of tunes dated 1775. This was one of the tunes.
Spælimenninir í Hoydølum

W. R. (Ronnie) Aim


Notes: Written for the band of the same name. It has too many measures to be used for a phrased contradance. But it would work very well for a grand march, and it would make a great polka. (I believe that it’s actually a sønderhoning but I can’t find any supporting documentation.)
Notes: Written when I lived in Dover, NH. To my surprise it sounded more like a polska than anything else.
Hipp Hopp Hambo


Notes: The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in A as well elsewhere.
Hipp Hopp Hambo

In A


Notes: The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in G as well elsewhere.
Karis Pers Polska

Notes: This is a very well known Swedish polska, often used for a hambo. In Sweden both parts are generally played for double the length shown.
Schottisches

Schottis efter Andrea Hoag

Source: Andrea Hoag, from a class at Northern Week at Ashokan.

Notes: People who have heard this tune have said it might be from the northern part of Sweden, and it might be a song. So far I haven’t been able to learn much about the tune.
Böll-Olle-låten Schottis

Source: Learned from David Kaynor at Ashokan, many years ago.
Notes: David likes to end the A part with a G chord sometimes. This surprise contrasts with the minor-key A part and leads nicely into the D-major B part.
Notes: This is a fairly popular tune among Swedish musicians, not to be confused with another popular schottis from Idre in Dm. Note the contrast in the B part between the major and minor portions. I understand that some musicians reverse them, playing the first two measures of each line in minor and the next two in minor. The two Dm chords in the upper row are alternative chords. When listening to recordings I noticed that some people start the B part with a Dm. Although the end of the B part is usually shown as resolving to a D major, I think it sounds right with a Dm as well.
Notes: This is a modern Swedish schottis. Julia was originally from the United States but spent a number of years in Sweden learning about Swedish traditional music. While she was there she wrote this fun tune.
Pindsvine Reinländer
Westby Schottische #1

Switzerland, Denmark, Norway

End on A2


Notes: Commonly known as Pindsvine, but called Westby Schottische by the Minnesota Scandinavian Ensemble. The Spaelimenninir liner notes say it is known in both Sweden and Denmark. The Minnesota Scandinavian Ensemble liner notes say they learned it from a Norwegian fiddler. This version is based on the Spaelimenninir recording.
Notes: Ornamentation based on the playing of Laurie Hart, Northern Week, Ashokan, 2010
There is another version of the tune without ornamentation that may be easier to read for basic melody.
Dotted note pairs are played with a lightly dotted rhythm.
Schottis from Spaelimenninir

~ Waltzes ~

Katrinevalsen

Denmark


Notes: This is a fun tune that I’ve enjoyed playing for years.
Maivalsurin

Ívar Barentsen (Færoe Islands)

As Played by Spaelimenninir


Notes: A fairly careful transcription from the recording on Burturav. I have also included a transcription of the core melody that is easier to read.
Maivalsurin

Ívar Barentsen (Færoe Islands)

Basic Melody


Notes: This is a transcription of the core melody from the recording on Burturav. I have also included a transcription with some additional details of melody and ornamentation, which captures the Scandinavian style more accurately.
Notes: Learned from Jane Orzechowski a long time ago. It’s really much more suited to accompaniment by fiddle harmony than by a chord instrument.
Selmer Ramsey Waltz


Notes: The tune should be played with a slight reverse dotted rhythm. Selmer Ramsey (1914-1978) was from Minnesota and played for dances for many years. He made three records. I have two and this waltz isn’t on either; I don’t know if it’s on the third. But it was very popular among upper midwestern Scandinavian fiddlers. This transcription is based on the playing of the Minnesota Scandinavian Ensemble.
Smed-Jens vals

Source: Based on a transcription by John Chambers in 1998.
Notes: I’ve also included a transcription of the American version of the tune, under the name Blacksmith’s Waltz.

Blacksmith’s Waltz

Notes: This appears to be an American version of Smed-Jens Vals. I learned it a long time ago, but I’m not sure of the source. I have also presented the Scandinavian version of the tune under the name Smed-Jens Vals.
This section includes a few tunes that don’t really fit any category in the classification system I’ve used in this collection.

Les quatre coins de St. Malo
Four Corners of Montreal


Notes: This is a great recording from his radio show. In the third part the "+" represents a left-hand pluck. It used to be common to alternate with tapping ("x") the four corners of the fiddle with the bow. These days the tap is often replaced with a rhythmic chord on the A and E strings. The last time through he played a long string of taps. This likely involved going around the four corners of the fiddle and possibly going across the diagonals. This was often done in the middle of the tune as well as the end.
Many variations were played on the basic melody.

For example, this ...

... might be played like this. [B Part, Meas. 3-4]

One time through the second ending of the B part had an extra beat.


Notes: These days the range of variations played is much greater. Pascal Gemme, one of the leading fiddlers of Québec, played a set of variations at Maine Fiddle Camp in 2018 that included doubling of notes, ghost notes, double shuffles and more.

There are a few other transcriptions of this tune, all of which are fairly different in many places. They may have used a different recording of the tune. I used a recording of La Famille Soucy with Fernando Soucy fiddling).

Because of the calling and low volume of the fiddle in the mix it was very difficult to figure out the melody in places.