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QUÉBÉCOIS DANCE TUNES



gathered by John Krumm

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Introduction

In 2009, I began a project of notating and creating a book of Québécois dance tunes. I stopped when I realized the complexity of Canadian copyright law, and the hesitancy of some friends about encouraging people to learn traditional music through notation. Recently, I have taken up this project again after seeing the many online notations by great practitioners of the art. Some folks may find this volume a useful tool. If you find a version in this book that could be useful in your teaching, send me an email. I can send back a musicxml version for you to edit to your liking.

The Limitations of Notation

Music notation is one of the most useful tools that a musician can have in their skill set. However, it can cause other valuable skills, such as learning by ear and developing a memorized database of tunes, to atrophy. Notation never includes all the aspects of a musical performance. It can also imply certain conventions that may not be true in every case.

Some aspects of dance tunes which may not be notated

WEIGHT: Dance musicians play notes with different weights to create sub-rhythms which affect the dancers. Note strength can vary from very light, “ghost” notes, to very strong accents and everything in between. They vary from player to player, and from repetition to repetition. There are typical stylistic accents, and variations for different dances for which the tune is used.

SWING: Eighth notes are not always evenly spaced. They can range from even to a triplet feel or further. The distance may change at different tempos.

PUSH and PULL: Traditional musicians don't play to strict Metronome beats. While they usually maintain an internal clock that is right on the beat they sometimes execute the note slightly before or after the beat. This differs in different styles of music for specific dances. **ANTICIPATION** is playing the first beat of a measure closer to the 4th beat of the previous measure. These characteristics are not the same as rushing the tempo or speeding up.

TEMPOS: In general, if you are playing for a group dance, you play at the best tempo for the dancers. For community dancing tempos are usually 104 (slow acceptable end) to 124/130 (fast end). Monitor the faces and movements of the dancers to determine the best tempo. Performance dancers and step dancers will have their own opinions (often faster). Experienced dancers can dance in a broad range of tempos sometimes enjoying slower tempos. Children and inexperienced dancers often need faster tempos than one would expect. The Galop is based on a 19th century dance with many sashay movements. These are comfortable at a moderate tempo.

ORNAMENTS: Ornaments can be stylistic and can vary from, player to player. They are different for different instruments. A master dance musician may alter their ornamentation for the effect on the dancers.

SLURRING: Slurring patterns can sometimes be thought of as traditional or expressive, but they also create rhythmic patterns that effect the dance. Different instruments and players approach this aspect differently.

INTONATION: Some traditional fiddlers are not equal-tempered. ‘Nuf said.

Trying to notate all these aspects in all their variations would make notation unreadable. The best way to learn to play correctly is to play with master musicians of a genre without notation and listen with deep attention so that the music you make does not take away from theirs but is eventually profoundly in sync.

The Transcriptions

I used many sources for these transcriptions: Tune collections in books, My personal experience, The Traditional Tune Archive, Pascal Gemme's Trad Québec Studio, Identitaires Québécois, The Montreal Session Tunebook, The transcriptions of Jean Duval, and Carmelle Bégan, Leviolondejos.wiki, TheSession.org, Virtual Grammophone, Amazon Music, and Youtube. I cross checked the different written versions with each other and with audio sources when available. I personally transcribed a number of pieces myself. I adapted some transcriptions to make them more readable. Some sources were wrongly notated in 4/4 time. Some were correctly notated in 2/4 time. I have used Cut Time throughout for reading consistency. There is no practical difference between cut time and 2/4, although some folks prefer one over the other depending on the number of sub-divisions of the beat, or traditional notation practice.

Warning

There is no guarantee that these transcriptions are "correct." The chords are in most cases not representative of the playing of contemporary Québécois accompanists. Please feel free to correct and change them.

I'd like to especially thank Eric Favreau for editing this book for spelling and correcting attributions.

Introduction

En 2009, j'entame un projet de notation et de création d'un recueil de mélodies de danse québécoises. J'ai arrêté quand j'ai réalisé la complexité de la loi canadienne sur le droit d'auteur et l'hésitation de certains amis à encourager les gens à apprendre la musique traditionnelle par la notation. Récemment, j'ai repris ce projet après avoir vu les nombreuses notations en ligne par de grands praticiens de l'art. Certaines personnes peuvent trouver ce volume un outil utile. Si vous trouvez une version dans ce livre qui pourrait être utile dans votre enseignement, envoyez-moi un e-mail. Je peux vous renvoyer une version musicxml pour que vous puissiez la modifier à votre guise.

Les limites de la notation

La notation musicale est l'un des outils les plus utiles qu'un musicien puisse avoir dans ses compétences. Cependant, cela peut entraîner l'atrophie d'autres compétences précieuses, telles que l'apprentissage à l'oreille et le développement d'une base de données mémorisée de morceaux. La notation n'inclut jamais tous les aspects d'une performance musicale. Cela peut également impliquer certaines conventions qui peuvent ne pas être vraies dans tous les cas.

Quelques aspects non notés des airs de danse

- **POIDS** : Les musiciens de danse jouent des notes avec des poids différents pour créer des sous-rythmes qui affectent les danseurs. La force des notes peut varier de notes très légères, "fantômes", à des accents très forts et tout le reste. Ils varient d'un joueur à l'autre et d'une répétition à l'autre. Il existe des accents stylistiques typiques et des variations pour différentes danses pour lesquelles la mélodie est utilisée.
- **SWING** : Les croches ne sont pas toujours régulièrement espacées. Ils peuvent aller de même à une sensation de triplet ou plus. La distance peut changer à des rythmes différents.
- **PUSH and PULL** : les musiciens traditionnels ne jouent pas sur des rythmes stricts de métronome. Alors qu'ils maintiennent généralement une horloge interne qui est juste sur le temps, ils exécutent parfois la note légèrement avant ou après le temps. Cela diffère dans différents styles de musique pour des danses spécifiques.

ANTICIPATION joue le premier temps d'une mesure plus près du 4ème temps de la mesure précédente. Ces caractéristiques ne sont pas les mêmes que la précipitation du tempo ou l'accélération.

- TEMPOS : En général, si vous jouez pour une danse de groupe, vous jouez au meilleur tempo pour les danseurs. Pour la danse communautaire, les tempos sont généralement de 104 (fin acceptable lente) à 124/130 (fin rapide). Surveillez les visages et les mouvements des danseurs pour déterminer le meilleur tempo. Les danseurs de performance et les danseurs de pas auront leurs propres opinions (souvent plus rapides). Les danseurs expérimentés peuvent danser dans une large gamme de tempos en appréciant parfois des tempos plus lents. Les enfants et les danseurs inexpérimentés ont souvent besoin de rythmes plus rapides que prévu. Le Galop est basé sur une danse du 19ème siècle avec de nombreux mouvements chassés. Ceux-ci sont confortables à un rythme modéré.
- ORNEMENTS : Les ornements peuvent être stylistiques et peuvent varier d'un joueur à l'autre. Ils sont différents pour différents instruments. Un maître musicien de danse peut modifier leur ornementation pour l'effet sur les danseurs.
- SLURRING : Les motifs legato peuvent parfois être considérés comme traditionnels ou expressifs, mais ils créent également des motifs rythmiques qui affectent la danse. Différents instruments et acteurs abordent cet aspect différemment.
- INTONATION : Certains violoneux traditionnels ne sont pas d'humeur égale. dit Nuf.

Essayer de noter tous ces aspects dans toutes leurs variations rendrait la notation illisible. La meilleure façon d'apprendre à jouer correctement est de jouer avec des maîtres musiciens d'un genre sans notation et d'écouter avec une profonde attention afin que la musique que vous faites n'enlève rien à la leur mais soit finalement profondément synchronisée.

Les transcriptions

J'ai utilisé de nombreuses sources pour ces transcriptions : Tune collections in books, My personal experience, The Traditional Tune Archive, Pascal Gemme's Trad Québec Studio, Identitaires Québécois, The Montreal Session Tunebook, The transcriptions of Jean Duval, and Carmelle Bégan, Leviolondejos.wiki, TheSession.org, Grammophone virtuel, Amazon Music et Youtube. J'ai recoupé les différentes versions écrites entre elles et avec les sources audio lorsqu'elles étaient disponibles. J'ai moi-même transcrit un certain nombre de morceaux. J'ai adapté certaines transcriptions pour les rendre plus lisibles. Certaines sources ont été mal notées en 4/4. Certains étaient correctement notés en 2/4 temps. J'ai utilisé Cut Time tout au long de la lecture pour la cohérence. Il n'y a pas de différence pratique entre le temps coupé et 2/4, bien que certaines personnes préfèrent l'un à l'autre en fonction du nombre de sous-divisions du rythme ou de la pratique de la notation traditionnelle.

Avertissement

Il n'y a aucune garantie que ces transcriptions soient « correctes ». Les accords ne sont dans la plupart des cas pas représentatifs du jeu des accompagnateurs québécois contemporains. N'hésitez pas à les corriger et à les modifier.

Je remercie tout particulièrement Eric Favreau pour l'édition de ce livre pour l'orthographe et la correction des attributions.

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SIX-HUIT

La Raspa du Canada

La Famille Soucy
transcribed by Jean Duval

Chords: G, G#^{o7}, Am, D, Am, D⁷

7 1.G D⁷ | 2.G Am D⁷

13 G Am D⁷ | 1.G | 2.G

Reel du Berger

aka Reel des Paroissiens

Trad from Joseph Allard
Transcribed by Jean Duval

Chords: D, A, D, A, D

6 1. A D A⁷ D | 2. Em D A⁷ D

12 A⁷

16 D A⁷ D D.S.

Reel de St-Clet

Trad from Joseph Allard
transcribed by Jean Duval

A

E D A

6 E A E⁷ 1. A 2. A

11 E A E A Bm

16 D A Bm E⁷ 1. A 2. A A⁷

20 D A D Em

26 A D Em A⁷ D

60 Bougies

Laurence Beaudry

A Bm E⁷ A E A Bm E

7 1. B⁷ E 2. Bm E E⁷ A F[#]m D

13 D Bm B⁷ E 1. Bm E

18 A 2. D E A F[#]m Bm E A

Camillien

Laurence Beaudry

Bm G A D A Bm G

7 A Bm G A F[#]m Bm A⁷

12 D G A F[#]m Bm Bm G A Bm

Chambre Rousse

Laurence Beaudry

Em Bm G D Em C Em Bm

7 G D Em C G D G C G D Em

13 Em C D G Am D G Am Em

19 D G C G D

24 G G

Jimmy's Favorite Jig

A. Dejarlis

G C A⁷ D⁷

6 |1. G D⁷ G D⁷ |2. G D⁷ G

11 C A⁷ D⁷

16 |1. G D |2. G D⁷

14

Gigue de l'Écoutage

Nicolas Williams

Chords: G, C, G, Am, D⁷, G, C, Am, 1. D⁷, G, 2. D⁷, G, C, G, D, G, C, G, Am, D⁷, G, C, Am, D, G.

La Gigue du Salon

Pascal Gemme

Chords: A, D, A, Bm, E, A, D, A, Bm, 1. E, A, 2. E, A, A, Bm, E, 1. A, Bm, E, A, 2. A, D, A, Bm, E, A.

Jig en D

from Phillipe Bruneau Pere

Musical score for "Jig en D" in D major, 6/8 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords D, A7/E, D/F#, F°7, Em, A7, D, and A7. The second staff contains measures 5-8 with chords D, A7/C#, Bm7, Eb°7, Em, A7, and a first ending (1. D, A7) followed by a second ending (2. D, D°7). The third staff contains measures 9-12 with chords Em7, A, D, D°7, Em, A7, and a first ending (1. D, D°7) followed by a second ending (2. D). The fourth staff contains measures 13-16 with chords D, /F#, G, G#°7, A7, and a first ending (1. D) followed by a second ending (2. D) which concludes with a triplet of eighth notes.

Quadrille de Beauharnois

Traditional from Pascal Gemme

Musical score for "Quadrille de Beauharnois" in C major, 6/8 time. The score consists of four staves of music. The first staff contains measures 1-5 with chords C, G, C, Am, D7, and G7. The second staff contains measures 6-9 with chords C, G, C, F, G, and C. The third staff contains measures 10-13 with chords C, F, C, and G. The fourth staff contains measures 14-17 with chords C, F, C, G, and a first ending (1. C) followed by a second ending (2. C).

Jig en F

A. Dejarlis

1 F F#°7 Gm7

5 C7 C7 F

9 F F F#°7 Gm7

13 C7 F

Joëlle

Laurence Beaudry

D A7 D A D Em Bm A7

5 D A7 D A G A D

9 A Em A D G

13 A Em A G 1. A 2. A

18 D A7 D A D Em Bm A7

22 D A7 D A G A D

Korolenko's Backyard

Jean-Paul Loyer

Musical score for 'Korolenko's Backyard' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a repeat sign and a double bar line. Chords G, C, and Am are indicated above the staff. The second staff starts at measure 6 with a Bm chord. It features a first ending (1.) with chords C, Am, A7, and D, and a second ending (2.) with chords D, G, and G7. The third staff starts at measure 11 with a C chord. It features chords G, D, and G. The fourth staff starts at measure 15 with a C chord. It features chords G, D, and a first ending (1.) with a G chord, followed by a second ending (2.) with a G chord.

Reel du Journalier

Trad., J.O. et Marcel La Madeleine

Musical score for 'Reel du Journalier' in D major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a repeat sign and a double bar line. Chords D and A7 are indicated above the staff. The second staff starts at measure 5 with a D chord. It features chords G, D, A7, and D. The third staff starts at measure 11 with a D chord. It features chords E, A, and D. The fourth staff starts at measure 13 with an E chord. It features chords A and D, and ends with a double bar line and repeat sign.

La Gigue Caroline

Philippe Murphy

6

11

17

Mon Cher Kaki

Laurence Beaudry

5

10

16

21

Les Patins de Pauline

André Marchand

Musical score for 'Les Patins de Pauline' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a double bar line and repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 13. Chord symbols are placed above the notes: G, D, C, Bm, D/A, G, Am, D, G, C, G, Am, C, D, G, C, G, Am, D, G.

La Maison de Glace

Rejean Brunet

Musical score for 'La Maison de Glace' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a double bar line and repeat sign. The second staff begins at measure 6 and includes first and second endings. The third staff begins at measure 11. The fourth staff begins at measure 15 and includes first and second endings. Chord symbols are placed above the notes: D, F#m, G, A, D, F#m, G, D/A, A, G, A, F#, Bm, G, D, A, F#m, Bm, G, D, Em, A, D, A, D.

Six-Huit du Petit Sarny

Eric Favreau

Chords: G, C, D, G, D, G

6 C D 1.G 2.G

10 G B⁷ Em G D⁷ G D⁷ G

15 B⁷ Em 1.G C D G 2.G C D G

20 G C G D

24 G C G D 1.G 2.G

La Noirceur

Jocelyne Patenaude

Chords: Em, Am⁶, G, Em, B⁷

5 Em Am⁶ Em C Em B⁷ Em

8 G Am⁶ G Em B⁷

12 G Am⁶ Em C Em B⁷ Em

Le Tourment

Jean-Paul Loyer

Musical score for "Le Tourment" in 6/8 time. The score consists of three staves of music. The first staff contains measures 1-7 with chords F, C, G, C, F, G, C. The second staff contains measures 8-13 with chords Dm, G, C, G, C, C, G, C, F. The third staff contains measures 14-21 with chords G, Am, Em, F, C, Dm, C, G, G, C. The piece ends with a double bar line.

Le Tourment II

Jean-Paul Loyer

Musical score for "Le Tourment II" in 6/8 time. The score consists of four staves of music. The first staff contains measures 1-5 with chords C, G, C, F, G. The second staff contains measures 6-10 with chords C, G, Am, Em, F, C, G, C. The third staff contains measures 11-15 with chords G, F, G, C, Em, Dm, C. The fourth staff contains measures 16-21 with chords F, G, Am, Em, F, G, C. The piece ends with a double bar line.

QUADRILLES
AND
SET DANCES

American Set 1, pt.1

Trad. from A.J. Boulay

♩=110

Musical score for American Set 1, pt.1. The score is written in treble clef with a key signature of two sharps (F# and C#) and a tempo of 110 beats per minute. It consists of four staves of music. The first staff starts with a repeat sign and includes chords A, E7, and A. The second staff begins at measure 6 and includes chords E7, A, A7, and D, with a first and second ending bracketed over measures 10-11. The third staff begins at measure 12 and includes chords G, D, A7, and D. The fourth staff begins at measure 19 and includes chords A7, D, G, D, A, and D.

American Set 1, pt.2

Trad. from A.J. Boulay

Musical score for American Set 1, pt.2. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff starts with a repeat sign and includes chords A, E7, A, and E7. The second staff begins at measure 8 and includes chords A, E, B7, and E. The third staff begins at measure 14 and includes chords B7, E, A, and E7. The fourth staff begins at measure 21 and includes chords A, A7, A, D, A7, D, and A7. The fifth staff begins at measure 28 and includes chords D, A7, D, A7, D, and A. The sixth staff begins at measure 34 and includes chords E7, A, E7, and A.

American Set 1, pt. 3

Trad. from A. J. Boulay

The White Cockade

Musical score for 'The White Cockade' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and includes chords A, Bm, A, and E7. The second staff starts at measure 7 and includes chords A, E7, a first ending (1. A), a second ending (2. A), Bm, E7, and A. The third staff starts at measure 13 and includes chords D, D, A, Bm, and E7. The fourth staff starts at measure 16 and includes chords A, E7, a first ending (1. A), a second ending (2. A), and a triplet of eighth notes. The piece concludes with a double bar line.

Quadrille Acadien

aka Reel du Carnaval

Trad. from Joseph Allard

Musical score for 'Quadrille Acadien' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and includes chords G, C, D, G, and D7. The second staff starts at measure 5 and includes chords G, C, D, a first ending (1. G D G), and a second ending (2. G D G). The third staff starts at measure 10 and includes chords G, D7, and G. The fourth staff starts at measure 15 and includes chords C, D, a first ending (1. G D G), and a second ending (2. G D G). The piece concludes with a double bar line.

Lancier de l'Ile d'Orléan

2e partie

Trad. from Jos. Bouchard

The musical score is written in treble clef with a 6/8 time signature. It consists of six staves of music, each with guitar chords indicated above the notes. The chords are: C, C^{o7}, C, C^{o7}, C (Staff 1); G, C, G⁷, C (Staff 2); C^{#o7}, Dm, G⁹, C (Staff 3); C^{#o7}, Dm, G⁷, 1. C, 2. C (Staff 4); G, F, C, G⁷, C, G, C (Staff 5); G, F, C, G⁷, 1. C, 2. C (Staff 6). The score includes repeat signs and first/second endings.

Lancier de l'Ile d'Orléan

3e partie

Trad from Jos. Bouchard

C $\text{♩} = 92$ G C C^{#07} Dm G⁷ C *rit.* Dm G⁷ *A tempo* $\text{♩} = 110$

8 C C^{#07} G C F

15 G C C^{#07} G C

22 F G C *rit.* C G C C^{#07} Dm G

29 C Dm G *A tempo* $\text{♩} = 110$ C C^{#07}

36 Dm G C F G 1. C 2. C

Lancier de l'Ile d'Orléan

4e partie

Trad. from Jos. Bouchard

Musical score for the 4th part of 'Lancier de l'Ile d'Orléan'. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of four staves of music. The first staff begins with a C chord. The second staff starts at measure 6 and includes a first ending (1. C) and a second ending (2. C). The third staff starts at measure 10 and includes a -C chord. The fourth staff starts at measure 14 and includes a C chord. The score concludes with a double bar line and repeat dots.

Lancier de l'Ile d'Orléan

5e partie

Trad. from Jos. Bouchard

Musical score for the 5th part of 'Lancier de l'Ile d'Orléan'. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of six staves of music. The first staff begins with a C chord. The second staff starts at measure 6 and includes a Dm chord and a first ending (1. G7). The third staff starts at measure 11 and includes a C chord and a Dm7 chord. The fourth staff starts at measure 16 and includes a C chord and a first ending (1. Dm7). The fifth staff starts at measure 21 and includes a second ending (2. Dm) and a triplet (3). The sixth staff starts at measure 26 and includes a C chord. The score concludes with a double bar line and repeat dots.

Quadrille Marie-Louise

Trad. from Isidore Soucy

♩=118

Chord progression: E, A, B7, E, B7, E, B7, E.

Measures 1-17: The score consists of four staves of music in 2/4 time. The key signature has three sharps (F#, C#, G#). Measure 1 starts with a treble clef and a tempo marking of ♩=118. The melody begins with a quarter rest followed by quarter notes G4, A4, B4, and C5. A first ending bracket spans measures 7-11, and a second ending bracket spans measures 12-16. The piece concludes with a double bar line in measure 17.

Quadrille Bouchard 1er partie

Trad. form Jos Bouchard

Chord progression: G, G7/B, C, Am, D, D+/F#, G, D7, G, G+/B, C, Am, D7, G, -D, D/F#, D°7/F, Em, A7, D, A+, D, D/F#, D°7/F, Em, A7, D, D, D7.

Measures 1-15: The score consists of four staves of music in 6/8 time. The key signature has one sharp (F#). Measure 1 starts with a treble clef. The melody is primarily eighth notes. A first ending bracket spans measures 5-7, and a second ending bracket spans measures 8-10. The piece concludes with a double bar line in measure 15.

Quadrille Bouchard

2e partie

Trad. from Jos Bouchard

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music, each with a measure number at the beginning. The notes are primarily eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff. Repeat signs with first and second endings are used at measures 13-14 and 31-32.

Chords and measure numbers:

- Staff 1: D (measures 1-2), D/F# D^{o7}/F (measures 3-4), Em A⁷ (measures 5-6), Em A⁷ (measures 7-8)
- Staff 2: A⁺/C# (measures 9-10), D (measures 11-12), D⁷ D⁺/F# G Em (measures 13-14)
- Staff 3: G G^{#o7} D Bm Em A⁷ (measures 15-16), 1. D (measure 17), 2. D (measure 18)
- Staff 4: G (measures 19-20), C E⁷/B Am A⁷/C# D (measures 21-22)
- Staff 5: G/B G^{o7}/Bb Am D⁷ G (measures 23-24)
- Staff 6: C (measures 25-26), E⁷ Am A⁷ D (measures 27-28)
- Staff 7: G (measures 29-30), D⁷ (measures 31-32), 1. G (measure 33), 2. G A⁷ (measures 34-35)

Quadrille Bouchard

3e partie

Trad. from Jos Bouchard

Musical score for the 3rd part of 'Quadrille Bouchard'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of four staves of music. The first staff starts with a D chord and contains the first four measures. The second staff starts at measure 5 and includes a first ending (1. D) and a second ending (2. D). The third staff starts at measure 10 and includes chords A, E7, A, A°, Bm, E7, B7, and E7. The fourth staff starts at measure 14 and includes chords A, E7, A, A°, Bm, E7, and a first ending (1. A) and second ending (2. A).

Quadrille Bouchard

4e partie

Trad. from Jos Bouchard

Musical score for the 4th part of 'Quadrille Bouchard'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of four staves of music. The first staff starts with a C chord and contains the first four measures. The second staff starts at measure 5 and includes chords C, Dm, G7, and C. The third staff starts at measure 9 and includes chords C7, F, C/E, C°7/A, D7, and G7. The fourth staff starts at measure 13 and includes chords C, C7, F, C, Dm, G7, and C.

Quadrille Canadien

1er Partie

Trad. from A. J. Boulay

Musical score for the first part of 'Quadrille Canadien'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. Chord symbols are placed above the notes: D, D, Bm, Em, A7, Em, A7, D, Em, A7, Em, A7, Em, A7. The music features a mix of eighth and sixteenth notes, with some triplets and a final double bar line with repeat dots.

Quadrille Canadien

2ème Partie

Trad. from A. J. Boulay

Musical score for the second part of 'Quadrille Canadien'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. Chord symbols are placed above the notes: A, Bm, E7, A, Bm, E7, A, A, D, A, E7, A, D, E7, A. The music features a mix of eighth and sixteenth notes, with some triplets and first/second endings. The first ending is marked with a bracket and the number 1, and the second ending is marked with a bracket and the number 2. The score ends with a double bar line and repeat dots.

Quadrille Canadien

2ème Partie

Haste to the Wedding

Trad. from A. J. Boulay

Musical score for "Haste to the Wedding" in 6/8 time, D major. The score consists of four staves of music with guitar chords indicated above the notes.

Staff 1: D A Bm D A

Staff 2: 6 D A Bm A⁷ D

Staff 3: 10 D G D Em A⁷

Staff 4: 15 D G D A⁷ D

Quadrille Canadien

4ème Partie

Temperence Reel

Trad. from A. J. Boulay

Musical score for "Temperence Reel" in 2/4 time, D major. The score consists of four staves of music with guitar chords indicated above the notes.

Staff 1: 3 G Em D

Staff 2: 5 G Em D G D

Staff 3: 9 Em D

Staff 4: 13 Em G C D G

Quadrille Français

Trad. from Joseph Allard

Musical score for Quadrille Français, featuring four staves of music in G major. The first staff contains measures 1-5 with chords G, C, Am, D7, and G. The second staff (measures 6-10) includes chords C, D7, and first/second endings for G. The third staff (measures 11-14) includes chords D7 and G. The fourth staff (measures 15-18) includes chords D7 and first/second endings for G.

Quadrille Montcalm

Trad. from Joseph Allard

Musical score for Quadrille Montcalm, featuring four staves of music in F major. The first staff contains measures 1-4 with chords F, C7, F, C7, and F. The second staff (measures 5-9) includes chords C7, Bb, Gm7, and first/second endings for C7 and F. The third staff (measures 10-13) includes chords F, C7, F, C7, and F. The fourth staff (measures 14-18) includes chords C7, F, C7, and first/second endings for F.

Quadrille de L'ile d'Orleans

Deuxime Partie "Le Cotillon"

Chords: D, D, D#^o, Em⁷, A, A/C#, A⁷, D, D#^o, Em⁷, A, A⁷, D, D.

Measure numbers: 6, 11, 16.

First and second endings are indicated by brackets and numbers 1. and 2. above the staff.

Quadrille de Riviere du Loup

Trad. from La Famille Soucy

Measure numbers: 6, 11, 15.

First and second endings are indicated by brackets and numbers 1. and 2. above the staff.

Le Brandy

Trad. from Philippe Bruneau

based on the transcription of Carmelle Bégan\

4 1. 2.

6

9 1. 2.

11 final ending

15

18

21

24

26

29

32 1. 2. D.C. to final ending

37

La Belle Catherine

Trad. from Louis Boudreault

D A G D G A⁷ D
3 *Play 3 times*

5 D G D G A⁷ D
3 3 3

8 D A G D G A D
3 *Play 3 times*

12 D G D A

16 D G D G A D

Le Spandy

Reel de la Belle Fermière

Trad. from La Famille Soucy

D A D 1. A D 2. A D

6 A E A

10 D A D A D

15 A D A D D

19 A D 1. A D 2. A D

Quadrille de Loretteville I

Trad. from Philippe Bruneau

based on the transcription of Carmelle Bégan

$\text{♩} = 108$

Chord symbols: C, C#^{o7}, Dm, G⁷, G⁷, Dm, G⁷, C

11 Chord symbols: C#^{o7}, Dm, G⁷, Dm, G⁷, G⁷, 1. C, 2.

19 Chord symbols: C /B, /A, /G, C, Dm, G⁷, Dm, /C, G/B, G/A, G⁷(#5)

26 Chord symbols: C, G, C /B, /A, /G, C, Dm, G⁷, Dm, /C, G/B, G

33 Chord symbols: 1. C, 2. C, C, C#^{o7}

39 Chord symbols: Dm, G⁷, Dm, Dm, G⁷, Dm, G⁷, C

Attacca

Quadrille de Loretteville II

46 C G⁷ Dm G⁷ C

55 C⁷ F F[#]0⁷ G⁷ C G⁷ 1. C 2. C

63 C C⁷ F 1. F[#]0⁷ C G⁷

70 C 2. F[#]0⁷ C G⁷ C C G⁷

78 Dm G⁷ C 7 C⁷ F F[#]0⁷

86 G⁷ C G⁷ C C

92 G⁷ Dm G⁷ C

98 C⁷ F F[#]0⁷ G⁷

103 C C

Quadrille de Loretteville III

Trad. from Philippe Bruneau

based on the transcription of Carmelle Bégan

$\text{♩} = 112$ $\% \text{ D}$ $\text{D}^{\#07}$ Em A^7 D

8 A^7 D $\text{D}^{\#07}$ Em G A^7

14 1. D A^7 D 3 2. D A^7 D

19 3 3 A^7 D A^7 D

27 3 3 A^7

32 3 3 Last time D *D.S.* D 3

Grande Gigue Simple

Trad. from Isidore Soucy

$\text{♩} = 130$

D A D repeat 3x

3 D A D A D A

6 1. D A | 2. D D A

9 D A D A D A

12 D A D A

MARCHES AND GALOPS

La Marche Printanière

Richard Forêt

Musical score for 'La Marche Printanière' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a repeat sign and has chords D, G, D, A, D above it. The second staff starts at measure 6 and has chords G, D, A, D above it. The third staff starts at measure 10 and has chords D, A7, D, Bm, Em, A above it. The fourth staff starts at measure 14 and has chords D, A7, G, A7, D above it. The piece ends with a double bar line and repeat dots.

Marche des Elèves

Richard Forêt

Musical score for 'Marche des Elèves' in G major, 6/8 time. The score consists of four staves of music. The first staff has chords Bm, D, Em, Bm, Em above it. The second staff starts at measure 5 and has chords Bm, D, Em, Bm, A, G above it. The third staff starts at measure 9 and has chords Em, Bm, A7, D, Em, Bm, G, Bm above it. The fourth staff starts at measure 13 and has chords Em, Bm, A7, D, Em, Bm, A, G above it. The piece ends with a double bar line and repeat dots.

Marche pour Anne-Marie

Richard Forét or Andrea Capezzuoli

Musical score for Marche pour Anne-Marie, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The score consists of four staves of music. The first staff begins with a repeat sign and includes chords Dm, Bb, F, and A7. The second staff starts at measure 6 and includes chords Dm, Bb, F, and two first endings (1. A7 Dm and 2. A7 Dm). The third staff starts at measure 11 and includes chords F, C, Dm, and Am. The fourth staff starts at measure 15 and includes chords Gm, F, Dm, A7, and two first endings (1. Dm and 2. Dm).

Marche St-Jean

Trad from Alfred Montmarquette

Musical score for Marche St-Jean, featuring a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The score consists of four staves of music. The first staff begins with a repeat sign and includes chords D, D/F#, F^{o7}, Em, and A7. The second staff starts at measure 6 and includes chords D, and two first endings (1. E7 A7 and 2. A7 D). The third staff starts at measure 11 and includes chords D, D^{o7}, D, D/F#, F^{o7}, A7, and Em. The fourth staff starts at measure 16 and includes chords A7, and two first endings (1. E7 A7 and 2. Em A7 D).

Marche des Raquetteurs

Trad. from Alfred Montmarquette

Musical score for "Marche des Raquetteurs" in G major, 6/8 time. The score consists of six staves of music with the following chord progressions:

- Staff 1: D, A⁷, D, Em, A⁷
- Staff 2: 1. D, Bm, E⁷, A | 2. D, Bm, Em, A⁷, D
- Staff 3: *D, F^{o7}, D, G^{o7}, D, D^{#o7}, 1. Em
- Staff 4: A⁷, D | 2. Em, A⁷, D
- Staff 5: D, G, Em
- Staff 6: 1. E⁷, A⁷ | 2. A⁷, D, D.S.

La Marche au Camp

Jean-Paul Loyer

Musical score for "La Marche au Camp" in G major, 6/8 time. The score consists of four staves of music with the following chord progressions:

- Staff 1: G, Em
- Staff 2: C, G/B, Am, G | 1. G, D | 2. D, G
- Staff 3: Am, D, G, G
- Staff 4: Am, D, G, D, G

Les Joyeuses Québécoises

Fortunat Malouin

A A A#° Bm E7

7 1. A 2. E7

B A A D A A 1. Bm

17 E7 A E7

20 2. Bm E7 A

C D Bm E7 A D Bm E7 A

30 A D A D A

34 Bm E7 A

Domino Marche

Trad. from Isidore Soucy

8 A E7 A E7

14 E7 A E7

20 E7 A E7 A

25 B E7 A E7

31 A Bm

35 E7 A

Marche du Mont St-Louis

Trad. Alfred Montmarquette

Chords: % D A D A D A⁷ D D^{#O7} Em

8 A⁷ Em A⁷

14 Em A⁷ 1. D A⁷ 2. D A

19 D A⁷ D A⁷

26 1. Em A⁷ D

34 2. G A⁷ D

39 A⁷ D.S. 3. A Em A⁷ D

Last time

Marche des Collégiens

aka Marches des Forges

Trad from Alfred Montmarquette

♩ = 110

Musical score for Marche des Collégiens, aka Marches des Forges. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as ♩ = 110. The score consists of five staves of music, each with a measure number (1, 7, 13, 20, 24) and a set of guitar chords written above the staff. The chords are: A, E7, A, E7, A, E7 (measures 1-6); F#m, B7, E, Bm, C#m, Bm, A, E (measures 7-12); 1. (D) A, 2. E A, A A°7, A (measures 13-19); F#m, Bm, E, Bm, Bb°7, Bm (measures 20-23); 1. E A, 2. E A, D.C. 3 (measures 24-27). The score includes various musical notations such as triplets (marked with a '3' over a group of notes), repeat signs, and first/second endings.

Marche du Prince de Galles

Trad. from Alfred Monmarquette

$\text{♩} = 110$

Musical score for Marche du Prince de Galles, featuring five staves of music in G major (one sharp). The score includes various chords (A, D, A, Bm, E, F#m, A7, E7, D#07) and rhythmic markings such as triplets and first/second endings. The piece concludes with a D.C. (Da Capo) instruction.

6 A F#m Bm E 1. A 2. A7

10 D A7 D A

16 A E7 A A7 3 D A7 D

21 A A D#07 Bm E7 A D.C.

Marche de La Tuque

Trad. from Isidore Soucy

Musical score for Marche de La Tuque, featuring three staves of music in G major (one sharp). The score includes various chords (D, A, G, A7, G#07) and rhythmic markings such as first/second endings.

6 D A7 1. D 2. D

10 G G#07 D A7 1. D 2. D

Marche du St-Laurent

Trad. from Isadore Soucy

Musical score for Marche du St-Laurent, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes various chords and musical notations such as triplets and first/second endings.

Chords: D, D#°7, Em, A7, Em, A7, D, D#°7, Em, A7, D, Bm, G#°7, A, D, A7, D.

Measure numbers: 6, 11, 15.

First ending: 1. D A7 | 2. D A7

Second ending: 1. D A7 | 2.

Triplets: 3

Noite de Veran

Milladoiro

Musical score for Noite de Veran, featuring four staves of music in G major (one sharp) and 4/4 time. The score includes various chords and musical notations such as first/second endings and repeat signs.

Chords: G, G+, Em, Am, D7, Am, D7, G, G+, Em, Am, D, G, G, G7, C, G/B, Am, D7, G, D7, G, G7, C, G/B, Am, D7, G.

Measure numbers: 5, 9, 13.

Galope de Baie St-Paul

aka St-Féréole

Traditional

Musical score for Galope de Baie St-Paul, featuring four staves of music in D major. The score includes the following chords: D, Bm, Em, A⁷, D, G, A⁷, D, D, G, A⁷, D, D, G, Em, A⁷, Em, A⁷, D, G, Em, G, Em, A⁷, D. The music is in 2/4 time and includes repeat signs.

Galope des Montagnards Laurentiens

Traditional

Musical score for Galope des Montagnards Laurentiens, featuring five staves of music in D major. The score includes the following chords: D, D^{#07}, Em, A⁷, Em, A⁷, D, D⁷, G, Em, G, G^{#07}, D/A, Bm, Em, A⁷, 1. D, 2. D, A, E⁷, A, Bm, E⁷, 1. A, 2. A, A⁷. The music is in 2/4 time and includes repeat signs, a triplet of eighth notes at measure 13, and first/second endings at measures 13-14 and 22-23.

Galope de L. Simard

♩=120

Trad. from Philippe Bruneau

simplification of transcription by Carmelle Bégan

The musical score is written for a single melodic line in G major (one sharp). It consists of seven staves of music, each with guitar chords indicated above the notes. The tempo is marked as ♩=120. The score includes various musical notations such as triplets, first and second endings, and repeat signs. The chords used are G, Am, D, D7, G7, C, C^{o7}, Dm, and A7. The piece concludes with a double bar line and repeat dots.

Staff 1: G Am D D7

Staff 2: 7 G D7 G Am

Staff 3: 12 D D7 1. G 3

Staff 4: 16 D 2. G G7 3

Staff 5: 19 C C^{o7} Dm D7 G G7 C A7

Staff 6: 26 Dm G7 C C^{o7} Dm D7

Staff 7: 31 G C 1. G7 2. C D7

Galope de Jules Verret

Trad. from Jules Verret

Musical score for Galope de Jules Verret, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The score is divided into four systems of music. The first system contains measures 1-5 with chords D, Em, A7, D, A7, and D. The second system contains measures 6-9, with chords Em, A7, G^{o7}, D, G^{o7}, D, and A7. The third system contains measures 10-12 with chords D, Em, and A7. The fourth system contains measures 13-15, with first and second endings marked 1. and 2., and chords E7, A7, D, A7, E7, A7, and D. The piece concludes with a double bar line.

Galope de la Malbaie

Trad. from Jos. Bouchard

Musical score for Galope de la Malbaie, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The score is divided into four systems of music. The first system contains measures 1-4 with chords D, A7, D, G, D, and A7. The second system contains measures 5-8 with chords D, A7, D, G, A7, and D. The third system contains measures 9-12 with chords A7, D, A7, and D, ending with a triplet of eighth notes marked with a '3'. The fourth system contains measures 13-16 with chords A7, D, D, A7, D, A, G, A7, and D. The piece concludes with a double bar line.

La Galope à Réjean

Québec Pure Laine

C Dm G⁷ C G⁷ C

6 Dm G⁷ C

11 Dm G⁷ C G⁷ C

14 Dm G⁷ C

17 F C Am Dm G⁷ C F

22 C Am Dm G⁷ 1.C 2.C

The musical score is written in G major and 2/4 time. It consists of six staves of music. The first staff contains measures 1-5 with chords C, Dm, G⁷, C, G⁷, and C. The second staff contains measures 6-10 with chords Dm, G⁷, and C, and includes a triplet of eighth notes in measure 8. The third staff contains measures 11-13 with chords Dm, G⁷, C, G⁷, and C. The fourth staff contains measures 14-16 with chords Dm, G⁷, and C, and includes a triplet of eighth notes in measure 15. The fifth staff contains measures 17-21 with chords F, C, Am, Dm, G⁷, C, and F, and includes a triplet of eighth notes in measure 20. The sixth staff contains measures 22-24 with chords C, Am, Dm, G⁷, and two endings: 1.C and 2.C. The piece concludes with a final cadence in measure 24.

Galope de Ste-Blandine

Trad from La Famille Soucy

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a boxed letter 'A' and a 'G' chord. The second staff starts with a measure number '5' and includes a first ending bracket labeled '1. G' and a second ending bracket labeled '2. G'. The third staff starts with a boxed letter 'B' and includes chords C, C#°9, G, Em, Am7, D7, and G. The fourth staff starts with a measure number '14' and includes chords C, C#°9, G, Em, Am7, D7, and G, with a triplet '3' indicated below the final measure. The fifth staff starts with a boxed letter 'C' and includes chords G and D7. The sixth staff starts with a measure number '23' and includes a first ending bracket labeled '1. G' and a second ending bracket labeled '2. G'.

Reel Antoinette

Very fast

Trad. from Jos. Bouchard

The musical score for "Reel Antoinette" is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The tempo is marked "Very fast". The score consists of ten staves of music, with measure numbers 6, 12, 17, 22, 27, 32, 38, 43, and 46 indicated at the beginning of their respective staves. Chords are indicated above the notes: D, D#07, Em, A7, D, D7, G, A7, D, D7, G, A7, Em, D, A7, D, G, D, A7, Em, G, D, D, A7, D, G, D.

REELS

Accordéon Polka

Trad. from Jos. Bouchard

Musical score for 'Accordéon Polka' in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-4) features a melody with eighth notes and triplets, with chords G and D7. The second staff (measures 5-8) continues the melody with triplets and includes first and second endings, both marked with a G chord. The third staff (measures 9-12) introduces a new melodic line with chords A, D, A7, and D. The fourth staff (measures 13-16) concludes the piece with a triplet and first/second endings, marked with D and D7 chords.

Aimé Gagnon

Musical score for 'Aimé Gagnon' in G major, 4/4 time. The score consists of four staves of music. The first staff (measures 1-5) features a melody with eighth notes and quarter notes, with chords G and D7. The second staff (measures 6-9) continues the melody with eighth notes and quarter notes, including first and second endings marked with G, D, and G chords. The third staff (measures 10-14) continues the melody with eighth notes and quarter notes, with chords D7 and G. The fourth staff (measures 15-18) concludes the piece with eighth notes and quarter notes, with chords D7 and G.

Alouette

Trad. from Philippe Bruneau

The musical score for "Alouette" is written in G major and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff: C, G7, C, G7, and C. A triplet of eighth notes is marked with a '3' at the end of the first staff. The second staff continues the melody with chords G7, C, G7, and C, also featuring a triplet. The third staff has chords G7, C, G7, C, and G, with another triplet. The fourth staff includes chords C, G7, C, C, F, C/E, and Am. The fifth staff starts with Dm, G7, C, F, and then a first ending bracket over C/E and Am. The sixth staff begins with a second ending bracket over C/E, Dm, G7, and C, concluding with a double bar line.

Céline

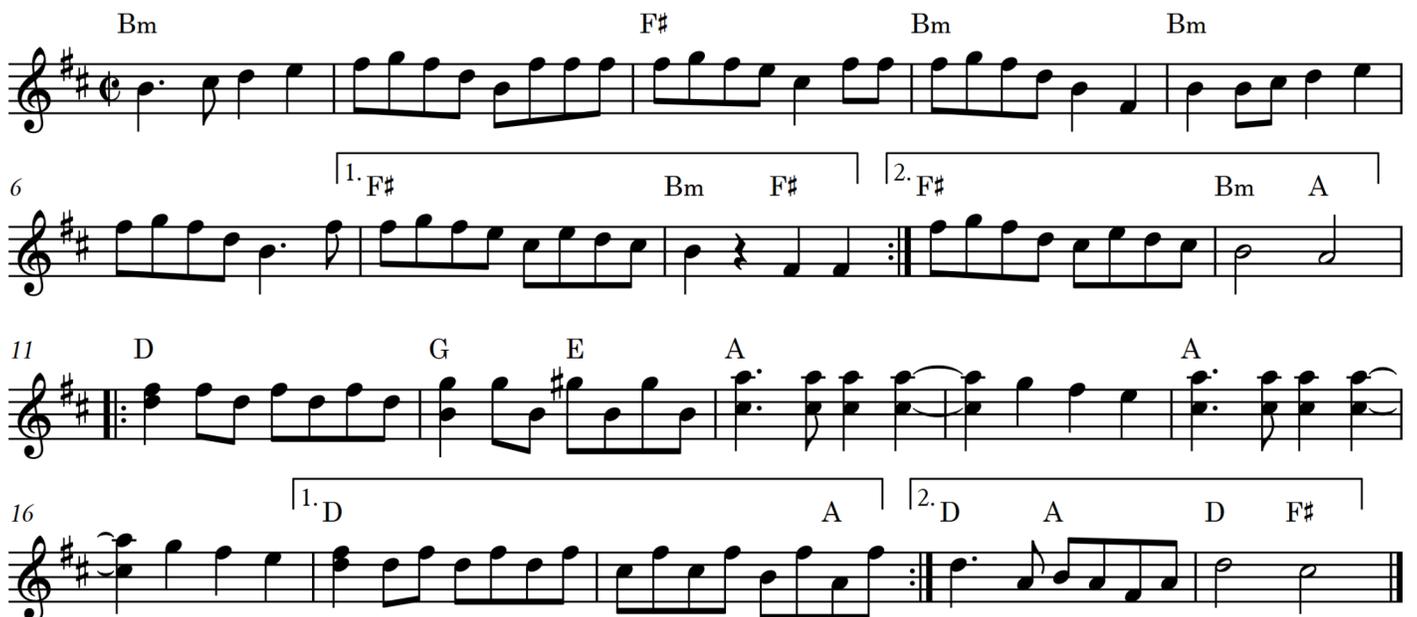
Trad. from Louis Boudreault



Musical score for Céline, featuring four staves of music in G major. The score includes various chords (G, D7, A7, D) and rhythmic patterns (triplets, first and second endings). The first staff starts with a G chord and a triplet of eighth notes. The second staff has a D7 chord and a triplet, followed by first and second endings with G chords. The third staff has G, A7, and D chords, with a triplet and a fermata. The fourth staff has A7 and D chords, with a triplet and first and second endings with G chords.

Dedicado à Jos

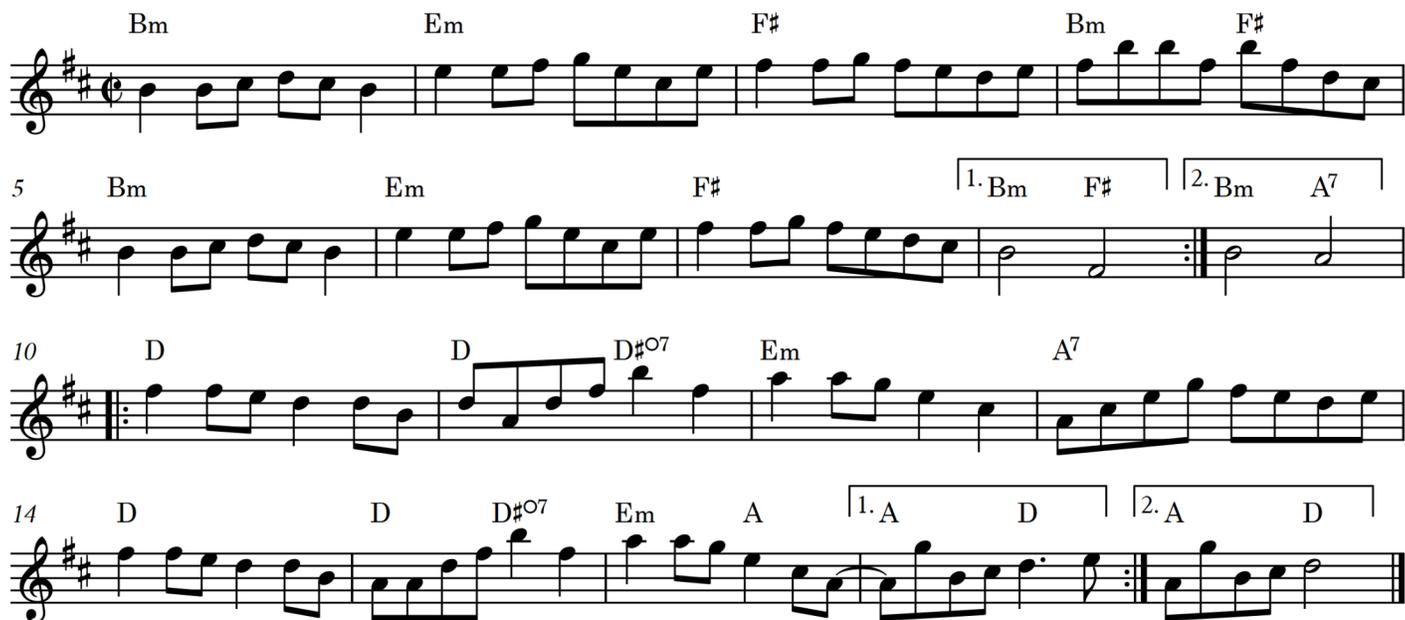
Martin Racine



Musical score for Dedicado à Jos, featuring four staves of music in B minor. The score includes various chords (Bm, F#, D, G, E, A) and rhythmic patterns (triplets, first and second endings). The first staff starts with a Bm chord and a triplet of eighth notes. The second staff has first and second endings with F# and Bm chords. The third staff has D, G, E, and A chords, with a triplet and a fermata. The fourth staff has first and second endings with D and A chords.

Eugène

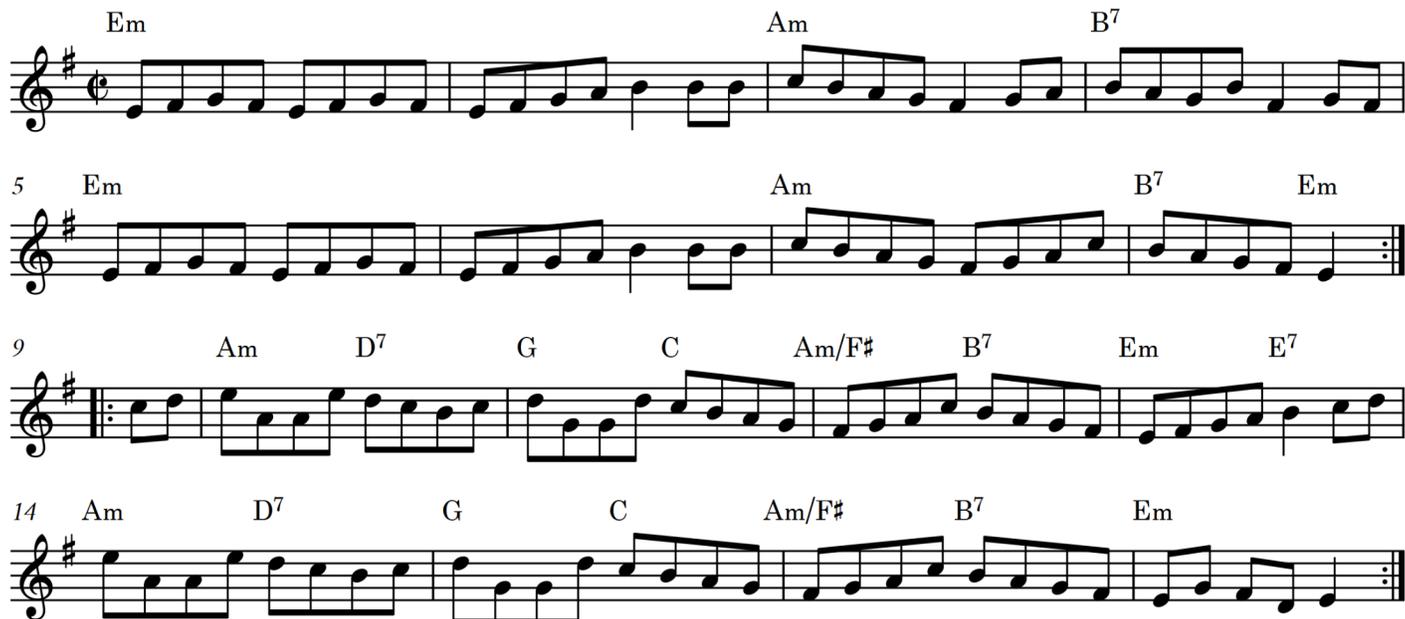
Trad. from Arthur Pigeon



Musical score for "Eugène" in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-4) has chords Bm, Em, F#, Bm, and F#. The second staff (measures 5-8) has chords Bm, Em, F#, and a first ending with Bm and F#, and a second ending with Bm and A7. The third staff (measures 9-13) has chords D, D, D#°7, Em, and A7. The fourth staff (measures 14-17) has chords D, D, D#°7, Em, A, and a first ending with A and D, and a second ending with A and D.

Evit Gabriel

Daniel Thonon



Musical score for "Evit Gabriel" in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-4) has chords Em, Am, B7, and B7. The second staff (measures 5-8) has chords Em, Am, B7, and Em. The third staff (measures 9-13) has chords Am, D7, G, C, Am/F#, B7, Em, and E7. The fourth staff (measures 14-17) has chords Am, D7, G, C, Am/F#, B7, and Em.

Gigue Canadienne

Trad. from Joseph Allard

Musical score for Gigue Canadienne, featuring a treble clef and a key signature of one sharp (F#). The score consists of five staves of music. Chord symbols are placed above the notes: G, D7, G, D7, A7, D, G, C, G, D, 1.G, 2.G, G, A, D7, G, D7, 1.D, 2.D, and D.C. The music includes repeat signs and first/second endings. The final measure of the piece is marked D.C. (Da Capo).

Gigue de Madame Ste-Germain

Trad. from Philippe Bruneau

Musical score for Gigue de Madame Ste-Germain, featuring a treble clef and a key signature of two sharps (F# and C#). The score consists of five staves of music. Chord symbols are placed above the notes: D, Em, A7, D, A7, D, Em, A7, D, 1.A7, D, 2.A7, D, D, A7, D, A7, D, A7, D, 1.A7, D, 2.A7, D, A, D, A, E7, and A. The music includes repeat signs and first/second endings.

Gigue du Démon

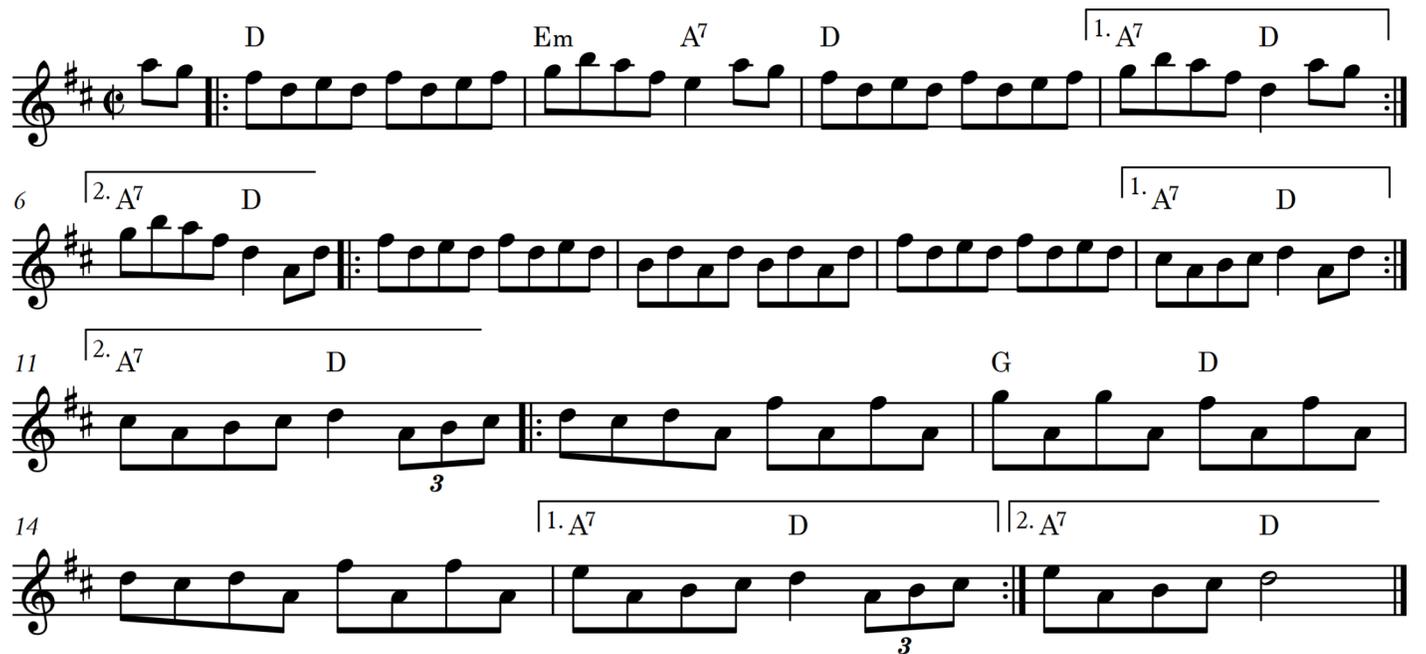
Trad. from René Alain



Musical score for "Gigue du Démon" in G major, 3/4 time. The score consists of four staves of music. The first staff starts with a Bm chord. The second staff starts with a 5-measure rest. The third staff starts with a 9-measure rest. The fourth staff starts with a 13-measure rest. Chords are indicated above the notes: Bm, F#7, Bm, F#7, Bm, D, A7, D, A7, D, A7, D, F#7.

Gigue du Diamant Bleu

Trad. from René Alain



Musical score for "Gigue du Diamant Bleu" in G major, 3/4 time. The score consists of four staves of music. The first staff starts with a 6-measure rest. The second staff starts with a 6-measure rest. The third staff starts with an 11-measure rest. The fourth staff starts with a 14-measure rest. Chords are indicated above the notes: D, Em, A7, D, 1. A7, D, 2. A7, D, 1. A7, D, 2. A7, D, G, D, 1. A7, D, 2. A7, D. There are also triplets marked with a '3' under the notes.

Gigue du Père Mathias

Adélaré Thomassia

Musical score for Gigue du Père Mathias, composed by Adélaré Thomassia. The piece is in D major and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a single line. The second staff starts at measure 6 and includes a first ending bracket over measures 6-7 and a second ending bracket over measures 8-9. The third staff starts at measure 11 and includes a first ending bracket over measures 11-12 and a second ending bracket over measures 13-14. The fourth staff starts at measure 14 and ends with a double bar line. Chord symbols are placed above the notes: D, A7, D, 1. A7, D, 2. A7, D, D, A7, D, 1. A7, D, 2. A7, D, A, A7, D.

Gigue de Terrebonne

Trad. from Alfred Montmarquette

Musical score for Gigue de Terrebonne, a traditional piece from Alfred Montmarquette. The piece is in D major and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a single line. The second staff starts at measure 6 and includes a first ending bracket over measures 6-7 and a second ending bracket over measures 8-9. The third staff starts at measure 10 and includes a first ending bracket over measures 10-11 and a second ending bracket over measures 12-13. The fourth staff starts at measure 15 and includes a first ending bracket over measures 15-16 and a second ending bracket over measures 17-18. Chord symbols are placed above the notes: D, A, D, A7, D, 3, D, A, D, A7, D, D, G, D, Em, A7, D, G, A7, D, D, G, D, Em, A7, D, G, A7, D.

Gripette

Daniel Poirier

Musical score for 'Gripette' in G major (one sharp). The score consists of four staves of music. The first staff contains measures 1-5 with chords A, A7, D, Bm, E7, A, and A7. The second staff contains measures 6-9 with chords D, Bm, E7, and a first ending with chord A, followed by a second ending with chord A and a triplet. The third staff contains measures 10-14 with chords E, B7, and E, including triplets. The fourth staff contains measures 15-18 with chords B7, E, B7, and E, including triplets and first/second endings.

Grumbling Old Man and the Growling Old Woman

La Disputeuse

Trad.

Musical score for 'Grumbling Old Man and the Growling Old Woman' in G major (one sharp). The score consists of four staves of music. The first staff contains measures 1-5 with chords Am, G, Am, G, Am. The second staff contains measures 6-9 with chords Am, G, Am, G, Am. The third staff contains measures 10-14 with chords A, G, A, G, and an accent (<) over a note. The fourth staff contains measures 15-18 with chords A, G, Am, Em, Am, and a triplet.

Héma

Christophe Comte

Bm G D 1. Em A 2. Em A

6 G D A⁷ G

10 G D A G

L'Histoire de Mon Vieux Coq

Yvon Mimeault

$\text{♩} = 110$ G D Em³ G Am D³

5 G D Em³ G D⁷ G

9 G Em³ G Em³ Am

13 G Em³ G D G

Hommage à la Belle Gaspésie

Marcel Messervier

A Bm E7

6 1. A 2. A D

11 A E7 A D

15 A E7 1. A 2. A

Hommage à Gilles Laprise

Philippe Bruneau

A D Em A7 D

5 A D Em A7 1. D 2. D

10 D G Em D(A) D A A7 D D G

15 Em D(A) D A 1. A7 D 2. A7 D

71

Hommage à Mario Loïselle

from Québec Pur Laine

Musical score for 'Hommage à Mario Loïselle' in C major, 4/4 time. The score consists of four staves of music. The first staff (measures 1-5) has chords C, F, G7, and C. The second staff (measures 6-9) has chords F, Dm, G7, and C, with a first ending (1. G7 C) and a second ending (2. G7 C). The third staff (measures 10-13) has chords Am, G, F, and E. The fourth staff (measures 14-17) has chords Am, E7, Am, E7, and Am, with a first ending (1. E7 Am) and a second ending (2. E7 Am).

Hommage à Yvan Brault

Philippe Bruneau

Musical score for 'Hommage à Yvan Brault' in A major, 4/4 time. The score consists of six staves of music. The first staff (measures 1-4) has chords A, E7, A, and E7. The second staff (measures 5-8) has chord A. The third staff (measures 9-12) has chords E7, A, and D. The fourth staff (measures 13-16) has chords A, Bm, E7, and A. The fifth staff (measures 17-21) has chords A, A#07, Bm, E7, and Bm. The sixth staff (measures 22-25) has chords E7, A, E7, and A, with first, second, and fourth endings.

La Chaise Noire

Gilles Vigneault

Chord symbols for 'La Chaise Noire':

1 Gm 2 Dm 3 Gm 4 Bb 5 Dm 6 Gm

6 Dm 7 Gm 8 Am^{7(b5)} 9 Dm 10 Gm 11 Bb

11 Cm 12 Bb 13 F 14 Bb 15 Cm 16 Bb

16 F 17 Gm 18 G 19 Am 20 Bm 21 C

20 D⁷ 21 G 22 Am 23 Bm 24 C 25 D⁷ 26 G

La Guenille

Traditional

Chord symbols for 'La Guenille':

1 D 2 A⁷ 3 D 4 A⁷ 5 D 6 D

6 A⁷ 7 D 8 1. A⁷ D 9 2. A⁷ D 10 Em D

11 A⁷ 12 1. Em D A⁷ D 13 2. Em D A⁷ D

La Jolie Veuve

Trad. from Aimé Gagnon

♩=104 *♩* Am D⁷ G C D⁷ G Am D⁷

6 G C D⁷ | 1. G | 2. G C

11 G/B D⁷/A G C D⁷ G C

15 G/B D⁷/A G C | 1. D⁷ G | 2. D⁷ G *D.S.*

Le Reel de Chasseurs

Trad. from Albert Allard

A E⁷ A E⁷ A

11 E⁷ A E⁷ A A

21 E⁷ A E⁷ D

27 A D A E⁷ A

Le Bonheur au Quotidien

Jean Duval

G D/F# Em C G G D/F# Em D G

6 G D/F# Em C G D Em 3 Bm Am D G G⁷

10 C G/B Am D G G⁷ C G/B Am B⁷ Em G⁷

14 C G/B Am D G G/F# Em 3 Bm Am D G

Levis Beaulieu

Reel Beaulieu

Trad. from Philippe Bruneau

A E⁷ A Bm E⁷ A E⁷

6 A E⁷ A Bm E⁷ 1. A 2. A

11 A G 3

15 A E⁷ 1. A 2. A

Le Mécanicien

Richard Forest

D D#° Em A⁷ A⁷ A⁷(b5)

7 D A⁷ D D#° Em

12 A⁷ D A⁷ 1. D 2. D

18 Bm G A⁷

23 D F#⁷ Bm

28 G A⁷

31 D A⁷

Little Jimmy Stephen

Greg Brown

Dm Bb A7

5 Dm F C Dm F Am Dm

9 Dm C Dm Bb C

13 Dm Bb C D7 Gm C Am Dm

Madame Renaud

Trad. from Joseph Allard

G Am D7 G

6 Am 1. D7 2. D7

10 G Am D7 G

15 Am 1. D7 2. D7

Margaretsville Reel

Yvon Cuillierier

Musical score for Margaretsville Reel, featuring four staves of music in G minor. The score includes the following chords: Gm, C7, F, D7, Gm, Cm, Ebmaj7, D7, Gm, Gm, C7, F, D7, Gm, C7, F, F7/Eb, D7, Gm.

Le Bonhomme et La Bonne Femme

Trad. from La Bolduc

Musical score for Le Bonhomme et La Bonne Femme, featuring four staves of music in G major. The score includes the following chords: G, Am, D7, G, D7, G, Am, D7, G, G, D, Am, D7, G, D7, G, D, C, Am, D7, G.

Pays de Haut

Trad. from Aimé Gagnon

Musical score for 'Pays de Haut' in D major, 4/4 time. The score consists of four staves of music. The first two staves (measures 1-6) feature a melody with chords D, Em, A7, Em, A7, and D. The last two staves (measures 7-12) feature a melody with chords D, G, A, and D. The piece concludes with a double bar line and repeat dots.

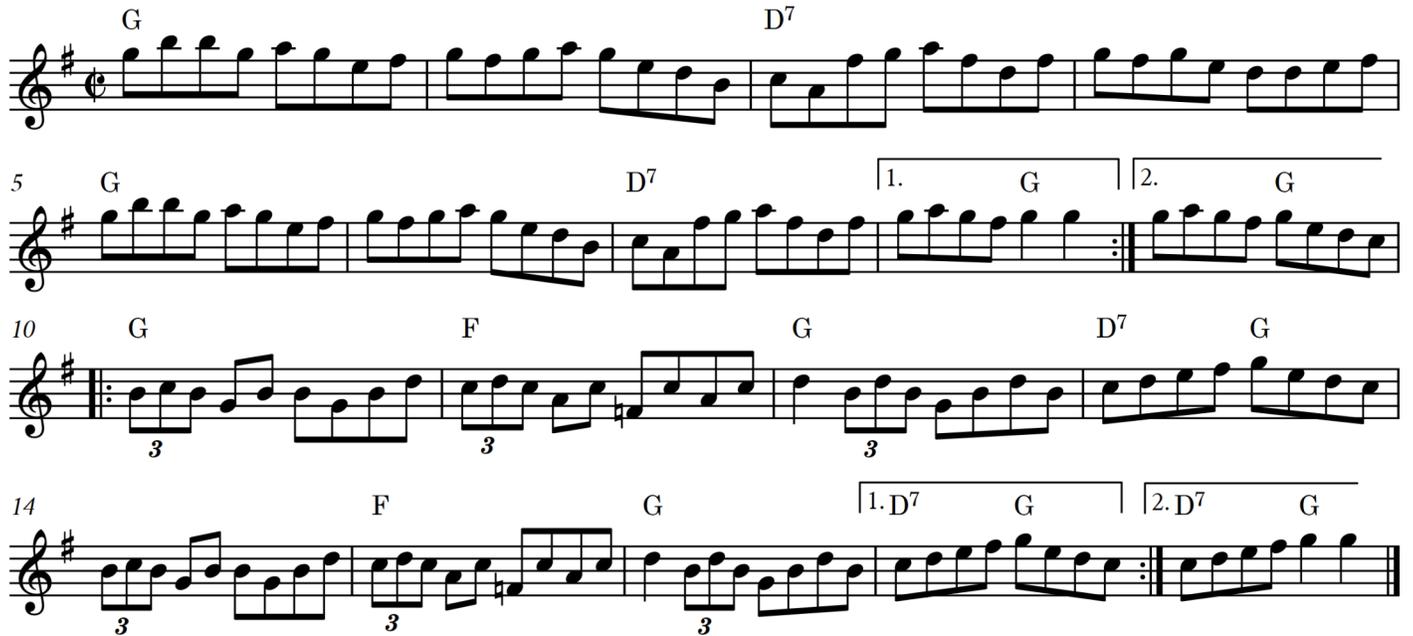
Plan 9

Yann Falquet

Musical score for 'Plan 9' in D major, 4/4 time. The score consists of four staves of music. The first two staves (measures 1-5) feature a melody with chords G, Am, Bm, D, Em, D, G, and D. The last two staves (measures 6-14) feature a melody with chords G, Am, Bm, D, C, Am, D7 (first ending), D7 (second ending), C, G, Am, D, G, C, G, Am, D, G, D, and G. The piece concludes with a double bar line and repeat dots.

Poirier Potvin

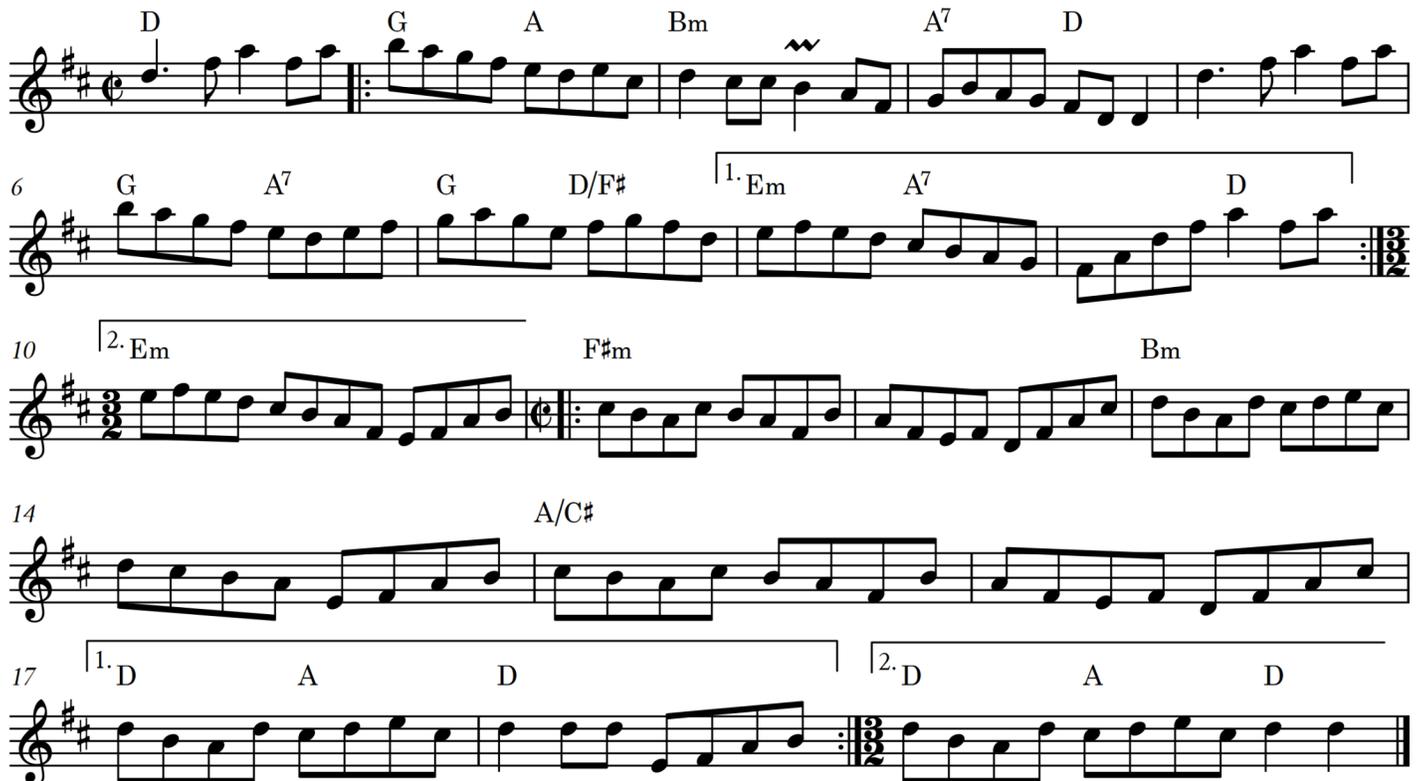
from Québec Pure Laine



Musical score for Poirier Potvin, featuring a treble clef, key signature of one sharp (F#), and a common time signature. The score consists of four staves of music. The first staff begins with a G chord and a D7 chord. The second staff includes a first ending (1. G) and a second ending (2. G). The third staff features a G chord, an F chord, a G chord, a D7 chord, and a G chord, with triplets marked with a '3' below the notes. The fourth staff includes an F chord, a G chord, a first ending (1. D7 G), and a second ending (2. D7 G), with triplets marked with a '3' below the notes.

Le Reel des Quartes Fers en l'Air

Michel Bordeleau



Musical score for Le Reel des Quartes Fers en l'Air, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The score consists of five staves of music. The first staff begins with a D chord, followed by G, A, Bm, A7, and D chords. The second staff includes a G chord, A7, G, D/F#, a first ending (1. Em A7 D), and a second ending (2. Em A7 D). The third staff features a second ending (2. Em), F#m, and Bm chords. The fourth staff includes an A/C# chord. The fifth staff includes a first ending (1. D A D) and a second ending (2. D A D).

Reel à Quatre

Trad. from Antonio Gautier

Musical notation for the first two staves of 'Reel à Quatre'. The first staff contains measures 1-4 with chords G, D, and G. The second staff contains measures 5-8 with chords Am, G, Am, G, D7, and G. The key signature is one sharp (F#) and the time signature is 4/4.

Reel Africain

Jean Paul Loyer

Musical notation for the four staves of 'Reel Africain'. The first staff contains measures 1-4 with chords D, G, D, Em, and A7. The second staff contains measures 5-8 with chords D, G, D, A7, and D. The third staff contains measures 9-12 with chords D, A, Bm, D, and A7. The fourth staff contains measures 13-16 with chords D, A, Bm, G, A7, and D. The key signature is one sharp (F#) and the time signature is 4/4.

Reel au Ralenti

André Brunet

1 F B \flat F/A G m F G m C 7

5 F B \flat F/A G m F G m 1. C 7 2. C

10 C F G m C 7 F C

15 F G m 1. C 7 F 2. C 7 F C 7

Reel Boule de Neige

Trad. from Joseph Allard

1 G D 7 A m D 7 G

5 C A m D 7 1. G 2. G

10 D A 7 E 7 A

14 D B m A 7 1. D 2. D

Reel Béatrice

Trad. from Jos. Bouchard

The musical score for "Reel Béatrice" is written in treble clef with a common time signature. It consists of seven staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature. The chords above the first staff are Am, Fmaj7/A, Am⁶, and Fmaj7/A. The second staff starts at measure 6 and includes chords Am, Bm⁷(b5), E⁷, and a first ending with Am, followed by a second ending with Am. The third staff starts at measure 11 and includes chords Dm⁷, G⁷, C, F, Bm⁷(b5), E⁷, Am, and A⁷. The fourth staff starts at measure 15 and includes chords Dm⁷, G⁷, C, F, Bm⁷(b5), E⁷, and a first ending with Am, followed by a second ending with Am and G⁷. The fifth staff starts at measure 20 and includes chords C, G⁷, and C. The sixth staff starts at measure 24 and includes chords C. The seventh staff starts at measure 26 and includes chords G⁷ and C. The score features several triplet markings (3) and first/second ending brackets.

Reel Carnaval

Trad. from Jos. Bouchard

Em B7

5 1. F#m7 B7 Em B7

9 2. F#m7 Em B7 Em

13 F#m7 B7 Em Am B7 Em F#m7 B7

18 Em 1. B7 Em 2. B7 Em D7

23 G Am D7 Am

28 D7 D7(#5) G D7 G

33 G7 C C C#O7 G Em

37 D7 1. G 2. G

Reel Chicoutimi

Trad. from Alfred Monmarquette

E⁷

Musical score for Reel Chicoutimi, featuring treble clef, key signature of two sharps (F# and C#), and common time. The score consists of three staves of music. The first staff begins with a repeat sign and a measure rest, followed by a series of eighth notes. The second staff starts at measure 4 and includes a triplet of eighth notes. Above the staff, there are first and second endings: '1. E⁷ A' and '2. E⁷ A'. The third staff starts at measure 7 and also includes a triplet of eighth notes, with first and second endings: '1. E⁷ A' and '2. E⁷ A'. The piece concludes with a double bar line.

Le Reel de Beris

Giles Vigneault

Musical score for Le Reel de Beris, featuring treble clef, key signature of two sharps (F# and C#), and common time. The score consists of four staves of music. The first staff begins with a repeat sign and a measure rest, followed by a series of eighth notes. Above the staff, there are chord markings: A, D, Bm, and E⁷. The second staff starts at measure 6 and includes chord markings: A, D, A, E⁷, and A. The third staff starts at measure 10 and includes chord markings: A, D, A, F#m, B⁷, and E⁷. The fourth staff starts at measure 14 and includes chord markings: A, D, A, E⁷, and A, followed by the instruction 'D.S.' and a double bar line.

Reel de Cabano

Trad. from Joseph Allard



Musical score for 'Reel de Cabano' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth notes. Above the first staff are two chords: G and F. The second staff starts at measure 5 and includes chords G, F, G, and a first ending bracket containing D7 and G, followed by a second ending bracket containing D7 and G. The third staff starts at measure 10 and includes chords G, F, Dm, G, D, and G. The fourth staff starts at measure 15 and includes chords F, Dm, a first ending bracket containing D7 and G, and a second ending bracket containing D7 and G. The piece concludes with a double bar line and repeat dots.

Caribou Reel

Andy Déjarlis



Musical score for 'Caribou Reel' in E minor, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in eighth notes. Above the first staff are three chords: Em, Em, and Em. The second staff starts at measure 5 and includes chords Em, D, Bm, and Em. The third staff starts at measure 9 and includes chords Em, Em, and D. The fourth staff starts at measure 13 and includes chords Em, D, Bm, and Em. The piece concludes with a double bar line and repeat dots.

Reel de Chateauguay

Trad. from Joseph Allard

Musical score for "Reel de Chateauguay" in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and has chords G, D, G, D7, G, D above it. The second staff starts at measure 7 and has chords G, D7, 1. G, 2. G, G above it. The third staff starts at measure 12 and has chords C, G, D7, G above it. The fourth staff starts at measure 16 and has chords C, G, D7, 1. G, 2. G above it. The piece ends with a double bar line.

La Reel des Cheveux Blancs

Trad. from Joseph Allard

Musical score for "La Reel des Cheveux Blancs" in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and has chords D, A7, D, E7, A7 above it. The second staff starts at measure 5 and has chords D, A7, D, 1. A7, D, 2. A7, D above it. The third staff starts at measure 10 and has chords A, D, G, D, E7, A7 above it. The fourth staff starts at measure 14 and has chords D, G, D, 1. A7, D, 2. D above it. The piece ends with a double bar line.

Reel de la Bombarde

Trad. from A. J. Bouley

Gm

5

9

13

Reel de la Petite Chapelle de Bois

Richard Forest

A D E

3

1. D E | 2. D E

5

3

10 G A

14 G A

1. | 2.

Reel de la Soupe aux Pois

Woodchopper's Reel

Trad. from Isidore Soucy

Musical score for "Reel de la Soupe aux Pois" in D major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody starts with a repeat sign. Chords are indicated above the staff: D, A7, and A7. The second staff starts at measure 6 and includes a first ending bracket labeled "1. D" and a second ending bracket labeled "2. A7 D". The third staff starts at measure 11 and includes chords D, A7, E, and A7. The fourth staff starts at measure 15 and includes chords D, A7, and D. The piece concludes with a double bar line and repeat dots.

Reel de la Tuque Bleu

Trad. from Joseph Allard

Musical score for "Reel de la Tuque Bleu" in F major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a repeat sign. Chords are indicated above the staff: F, C7, F, C7, and F. The second staff starts at measure 5 and includes chords C7, F, C7, and F. The third staff starts at measure 9 and includes chords F, Gm, C7, F, C7, and F. The fourth staff starts at measure 13 and includes chords F, Gm, C7, F, C7, and F. The piece concludes with a double bar line and repeat dots.

Reel de la Veuve

Trad. from Joseph Allard

6

11

15

Reel de la Victoire

Trad. from Albert Allard

5

10

15

Reel de l'Amitié

Marcel Messervier

D Em A7

6 Em A7 G° D

10 Em A7

14 Em A7 D

18 D G A D A

22 D G A D

Reel de l'Enfant

Trad. from Joseph Allard

G D C D7 G D C D G

5 D C D7 G D C G C D7 G

9 G C G D G C D7 G

13 G C G D7 G C D7 G

Reel de l'Hotelier

Trad. from Joseph Allard

Musical score for 'Reel de l'Hotelier' in D major, 2/4 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords D, G, A, D, and A7. The second staff contains measures 5-8 with chords D, G, A7, and first/second endings for D. The third staff contains measures 9-12 with chords G, D, A7, D, and G. The fourth staff contains measures 13-16 with chords D, A7, and first/second endings for D.

Reel de Limoillou

Trad. from Joseph Allard

Musical score for 'Reel de Limoillou' in D major, 2/4 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords G, G#07, Am, and D7. The second staff contains measures 5-8 with chords Am, D7, Am, D7, Am, D7, and first/second endings for G. The third staff contains measures 9-12 with chords G, G#07, Am, and D7. The fourth staff contains measures 13-16 with first/second endings for G and D7.

Reel du Régiment

Trad. from Joseph Allard

The musical score for "Reel du Régiment" is written in G major and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a common time signature, followed by a repeat sign. The melody is primarily eighth-note based. Chords are indicated above the staff: C (measures 1-2), G⁷ (measures 3-4), and G⁷ (measures 5-6). The second staff starts at measure 5 with a C chord, followed by G⁷ (measures 6-7). It features two endings: the first ending (1.C) leads back to the beginning of the second staff, and the second ending (2.C) concludes the phrase. The third staff begins at measure 10 with a G chord, followed by E_m (measures 11-12), A⁷ (measures 13-14), and D⁷ (measures 15-16). The fourth staff starts at measure 14 with a G chord, followed by D⁷ (measures 15-16). It also has two endings: 1.G and 2.G. The fifth staff begins at measure 19 with a C chord, followed by G⁷ (measures 20-21) and C (measures 22-23). The sixth and final staff starts at measure 23 with a G⁷ chord, followed by C (measures 24-25) and G⁷ (measures 26-27), ending with a double bar line.

Reel de Mattawa

Richard Forest

Em D Richard Forest

6 Em D Bm Em

10 Em D Em C D

15 Em D Em D Em

Reel de Minuit

Trad. from Joseph Allard

D Em G A G

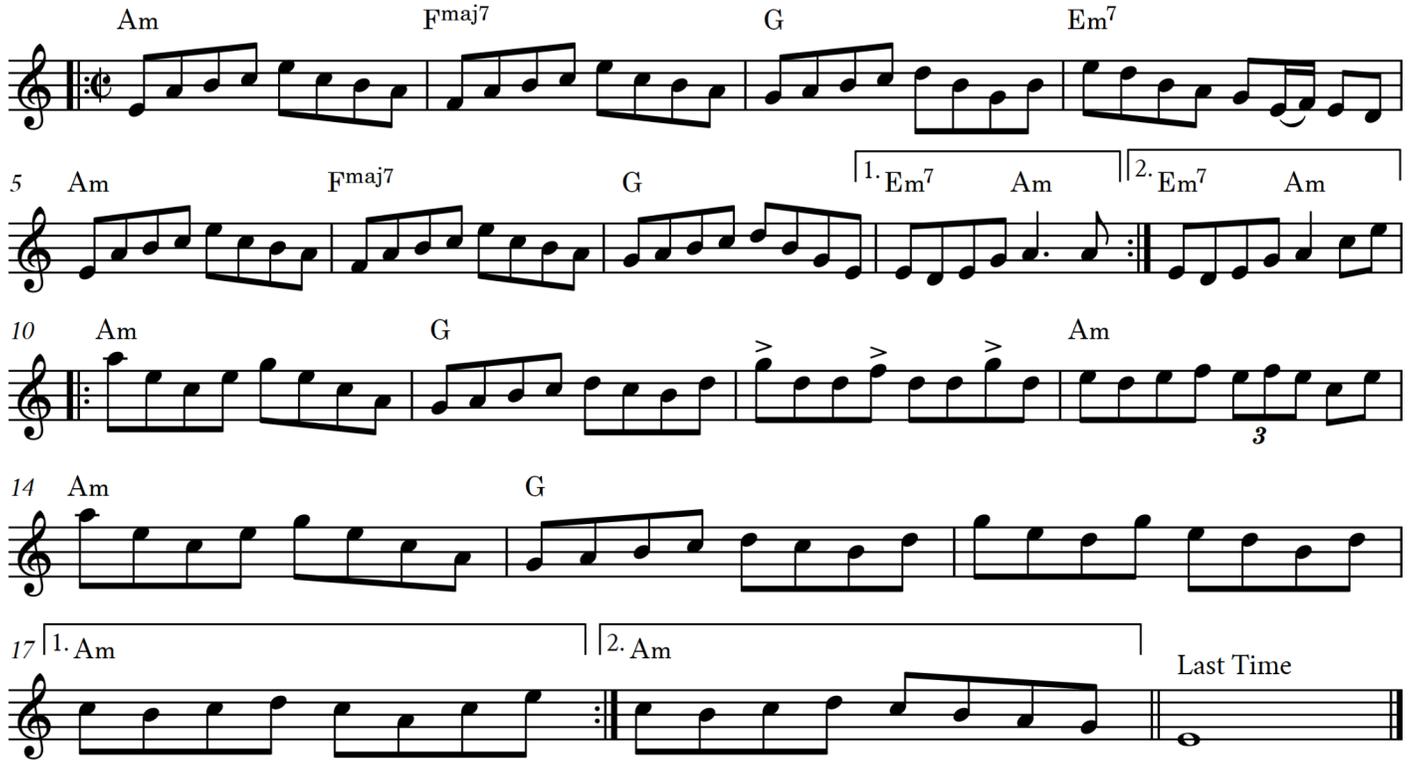
5 Em A7 1. D 2. D

10 D A D Em A7

14 D A D Em G 1. D 2. D

Reel de Montebello

Richard Forest



Musical score for Reel de Montebello, composed by Richard Forest. The piece is in 6/8 time and features a melody with various chords and a repeat section.

Chords: Am, Fmaj7, G, Em7

Measure numbers: 5, 10, 14, 17

Repeat structure: 1. Em7 Am | 2. Em7 Am

Repeat structure: 1. Am | 2. Am

Ending: Last Time

Reel de Montmagny

Trad. from Robin Beech



Musical score for Reel de Montmagny, a traditional piece from Robin Beech. The piece is in 6/8 time and features a melody with various chords and a repeat section.

Chords: G, D, A7

Measure numbers: 6, 9, 12, 17, 22

Repeat structure: 1. D | 2. D

Reel de Père Léon

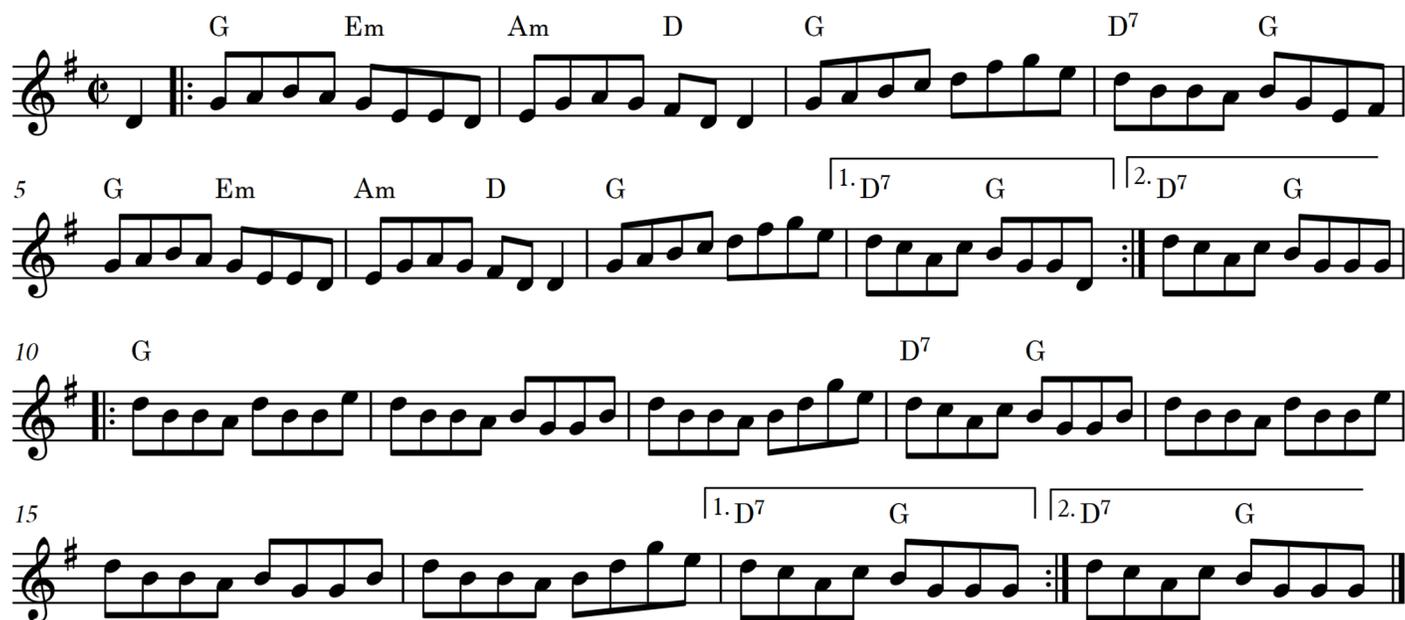
Trad from La Bottine Souriante



Musical score for Reel de Père Léon, featuring four staves of music in G major. The score includes chord markings (G, Em, Am, D7) and a triplet of eighth notes in the second measure of the first staff. The piece concludes with a double bar line and repeat dots.

Reel de Péribonka

Trad. from Joseph Allard



Musical score for Reel de Péribonka, featuring four staves of music in G major. The score includes chord markings (G, Em, Am, D, D7) and first/second endings marked with '1.' and '2.'. The piece concludes with a double bar line and repeat dots.

Reel de Port Joli

Trad. from Marcel Messervier

Musical score for Reel de Port Joli, featuring four staves of music in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes the following chords and measures:

- Staff 1: Chords D, Em, A⁷, D, A. Measure 3 contains a triplet.
- Staff 2 (Measures 6-8): Chords D, Em, A⁷. Measures 7-8 contain triplets. Measure 8 has first and second endings: 1. D, 2. A⁷ D.
- Staff 3 (Measures 11-13): Chords D, G, D, A⁷. Measure 12 contains a triplet.
- Staff 4 (Measures 15-17): Chords D, G, D, A⁷. Measure 16 contains a triplet. Measure 17 has first and second endings: 1. A⁷ D, 2. A⁷ D.

Reel de Portneuf

Trad. from Joseph Allard

Musical score for Reel de Portneuf, featuring four staves of music in B-flat major (two flats). The key signature is B-flat major. The time signature is 4/4. The score includes the following chords and measures:

- Staff 1: Chords B^b, Cm, F⁷, B^b, Gm, C⁷, F⁷. Measure 3 contains a triplet.
- Staff 2 (Measures 5-7): Chords B^b, Cm, F⁷, B^b, F⁷. Measure 6 contains a triplet. Measure 7 has first and second endings: 1. B^b F⁷, 2. B^b.
- Staff 3 (Measures 10-12): Chords Cm, F⁷, B^b, Cm, B^b/D, F⁷.
- Staff 4 (Measures 14-16): Chords B^b, Cm, F⁷, B^b, F⁷. Measure 15 contains a triplet. Measure 16 has first and second endings: 1. B^b, 2. B^b.

Le Reel de Point au Pic

from Jos. Bouchard
based on "Four Little Blackberries by
L. C. O'Connor

$\text{♩} = 100$ % C

6 Dm⁷ G C

11 F F F[♯] C/G A⁷.

16 Dm⁷ G⁷ 1 C 2 C Am Am

21 G

26 Em Am Am Am Am

31 C[♭] C G⁷ 1 C 2 C

D.S.

Detailed description: This block contains the musical score for the first piece, 'Le Reel de Point au Pic'. It consists of seven staves of music in treble clef, 4/4 time, with a tempo of 100 beats per minute. The key signature is C major. The score includes various chords such as C, G, Dm7, F, F#7, C/G, A7, G7, Am, Em, and Cb7. There are first and second endings marked with '1' and '2' above the staff. The piece concludes with a 'D.S.' (Da Capo) instruction.

Reel de Mont Marie

Wendy Hayden

D A⁷ D A⁷ D

5 D A⁷ D A⁷ D

Detailed description: This block contains the musical score for the second piece, 'Reel de Mont Marie'. It consists of two staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The score includes chords D, A7, and D. The piece concludes with a double bar line and repeat dots.

Reel en D

Trad from Philippe Bruneau

D A7

5 D A7 1. D 2. D

10 G D Am D G

15 D Am 1. D 2. D 3

Reel en D

Trad from Jean-Marie Verret

D A D Bm Em A7

5 D 1. A7 D 2. A7 D

10 -D C D A7 D D

15 C D 1. A7 D 2. A7 D

Reel de Saint Simeon

Trad. from Jos. Bouchard

Musical score for "Reel de Saint Simeon" in D major, 2/4 time. The score consists of six staves of music. The key signature has two sharps (F# and C#). The melody is written in treble clef. Chord symbols are placed above the staff: D, A7, D, G, A7, D, G, A7, D, Em, Em, A7, D. The piece ends with a double bar line and repeat dots.

Reel des Siamois

André Marchand

Musical score for "Reel des Siamois" in D major, 2/4 time. The score consists of four staves of music. The key signature has two sharps (F# and C#). The melody is written in treble clef. Chord symbols are placed above the staff: G, D, G, D, G, D, Am, D7, G, D. The piece includes first and second endings, indicated by brackets and numbers 1 and 2. The piece ends with a double bar line and repeat dots.

Reel des Skieurs

Quadrille Indien

Trad. from Joseph Allard

Musical score for "Reel des Skieurs" in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a repeat sign. Chords G, D7, and G are indicated above the first three measures. The second staff starts at measure 5 and includes a first ending bracket over measures 7-8 (chords 1. G) and a second ending bracket over measures 9-10 (chords 2. G, G7). The third staff starts at measure 10 and includes chords C, Am, Dm, and G. The fourth staff starts at measure 14 and includes chords C, Dm, 1. G7, C, 2. G7, and C. The piece concludes with a double bar line.

Reel de Tadoussac

AKA Quadrille de Chez-Nous

Trad from Joseph Allard

Musical score for "Reel de Tadoussac" in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a repeat sign. Chords G, C, G, Am, D7, G, and C are indicated above the first seven measures. The second staff starts at measure 6 and includes chords G, Am, D7, 1. G, 2. G, and C. The third staff starts at measure 11 and includes chords G, Am, D7, G, and C. The fourth staff starts at measure 15 and includes chords G, Am, D7, 1. G, and 2. G. The piece concludes with a double bar line.

Reel de Ti-Pit

Trad from Joseph Allard

Musical score for Reel de Ti-Pit, featuring four staves of music in G major (one sharp) and 4/4 time. The score includes the following chords and measures:

- Staff 1: G C Am D7 G C D7 G
- Staff 2: 5 G C Am D7 G C | 1. D7 G | 2. D7 G (triplets)
- Staff 3: 10 G D7 G
- Staff 4: 14 | 1. D7 G | 2. G D7 G

Reel du Traversier

Gilles Vigneault

Musical score for Reel du Traversier, featuring four staves of music in G major (one sharp) and 4/4 time. The score includes the following chords and measures:

- Staff 1: D G C G A D A
- Staff 2: 6 D Em A G | 1. D | 2. D
- Staff 3: 11 D E
- Staff 4: 15 D Em A7 D

Reel de Valleyfield

Trad from Alfred Montmarquette

Musical score for Reel de Valleyfield, 4/4 time signature, key of D major. The score consists of four staves of music. Chord progressions are indicated above the notes: D, A7, D, Em, A, D, A7, D, 1. A7 D, 2. A7 D, Em, A7, D A D, Em, A7, D.

Reel des Bottes Sauvages

Reels des Semeurs

Trad. from Joseph Allard

Musical score for Reel des Bottes Sauvages, 4/4 time signature, key of D major. The score consists of four staves of music. Chord progressions are indicated above the notes: D, D^{o7}, Em, A7, D, 1., 2., 1., 2.

Reel des Cinq Jumelles Dionnes

Reel for the Dionne Quintuplets

Trad. from J.O. La Madleine

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is a continuous eighth-note pattern. The chords and first/second endings are as follows:

- Staff 1: Chord D. First ending: 1. A7. Second ending: 2. A7.
- Staff 2: Chord D. First ending: 1. A7 D. Second ending: 2. A7 D.
- Staff 3: Chords G, C, G. First ending: 1. D7 G. Second ending: 2. D G.
- Staff 4: Chords D, G, A7, D.
- Staff 5: Chords G, A7. First ending: 1. D A D. Second ending: 2. D A D.
- Staff 6: Chords D, C, D, A7, D.
- Staff 7: Chords D, C, D. First ending: 1. A7 D. Second ending: 2. A7 D.

Reel des Chantiers

Trad. from Joseph Allard

Musical score for 'Reel des Chantiers' in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is written in eighth notes. Above the first staff are the chords D, G, and A. The second staff starts with a measure rest and is numbered '5'. Above it are the chords D, G, A, and D. The third staff starts with a measure rest and is numbered '9'. Above it are the chords G, D, and Em. The fourth staff starts with a measure rest and is numbered '13'. Above it are the chords D, G, A, and D. The piece ends with a double bar line and repeat dots.

Reel des Citrouilles

Gilles Vigneault

Musical score for 'Reel des Citrouilles' in D minor, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two flats (D minor), and a common time signature. The melody is written in eighth notes. Above the first staff are the chords Gm, Bb, Dm, Gm, F, Dm, Cm, and Bb. The second staff starts with a measure rest and is numbered '7'. Above it are the chords F, Eb, and a first ending bracket containing D7, D7, Gm, D7, followed by a second ending bracket containing D7 and Gm D7. The third staff starts with a measure rest and is numbered '12'. Above it are the chords G, D7, G, D7, G, and D7. The fourth staff starts with a measure rest and is numbered '16'. Above it are the chords G, D7, G, C, and a first ending bracket containing D7, G, D7, followed by a second ending bracket containing D7 and G, D7. The piece ends with a double bar line and repeat dots.

Reel des Esquimaux

Trad. from Isidore Soucy

Musical score for 'Reel des Esquimaux' in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-4) features a triplet of eighth notes in measure 1, followed by eighth-note patterns. Chords G, G/B, C/E, Am, and D7 are indicated above the staff. The second staff (measures 5-8) continues the eighth-note patterns with chords Bm, Em, and first/second endings for D7 and G. The third staff (measures 9-12) includes chords G, G/B, C, C#o7, G/D, C/E, Am, D7, G, and G/B. The fourth staff (measures 13-16) features chords C, C#o7, G/D, C/E, and first/second endings for D7/F# and G.

Reel des Moissonneurs

Trad. from Joseph Allard

Musical score for 'Reel des Moissonneurs' in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-4) features eighth-note patterns with chords G, C, D, D7, and G. The second staff (measures 5-8) continues with eighth-note patterns and chords C, D, D7, and first/second endings for G. The third staff (measures 9-12) includes chords D, A7, and D. The fourth staff (measures 13-16) features eighth-note patterns and chords A7, and first/second endings for D.

Reel des Lilas

Gilles Vigneault

The musical score for "Reel des Lilas" is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The chords are indicated above the notes. The piece features several repeat signs and first/second endings.

Staff 1: Chords: G, G#° (G#), Am, G. Measure 6 ends with a repeat sign.

Staff 2: Measure 7 starts with a repeat sign. Chords: A7, D7, G. Measure 6 ends with a repeat sign.

Staff 3: Chords: G#° (G#), Am, G, D7, G. Measure 6 ends with a repeat sign.

Staff 4: Chords: Em, D, Em. Measure 6 ends with a repeat sign.

Staff 5: Chords: D, 1. Em, 2. Em. Measure 6 ends with a repeat sign.

Staff 6: Chords: G, C, G, C, G, Am, D7, G. Measure 6 ends with a repeat sign.

Staff 7: Chords: C, G, 1. Am, G, D, G, 2. Am, G, D7, G. Measure 6 ends with a repeat sign.

Reel des Oignons

Trad. from Joseph Allard

Musical score for 'Reel des Oignons' in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and a double bar line. Chords G, Am, and D7 are indicated above the first three measures. The second staff begins at measure 5 and includes first and second endings. The third staff begins at measure 10 and includes a repeat sign. The fourth staff begins at measure 15 and includes first and second endings. The piece concludes with a final double bar line.

Reel des Sucres

AKA Portland Fancy, Reel du grand-père, Reel de la St-Valentin

Trad. from Joseph Allard

Musical score for 'Reel des Sucres' in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and a double bar line. Chords G, C, G, A7, and D7 are indicated above the first five measures. The second staff begins at measure 5 and includes first and second endings. The third staff begins at measure 10 and includes a repeat sign. The fourth staff begins at measure 15 and includes first and second endings. The piece concludes with a final double bar line.

Reel des Vacanciers

Yvon Cuillierier

Musical score for "Reel des Vacanciers" by Yvon Cuillierier. The score is in 2/4 time and D minor. It consists of four staves of music with various chords and first/second endings.

Staff 1: Chords: Dm, C

Staff 2: Chords: Dm, C, 1. Dm, 2. C, Dm, A

Staff 3: Chords: Dm, Bb, A

Staff 4: Chords: Dm, Bb, Dm, 1. A, Dm, A, 2. A, Dm

Reel du Cultivateur

from Joseph Allard

Musical score for "Reel du Cultivateur" from Joseph Allard. The score is in 2/4 time and C major. It consists of four staves of music with various chords and first/second endings.

Staff 1: Chords: C, G7, C, G, C, G, C

Staff 2: Chords: G7, C, G, 1. C, 2. C, C

Staff 3: Chords: F, G, C, G, C

Staff 4: Chords: F, G, 1. C, 2. C

Reel du Faubourg

Trad. from Jos. Bouchard

Musical score for 'Reel du Faubourg' in D major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a repeat sign. Chords are indicated above the staff: D, A7, and a final measure with a wavy line. The second staff starts at measure 6, with chords D, A7, and first/second endings for D. A triplet of eighth notes is marked with a '3'. The third staff starts at measure 11, with chords G and D7. The fourth staff starts at measure 15, with chords Am, D7, G°7, and G. The fifth staff starts at measure 19, with a D7 chord. The sixth staff starts at measure 23, with chords Am, D7, and first/second endings for G.

Reel du Goglu

Trad. from Joseph Allard

Musical score for 'Reel du Goglu' in D major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a repeat sign. Chords are indicated above the staff: D, A7, D, and A7. The second staff starts at measure 5, with chords D, A7, D, A7, and first/second endings for D. The third staff starts at measure 10, with chords A, D (with a triplet), A, D (with a triplet), G, D, E7, and A7. The fourth staff starts at measure 14, with chords D, A, Em, A7, and first/second endings for D.

Reel du Gueux

Trad from Joseph Allard

5 10 14

Reel du Lendemain

Gilles Vigneault

6 11 16

Reel du Nord

Trad. from Alfred Monmarquette

Musical score for 'Reel du Nord' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first two staves (measures 1-8) feature a melody with a descending line and are accompanied by chords Bm, F#, Bm, F#, Bm. The last two staves (measures 9-16) feature a melody with a more active eighth-note pattern and are accompanied by chords A and D. The piece concludes with a double bar line and repeat dots.

Reel des Patineurs

Trad from Tommy Duchesne

Musical score for 'Reel des Patineurs' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first two staves (measures 1-8) feature a melody with a descending line and are accompanied by chords D, Bm, E7, A, E7, A, E. The last two staves (measures 9-16) feature a melody with a more active eighth-note pattern and are accompanied by chords A and E7. The piece concludes with a double bar line and repeat dots.

Reel du Pêcheur

Trad from Joseph Allard

5 10 15

B \flat F 7

B \flat 1. F 7 B \flat 2. F 7 B \flat

B \flat E \flat C m F 7 B \flat

E \flat C m 1. F 7 B \flat 2. F B \flat

Reel du Président

Trad from Isidore Soucy

5 10

D G A 7 D G A 7 D

D A 7 D A 7 D G A 7 D

D Am 7 A 7 D A 7 D

Reel du Printemps

Trad from Joseph Allard

Musical score for "Reel du Printemps" in G major (one sharp). The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. Chords are indicated above the staff: A, Bm, E7, A, E7, A. The second staff begins at measure 5 and includes a first ending (1. E7 A) and a second ending (2. E7 A). The third staff begins at measure 10 and includes chords Bm, E7, A, and E7. The fourth staff begins at measure 14 and includes chords A, Bm, D, Bm, and a first ending (1. E7 A) and second ending (2. E7 A).

Reel du Régiment

Trad. from Joseph Allard

Musical score for "Reel du Régiment" in C major (no sharps or flats). The score consists of six staves of music. The first staff starts with a treble clef, a key signature of no sharps or flats, and a common time signature. The melody is written in a single line. Chords are indicated above the staff: C, G7. The second staff begins at measure 5 and includes a first ending (1. C) and a second ending (2. C). The third staff begins at measure 10 and includes chords G, Em, A7, D7, and G. The fourth staff begins at measure 15 and includes a first ending (1. G) and a second ending (2. G C). The fifth staff begins at measure 20 and includes chords G7 and C. The sixth staff begins at measure 24 and includes chords G7, C, and G7.

Reel du Tricentenaire

Trad from Joseph Allard

Musical score for 'Reel du Tricentenaire' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and has chords A, E7, A, and E7 above it. The second staff starts at measure 5 and has chords A, E7, A, and a first ending with E7 and A, followed by a second ending with E7 and A. The third staff starts at measure 10 and has chords A, Bm, E7, D, Bm, E7, A, and F#m above it. The fourth staff starts at measure 15 and has chords Bm, E7, A, Bm, E7, A, and a first ending with E7 and A, followed by a second ending with E7 and A.

Reel du Véténaire

Trad from Joseph Allard

Musical score for 'Reel du Véténaire' in F major (one flat) and 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and has chords F, Gm, F/A, C7, F, Gm, and C7 above it. The second staff starts at measure 5 and has chords F, Gm, F/A, C7, Bb, F, and a first ending with C7 and F, followed by a second ending with C7 and F. The third staff starts at measure 10 and has chords F, C7, F, C7, F, and C7 above it. The fourth staff starts at measure 14 and has chords F, C7, F, and a first ending with C7 and F, followed by a second ending with C7 and F.

Reel Jacques-Cartier

Trad from Joseph Allard

Musical score for Reel Jacques-Cartier, featuring a treble clef, key signature of two flats (Bb, Eb), and common time. The score consists of four staves of music. The first staff contains measures 1-4 with chords Bb, Eb, F7, Bb, Gm, C7, and F7. The second staff contains measures 5-8 with chords Bb, Eb, F7, Bb, F7, and a first ending (1. Bb) and second ending (2. Bb). The third staff contains measures 9-12 with chords Bb, Cm, F7, Bb, Gm, C7, and F7. The fourth staff contains measures 13-16 with chords Bb, F7, Bb, F7, and a first ending (1. Bb) and second ending (2. Bb).

Reel Lindberg

Trad from Fortunat Malouin

Musical score for Reel Lindberg, featuring a treble clef, key signature of two sharps (F#, C#), and common time. The score consists of four staves of music. The first staff contains measures 1-4 with chords D and A7, and a triplet of eighth notes. The second staff contains measures 5-8 with chords D, A7, and first/second endings (1. D, 2. D), and a triplet of eighth notes. The third staff contains measures 9-12 with chords D, Bm, and A7. The fourth staff contains measures 13-16 with chords D, Bm, A7, and first/second endings (1. D, 2. D).

Reel Maisonneuve

Trad from Équinoxe

Musical score for Reel Maisonneuve, featuring four staves of music in D major (one sharp) and 4/4 time. The score includes various chords and rhythmic patterns.

Staff 1: Chords: D, Bm, E⁷, A⁷, D.

Staff 2 (measures 6-9): Chords: Bm/F#, Bm, 1. A⁷, D, 2. A⁷, D. Includes a triplet of eighth notes in measure 9.

Staff 3 (measures 10-13): Chords: D, A/C#, Bm, D/A, G, D/F#, D, Em.

Staff 4 (measures 14-17): Chords: G, G#^{o7}, D/A, Bm, Em, A⁷, D. Includes triplets of eighth notes in measures 14 and 17.

Reel Mimeault

Trad from Yvon Mimeault

Musical score for Reel Mimeault, featuring two staves of music in D major (one sharp) and 4/4 time. The score includes various chords and rhythmic patterns.

Staff 1 (measures 1-4): Chords: D, G, D, D, D, A, D.

Staff 2 (measures 5-8): Chords: D, Bm, G, A, D, Bm, G, D.

Reel Polo

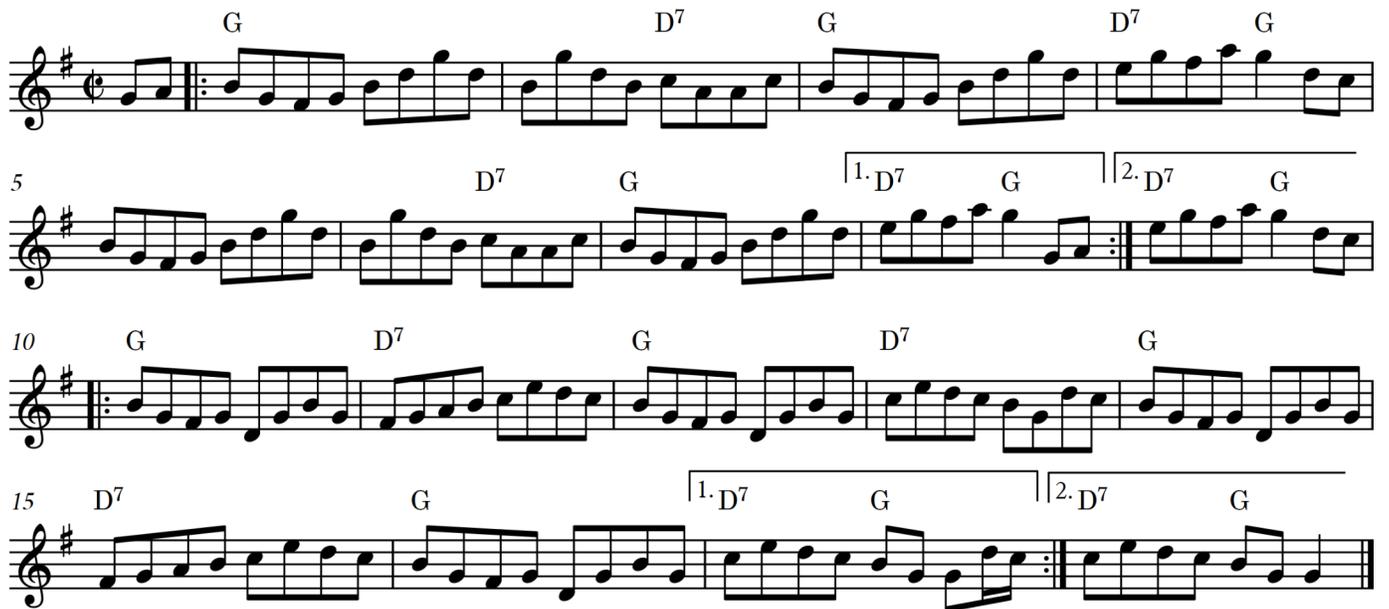
Trad from Joseph Allard



Musical score for Reel Polo, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes the following chords: D7, G, D7, G, D7, G, C, G, D7, G, C, G, D7, G. The melody consists of eighth and quarter notes, with repeat signs at the end of the second and fourth staves.

Reel de Saint-Sauveur

Trad. from Joseph Allard



Musical score for Reel de Saint-Sauveur, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes the following chords: G, D7, G. The melody consists of eighth and quarter notes, with first and second endings marked at the end of the second and fourth staves.

Reel St-Etienne

Trad. from Marcel Messervier

Musical score for Reel St-Etienne, featuring four staves of music in D major (one sharp). The key signature is D major (one sharp). The time signature is 4/4. The score includes chord markings: D, Em, A7, A, and D. Measure numbers 6, 10, and 15 are indicated. A triplet of eighth notes is marked with a '3' in measures 3 and 7. The piece concludes with a double bar line and repeat dots.

Reel St-Jean

Trad. from Jos. Bouchard

Musical score for Reel St-Jean, featuring four staves of music in D major (one sharp). The key signature is D major (one sharp). The time signature is 4/4. The score includes chord markings: Bm, A, Em, and D. Measure numbers 6, 11, and 15 are indicated. A first ending bracket covers measures 8-10 with the sequence Bm A Bm, and a second ending bracket covers measures 10-11 with the sequence Bm A Bm. The piece concludes with a double bar line and repeat dots.

Reel St-Marc

Richard Forest

Musical score for Reel St-Marc, composed by Richard Forest. The piece is in 4/4 time and consists of 16 measures. The key signature is one flat (F major/D minor). The score is written on a single treble clef staff. Chord progressions are indicated above the staff: Am, G, Am, Fmaj7, Em (measures 1-4); Am, G, F, G, Am (measures 5-8); C, Dm, G, C#°, G (measures 9-12); C, G, Dm, G, C (measures 13-16). Measures 1, 5, and 9 contain triplets. Measures 9, 10, 11, and 12 feature accents (>) over the notes. The piece concludes with a double bar line and repeat dots.

Reel St-Paul

Trad. from Marcel Messervier

Musical score for Reel St-Paul, a traditional piece from Marcel Messervier. The piece is in 4/4 time and consists of 16 measures. The key signature is three sharps (F# major/C# minor). The score is written on a single treble clef staff. Chord progressions are indicated above the staff: A, D, A, Bm, E7, A (measures 1-6); D, A, E7, A, D (measures 7-11); A, E7, A, D (measures 12-15); A, Bm, E7, A (measures 16-19). Measures 7-11 and 16-19 contain first and second endings. The piece concludes with a double bar line and repeat dots.

Reel Tartes aux Pommes

Trad. from Joseph Allard

Musical score for 'Reel Tartes aux Pommes' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: A, D, A, E7, A, E7. The second staff begins at measure 6 and ends with a double bar line and repeat dots. Chords: A, D, A, D, A, E, A. The third staff begins at measure 10 and ends with a double bar line and repeat dots. Chords: A, D, A, E7, A, D, E7, A. The fourth staff begins at measure 15 and ends with a double bar line and repeat dots. Chords: D, A, E7, A, D, A, E, A.

Reel du Grand-père

Trad. from Louis Beauoin

Musical score for 'Reel du Grand-père' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: D, G, D, Em, A7. The second staff begins at measure 6 and ends with a double bar line and repeat dots. Chords: D, G, D, A7, D. The third staff begins at measure 10 and ends with a double bar line and repeat dots. Chords: D7, G, C, G, Am, D7. The fourth staff begins at measure 15 and ends with a double bar line and repeat dots. Chords: G, C, G, D7, G. Triplet markings (3) are present over groups of three notes in measures 10, 11, 12, 13, 14, 15, and 16.

Reel de Montréal

Traditional

Musical score for Reel de Montréal, featuring four staves of music in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes the following measures and chords:

- Staff 1: Measures 1-4. Chords: G, D7, G.
- Staff 2: Measures 5-8. Chords: G, D7, G.
- Staff 3: Measures 9-12. Chords: D, A7, D.
- Staff 4: Measures 13-16. Chords: D, G, A7, 1. D, A7, 2. D.

Reel St-Joseph

Traditional

Musical score for Reel St-Joseph, featuring four staves of music in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes the following measures and chords:

- Staff 1: Measures 1-4. Chords: D, A, D, G, Em, A. Measure 1 contains a triplet of eighth notes.
- Staff 2: Measures 5-8. Chords: D, A, D, G, Em, A, D.
- Staff 3: Measures 9-12. Chords: D, G, Em, E7, A7.
- Staff 4: Measures 13-16. Chords: D, G, Em, E7, A7, D.

La Ronfleuse Gobeil

Trad from Willie Ringuette

Musical score for "La Ronfleuse Gobeil" in G major, 2/4 time. The score consists of five staves of music. The first staff (measures 1-5) features a melody with chords D, A7, D, and a first ending (1. A7 D) and second ending (2. A7 D) marked with a '3' indicating a triplet. The second staff (measures 6-9) has chords D, G, A7, D. The third staff (measures 10-14) has chords G, A7, and first/second endings marked with '1. D' and '2. D'. The fourth staff (measures 15-18) has chords D, Em, A7. The fifth staff (measures 19-22) has chords D, Bm, G, A7, D. Triplet markings are present under measures 1, 3, 5, 19, and 21.

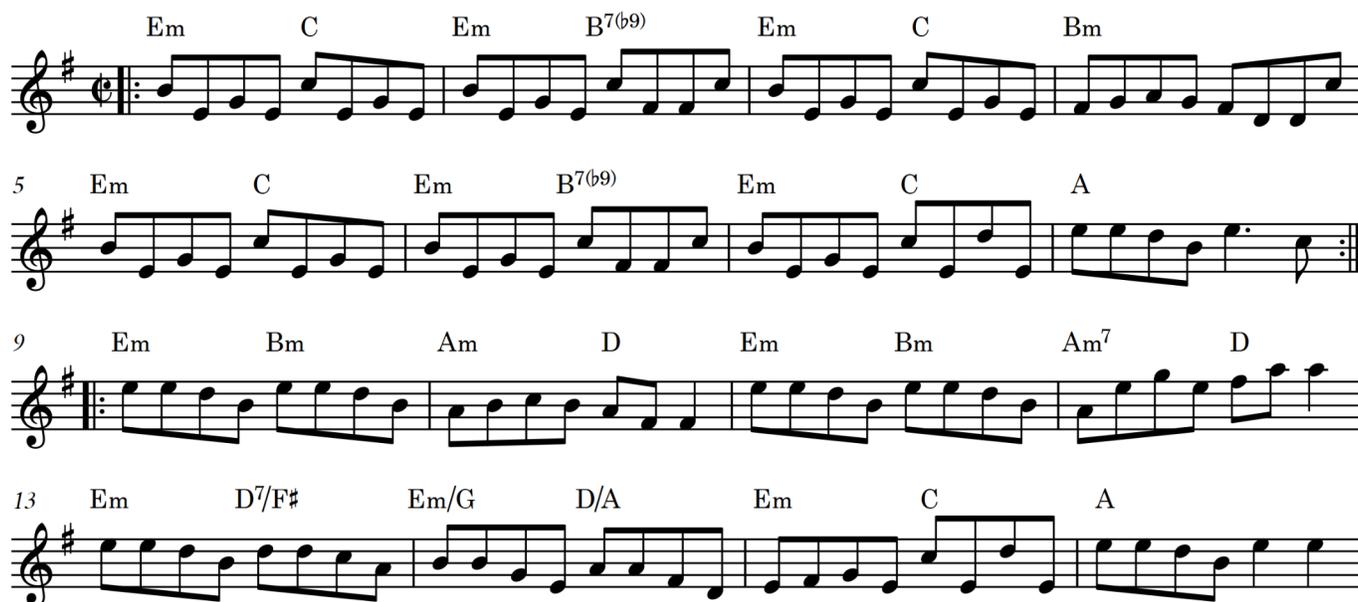
Reel St-Antoine

Trad. from Jos. Bouchard

Musical score for "Reel St-Antoine" in G major, 2/4 time. The score consists of four staves of music. The first staff (measures 1-5) features a melody with chords A, Bm, E7. The second staff (measures 6-9) has chords A, D, E7, A. The third staff (measures 10-14) has chords A, Bm, E7. The fourth staff (measures 15-18) has chords A, D, E7, A. Triplet markings are present under measures 1, 5, 9, and 13.

Saint Ligori

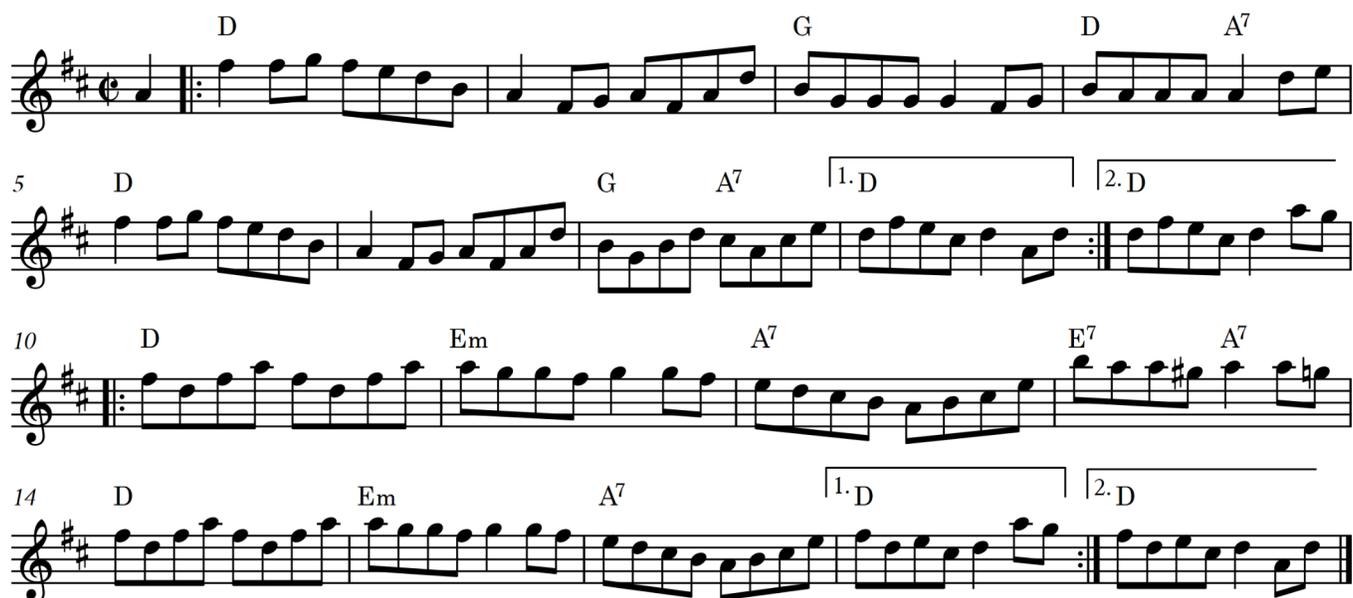
Jean Duval



Musical score for Saint Ligori, featuring four staves of music in G major. The score includes the following chords: Em, C, Em, B7(b9), Em, C, Bm, Em, C, Em, B7(b9), Em, C, A, Em, Bm, Am, D, Em, Bm, Am7, D, Em, D7/F#, Em/G, D/A, Em, C, A.

Reel Sainte Anne

Traditional



Musical score for Reel Sainte Anne, featuring four staves of music in G major. The score includes the following chords: D, G, D, A7, D, G, A7, 1. D, 2. D, D, Em, A7, E7, A7, D, Em, A7, 1. D, 2. D.

Saut du Lapin

Trad. from Jos. Bouchard

1 G G Am D⁷ C D⁷

6 G G Am D⁷ D⁷ G

10 D⁷ G D D

15 G D G

Son of a Bear

Louis Beaudoin

1 A E⁷ A E⁷ A E⁷ A

5 A E⁷ A E⁷ A E⁷ A

9 A E⁷ A E⁷ A E⁷ A

13 E⁷ A D A B^m E⁷ E

18 A D A 1. E⁷ A 2. E⁷ A

The Hare (Lièvre)

from Andy DeJarlis

Musical score for "The Hare (Lièvre)" in G major, 4/4 time. The score consists of four staves of music. The first staff contains measures 1-5 with chords D, G, A7, D, D, Bm, Em, A7, D, G. The second staff contains measures 6-9 with chords A7, D, G, and a first ending (1. A7, D) and second ending (2. A7, D). The third staff contains measures 10-13 with chords D, A7, A7, D. The fourth staff contains measures 14-17 with chords D, A7, A7, D. The key signature has one sharp (F#) and the time signature is 4/4.

The Lucky Trapper

Andy Dejarlis

Musical score for "The Lucky Trapper" in G major, 4/4 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords G, D, D7. The second staff contains measures 5-8 with chords G, D7 pizz., and G arco. The third staff contains measures 9-12 with chords G, Am, D. The fourth staff contains measures 13-16 with chords G, Am, D7, G. The key signature has one sharp (F#) and the time signature is 4/4.

Ti-Jean Morin

Traditional

Musical score for 'Ti-Jean Morin' in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, D, A, D, Em, A, D. The second staff starts at measure 6 and continues the melody. Chords: D, A, Em, A, D, A, G. The third staff starts at measure 11. Chords: D, A, D, Em, A, D, A, G. The fourth staff starts at measure 15. Chords: D, A, D, Em, A, D.

Tout le Monde par la Main

Trad from J. O. et Marcel La Madeleine

Musical score for 'Tout le Monde par la Main' in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, Em, A, D, A. The second staff starts at measure 4 and includes first and second endings. Chords: D, D, Em, 1. A, D, 2. A, D, A. The third staff starts at measure 8. Chords: D, A, G. The fourth staff starts at measure 12 and includes first and second endings. Chords: D, A, 1. D, A, 2. D.

WALTZES

Berceuse pour Hannah

Richard Forest

D Em D D⁷ G A D

8 G A Bm G D

14 1. A D A 3 2. A D

20 - A G E A G E⁷

28 A G E⁷

32 A G A 1. G 2. A

La Boite à Frissons

The Sheer Pleasure

Chords: Dm, Dm/C, Dm, Bb, Gm, C, C/D, C/E

7 F, A7/E, Dm, Dm/C, Dm

12 Bb, Gm, F, A7/E, 1. Dm, A7, 2. Dm

18 C, F, Gm, Am7, Bb, F

24 G, C, C, C/D, C/E, F, Gm

29 Am7, Bb, F, A7/E, 1. Dm, 2. Dm, A7

Hommage à Philippe Bruneau

Guy Loyer

D D/C# Bm⁷ Em A

7 1. D 2. A D D#⁰⁷

13 Em A⁷ D

16 Bm A⁷ 1. D 2. D

La Complaint du Folkloriste

Philippe Bruneau

Em D G C

7 1. F#m^{7(b5)} B⁷ 2. D Em

13 Em D C Bm Em

21 D A D G Bm Em

La Valse des Jouets

Swing 8ths

Michel Faubert

The musical score is written in D major (two sharps) and 3/4 time. It consists of six staves of music. The first staff starts with a key signature change to D major and a 3/4 time signature. The chords are D, Bm, Em, and A7. The second staff starts at measure 7 with a D chord and a triplet of eighth notes. The third staff starts at measure 12 with chords Bm, Em, and A7, and includes first and second endings. The fourth staff starts at measure 18 with chords D, G, A7, D, Bm, Em, and A7. The fifth staff starts at measure 25 with chords D, Bm, Em, A7, and F#7. The sixth staff starts at measure 30 with chords G, D, and A7, and includes first and second endings.

La Valse Joyeuse

Willie Ringuette

A A⁷ D D^{#°} Em A⁷

10 Em A⁷ A⁷(#5) D A⁷ D

19 D⁷ G Em

27 A⁷ D Bm Em A⁷ D *Fine* A⁷

B

34 D A⁷ D G B⁷ Em B⁷

44 Em A⁷ D A⁷ D A B⁷

53 Em B⁷ Em A⁷

60 D D^{#°} G A⁷ D A⁷

66 **C** D A⁷ D A⁷ D B⁷ Em Em/D[#]

76 Em/D Em/C[#] A D^{#°} A A⁷ D

85 A⁷ D A⁷ D D⁷ G Em

2
92 D Em E⁷ A⁷ D

98 **D** D A G D D^o Em B⁷ Em Em/D A/C#

109 A Em D^o D A⁷ D A G D

119 D^o Em B⁷ Em Em/D A/C# A Em A⁷ D

D.C. al Fine

La Valse des Jeunes Filles

D Em

5 G A⁷ Em A⁷ ^{1.}D ^{2.}D

10 A D D^{#o7} Em A⁷ D

14 A D D^{#o7} Em A⁷ ^{1.}D ^{2.}D

La Valse Laurencienne

Steve Jones

Bm Bm/A G Em Bm Bm/A

7 C#m7(b5) F#7 Bm Bm/A G

12 Em Bm A G A Bm

17 Bm Em Bm C#m7(b5)

24 F#7 Bm Em

29 Bm A G A Bm

33 Bm Em Bm C#m7(b5)

40 F#7 Bm Bm Em Bm

45 A G A Bm

Ma Compagne

Swing 8ths

♩ = 168

Trad from Philippe Bruneau
transcribed by Carmelle Bégan

The musical score for "Ma Compagne" is written in G major (one sharp) and 3/4 time. It features a swing feel with eighth notes. The tempo is marked as 168 beats per minute. The score is divided into six staves, each with a measure number on the left. Chords are indicated above the notes, and triplets are marked with a '3' over the notes. The first staff (measures 1-6) includes chords D, D/B, D, A⁷, Em, and A⁷. The second staff (measures 7-12) includes D, D/B, D, and A⁷. The third staff (measures 13-17) includes Em, A⁷, and a first/second ending with D and D⁷. The fourth staff (measures 18-23) includes G, D, and A. The fifth staff (measures 24-29) includes D, G, and D. The sixth staff (measures 30-35) includes A, D, and a first/second ending with a triplet. The piece concludes with a double bar line.

Valse-Clog Medley

1. La Lancette

Trad from Joseph Guilemette

♩=160 % Am

7 E⁷ Am Dm Am

13 E⁷ Am₃ 1. *Fine* 2. Am G⁷ 3. Am G⁷
To meas. 20 to Valse-Clog 2

20 Dm G⁷ C Am Dm G⁷

26 C Dm G⁷ C

31 Am Dm G⁷ C 1. 2. C E⁷
D.S.

2. Valse-Clog

37 C F C F C

Final time 8va lower

43 Dm G⁷ C F C

48 F C G⁷ C C *Fine*

54 F C Dm C D⁷

61 G⁷ C F

65 C G D⁷ G

D.C. Valse 2 al Fine

Original key Gm

N.B. In accordeon music double eighth notes and triplets are types of ornaments.

Simole quarter notes may be substituted at the discretion of the player.

Valse de mon Père

Trad from Gabriel Labbé

D D/C# D/B D/A 3 D D/F# /F Em

8 A⁷ G G#⁰⁷ D/A Bm

13 Em A⁷ D 1. 3 2.

18 D G Em A D D⁰⁷

25 A D G Em A⁷

31 1. D 2. D 3

N.B. also played in C or G

Valse A. P. A.

Pierre-Antoine Landry

The musical score for "Valse A. P. A." is written in D major (one sharp) and 3/4 time. It consists of 32 measures. The melody is primarily eighth-note based with some quarter notes. The key signature is D major. The score includes several first and second endings. Chord symbols are placed above the staff to indicate harmonic accompaniment.

Measures 1-6: D, G, D

Measures 7-11: Em, A⁷, D, G

Measures 12-17: D, A⁷, 1. D, 2. D

Measures 18-24: A⁷, G, D, Em

Measures 25-29: A⁷, D, A, G

Measures 30-32: D, A⁷, 1. D, 2. D

Valse Suzanne

Laurence Beaudry

$\text{♩} = 140$
D

A



9 D



17 D⁷ G



25 D A⁷ D



33 D A



41 D



49 D⁷ G



57 Em A⁷ D



Valse Aldor

Aldor Marin

D Dmaj7 D⁶ D Em Em⁷ A⁷

9 D Dmaj7 D⁶ D Em A⁷ E⁷ A⁷

17 D Dmaj7 D⁶ D Em Em⁷ A⁷

25 D₃ D⁷ G G^{#o7} A⁷ D

33 G Em Am⁷ D⁷ Am⁷ D⁷ G G

41 G⁷ C C⁶

45 D⁷ Am⁷ D⁷₃ G 1. 2.

Valse Fleurissante

aka Valse Claire, L'Armandine, Valse Armandine

Trad adapted from Malouin/Soucy/Bruneau

$\text{♩} = 150$

Chords: D, D/C#, D/B, D, Em, Em/D, A⁷/C#, A⁷

9 D, D/C#, D/B, D

13 Em ₃, A, Em ₃, A⁷

17 D, D/C#, D/B, D, Em, Em/D, A⁷/C#, A⁷

25 D ₃, D/F#, G, G^{#o7}, Em, A⁷, D

33 D, Em, A⁷, Em, A⁷, D

40 D⁷, G

45 A⁷

1. 2. D.S.

N.B. This is a hybrid version.

Valse Bernadette

Marcel Messervier

D D/C# D/B D/A D D³ D⁰⁷ Em

8 A Em Em/D# Em/D Em/C# A

15 F⁰⁷ D/F# D D/C# D/B D/A D D⁺

23 G Em A D Bm

29 A D 1. 2. D⁷

34 -G A⁰⁷ G/B G G⁰⁷ Am⁶ D

42 Am Am/G# Am/G Am/F# Am¹¹ D⁷ A⁰⁷ G/B

50 G A⁰⁷ G/B G G⁷ C Am

58 C C⁰⁷ G Em Am

63 D G 1. 2. 3

Valse Clarisse

Trad. from Alfred Monmarquette

1 A Bm E7 E7(#5)

8 A 3

12 Bm E7 A 3

17 A 3 Bm E7 Bm

26 E7 Bm E7(#5) A

34 A A7 D 3

42 D#^o7 A F#m Bm E7 A 3

Valse de Luc Lavallée

Richard Forest

Chord symbols: %D, G, D, Bm, Em, A, D, G, D, A, 1. D, 2. D Fine, G, F#, G, Em, Am, D, Am, E7, Am, D, G, G, D, G, F#, G, G, G7, C, Am, C, C#07, G, E7, Am, D7, G, A7

3

3

3

3

3

3

3

3

D.S. al Fine

Valse des Bois

Richard Forest

Em Bm⁷ Am⁷ Bm⁷ C Bm⁷ Em

10 G D Bm⁷ Em A⁷ D B⁷

19 Em G D Bm⁷ Em D C

27 G D Bm⁷ Em A⁷ D D⁷

35 G C G B⁷ Em D C Em

Valse des Nations

Trad. from Alfred Monmarquette

$\text{♩} = 150$

8

14

20

28

33

A A^{#0} Bm E⁷ Bm E⁷ A

Bm E⁷

1. A E⁷ 2. A E⁷

A E/G[#] A/F[#] A/E E⁷ A E⁷

A E/G[#] A/F[#] A/E E

A E⁷ A E⁷

Valse des Roses

Trad from Philippe Bruneau Père
as transcribed by Carmelle Bégan

D A7 D A7 D D#°7 Em A

9 Em A Bm A7 D A7

17 D A7 D A7 D G

25 G#° D A7 Em A D

33 D D/C# D D#°7 Em A

39 E7 A7 D D/C# D/B D#°7

45 Em A7 1. D 2. D

N.B. related to "Les Roses" by Olivier Métra

Valse d'Hiver

Danielle Martineau

Bm D A Em Bm

8 Em F#7 Bm D D A

14 Em Bm Em F#7 1. Bm 2. Bm E

19 A A/C# D A Bm A

25 B7 E7 A A/C# D

30 A Bm A Bm E 1. F#m 2.

Valse Philippe

Gilles Losier

Musical score for Valse Philippe, composed by Gilles Losier. The piece is in 3/4 time and G major. The score consists of six staves of music. Chord progressions are indicated above the notes. The first staff has chords G, Gmaj7, G6, C, G, C, G. The second staff has A7, D7, G, Gmaj7, G6. The third staff has C, G, C, G, G#o7, Am7, D7, with first and second endings: 1. G, 2. G, B7. The fourth staff has Em, Am7, Em, B7, Em, F#m7(b5). The fifth staff has B7, Em, Am, C, D7. The sixth staff has G, C, B7, with first and second endings: 1. Em, 2. Em, D7.

Valse du Vieux Moulin

Raynald Ouellet & Marcel Messervier Jr.

Musical score for Valse du Vieux Moulin, composed by Raynald Ouellet & Marcel Messervier Jr. The piece is in 3/4 time and G major. The score consists of four staves of music. Chord progressions are indicated above the notes. The first staff has F#m7, Bm7, E7, A. The second staff has F#m7, Bm7, E7, A. The third staff has D, G, D, G, D, with triplets. The fourth staff has G, D, Bm, Em, A7, D, with a triplet.

Valse St-Jean

Patrick Bouffard

♩ = 140

The musical score for "Valse St-Jean" is written in treble clef, 3/4 time, with a key signature of two sharps (D major). The tempo is marked as ♩ = 140. The score consists of six staves of music, each with guitar chords indicated above the notes. The chords are: D, D#°7, Em, A7, Em, A7 (Staff 1); D, A7(#5), D, D#°7, Em, G (Staff 2); D, A7, D, D (first ending), D, A7 (second ending) (Staff 3); D, F#m7, B7, Em, A7, Em (Staff 4); A7, A7(b5), D, D°7, D, F#m, B7, Em (Staff 5); A7, Em, A7, D, D°7, D (first ending), D (second ending) (Staff 6). A repeat sign with first and second endings is used in the third and sixth staves.

Valse Clog

Trad. from Joseph Latour

$\text{♩} = 160$

A

7

12

17 **B**

23

28

Chords: G, Am, D7, C

Triplets: 3

Valse des Pyrénées

Trad from Alfred Montmarquette

A $\text{♩} = 160$ A D E⁷ Bm E

8 A D

13 E⁷ Bm E⁷ A

B A D A

24 E A D

28 A E⁷ A

Detailed description: This is a musical score for a waltz in 3/4 time, key of A major. The tempo is marked as quarter note = 160. The score is divided into two sections, A and B. Section A consists of 13 measures, and Section B consists of 15 measures. The music features a mix of eighth and sixteenth notes, with several triplet markings. Chord symbols are placed above the staff to indicate the harmonic structure. Section A ends with a double bar line, and Section B concludes with a final cadence.

