

*John Krumm Presents*



*TUNE SETS  
FOR  
CONTRA DANCES*

A collection of 100 dance tunes  
in medley sets for musicians  
who would like to play for dancers.

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*CONTRA DANCES*

A collection of 100 dance tunes  
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## **Why do it if it's not fun?**

Two dancers step on the beat at exactly the same time. They take hands and share their weight and momentum, and release to perform the next move. In our normal way of perceiving we experience their synchrony at certain points in time. We see the footsteps and handholds. Can you see in between the steps? Synchrony is everywhere. It's in the shifting of weight to allow the leg to move, the nerve signals, perceptions, predictions, and thoughts before words.

All this is happening with the musicians as well as between the dancers and the musicians. To see and understand this requires a different way of experiencing the world. It requires your brain, your body, and your heart—not one or the other. It requires empathy with the dancers and your fellow musicians. And when the dance is done you look at each other in acknowledgment of what just happened, but there are no words.

This wondrous experience is a glimpse into the nature of true power. This power lies in partnership, not dominance. It lies in trust, and in doing things together.

Musicians don't play the tunes. They are the tunes. Musicians don't play for dancers. They are dancers. On the other hand, if all this cosmic goodness is keeping you from having fun, then ignore it. Think about it some other time. Read the music. Get people smiling and laughing, and having fun. That is the prime directive.



## **Forward**

I put this book together for musicians who read music and have the opportunity to play for dancers but don't have the repertoire or experience to put together sets of tunes for an evening. Most of these tunes are well-known and are often played for contra and community dances.

### **Memorization and playing by ear**

Memorization is best done by playing the tune over and over with other musicians. As you repeat the tune, work to get big chunks into your memory. You will make mistakes, but traditional musicians learned the same way and don't mind your mistakes. If you read while playing for dancers, you may not be devoting enough attention to the dancers or your fellow musicians. I strongly recommend learning tunes by ear.

### **Notation and dance tunes**

It's best to think of the notation of a traditional fiddle tune as a recording of one version of the tune as played once. It is not the paradigm version. The melody, chords, rhythms, accents, and bowing patterns all vary and often are not notated in the way most musicians play them. In choosing what to put down, I checked my own experience, audio recordings, and respected collections in books and online. Still, I understand that I may have missed the essence of a tune. People will grumble, but my motto is, "at least do no harm." I hope that as you explore the common practices of experienced musicians, you will recreate and personalize the tunes from the bare bones of these notations.

### **Making medleys**

This collection has sets of 2, 3, or 4 tunes on facing pages. These tunes can be made into medleys. Try the tunes in a set in any order that makes sense to you and the band. You may need to adapt the transition from tune to tune, by dropping or changing a few notes. You can also create your own medleys by using the index and clipping pages together for easy flipping.

For a contra dance, you will be playing an odd number of times. You could do a two-tune medley with, for example, 7 times on one tune and 6 times on the other. A three-tune medley could be 7, 7, and 7. It doesn't have to be exact. The total number times through depends on several things: the number of couples in the line,

the whims of the caller, and your ability to stay fresh while repeating.

To bring the first couple in a line back to their starting place, you need to play twice the number of times as the number of couples plus one. At that point, every couple will have equal opportunity to be an active couple. If the line is very short, say 5 couples, you may want to play longer than 11 times. If the line is 8 couples you might want to play 17 times. If the line is 20 couples you may want to play only 31 times. 41 times through is exhausting, and something's got to give. Today's dances tend to have balanced activity levels between couples 1 and 2. So you don't have to bring them back to the top. In older dances they often have very different activity levels, so you will want to play more times through for these dances.

### **Choosing the rhythm type**

Often the caller will have an idea for the type of rhythm to play and will let you know. The footsteps of the dancers aren't affected by the meter of the tune, The things that are affected are swings, balances, and sashays, along with a subtle sense of feel. But really, anything will work so in the absence of other advice so choose pieces you enjoy.

### **Cultural styles**

The different dance music traditions offer significant, beautiful perspectives to the dance. Homogenization of the styles is a tragic loss to the dance community. You will become more aware of cultural and stylistic differences as your experience grows.

## **What to listen for in Fiddle Tunes**

### **Tempo**

In some styles of playing, the connection of the music with the dance has become tenuous. When musicians play only at sessions, or for listeners, they tend to play too fast. Here are some guidelines for proper tempo choices. People have two feet, so the tunes in this book are set in a two-beat meter.

Walking speed is 72 to 80 beats per minute. Running speed is about twice that. We play dance music from about 100 to about 140 beats per minute. 100 is adequate but slow. 140 is too fast for most dancers. It takes more skill to dance very slowly or very fast. A tempo from 104 to 124 is good for most situations. Most of the evening, I play in the 110 to 118 zone.

Although notated in 3/4 time, waltzes are felt as 6/4. Left 2 3, Right 2 3. It's the "two feet" thing. Thinking in 3/4, it is usually best to feel the waltz as swinging to the first beat, and not counting all three beats with equal weight. Take Me Out to the Ball Game is an example of a medium paced one-beat feel. There are some exceptions. Cajun waltzes are actually done counting all three beats with an accent on 1 and 3. Hambos and mazurkas have a strong accent on beat 2. Tempos should be from 38 to 53 beats per measure. i.e 105 to 160 per quarter note.

## **Swing**

The distance between eighth notes in a tune is the "swing factor." "No swing" is straight eighths like you were taught in music reading. "Standard swing" is close to a triplet feel with the middle note missing. The amount of swing varies with the individual players, the tempo, and the style of the music. You must become very sensitive to this un-notated factor, or you will be fighting with the other musicians. In general, Cajun music has an extreme swing. The swing in Old Time is strong but often a bit less than Cajun. New England and Irish are not as strong but can vary quite a bit, and Québécois is often played straight.

## **Accents**

In general, there is an accent when the foot lifts off of the floor.

Yan-KEE doo-DLE went TO town.

The strength of the accent varies with style and is something you'll learn from experience.

## **Drive and Drag**

Dance musicians anticipate the beat on some notes and play behind the beat on others. However, this is done for the effect that it has on the dancers. The best dance musicians maintain an internal sense of the beat that is dead on. But, be careful. It is easy to speed up or slow down if you try to force this.

## **Bowing**

The tunes in this book are not to be played with all separate bows. But, putting in sample bowings from the various traditions would make them less readable for non-violinists. Traditional bowing is one of the most important aspects to study, and there is a ton of material out there in books and on the web to guide fiddlers.

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# MARCHES AND POLKAS

# The White Cockade

Scottish

... My love was born in Aberdeen The bonniest lad that

5 e'er was seen but now he makes our hearts fu' sad He takes the field wi' his

9 white cockade O he is a ranting roving lad He is a brisk an a

14 bonny lad Betide what may my heart is glad to

17 see my lad wi' his white cockade.

My love was born in Aberdeen,  
The bonniest lad that e'er was seen,  
But now he makes our hearts fu' sad,  
He takes the Field wi' his White Cockade.

I'll sell my rock, my reel, my tow,  
My gude gray mare and hawkit cow;  
To buy mysel a tartan plaid,  
To follow the boy wi the White Cockade.

## Chorus:

*O he's a ranting, roving lad,  
He is a brisk an a bonny lad,  
Betide what may, my heart is glad,  
To see my lad wi his White Cockade.*

# The Quarry Cross

Irish

Em D

5 Em G(C) D Em

9 Em A C Bm

14 Em A 1. C Bm Em to next tune

# Doon the Brae

AKA The Old Crossroads

Traditional Irish/Scottish

Am C Am F Em Am

6 G Em 1. 2. Am Am

11 Em 1. G

16 2. Am G Em Am



# Farewell to Whiskey

Neil Gow

1 G Am G Bm

6 C G Am D<sup>7</sup> G D<sup>7</sup> G

10 G Am D<sup>7</sup> G Em

15 C G Am D<sup>7</sup> G D<sup>7</sup> G

# Maureen of Gibberland

Irish

1 D Em A<sup>7</sup>

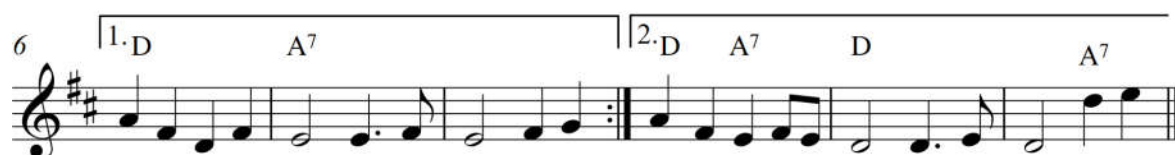
6 D A<sup>7</sup> G D G A<sup>7</sup> 1. D 2. D

11 G D Em A<sup>7</sup> D A<sup>7</sup>

16 G D G A<sup>7</sup> 1. D 2. D

# Bonapart Crossing the Rhine

New England



# The Meeting of the Waters

Scottish,  
New England



# Queen's Polka

AKA The Top of the Maol

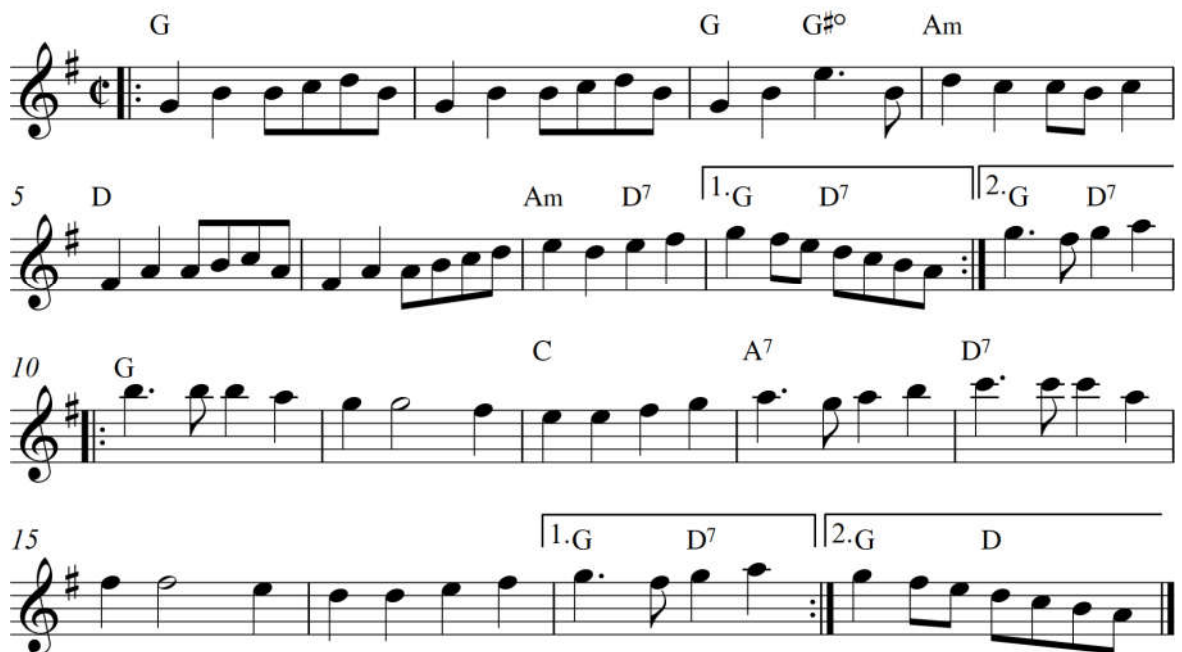
Irish



Musical score for Queen's Polka, AKA The Top of the Maol, an Irish polka. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 14. The score includes various chords: Em, D, G, D, Em, G, Bm, and D. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

# Crooked Stovepipe

Canadian/New England



Musical score for Crooked Stovepipe, a Canadian/New England polka. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. The score includes various chords: G, G, G#°, Am, D, Am, D7, 1.G, D7, 2.G, D7, C, A7, D7, 1.G, D7, 2.G, D. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

# I'll Buy Boots for Maggie

Irish  
from Billy McComisky

Musical score for "I'll Buy Boots for Maggie" in C major, 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a common time signature. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13'. The key signature has one sharp (F#). The notes are: Staff 1: A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter). Staff 2: A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter). Staff 3: A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter). Staff 4: A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).

Am G

5 Am(F) Em Am

9 Am F

13 D Em Am

# Jessica's

Mick Hanley

Musical score for "Jessica's" in A major, 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a common time signature. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13'. The key signature has two sharps (F# and C#). The notes are: Staff 1: A4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter). Staff 2: A4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter). Staff 3: A4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter). Staff 4: A4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter).

A E<sup>7</sup>

5 A A D E<sup>7</sup>

9 D A F#m(D)

13 A D E<sup>7</sup>

# Mairi's Wedding

Scottish

1 G Am D

5 G C Am D

9 G C D

13 (Em) C Am D

# Come Dance and Sing

USA

1 D A<sup>7</sup> D Em A<sup>7</sup>

6 D A<sup>7</sup> Bm Em A<sup>7</sup> D

10 D D Bm Em A<sup>7</sup>

15 D G Em A

# Parsons Farewell

English

1. Dm C Dm Am

5 Dm C Bb Am

9 F C

13 A7 Dm Bb Dm/A A7 1. Dm 2. Dm

# The Curly-Headed Ploughboy

England

1. D7 G C G D7 G D7

6 G C G D7 G

10 A7 D A7 D E7

15 A7 D Bm Em A7 D



# The High Cauled Cap

AKA Donkey Riding

British Isles

Musical score for 'The High Cauled Cap' (AKA Donkey Riding). The score is written in treble clef, G major (one sharp), and common time. It consists of four staves of music. The first staff contains measures 1-5 with chords G, C, G, D7, and G. The second staff contains measures 6-10, with a first ending (1. C D) and a second ending (2. C D(Em)). The third staff contains measures 11-15, with a first ending (1. C D(Em)) and a second ending (2. C D). The fourth staff contains measures 16-20, with a first ending (1. C D(Em)) and a second ending (2. C D). The score ends with a double bar line.

# O'Connor's Polka

Irish

Musical score for 'O'Connor's Polka'. The score is written in treble clef, G major (one sharp), and common time. It consists of four staves of music. The first staff contains measures 1-4 with chords G, Am, and C. The second staff contains measures 5-9, with a first ending (1. G) and a second ending (2. G). The third staff contains measures 10-13, with chords G, Em, and (C). The fourth staff contains measures 14-18, with a first ending (1. G) and a second ending (2. G). The score ends with a double bar line.



# Maggie in the Woods

Irish

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

# Donkey Riding

Minor version

Source unknown

Musical score for 'Donkey Riding' in D minor, 4/4 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords Am, Dm, Am, G, and E7. The second staff contains measures 5-8 with chords Am, Dm, Am, Am, G, and Am. The third staff contains measures 9-12 with chords F, G, Dm, Am, G, and E7. The fourth staff contains measures 13-16 with chords F, G, Dm, Am, Am, G, and Am. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

# 69th Street Polka

AKA Galway Belle

Irish

Musical score for 69th Street Polka, AKA Galway Belle. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Em, D, (Bm), Em, D, Em, Em, D, (Bm), 1. Em, D, Em, 2. Em, D, Em. The score includes measure numbers 6, 11, and 16. A repeat sign is present at measure 11, and a first/second ending bracket is shown for measures 11-12.

# The Rakes of Mallow

Irish

Musical score for The Rakes of Mallow. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Chords are indicated above the staff: G, D, G, Am, D, G, G, D, G, D, G. The score includes measure numbers 5, 9, and 13. A repeat sign is present at measure 9.

# Martin O'Connor's

Irish

1 A<sup>7</sup> D A<sup>7</sup> Bm

5 A<sup>7</sup> D Bm A G

9 D A<sup>7</sup> Bm G A<sup>7</sup>

13 D A<sup>7</sup> Bm A<sup>7</sup> G

# O' the Britches Full of Stitches

Irish

1 A D

5 A E<sup>7</sup>

9 A D

13 A E<sup>7</sup>

# Marche du Mont St Louis

Alfred Montmarquette

♩ D A7 D A7 D A7

5 D D#° Em7 A7

9 Em7 A7 Em7 A7 Em7 A7

13 Em7 A7 1. D A7 2. D A

19 D A7 D

23 D Em7 D/F# F° Em7

26 A7 Em7 A7 Em7

30 1. A7 G A7 D A7

35 <sup>2.</sup> A<sup>7</sup> G Em<sup>7</sup> A<sup>7</sup> D A<sup>7</sup> D.S.

Last time  
40 <sup>3.</sup> A G D

## Marche du St-Laurent

From Isadore Soucy

D D<sup>°7</sup> Em<sup>7</sup>

6 A<sup>7</sup> Em A<sup>7</sup> <sup>1.</sup> D A<sup>7</sup>

10 <sup>2.</sup> D A<sup>7</sup> D D/F# G A<sup>7</sup> D D<sup>°7</sup>

14 Em A<sup>7</sup> D D/F# G G<sup>°</sup>

17 A <sup>1.</sup> D A<sup>7</sup> <sup>2.</sup>

# Seneca Square Dance

USA



Musical score for Seneca Square Dance, featuring four staves of music in G major (one sharp) and common time. The score includes chord markings: G, C (Em), Am, D, and G. The first staff starts with a repeat sign. The second staff begins at measure 6. The third staff begins at measure 10. The fourth staff begins at measure 15 and ends with a double bar line.

# Year of Jubilo

Henry Clay Work



Musical score for Year of Jubilo, featuring four staves of music in D major (two sharps) and common time. The score includes chord markings: D, G, D, A<sup>7</sup>, and D. The first staff starts with a repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 14 and ends with a double bar line.

JIGS

# Behind the Bush in the Garden

Irish

Musical score for "Behind the Bush in the Garden" in 6/8 time. The score is written in treble clef and includes Irish-style chords (Am, G, C, Em, F, E) above the notes. The melody is written in 6/8 time, with a key signature of one flat (B-flat).

Chords: Am, G, C, Em, Am, G, Am, C, Am, E, 1. C, (Am), F, G, Am, 2. C, Em, Am, G, Am.

Measure numbers: 6, 10, 14.

First ending (1.): C, (Am), F, G, Am.

Second ending (2.): C, Em, Am, G, Am.



# Smash the Windows

AKA Roaring Jelly

Irish, New England

D A G D Em A<sup>7</sup> D

7 A G A<sup>7</sup> D D

13 A 1. D A<sup>7</sup>

18 2. D Em D G D A<sup>7</sup> D

# The Steamboat Quickstep

AKA Uncle Jim

Canadian

A D A E<sup>7</sup> A

5 A D A 1. E<sup>7</sup> A 2. E<sup>7</sup> A

10 D Bm E<sup>7</sup> A

15 D A 1. E<sup>7</sup> A 2. E<sup>7</sup> A

# The Tenpenny Bit

Irish

The musical score for 'The Tenpenny Bit' is written in 6/8 time with a key signature of one sharp (F#). The melody is presented on a single staff with piano accompaniment indicated by chords above the notes. The score is divided into six systems, each containing four measures. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. The piece concludes with a double bar line at the end of the sixth system.

Chords indicated above the staff:

- System 1: Am, G, Am, D, Em
- System 2: Am, G, Em, Am
- System 3: Am, Em, Am, D, Em
- System 4: Am, Em, D, G, Am
- System 5: Am, G, Am, G, D
- System 6: Am, G, D, G, Am

# Conaughtman's Rambles

Irish

♩ D G D D Bm G

5 D G D Em D Bm G

9 Bm D Bm D A Bm

14 D Em D 1. Bm 2. Bm G Bm *to next tune*

D.S.

# Go To the Devil and Shake Yourself

Irish

A F#m

6 A (Bm D) (C#m E7) F#m

10 F#m E B7 E

15 A (Bm D) (C#m E7) F#m

# Bellman's Jig

Carl Michael Bellman, Swedish

1 G Am D7

6 G (Em) Am D7 G

10 D7 G D7 G

15 Am G D/F# Em D7 G

# Kitty McGee

Traditional Irish

1 D D G D A

5 D D G D A D

9 D Em D A

13 D G Em D A D

# Atholl Highlanders

Shetland

Chord progression for 'Atholl Highlanders':

Staff 1: A E A E A

Staff 2: E A D E<sup>7</sup> A

Staff 3: A D A E

Staff 4: A D A D E<sup>7</sup> A

Staff 5: A E A

Staff 6: D A E<sup>7</sup> A

Staff 7: A D A G

Staff 8: A D A D E<sup>7</sup> A

# The Dingle Regatta

Slide

Irish  
from Matt Cranich

12/8

1 G D7 G

3 D7 G

5 D Em D C G/B Am

7 D Em D C D C G

# Road to Lisdoonvarna

Slide

Irish

12/8

1 Em D

3 Em G A Bm Em

5 Em G A Bm

7 Em G A Bm Em



# Dan O'Keefe's Slide

Irish  
from Matt Cranich



Musical score for "Dan O'Keefe's Slide" in G major, 12/8 time. The score consists of four staves of music. The first staff contains measures 1-2 with chords Am, G, Am, G, Em. The second staff contains measures 3-4 with chords Am, G, Em, Am. The third staff contains measures 5-6 with a repeat sign at the beginning. The fourth staff contains measures 7-8 with chords C, G, Em, Am. The key signature has one sharp (F#).

# The Cúil Aodha Slide

Pronounced "Cool-A"

Irish  
from Matt Cranich

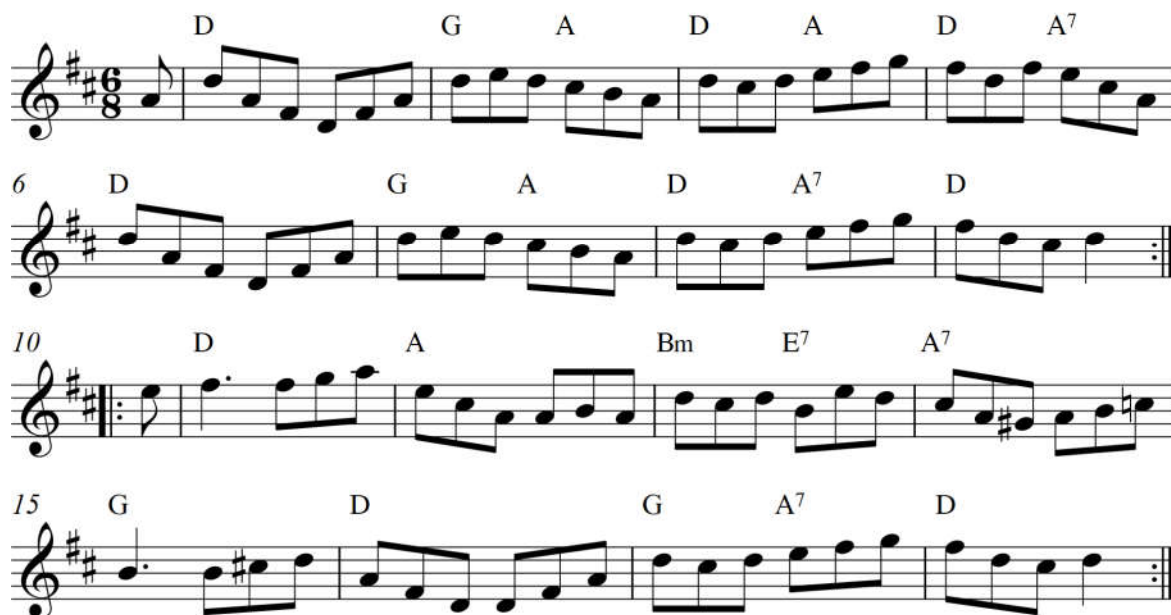


Musical score for "The Cúil Aodha Slide" in D major, 12/8 time. The score consists of four staves of music. The first staff contains measures 1-2 with chords Bm, G, A, G, Em, A7. The second staff contains measures 3-4 with chords D, A7, D, G, A7, D. The third staff contains measures 5-6 with chords D, A7, D, G, Em, A7. The fourth staff contains measures 7-8 with chords D, A7, D, G, A7, D. The key signature has two sharps (F# and C#).

# Father O'Flynn

AKA The Top Of Cork Road

Irish



1 2 3 4 5 6 7 8 9 10 11 12

D G A D A D A<sup>7</sup>

6 D G A D A<sup>7</sup> D

10 D A Bm E<sup>7</sup> A<sup>7</sup>

15 G D G A<sup>7</sup> D

The musical score for 'Father O'Flynn' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: D, G, A, D, A, D, A<sup>7</sup> in the first line; D, G, A, D, A<sup>7</sup>, D in the second line; D, A, Bm, E<sup>7</sup>, A<sup>7</sup> in the third line; and G, D, G, A<sup>7</sup>, D in the fourth line. The piece ends with a double bar line and repeat dots.

# Kesh Jig

Irish



1 2 3 4 5 6 7 8 9 10 11 12

G D G D

5 G D G 1. D<sup>7</sup> G 2. D<sup>7</sup> G

10 G C G G Em Am D<sup>7</sup>

14 G C G C D<sup>7</sup> G

The musical score for 'Kesh Jig' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, D, G, D in the first line; G, D, G, 1. D<sup>7</sup>, G, 2. D<sup>7</sup>, G in the second line; G, C, G, G, Em, Am, D<sup>7</sup> in the third line; and G, C, G, C, D<sup>7</sup>, G in the fourth line. The piece includes a first and second ending, marked with '1.' and '2.' above the staff, and ends with a double bar line and repeat dots.



# My Darling Asleep

Irish

1 D A<sup>7</sup> G A<sup>7</sup> D B<sup>m</sup> E<sup>m</sup> A<sup>7</sup>

5 D A<sup>7</sup> G A<sup>7</sup> D 1. A<sup>7</sup> D 2. A<sup>7</sup> D

10 D G D B<sup>m</sup> E<sup>m</sup> A<sup>7</sup>

14 D A<sup>7</sup> G A<sup>7</sup> D A<sup>7</sup> D

# Blackthorn Stick

Also played in G

Irish

1 A D A/C<sup>#</sup> B<sup>m</sup> A E<sup>7</sup> A E<sup>7</sup>

6 A D A/C<sup>#</sup> B<sup>m</sup> A E<sup>7</sup> A

10 D A/C<sup>#</sup> B<sup>m</sup> A C<sup>#m</sup> F<sup>#m</sup> B<sup>m</sup> E<sup>7</sup>

15 A D A/C<sup>#</sup> B<sup>m</sup> A E<sup>7</sup> A

# Coleraine

Irish

Musical score for 'Coleraine' in 6/8 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords Am, E, Am, and E. The second staff contains measures 5-8, with a first ending (1. Am) and a second ending (2. Am). The third staff contains measures 9-12 with chords C, G, Am, and E. The fourth staff contains measures 13-16 with chords Am, G, C, Dm, Am, E7, and Am. The key signature has one sharp (F#) and the time signature is 6/8.

# The Moon and Seven Stars

England

Musical score for 'The Moon and Seven Stars' in 6/8 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords D, G, D, G, Em, D, and A7. The second staff contains measures 5-8 with chords D, G, D, G, Em, A7, and D. The third staff contains measures 9-12 with chords A, D, A7, D, E7, and A7. The fourth staff contains measures 13-16 with chords G, D, G, D, G, Em, A7, and D. The key signature has two sharps (F# and C#) and the time signature is 6/8.

# Da Shaalds O Foula

AKA Da Foula Reel

Shetland  
from *Da Merrie Dancers*

6/8 time, key of D major. Chords: G, G, C, G/B, D/A, G, Em, A7, D, G, C, G/B, D/A, G, Em, A7, D.

# Kiss Her and Clap Her

Scotland/Shetland

6/8 time, key of D major. Chords: A, G, A, D, Em, G, A, G, A, D, G.

# Aunt May's Canadian Jig

Canada

1. D 2. D

1. D 2. D

# Jimmy's Favorite Jig

A. Dejarlis

1. D7 2. D7

1. G 2. G

# Stool of Repentance

Scottish

5

9

13

# Jig in D

from Phillipe Breuneau Père

5

10

15



# Quadrille Bouchard 1ere Partie

Jos Bouchard

Musical score for Quadrille Bouchard 1ere Partie, written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of four staves of music. The first staff contains measures 1 through 4, with chords G, G/B, C, Am, D, G, and D7 indicated above the notes. The second staff contains measures 5 through 8, with chords G, G/B, C, Am, D7, and a first ending (1. G) and second ending (2. G) marked. The third staff contains measures 9 through 14, with chords D, D/F#, F°, Em, A7, D, (A), and D indicated. The fourth staff contains measures 15 through 18, with chords D/F#, F°, Em, A7, and a first ending (1. D) and second ending (2. D D7) marked. The score ends with a double bar line and a repeat sign.

## Quadrille Bouchard

2ième Partie du Quadrille de L'île d'Orlans "Le Cotillon"

Québécois

Musical score for Quadrille Bouchard 2ième Partie, written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of four staves of music. The first staff contains measures 1 through 4, with chords D, /C#, /B, A7, D, D#°, Em, and A7 indicated above the notes. The second staff contains measures 5 through 8, with chords Em, /D, A7, and a first ending (1. D A) and second ending (2. D) marked. The third staff contains measures 9 through 12, with chords D, D, D#°, Em7, and A indicated. The fourth staff contains measures 13 through 16, with chords D, A7, and a first ending (1. D A7) and second ending (2. D) marked. The score ends with a double bar line and a repeat sign.

# The Farmer's Jamboree

Canadian

1. A E7 A A<sup>#0</sup> Bm E7

5 A E7 A E7 1. A 2. A

10 A D B<sup>7</sup> E7 A E7 A

15 D B<sup>7</sup> E7 1. A 2. A

# Marche St. Jean

Québécois

D Em D

6 1. E7 A7 2. A7 D

11 D D<sup>°7</sup> D A7 Em

16 1. A7 E7 A7 2. Em A7 D





# REELS

# Angeline the Baker

## Old Time

6

10

15

D G D

G 1. D(A7) 2. D(A7)

D G D

G 1. D(A7) 2. D(A7)

# West Fork Gals

## Old Time

# Dinah

Old Time

3 A D 3

6 A E<sup>7</sup> A

10 A F#m(D)

15 A E<sup>7</sup> A

# June Apple

Old Time

A G

5 A G A

9 A G D

13 A G A

# Richmond Cotillion

Old Time



Richmond Cotillion

5

D A

1. 2. D

A E A

A E 1. A 2. A A7

Detailed description: This is the musical score for 'Richmond Cotillion'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of four staves. The first staff begins with a D chord and contains two measures. The second staff begins with a 5-measure rest, followed by a D chord, and contains two measures. The third staff begins with an A chord and contains two measures. The fourth staff begins with an A chord and contains two measures. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as repeat signs and first/second endings.

# Fly Around My Pretty Little Miss

AKA Susananna Gals, Western Country

Old Time



Fly Around My Pretty Little Miss

5

D A7 D

9 D G D A

13 D G A7 1. D 2. D

Detailed description: This is the musical score for 'Fly Around My Pretty Little Miss'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of four staves. The first staff begins with a D chord and contains two measures. The second staff begins with a 5-measure rest, followed by a D chord, and contains two measures. The third staff begins with a 9-measure rest, followed by a D chord, and contains two measures. The fourth staff begins with a 13-measure rest, followed by a D chord, and contains two measures. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as repeat signs and first/second endings.

# Red Haired Boy

Irish/ Old Time

1 A D A G

5 A D A

9 G D A G

14 A D A

# Sandy Boys

Old Time

A (G) A

5 G A

9 A D

13 A G A

# Spotted Pony

Folk processed Missouri Tune

1 D A D G D A

5 D A D G D A D

9 D G D A

13 D G D A D

# Little Black Mustache

USA

1 D G D A G A<sup>7</sup>

6 D G D A<sup>7</sup> 1. D 2. D A<sup>7</sup>

11 D D<sup>#o</sup> Em 3

16 A<sup>7</sup> 1. D A<sup>7</sup> 2. D A<sup>7</sup> D

# Hollow Poplar

Old Time

6

10

15

# Shove the Pig's Foot a Little Further into the Fire

USA

6

10

14



# Temperence Reel

Irish/New England



Musical score for Temperence Reel, featuring treble clef, key of D major (F#), and common time (C). 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 (C). It contains a triplet of eighth notes (G, A, B) followed by a series of eighth and sixteenth notes. Chords G, Em, and D are indicated above the staff. The second staff starts at measure 6 and ends with a double bar line and repeat dots. It contains eighth and sixteenth notes. Chords G, Em, G, D, and G are indicated above the staff. The third staff starts at measure 10 and contains eighth and sixteenth notes. Chords Em and D are indicated above the staff. The fourth staff starts at measure 15 and ends with a double bar line and repeat dots. It contains eighth and sixteenth notes. Chords Em, Em, D, and G are indicated above the staff.

# Pays de Haut AKA Winnipeg Reel

Canadian



Musical score for Pays de Haut AKA Winnipeg Reel, featuring treble clef, key of D major (F#), and common time (C). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). It contains eighth and sixteenth notes. Chords D, Em, A7, Em, A7, and D are indicated above the staff. The second staff starts at measure 6 and ends with a double bar line and repeat dots. It contains eighth and sixteenth notes. Chords D, Em, A7, Em, A7, and D are indicated above the staff. The third staff starts at measure 10 and contains eighth and sixteenth notes. Chords D, G, A, and D are indicated above the staff. The fourth staff starts at measure 15 and ends with a double bar line and repeat dots. It contains eighth and sixteenth notes. Chords D, G, A, and D are indicated above the staff.



# Scollay's Reel

Irish, Scottish, Shetland



Musical score for Scollay's Reel, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes chord markings: Em, D, Bm, Am, and Em. The melody is written in treble clef. The first staff starts with an Em chord. The second staff starts with a 5-measure rest, then Em, Bm, and Em. The third staff starts with a 9-measure rest, then Am, D, and Em. The fourth staff starts with a 13-measure rest, then Bm, and Em. The piece ends with a double bar line.

# Far From Home

Irish



Musical score for Far From Home, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes chord markings: G, Em, Am, D7, C, and D7. The melody is written in treble clef. The first staff starts with a G chord. The second staff starts with a 5-measure rest, then G, C, D7, and G. The third staff starts with a 9-measure rest, then Em, D, Em, G, Am, and D7. The fourth staff starts with a 13-measure rest, then G, C, D7, and G. The piece ends with a double bar line.

# The Merry Blacksmith

AKA Paddy on the Railroad

Irish

D D Bm Em A<sup>7</sup>

6 D A<sup>7</sup> D

10 D Bm Em A<sup>7</sup>

15 A<sup>7</sup> D

# Batchelder's Reel

AKA The Atlanta Hornpipe

New England

0 F C F B<sup>b</sup> C<sup>7</sup>


5 F C<sup>7</sup> F B<sup>b</sup> Gm C<sup>7</sup> F

9 F B<sup>b</sup> F C<sup>7</sup>

13 F B<sup>b</sup> F C<sup>7</sup> F D.S.

# Miss McLeod's Reel

Irish



Musical score for Miss McLeod's Reel, an Irish reel 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 a key signature change to G major. Chords are indicated above the notes: G, C, G, Em, Am, D7. The second staff starts at measure 5 and includes chords G, C, G, C, G, Am, D7. The third staff starts at measure 9 and includes chords G and D7. The fourth staff starts at measure 13 and includes chords G, C, G, Am, D. The piece concludes with a double bar line.

# Staten Island Hornpipe

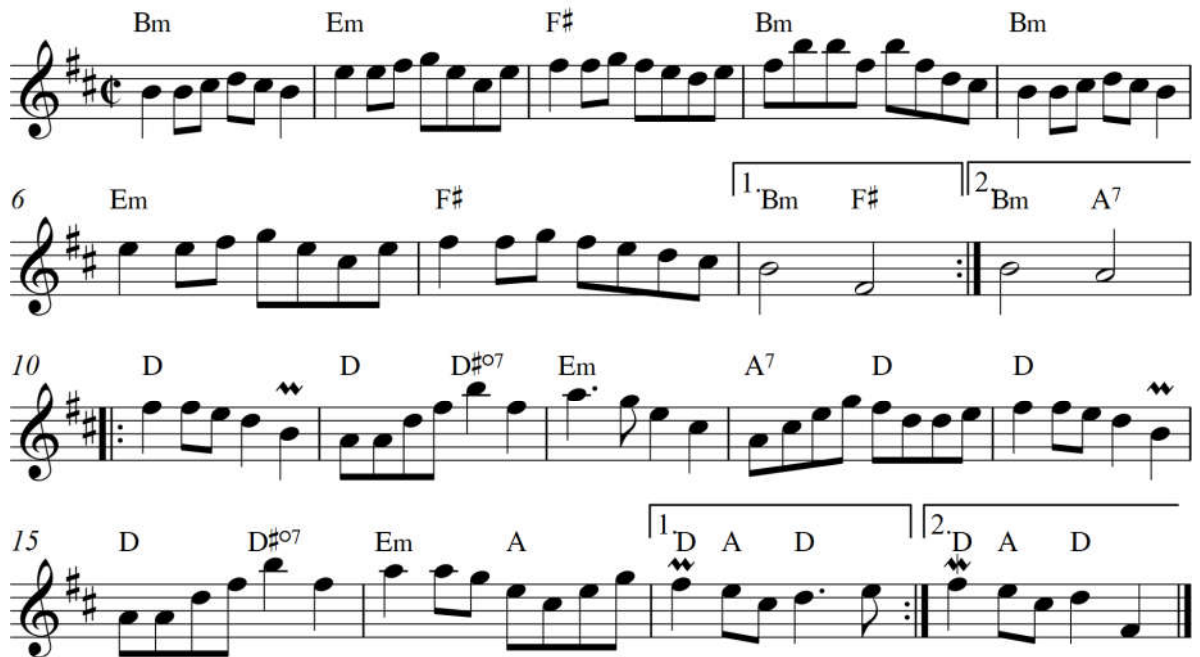
Scotland, Eastern USA



Musical score for Staten Island Hornpipe, a Scottish/Eastern USA hornpipe in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a key signature change to G major. Chords are indicated above the notes: D, G, D, Em, A7. The second staff starts at measure 6 and includes chords D, D, A7, D. The third staff starts at measure 10 and includes chords D, A, D, A, C, C. The fourth staff starts at measure 15 and includes chords D, A, D, A, D, A7, D. The piece concludes with a double bar line.

# Reel Eugène

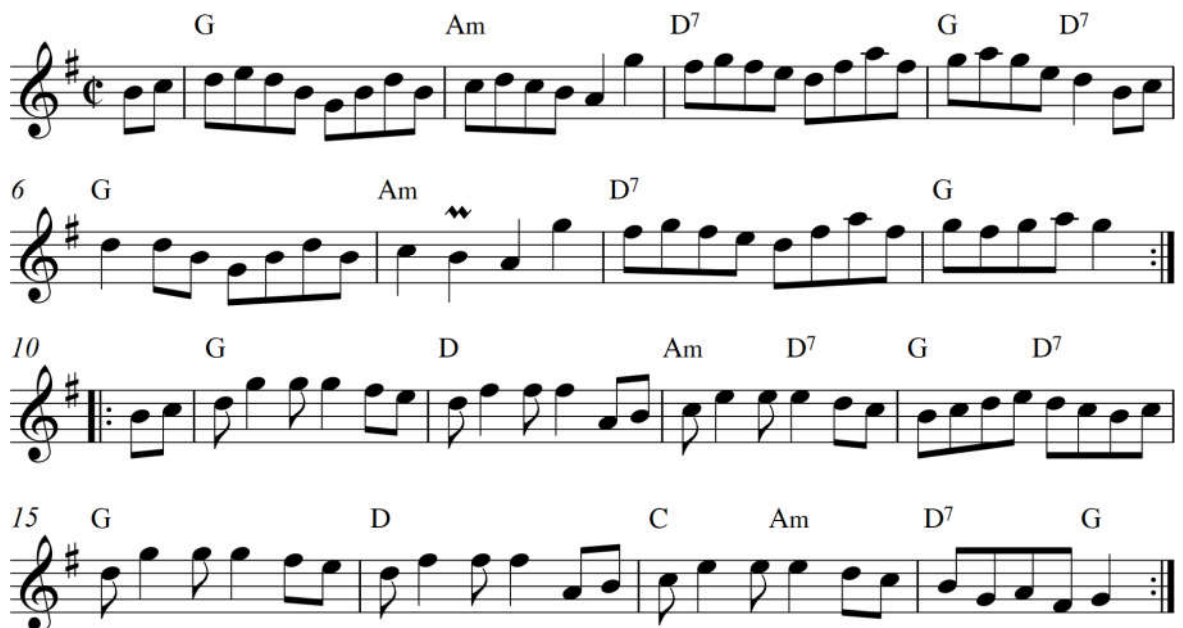
Québécois



Musical score for Reel Eugène, a Québécois reel. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by chords: Bm, Em, F#, Bm, Bm, Em, F#, Bm, A7, D, D, D#07, Em, A7, D, D, D#07, Em, A, D, A, D, D, A, D. The score includes a repeat sign with two endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final measure.

# Old Man and the Old Woman

Madame Bolduc



Musical score for Old Man and the Old Woman, a piece by Madame Bolduc. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by chords: G, Am, D7, G, D7, G, Am, D7, G, D, Am, D7, G, D7, G, D, C, Am, D7, G. The score includes a repeat sign with two endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final measure.

# Lévis Beaulieu

Québécois

A D A Bm E<sup>7</sup> A E<sup>7</sup>

6 A D A Bm E<sup>7</sup> 1.A 2.A

11 A G A 3

16 E<sup>7</sup> 1.A 2.A

# Reel de Père Léon

Québécois



Musical score for "Reel de Père Léon" in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a G chord and ends with an Em, Am7, and D7. The second staff starts with a G chord and ends with an Am, D7, and G. The third staff starts with a G chord and ends with a G#o7, Am7, and D7. The fourth staff starts with a G chord and ends with an Am7, D7, and G. The key signature is one sharp (F#).

# Gigue de Terrebonne

Alfred Montmarquette



Musical score for "Gigue de Terrebonne" in D major, 3/4 time. The score consists of four staves of music. The first staff starts with a D chord and ends with an A7 and D. The second staff starts with a D chord and ends with an A7 and D. The third staff starts with a D chord and ends with an A7 and D. The fourth staff starts with a D chord and ends with an A7 and D. The key signature is two sharps (F# and C#).



# Les Joyeuse Québécoises

AKA The Joys of Quebec

Québécois

Chords: A, A<sup>♯</sup>°, Bm, E<sup>7</sup>, Bm, E<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>, A, A, D, A, D, A, E<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>, Bm, E<sup>7</sup>, A.

Measure numbers: 6, 10, 15, 19.

First ending (1.) starts at measure 6 and ends at measure 10. Second ending (2.) starts at measure 10 and ends at measure 15. First ending (1.) starts at measure 15 and ends at measure 19. Second ending (2.) starts at measure 19 and ends at measure 23.

# Chorus Jig

New England/Ireland/Great Britain

The musical score for "Chorus Jig" is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The score is divided into seven staves, each containing a melodic line and corresponding chords. The chords are indicated by letters and superscripts (e.g., A<sup>7</sup>, D, Em, A<sup>7</sup>, G, Am, D<sup>7</sup>, C). The score includes repeat signs and first/second endings.

Staff 1: A<sup>7</sup> D

Staff 2: 4 1. Em A<sup>7</sup> 2. Em A<sup>7</sup> G Am D<sup>7</sup>

Staff 3: 8 G D<sup>7</sup> G Am C

Staff 4: 12 G D<sup>7</sup> G D

Staff 5: 16 1. C 2. C G

Staff 6: 20 Am D<sup>7</sup> G D<sup>7</sup> G

Staff 7: 23 G Am C G D<sup>7</sup> G



# Opera Reel

New England/Great Britain

D A D G A

6 D A D G A

10 D A D G A

14 D A D G A

18 D A<sup>7</sup> D A<sup>7</sup> D G A<sup>7</sup> D

22 D A<sup>7</sup> D A<sup>7</sup> D G A<sup>7</sup> D

26 D A<sup>7</sup> D A<sup>7</sup> D G A<sup>7</sup> D

30 D A<sup>7</sup> D A<sup>7</sup> D G A<sup>7</sup> D



# WALTZES

# The Outlaw Waltz

John Krumm

Swing 8ths

7 14 21 27

**Fine**

**D.S. al Fine**

# Country Waltz

USA

Musical score for "Country Waltz" in 3/4 time, key of D major. The score consists of four staves of music with the following measures and chords:

- Staff 1: Measure 1 (Chord: D), Measure 2 (Chord: D), Measure 3 (Chord: D), Measure 4 (Chord: D), Measure 5 (Chord: D), Measure 6 (Chord: D).
- Staff 2: Measure 7 (Chord: G), Measure 8 (Chord: D), Measure 9 (Chord: E7), Measure 10 (Chord: A7), Measure 11 (Chord: A7), Measure 12 (Chord: D).
- Staff 3: Measure 13 (Chord: D), Measure 14 (Chord: D), Measure 15 (Chord: D), Measure 16 (Chord: D), Measure 17 (Chord: D), Measure 18 (Chord: Em), Measure 19 (Chord: Em), Measure 20 (Chord: Em).
- Staff 4: Measure 21 (Chord: A7), Measure 22 (Chord: A7), Measure 23 (Chord: A7), Measure 24 (Chord: A7), Measure 25 (Chord: A7), Measure 26 (Chord: D), Measure 27 (Chord: D), Measure 28 (Chord: D).

# Baron's Waltz

John Krumm

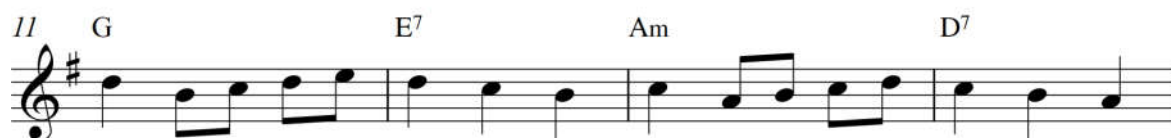
Musical score for "Baron's Waltz" in 3/4 time, key of D major. The score consists of three staves of music with the following measures and chords:

- Staff 1: Measure 1 (Chord: Em), Measure 2 (Chord: G), Measure 3 (Chord: B7), Measure 4 (Chord: Em), Measure 5 (Chord: D), Measure 6 (Chord: C), Measure 7 (Chord: G).
- Staff 2: Measure 8 (Chord: B7), Measure 9 (Chord: Em), Measure 10 (Chord: G), Measure 11 (Chord: C), Measure 12 (Chord: D7), Measure 13 (Chord: D7), Measure 14 (Chord: D7), Measure 15 (Chord: D7).
- Staff 3: Measure 16 (Chord: G), Measure 17 (Chord: C), Measure 18 (Chord: D7), Measure 19 (Chord: G), Measure 20 (Chord: B7), Measure 21 (Chord: Em), Measure 22 (Chord: D), Measure 23 (Chord: B7), Measure 24 (Chord: B7).

The score includes a "Fine" marking at the end of the second staff and a "D.C. al Fine" marking at the end of the third staff.

# The Ashgrove

Traditional Welsh



# Flowers of the Thorn

AKA Blodau'r Drain

Welsh

Am Dm E<sup>7</sup>

6 Am E Am E<sup>7</sup> Am 1. E<sup>7</sup> 2. E<sup>7</sup>

11 C G<sup>7</sup> C F C G<sup>7</sup>

15 C G<sup>7</sup> C G<sup>7</sup>

19 C G<sup>7</sup> Am E<sup>7</sup>

23 Am Dm E<sup>7</sup> Am

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff contains measures 1-5 with chords Am, Dm, and E<sup>7</sup>. The second staff contains measures 6-10, with a repeat sign after measure 9. The third staff contains measures 11-14 with chords C, G<sup>7</sup>, C, F, C, and G<sup>7</sup>. The fourth staff contains measures 15-18 with chords C, G<sup>7</sup>, C, and G<sup>7</sup>. The fifth staff contains measures 19-22 with chords C, G<sup>7</sup>, Am, and E<sup>7</sup>. The sixth staff contains measures 23-26 with chords Am, Dm, E<sup>7</sup>, and Am. The score ends with a double bar line at the end of the sixth staff.

# Home On the Range

Dr. Brewster Higley

Dan Kelley  
arr. by John Krumm

Melody

Harmony 1

Harmony 2

G C Cm G

6

Mel.

1

2

Em Am D<sup>7</sup> G C

12

Mel.

1

2

Cm G D<sup>7</sup> G D<sup>7</sup>

18



Mel. 19 G Em A<sup>7</sup> D<sup>7</sup>

2

Mel. 25 G G<sup>7</sup> C Cm

1

2

Mel. 29 G D<sup>7</sup> G

1

2

# Leezie Lindsay

Scottish

Will ye gang to the High-lands, Lee-zie Lind-say?\_\_\_\_ Will ye gang to the

High-lands with me?\_\_\_\_ Will ye gang to the High-lands, Lee-zie

Lind - say,\_\_\_\_ Me bride and me dar-ling to be

If I gang to the Highlands with you, Sir  
 I don't think that ever could be  
 For I know not the land that you live in  
 Nor knowing the name you go with

Oh lass I think you know little  
 If you say that you don't know me  
 For me name is Lord Ronald MacDonald  
 A chieftain of high degree

So she's kilted up her skirts of green satin  
 And she's kilted them up around her knee  
 And she's gone with Lord Ronald MacDonald  
 His bride and his darling to be

# Turn Ye to Me

Christopher North

D Bm F#m G Gm<sup>6</sup>

The stars are bur - ning chee - ri - ly, chee - ri - ly Ho - ro Mhai - ri - dhu,

7 A<sup>7</sup> D Bm F#m

turn ye to me The sea-mew is moan - ing drea - ri - ly, drea - ri - ly

13 G Gm<sup>6</sup> A<sup>7</sup> D G

Ho - ro Mhai - ri - dhu, turn ye to me Cold is the storm-wind that

19 D G A<sup>7</sup>

ruf - fles his breast warm are the down-y plumes lin - ing his nest

25 D G D Gm<sup>6</sup>

Cold blows the storm there, soft falls the snow there

29 D Bm Em A<sup>7</sup> D

Ho - ro Mhai - ri - dhu, turn ye to me

The sea-waves are dancing merrily, merrily  
 Ho ro Mhairidhu, turn ye to me  
 The sea-birds are wailing wearily, wearily  
 Ho ro Mhairidhu, turn ye to me

Hush'd be thy moaning lone bird of the sea,  
 Rocks are a home and a shelter to thee  
 Thine is the angry wave, mine but the lonely grave  
 Ho ro Mhairidhu, turn ye to me

\* Mhairidhu is pronounced  
 "Mare-eye-doo."

# Sidmouth Farewell

Partner waltz with "Return to Sidmouth"

John Krumm

G D C D G

7 D C Bm C D G Em

14 C D C 1. G 2. G Em

20 Am Bm C D G D

27 Em Am Bm

31 C D C

# Return To Sidmouth

Partner waltz with "Sidmouth Farewell"

John Krumm

Chords for the first staff: G, D, C, D, G

Chords for the second staff: D, C, Bm, C, D, G

Chords for the third staff: Em, C, D, C, G, Em

Chords for the fourth staff: Am, Bm, C, D, G

Chords for the fifth staff: D, Em, Am

Chords for the sixth staff: Bm, C, D, C, G

*These two waltzes can be played together.*

# La Valse Joyeuse

Willie Ringuette

Chords: A<sup>7</sup>, D, D<sup>♯</sup><sup>o</sup>, Em, A<sup>7</sup>, Em, A<sup>7</sup>, A<sup>7</sup>(<sup>♯</sup>5), D, A<sup>7</sup>, D, D<sup>7</sup>, G, Em, A<sup>7</sup>, D, Bm, Em, A<sup>7</sup>, D, A<sup>7</sup>, D, A<sup>7</sup>, D, G, B<sup>7</sup>, Em, B<sup>7</sup>, Em, A<sup>7</sup>, D, A<sup>7</sup>, D, A, B<sup>7</sup>, Em, B<sup>7</sup>, Em, A<sup>7</sup>, D, D<sup>♯</sup><sup>o</sup>, G, A<sup>7</sup>, D.

Measure numbers: 9, 17, 25, 33, 41, 49, 57.

Ornaments: <sup>o</sup> (ornament) above notes in measures 1, 10, 18, 26, 34, 42, 50, 58.

Trills: <sup>tr</sup> (trill) above notes in measures 16, 24, 40, 48, 56.

Triplet: 3 (triplet) below notes in measure 10.

End: Fine (at the end of measure 30).



2  
65 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

73 B<sup>7</sup> Em Em/D<sup>#</sup> Em/D Em/C<sup>#</sup> A D<sup>#</sup>° A  
3

81 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

89 D<sup>7</sup> G Em D Em E<sup>7</sup> A<sup>7</sup> D

97 D A G D D° Em

105 B<sup>7</sup> Em Em/D A/C<sup>#</sup> A Em D° D

113 A<sup>7</sup> D A G D D° Em

121 B<sup>7</sup> Em Em/D A/C<sup>#</sup> A Em A<sup>7</sup> D

**D.C. al Fine**

# Valse des Nations

Alfred Montmarquette

♩ D D#0 Em A7 Em A7

7 D G Em A7

14 1. D A7 2. D

19 A7 D D/C# D/B D/A

24 A7 D A7 D D/C#

30 D/B D/A A

34 1. D D A7 2. D

D.S.



# Night Herding Song

G D C G G  
 Go slow, lit-tle do-gies quit your ro - ving a round. You've been wan - d'ring and  
 6 Em G G<sup>7</sup> C G  
 tramp-ling all o - ver the ground. Go graze a-long do-gies. Go feed kind of  
 12 Em B<sup>7</sup>  
 slow. Don't be for - ev - er on the go.  
 16 G C D  
 Go slow do - gies go slow.

Oh, say, little dogies when you goin' to lay down,  
 And quit this forever shifting around?  
 My limbs are weary. My seat is sore  
 Oh lay down dogies like you've laid before.  
 Lay down dogies, lay down.

Oh, lay still dogies since you have laid down  
 Stretch away out out on the big open ground.  
 Snore loud, little dogies, And drown the wild sound.  
 That'll go away when the day rolls 'round.  
 Lay still, dogies lay still.

# Valse-clog des Pyrénées

originally in the key of D

Alfred Montmarquette

The musical score is written for a single melodic line in 3/4 time, key of D major. It consists of 32 measures, divided into eight systems of four measures each. The score includes various chords and triplets.

Measures 1-4: G, Am, 3, 3

Measures 5-8: D7, Am, D, G, 3

Measures 9-12: Am, D, 3, 3

Measures 13-16: Am, D7, G, G7, C, 3, 3

Measures 17-20: G, D, 3, 3

Measures 21-24: G, C, G, 3, 3

Measures 25-28: D7, G, 3, 3

Measures 29-32: D7, G, 3, 3

# The Skye Boat Song

Scottish

G Am D G C/G G D<sup>7</sup>

Speed bon-nie boat like a bird on the wing on-ward the sai-lors cry

5 G Am D G C/G G B<sup>7</sup>

car-ry the lad that's born to be king O-ver the sea to Skye **Fine**

9 Em Am Em C

Loud the winds howl Loud the waves roar thun-der-claps rend the air

13 Em Am Em C D

Baf-fled our foes stand on the shore, fol-low they do not dare. **D.C. al Fine**

Though the waves leap, soft shall ye sleep,  
 Ocean's a royal bed;  
 Rocked in the deep, Flora will keep  
 Watch by your weary head.

Many's the lad fought on that day,  
 Well the claymore could wield;  
 When the night came, silently lay  
 Dead on Culloden's field.

Burned are our homes, exile and death  
 Scatter the loyal men;  
 Yet, e'er the sword cool in the sheath,  
 Charlie will come again.

# Walk in the Green

John Krumm

Swing eighths

1  $\text{Am}^9$   $\text{D}^7$   $\text{G}$   
 Let's take a walk in the green on down the path-way and  
 5  $\text{Em}$   $\text{E}^7$   $\text{Am}^9$   $\text{D}^7$   $\text{G}$   
 to the stream that flows and sings of the rush-ing up of spring-time. It  
 9  $\text{G}\#\text{o}^7$   $\text{Am}^9$   $\text{D}^7$   $\text{G}$   $\text{C}$   
 brings to mind the life that's rush-ing in me and you. I know you can feel it too. Let's  
 14  $\text{G}$   $\text{C}$   $\text{B}^7$   $\text{Em}$   
 fly like those birds high in the sky, but no, I  
 18  $\text{G}$   $\text{D}^7$   $\text{G}$  **Fine**  
 mean let's walk in the green.  
 22  $\text{Gm}^9$   $\text{C}^7$   $\text{F}$   $\text{Dm}$   $\text{Gm}^9$   
 Win-ter snows slow al-most ev-ery-thing so take a friend and go car-ol-ing or  
 27  $\text{C}^7$   $\text{F}$   $\text{Fm}^9$   $\text{Bb}^7$   
 sit by the fire. But some-thing hap-pens when  
 32  $\text{Eb}\text{maj}^7$   $\text{Gm}$   $\text{D}\flat\text{maj}^7$  **3**  
 trees grow back their hair, birds and flow-ers ev-ery-where, and then I turn a-

2  
35 G<sup>7</sup> C<sup>maj7</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>maj7</sup>

round and I see you. There's so much that we could do.

39 B<sup>b</sup>maj<sup>7</sup> C<sup>maj7</sup> B<sup>b</sup>maj<sup>7</sup> **D.S. al Fine**

Find a way to start the scene. Guess it's time to take a

## Un Canadien Errant

Québec

C C/B C/A C/G Dm Dm/C G G<sup>7</sup>

9 Dm G Em<sup>7(b5)</sup> A<sup>7</sup> Dm E<sup>7</sup> Am C<sup>7</sup>/G

17 F F<sup>#o7</sup> Gm<sup>6</sup> A<sup>7</sup> Dm G C

Un Canadien errant banni de ses foyers, 2x  
Par courait en plurent de pays étranger 2x

Un jour triste et pensive assis au bord des flots 2x  
Au courant fugitive l'il adressa ces mots. 2x

Si tu vois mon pays, mon pays malheureux 2x  
Va dire a mes amies que je me souviens d'eux



# Venti e Grande

John Krumm

## 1. Venti

Chord progression for "1. Venti":

Measures 1-7: D, A<sup>7</sup>, D, Bm, A<sup>7</sup>, D

Measures 8-14: A<sup>7</sup>, D, A<sup>7</sup>, D, Bm, A

Measures 15-21: Bm, Em, D, A<sup>7</sup>

Measures 22-27: D, A<sup>7</sup>, D

Measures 28-34: Em, F<sup>#</sup>m, G, D, A, D

## Venti Harmony

Chord progression for "Venti Harmony":

Measures 35-41: D, A<sup>7</sup>, D, Bm, A<sup>7</sup>, D

42 A<sup>7</sup> D A<sup>7</sup> D Bm A

49 Bm Em D A<sup>7</sup>

56 D A<sup>7</sup> D

62 Em F#m G D A D

## 2. Grande

69 G D<sup>7</sup> G Em D<sup>7</sup> G

76 D<sup>7</sup> G D<sup>7</sup> G Em D

82 Em Am G

88 D7 G D7

94 G Am Bm C G D

### 3. Venti e Grande

101 G D7 G Em D7

108 G D7 G D7 G



114 Em D Em Am

120 G D<sup>7</sup> G

126 D<sup>7</sup> G Am

131 Bm C G D G D.S.

## MARCHES AND POLKAS

### KEY G

Crooked Stovepipe	16
Curley-headed Ploughboy, The	19
Farewell to Whiskey	13
High Cauled Cap, The	20
Maggie in the Woods	20
Mairi's Wedding	18
O'Connor's Polka	20
Rakes of Mallow , The	22
Seneca Square Dance	26
White Cockade, The	11

### KEY D

Bonapart Crossing the Rhine	14
Come Dance and Sing	18
March du St. Laurent	25
Marche du Mont St. Louis	24
Martin O'Connor's	23
Maureen of Gibberland	13
Year of Jubilo	26

### KEY A

Jessica's	17
Meeting of the Waters, The	15
O' The Britches Full of Stitches	23

### KEY G Dorian (Am)

Donkey Riding	21
Doon the Brae	12
I'll Buy Boots for Maggie	17

### KEY D Dorian (Em)

69 <sup>th</sup> Street	22
Quarry Cross, The *	12
Queen's Polka	16

### KEY Dm

Parson's Farewell	19
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## JIGS

### KEY G

Bellman's Jig	32
Da Shaalds O Foula	39
Dingle Regatta, The	34
Jimmy's Favorite	40
Kesh Jig	36
My Darling Asleep	37
Quadrille Bouchard 1ere Partie	42

### KEY D

Aunt May's Canadian Jig	40
Conaughtman's Rambles	31
Cúil Aodha Slide, The	35
Father O'Flynn	36
Jig in D	41
Kitty McGee	32
Marche St. Jean	43
Moon and Seven Stars, The	38
Quadrille Bouchard 2ieme Partie	42
Smash the Windows	29

### KEY A

Atholl Highlanders	33
Blackthorn Stick	37
Farmer's Jamboree, The	43
Go to the Devil and Shake Yourself	31
Steamboat Quickstep, The	29
Stool of Repentance	41

### KEY G Dorian (Am)

Dan O'Keefe's Slide	35
Tenpenny Bit, The	30

### KEY D Mixolydian (A)

Kiss Her and Clap Her	39
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### KEY Am

Behind the Bush in the Garden	28
Coleraine	38

### KEY D Dorian (Em)

Road to Lisdoonvarna, The	34
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## REELS

### KEY G

Hollow Poplar	51
Shove the Pigs Foot a Little	
Further Into the Fire	51
Temperance Reel	52
Far From Home	53
Miss McLeod's Reel	55
Old Man and the Old Woman	56
Reel de Père Léon	58

### KEY D

Angeline the Baker	46
West Fork Gals	46
Richmond Cotillion	48
Fly Around My Pretty Little Miss	48
Spotted Pony	50
Little Black Mustache	50
Pays de Haut	52
Merry Blacksmith, The	54
Staten Island Hornpipe	55
Gigue de Terrebonne	58
Chorus Jig	60
Opera Reel	61

### KEY A

Dinah	47
Lévis Beaulieu	57
Les Joyeuse Québécoises	59

### KEY D Dorian (Em)

Scollay's Reel	53
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### KEY D Mixolydian (A)

June Apple	47
Red-haired Boy	49
Sandy Boys	49

### KEY F

Batchelder's Reel	53
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### KEY Bm/D

Reel Eugène	56
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## WALTZES

Ashgrove, The	66
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### **About the Author**

John Krumm has been composing, performing and teaching music and dance since 1970. Currently he resides in Plymouth Meeting, PA. In 2008, he retired from 33 years of teaching elementary school music and dance. He keeps busy teaching private music lessons, writing books, composing rounds, calling and playing for dances.



MUSICIANS DON'T PLAY THE TUNES.  
THEY ARE THE TUNES.  
MUSICIANS DON'T PLAY FOR DANCERS.  
THEY ARE DANCERS.

