225
Québécois Dance Tunes

gathered by John Krumm

For personal and educational uses.

Not for sale.

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 memoried 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 Québéc Studio, Identiairs 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 chassé. 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 Québéc Studio, Identiairs 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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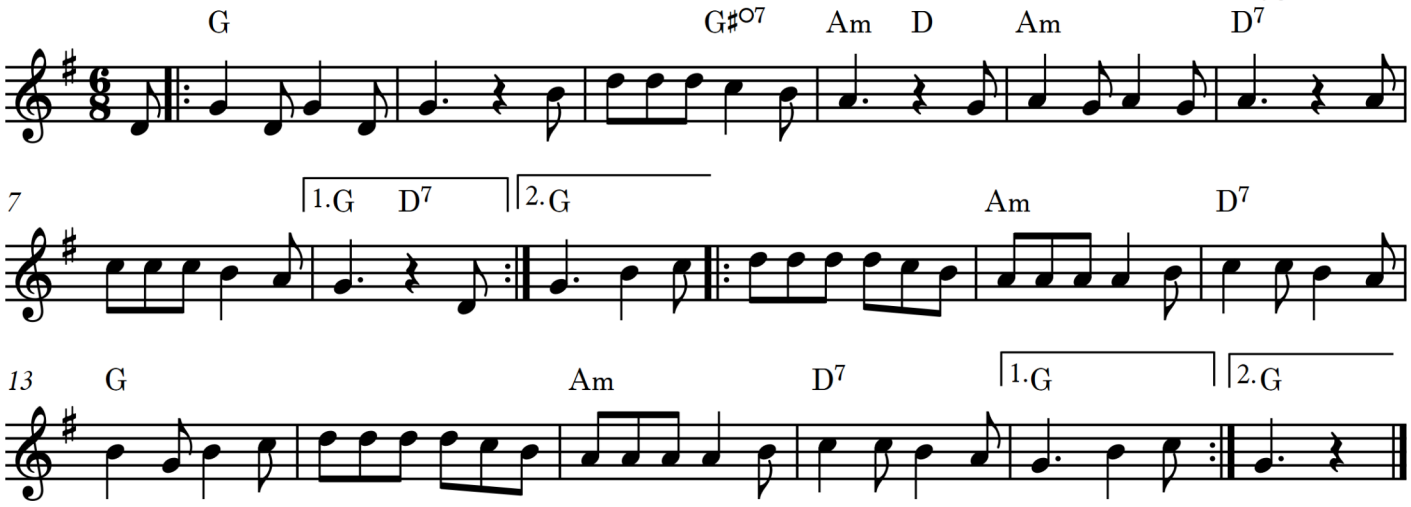
Six-Huit

La Raspa du Canada

La Famille Soucy

transcribed by Jean Duval

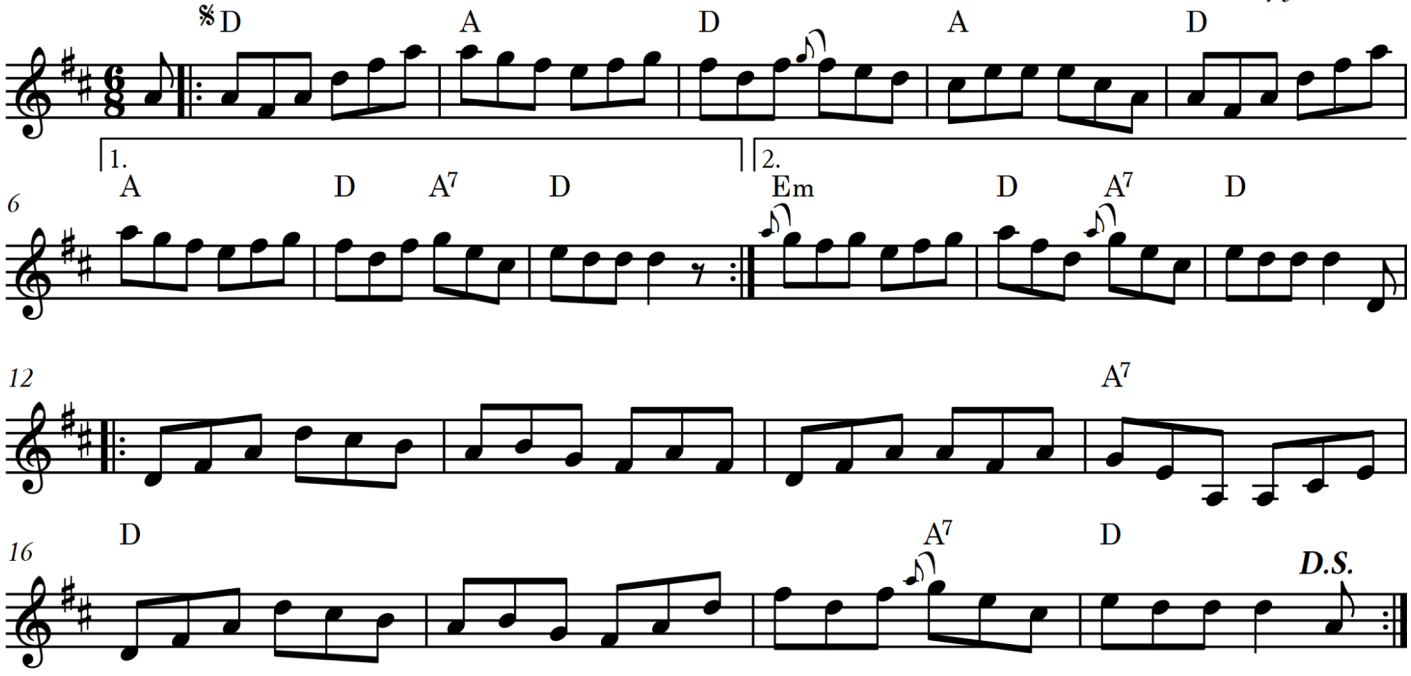


Reel du Berger

aka Reel des Paroissiens

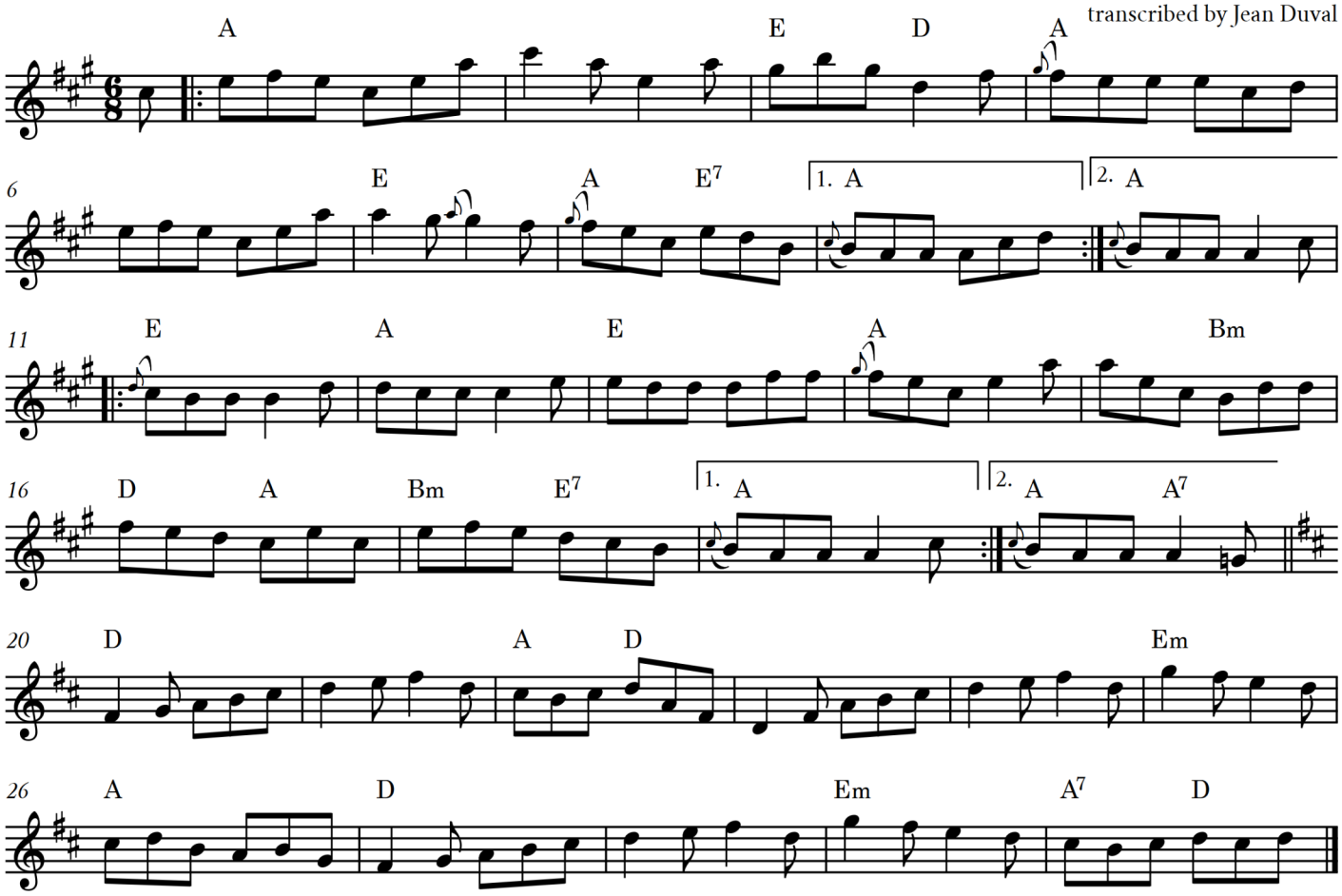
Trad from Joseph Allard

Transcribed by Jean Duval



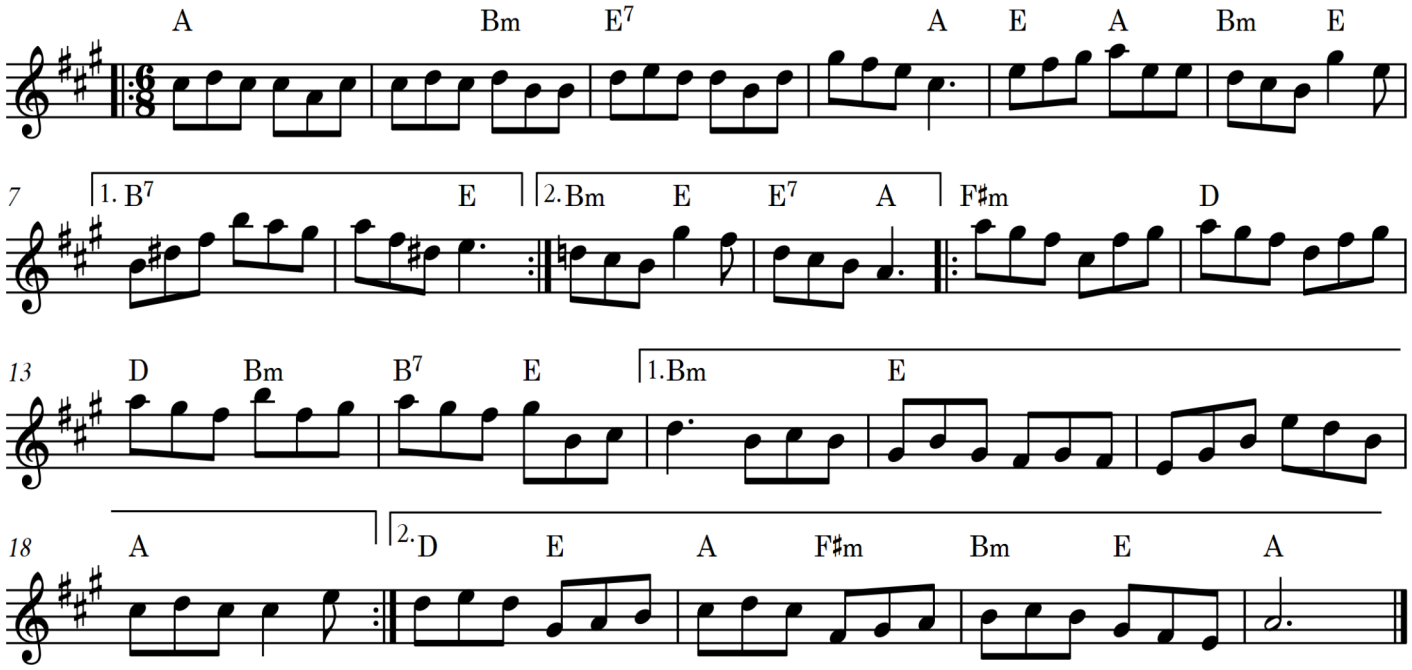
Reel de St-Clet

Trad from Joseph Allard
transcribed by Jean Duval



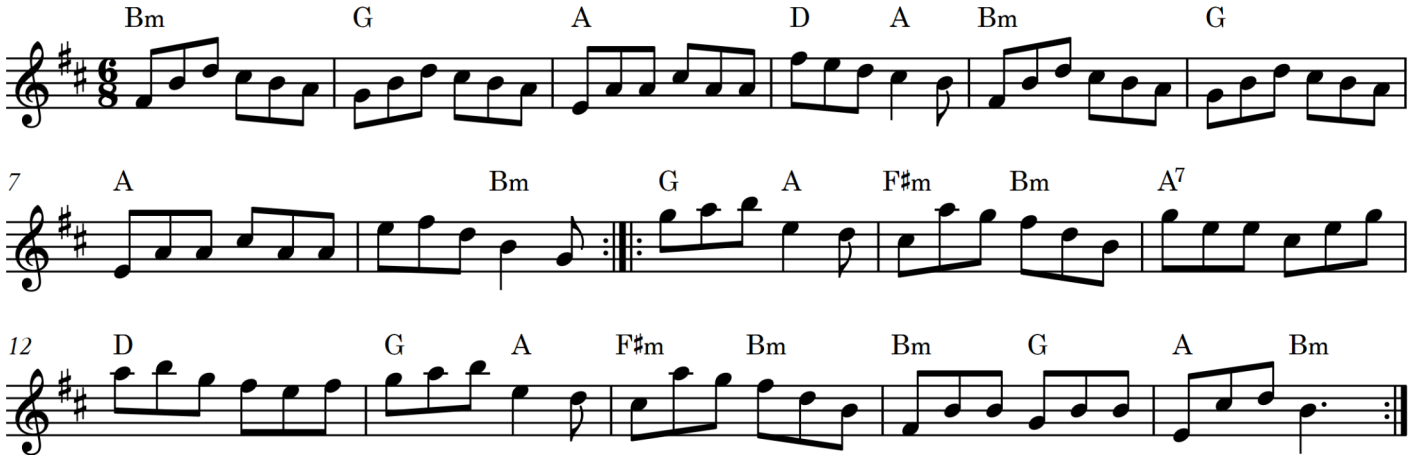
60 Bougies

Laurence Beaudry



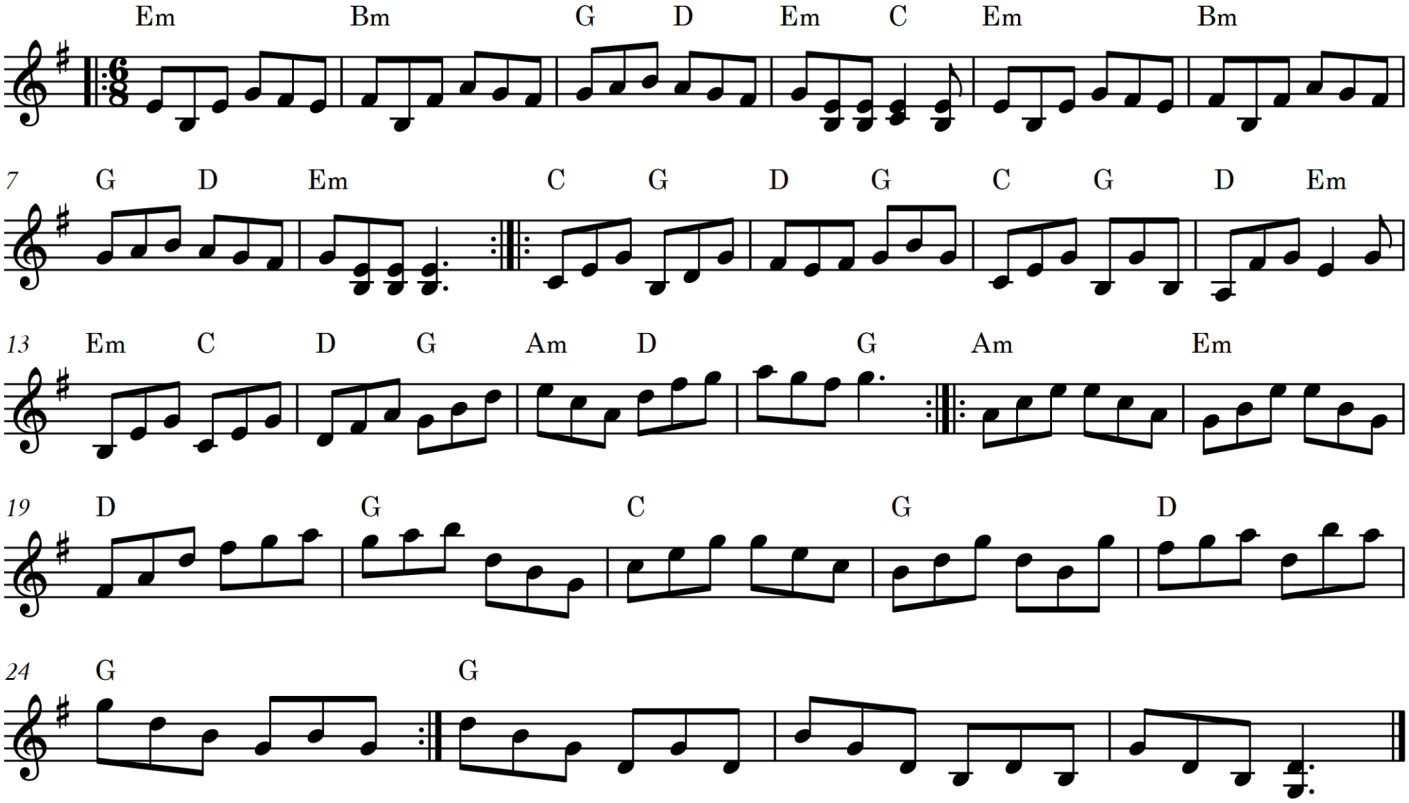
Camillien

Laurence Beaudry



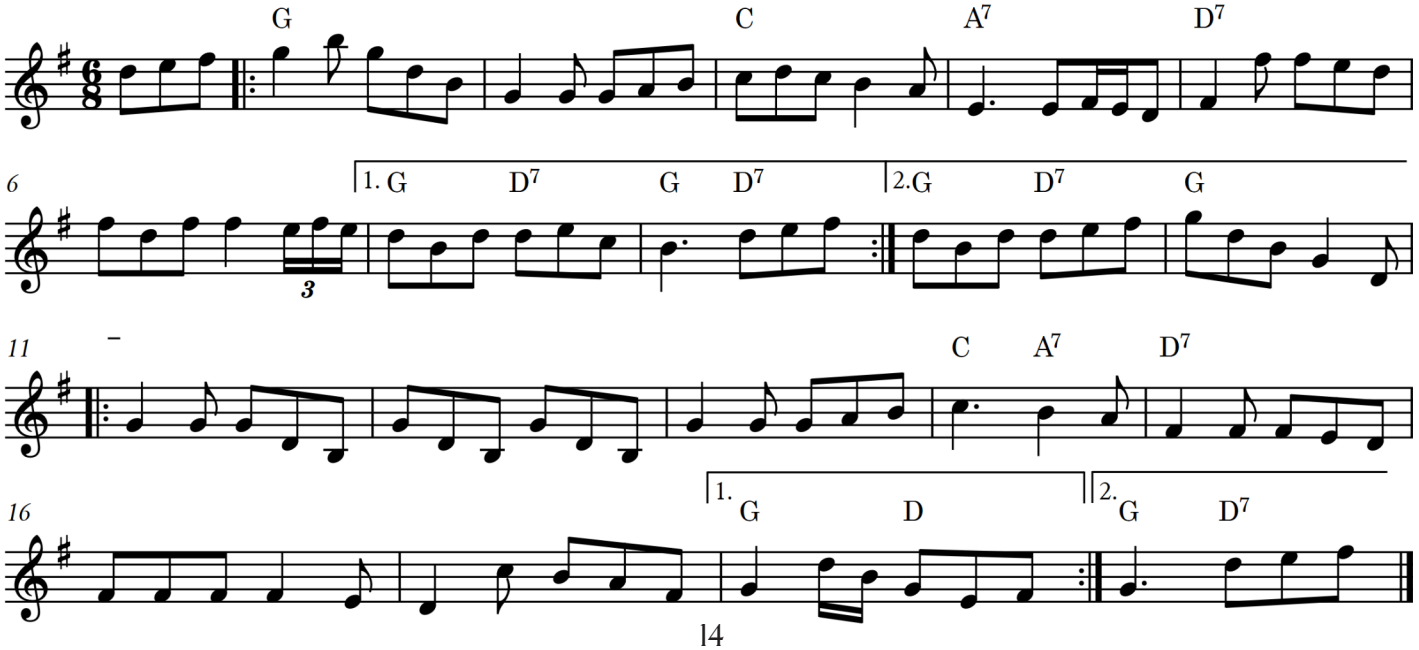
Chambre Rousse

Laurence Beaudry



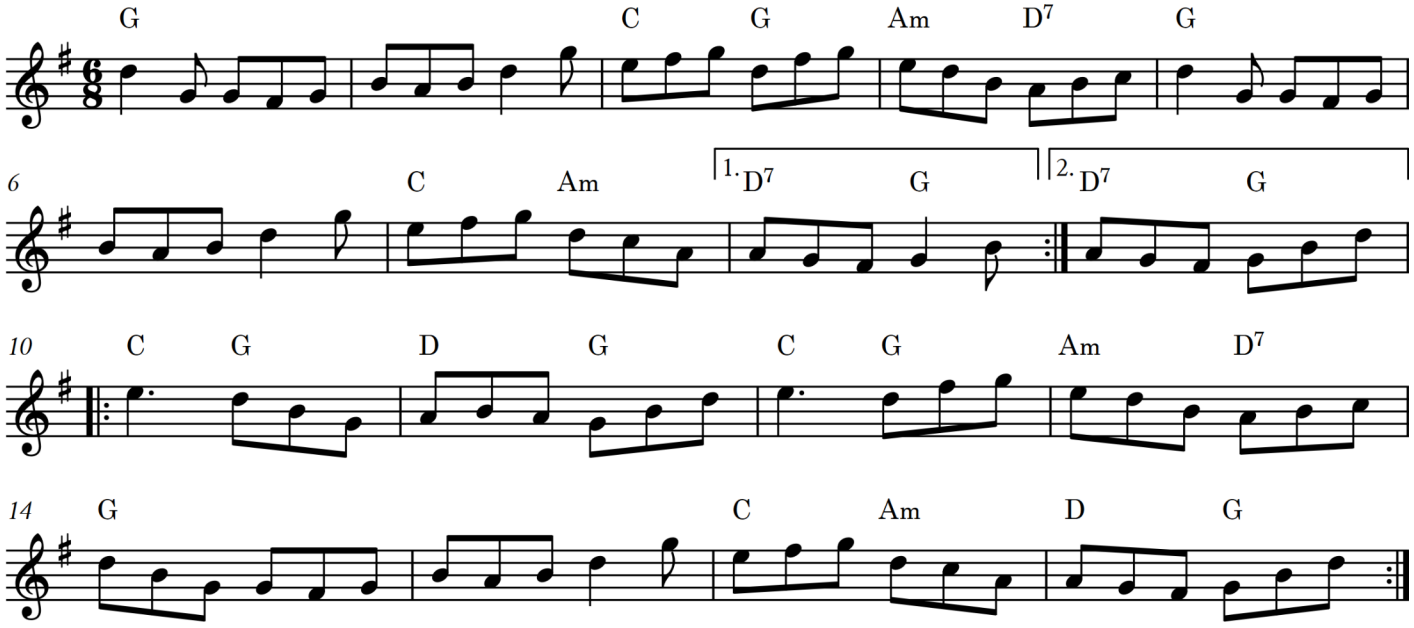
Jimmy's Favorite Jig

A. Dejarlis



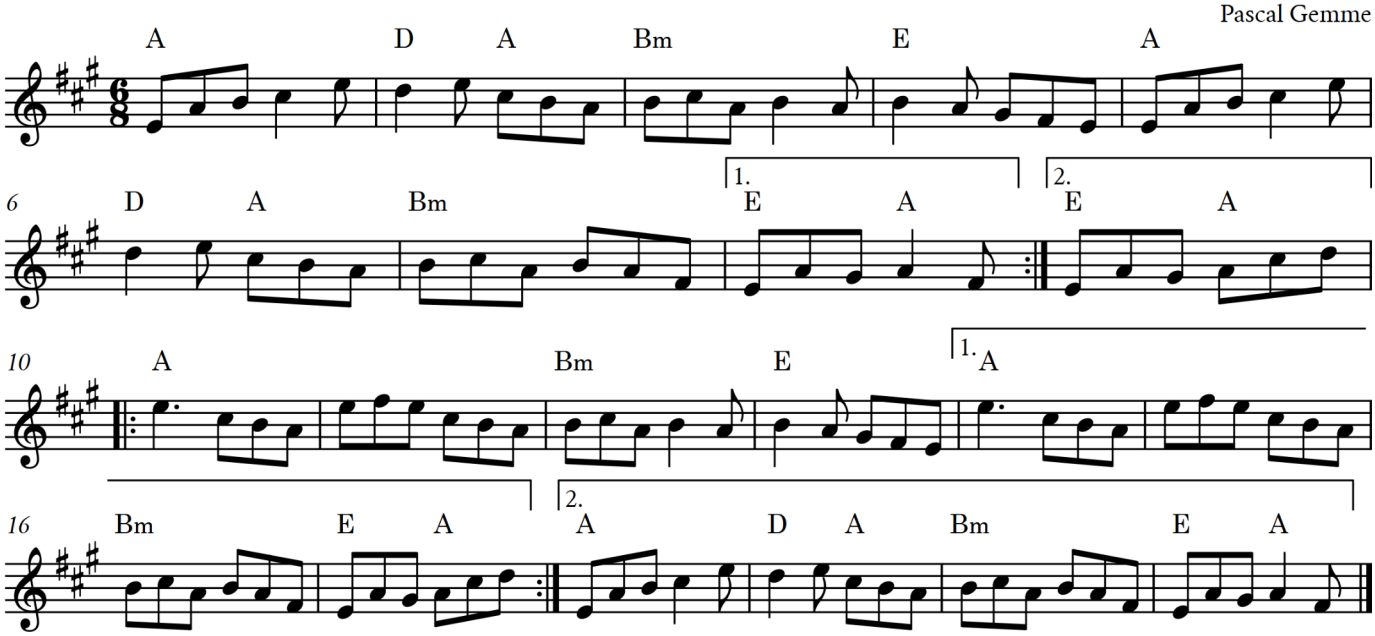
Gigue de l'Écoutage

Nicolas Williams



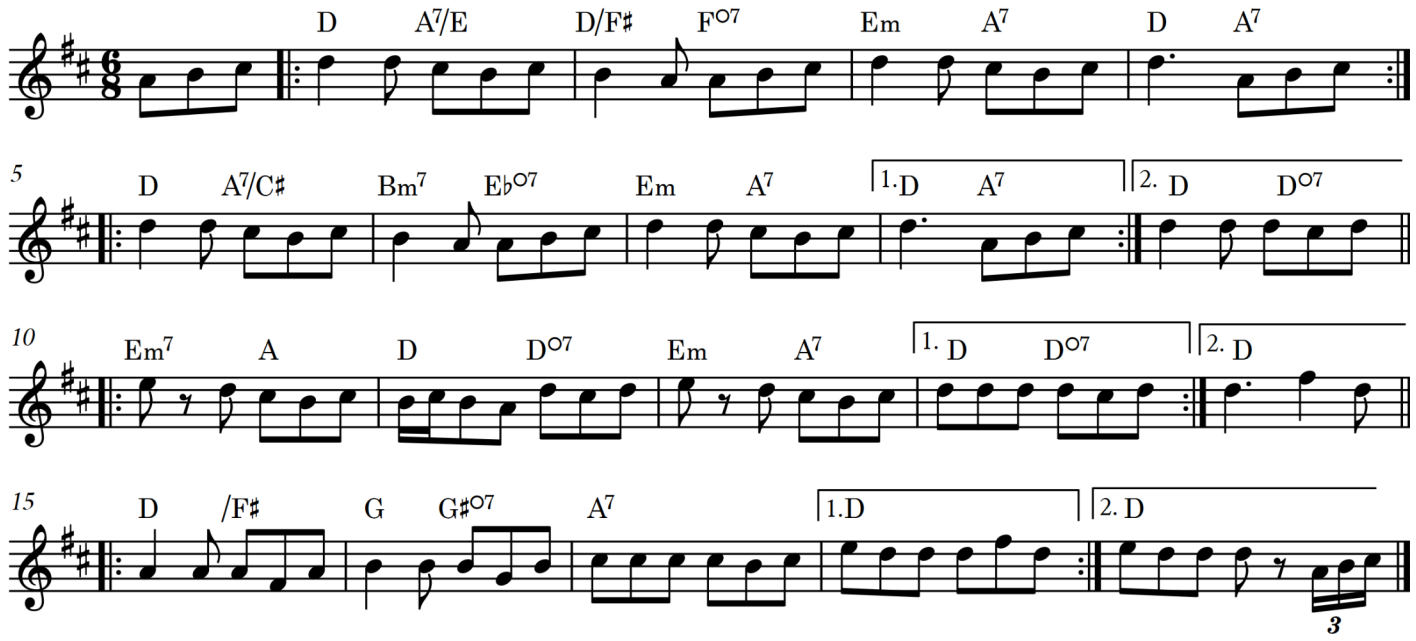
La Gigue du Salon

Pascal Gemme



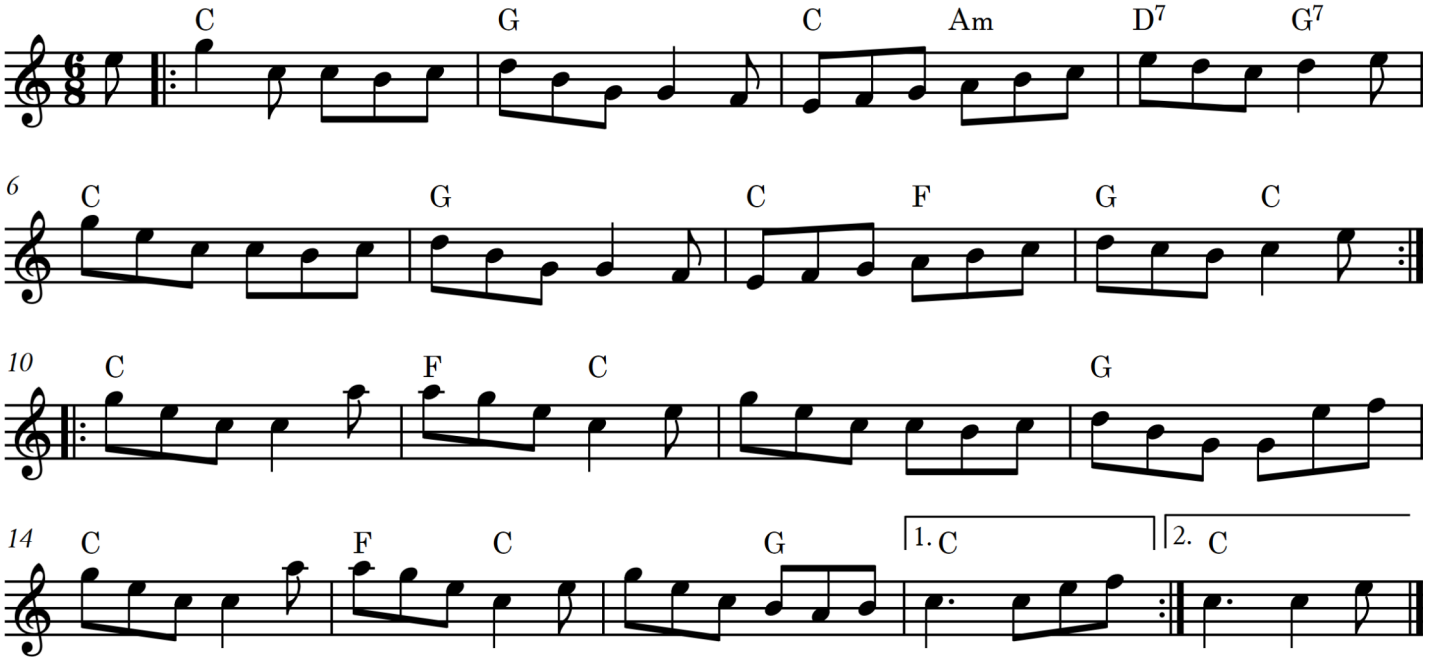
Jig en D

from Phillipe Bruneau Pere



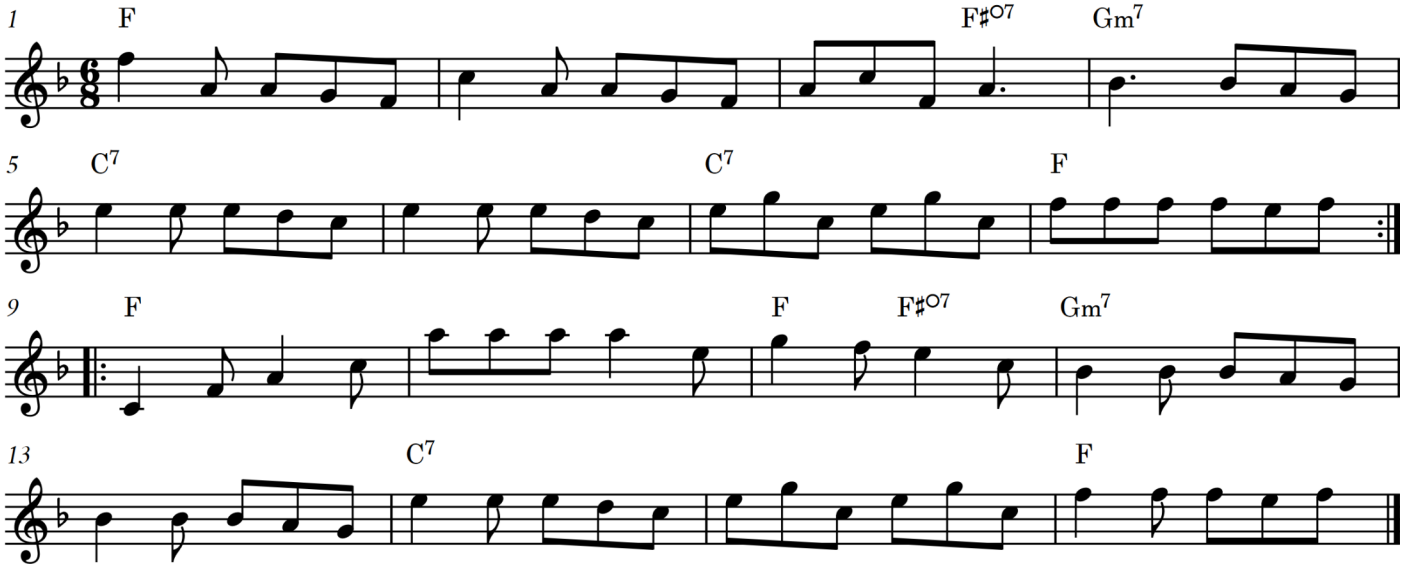
Quadrille de Beauharnois

Traditional from Pascal Gemme



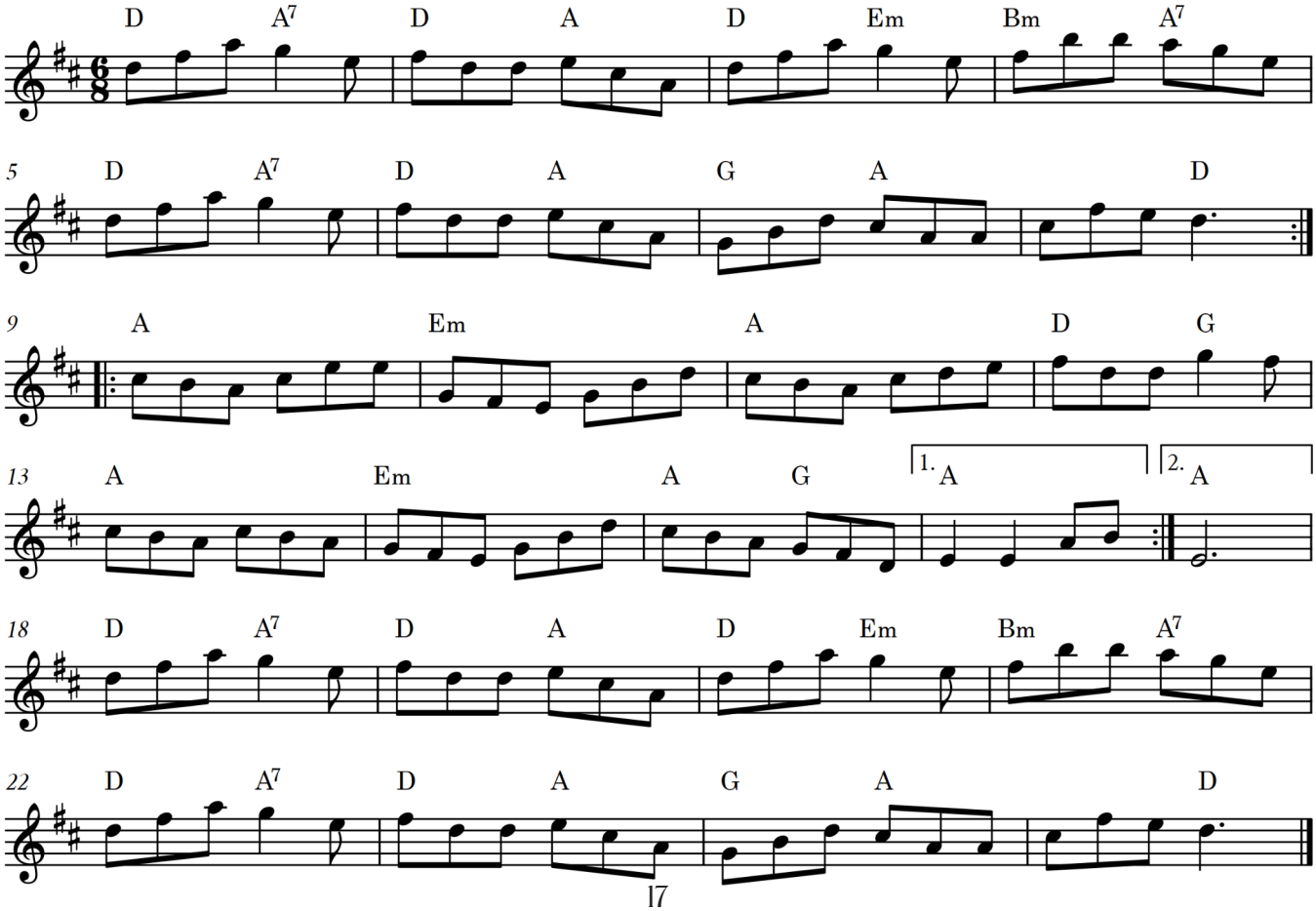
Jig en F

A. Dejarlis



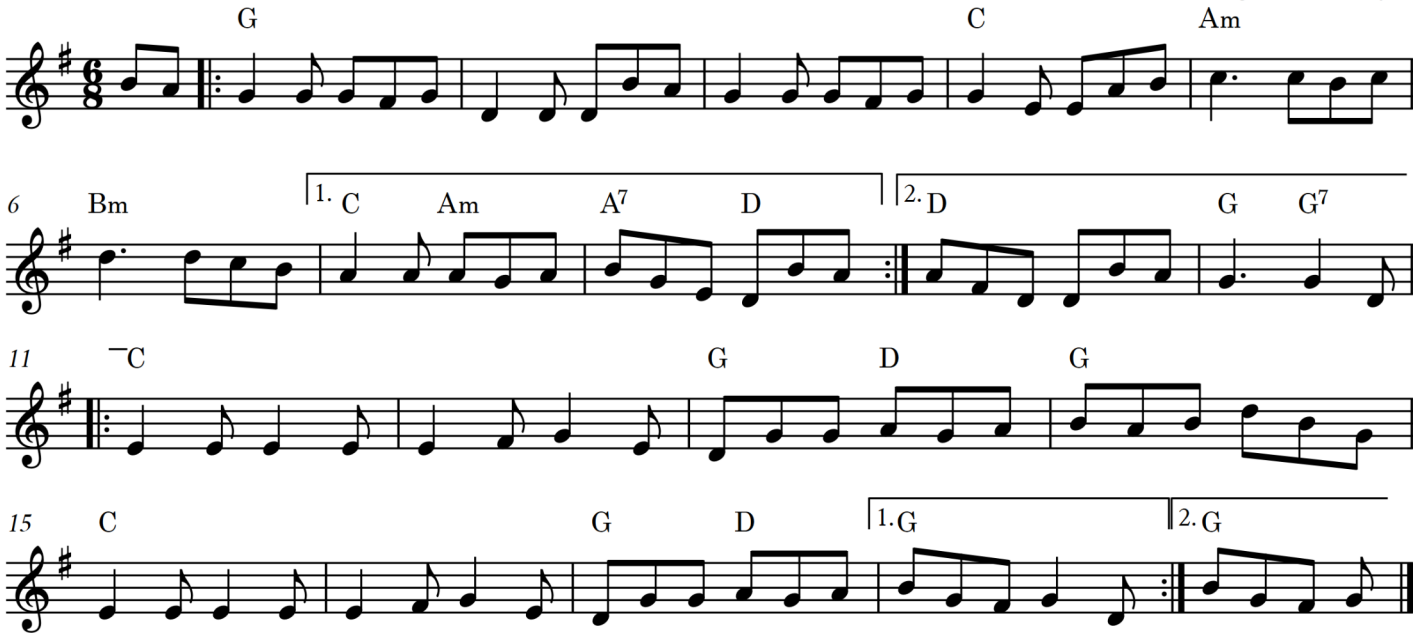
Joëlle

Laurence Beaudry



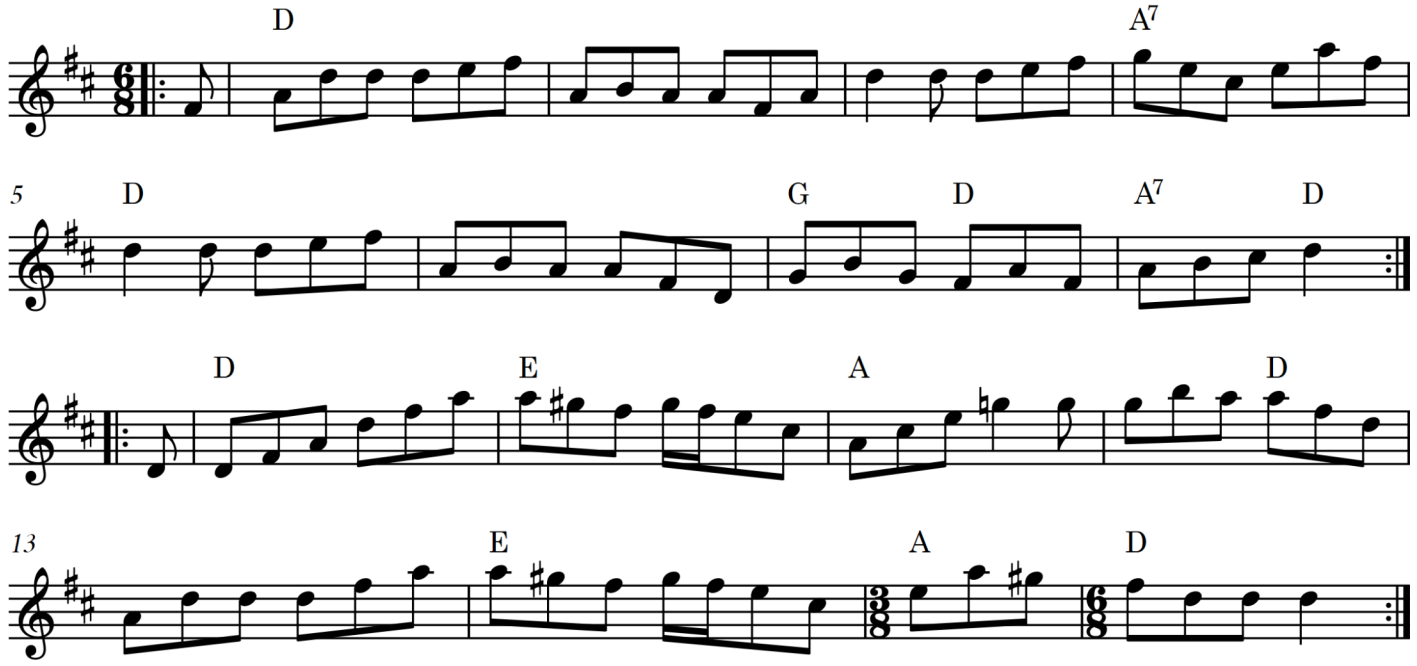
Korolenko's Backyard

Jean-Paul Loyer



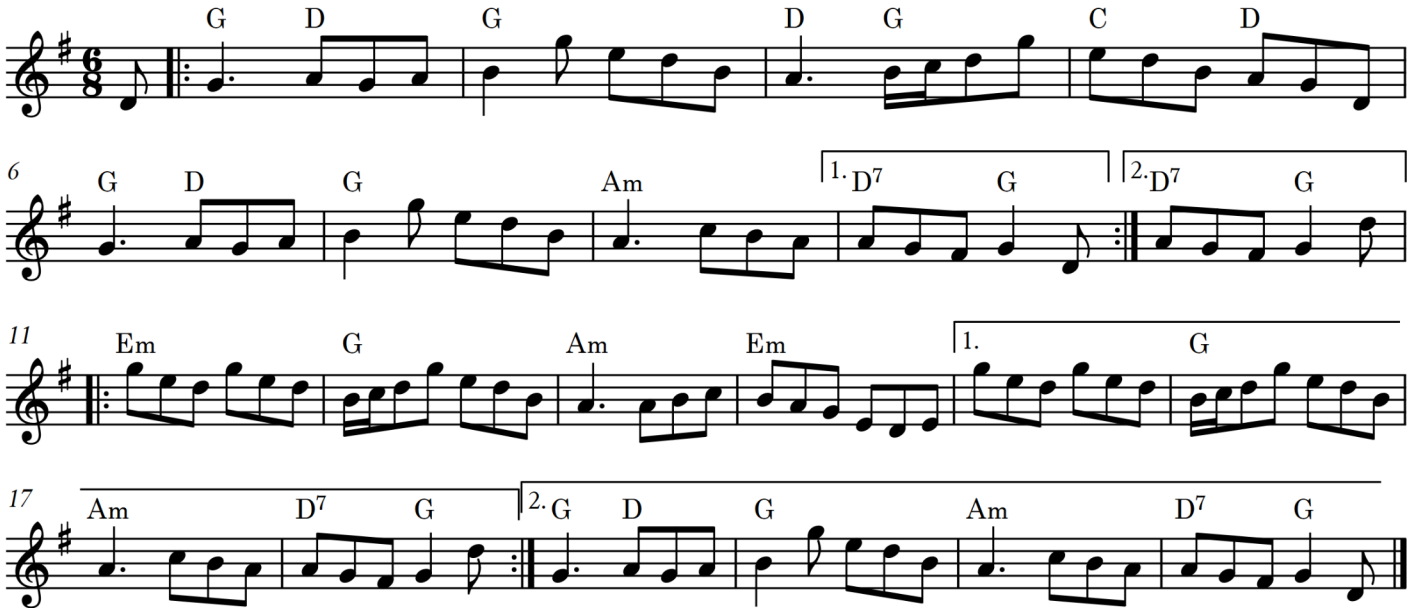
Reel du Journalier

Trad., J.O. et Marcel La Madeleine



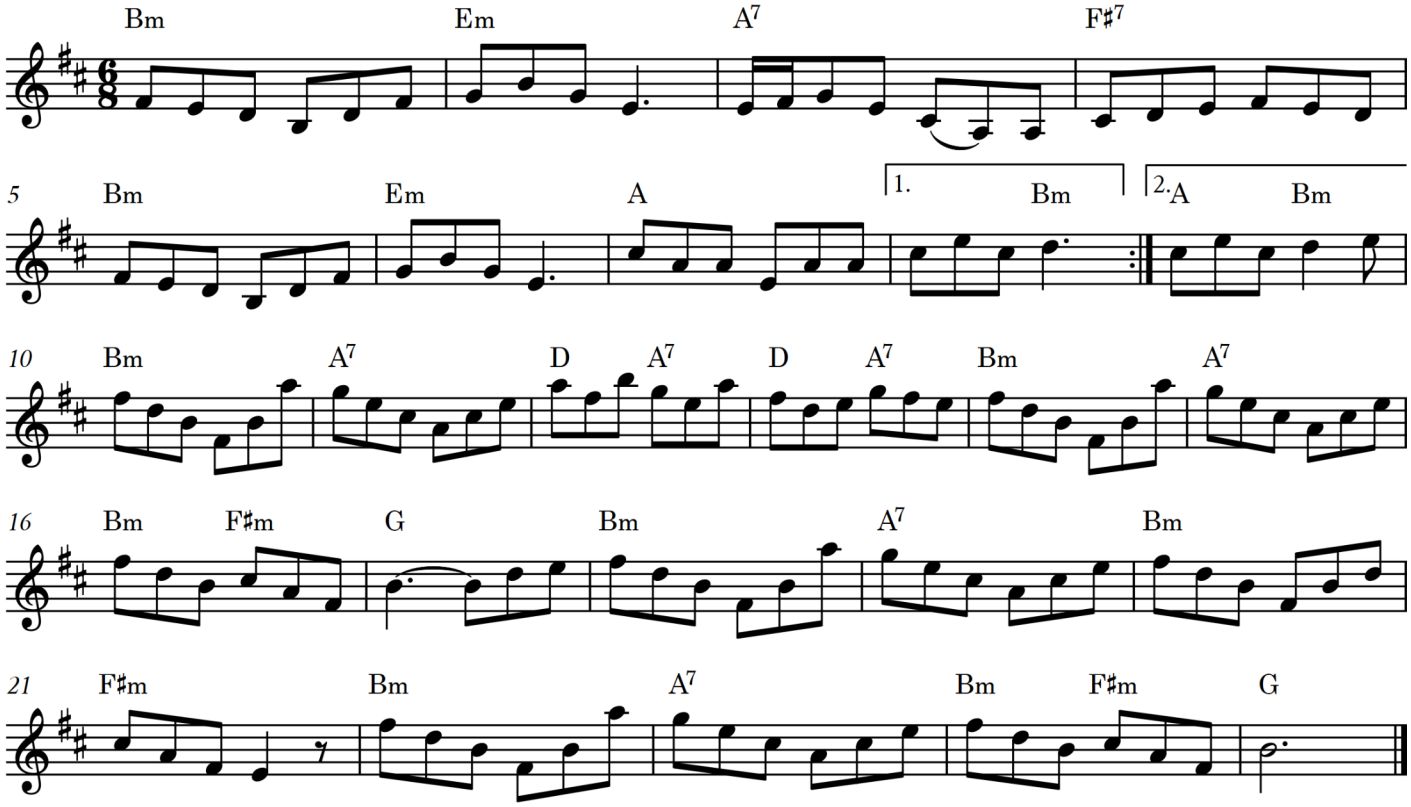
La Gigue Caroline

Philippe Murphy



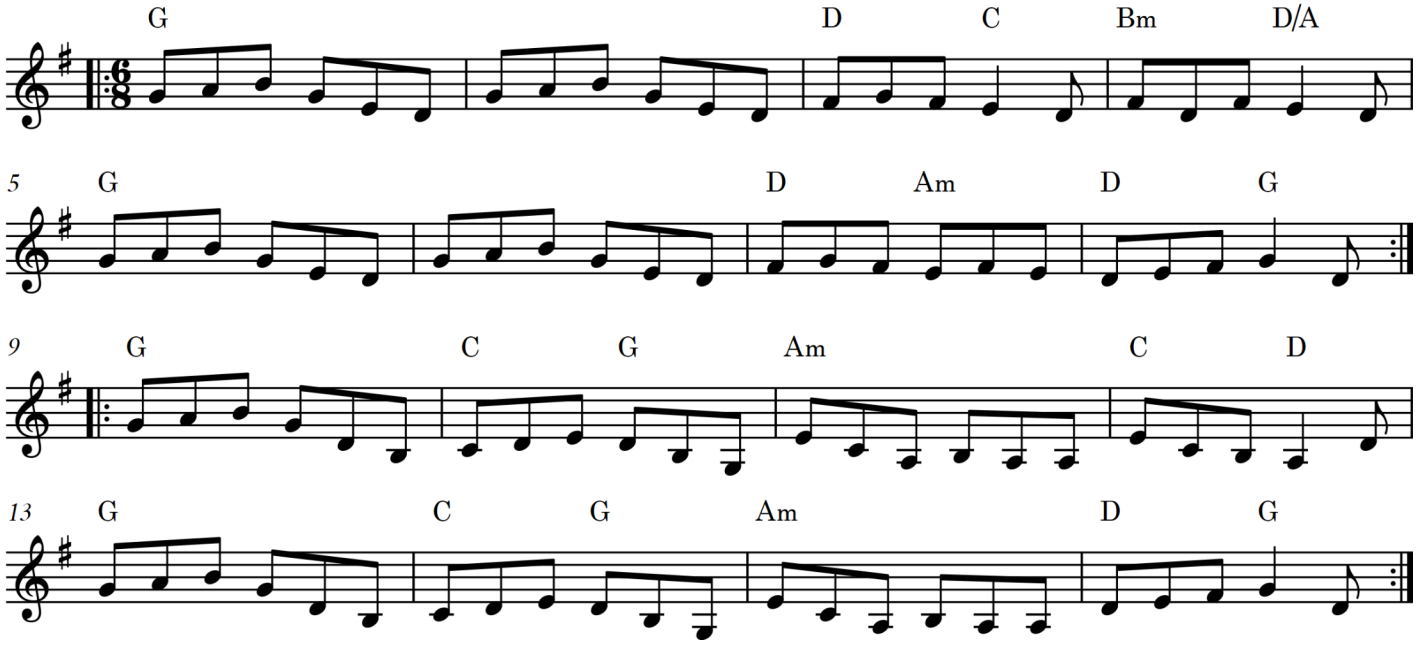
Mon Cher Kaki

Laurence Beaudry



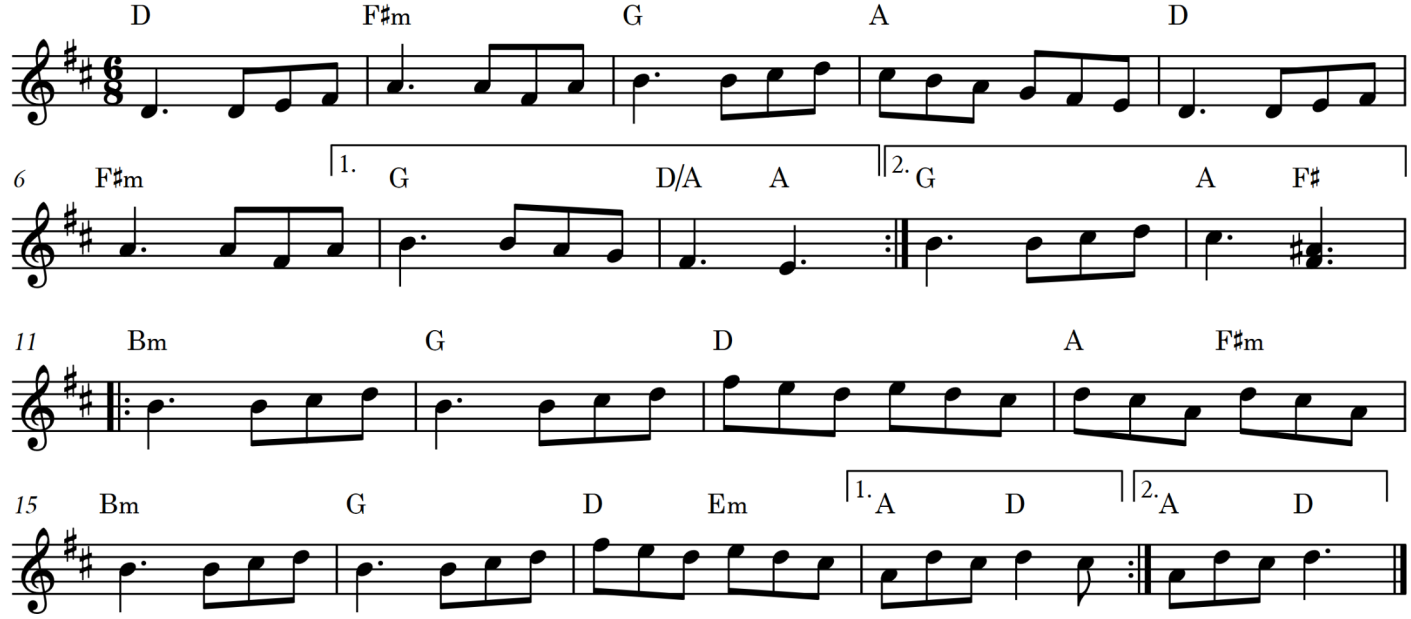
Les Patins de Pauline

André Marchand



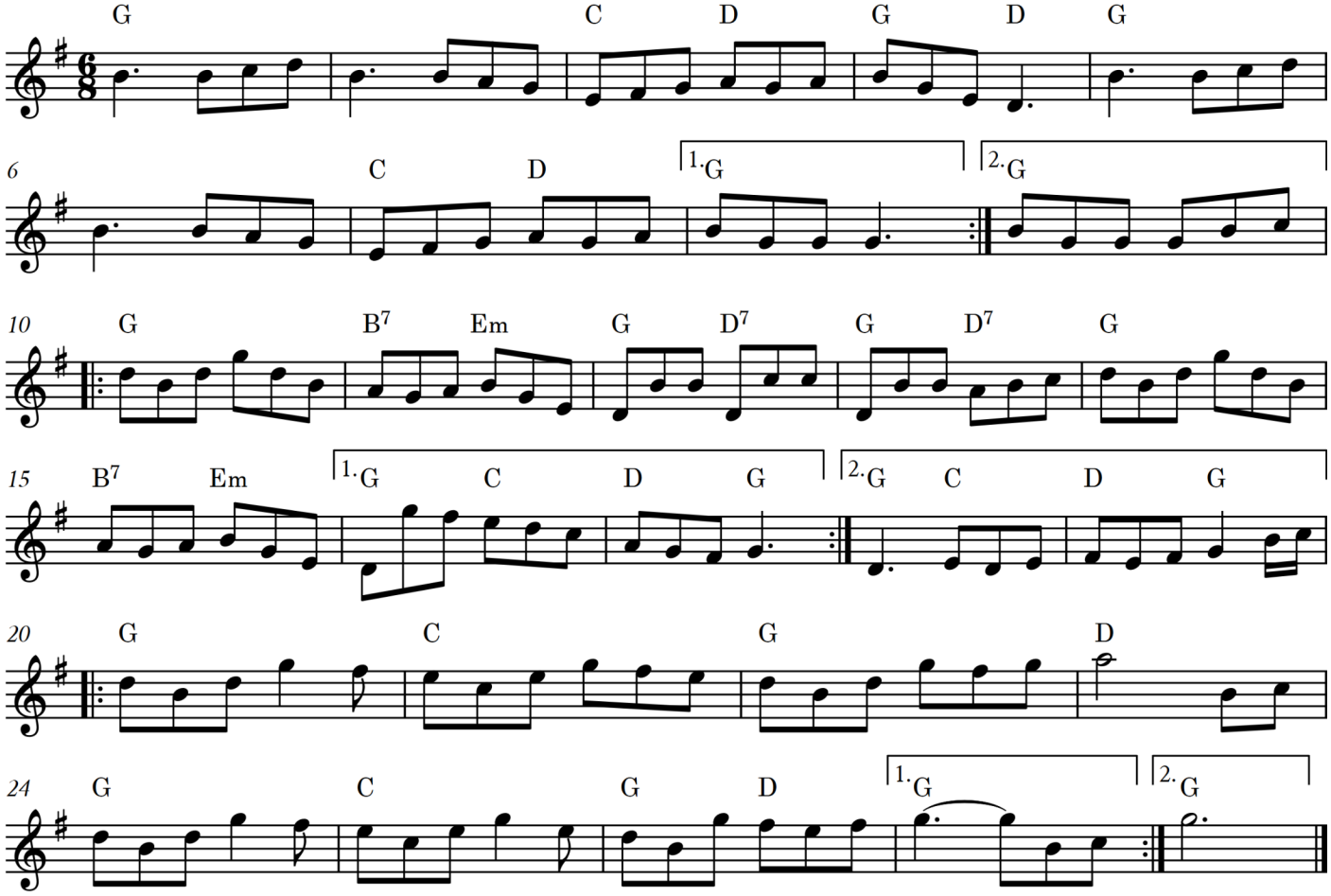
La Maison de Glace

Rejean Brunet



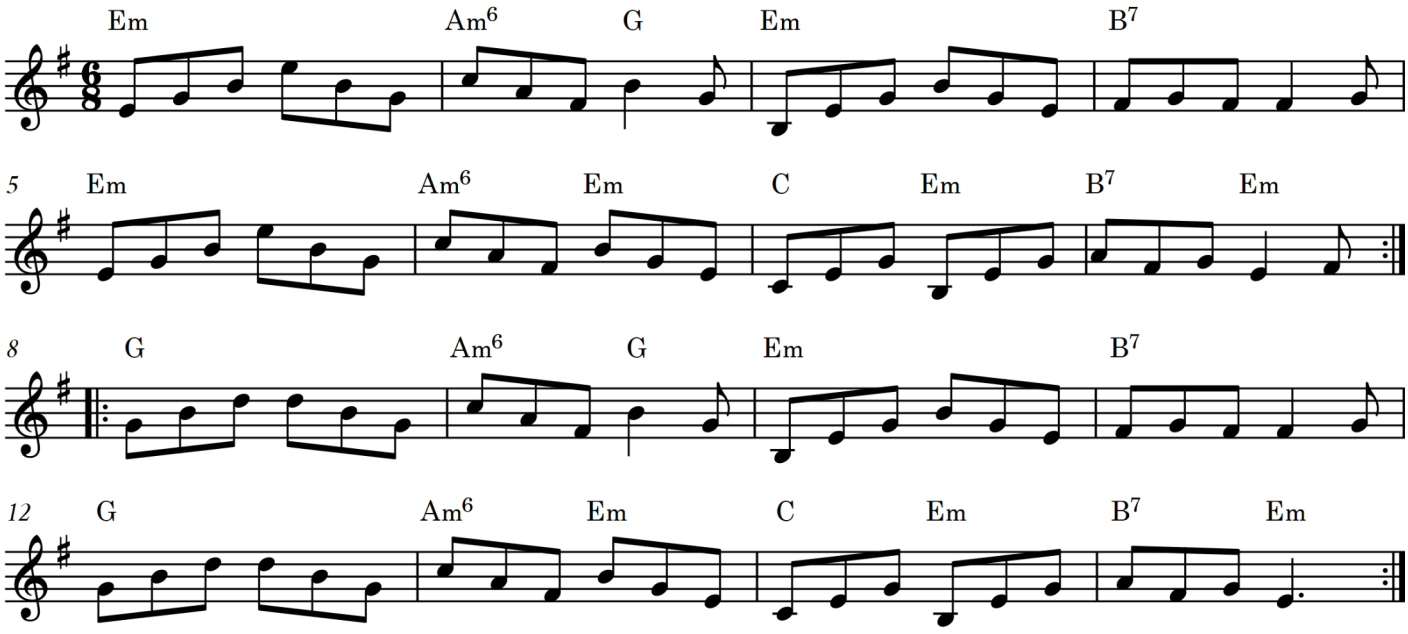
Six-Huit du Petit Sarny

Eric Favreau



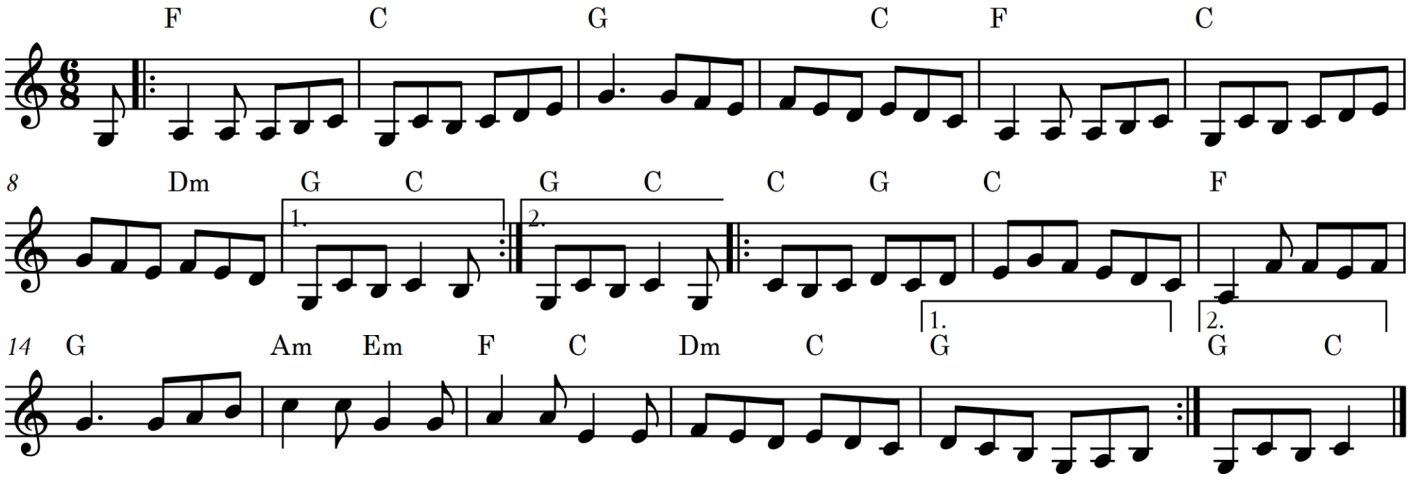
La Noirceur

Jocelyne Patenaude



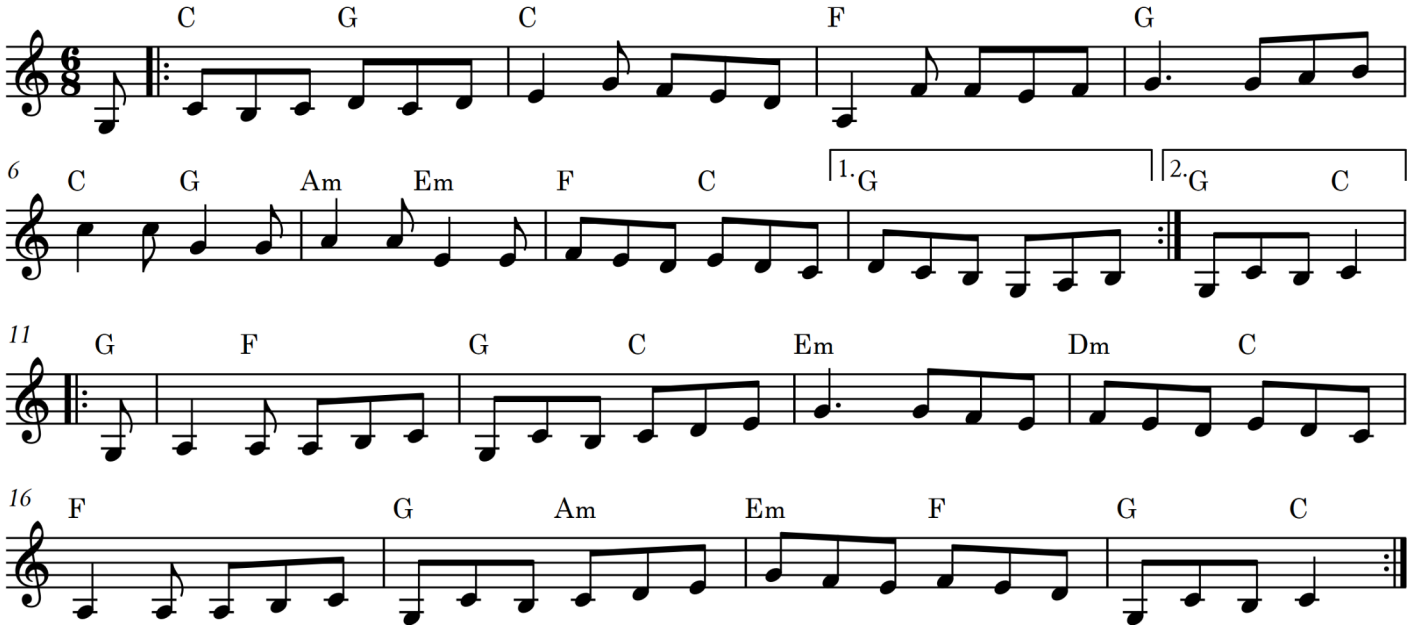
Le Tourment

Jean-Paul Loyer



Le Tourment II

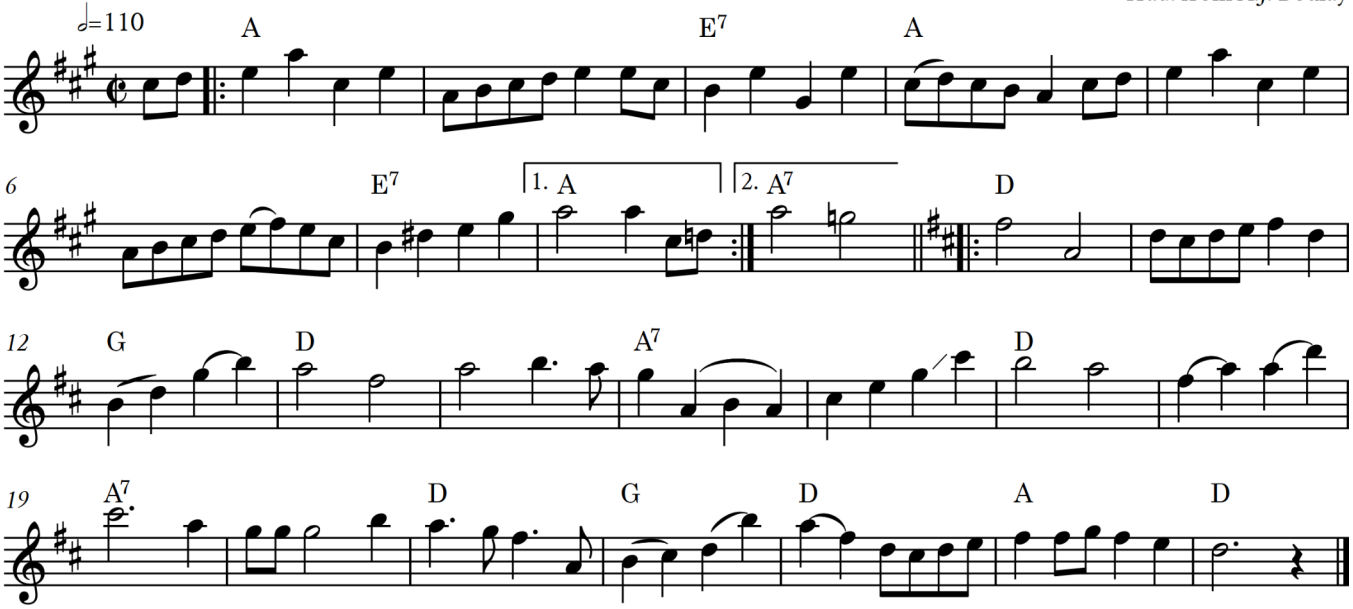
Jean-Paul Loyer



Quadrilles and Set Dances

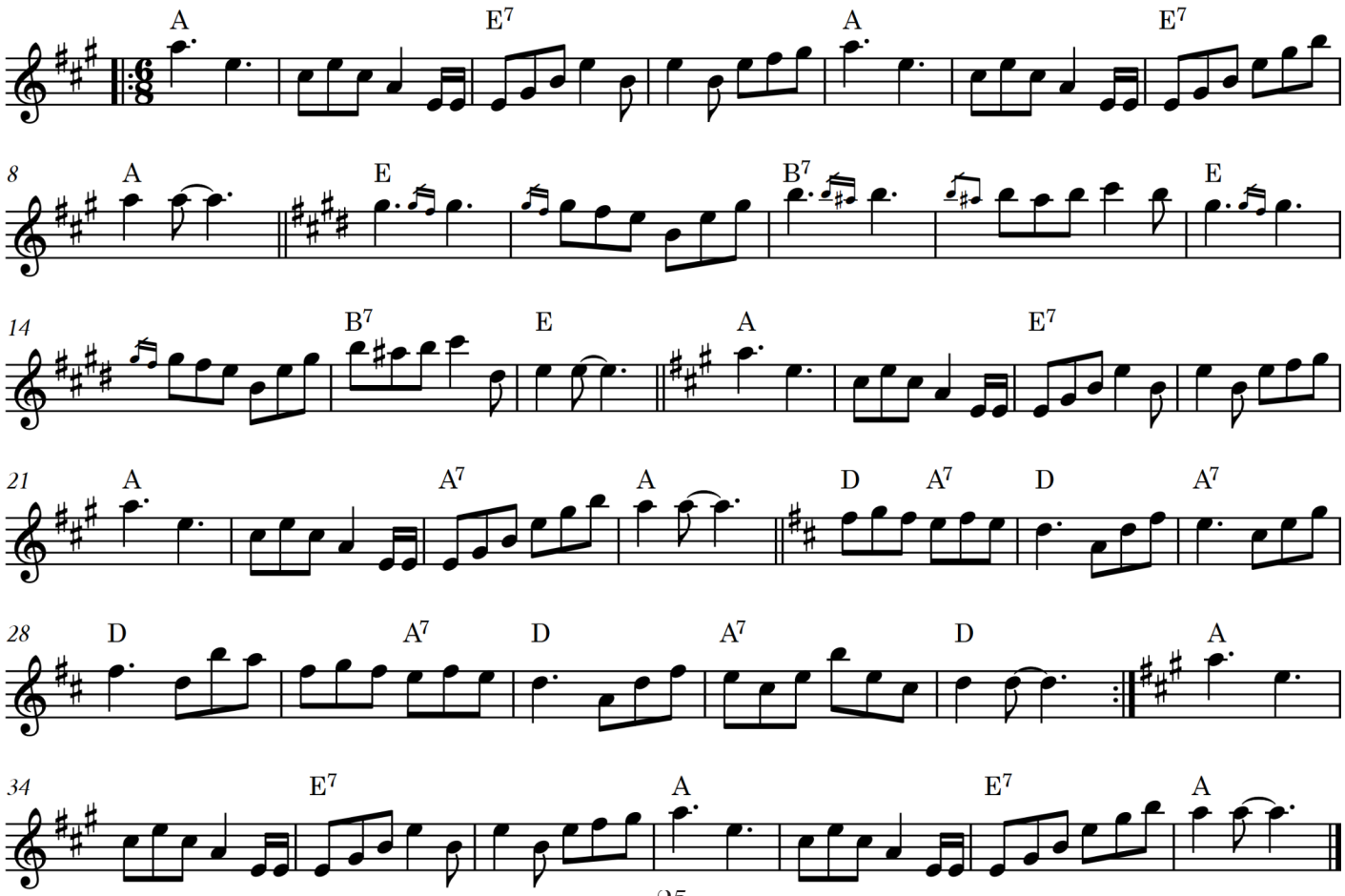
American Set 1, pt.1

Trad. from A.J. Boulay



American Set 1, pt.2

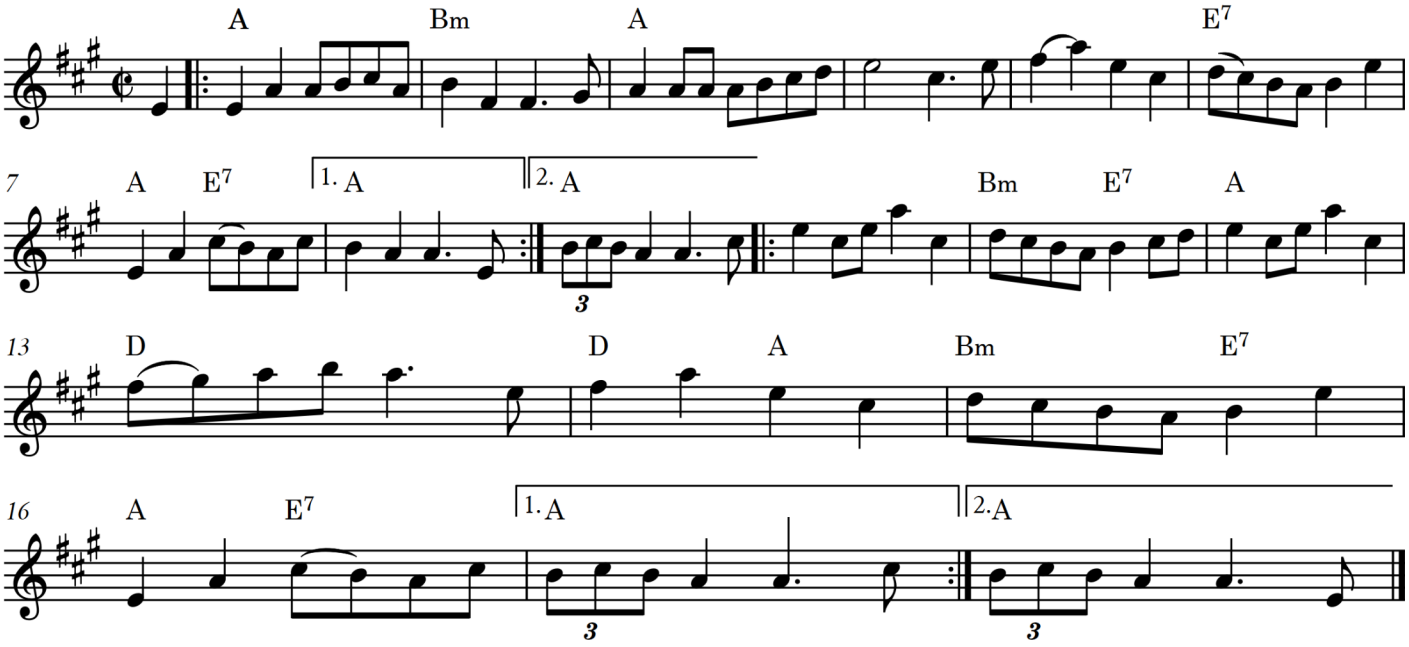
Trad. from A.J. Boulay



American Set 1, pt. 3

Trad. from A. J. Boulay

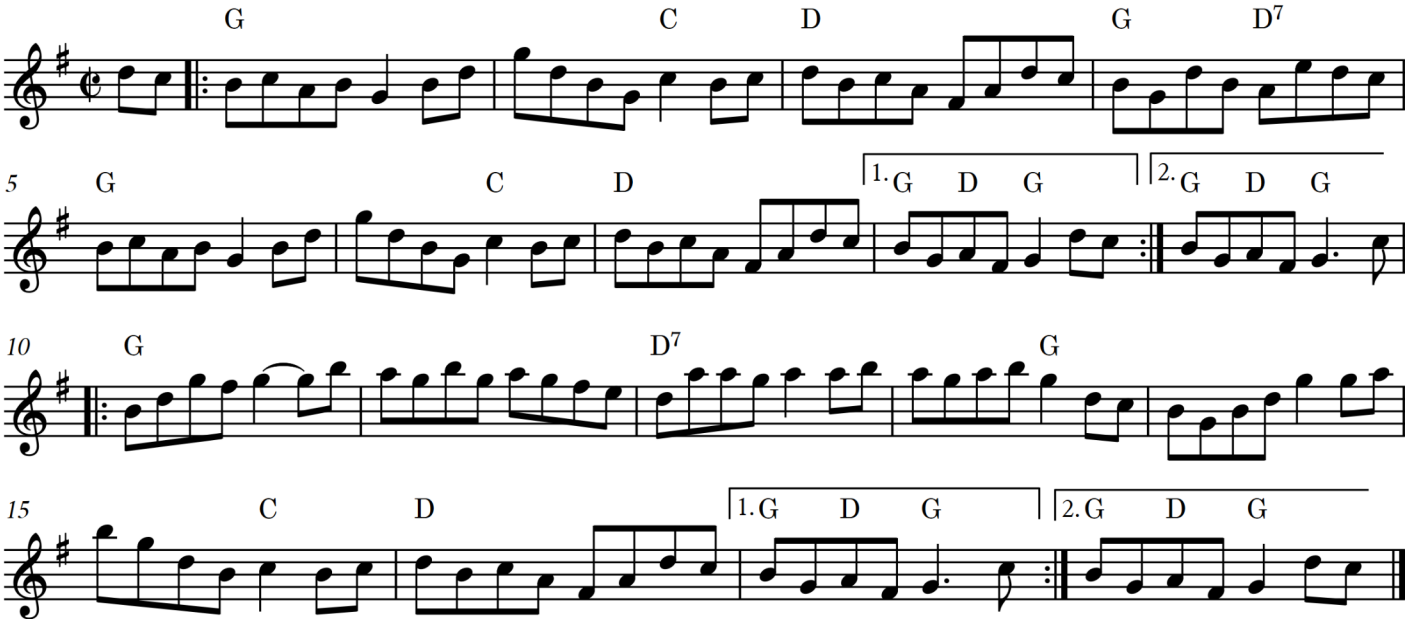
The White Cockade



Quadrille Acadien

aka Reel du Carnaval

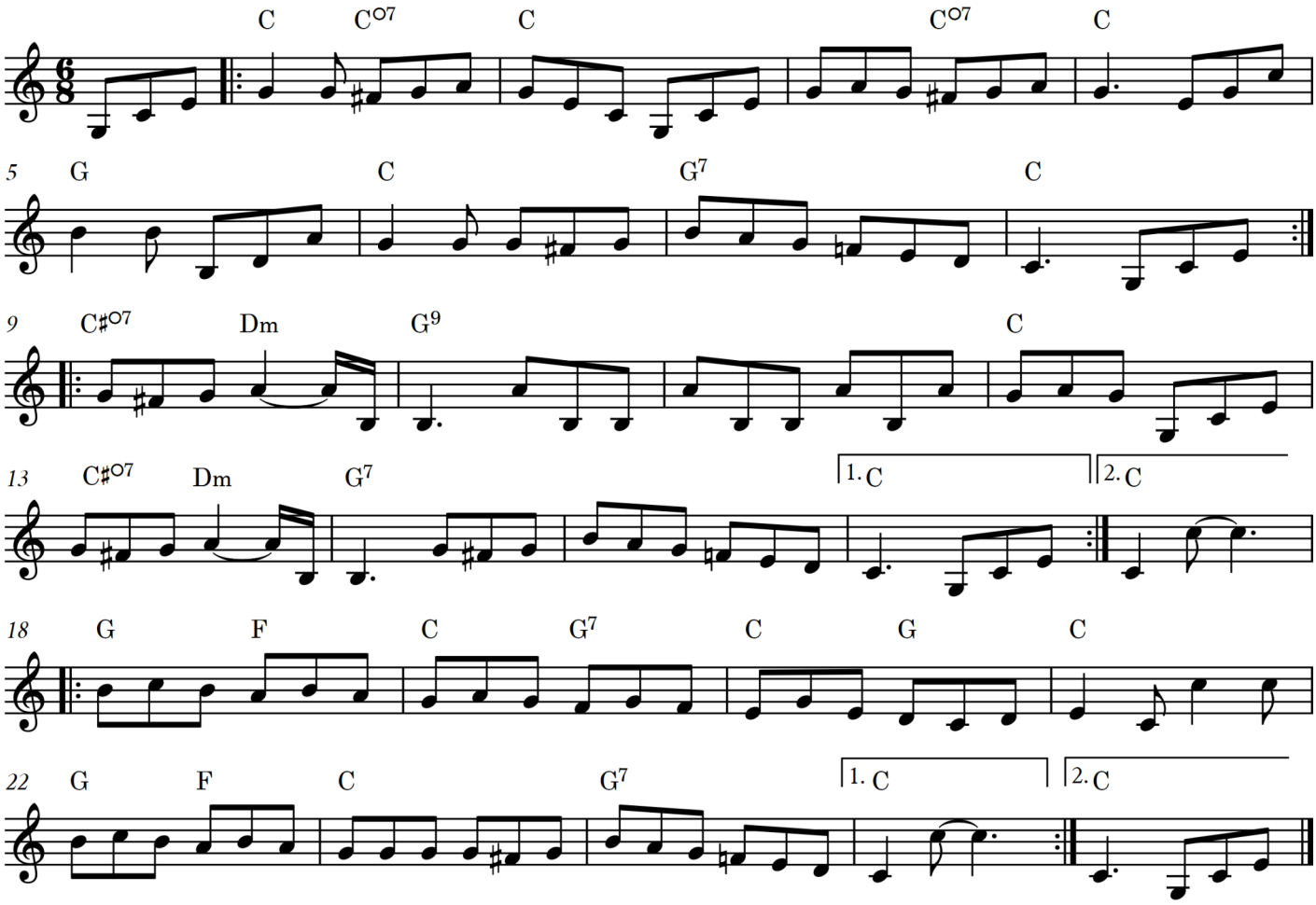
Trad. from Joseph Allard



Lancier de l'Ile d'Orléan

2e partie

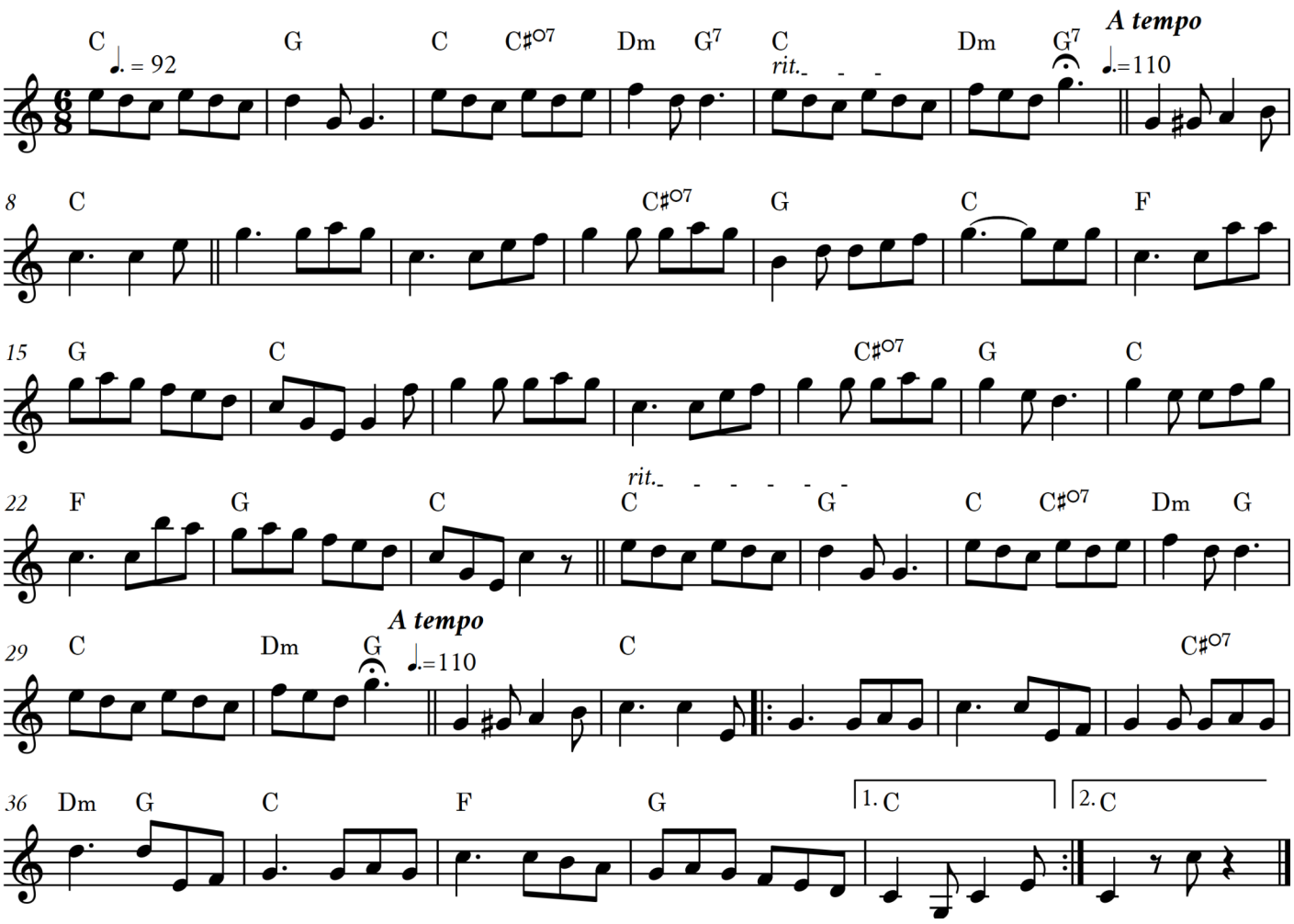
Trad. from Jos. Bouchard



Lancier de l'Ile d'Orléan

3e partie

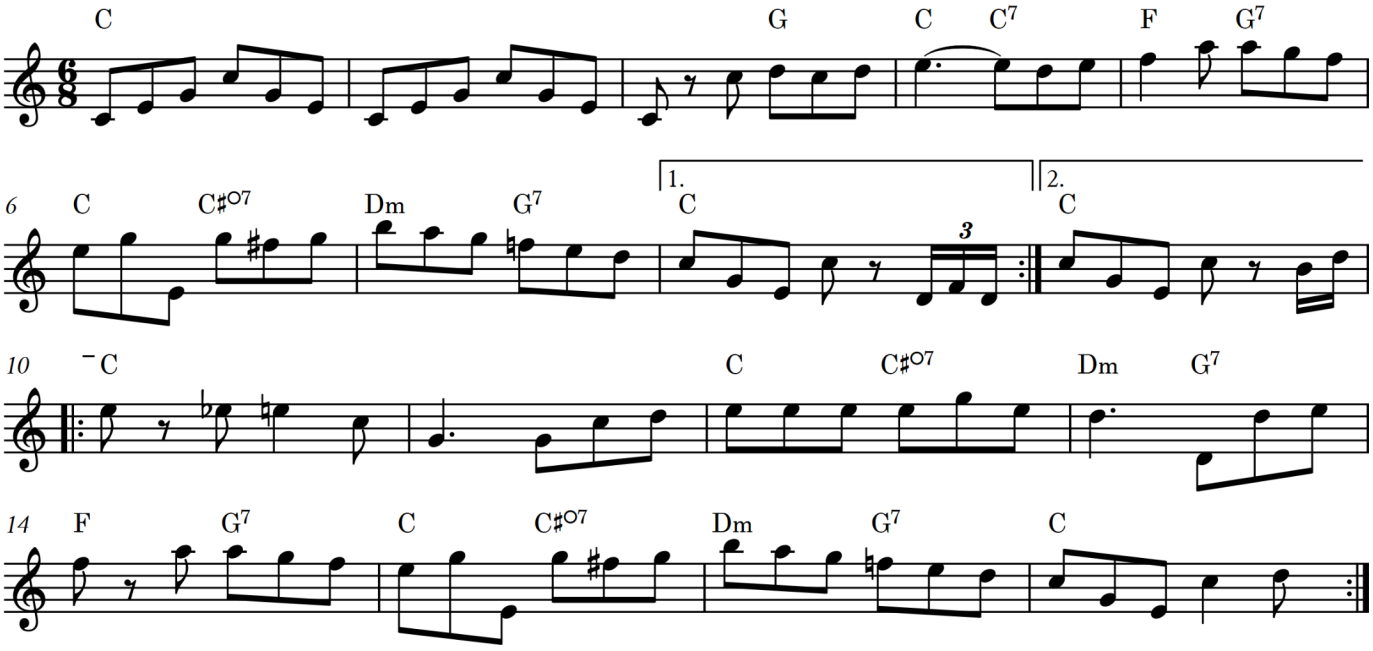
Trad from Jos. Bouchard



Lancier de l'Ile d'Orléan

4e partie

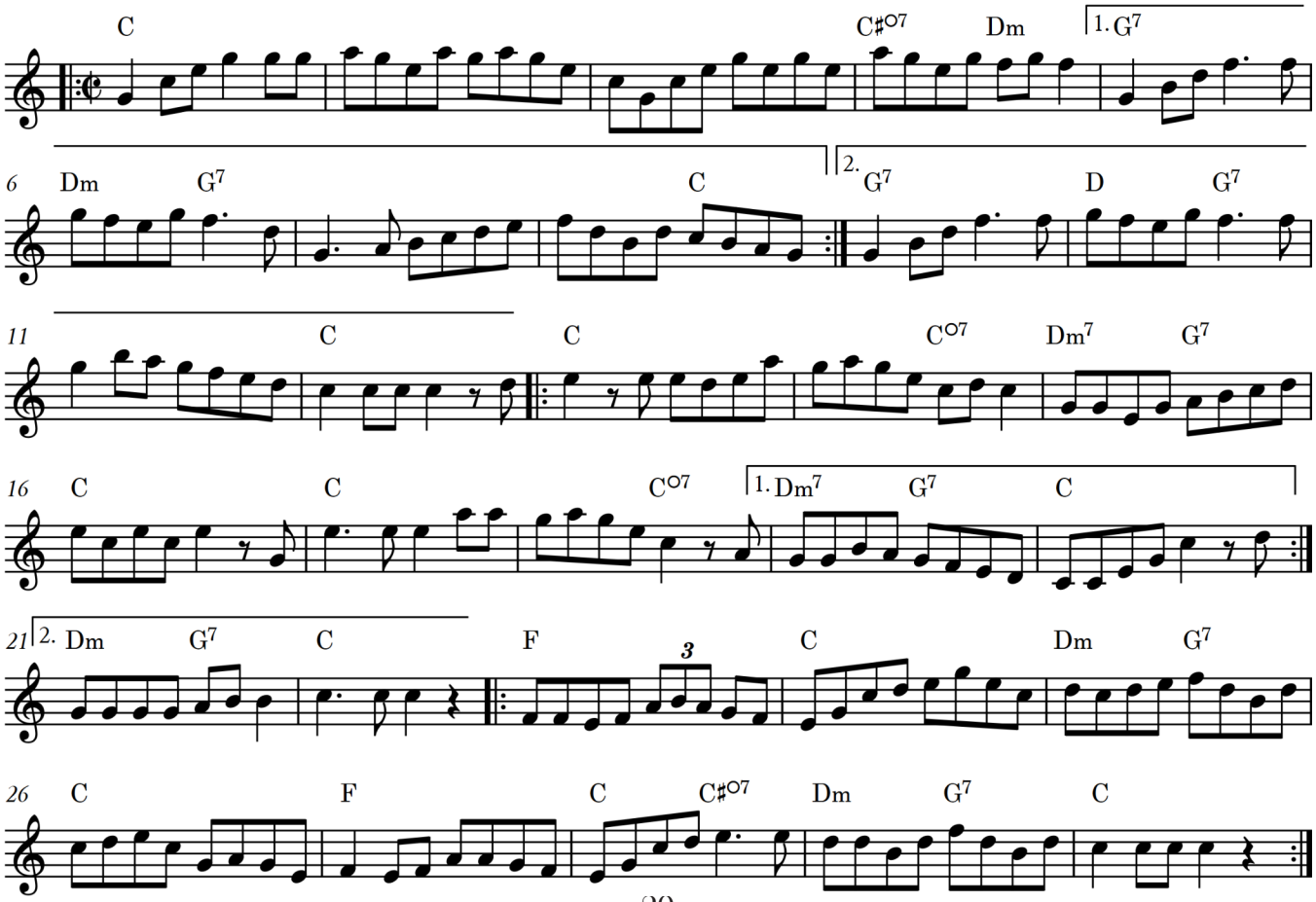
Trad. from Jos. Bouchard



Lancier de l'Ile d'Orléan

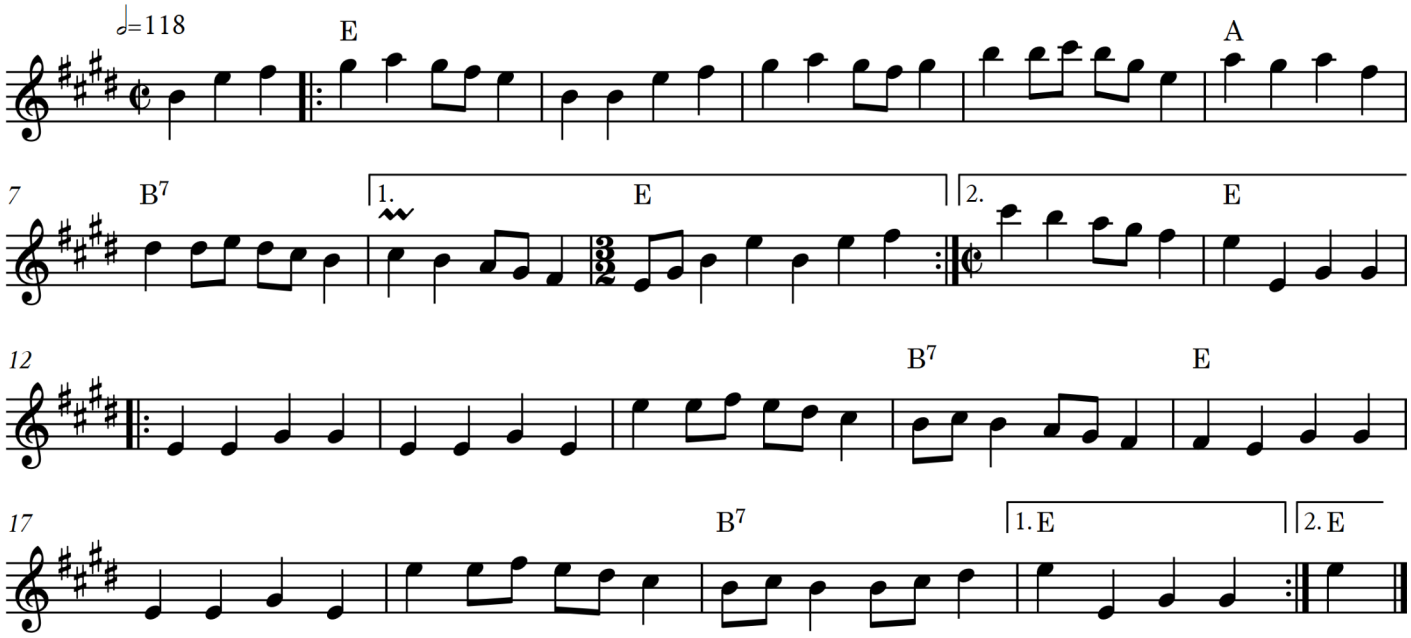
5e partie

Trad. from Jos. Bouchard



Quadrille Marie-Louise

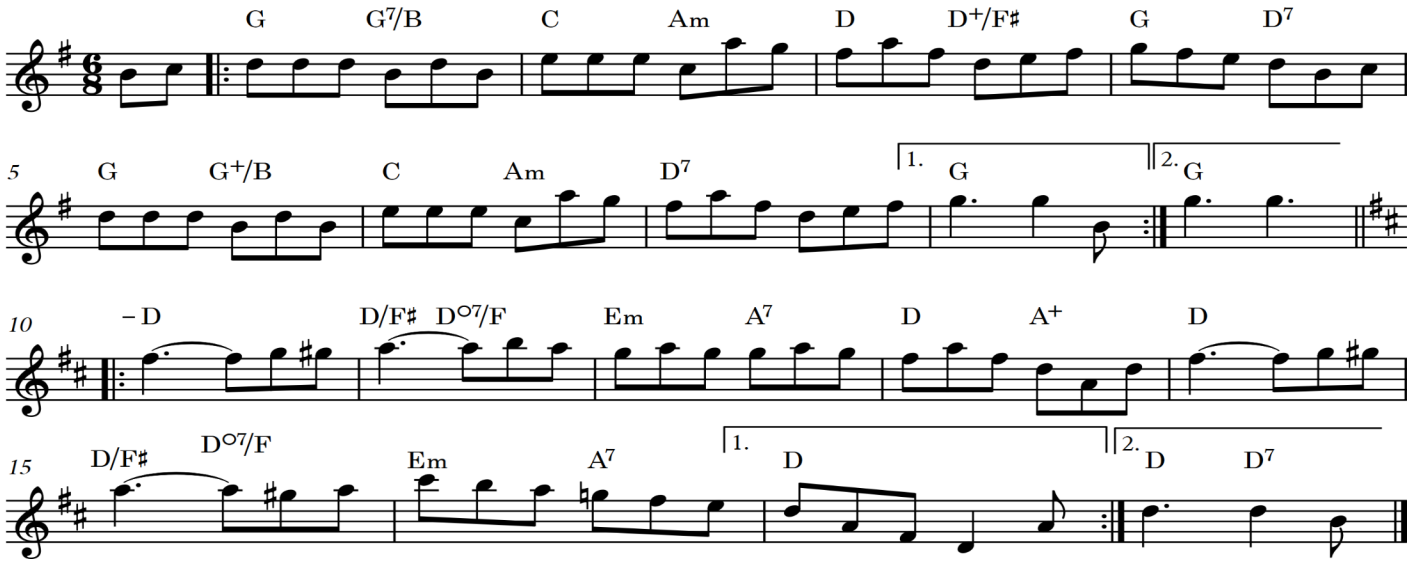
Trad. from Isidore Soucy



Quadrille Bouchard

1er partie

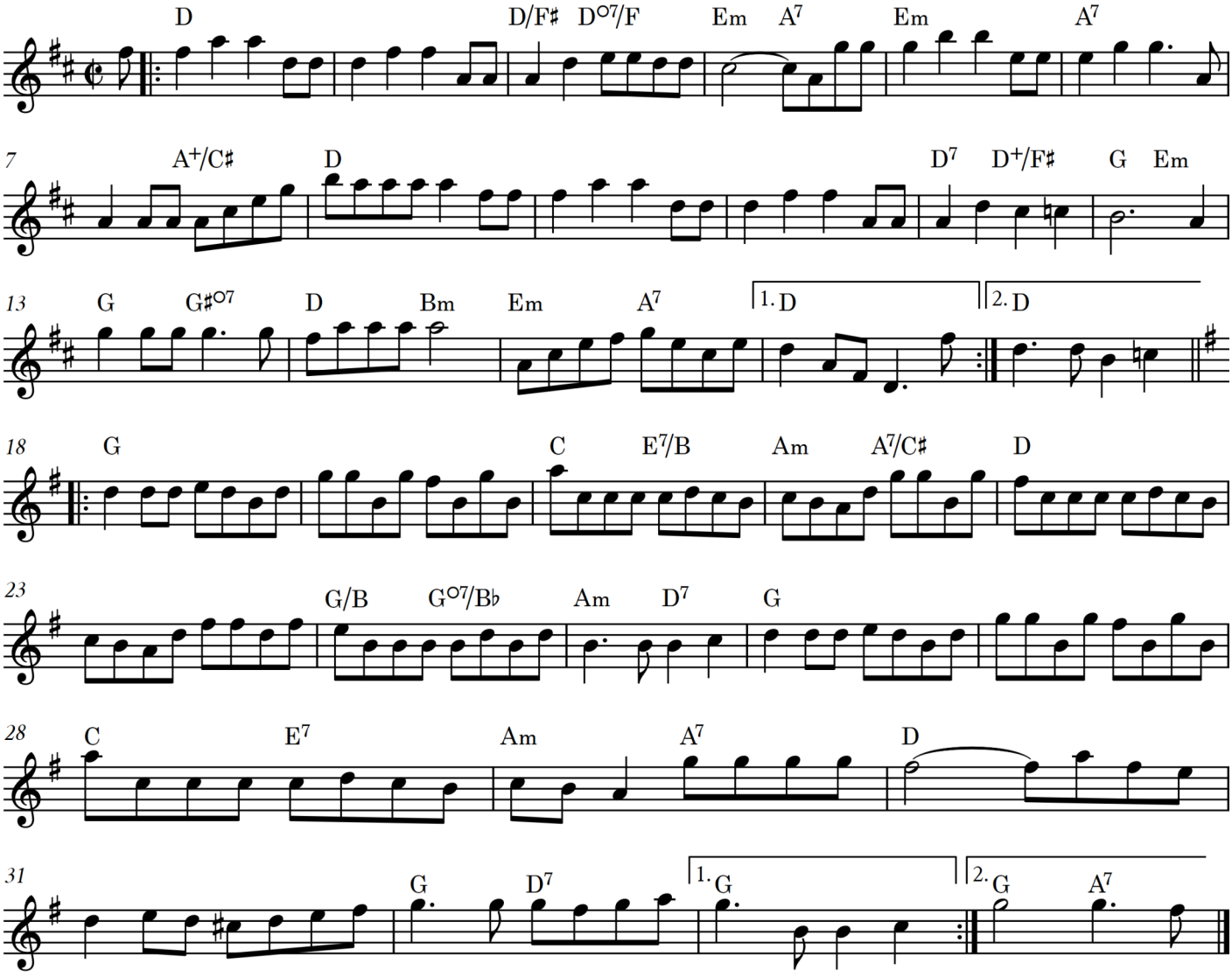
Trad. form Jos Bouchard



Quadrille Bouchard

2e partie

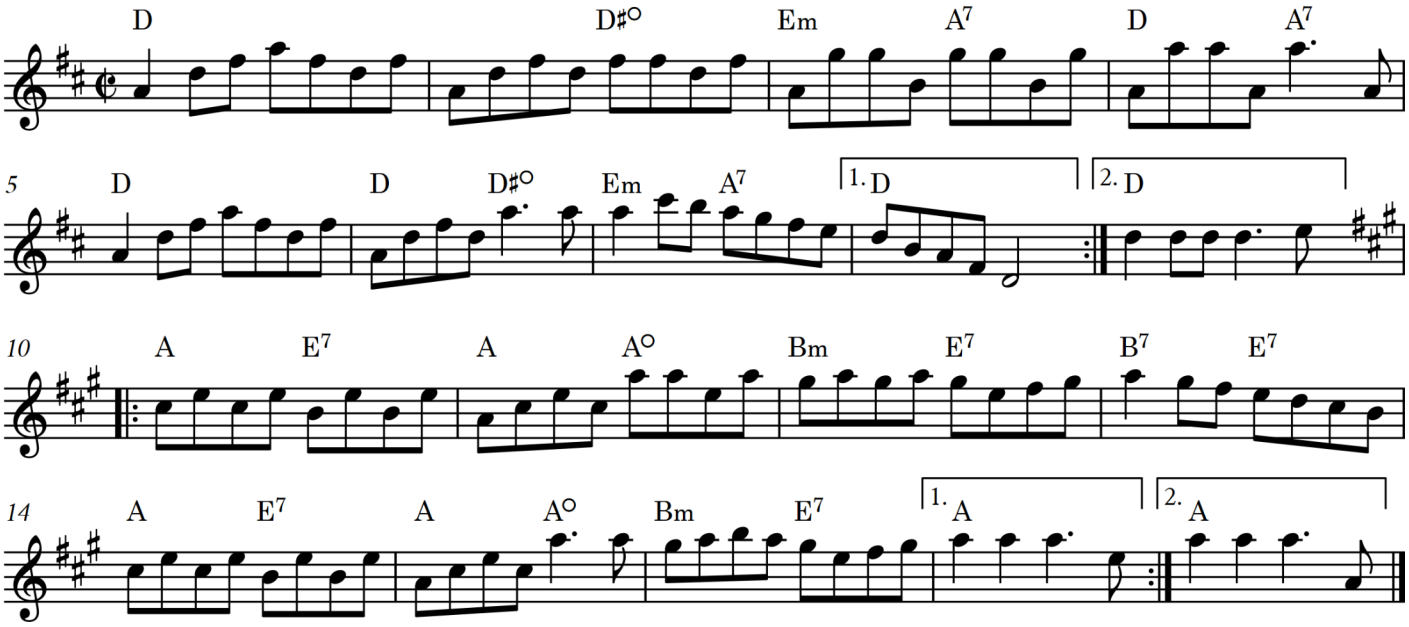
Trad. from Jos Bouchard



Quadrille Bouchard

3e partie

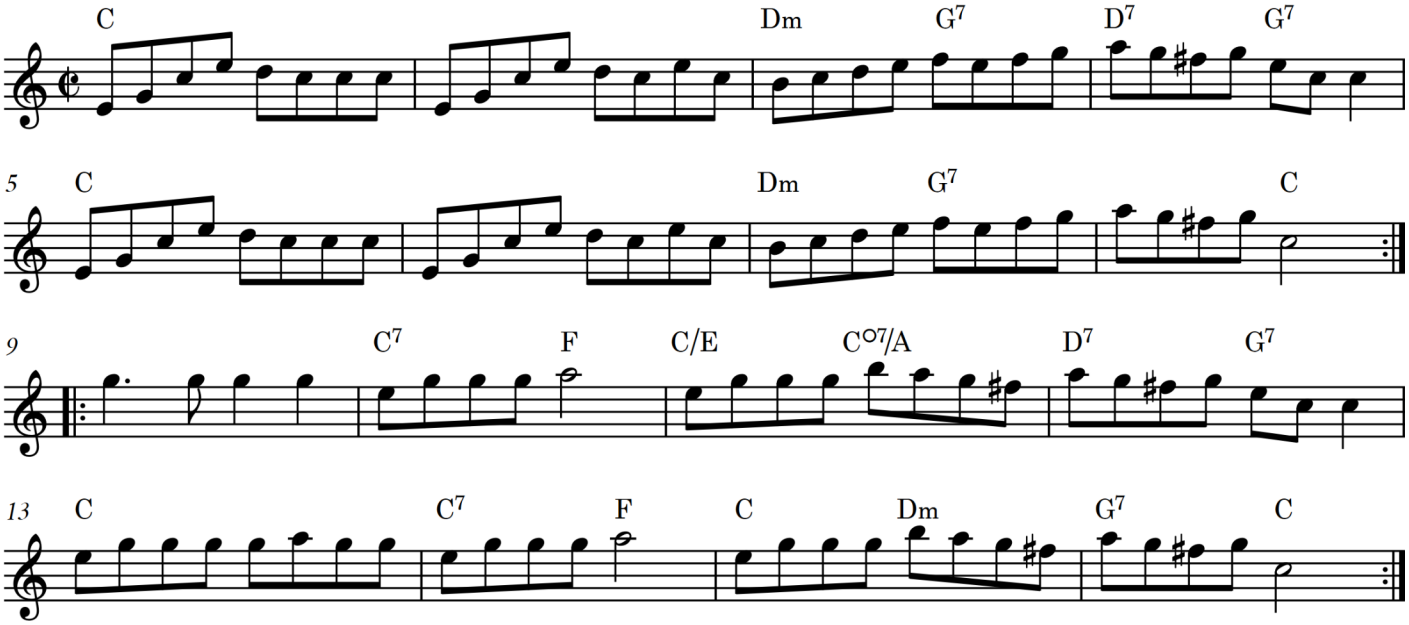
Trad. from Jos Bouchard



Quadrille Bouchard

4e partie

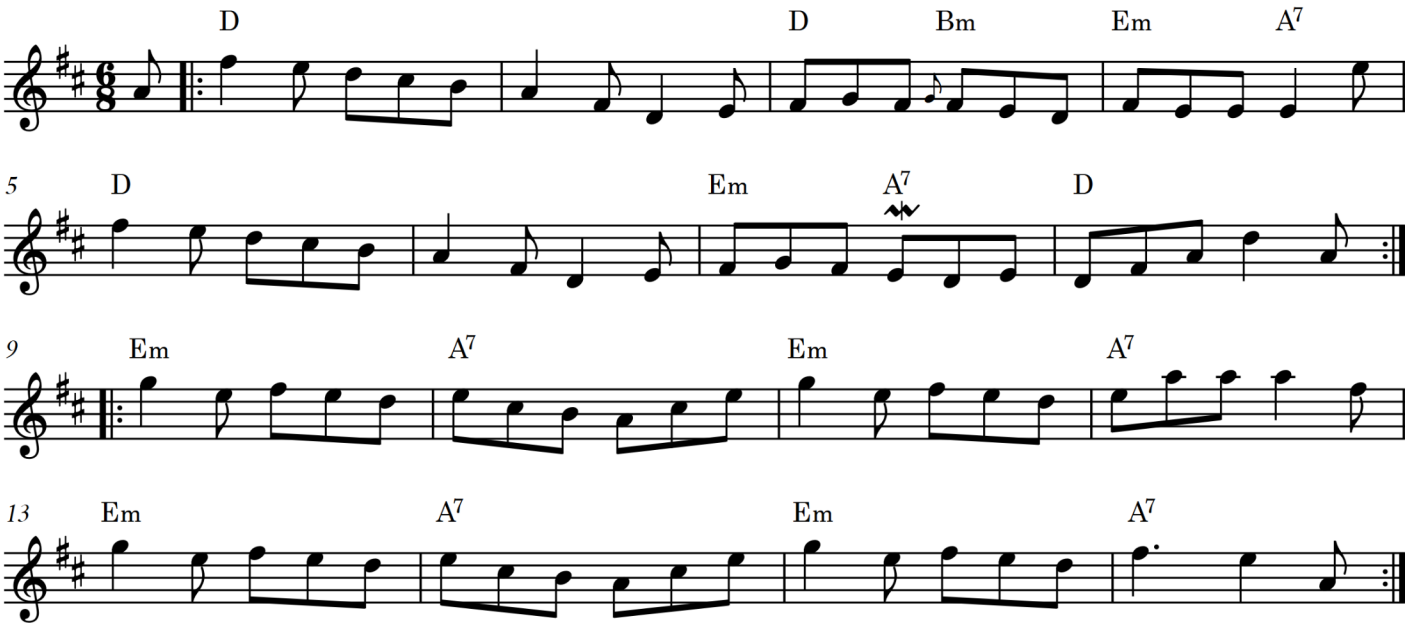
Trad. from Jos Bouchard



Quadrille Canadien

1er Partie

Trad. from A. J. Boulay



Quadrille Canadien

2éme Partie

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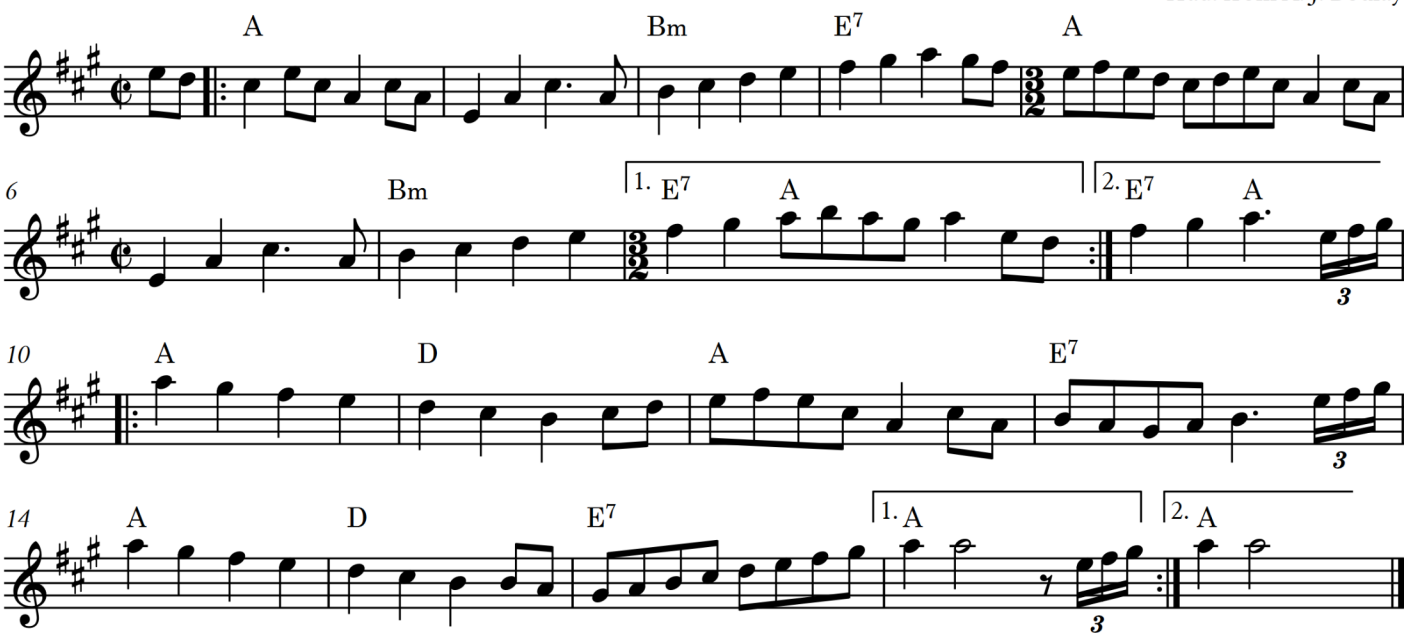
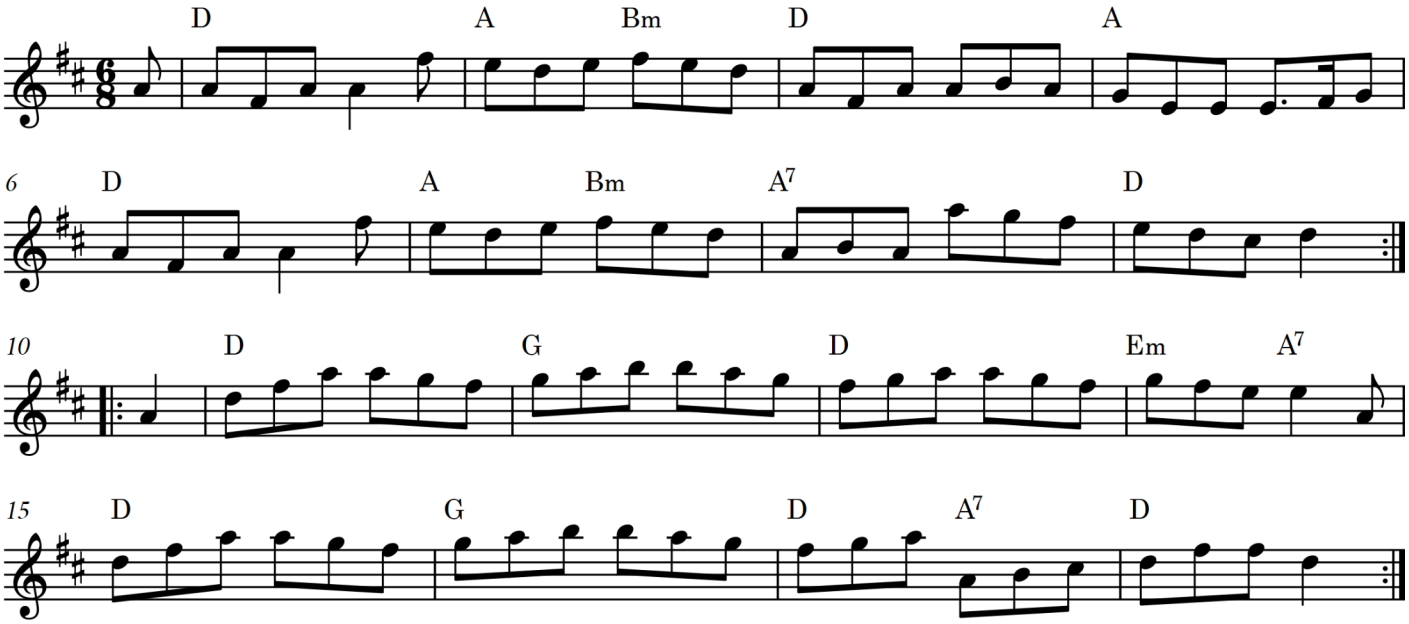


Quadrille Canadien

2éme Partie

Haste to the Wedding

Trad. from A. J. Boulay

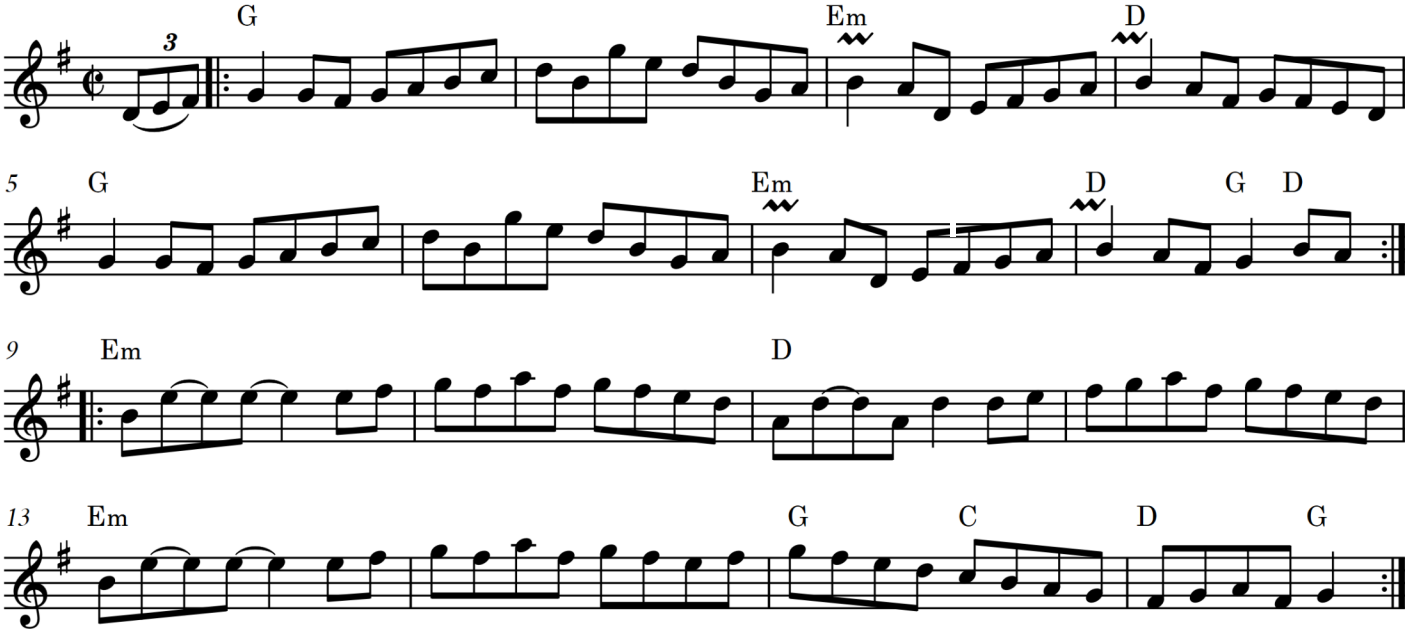


Quadrille Canadien

4ème Partie

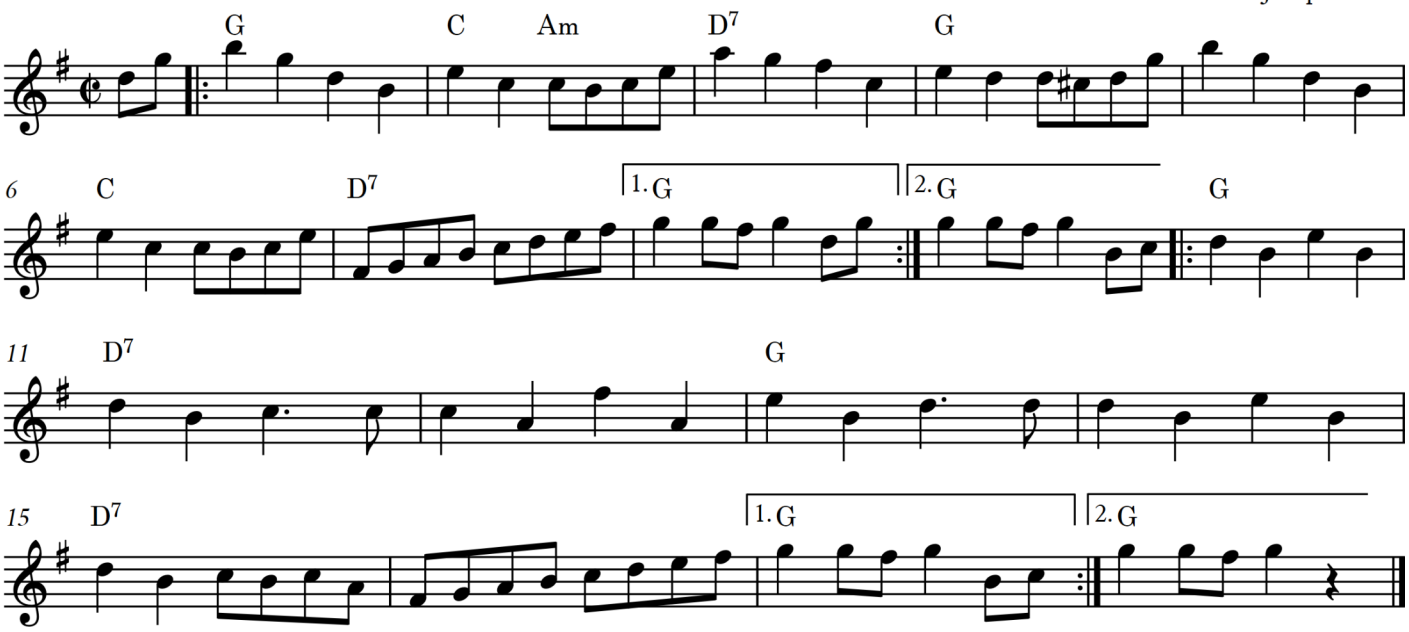
Temperence Reel

Trad. from A. J. Boulay



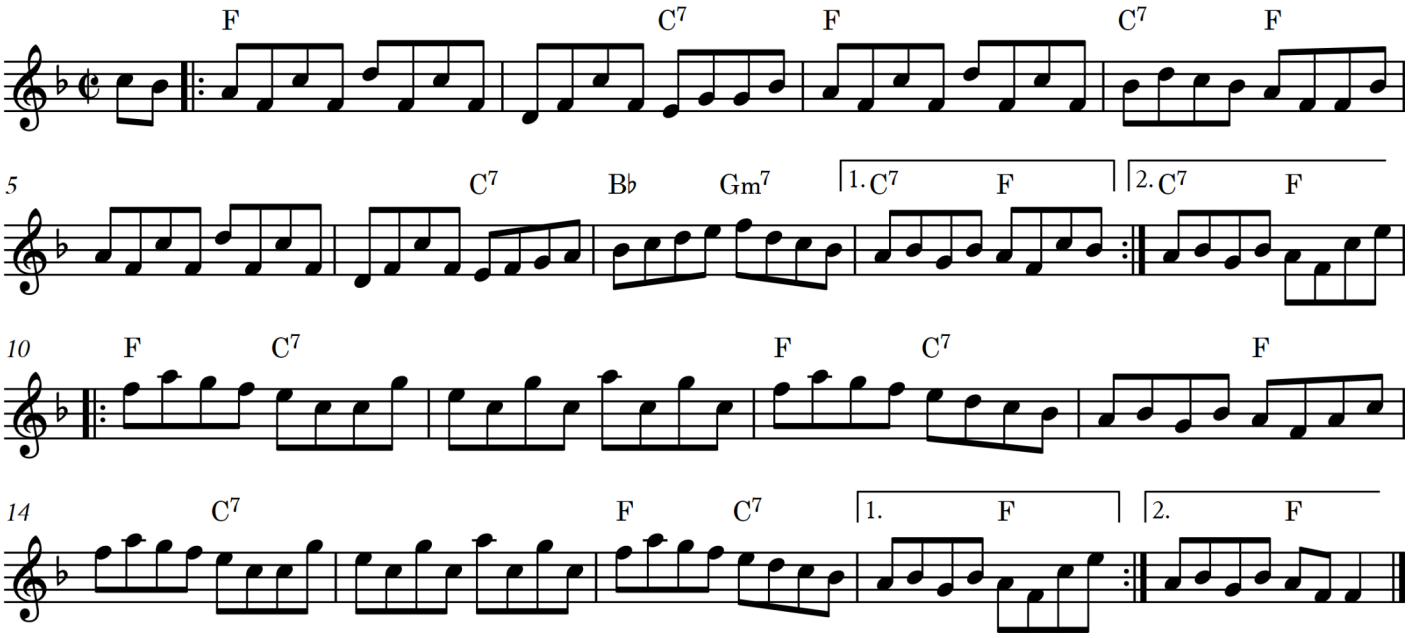
Quadrille Français

Trad. from Joseph Allard



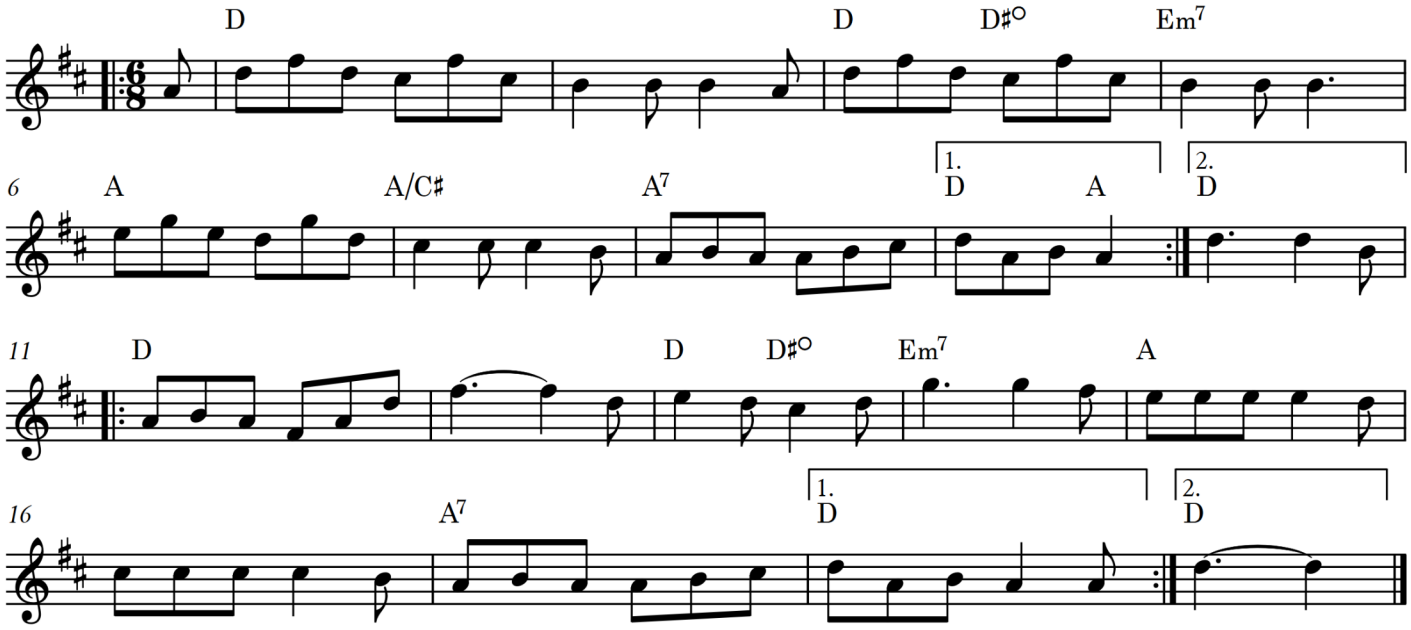
Quadrille Montcalm

Trad. from Joseph Allard



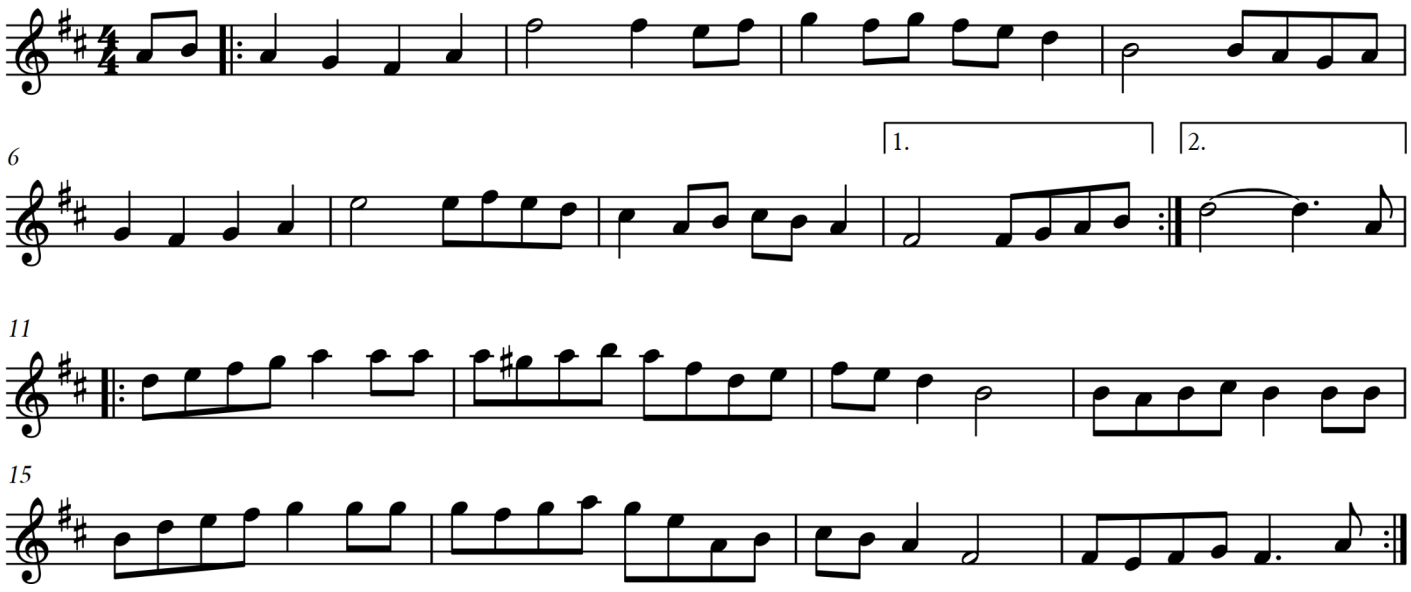
Quadrille de L'ile d'Orleans

Deuxime Partie "Le Cotillon"



Quadrille de Riviere du Loup

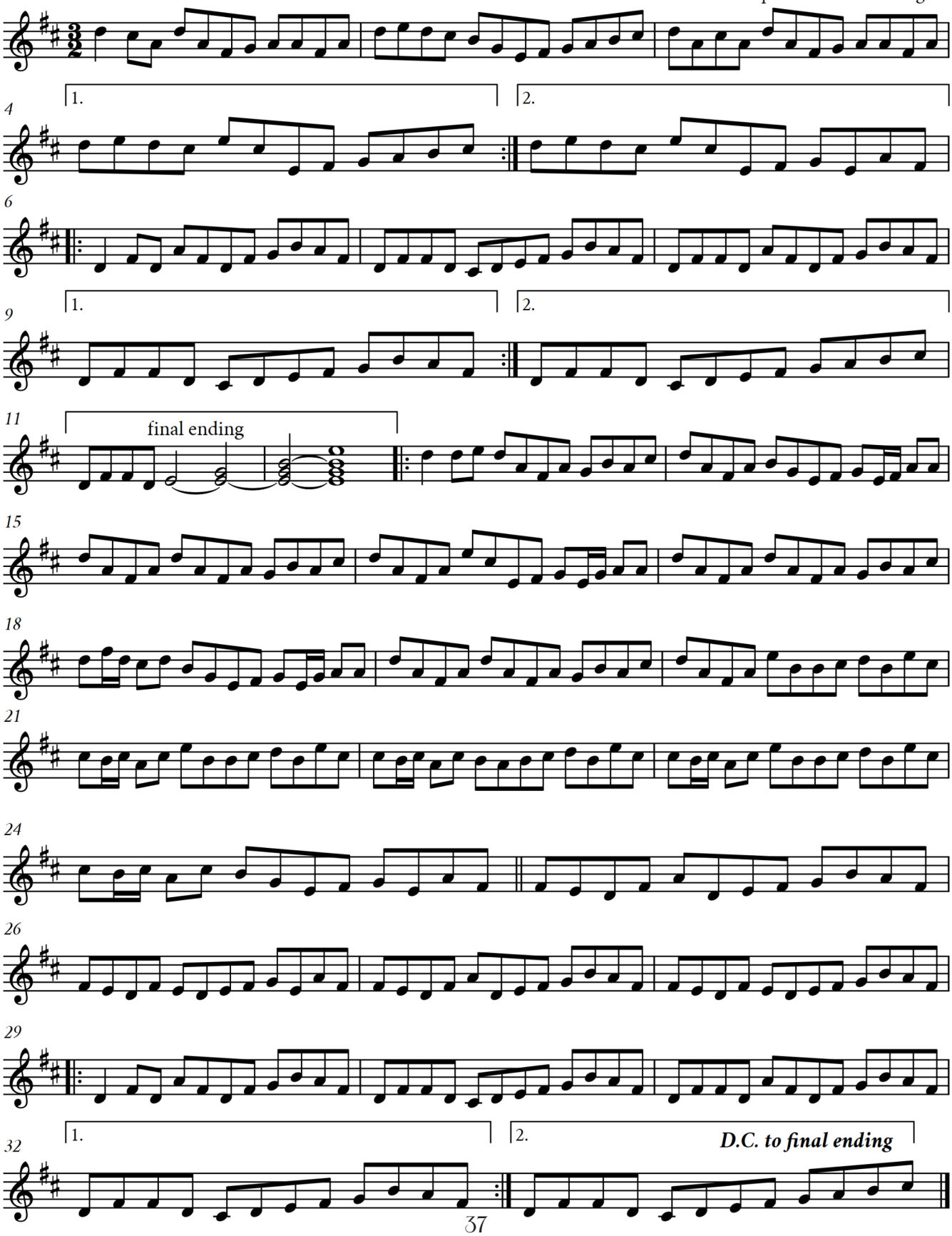
Trad. from La Famille Soucy



Le Brandy

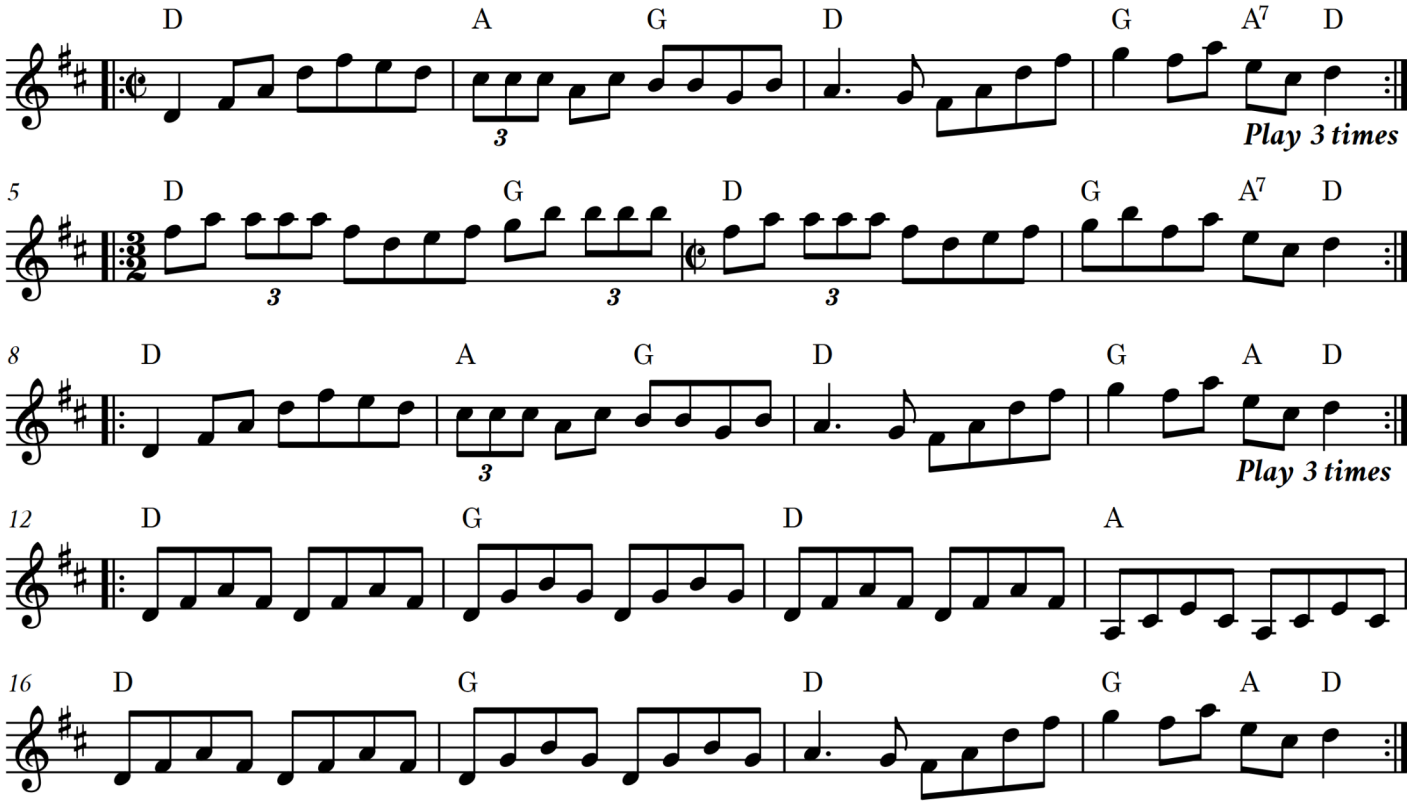
Trad. from Philippe Bruneau

based on the trannscription of Carmelle Bégan\



La Belle Catherine

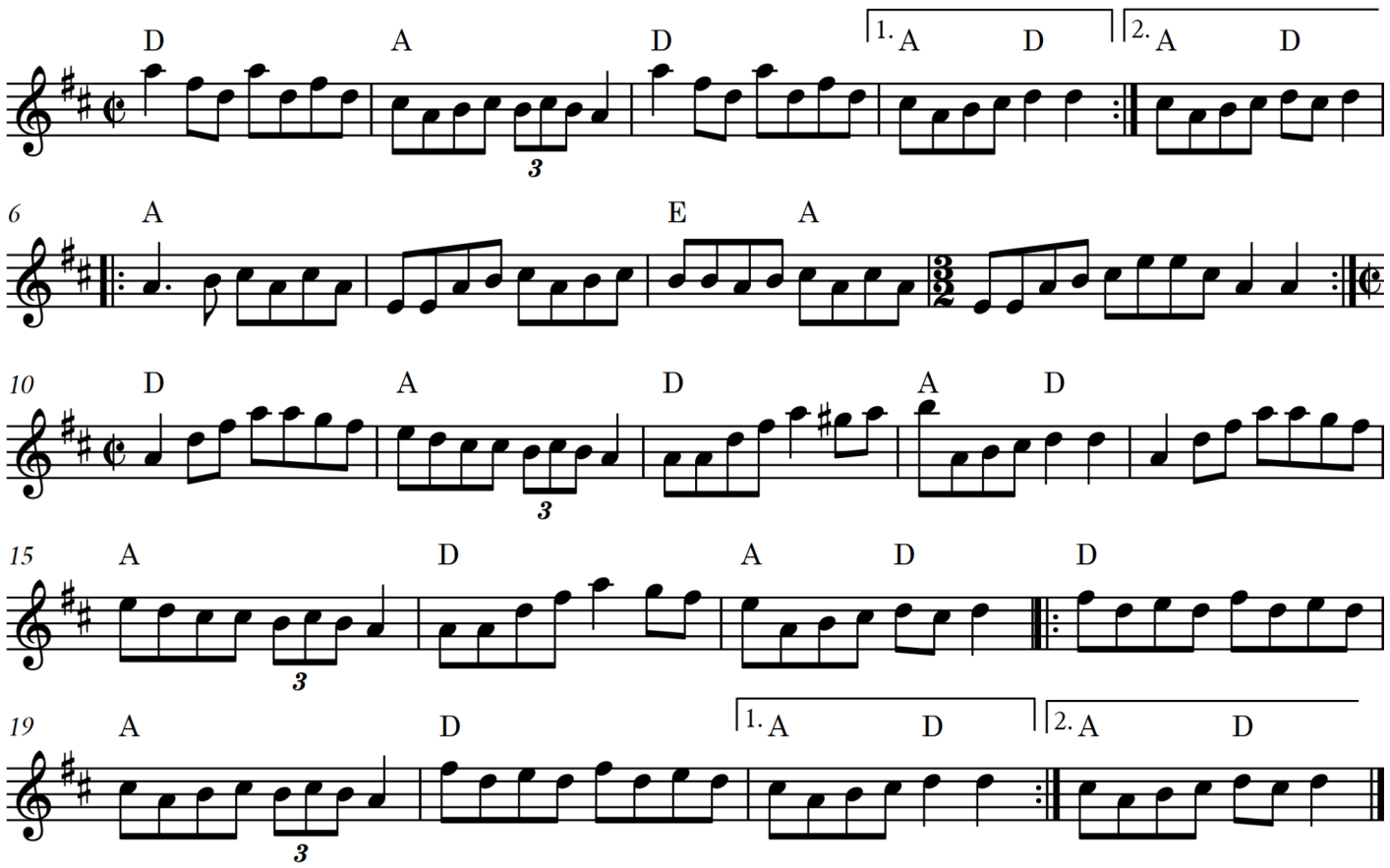
Trad. from Louis Boudreault



Le Spandy

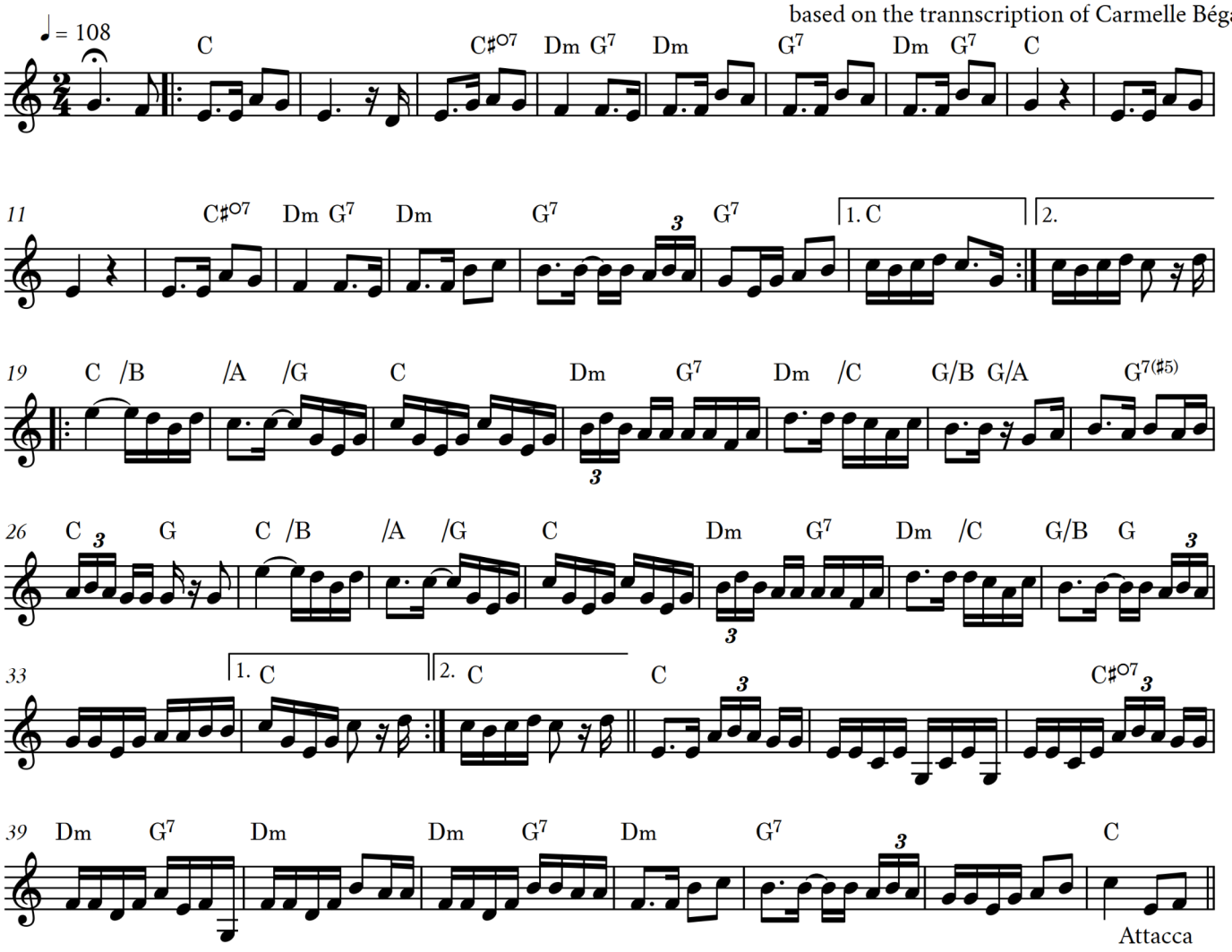
Reel de la Belle Fermière

Trad. from La Famille Soucy

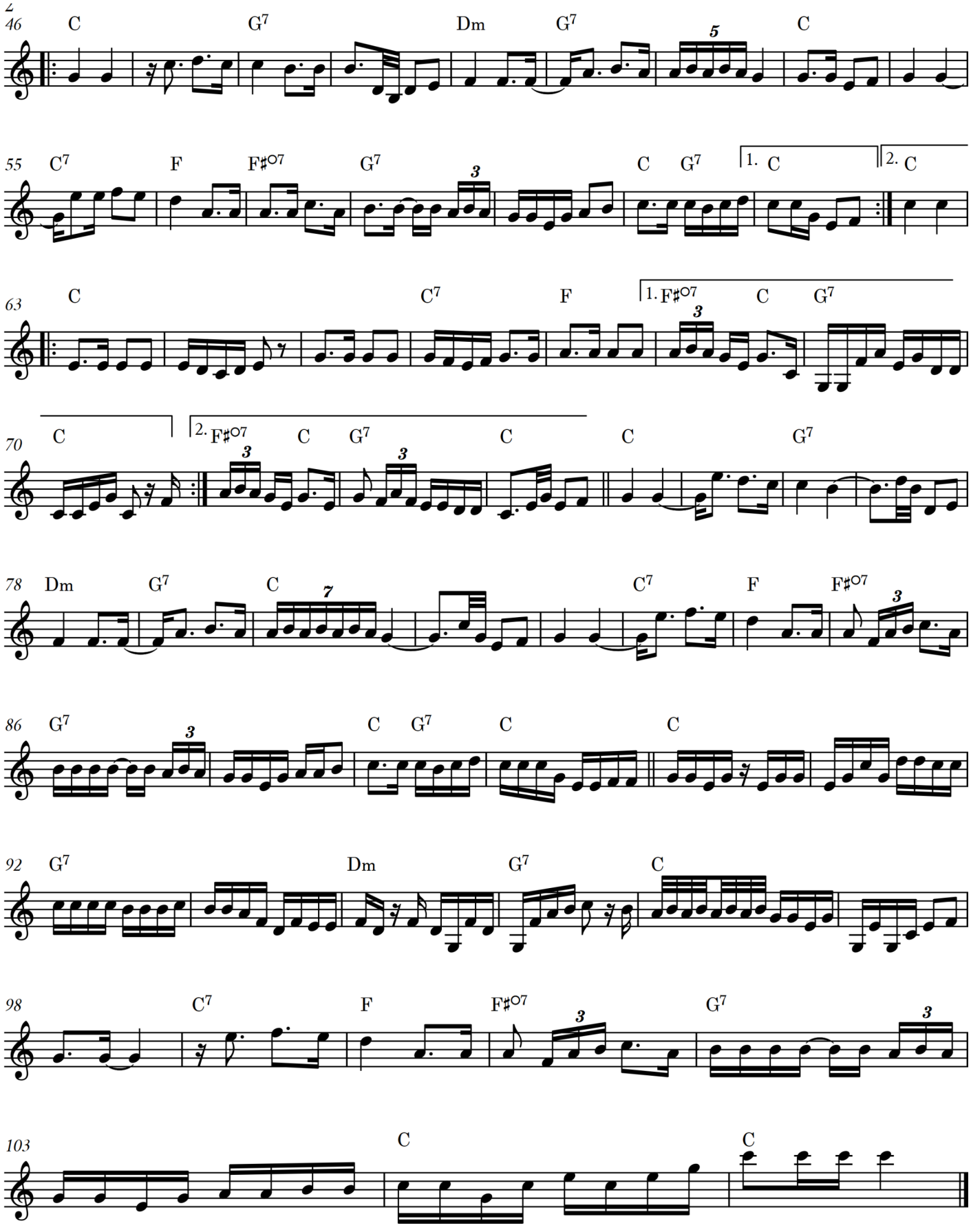


Quadrille de Loretteville I

Trad. from Philippe Bruneau
based on the trannscription of Carmelle Bégan



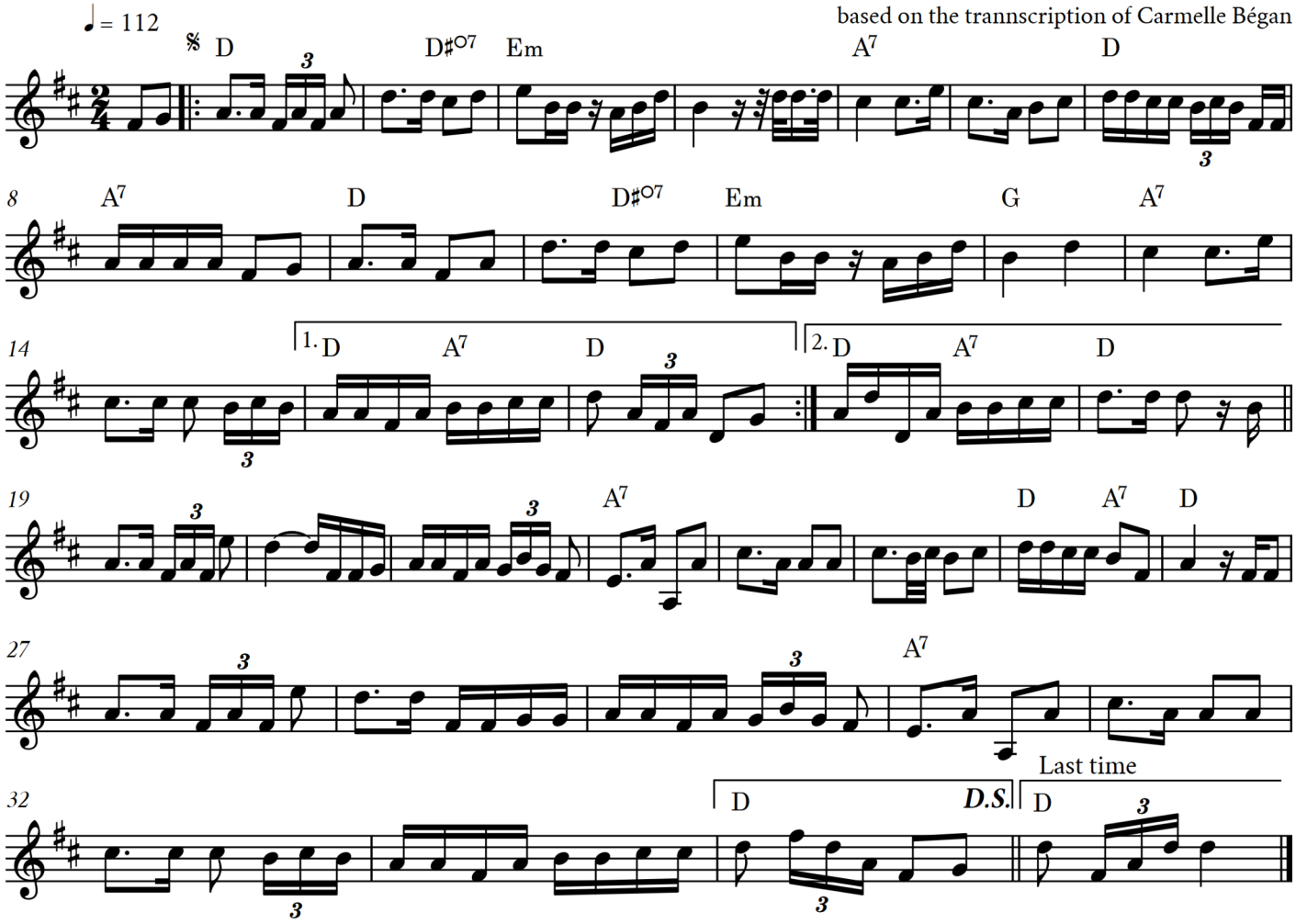
Quadrille de Loretteville II



Quadrille de Loretteville III

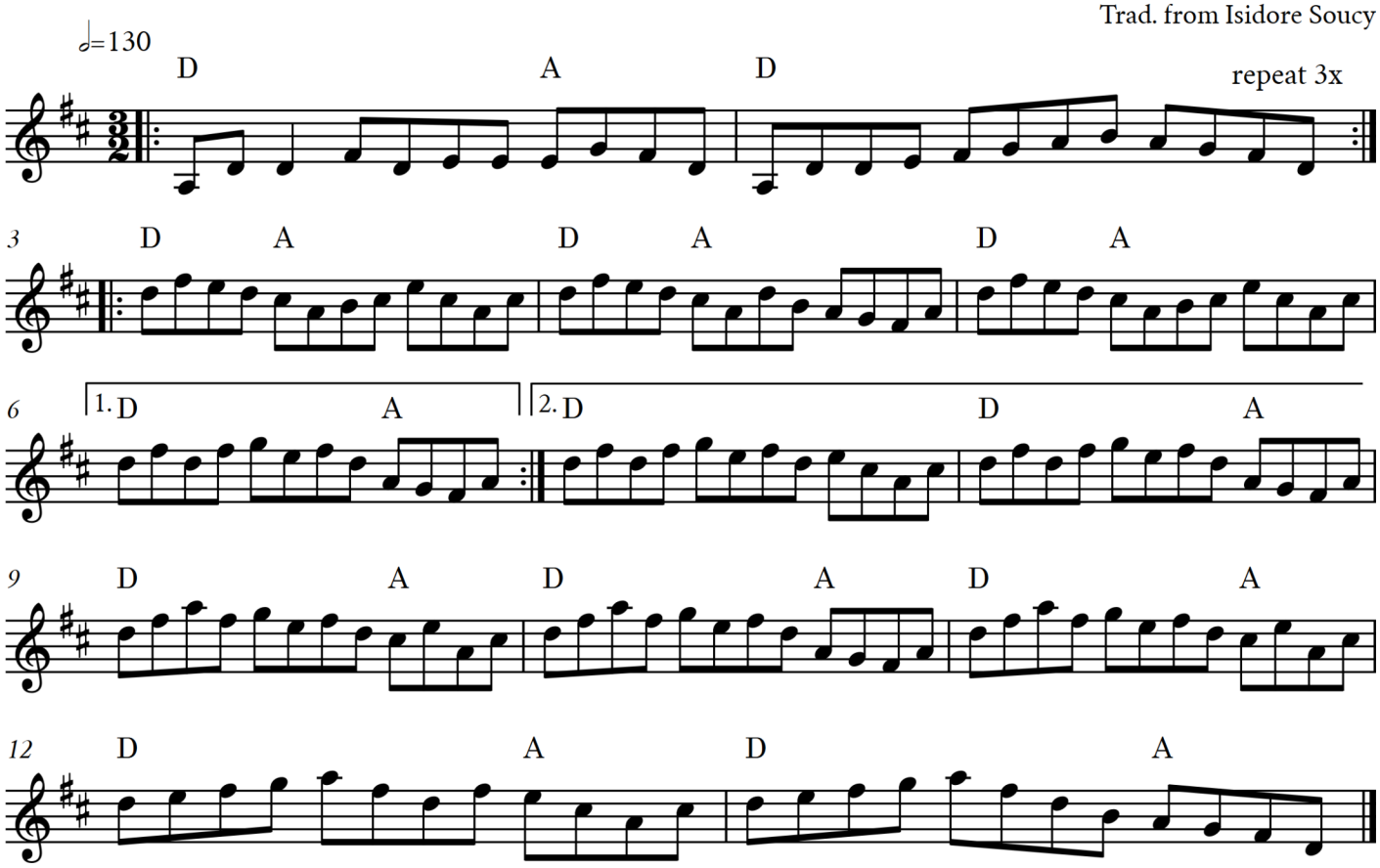
Trad. from Philippe Bruneau

based on the trannscription of Carmelle Bégan



Grande Gigue Simple

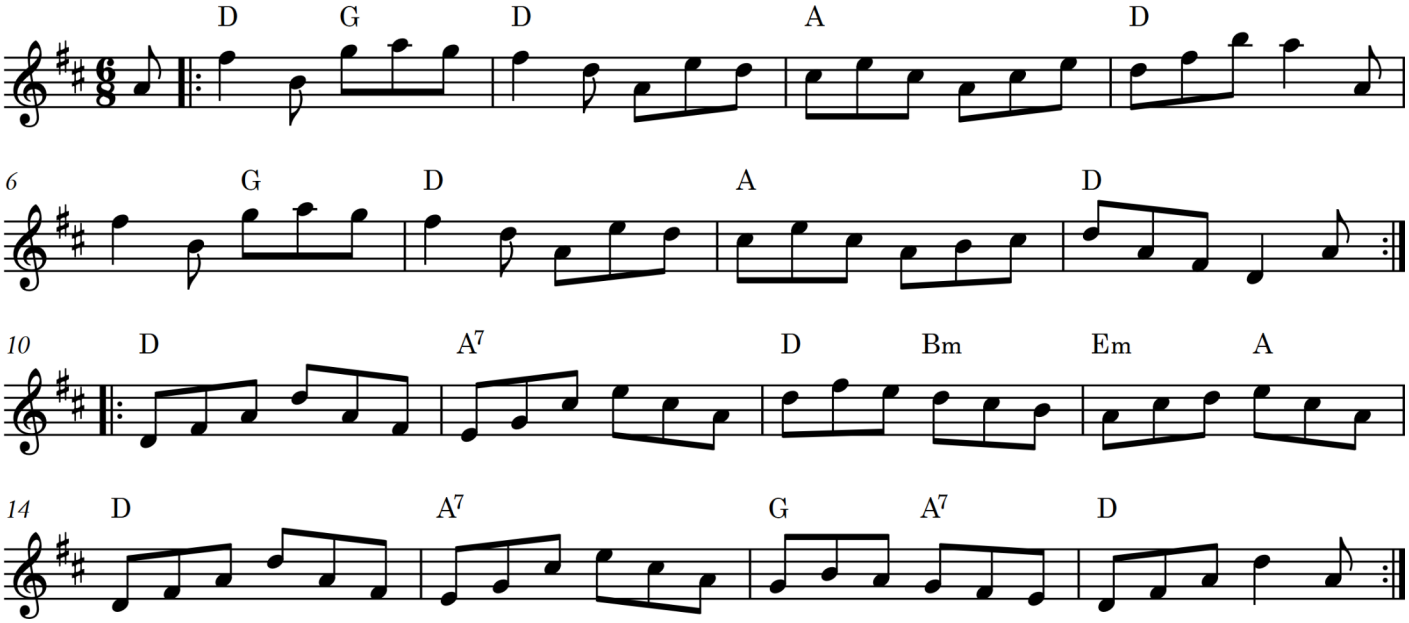
Trad. from Isidore Soucy



Marches and Galops

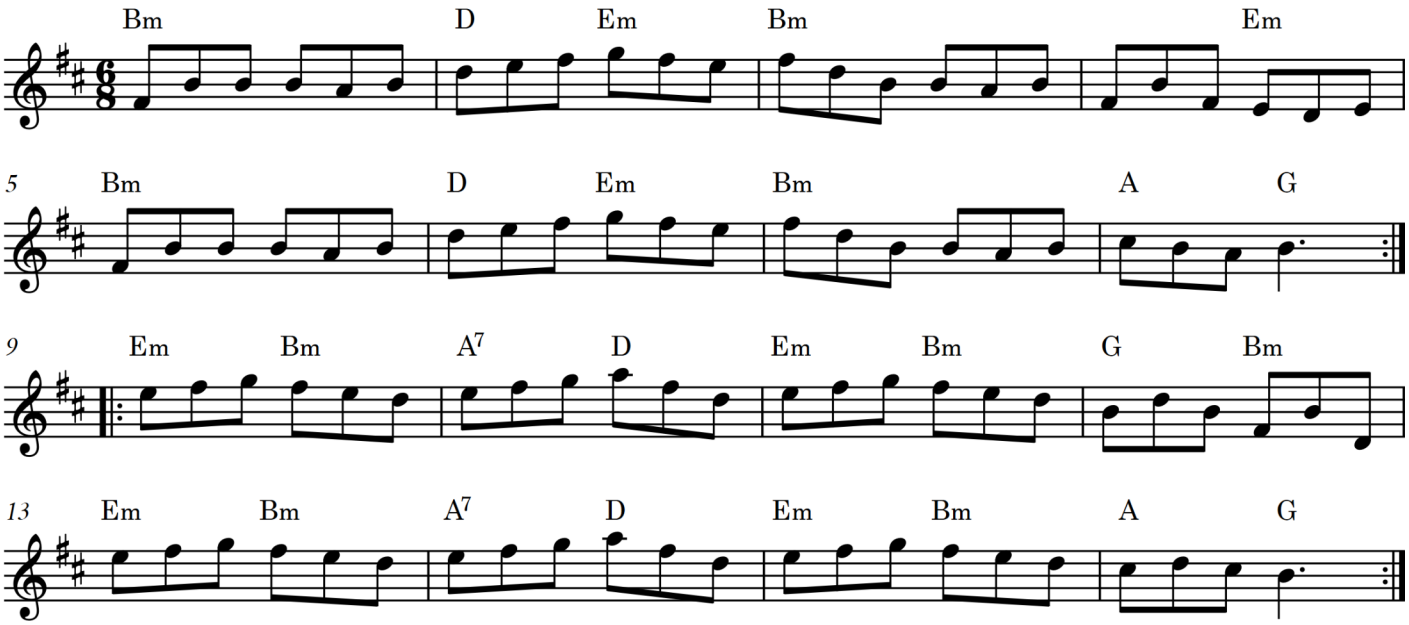
La Marche Printanière

Richard Forét



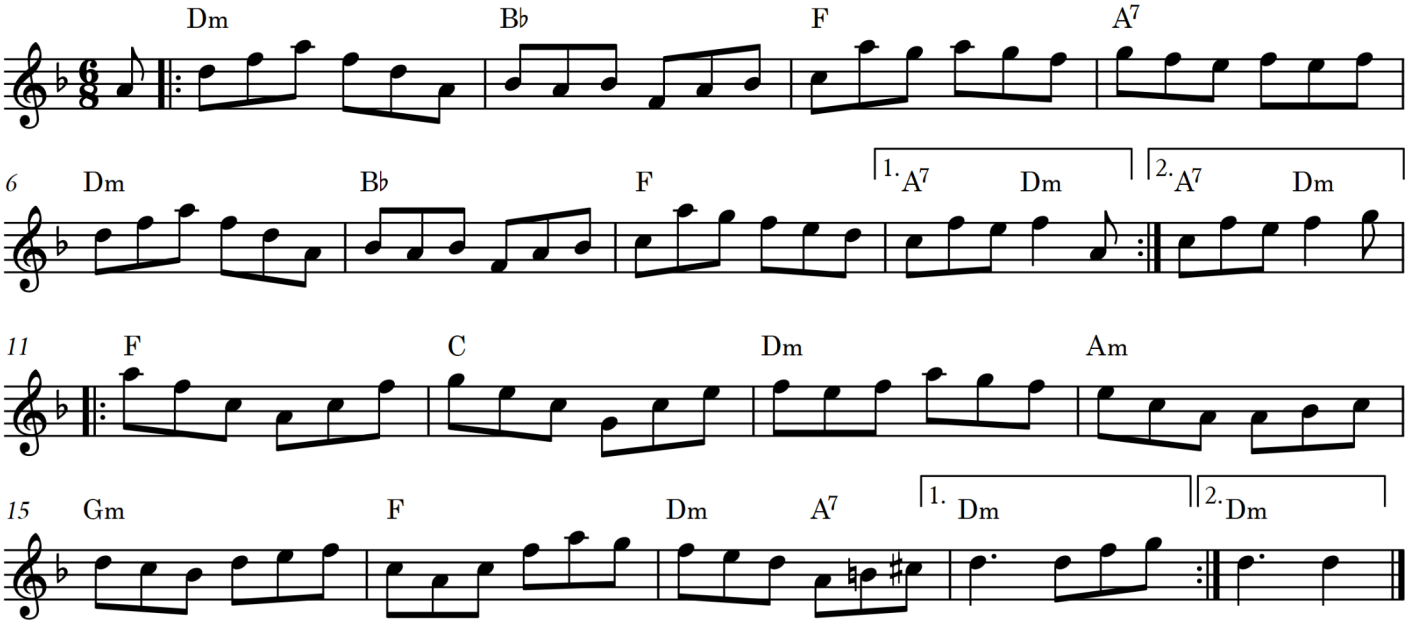
Marche des Elèves

Richard Forêt



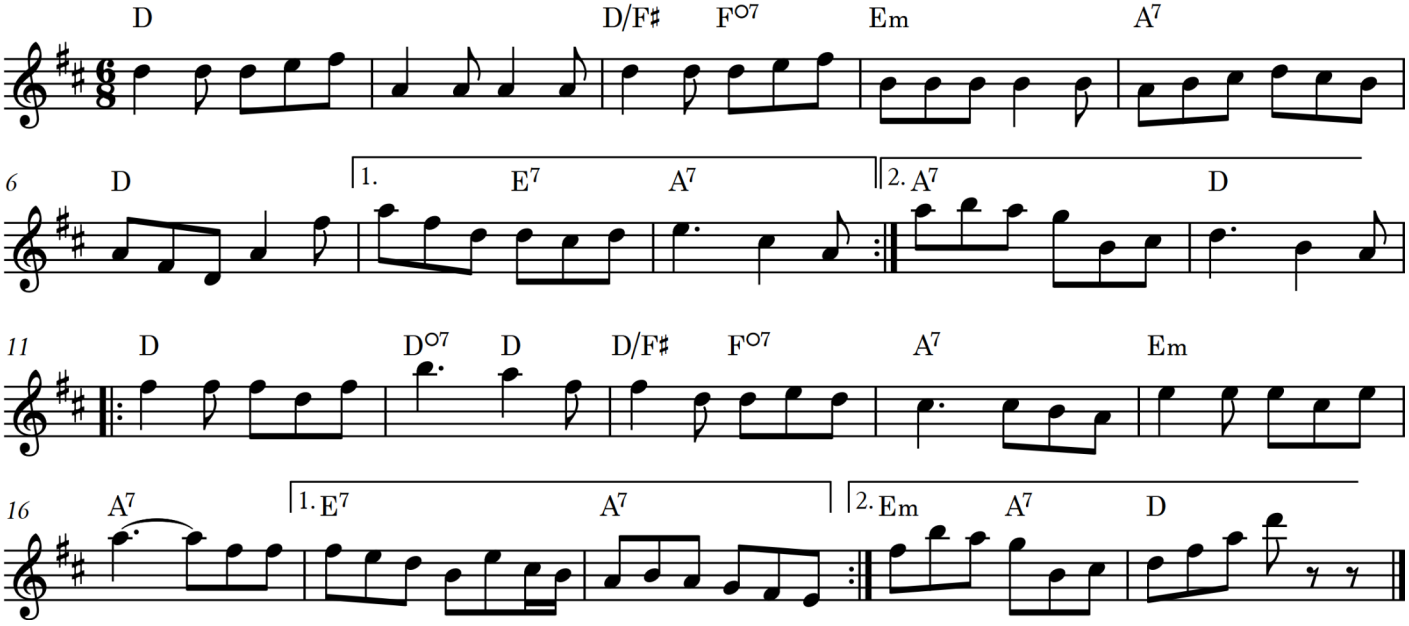
Marche pour Anne-Marie

Richard Forét or Andrea Capezzuoli



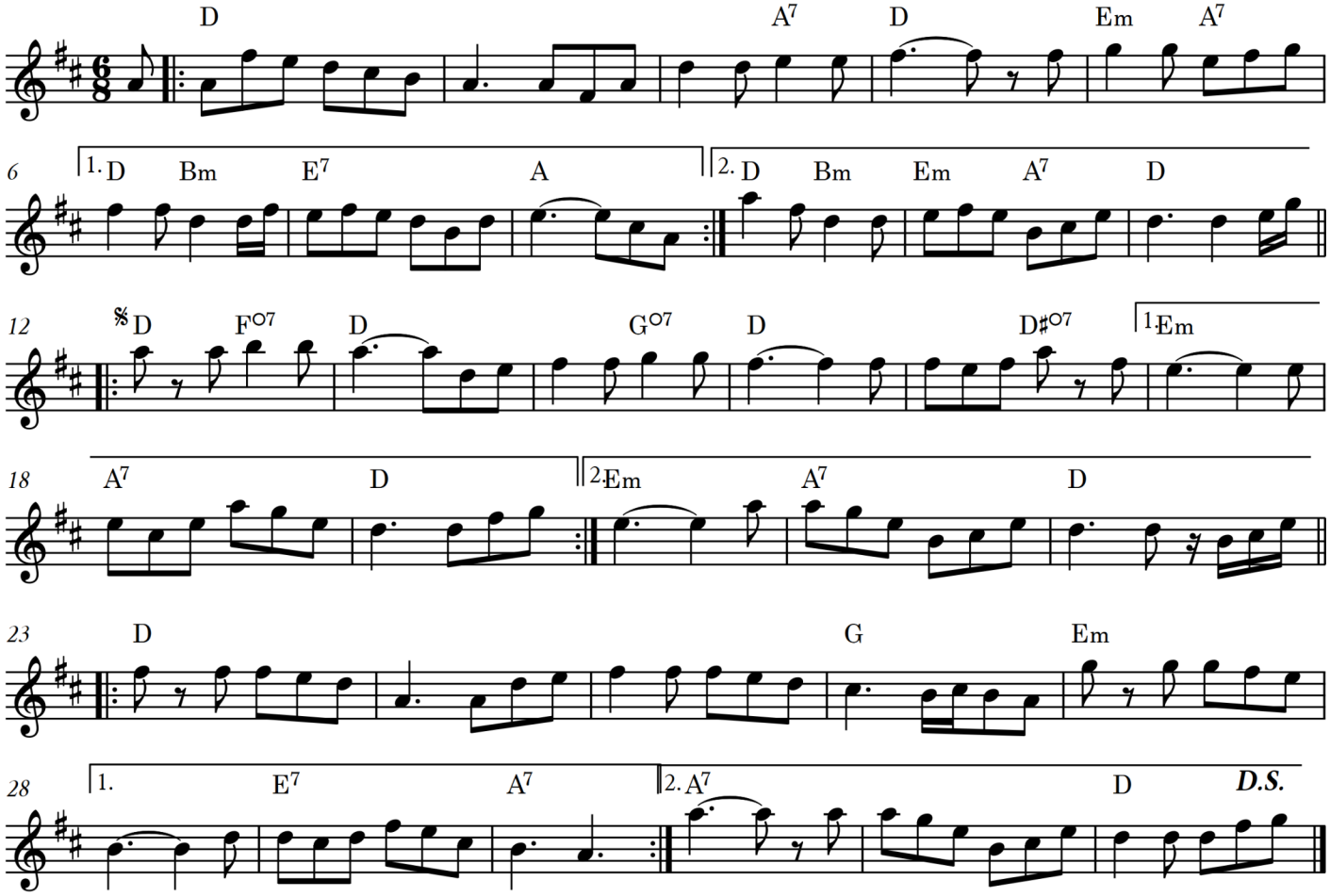
Marche St-Jean

Trad from Alfred Montmarquette



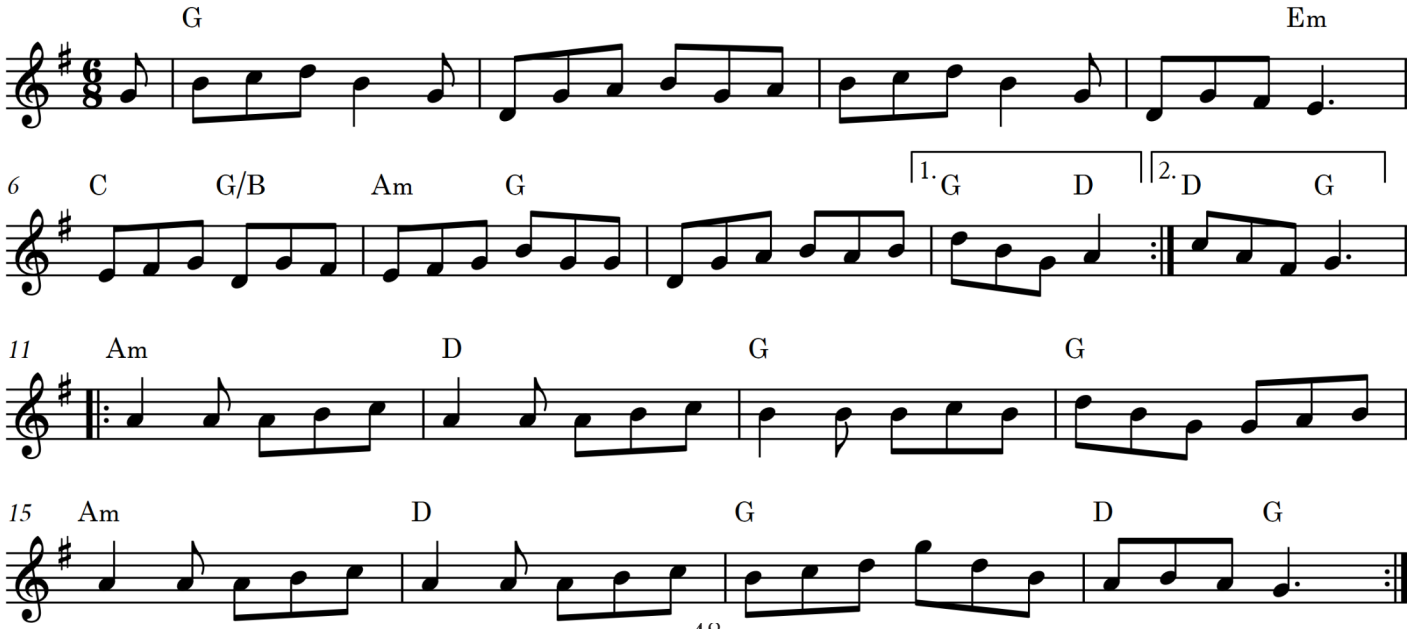
Marche des Raquetteurs

Trad. from Alfred Montmarquette



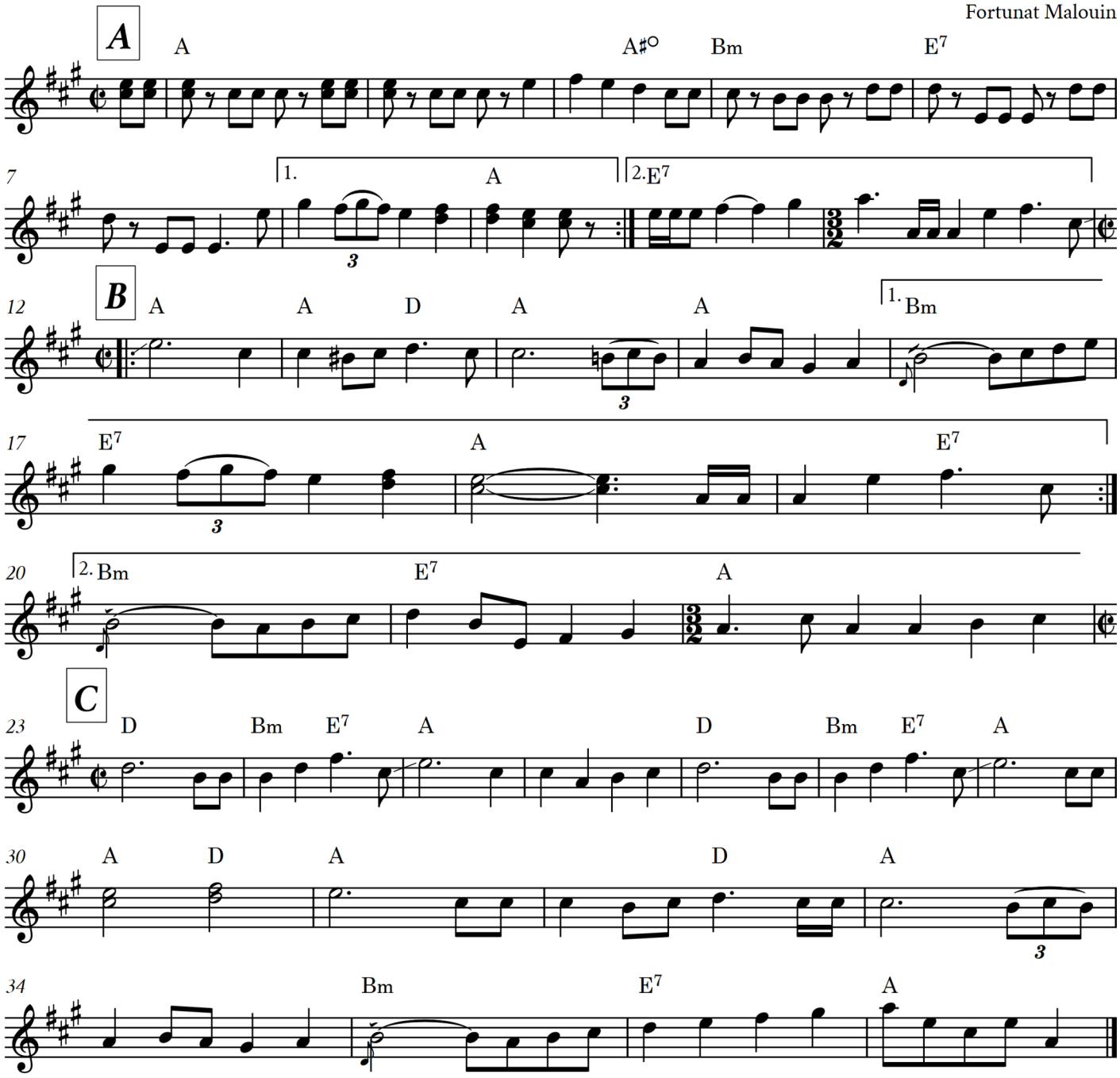
La Marche au Camp

Jean-Paul Loyer



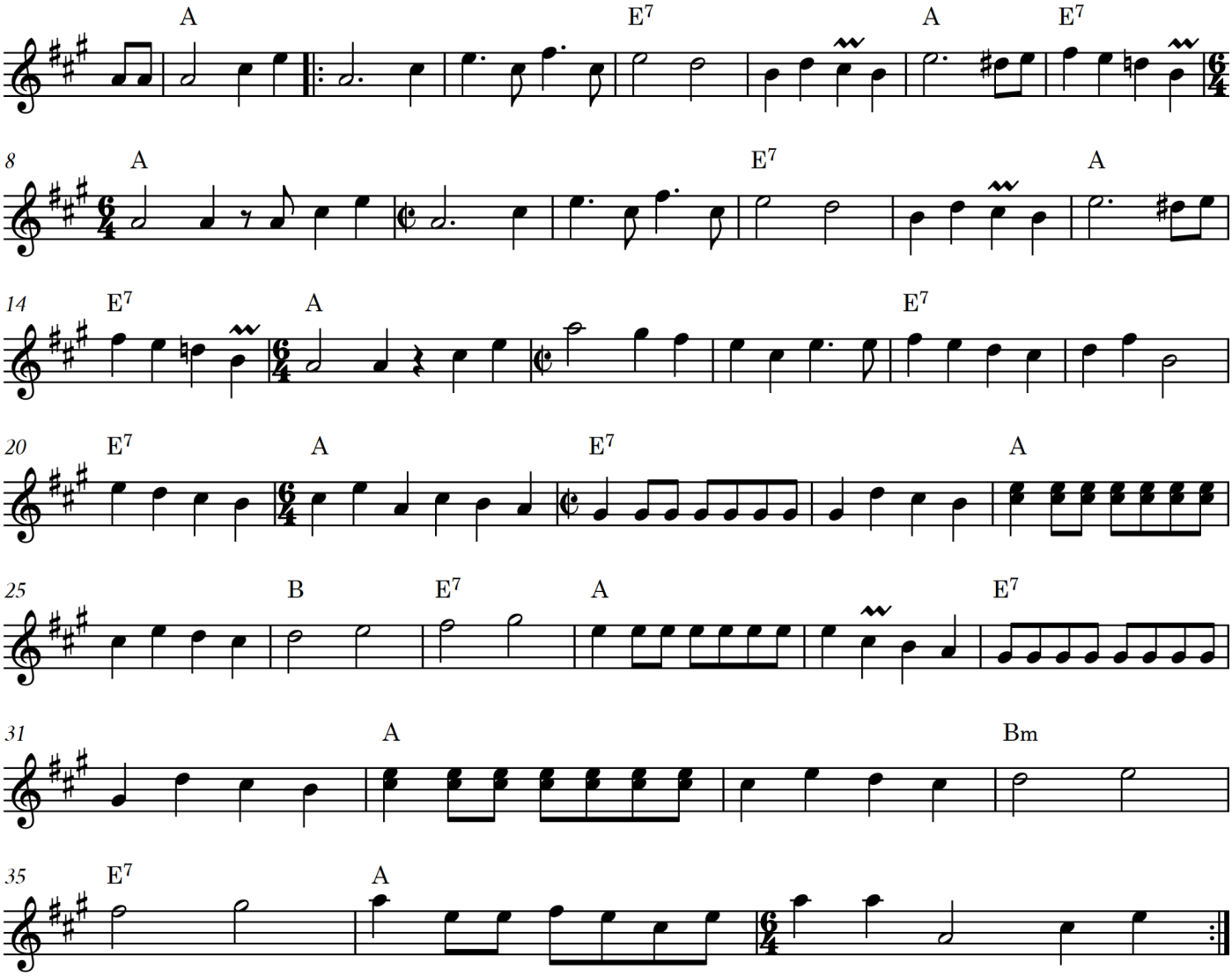
Les Joyeuses Québecoises

Fortunat Malouin



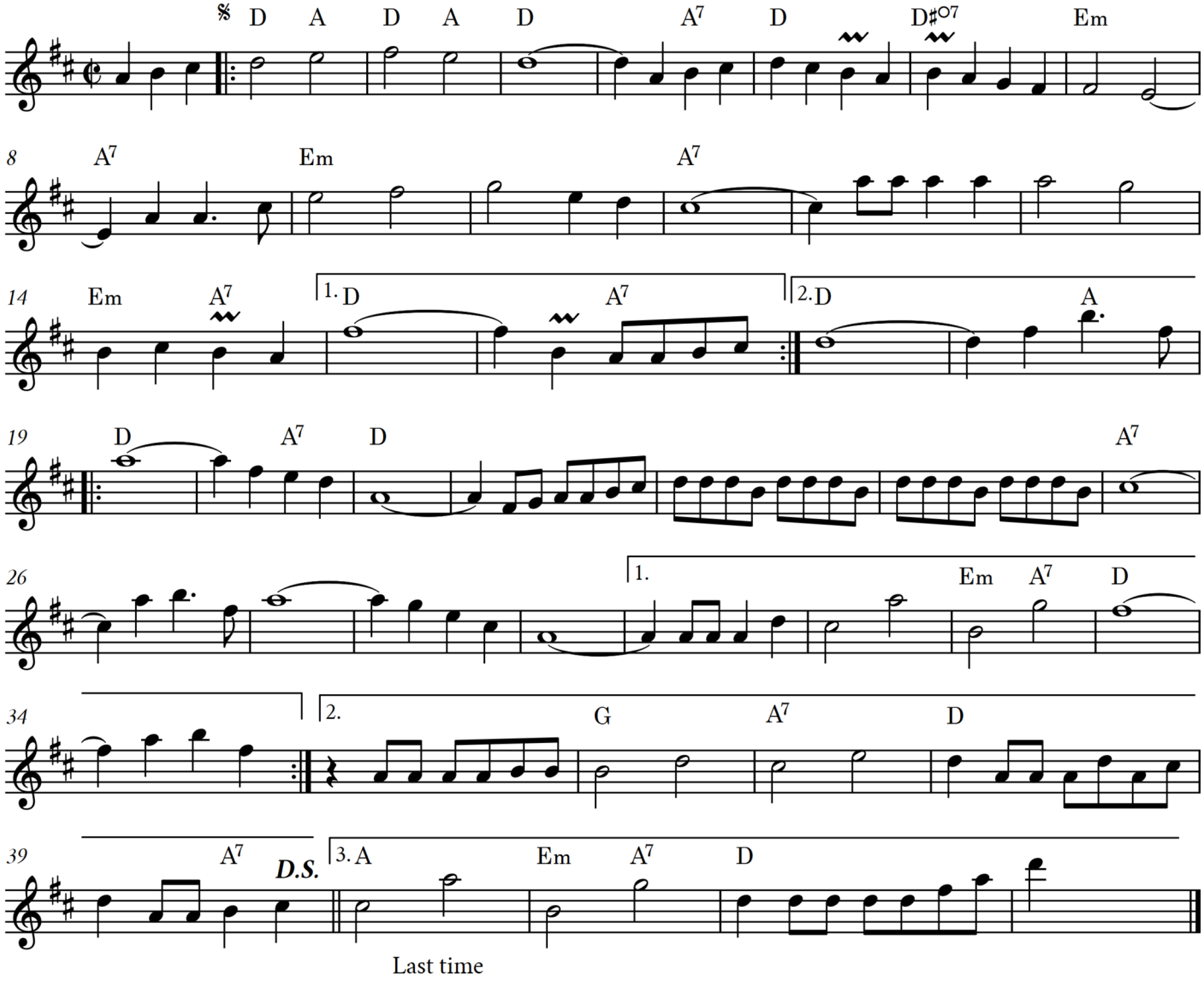
Domino Marche

Trad. from Isidore Soucy



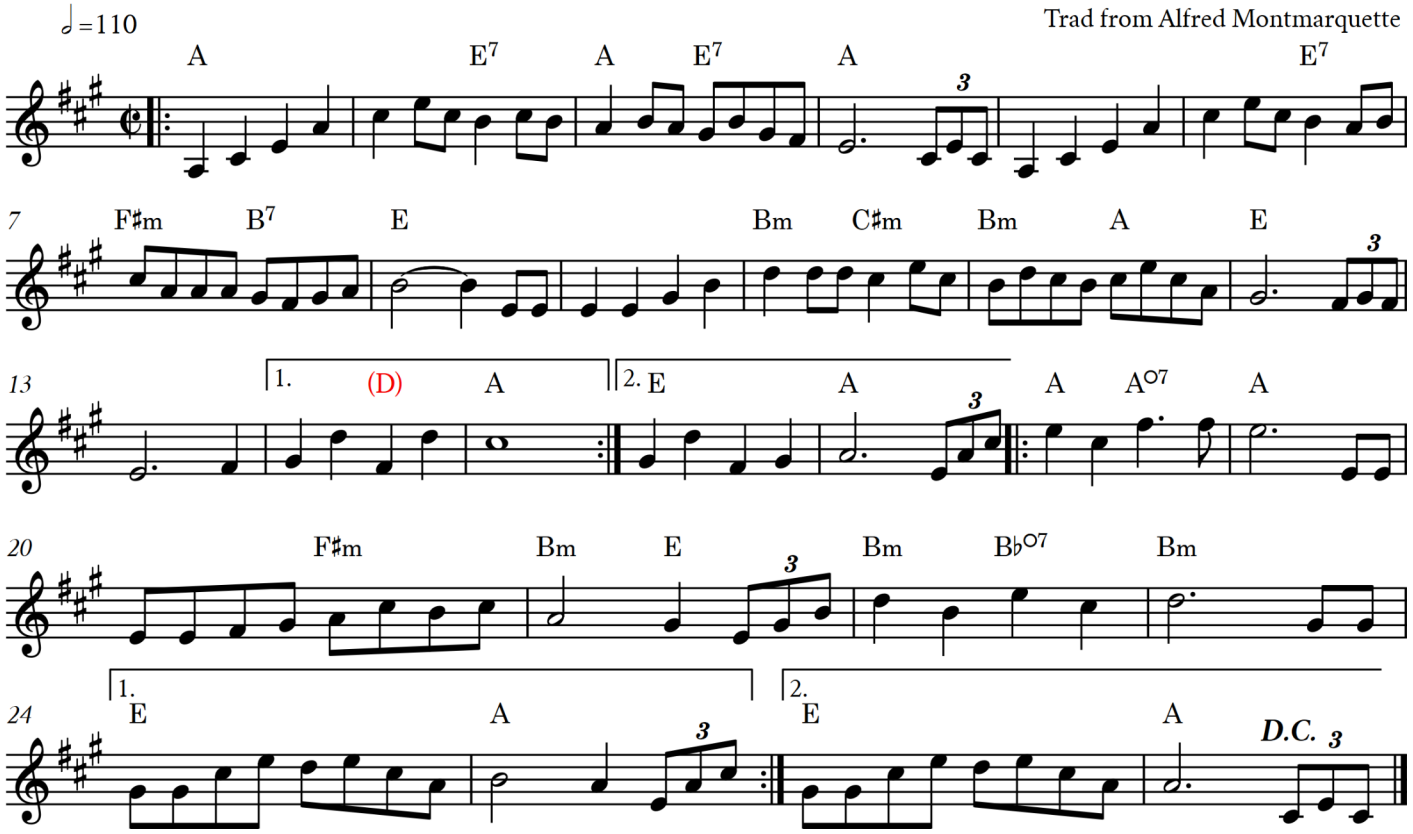
Marche du Mont St-Louis

Trad. Alfred Montmarquette



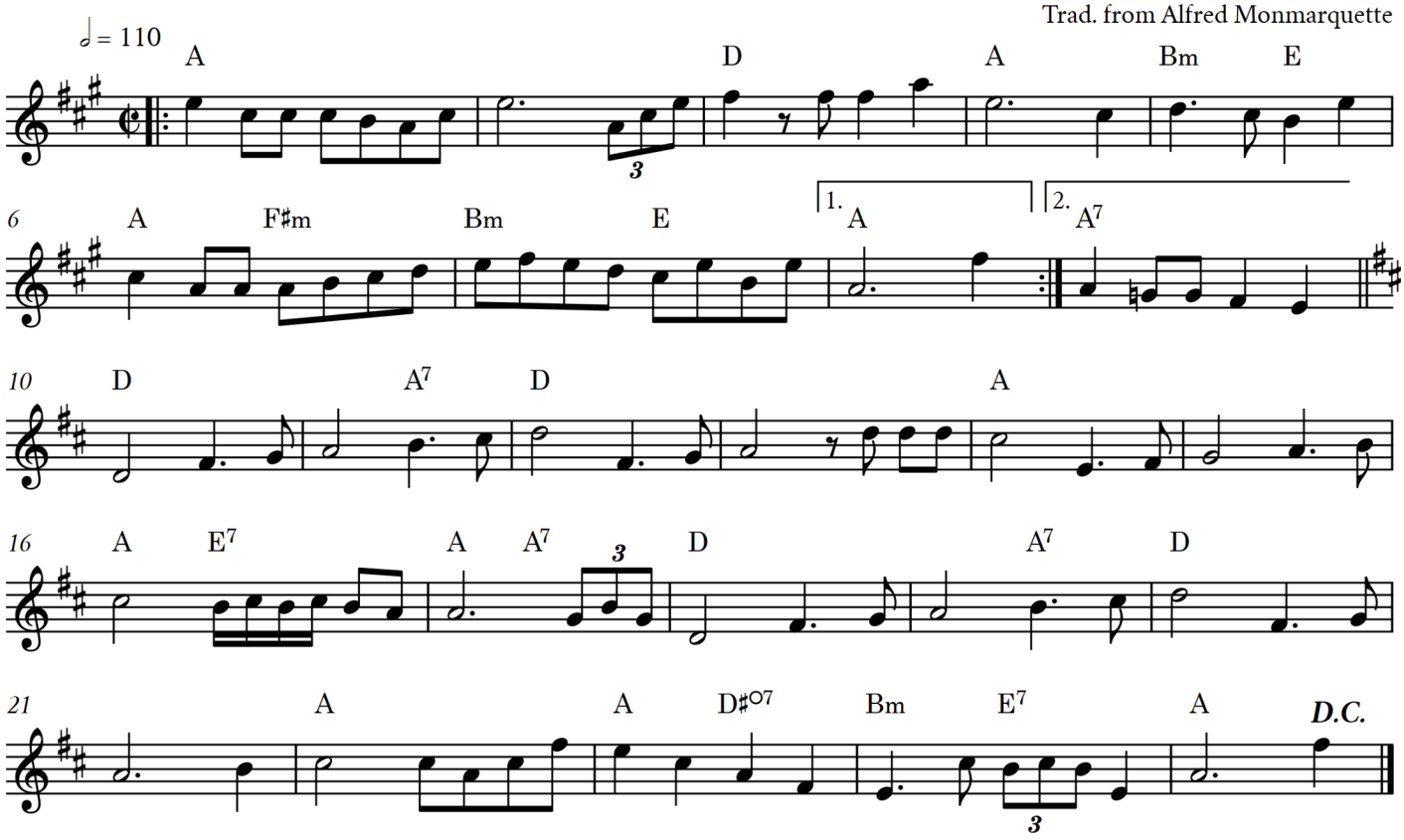
Marche des Collégiens

aka Marches des Forges



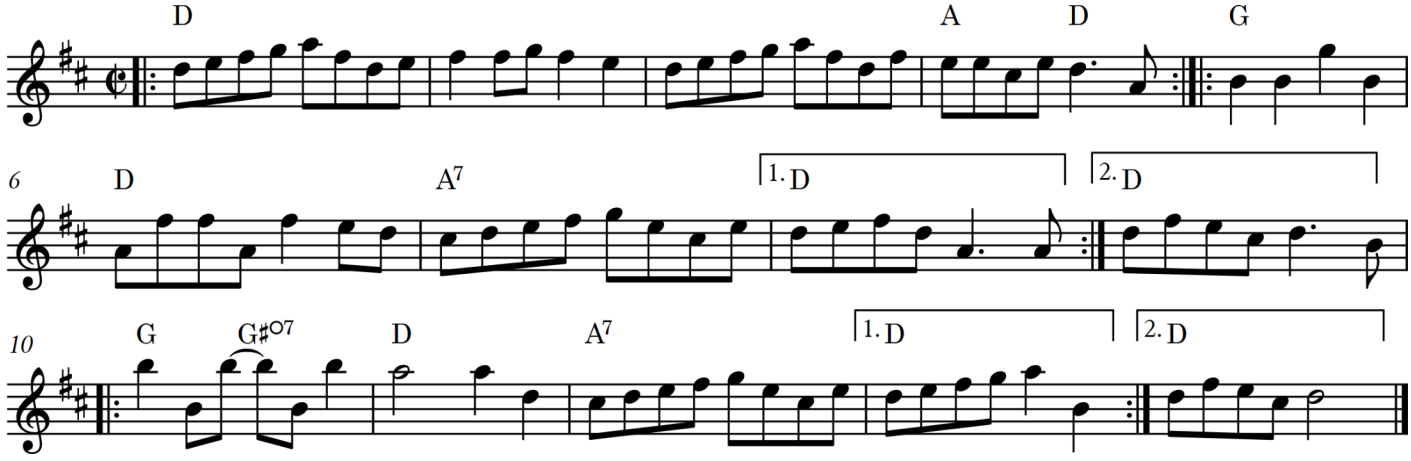
Marche du Prince de Galles

Trad. from Alfred Monmarquette



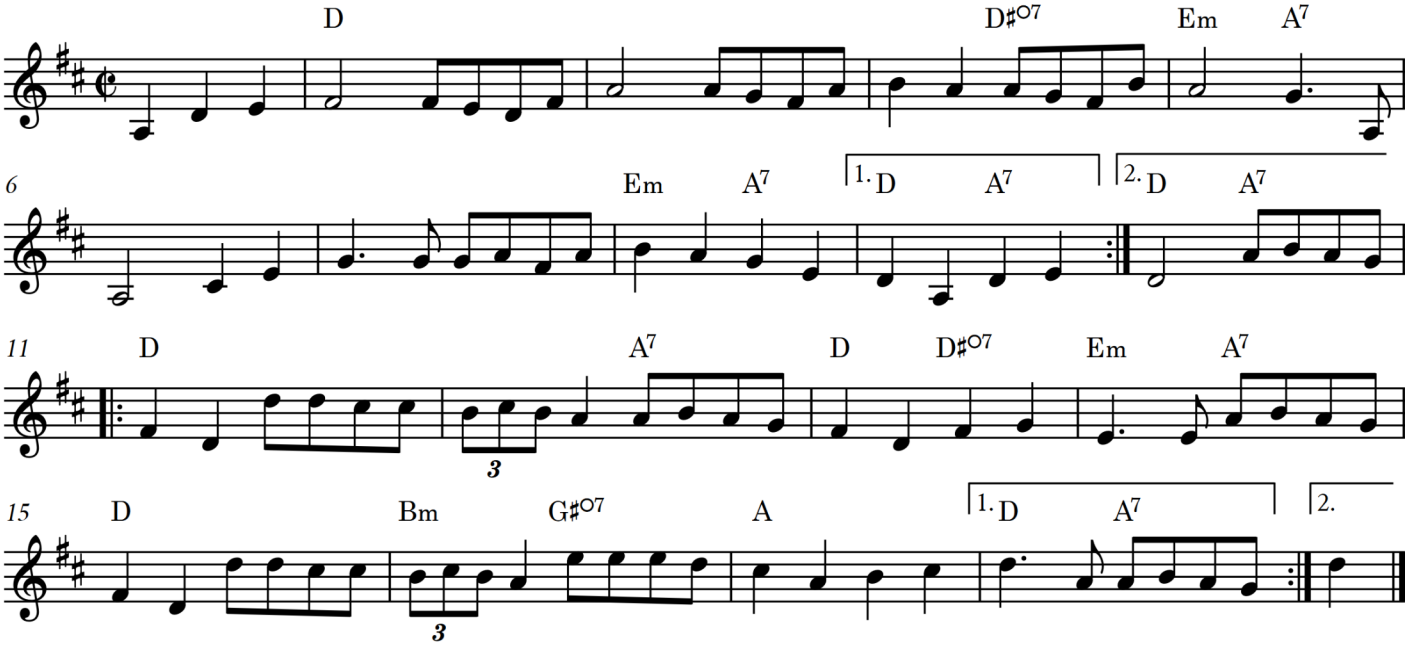
Marche de La Tuque

Trad. from Isidore Soucy



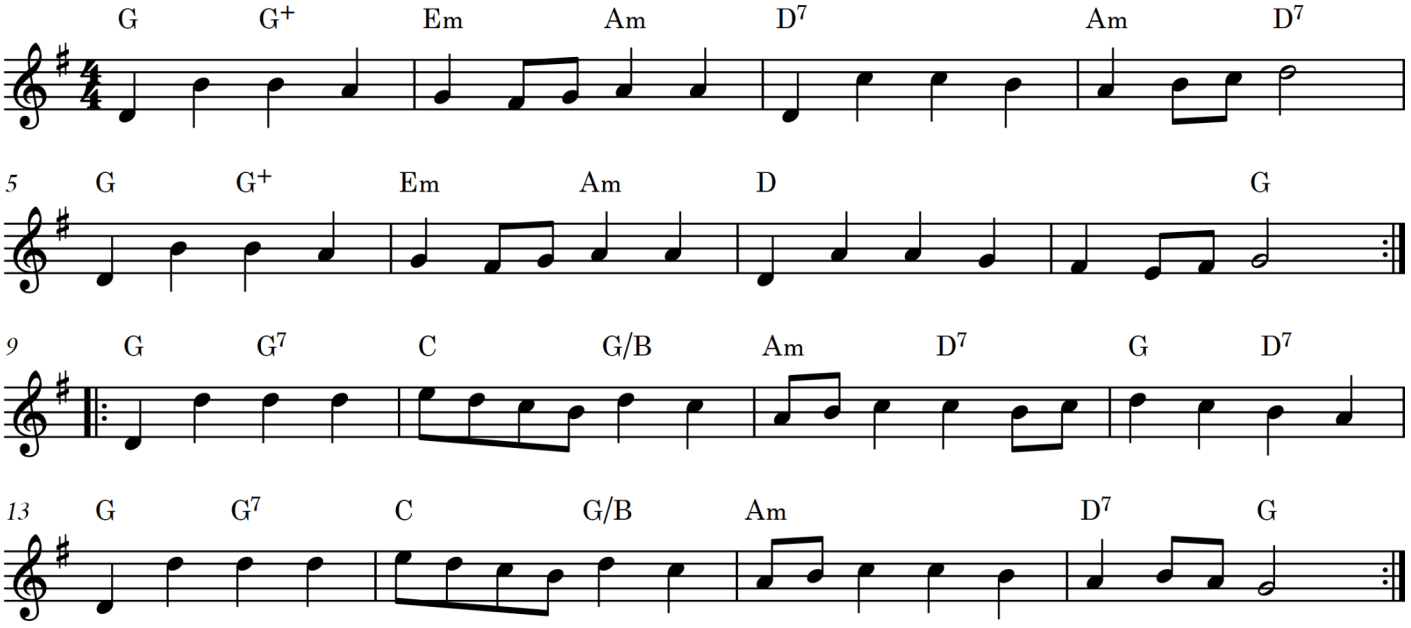
Marche du St-Laurent

Trad. from Isadore Soucy



Noite de Veran

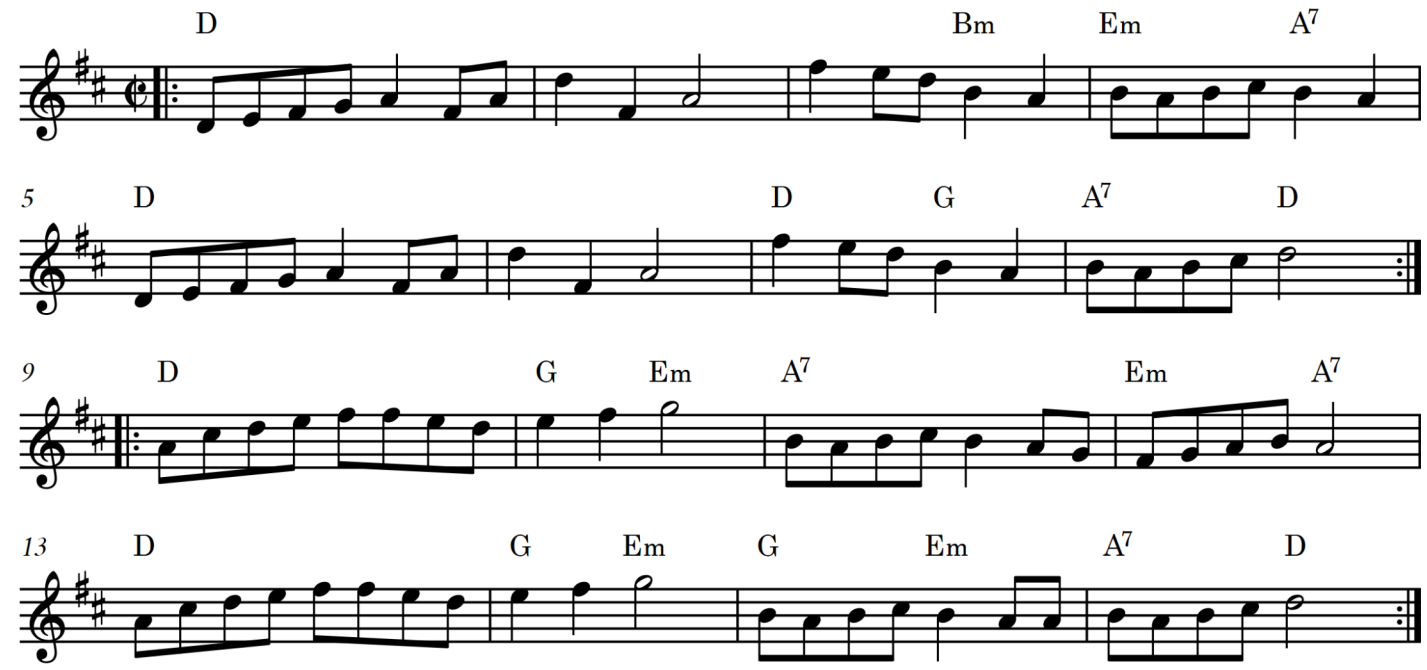
Milladoiro



Galope de Baie St-Paul

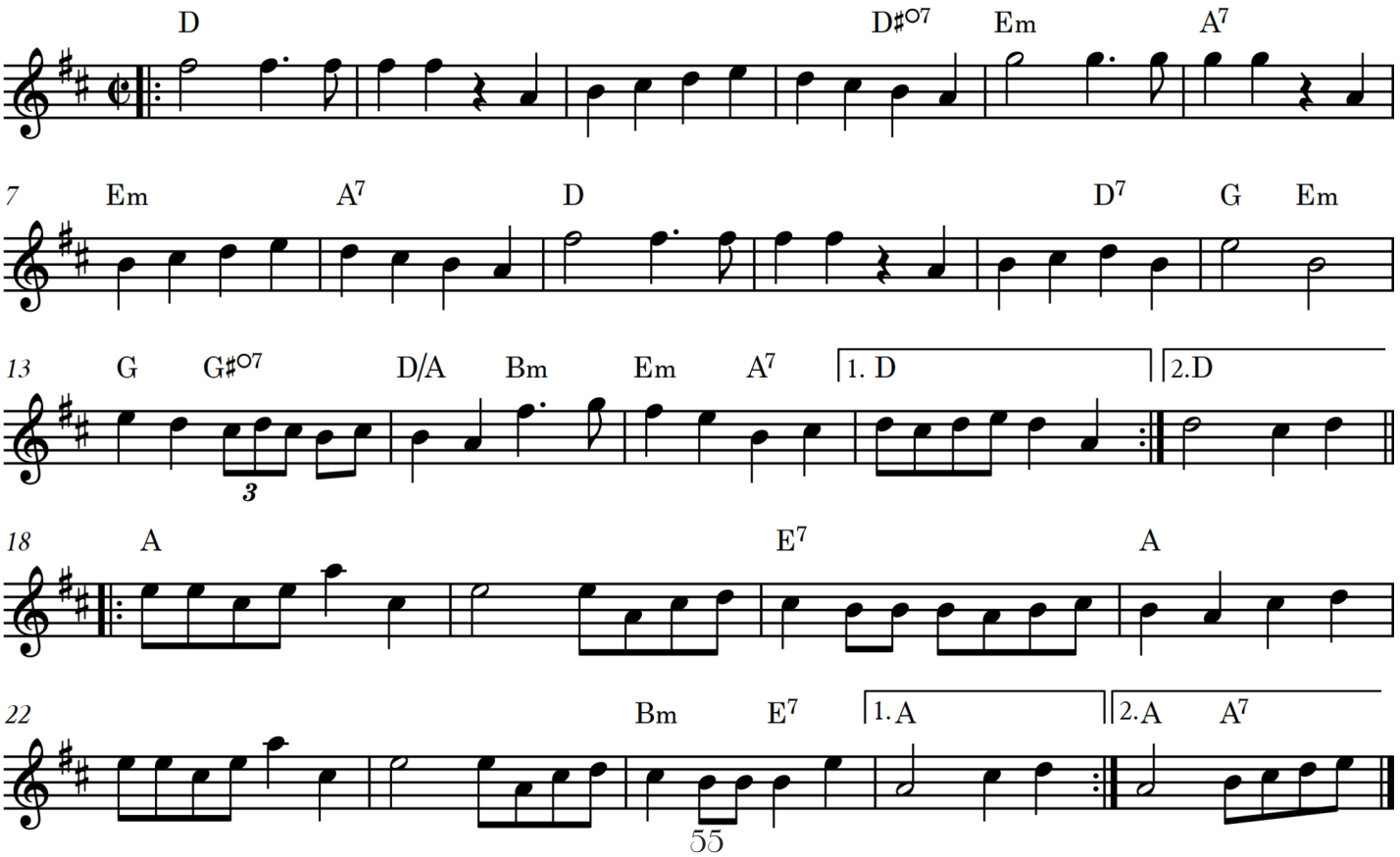
aka St-Féréole

Traditional



Galope des Montagnards Laurentiens

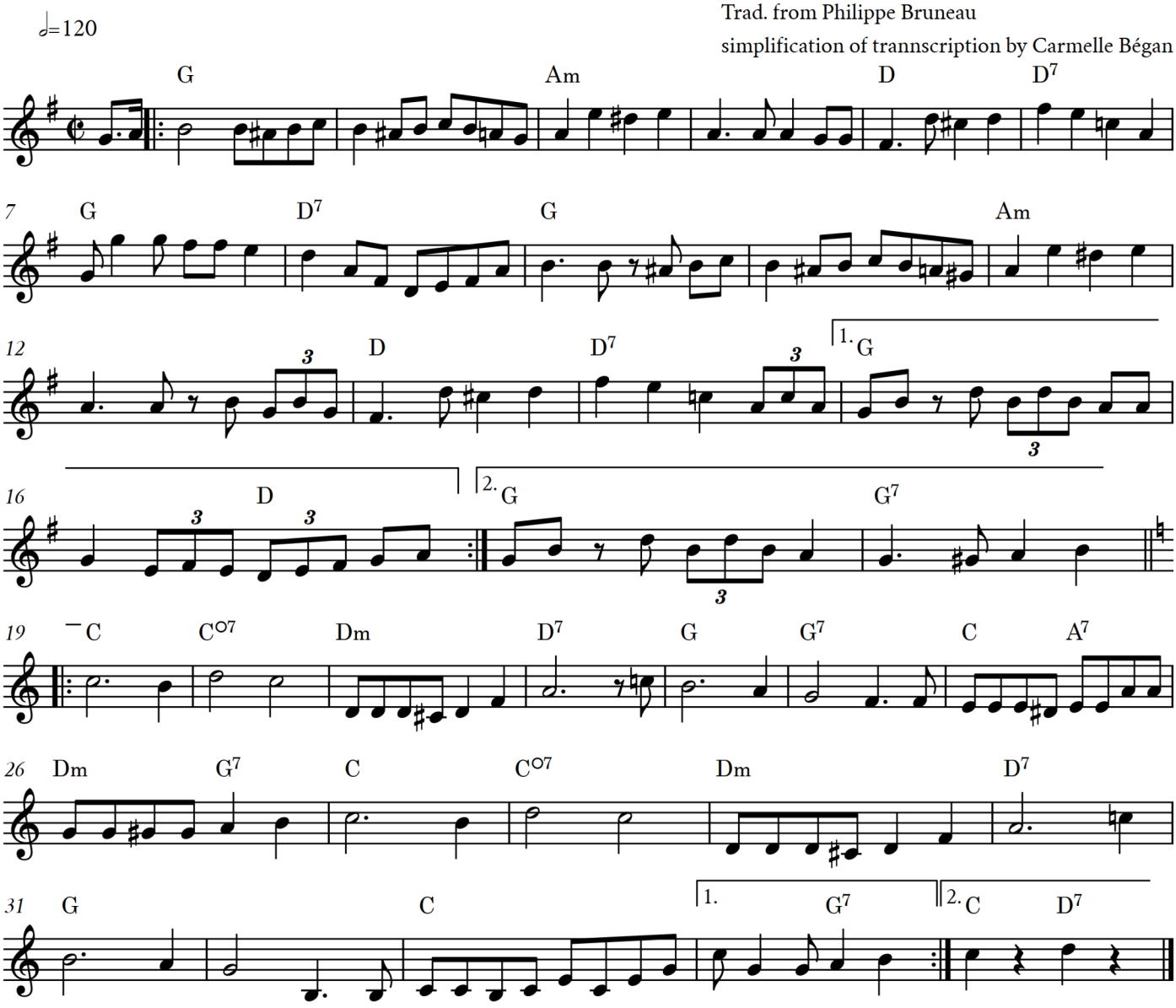
Traditional



Galope de L. Simard

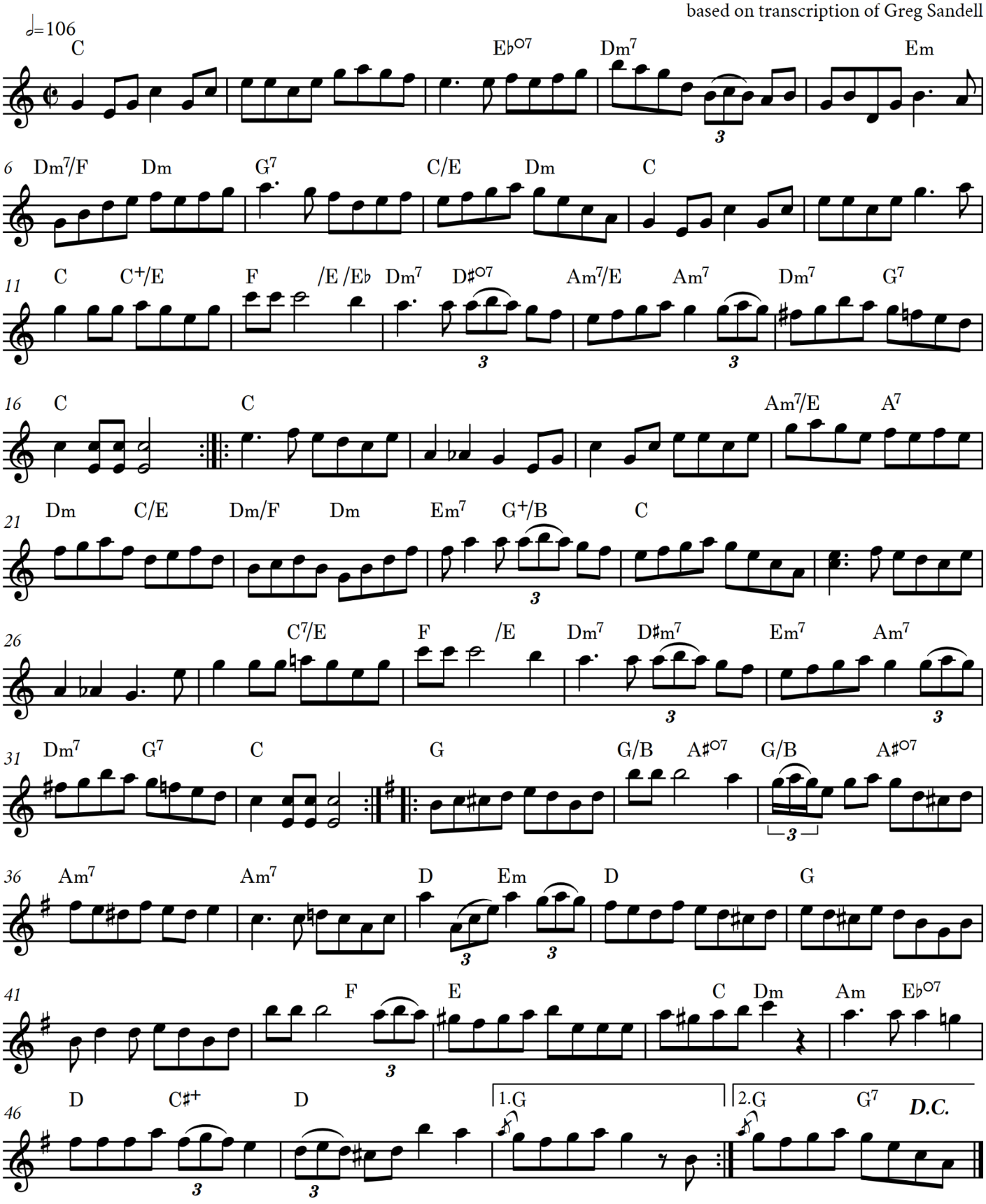
Trad. from Philippe Bruneau

simplification of trannscription by Carmelle Bégan



La Galope à Denis

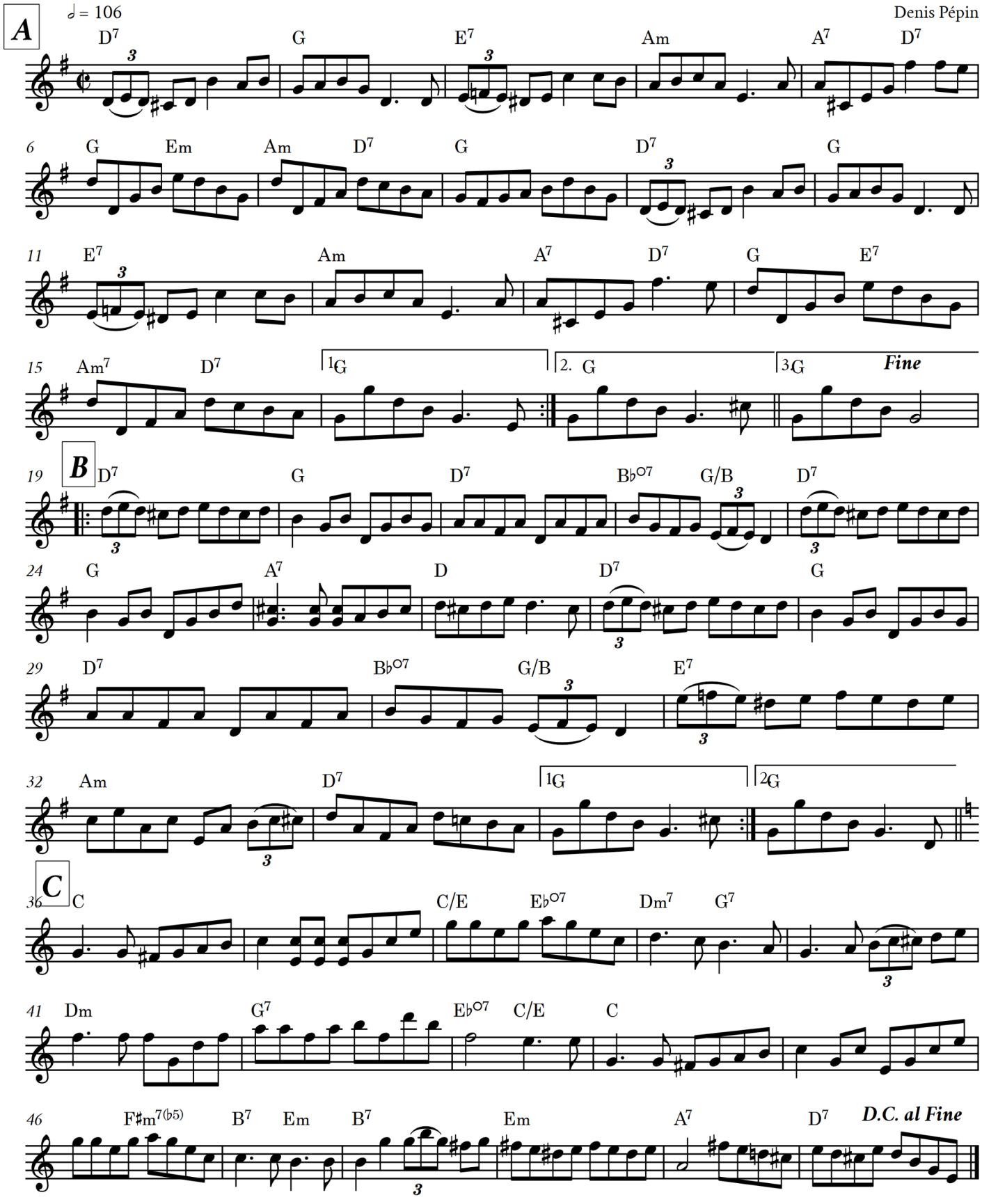
Lisa Ornstein et Yvan Brault
based on transcription of Greg Sandell



Forme: A1, A2, B1, B2, A3

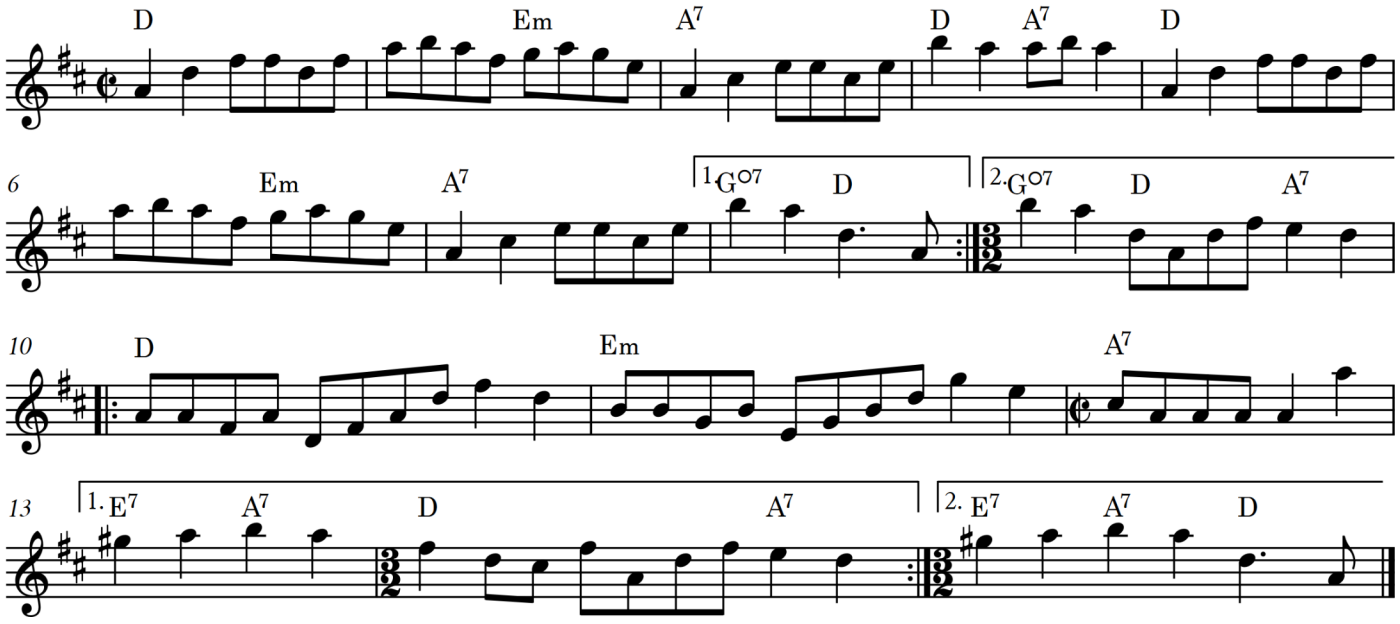
C, A2, B1, B2, A3, C, A3

Galope à Félix



Galope de Jules Verret

Trad. from Jules Verret



Galope de la Malbaie

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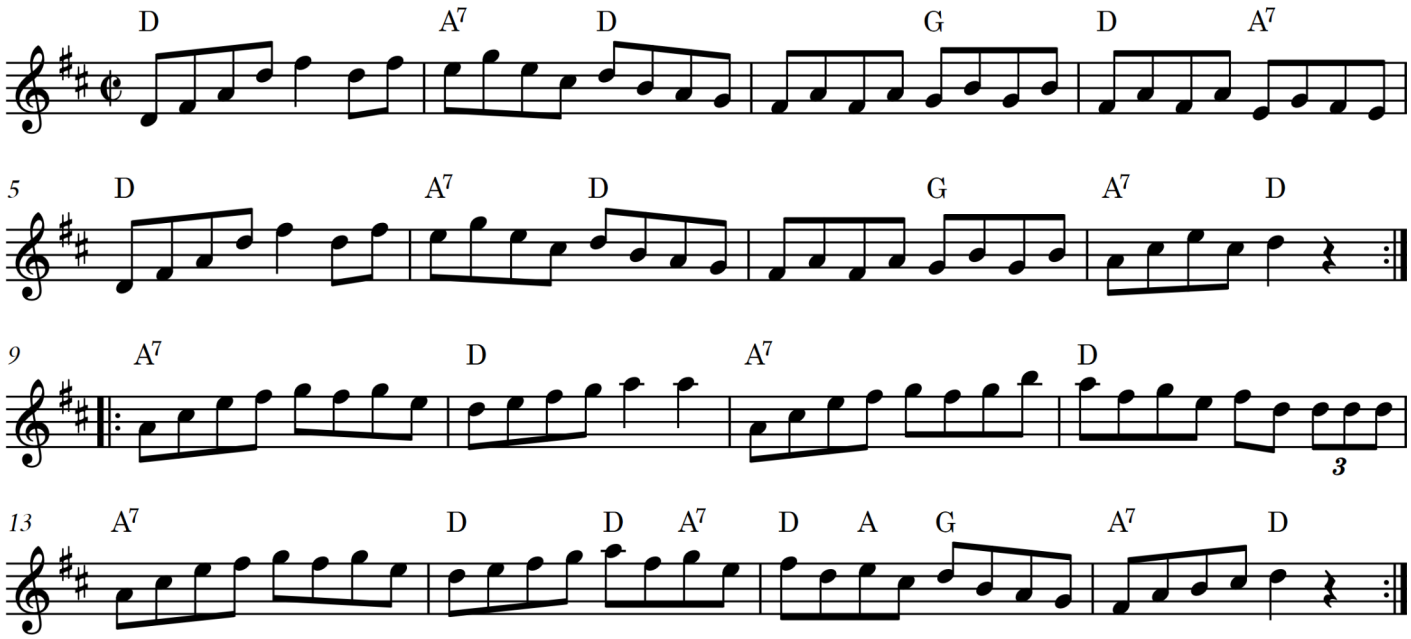
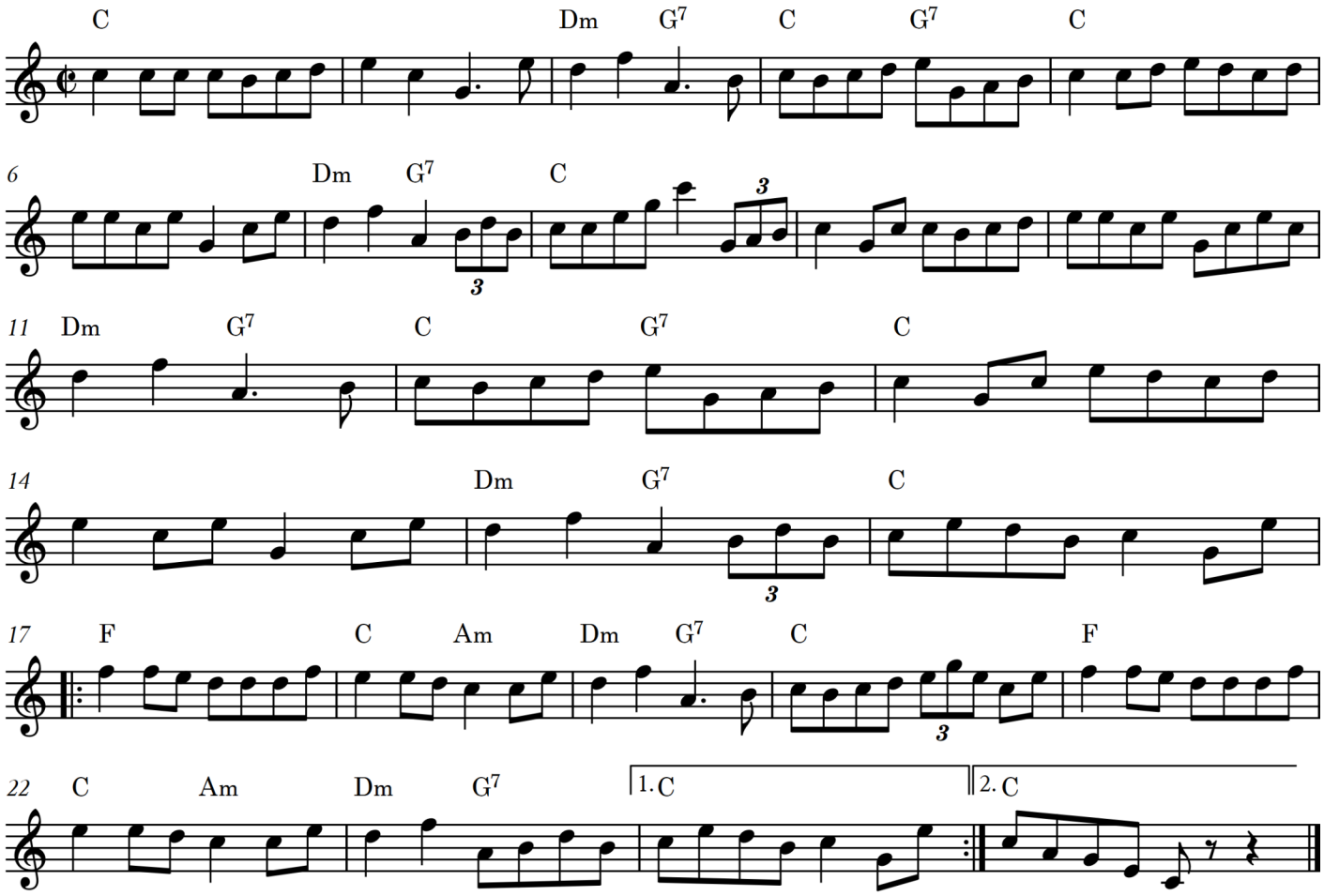


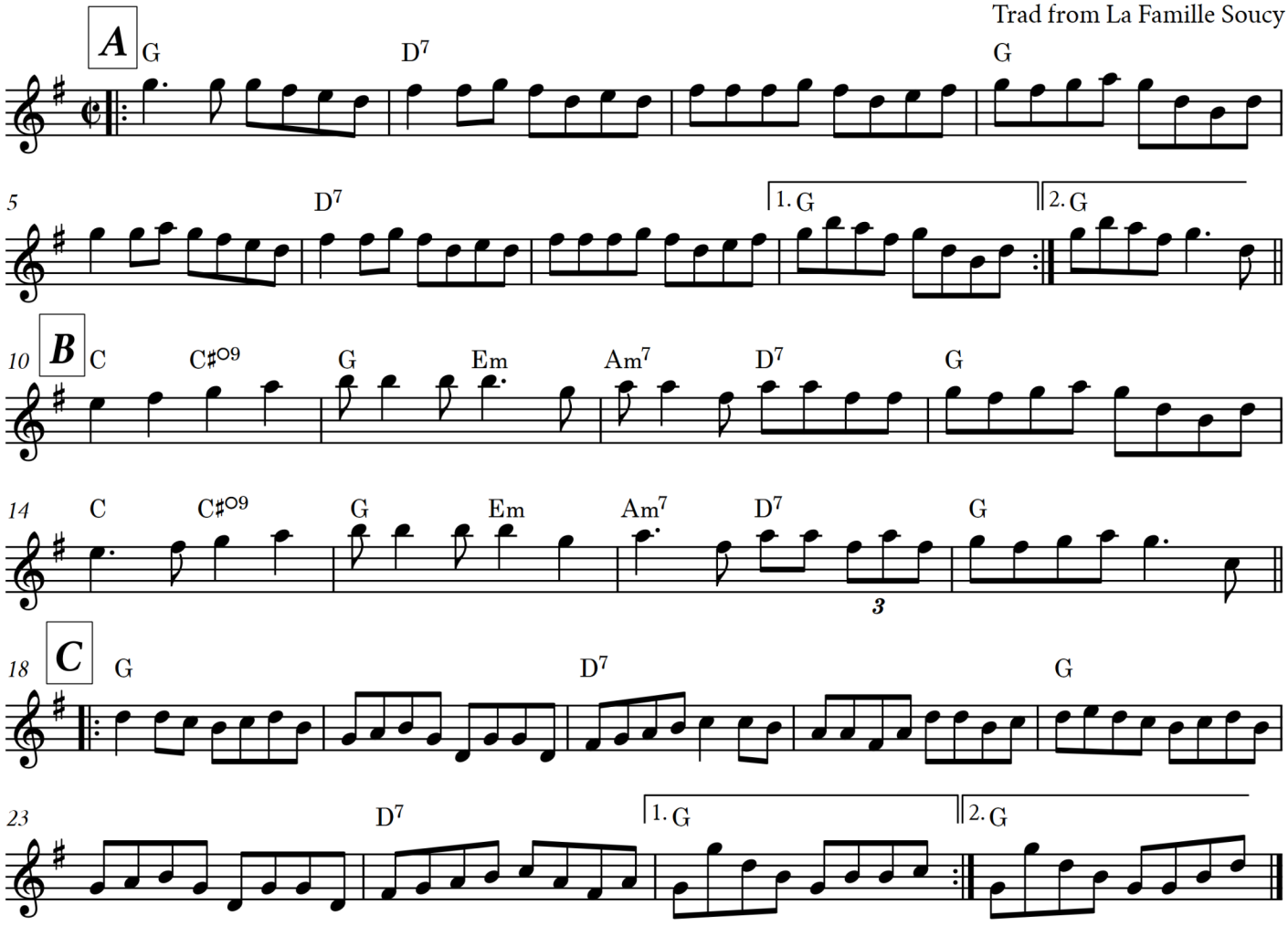
La Galope à Réjean

Québec Pure Laine



Galope de Ste-Blandine

Trad from La Famille Soucy



Reel Antoinette

Very fast

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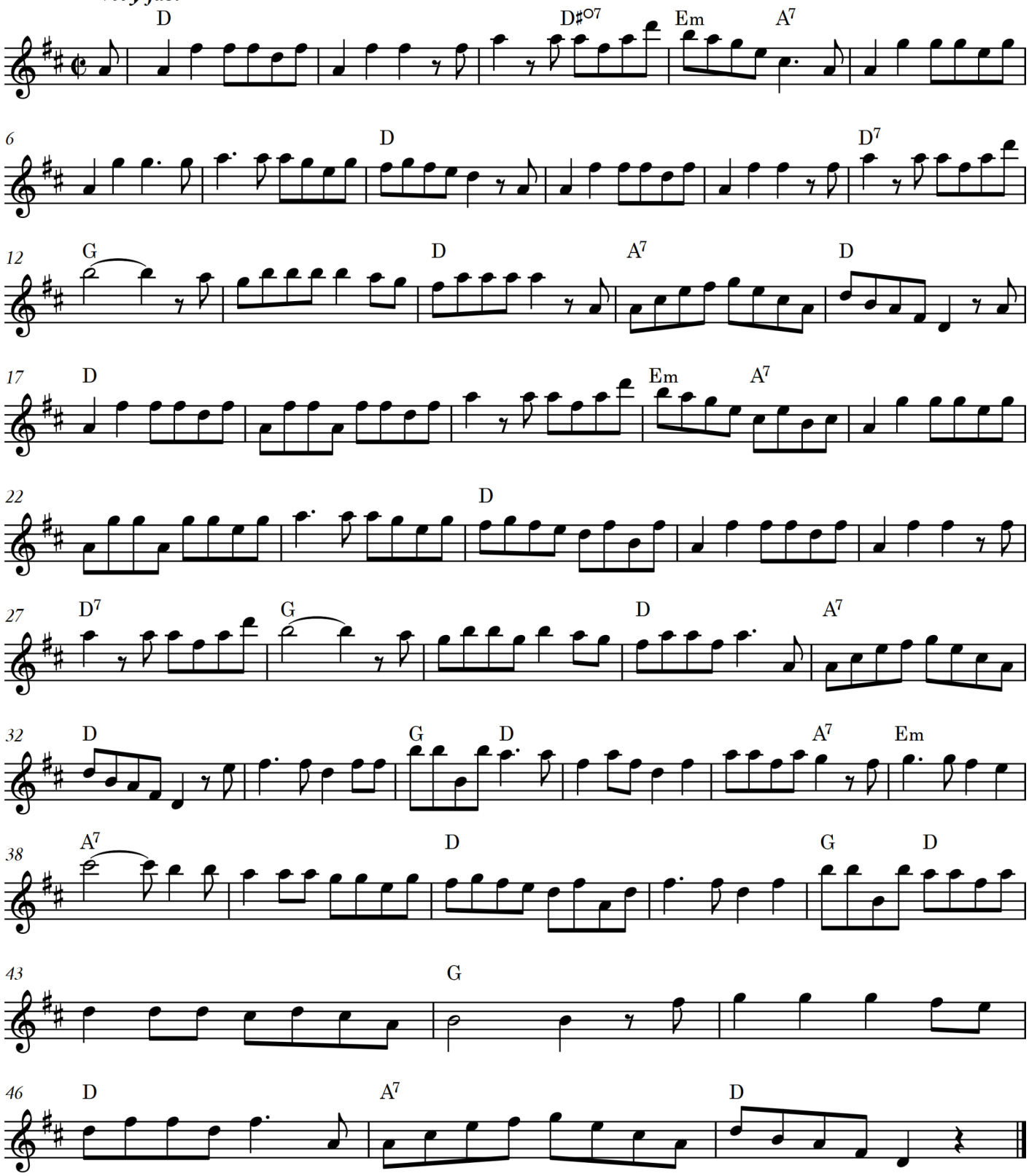

Reels

Accordéon Polka

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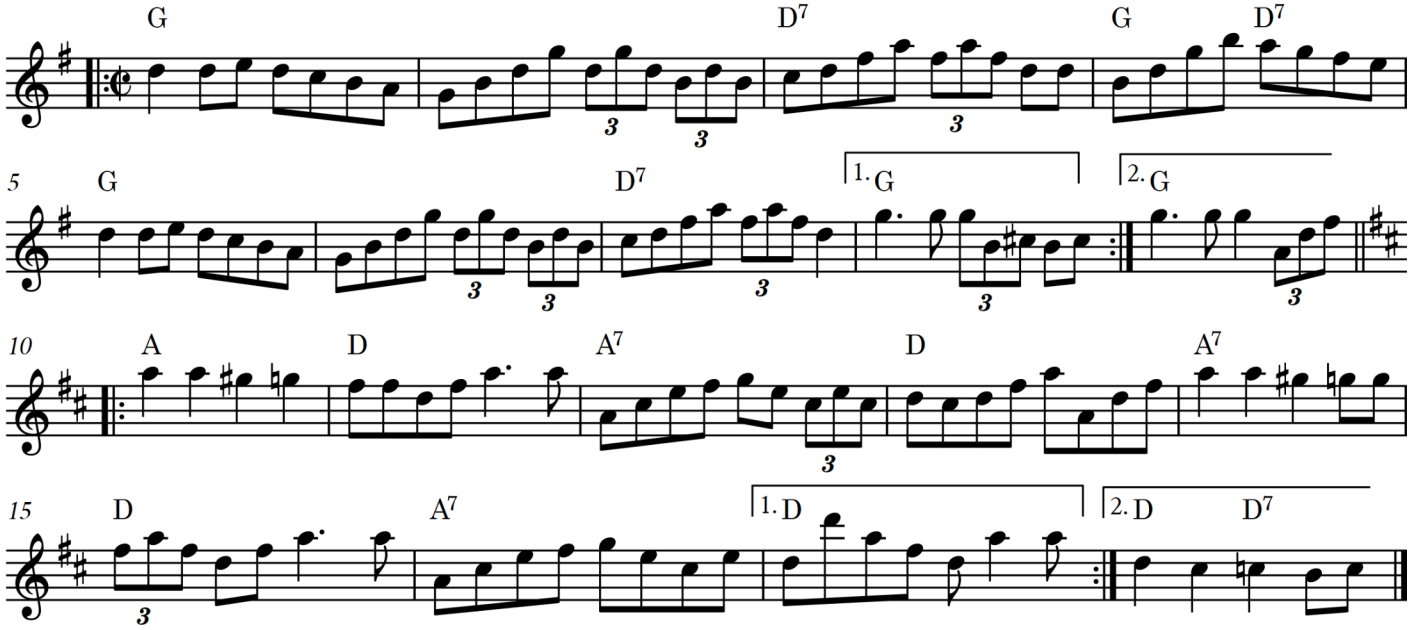
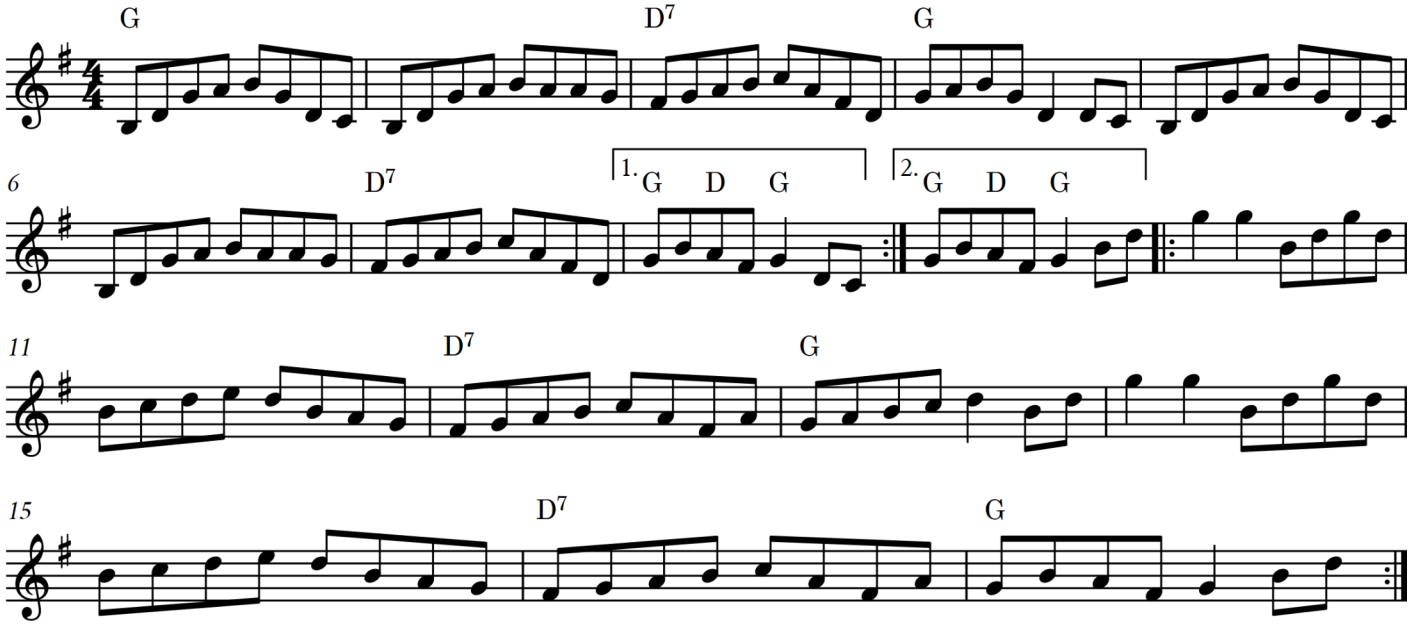
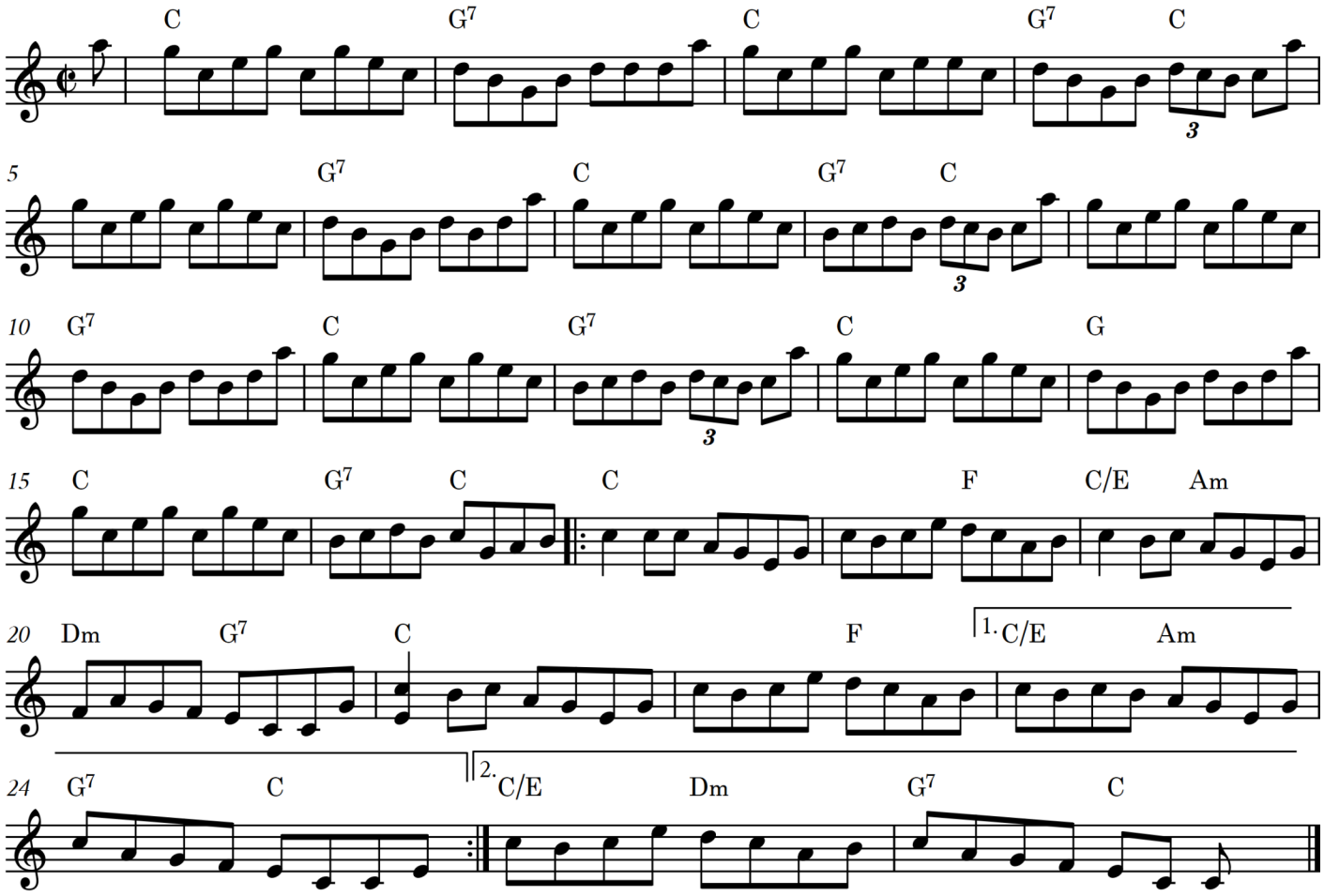


Aimé Gagnon



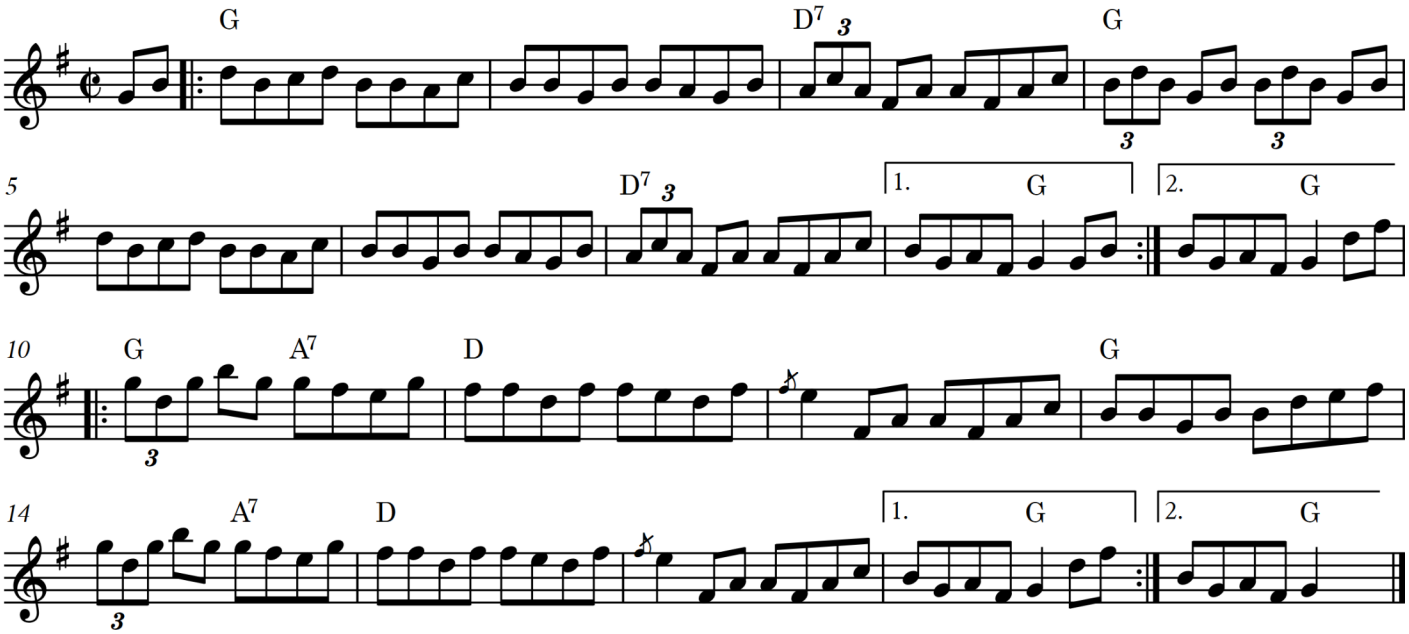
Alouette

Trad. from Philippe Bruneau



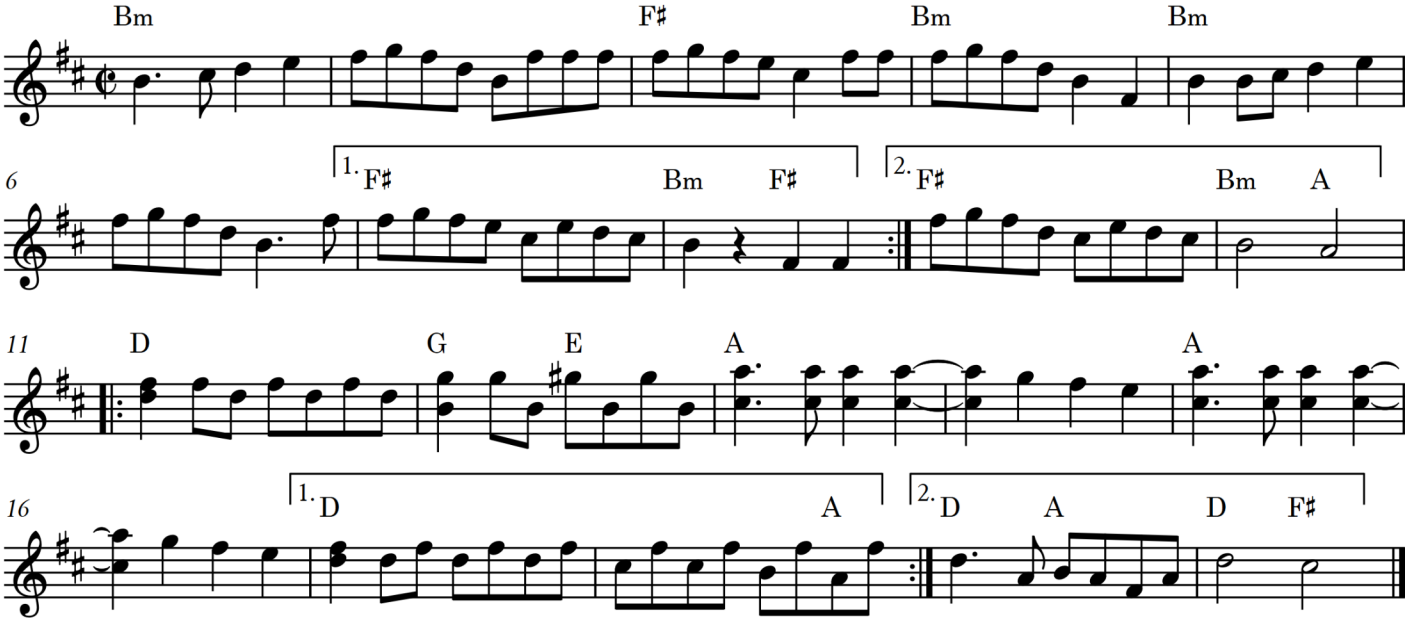
Célina

Trad. from Louis Boudreault



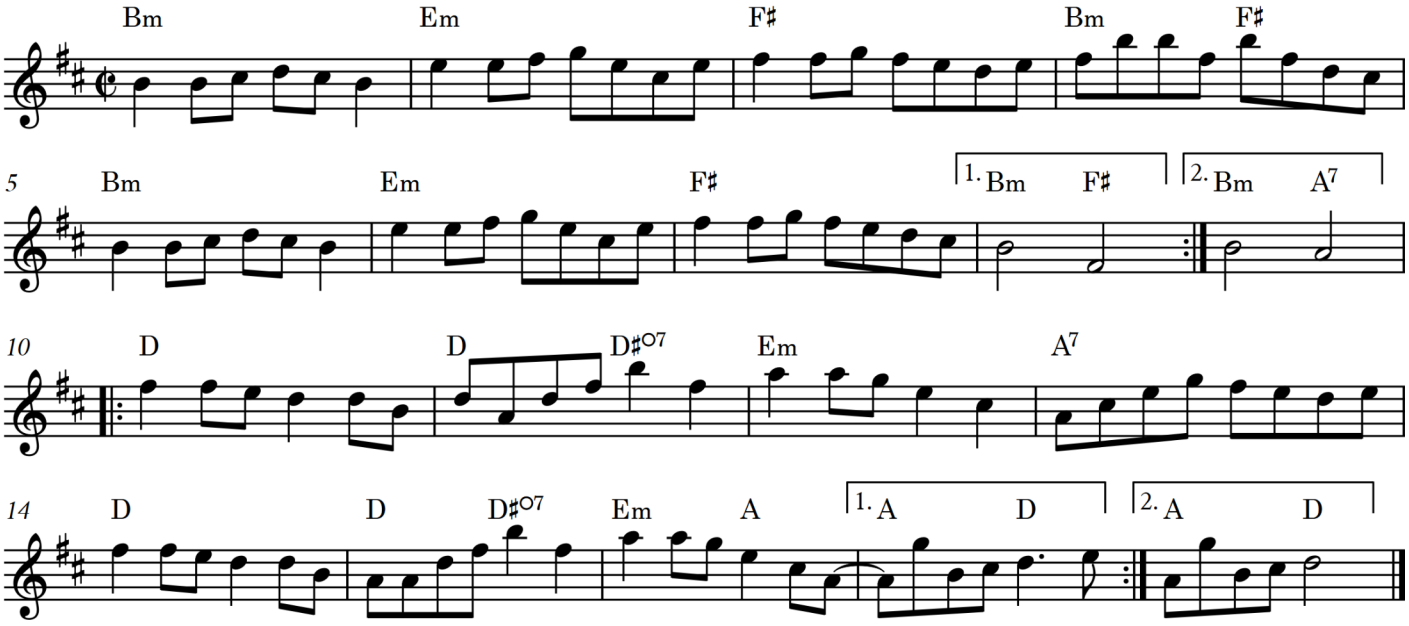
Dedicado à Jos

Martin Racine



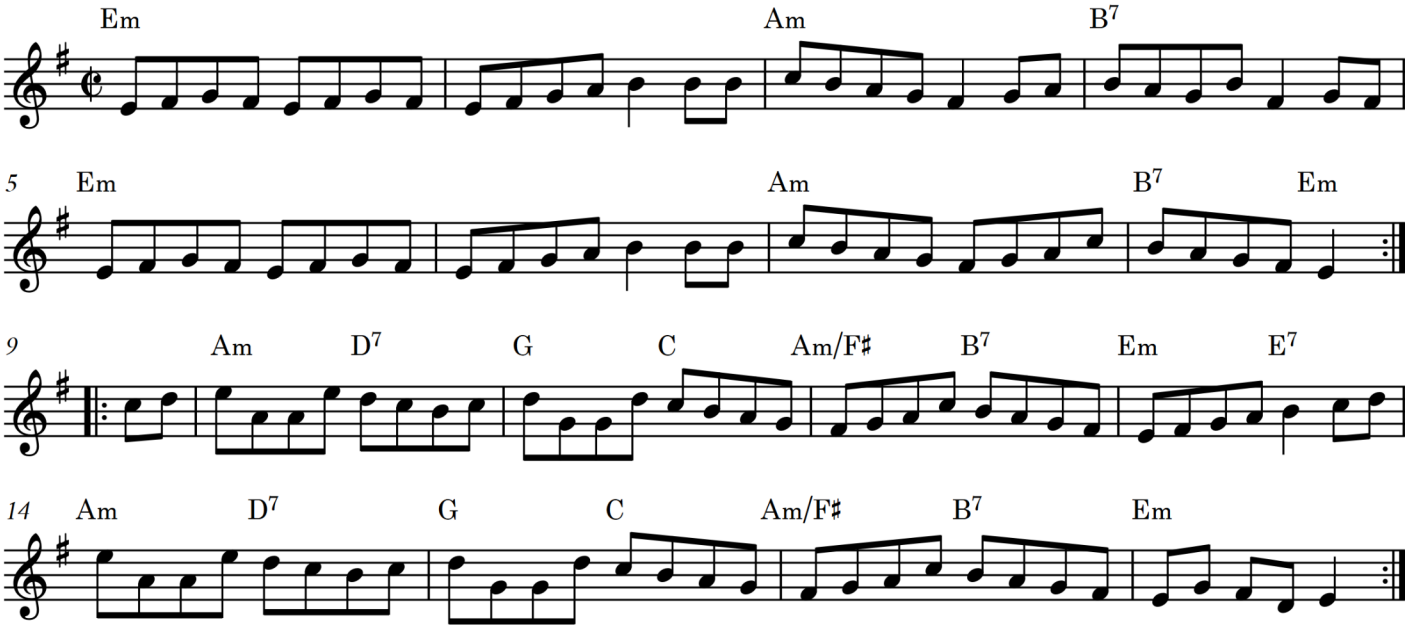
Eugène

Trad. from Arthur Pigeon



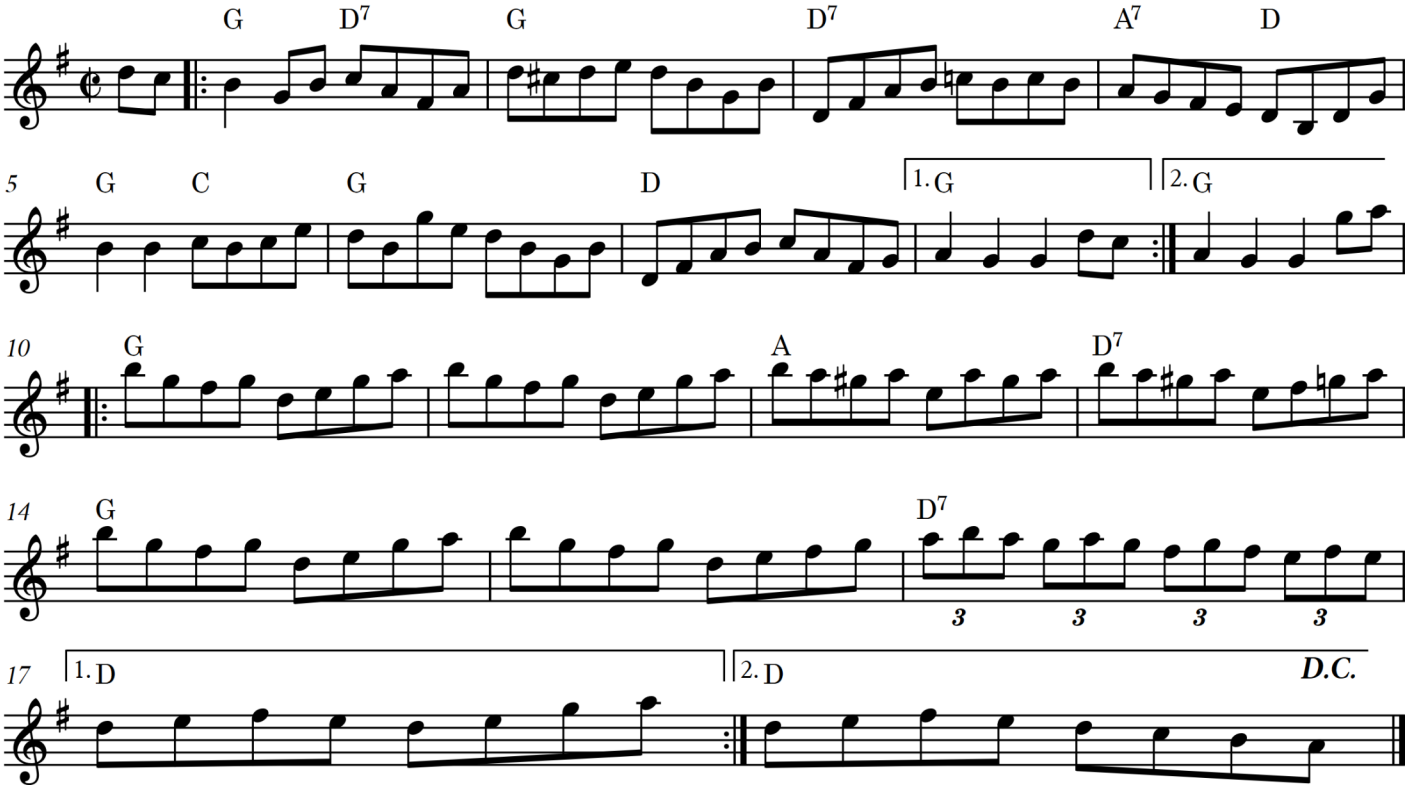
Evit Gabriel

Daniel Thonon



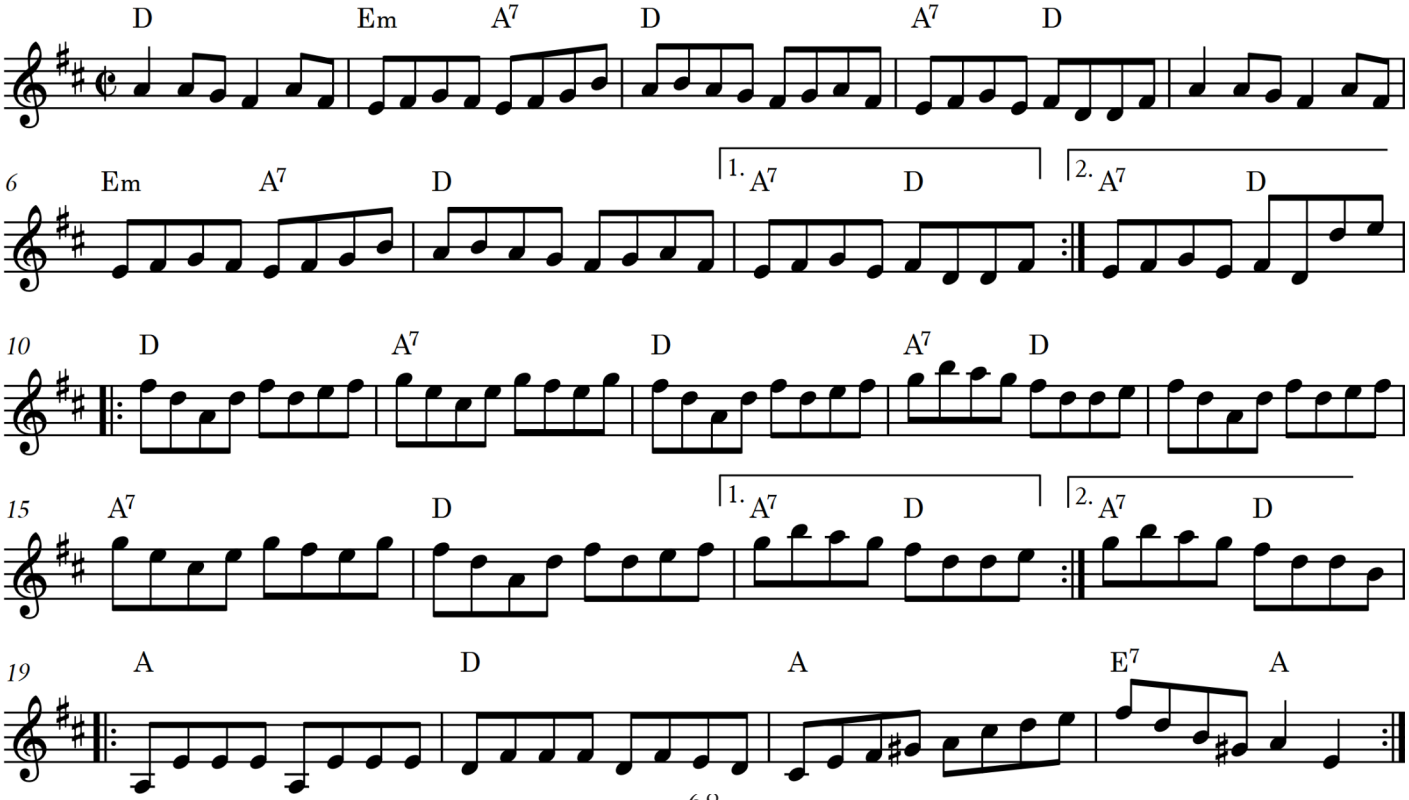
Gigue Canadienne

Trad. from Joseph Allard



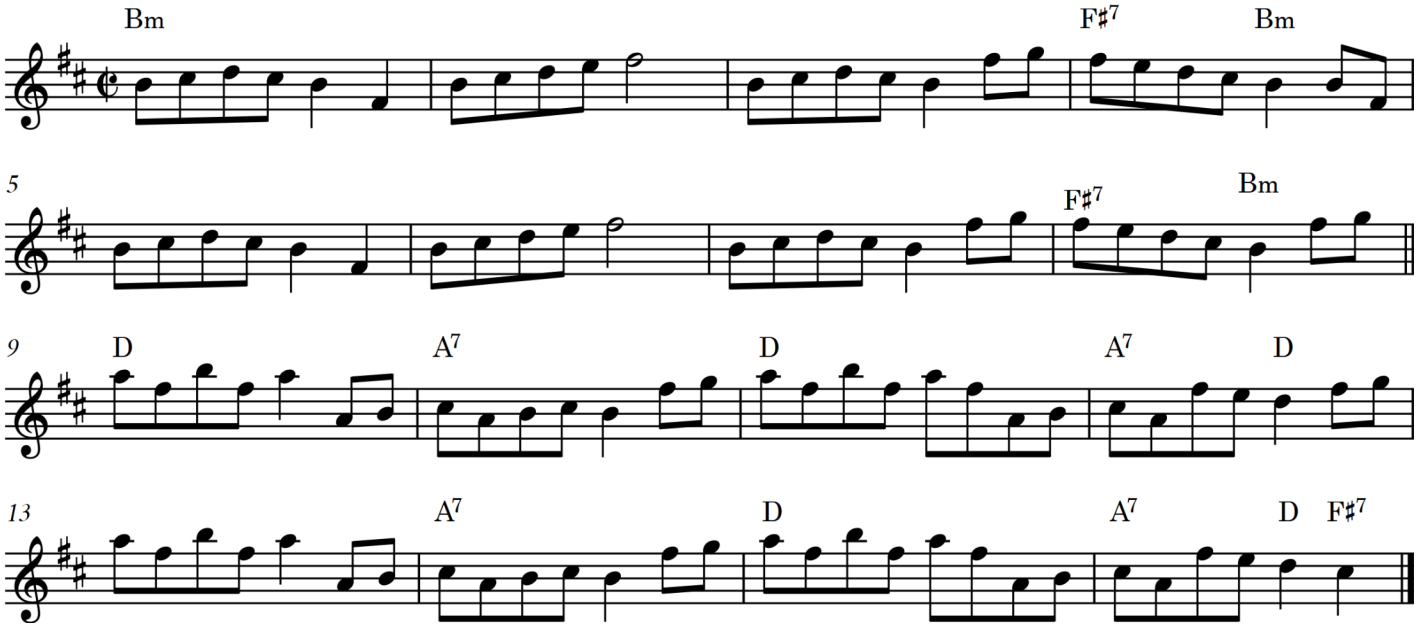
Gigue de Madame Ste-Germain

Trad. from Philippe Bruneau



Gigue du Démon

Trad. from René Alain



Gigue du Diamant Bleu

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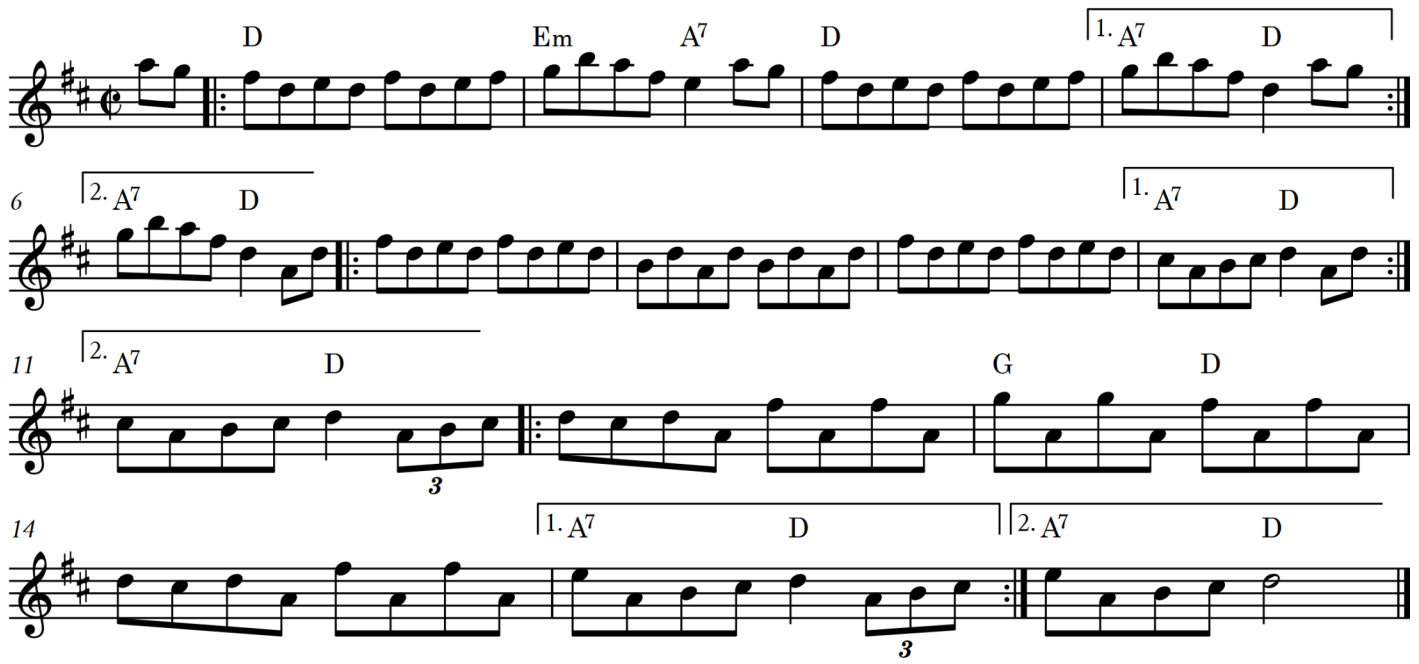
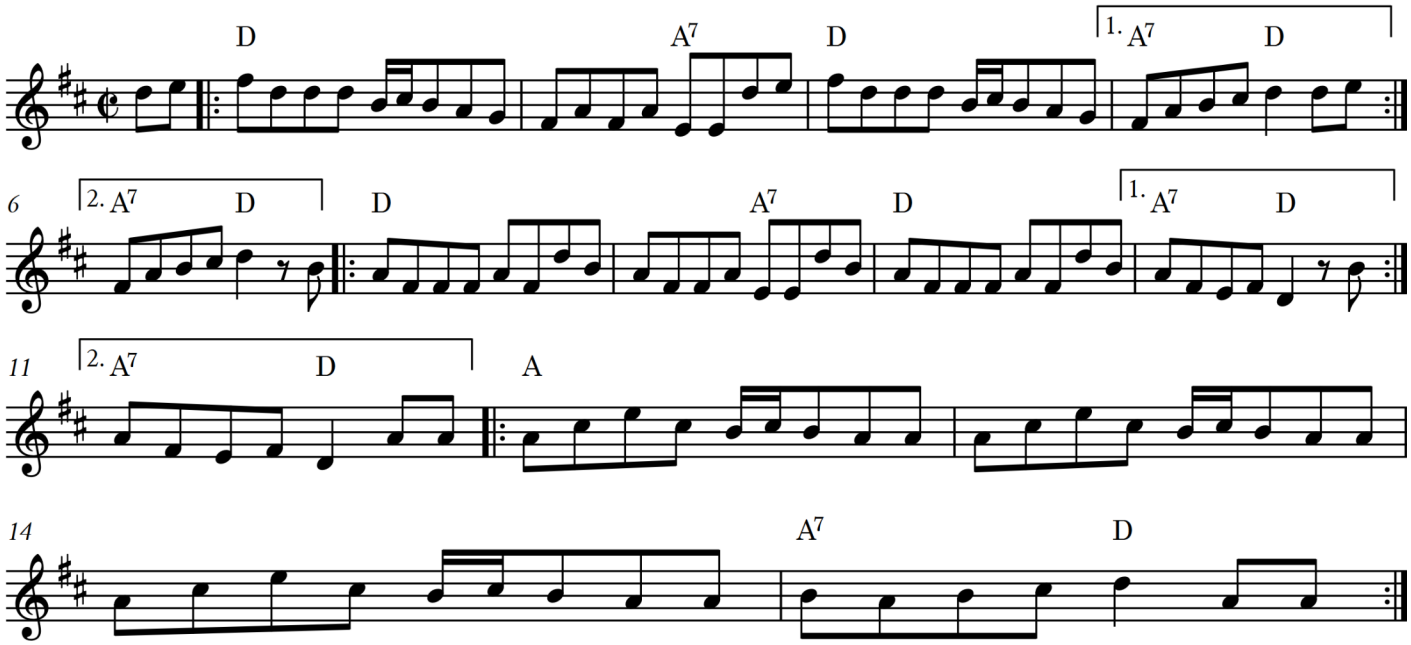


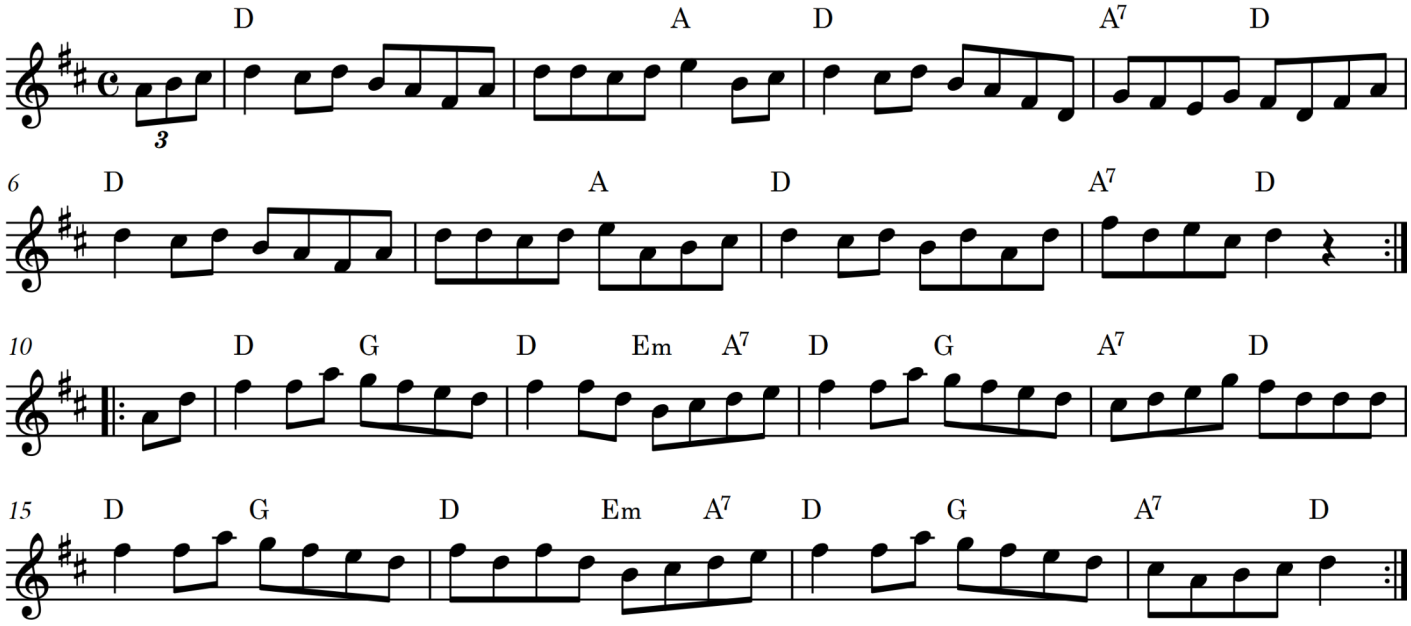
Gigue du Père Mathias

Adélard Thomassia



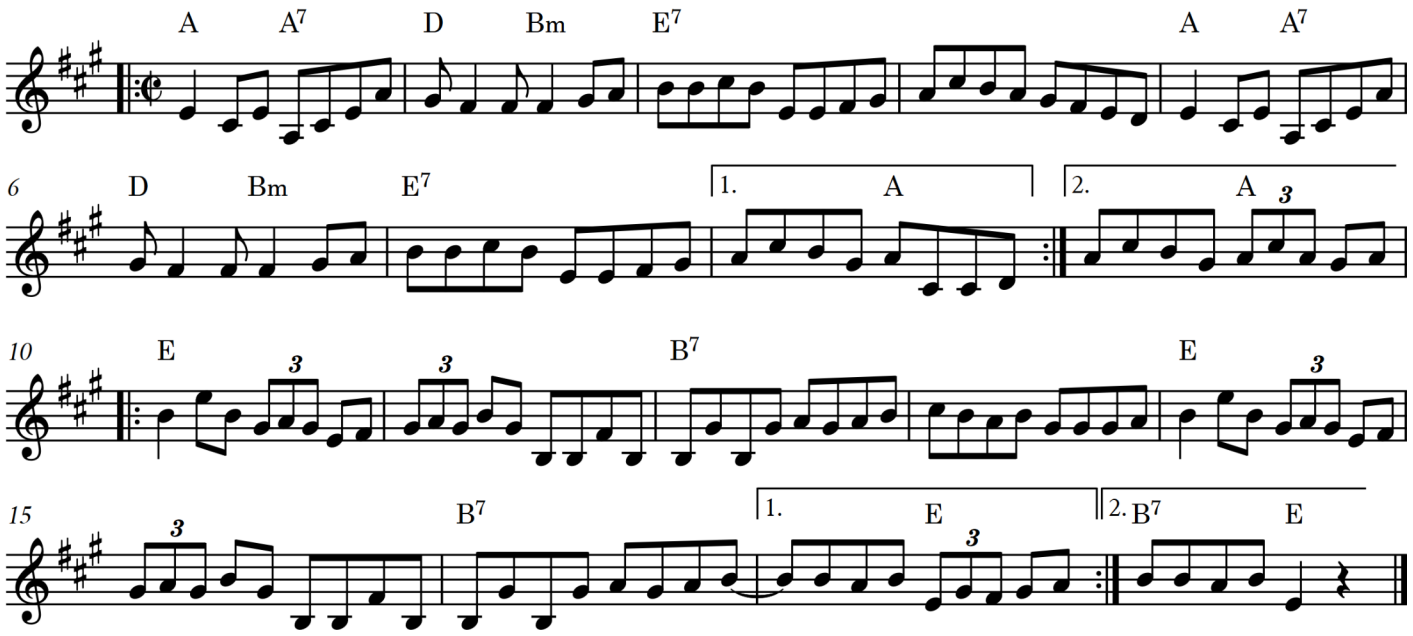
Gigue de Terrebonne

Trad.from Alfred Montmarquette



Gripette

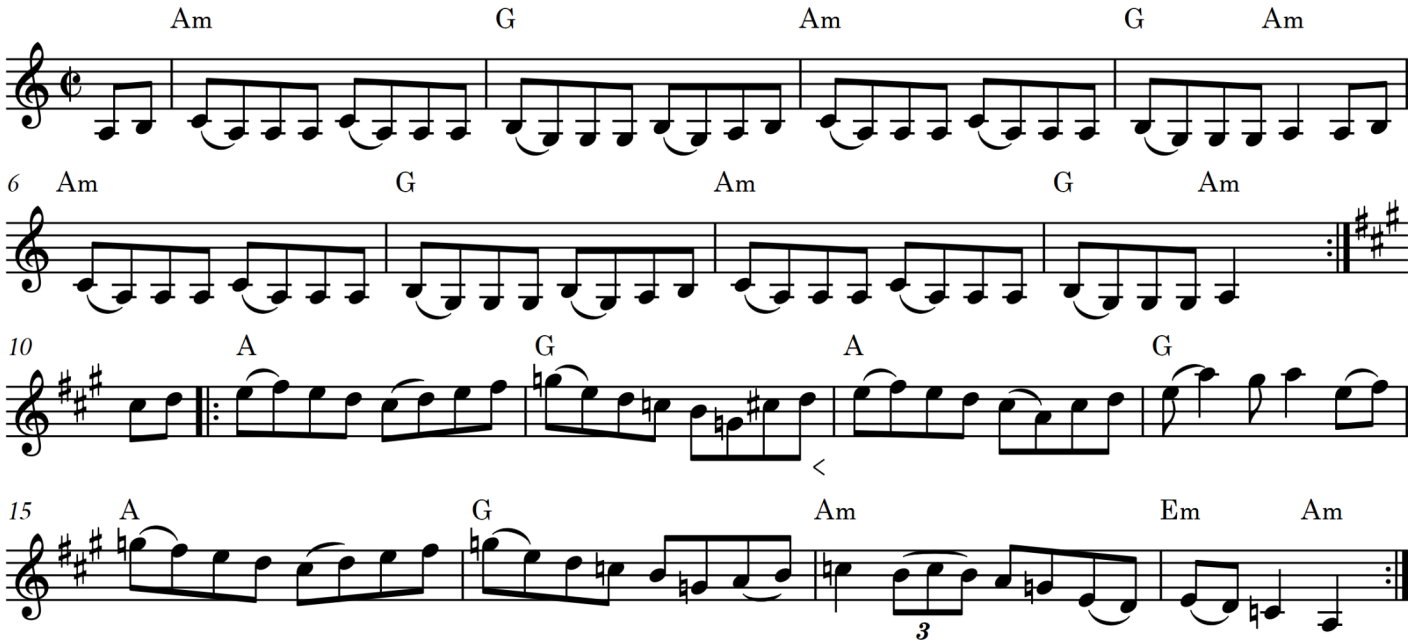
Daniel Poirier



Grumbling Old Man and the Growling Old Woman

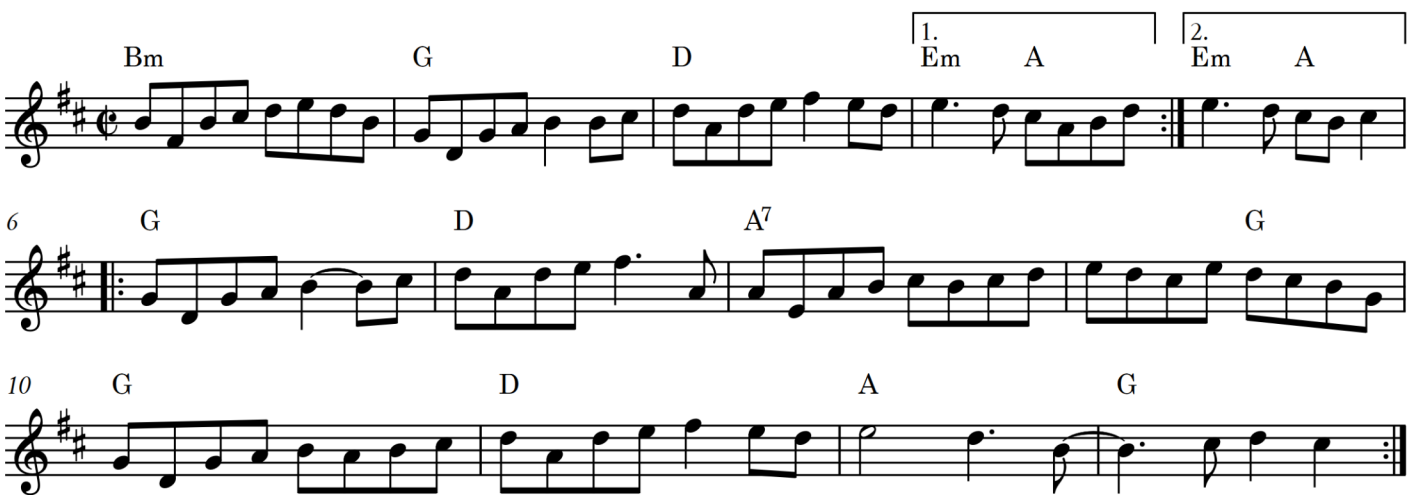
La Disputeuse

Trad.



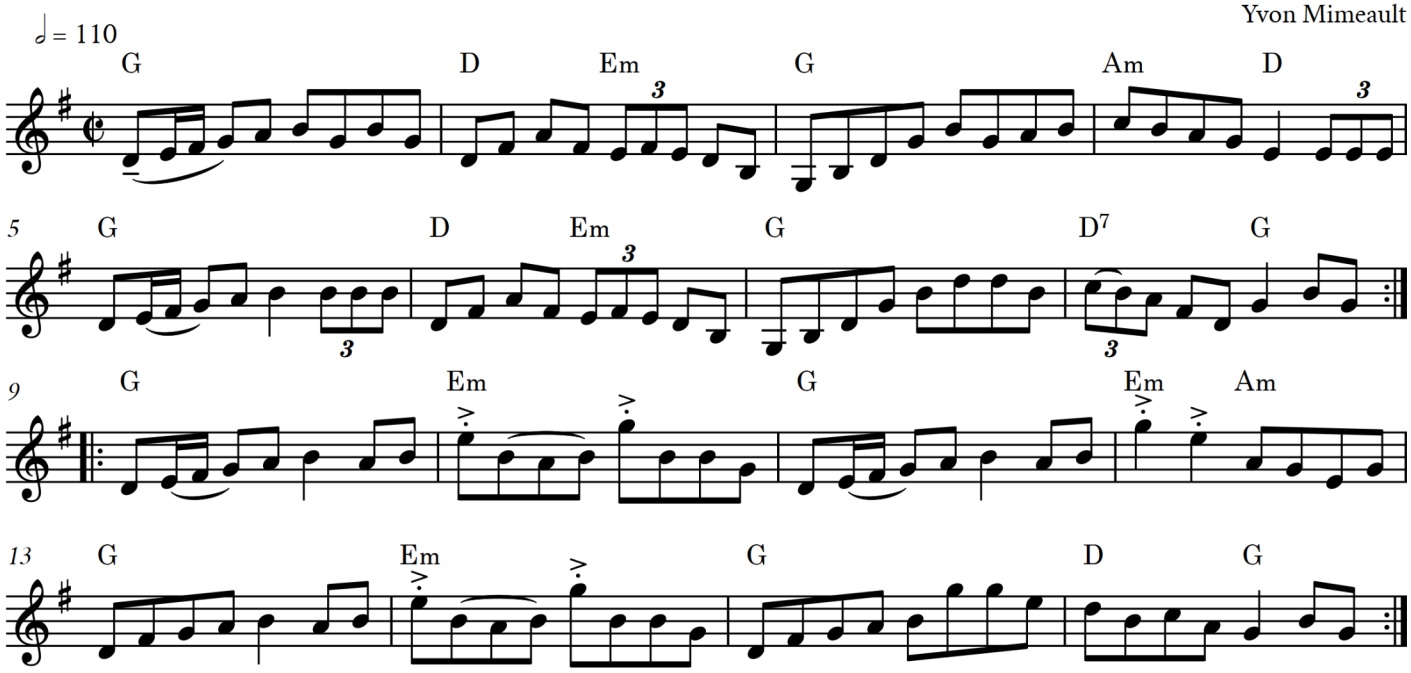
Héma

Christophe Comte



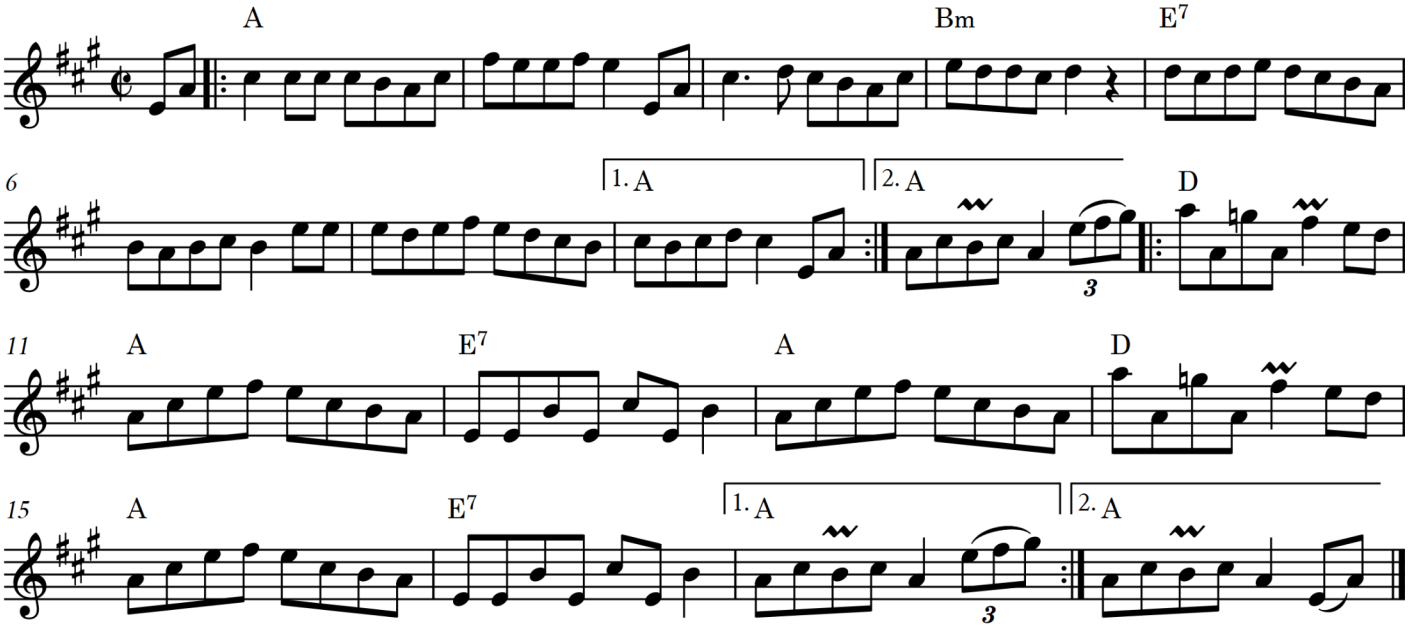
L'Histoire de Mon Vieux Coq

Yvon Mimeault



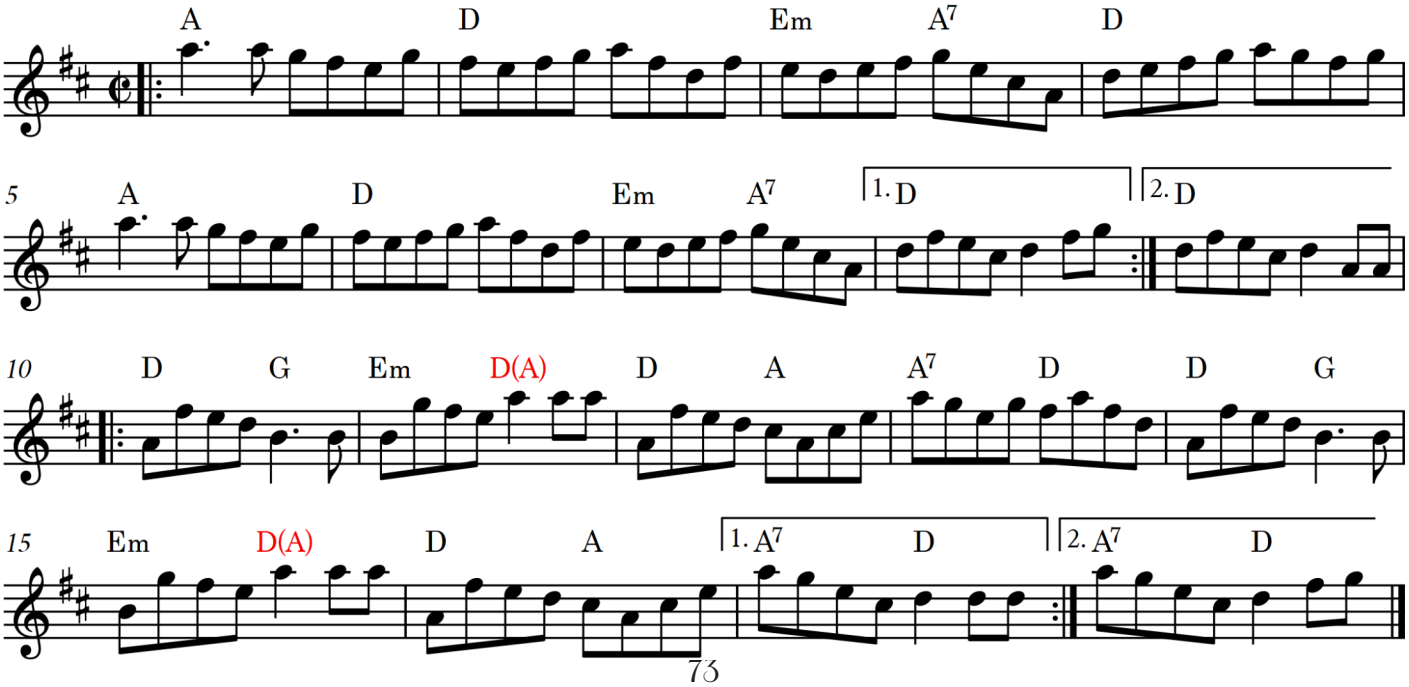
Hommage à la Belle Gaspésie

Marcel Messervier



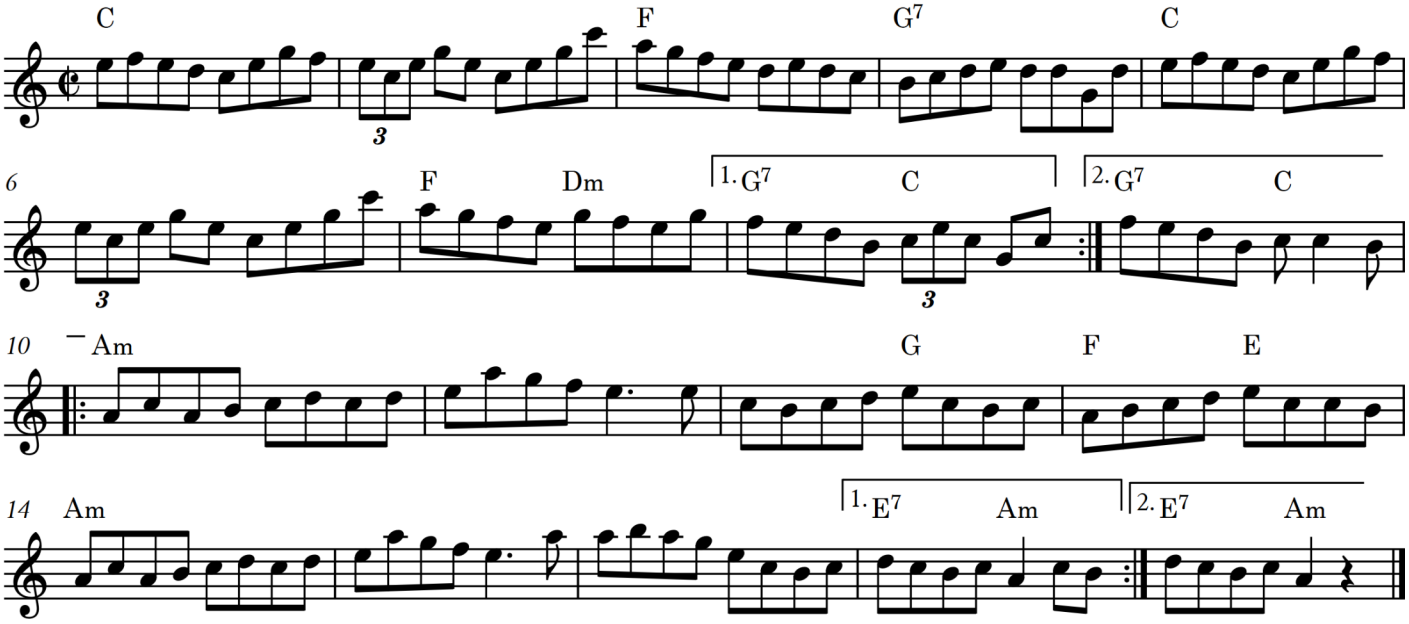
Hommage à Gilles Laprise

Philippe Bruneau



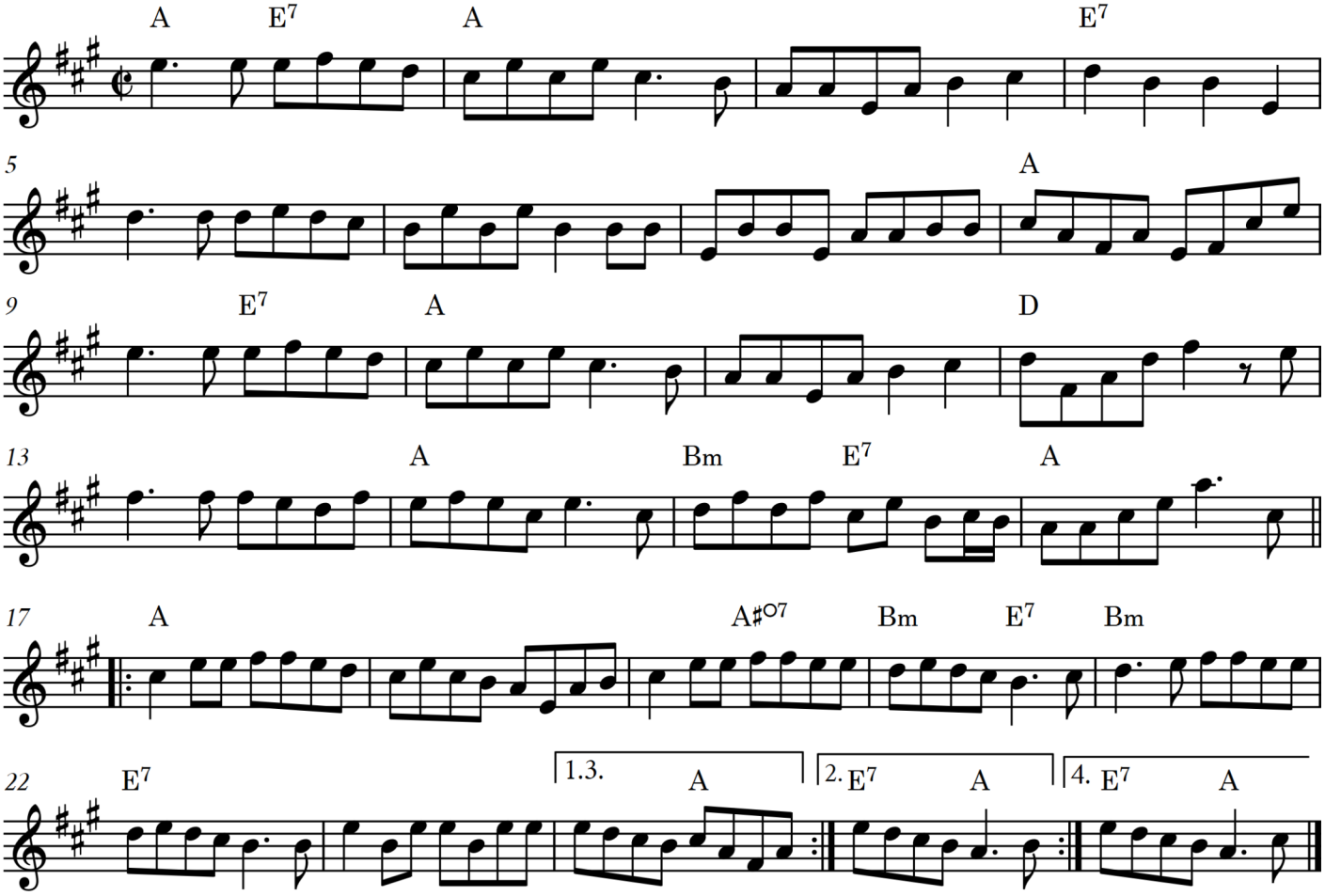
Hommage à Mario Loiselle

from Québec Pur Laine



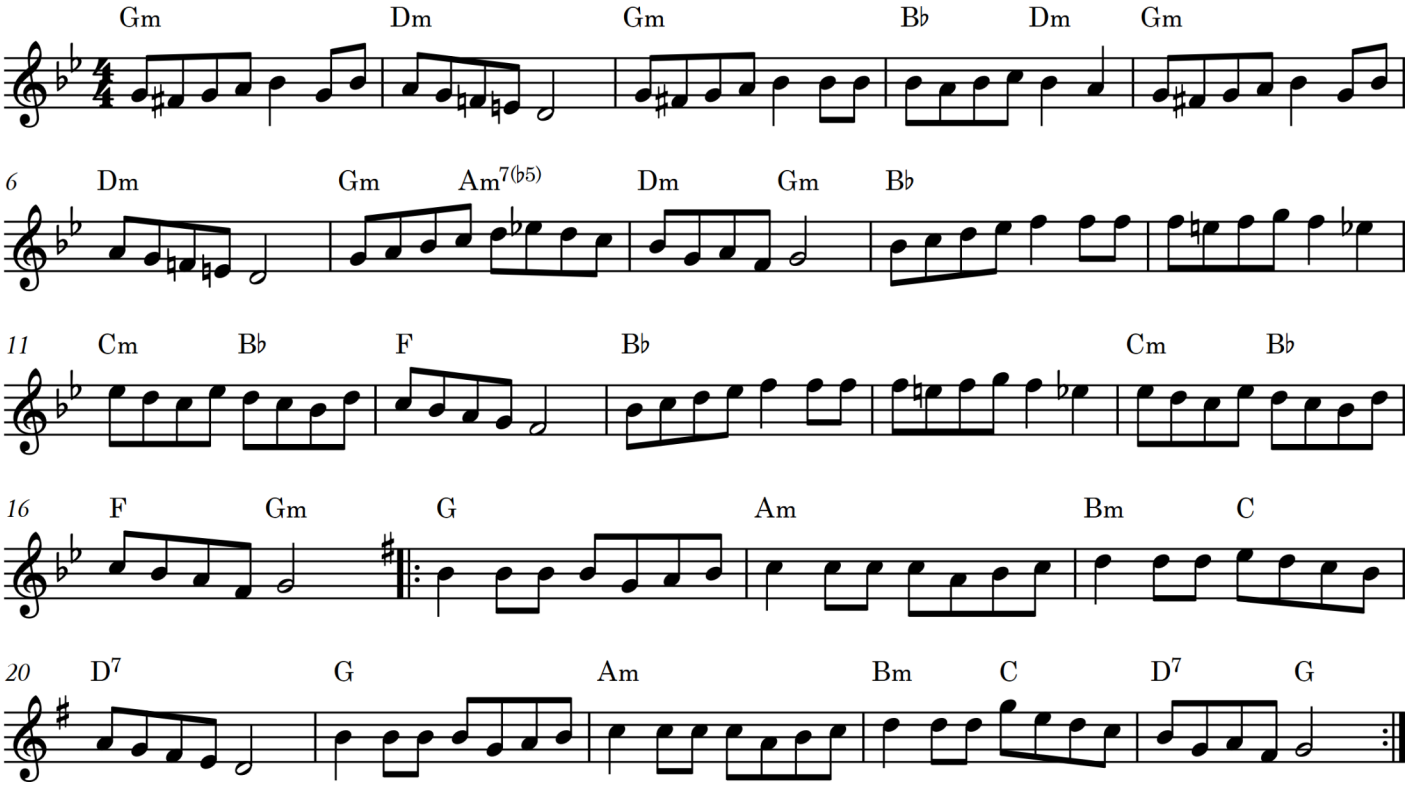
Hommage à Yvan Brault

Philippe Bruneau



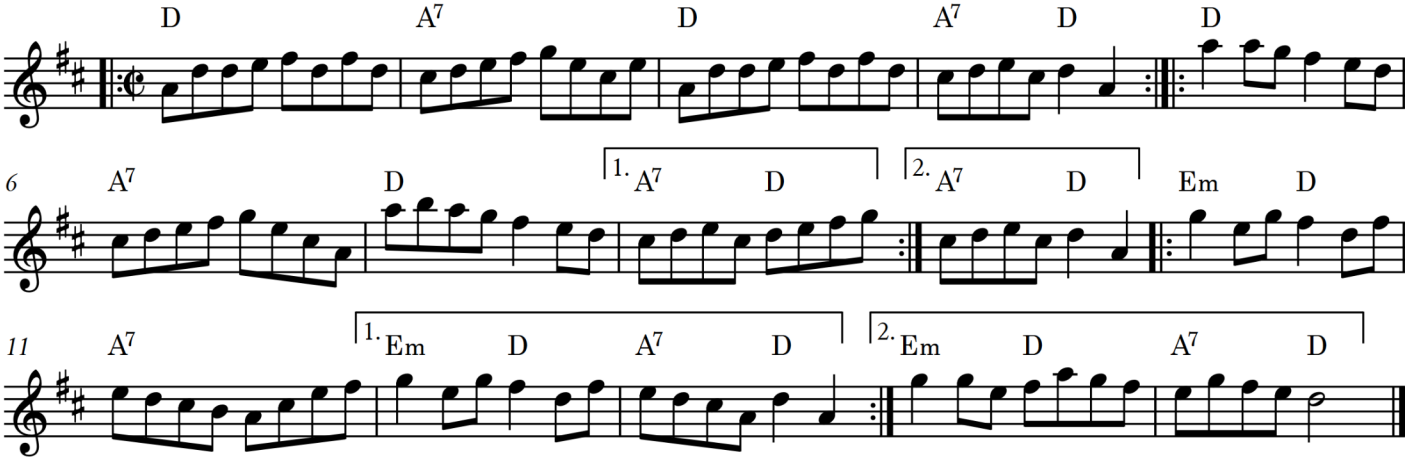
La Chaise Noire

Gilles Vigneault



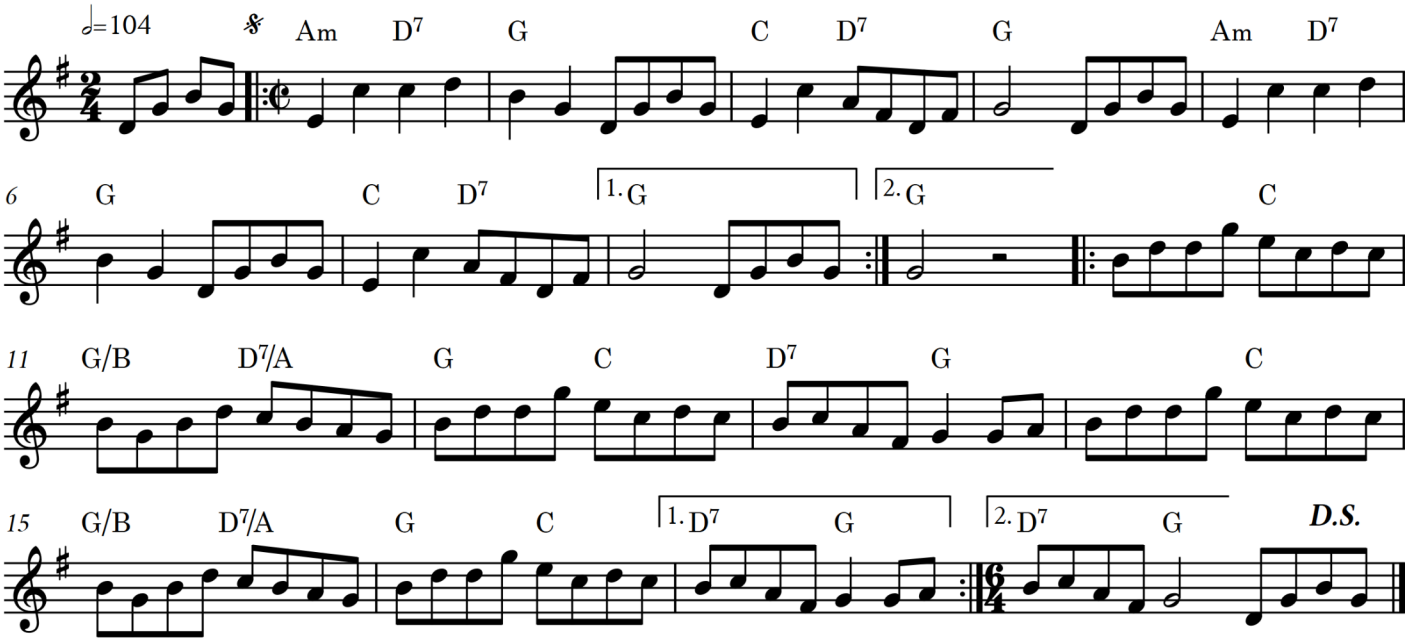
La Guenille

Traditional



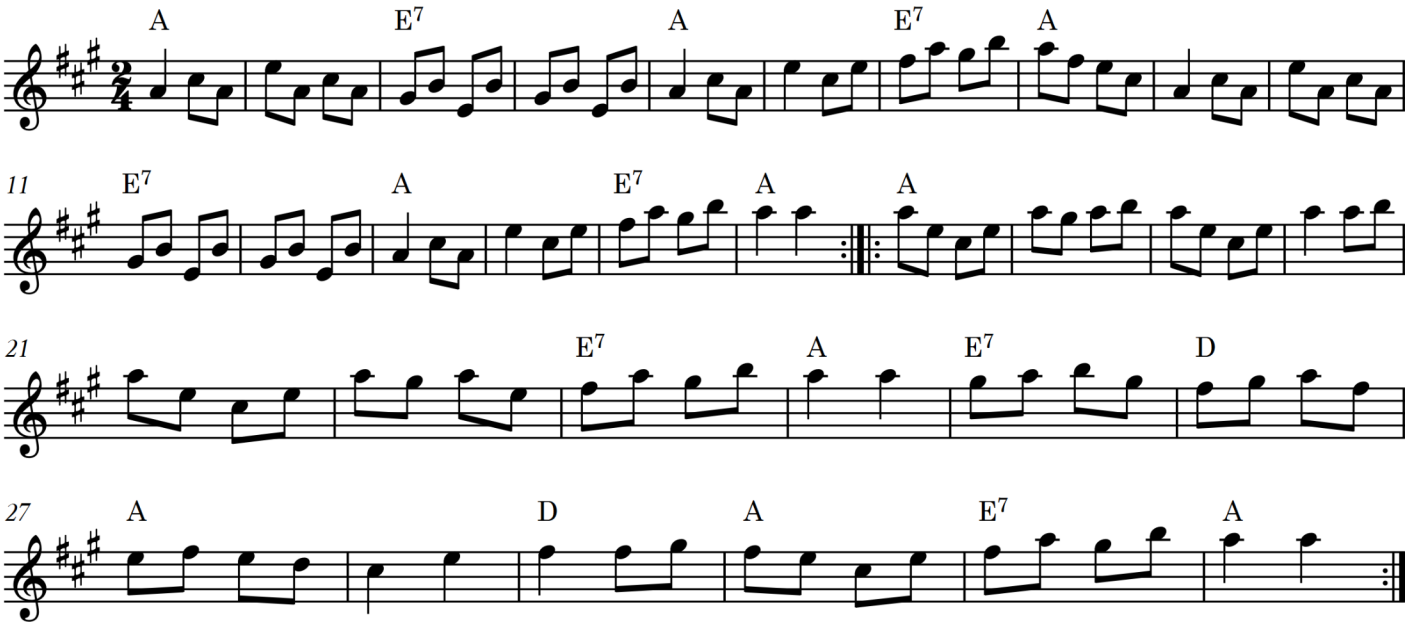
La Jolie Veuve

Trad. from Aimé Gagnon



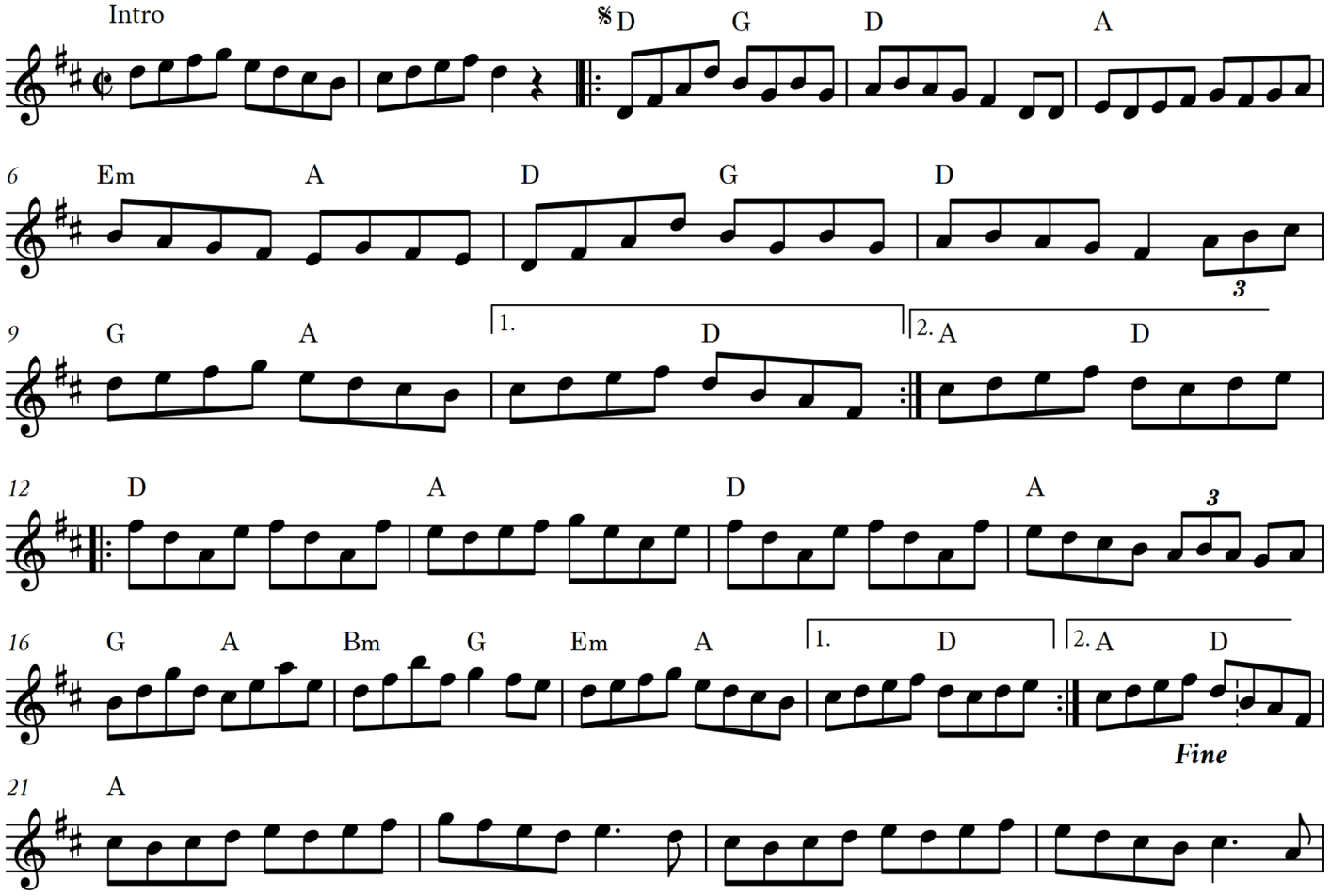
Le Reel de Chasseurs

Trad. from Albert Allard



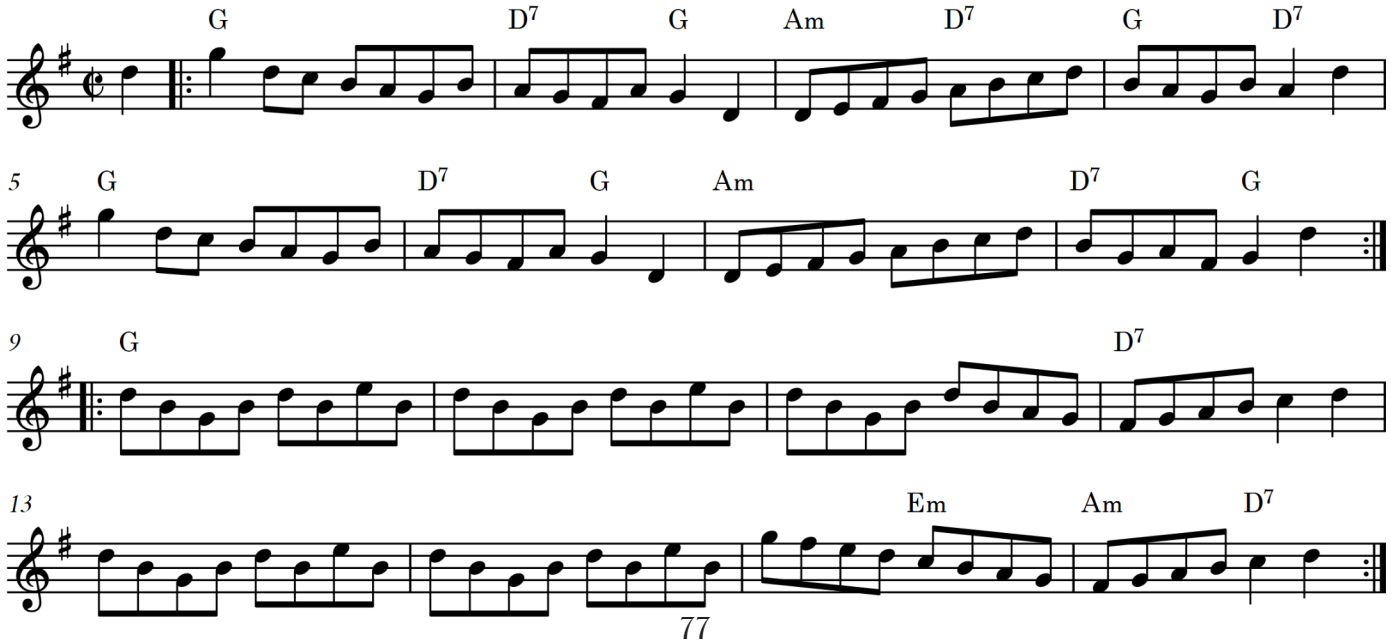
Le Gadeliderot

Jean Duval



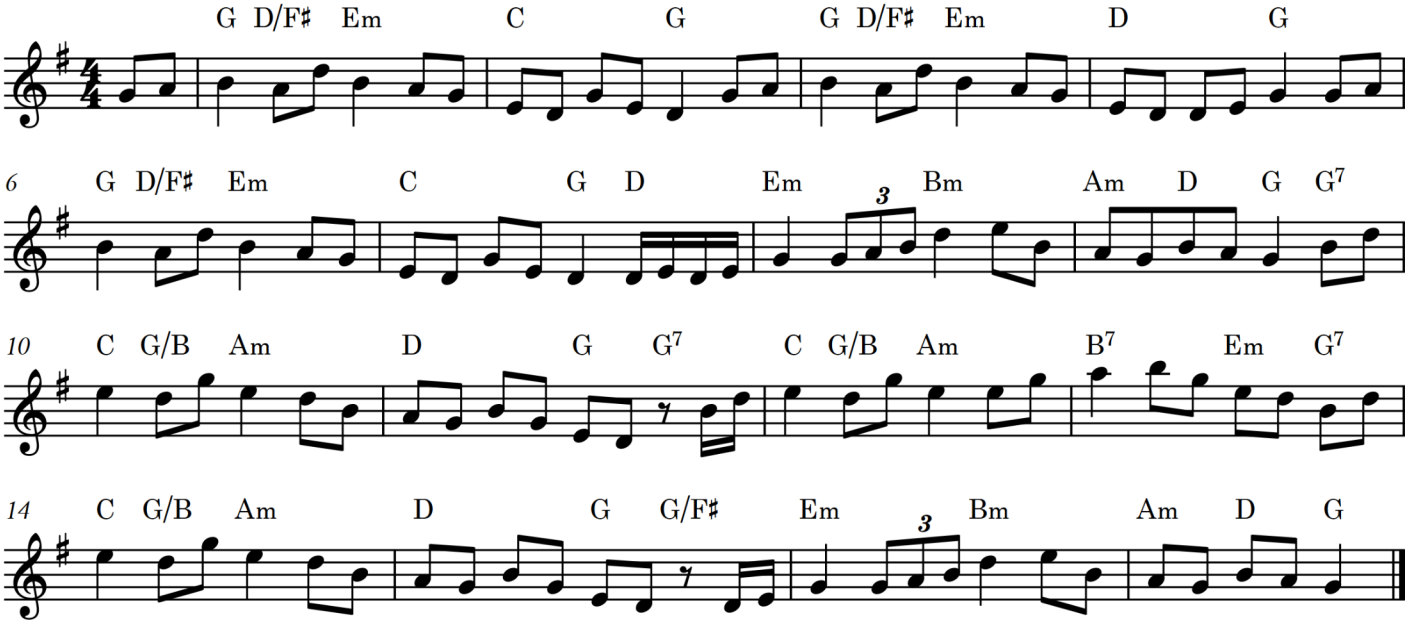
Le Reel des Rentiers

Trad. from Albert Allard



Le Bonheur au Quotidien

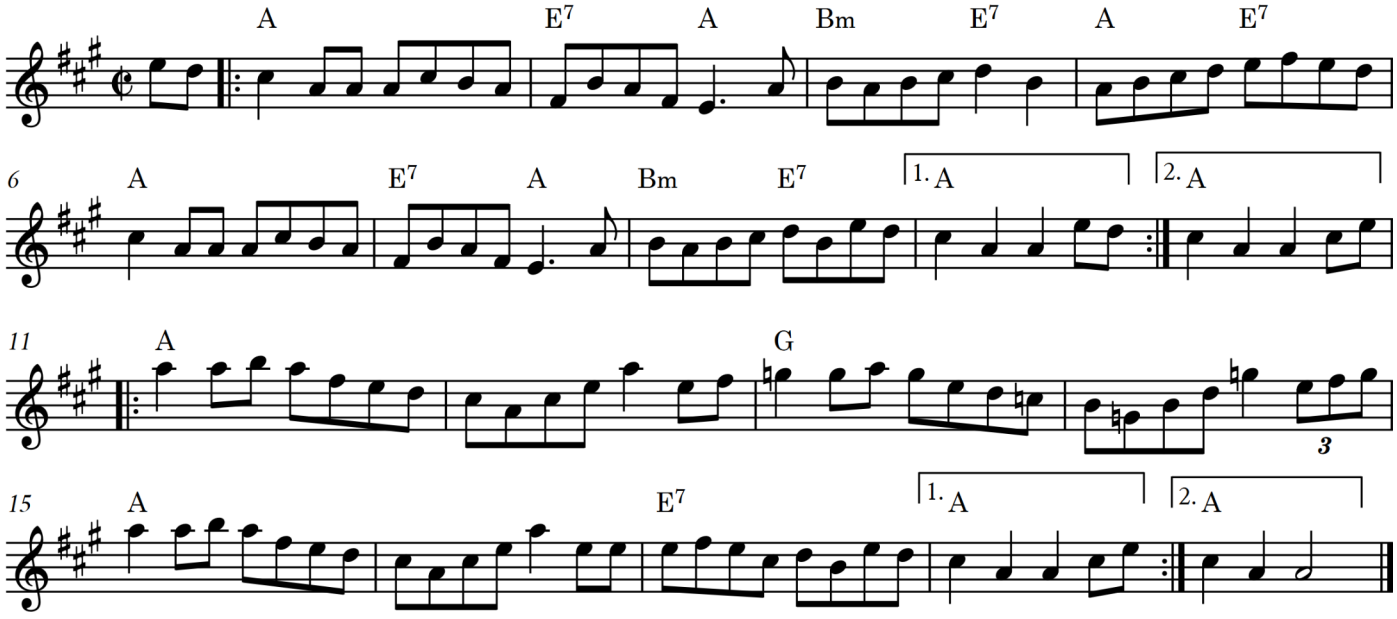
Jean Duval



Levis Beaulieu

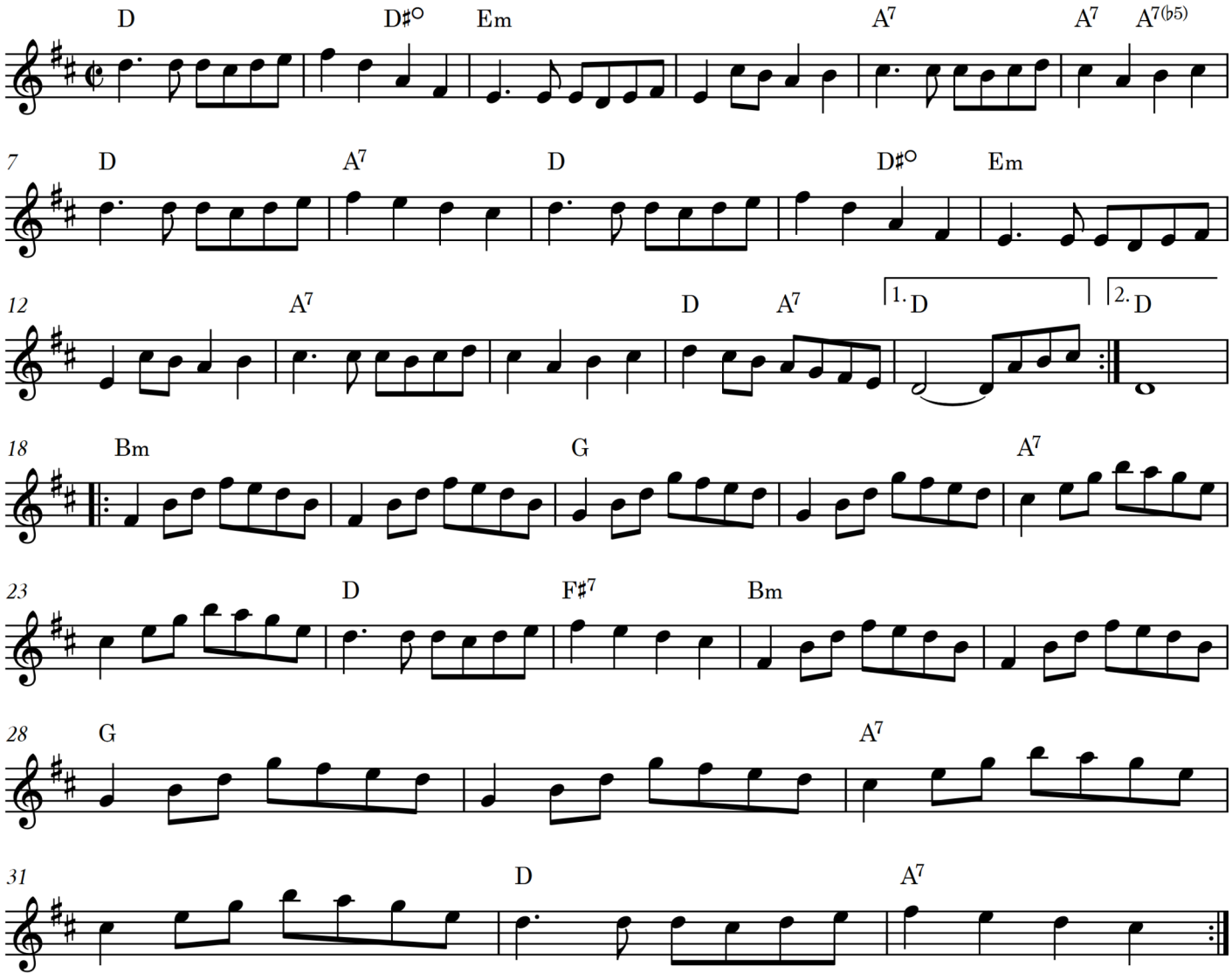
Reel Beaulieu

Trad. from Philippe Bruneau



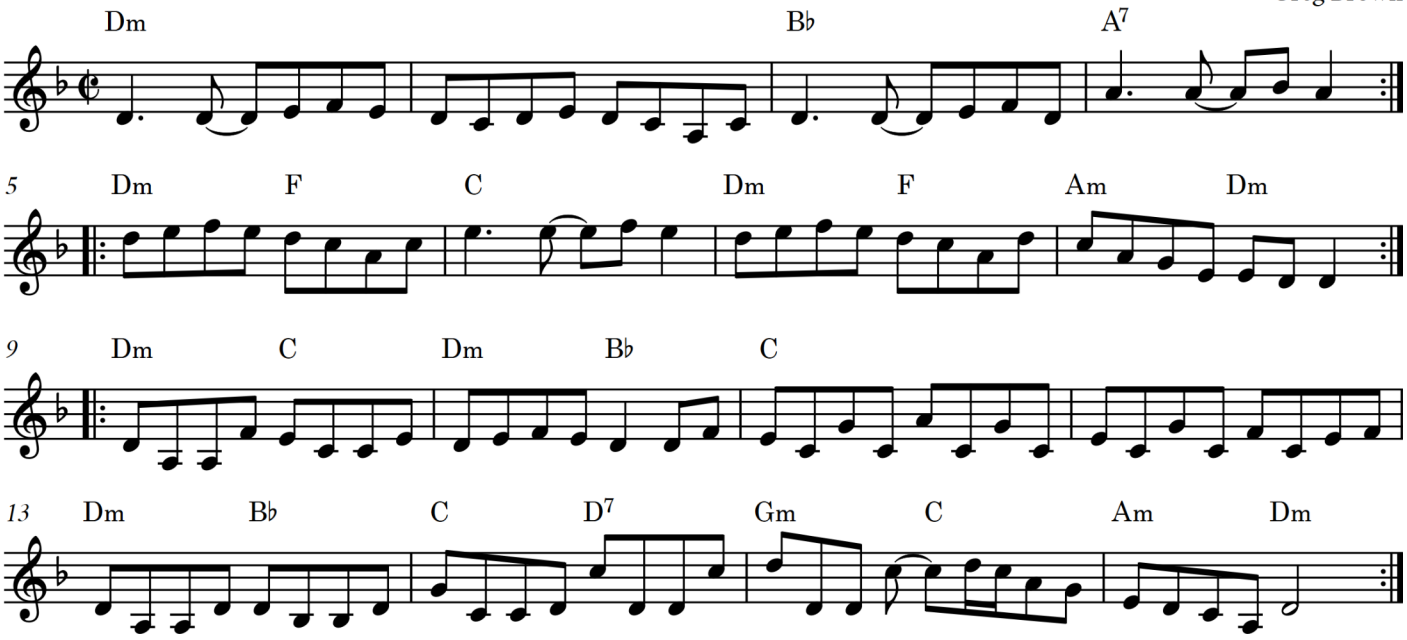
Le Mécanicien

Richard Forest



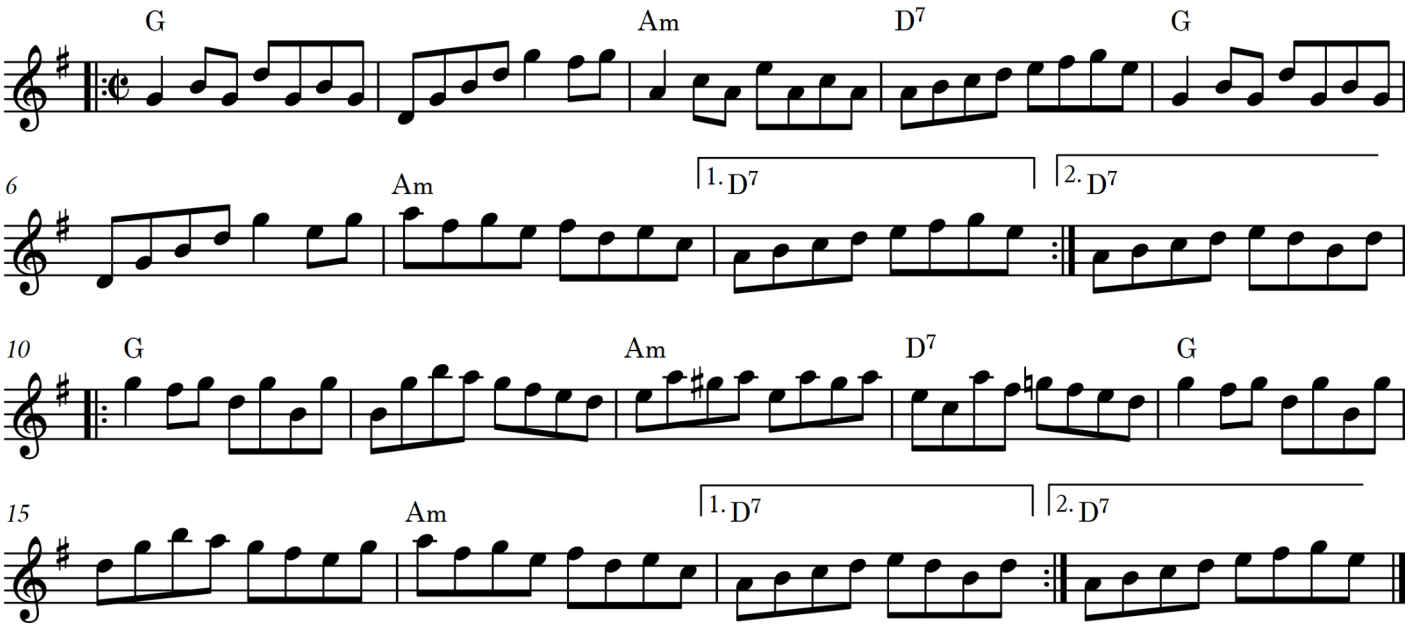
Little Jimmy Stephen

Greg Brown



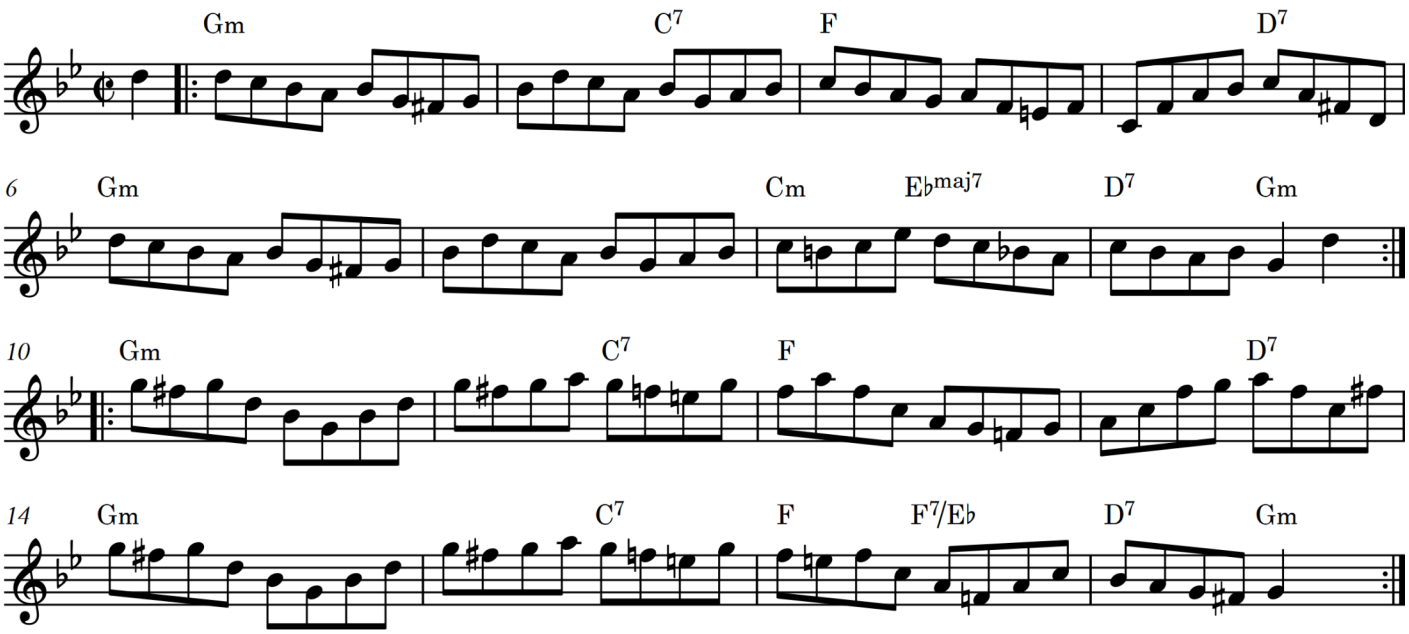
Madame Renaud

Trad. from Joseph Allard



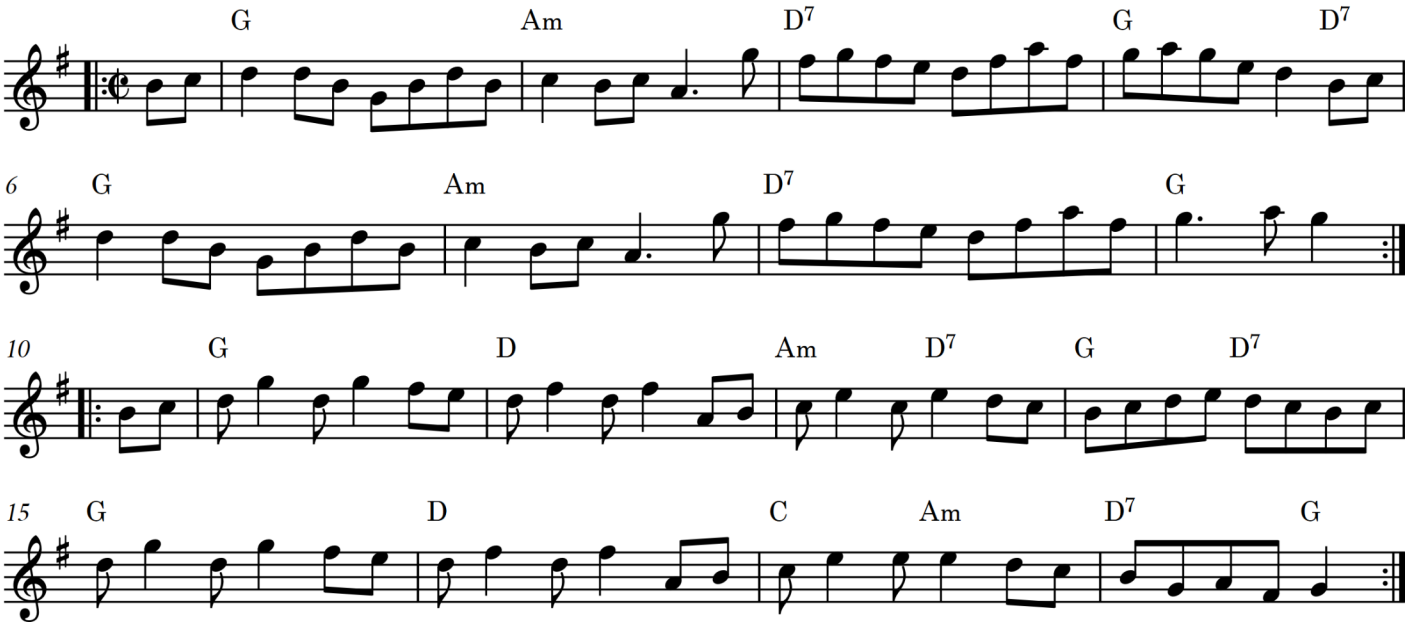
Margaretsville Reel

Yvon Cuillerier



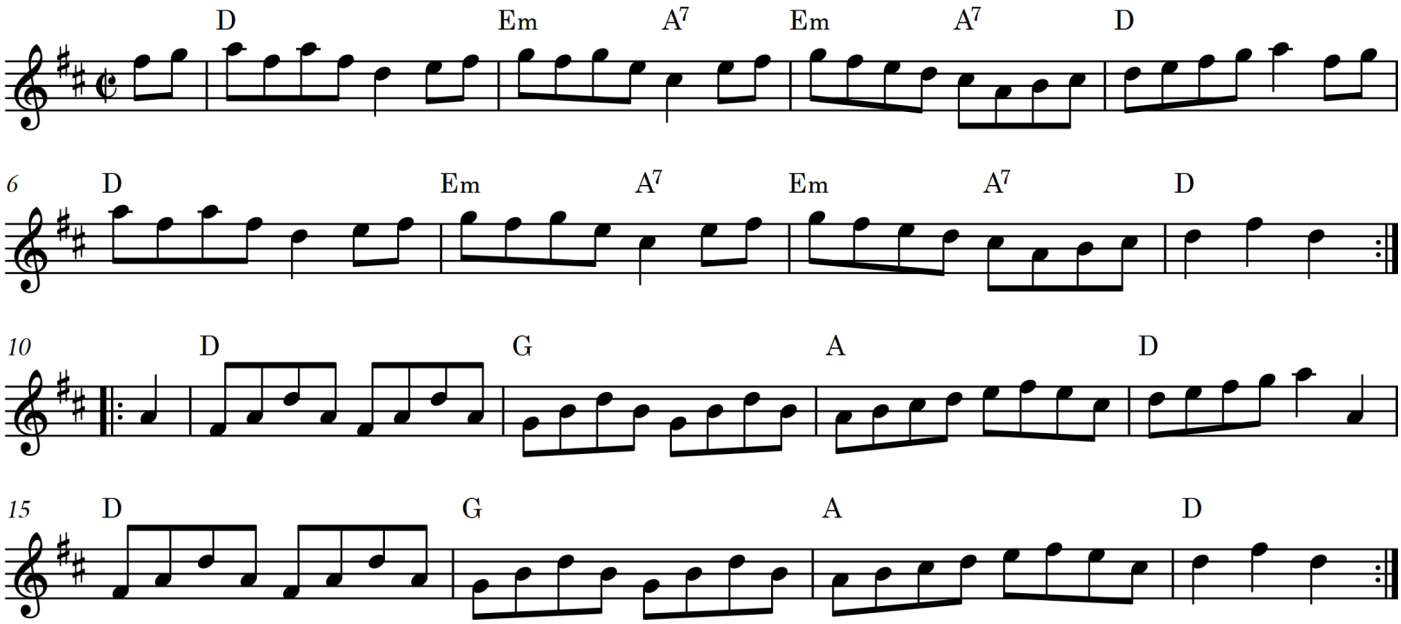
Le Bonhomme et La Bonne Femme

Trad. from La Bolduc



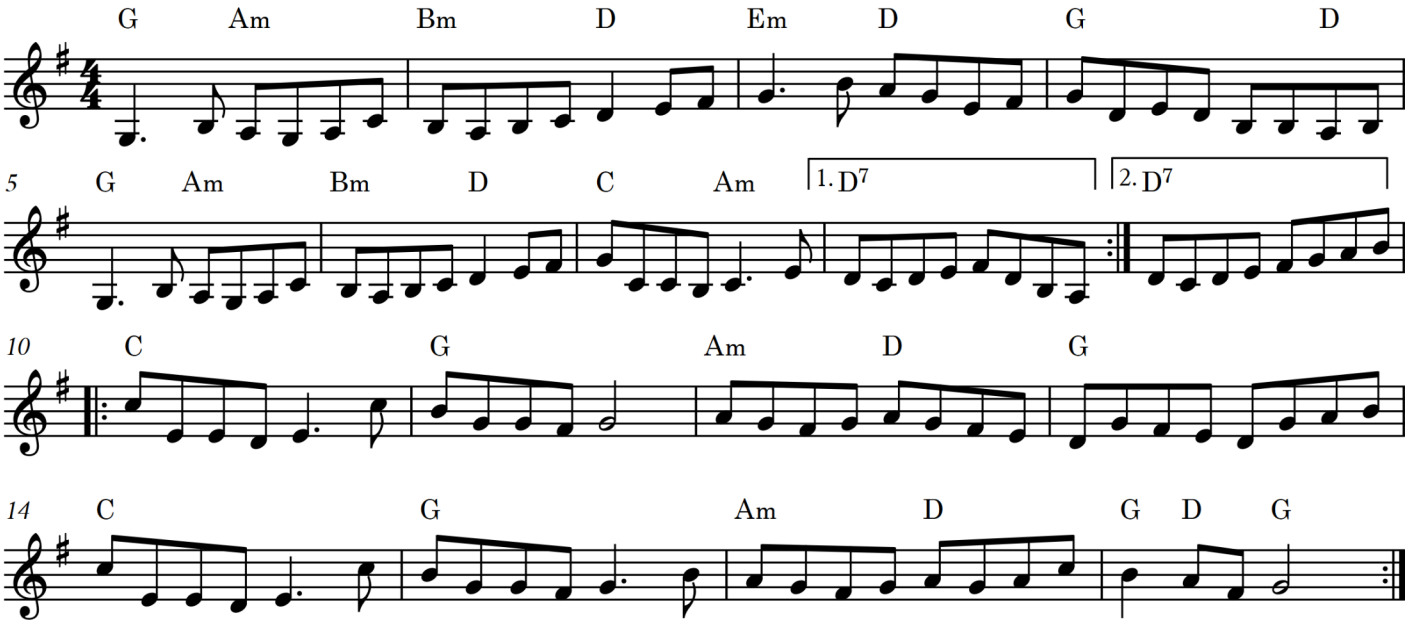
Pays de Haut

Trad. from Aimé Gagnon



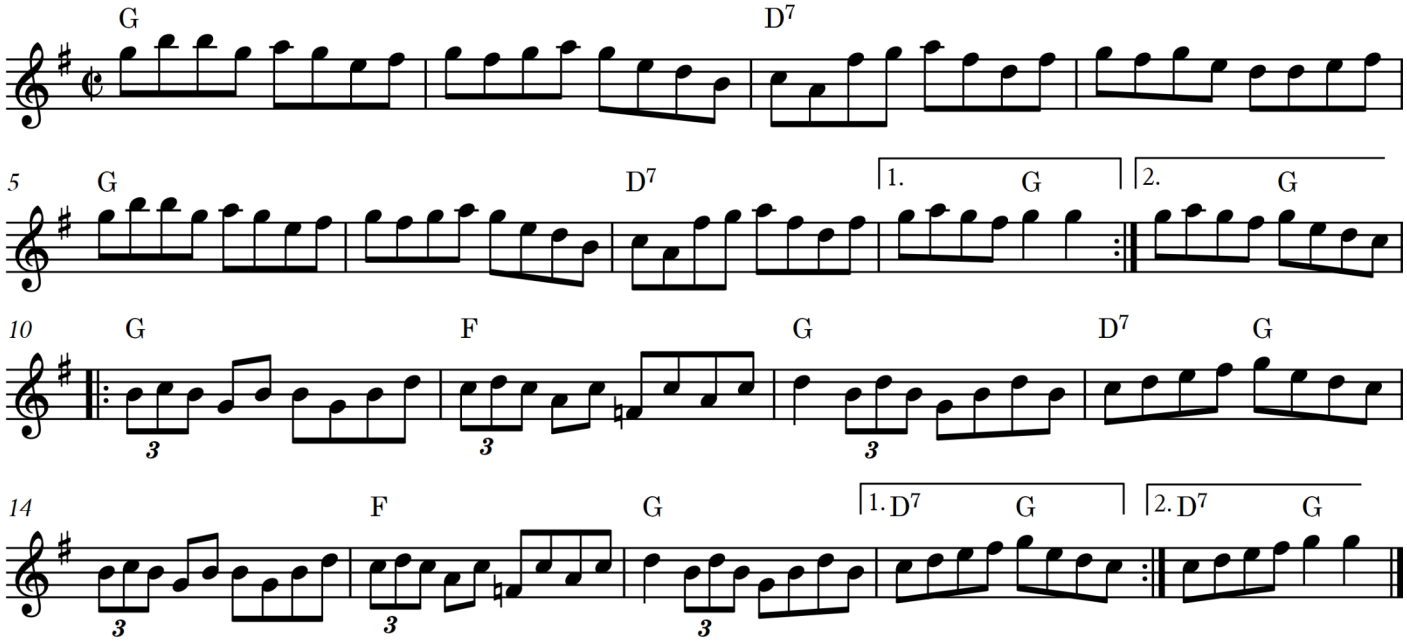
Plan 9

Yann Falquet



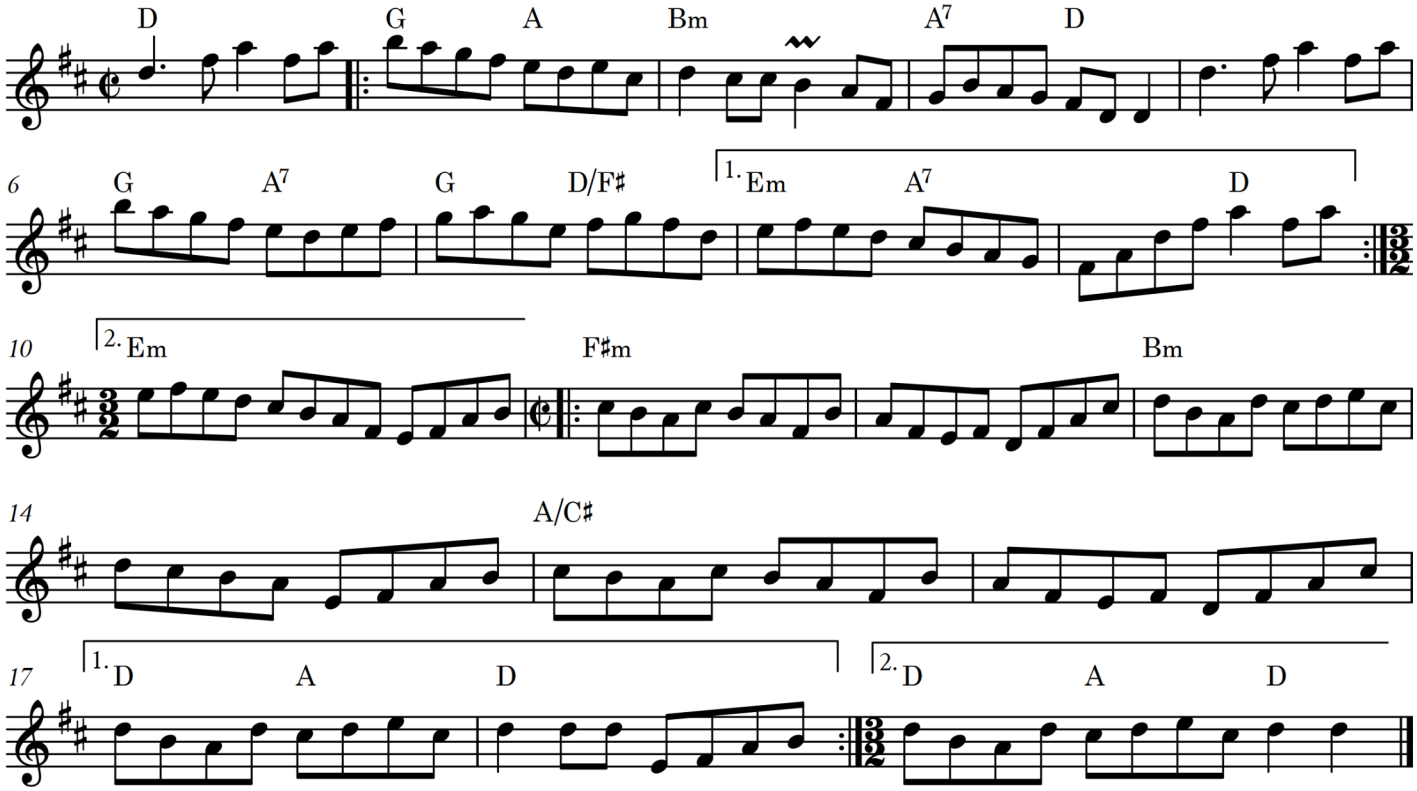
Poirier Potvin

from Québec Pure Laine



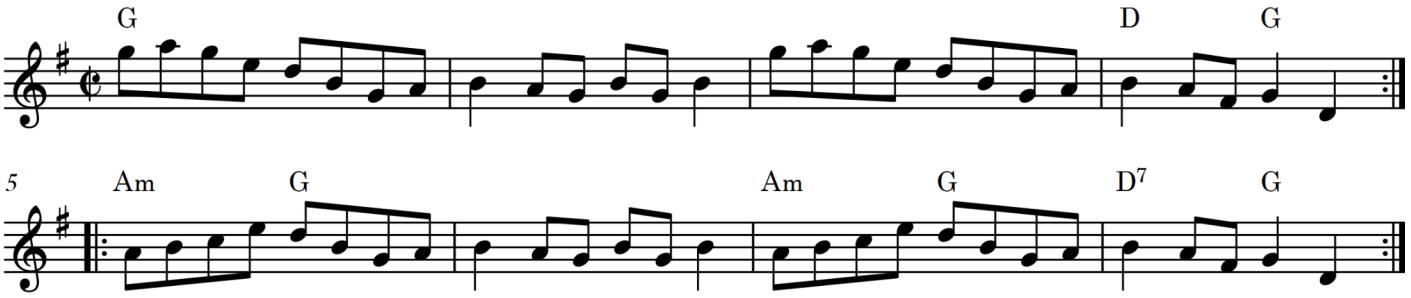
Le Reel des Quartes Fers en l'Air

Michel Bordeleau



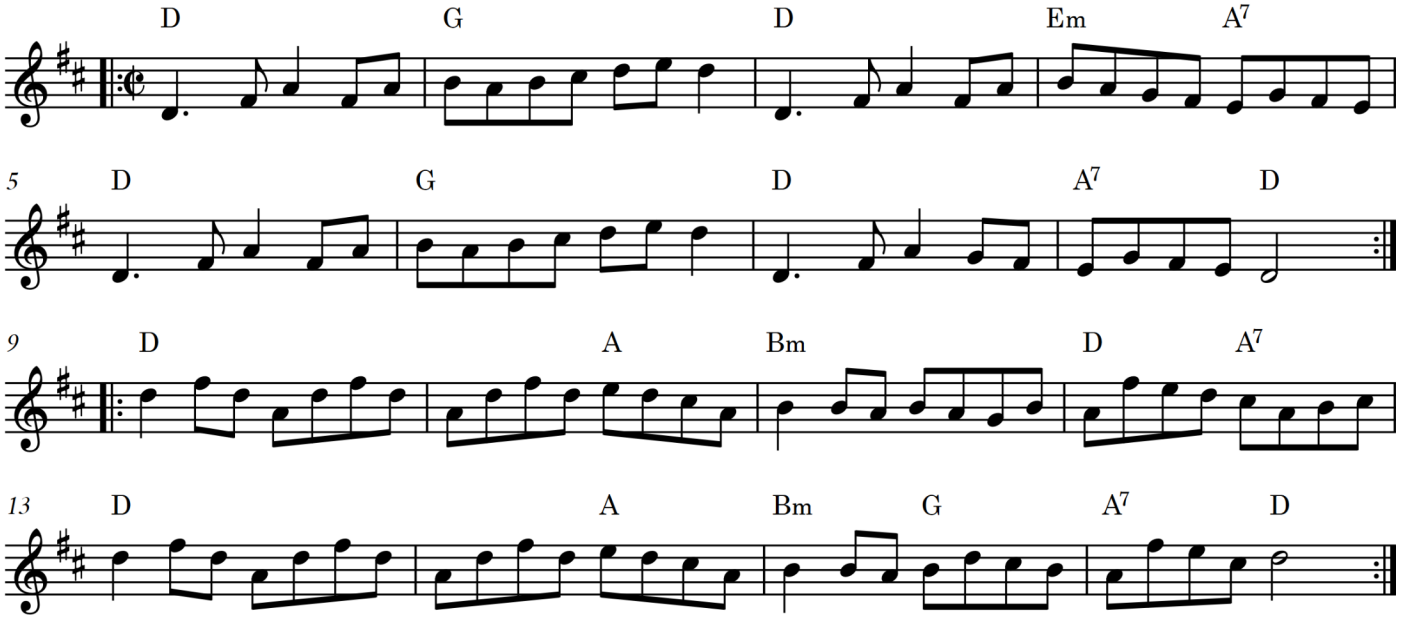
Reel à Quatre

Trad. from Antonio Gautier



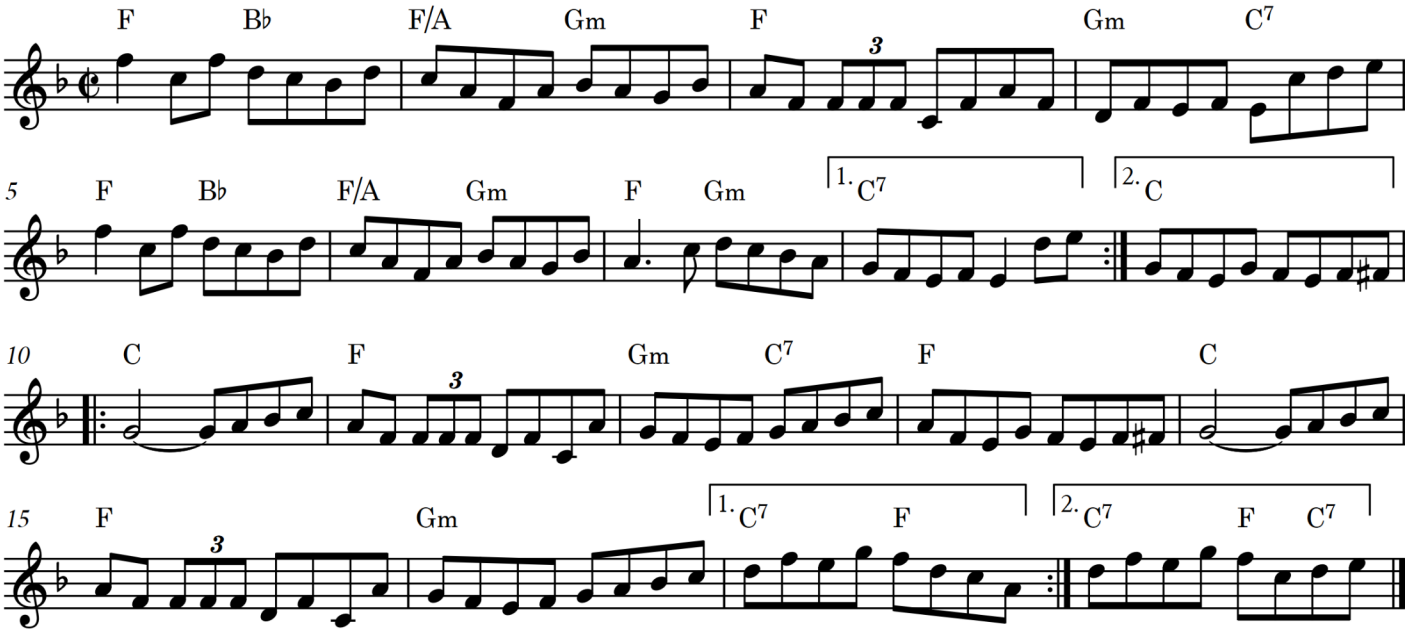
Reel Africain

Jean Paul Loyer



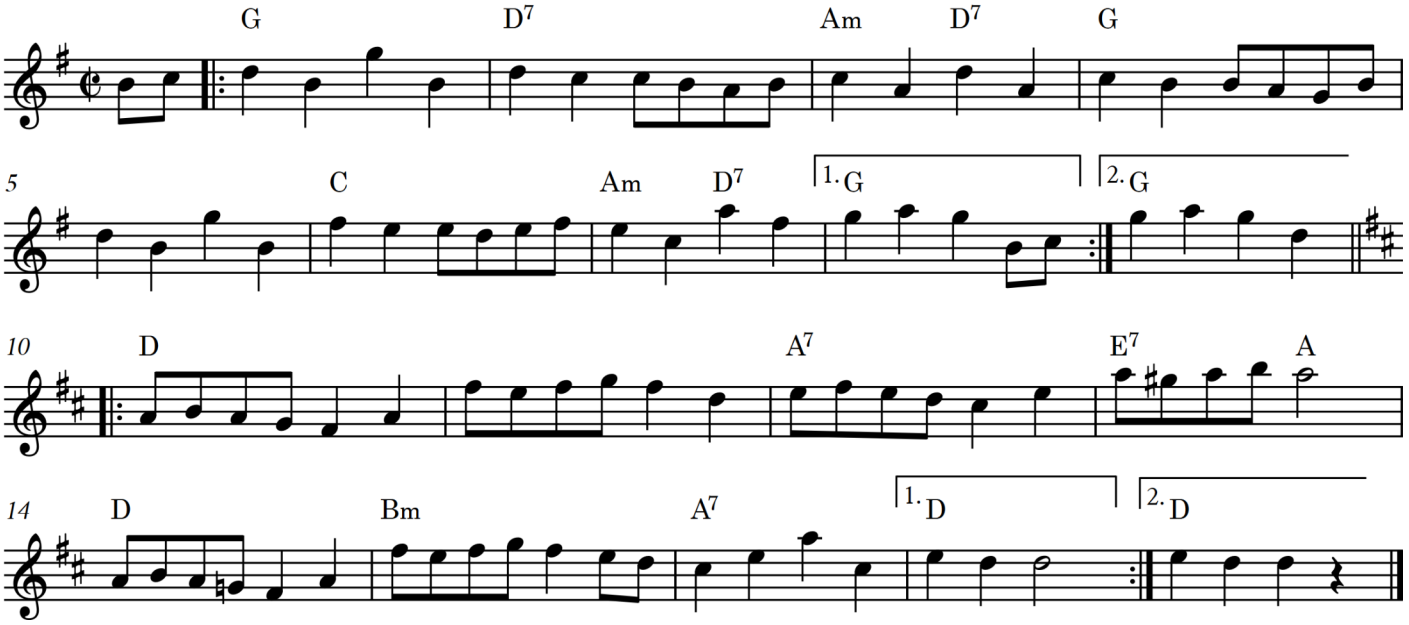
Reel au Ralenti

André Brunet



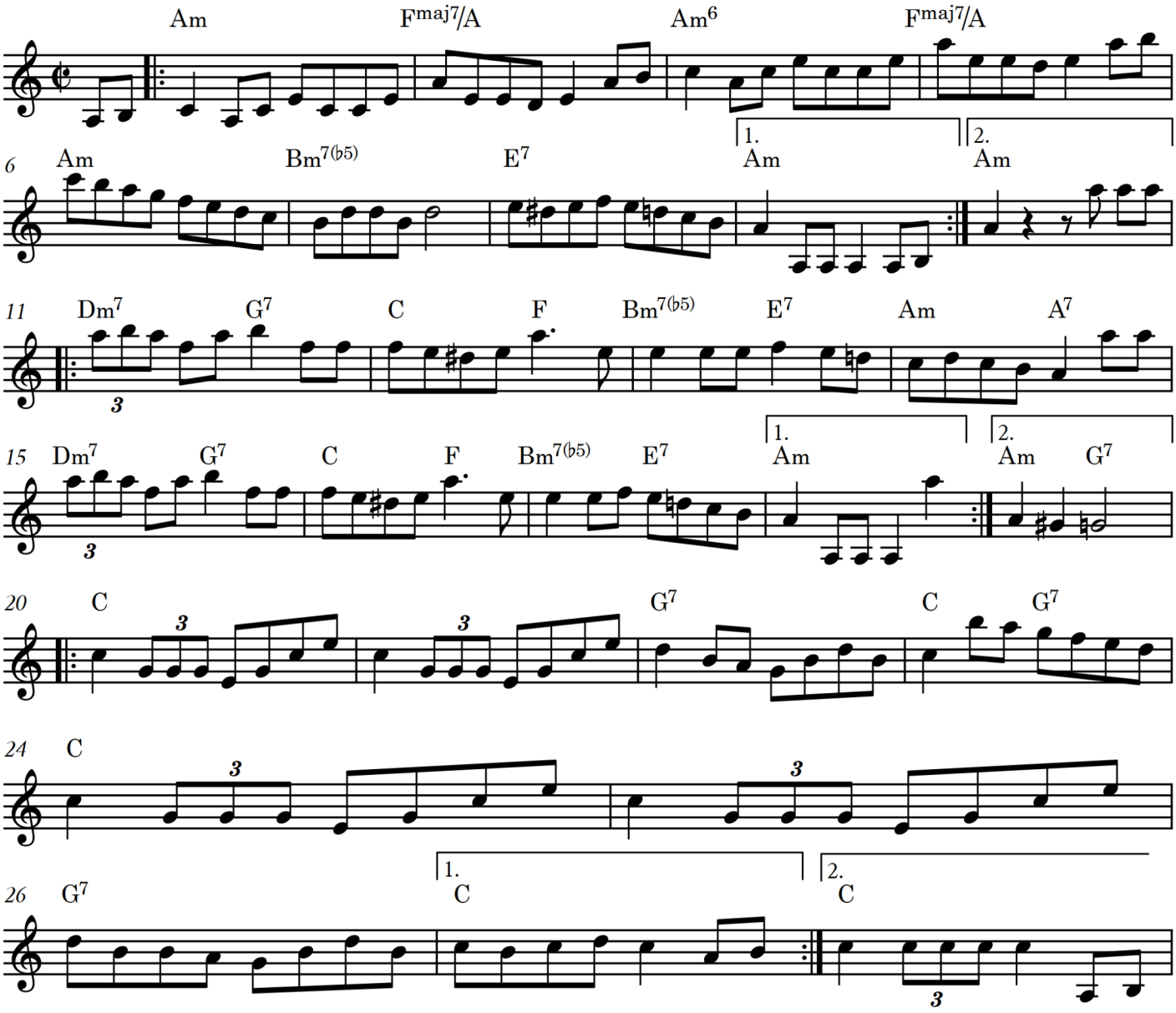
Reel Boule de Neige

Trad. from Joseph Allard



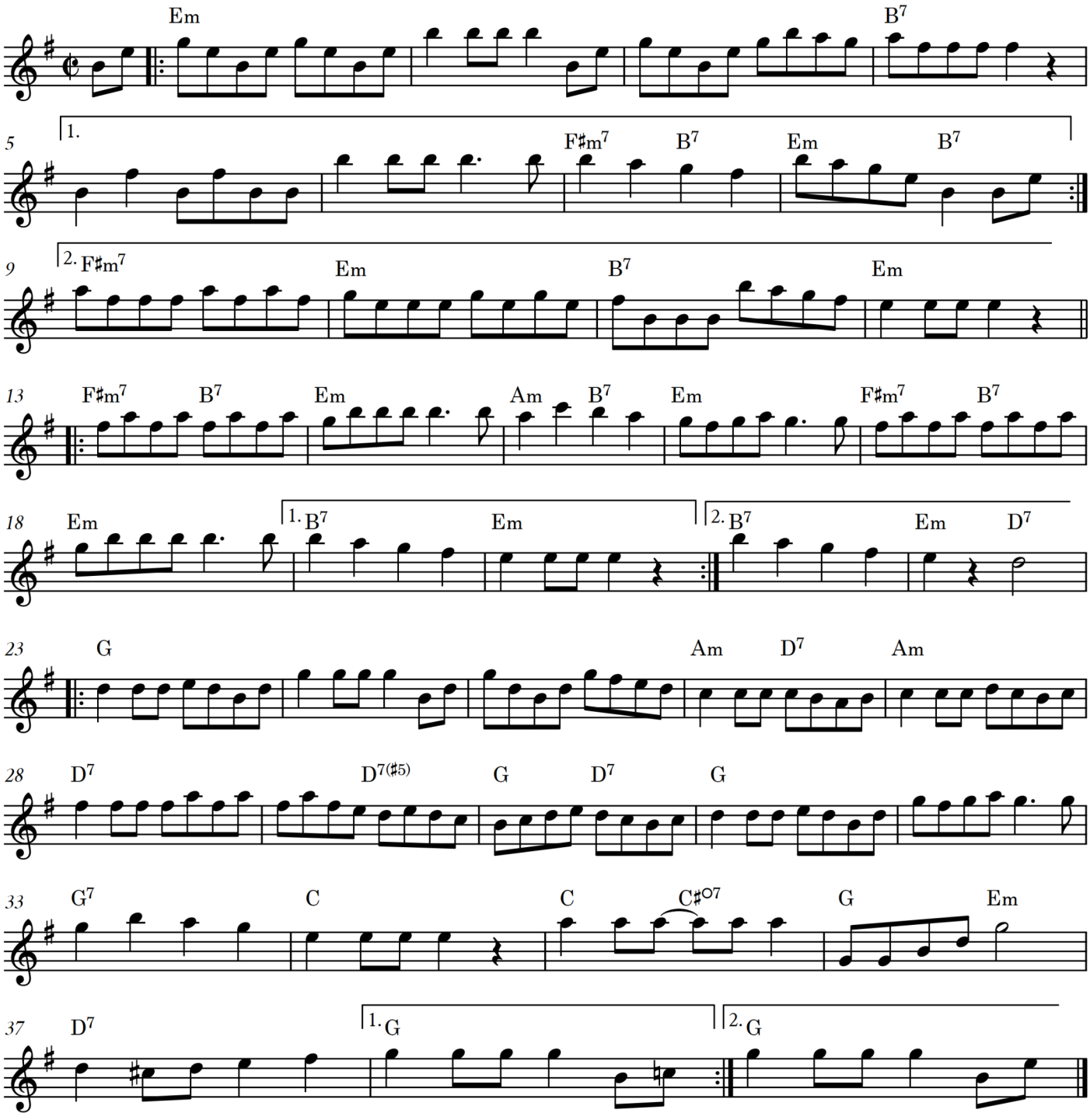
Reel Béatrice

Trad. from Jos. Bouchard



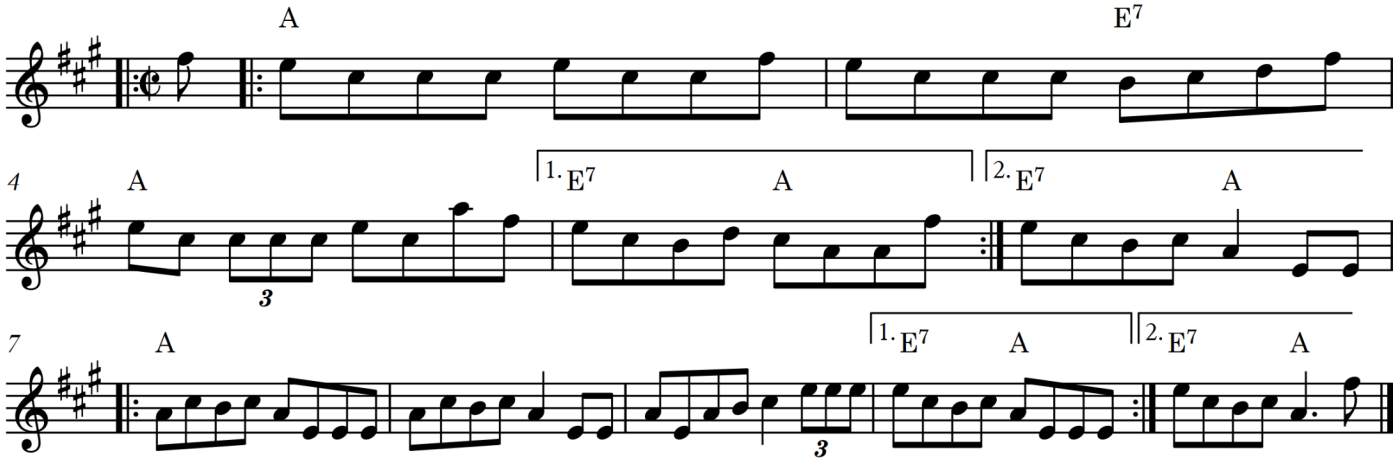
Reel Carnaval

Trad. from Jos. Bouchard



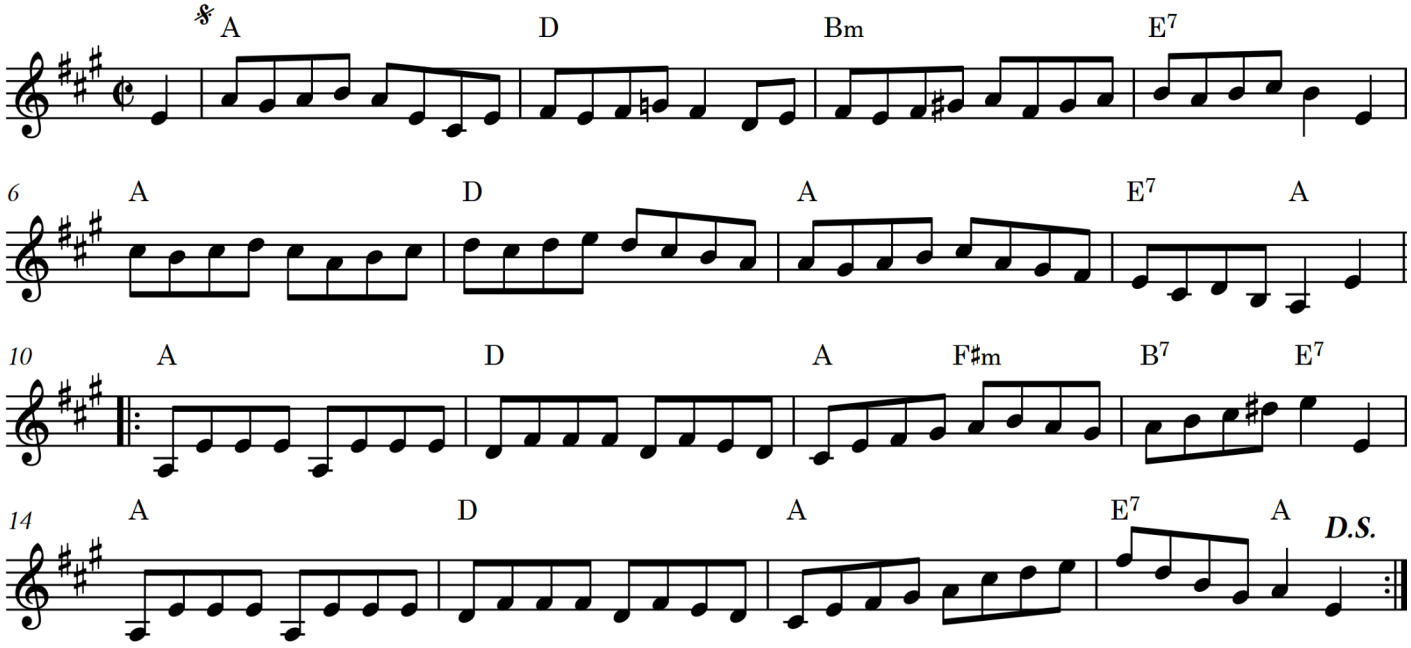
Reel Chicoutimi

Trad. from Alfred Monmarquette



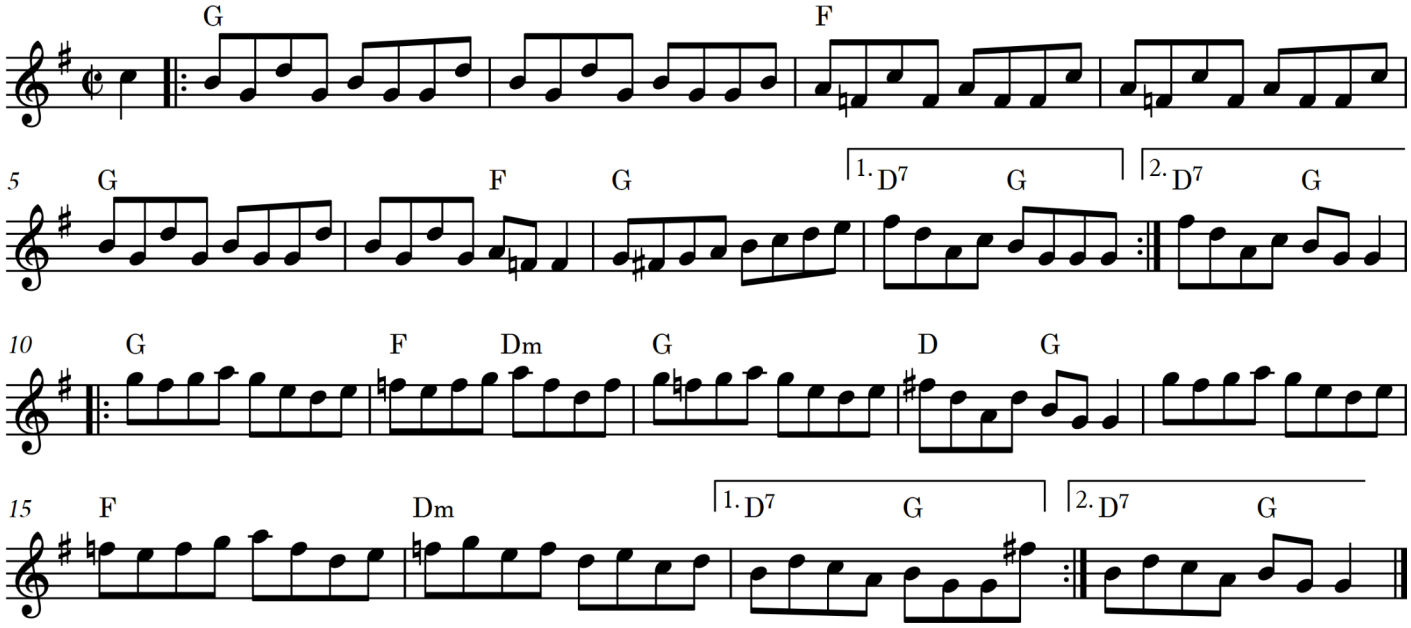
Le Reel de Beris

Giles Vigneault



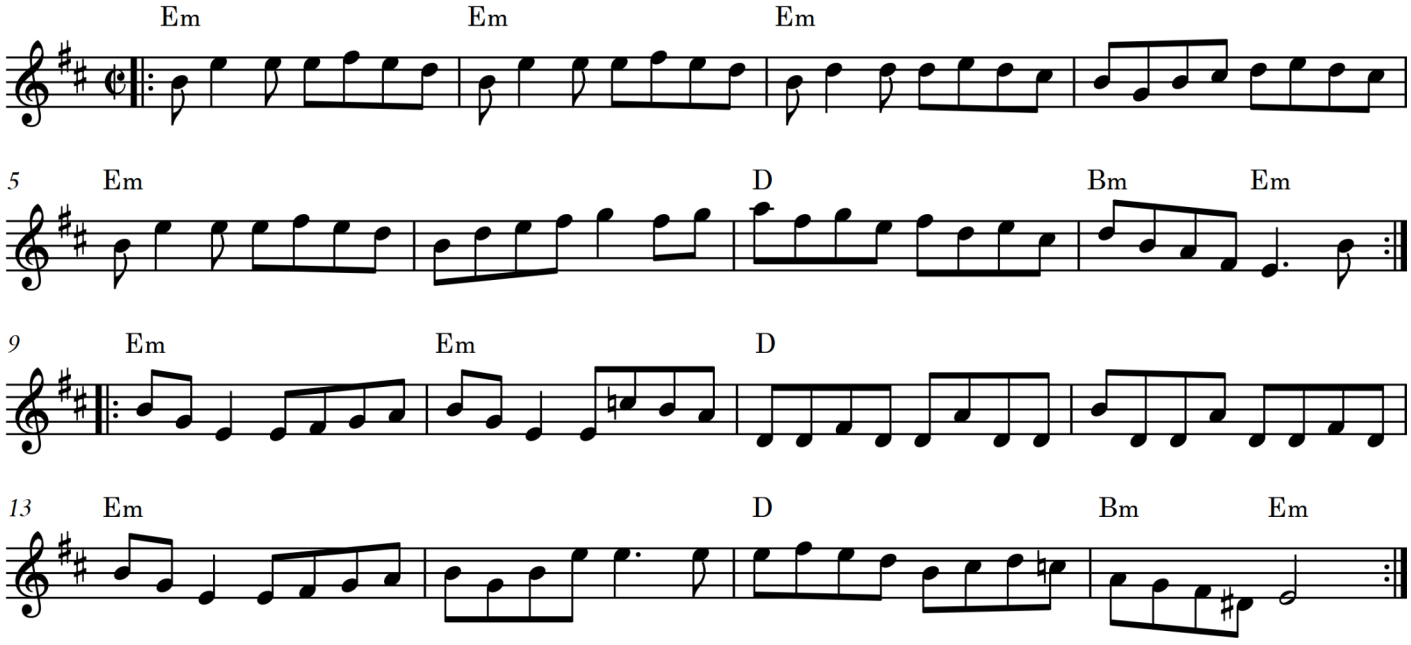
Reel de Cabano

Trad. from Joseph Allard



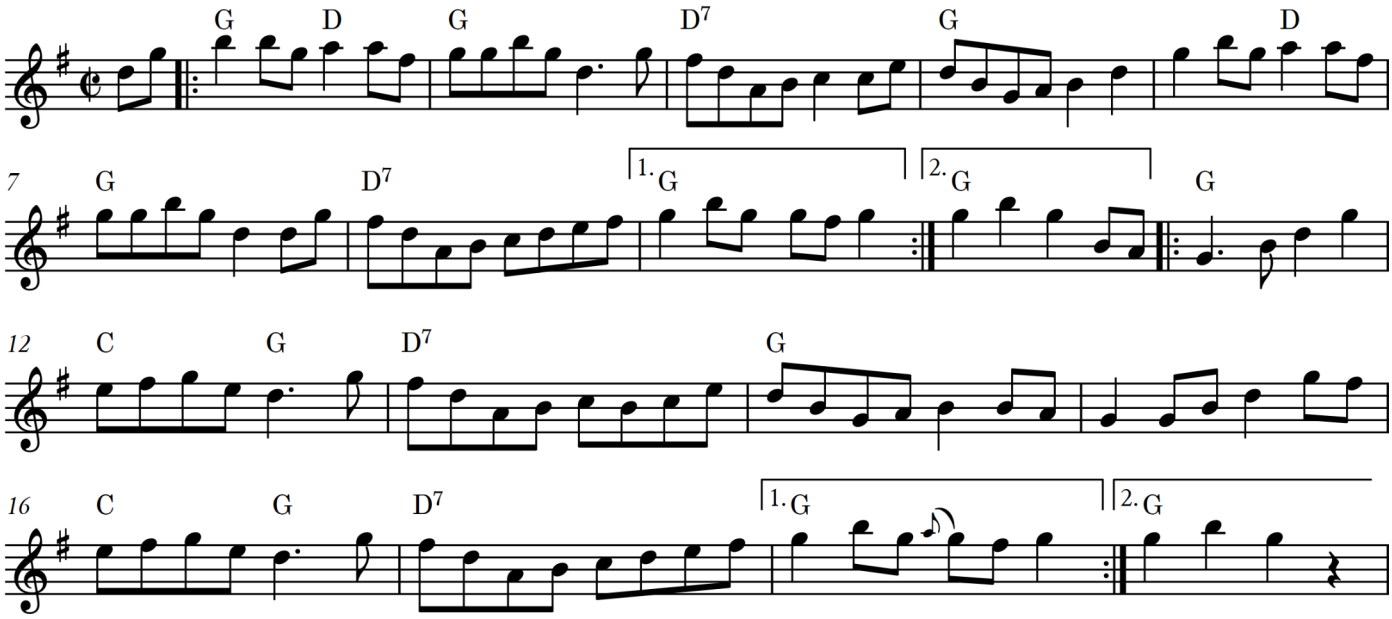
Caribou Reel

Andy Déjarlis



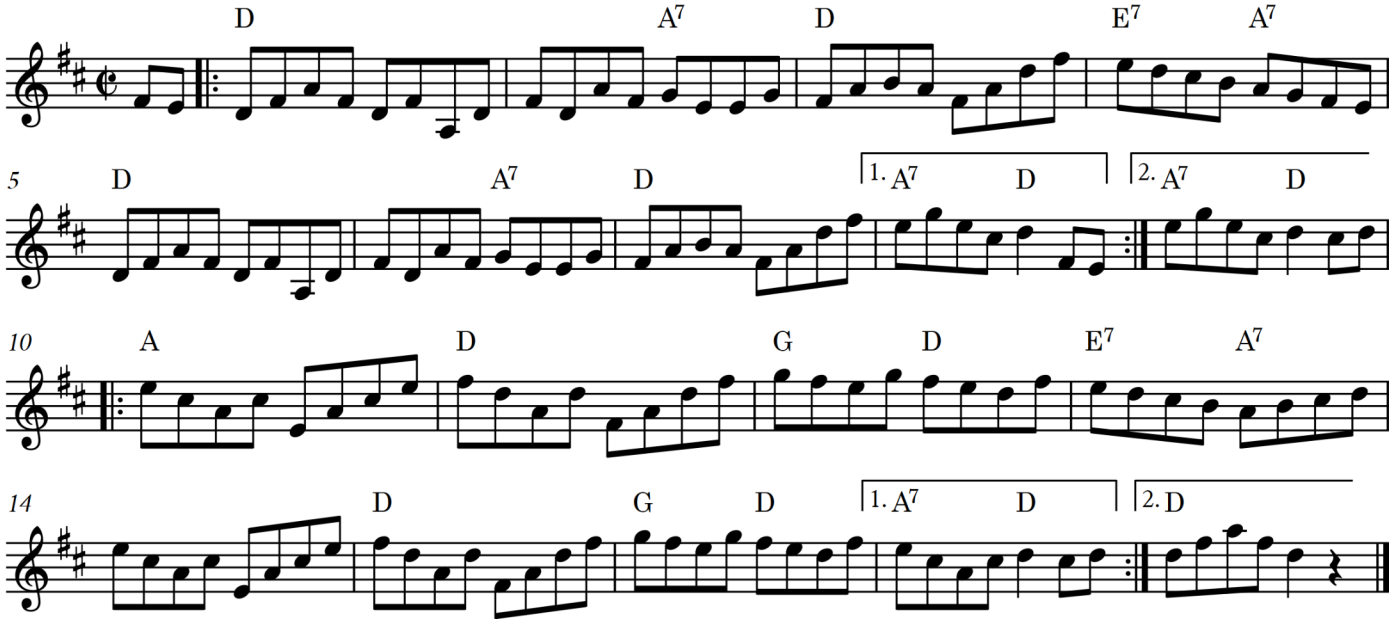
Reel de Chateauguay

Trad. from Joseph Allard



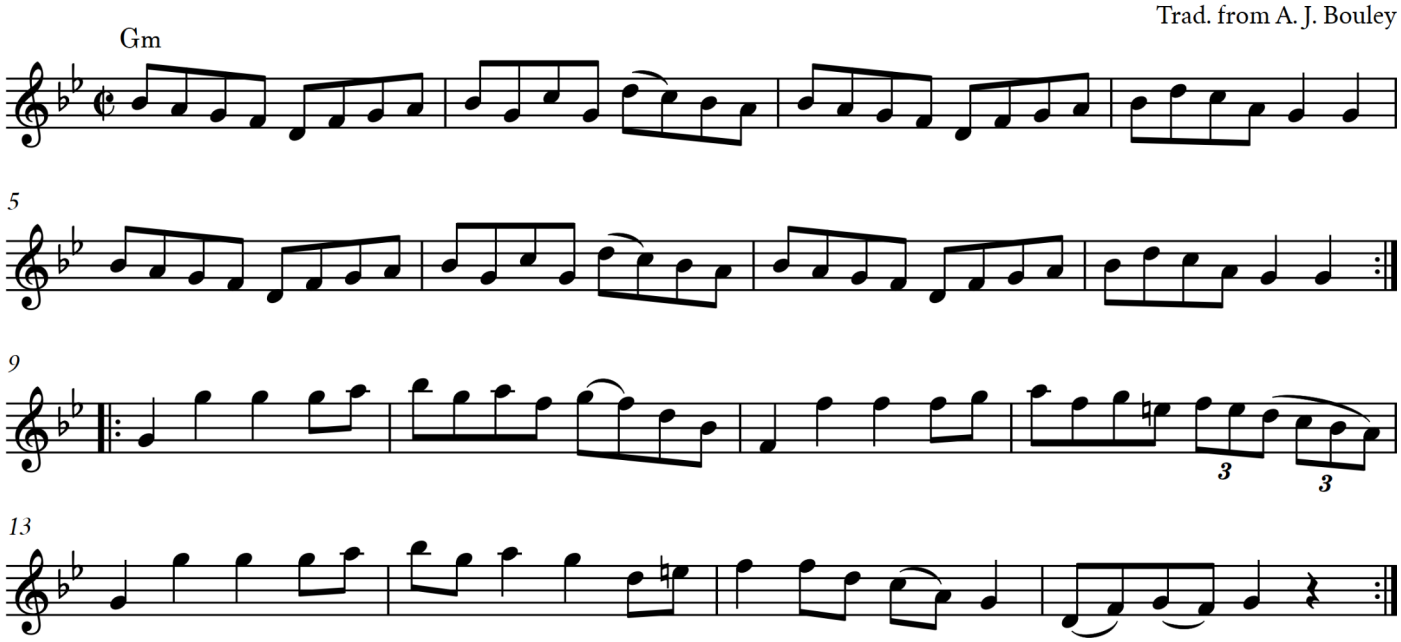
La Reel des Cheveux Blancs

Trad. from Joseph Allard



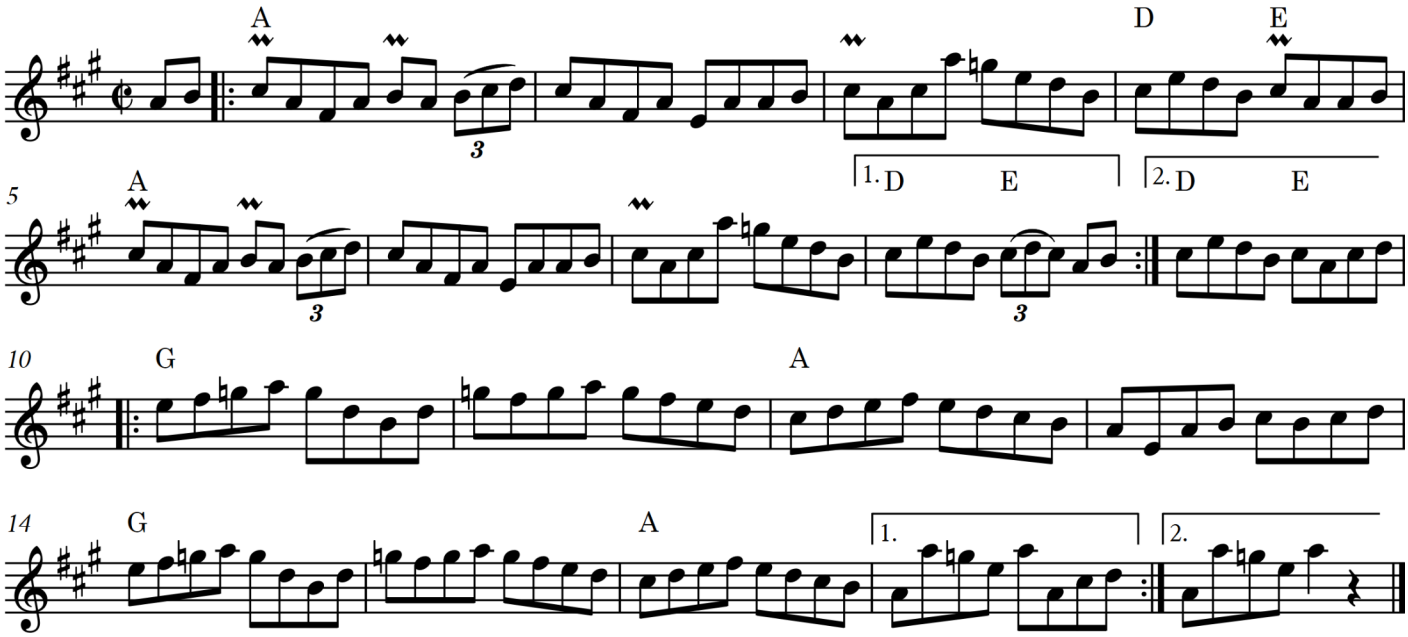
Reel de la Bombarde

Trad. from A. J. Bouley



Reel de la Petite Chapelle de Bois

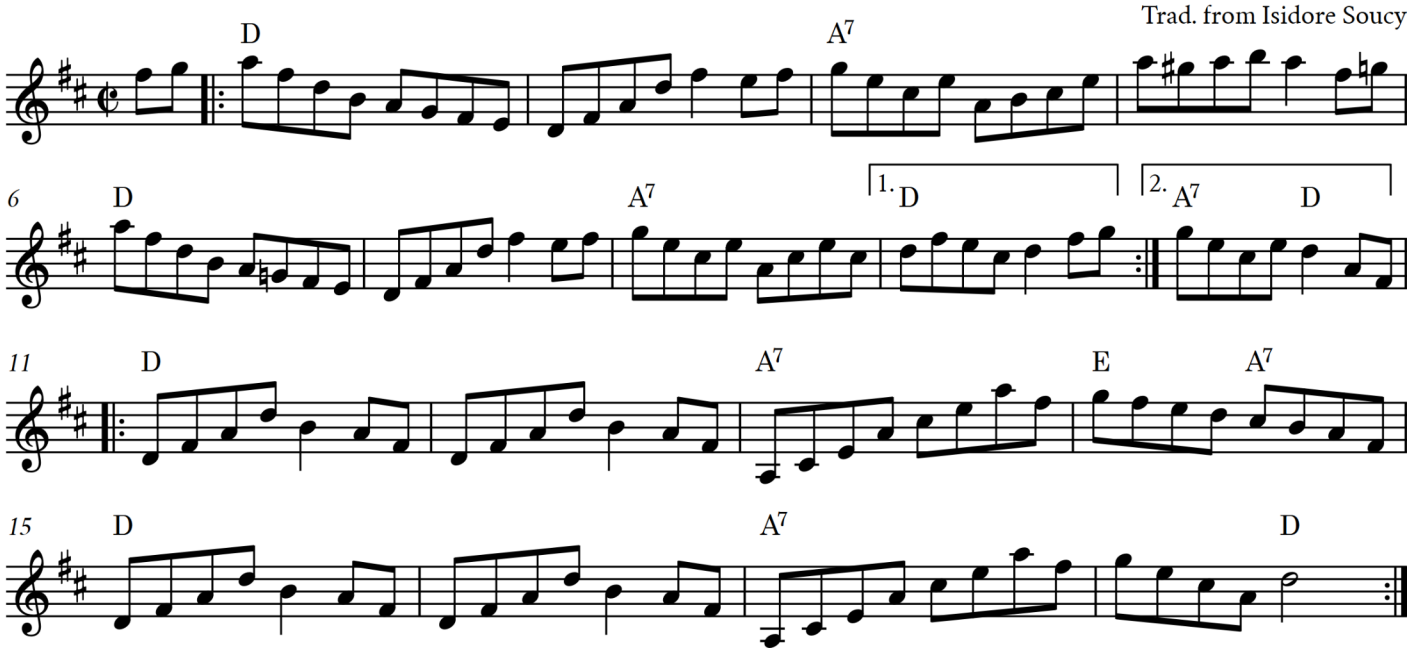
Richard Forest



Reel de la Soupe aux Pois

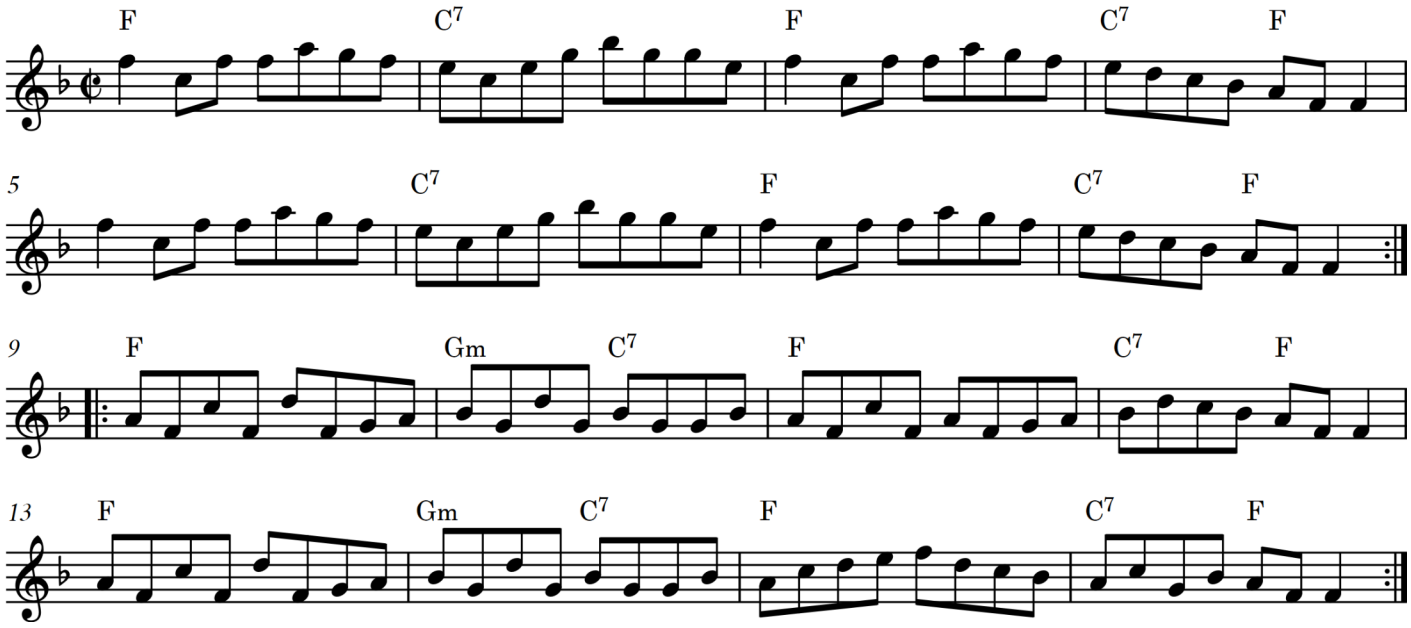
Woodchopper's Reel

Trad. from Isidore Soucy



Reel de la Tuque Bleu

Trad. from Joseph Allard



Reel de la Veuve

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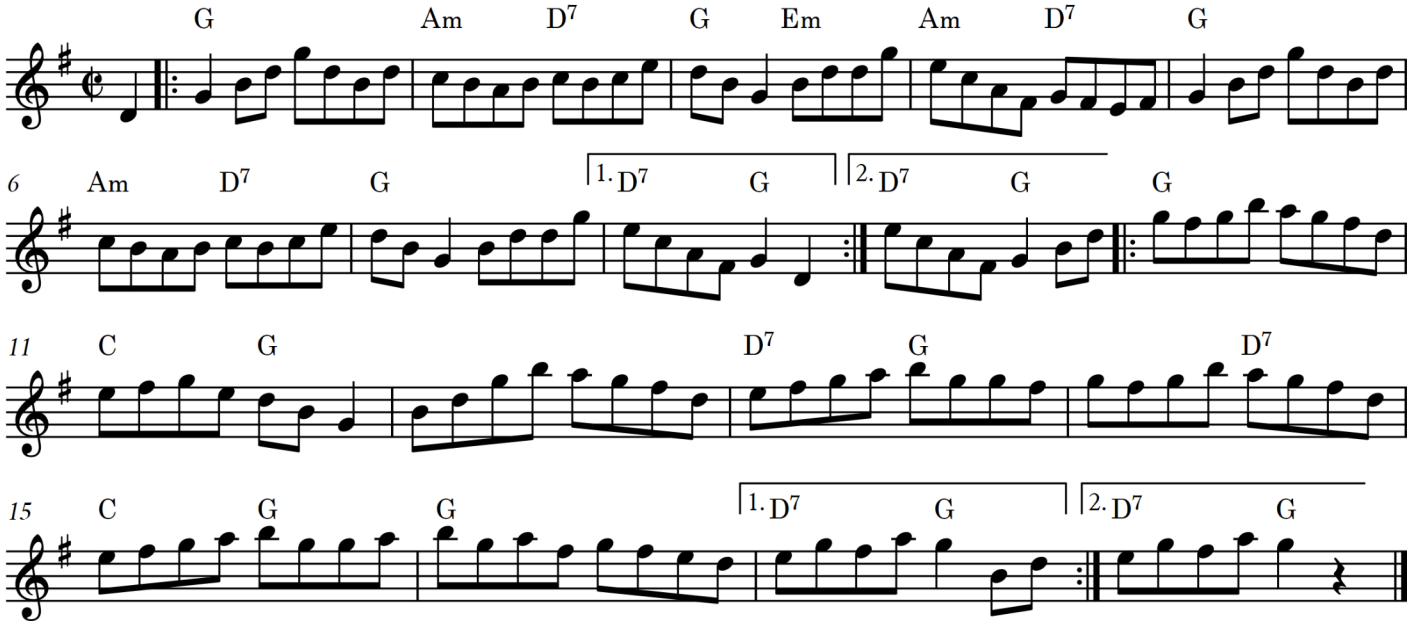
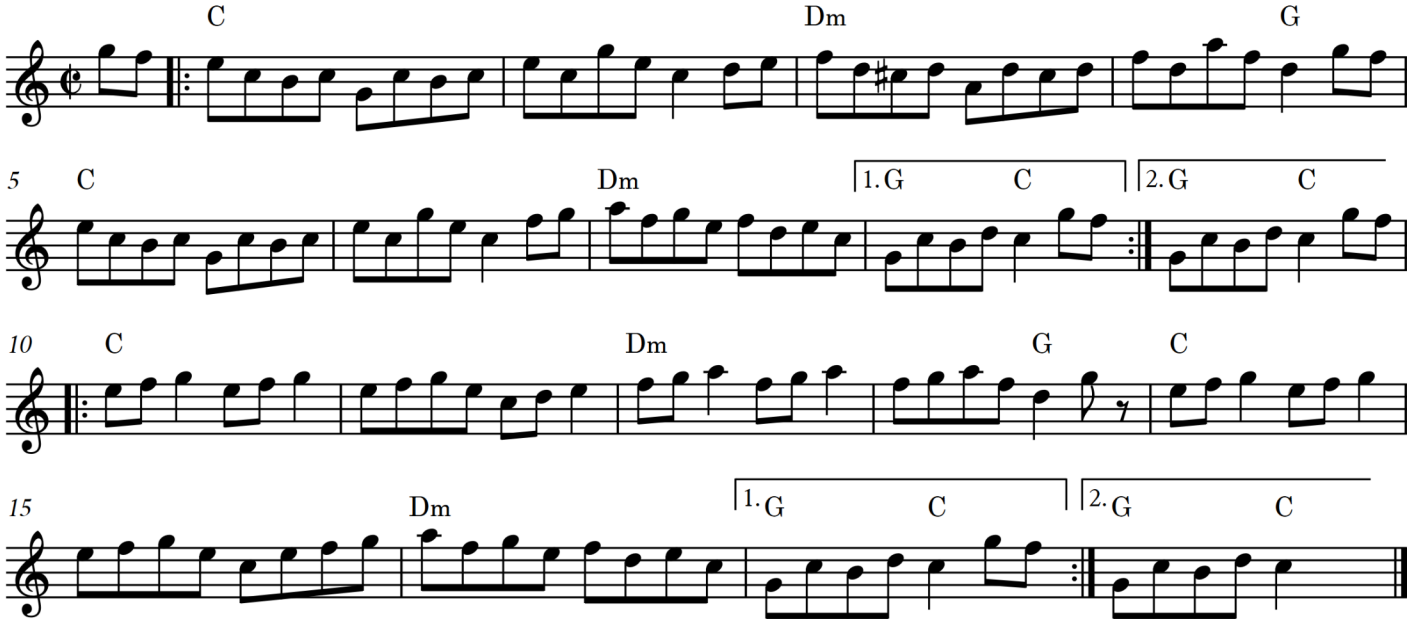


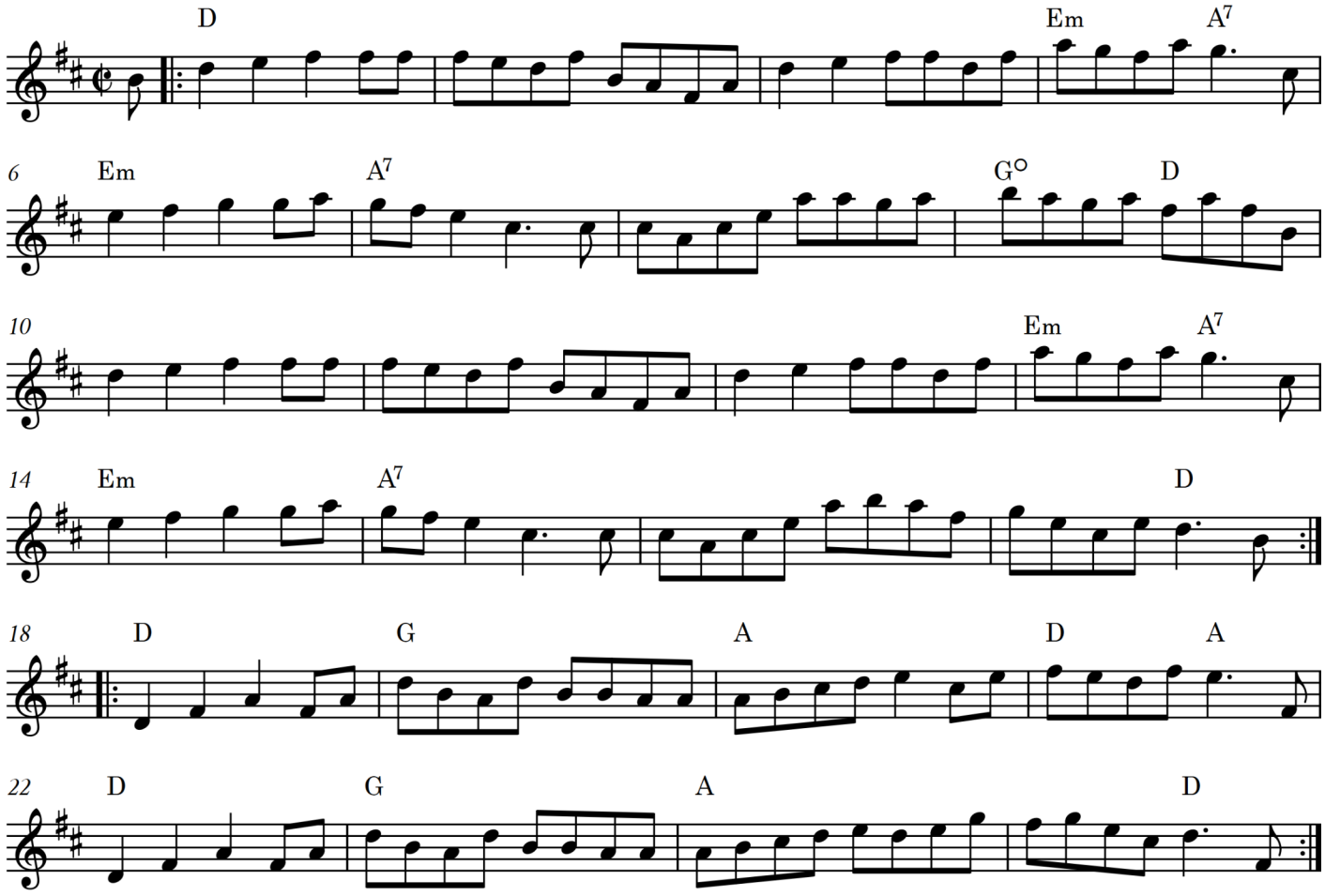
Reel de la Victoire

Trad. from Albert Allard



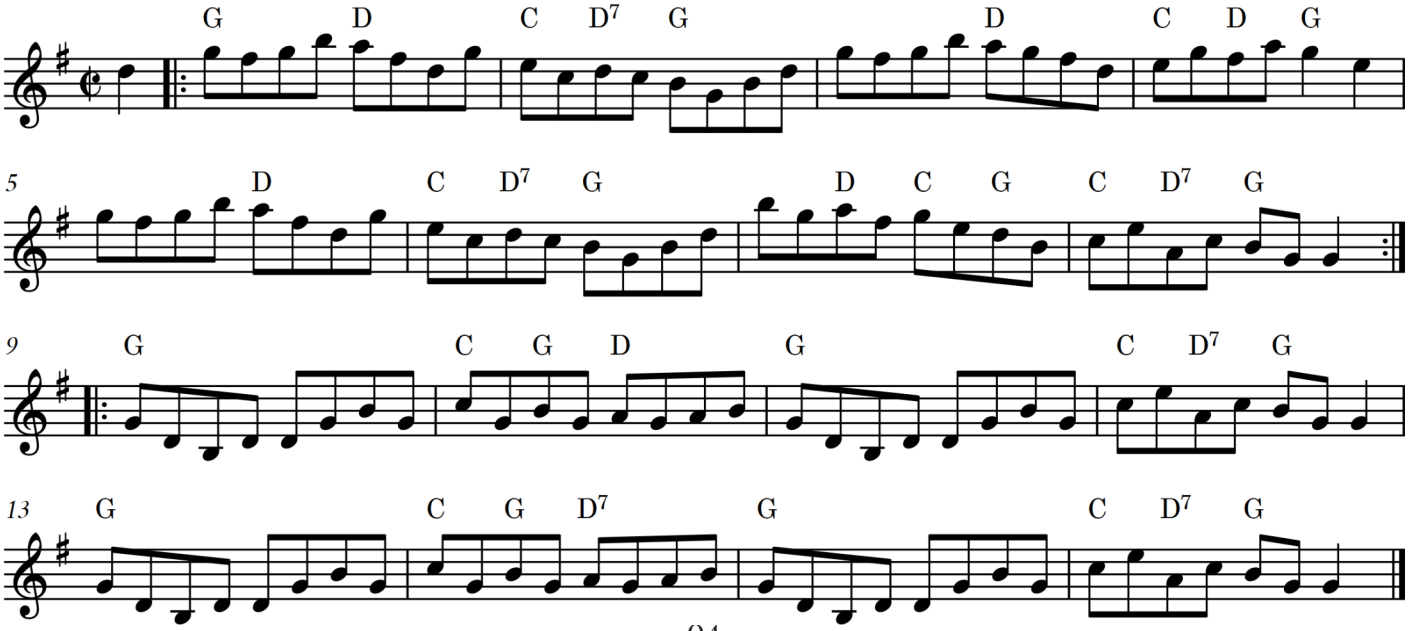
Reel de l'Amitié

Marcel Messervier



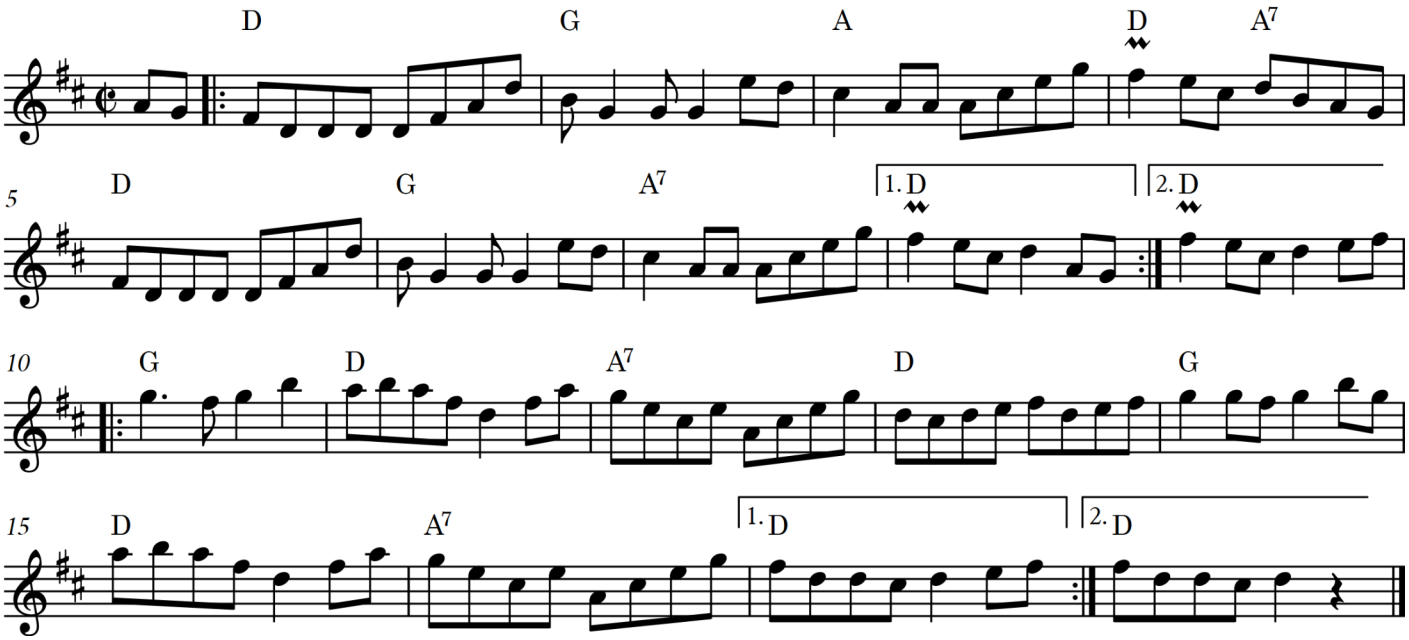
Reel de l'Enfant

Trad. from Joseph Allard



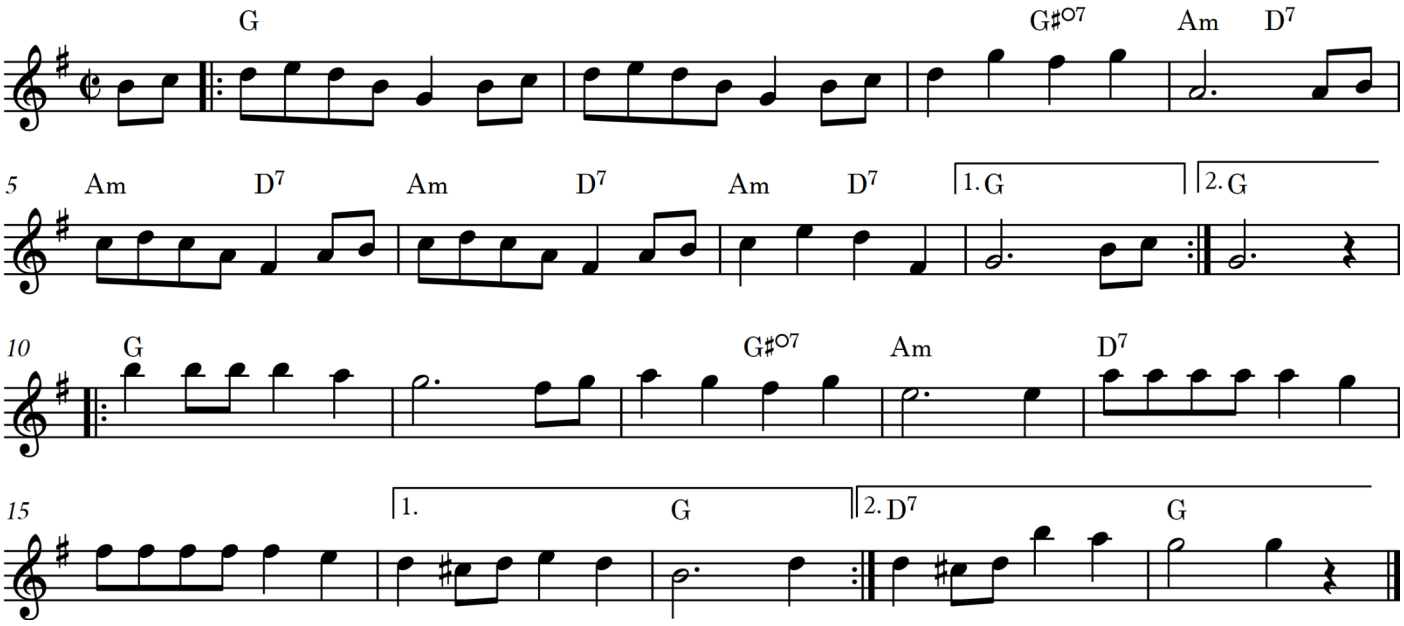
Reel de l'Hotelier

Trad. from Joseph Allard



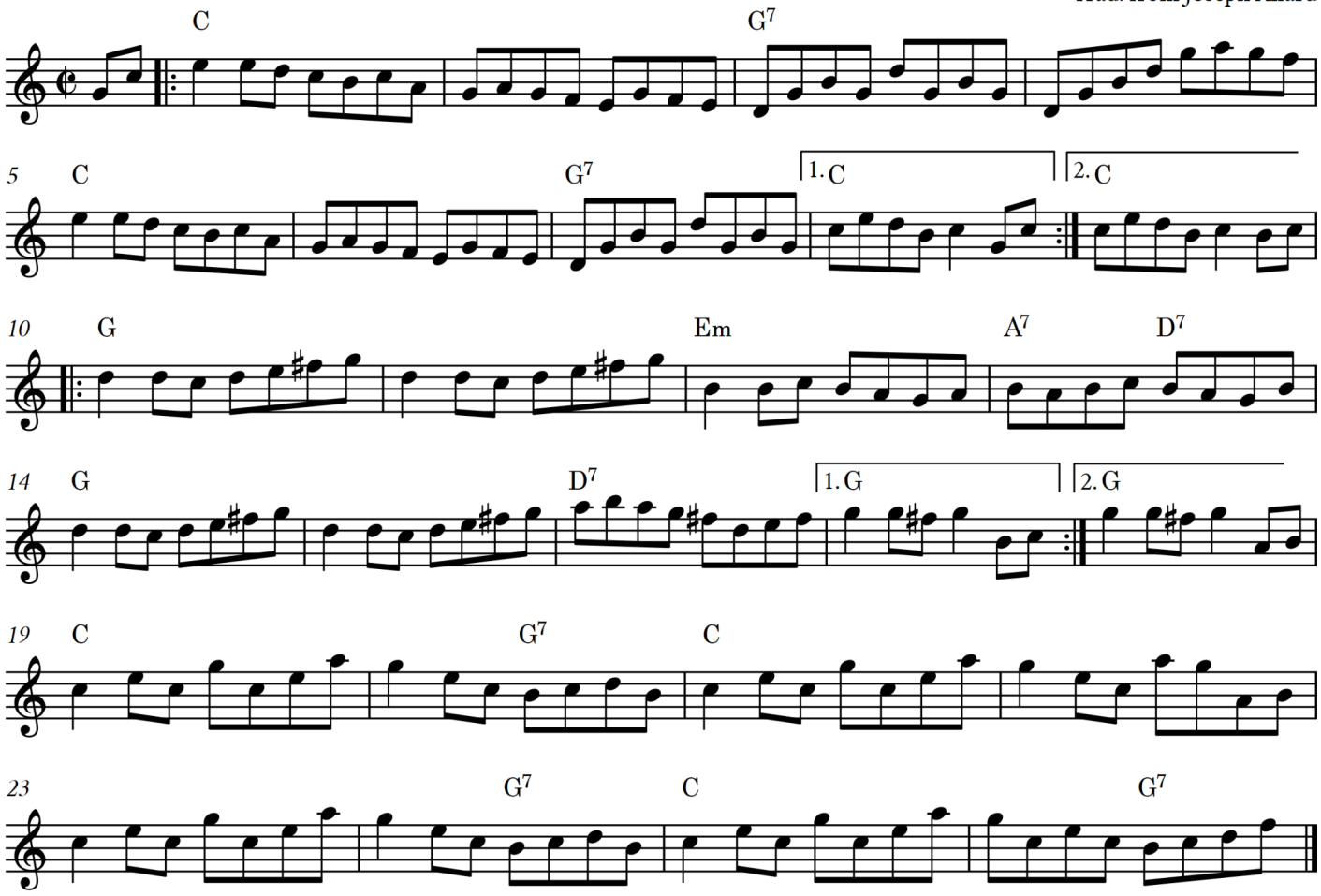
Reel de Limoillou

Trad. from Joseph Allard



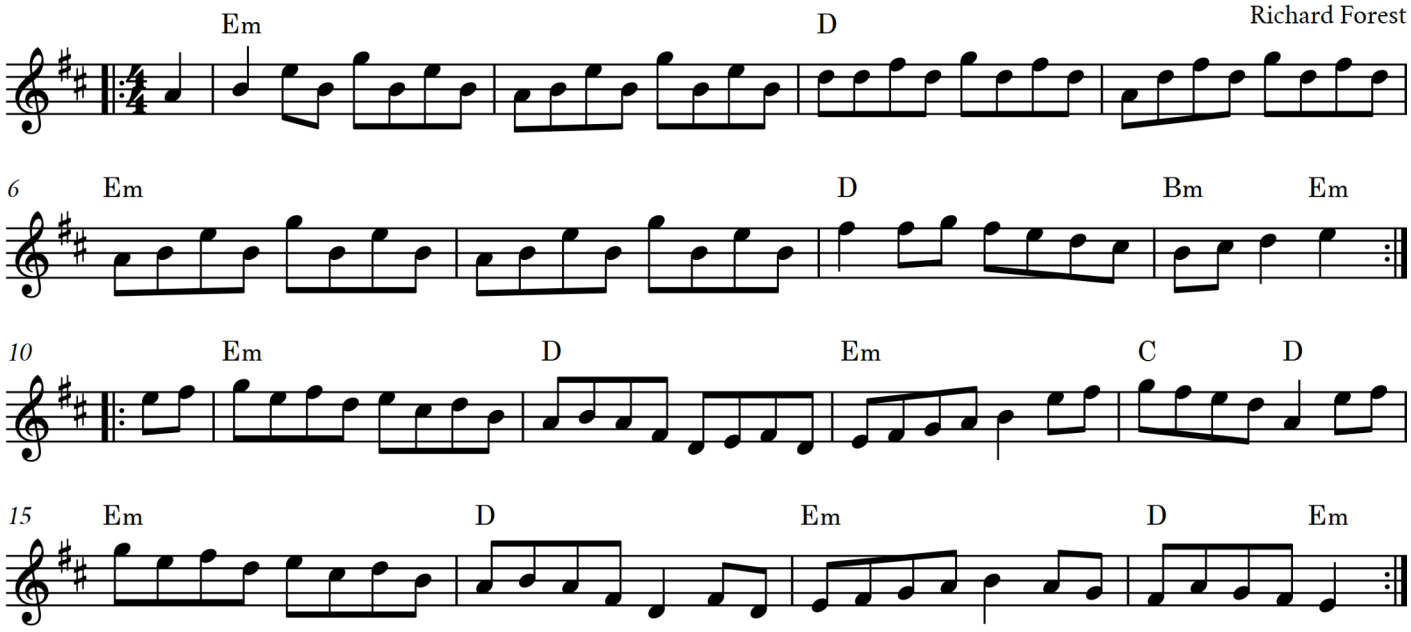
Reel du Régiment

Trad. from Joseph Allard



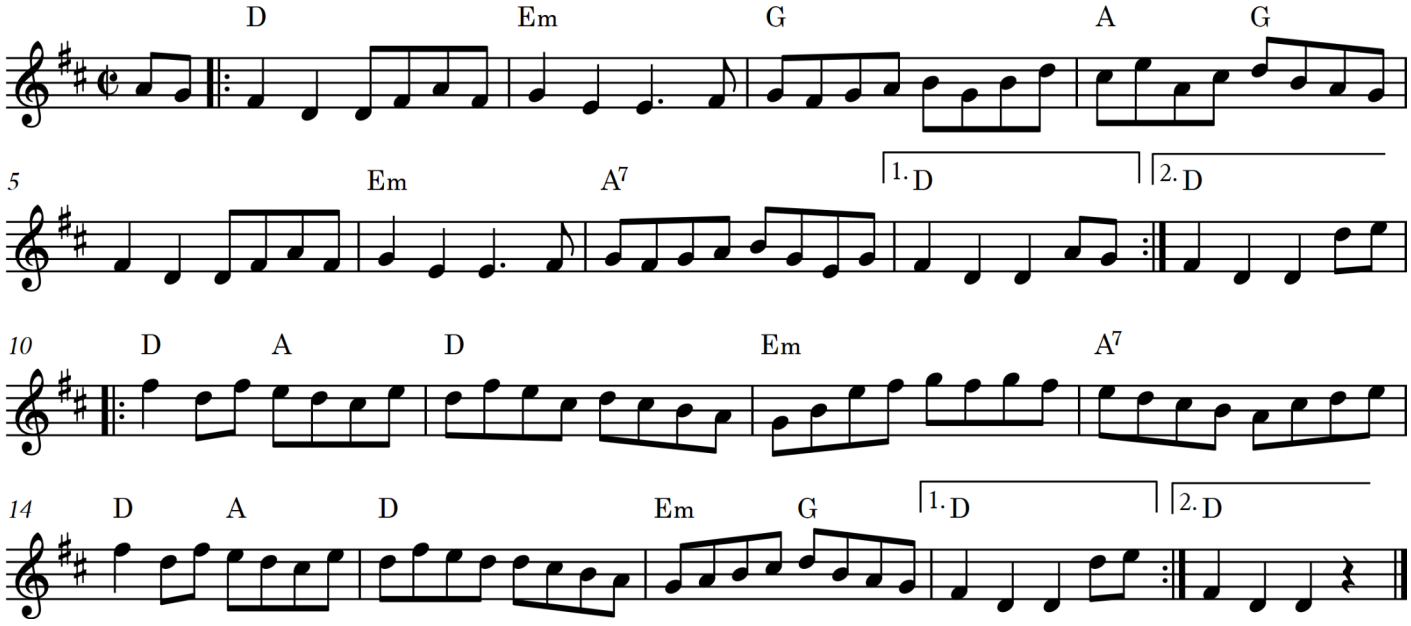
Reel de Mattawa

Richard Forest



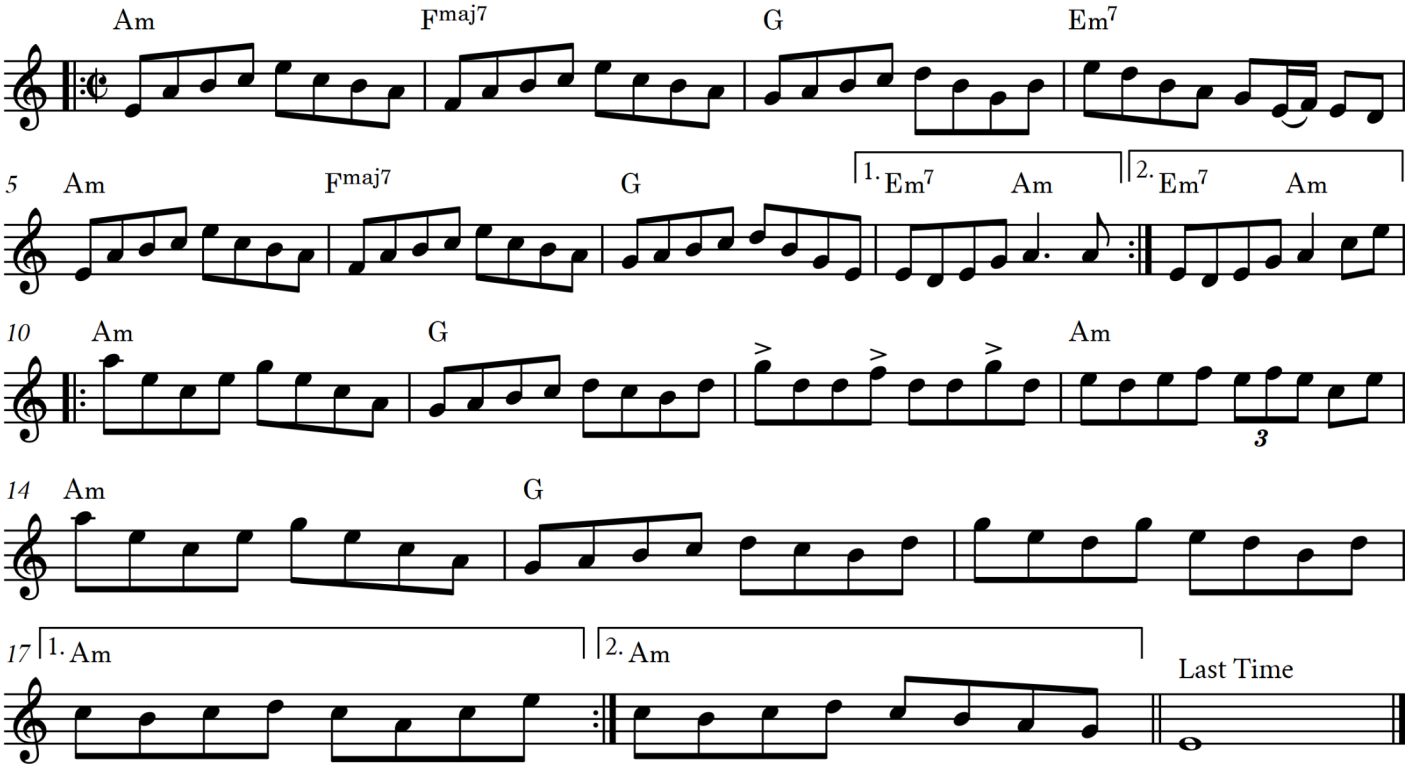
Reel de Minuit

Trad. from Joseph Allard



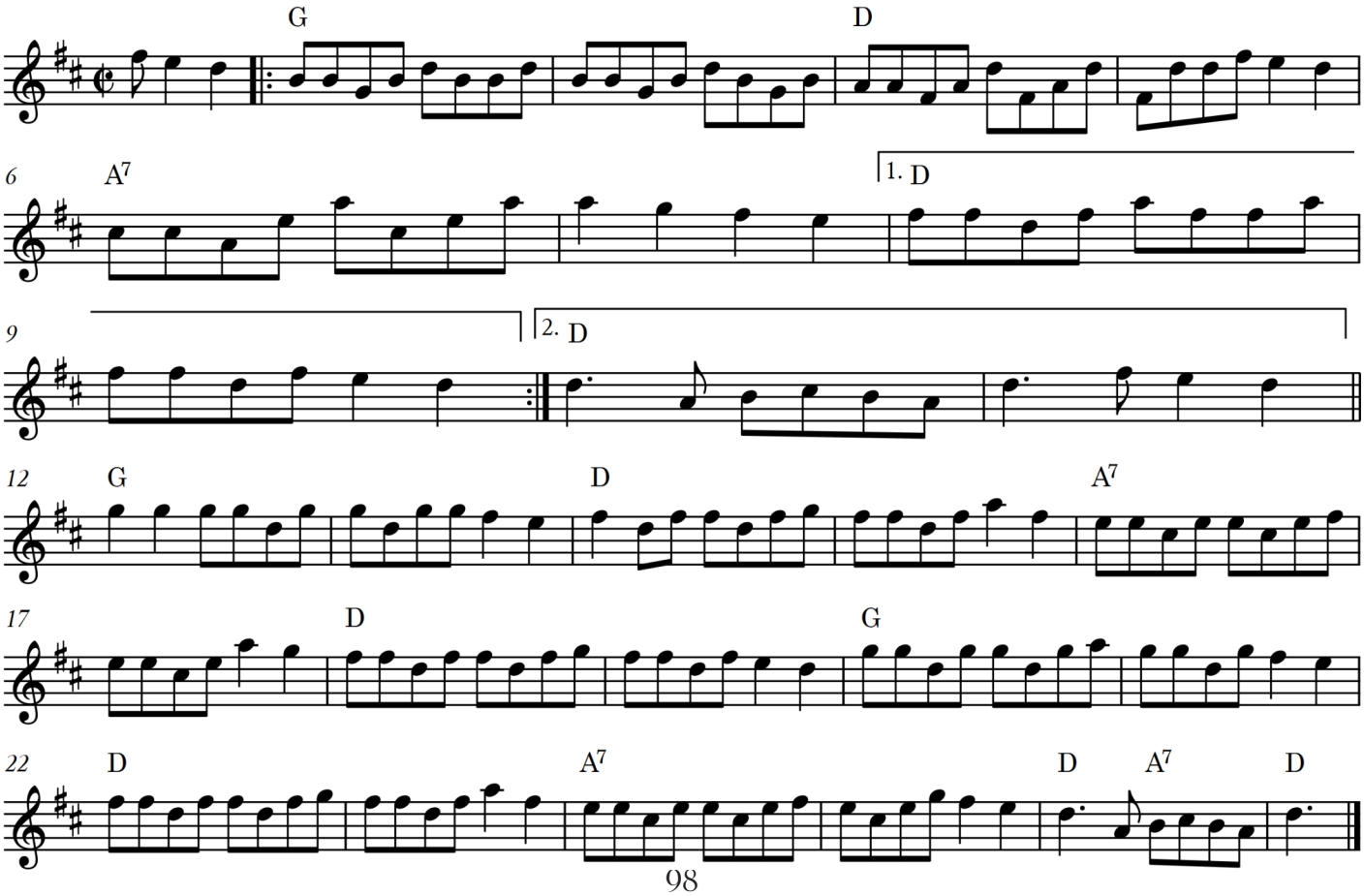
Reel de Montebello

Richard Forest



Reel de Montmagny

Trad. from Robin Beech



Reel de Napoléon

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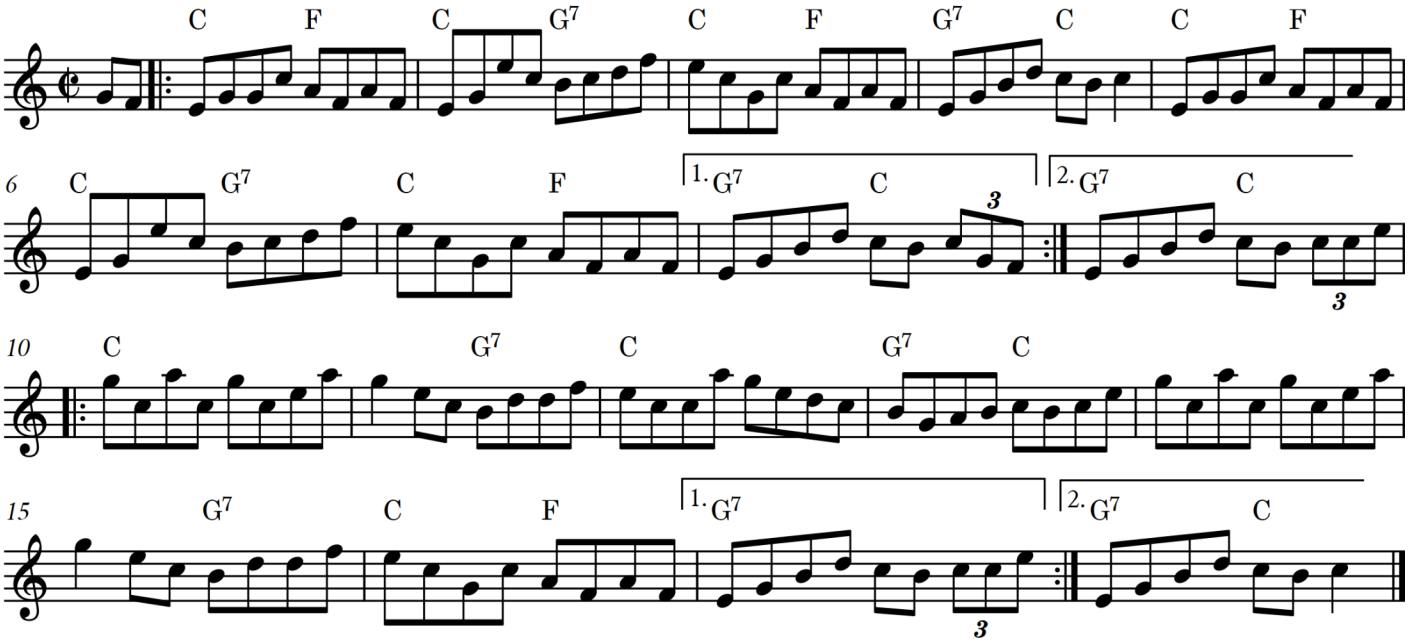
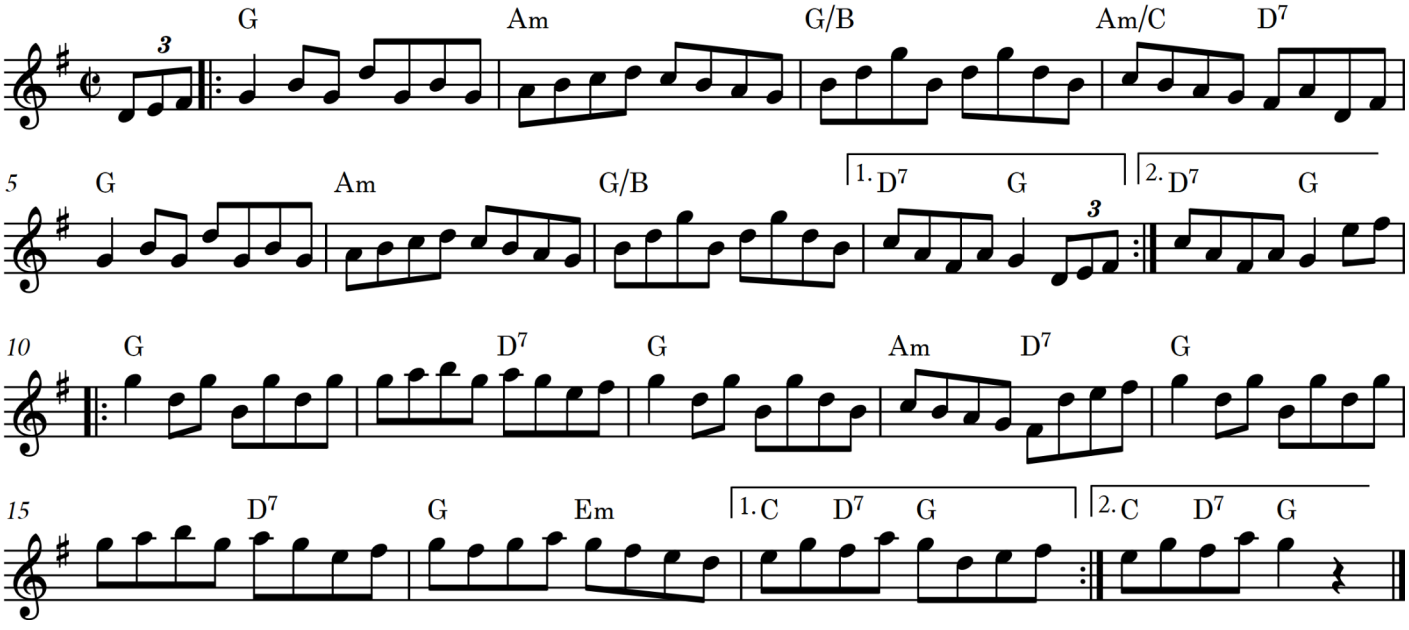


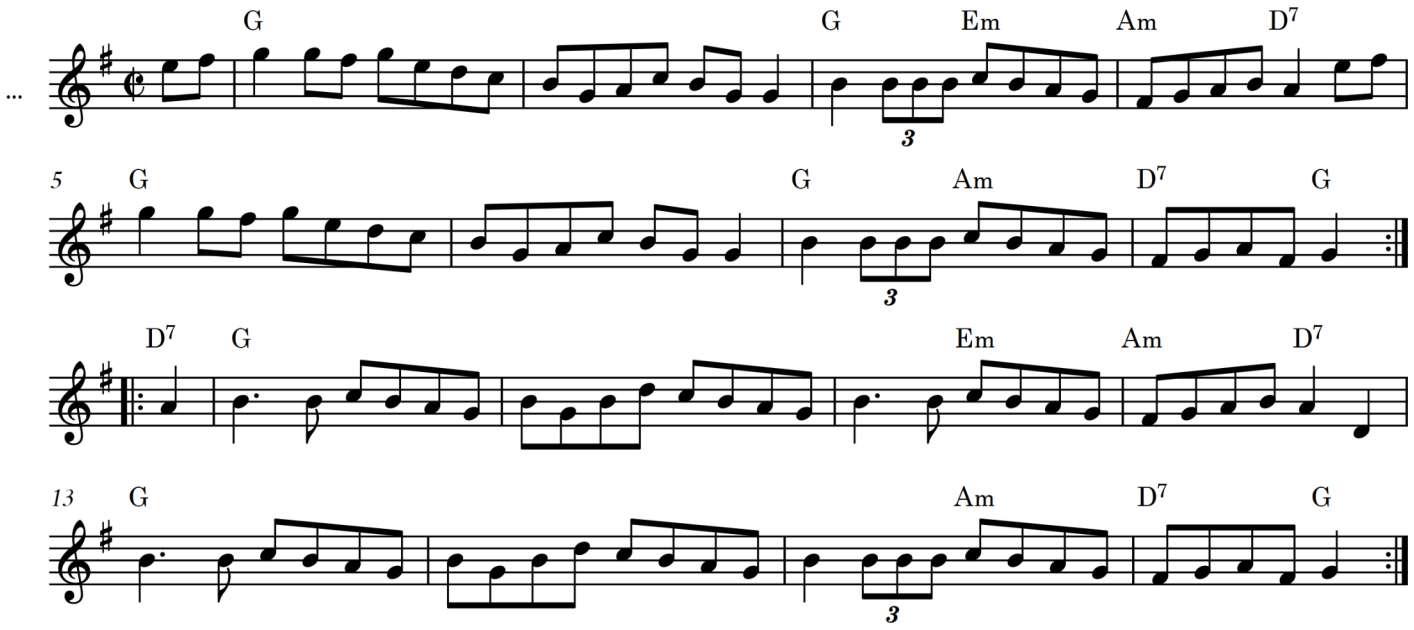
Reel des Ouvriers

Trad. from Joseph Allard



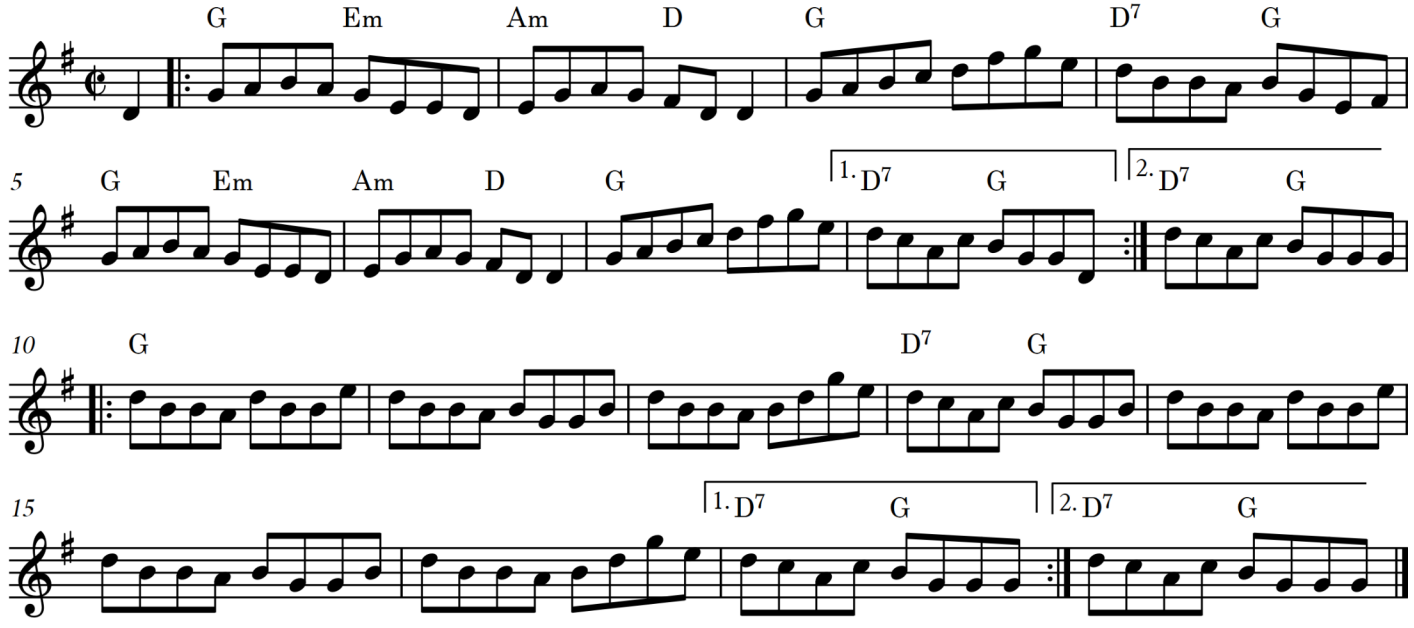
Reel de Père Léon

Trad from La Bottine Souriante



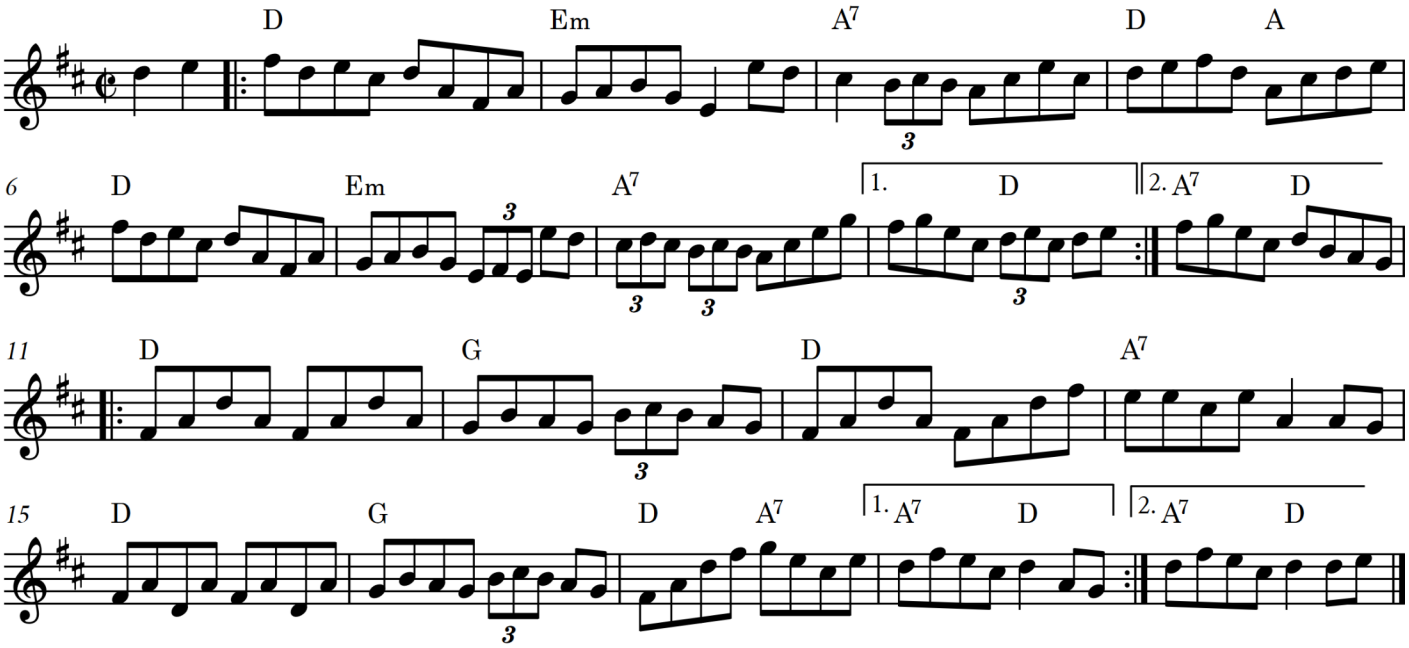
Reel de Péribonka

Trad. from Joseph Allard



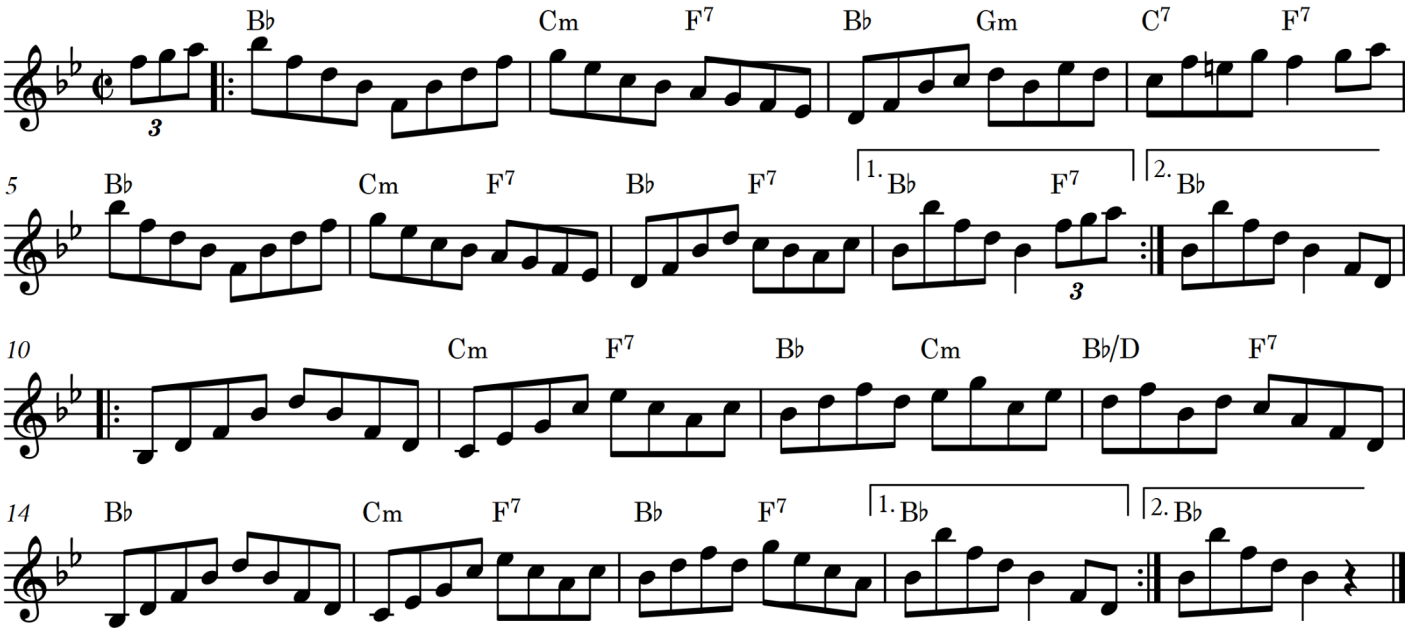
Reel de Port Joli

Trad. from Marcel Messervier



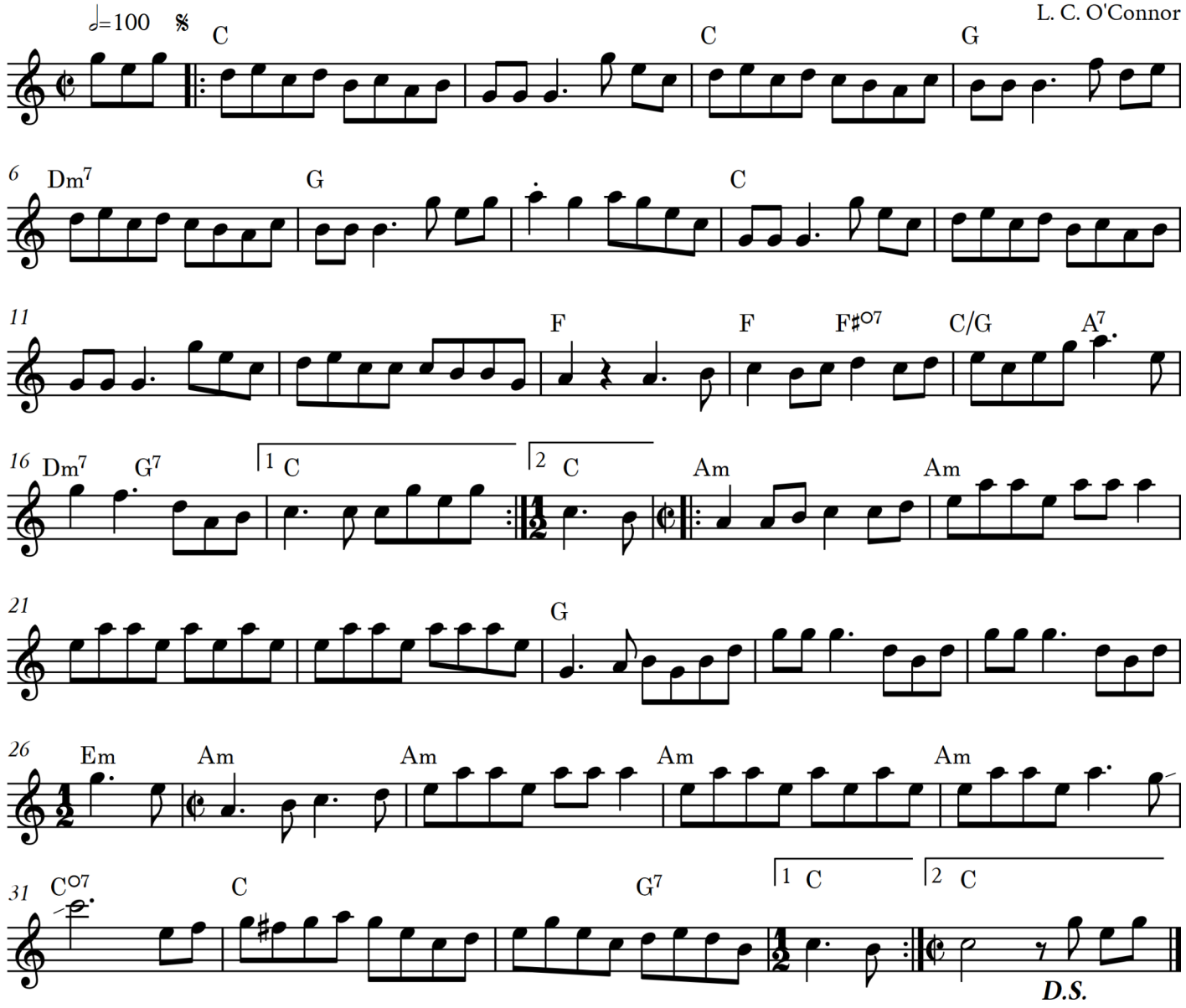
Reel de Portneuf

Trad. from Joseph Allard



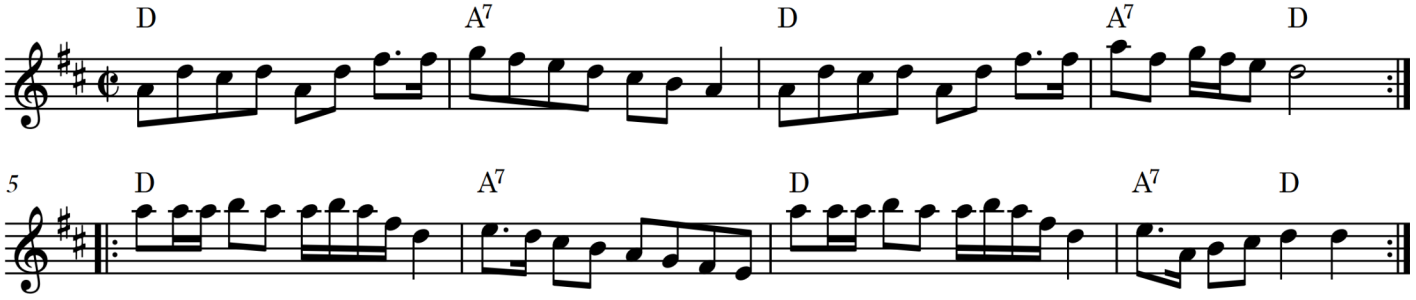
Le Reel de Point au Pic

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



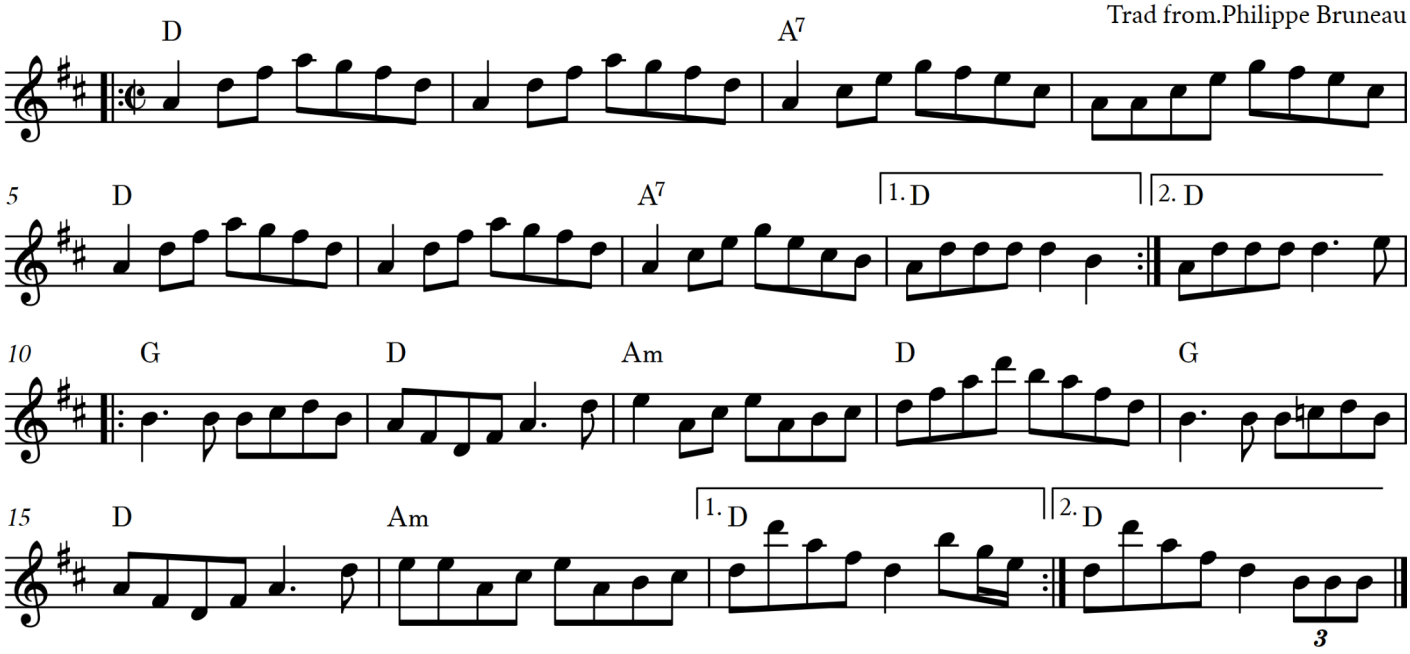
Reel de Mont Marie

Wendy Hayden



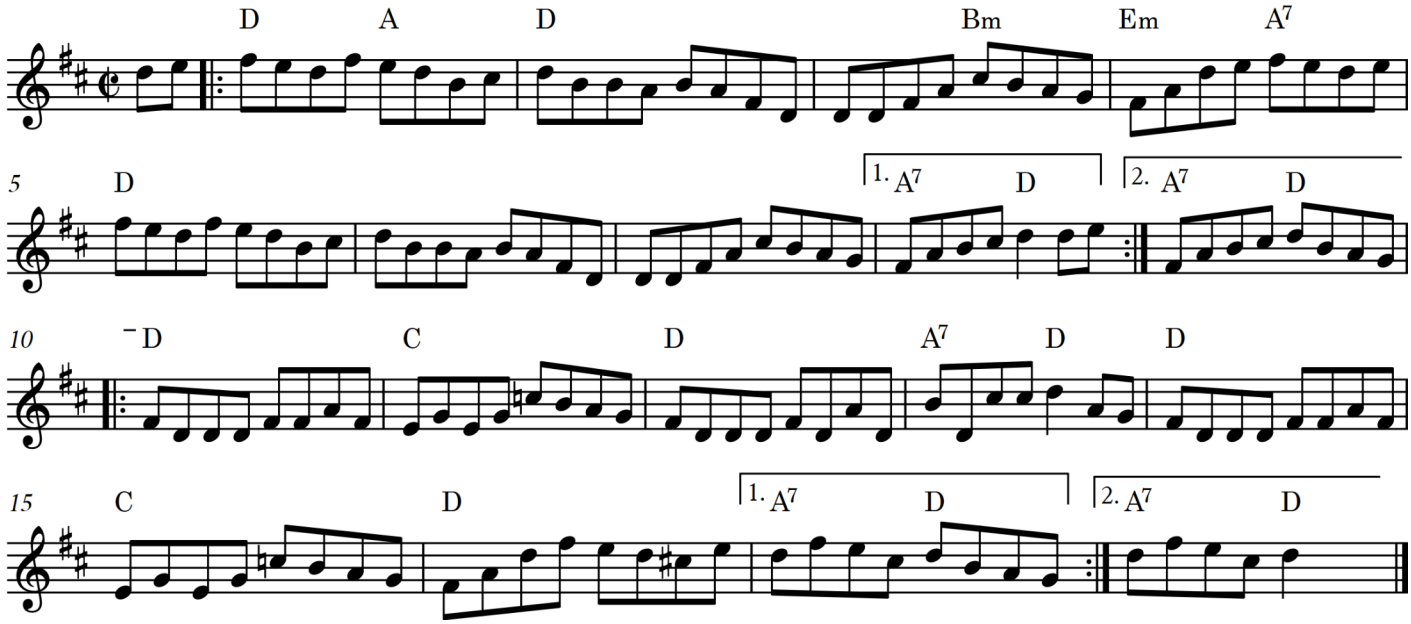
Reel en D

Trad from.Philippe Bruneau



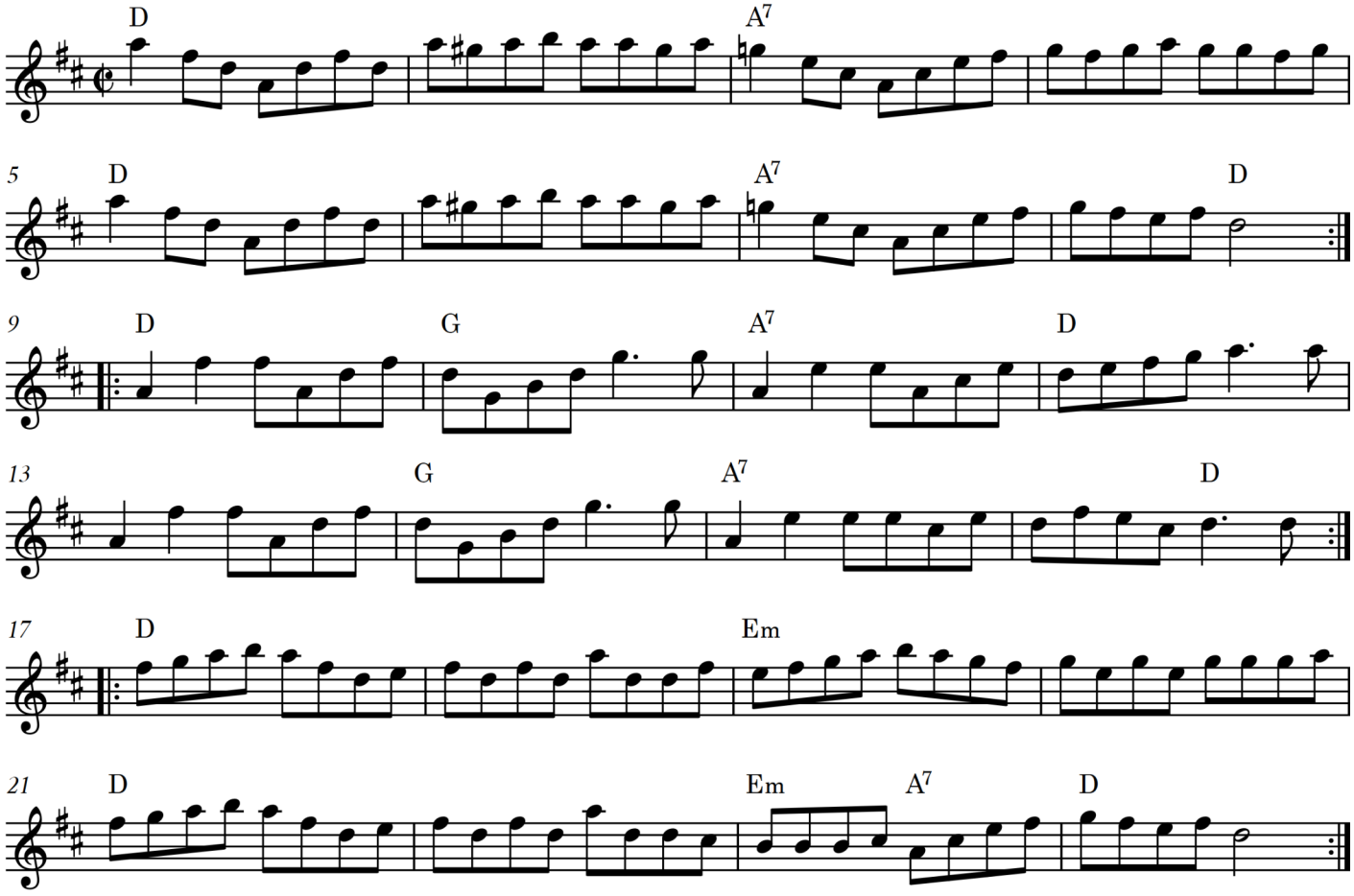
Reel en D

Trad from Jean-Marie Verret



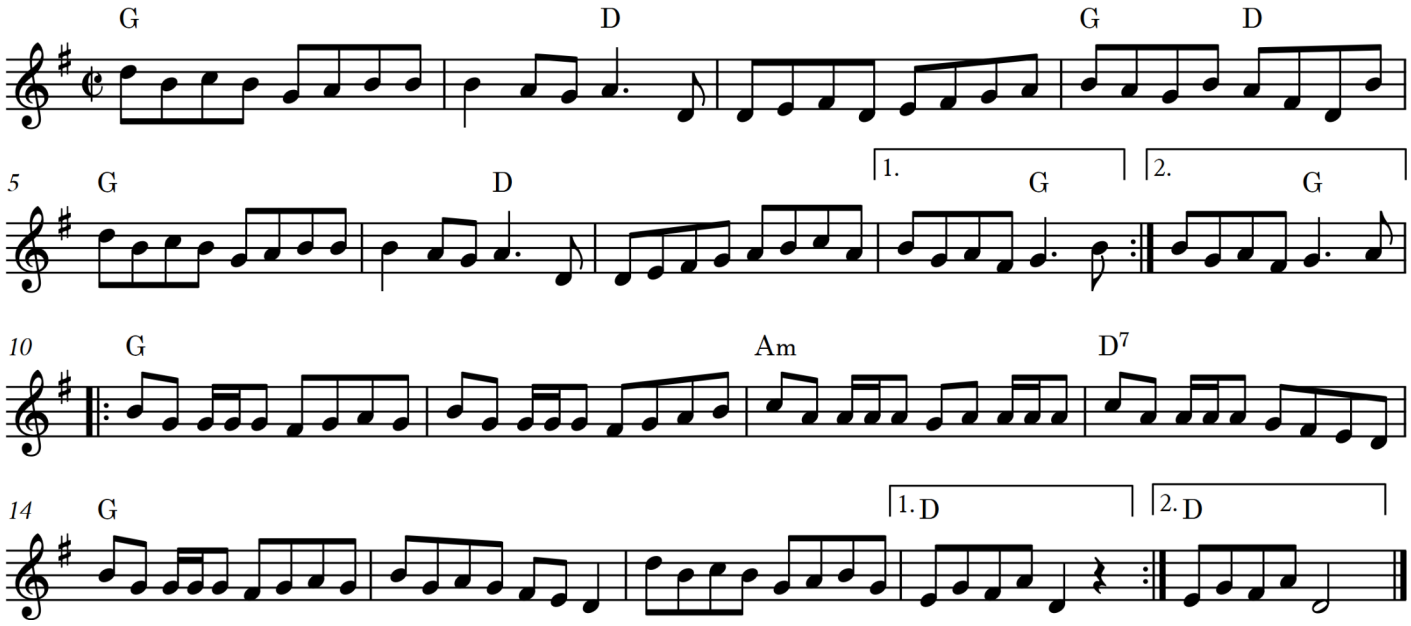
Reel de Saint Simeon

Trad. from Jos. Bouchard



Reel des Siamois

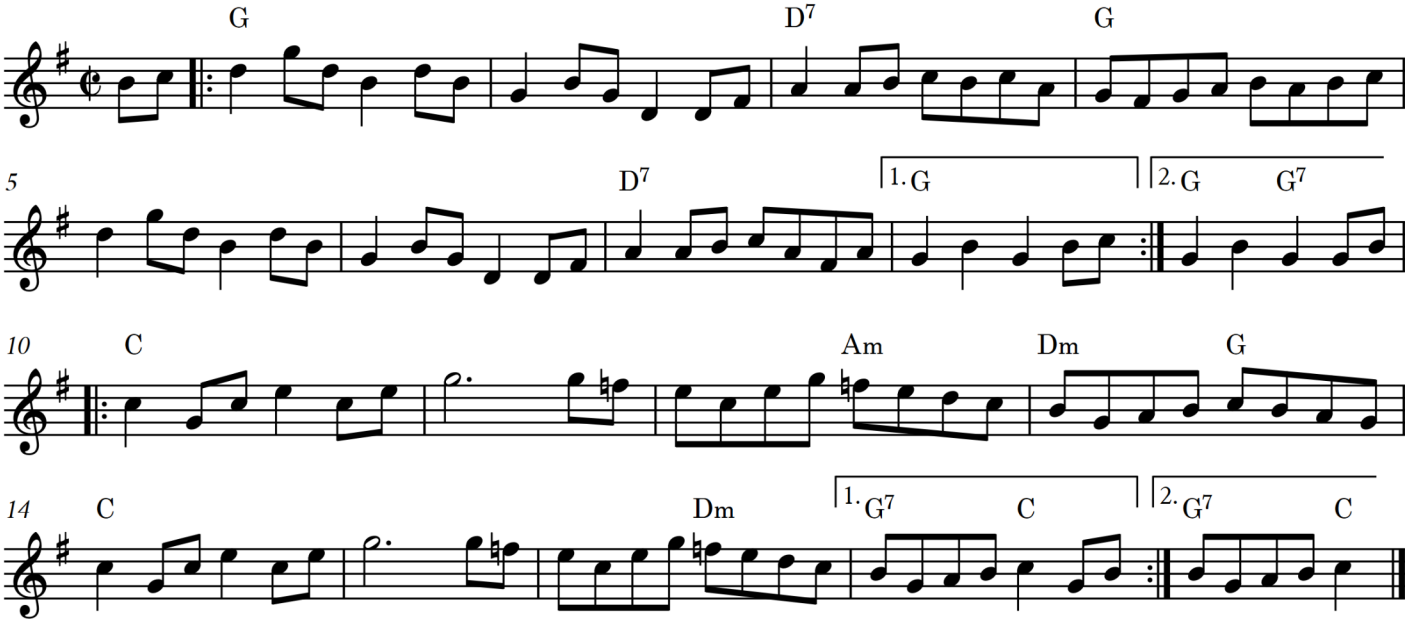
André Marchand



Reel des Skieurs

Quadrille Indien

Trad. from Joseph Allard



Reel de Tadoussac

AKA Quadrille de Chez-Nous

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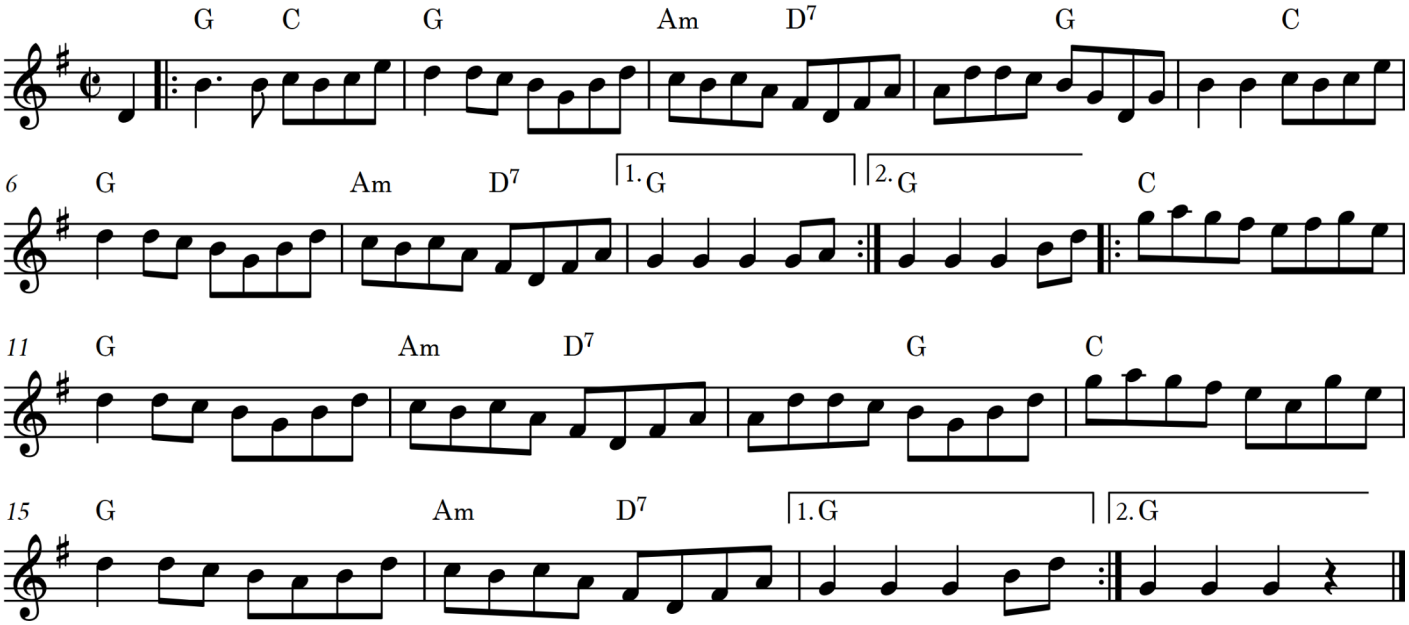

Reel de Ti-Pit

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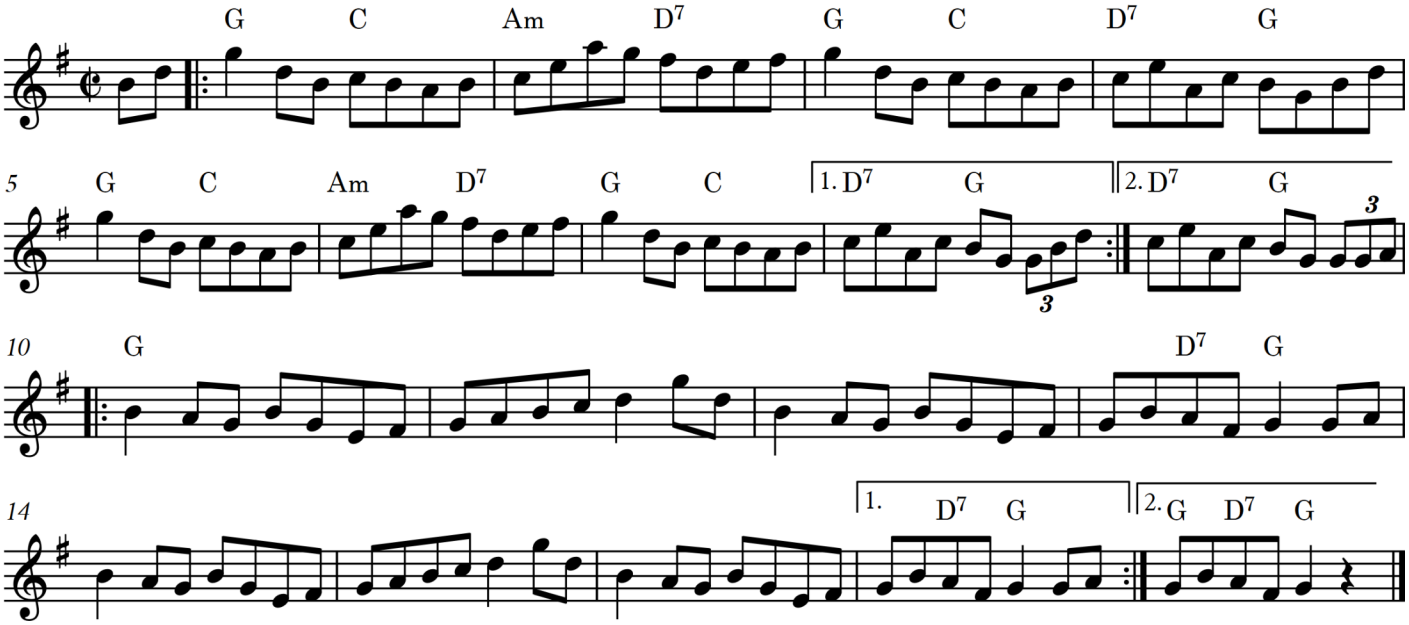
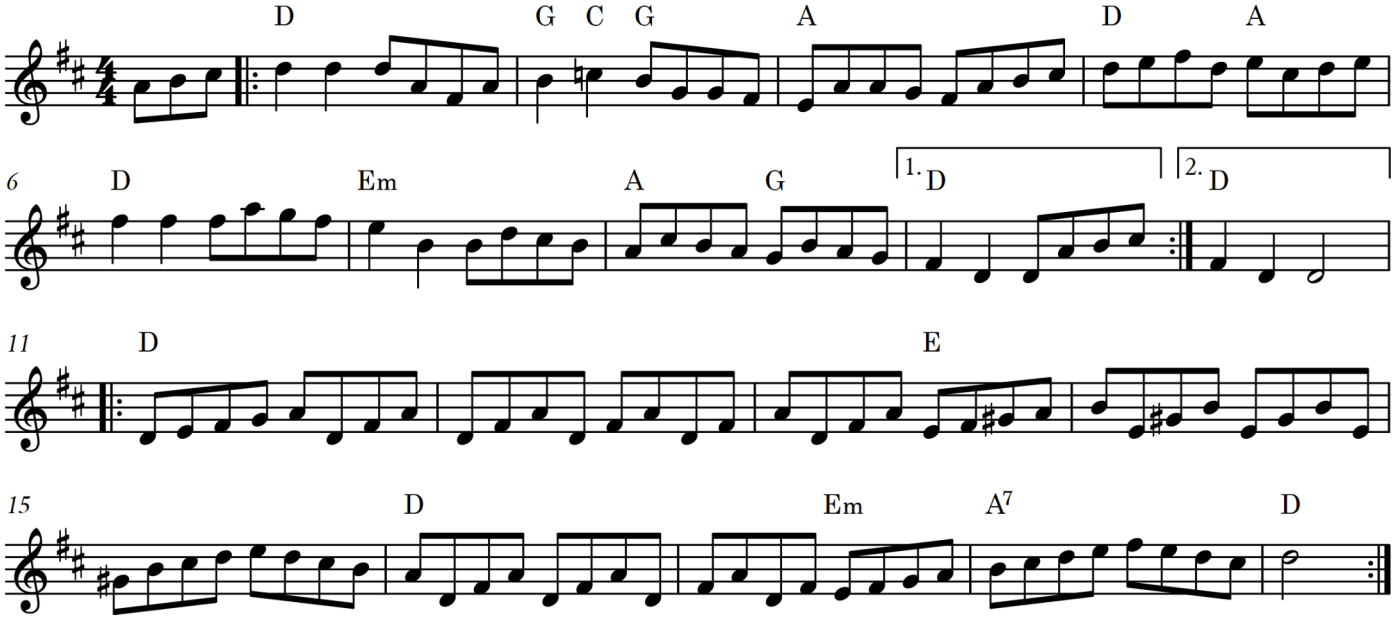


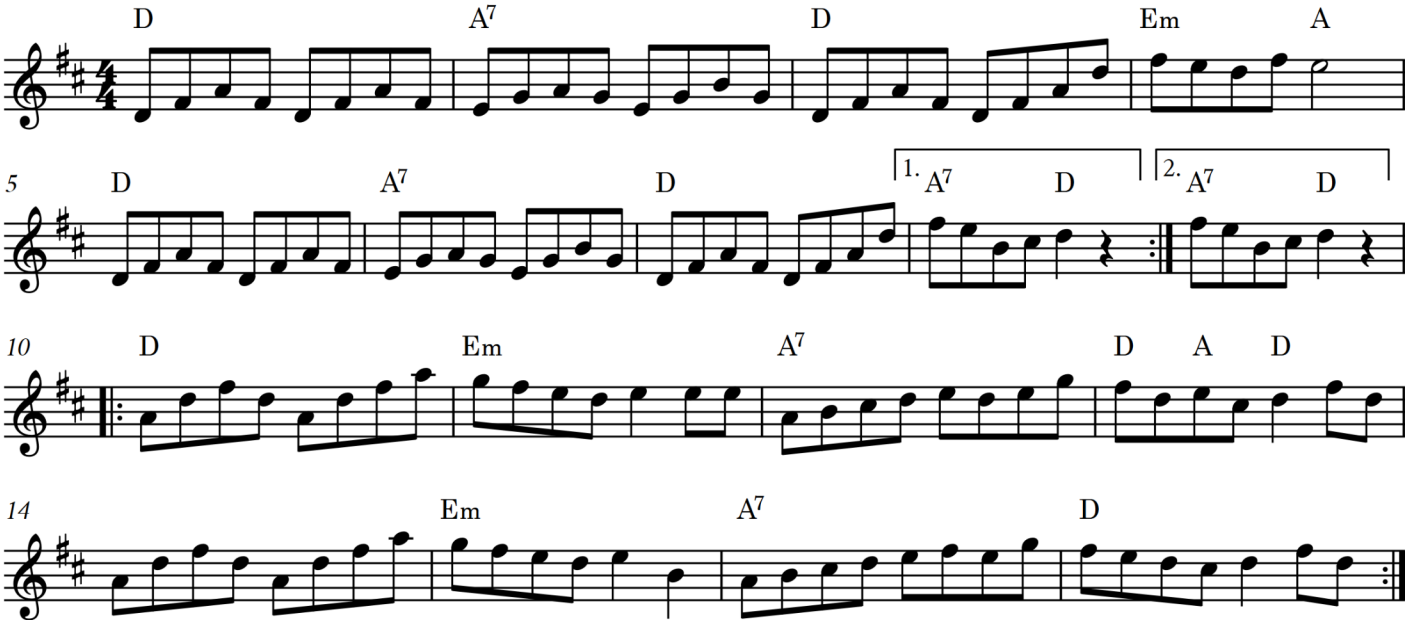
Reel du Traversier

Gilles Vigneault



Reel de Valleyfield

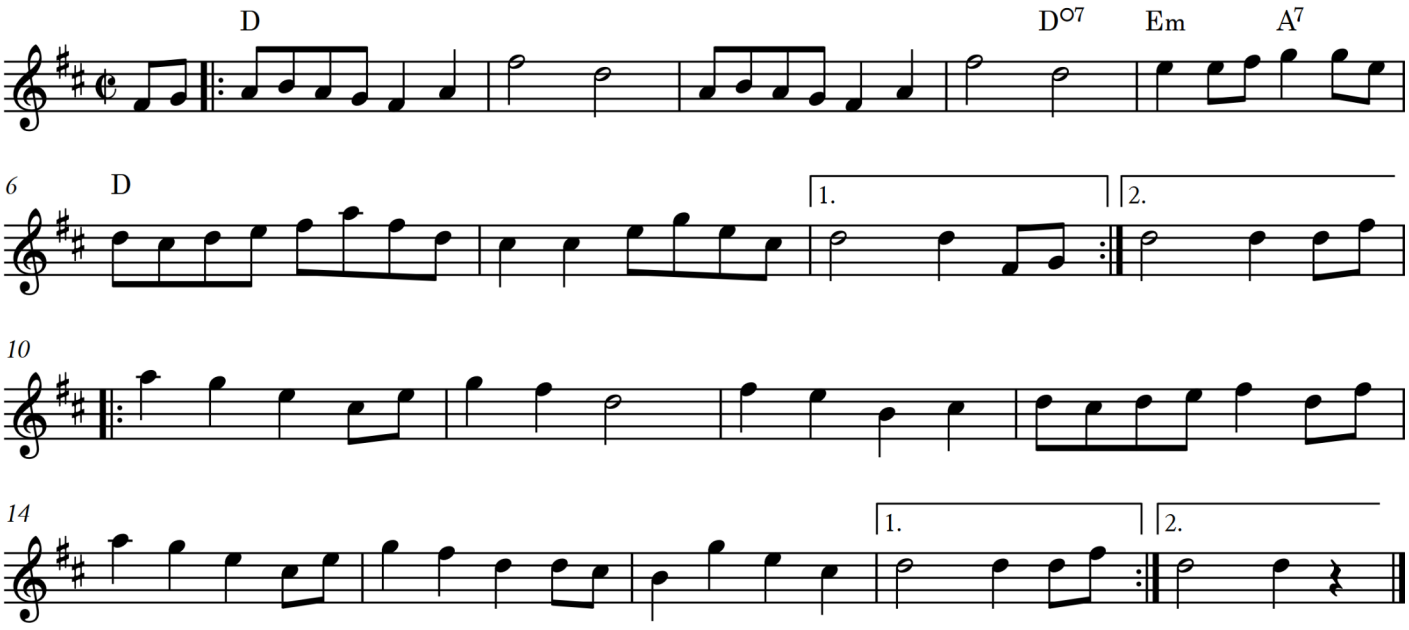
Trad from Alfred Montmarquette



Reel des Bottes Sauvages

Reels des Semeurs

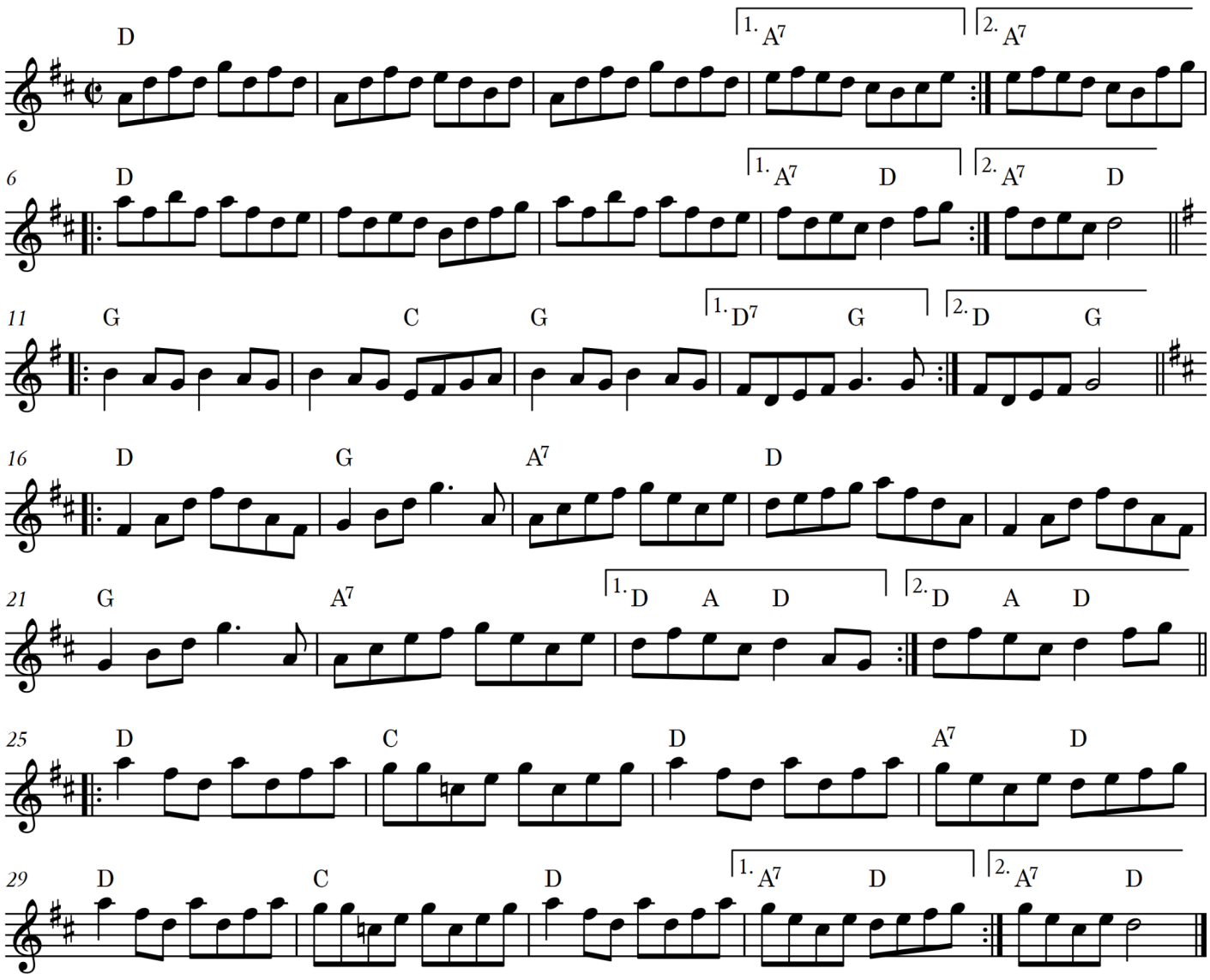
Trad. from Joseph Allard



Reel des Cinq Jumelles Dionnes

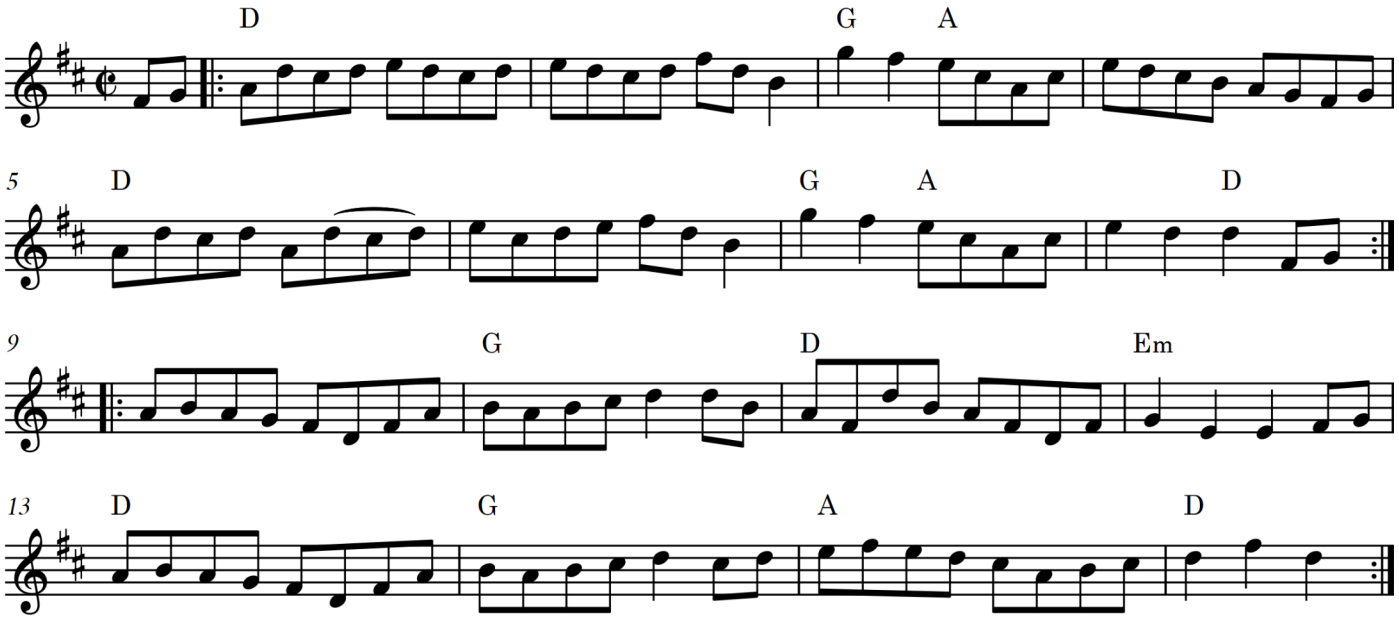
Reel for the Dionne Quintuplets

Trad. from J.O. La Madaleine



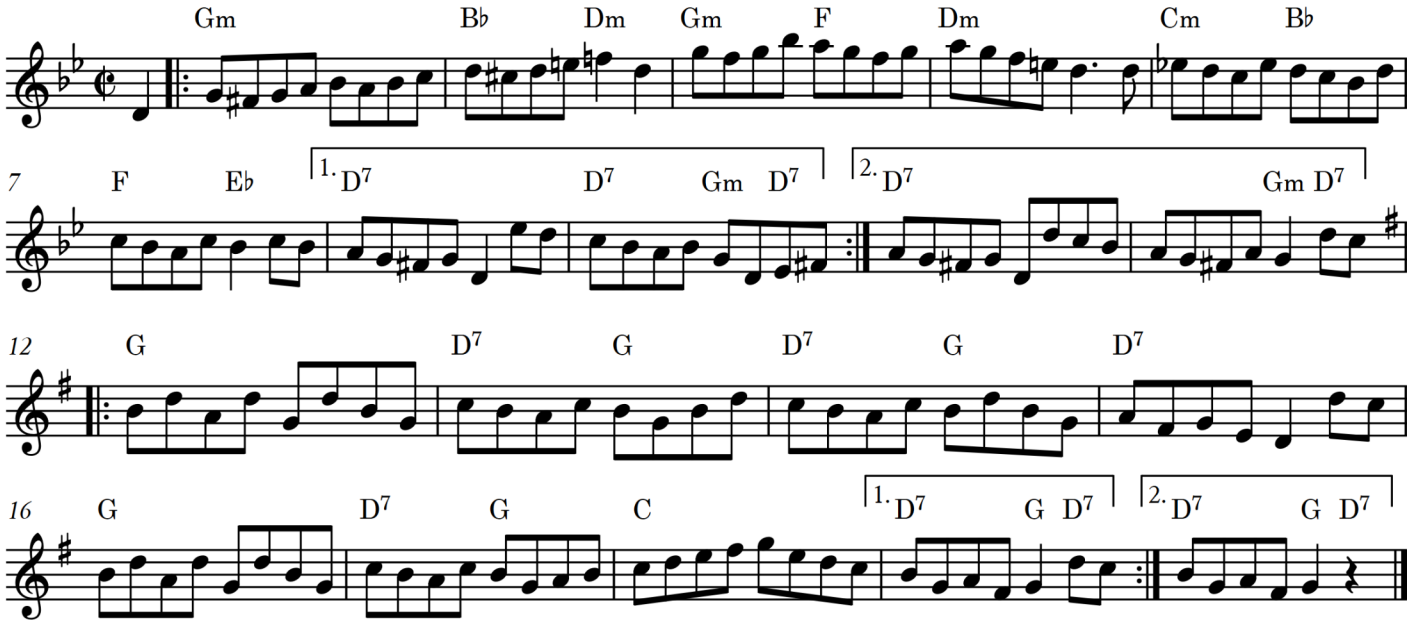
Reel des Chantiers

Trad. from Joseph Allard



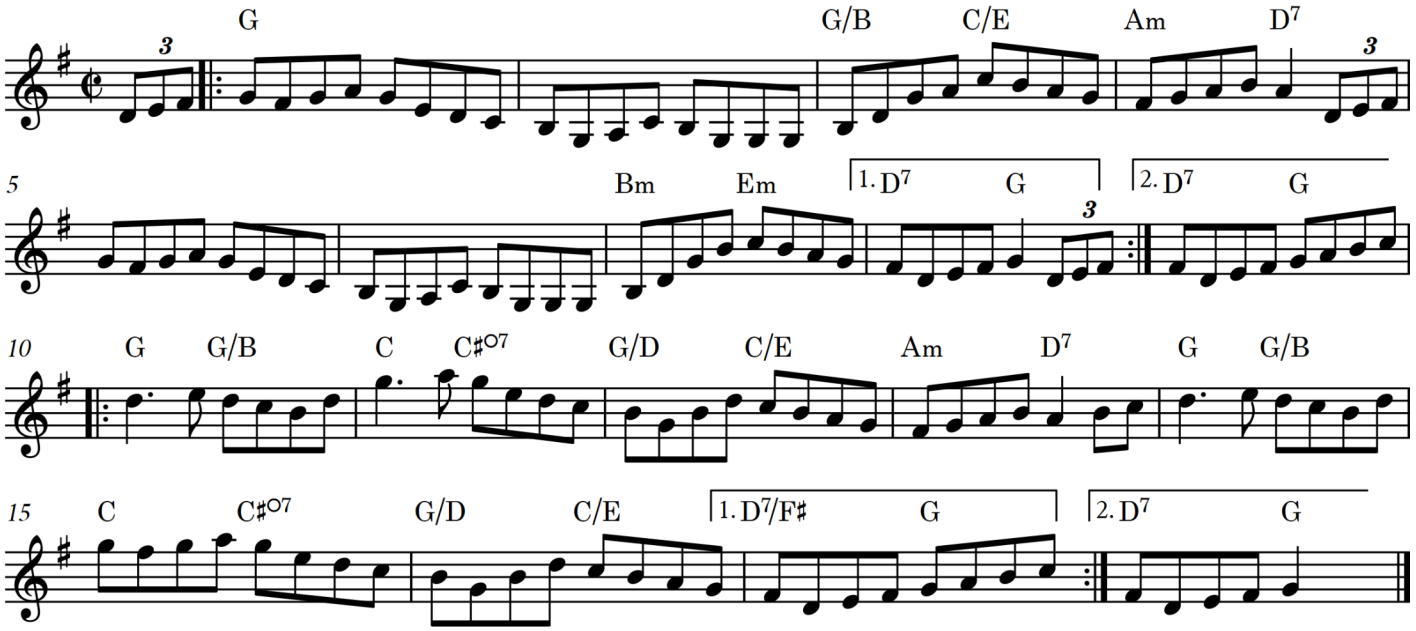
Reel des Citrouilles

Gilles Vigneault



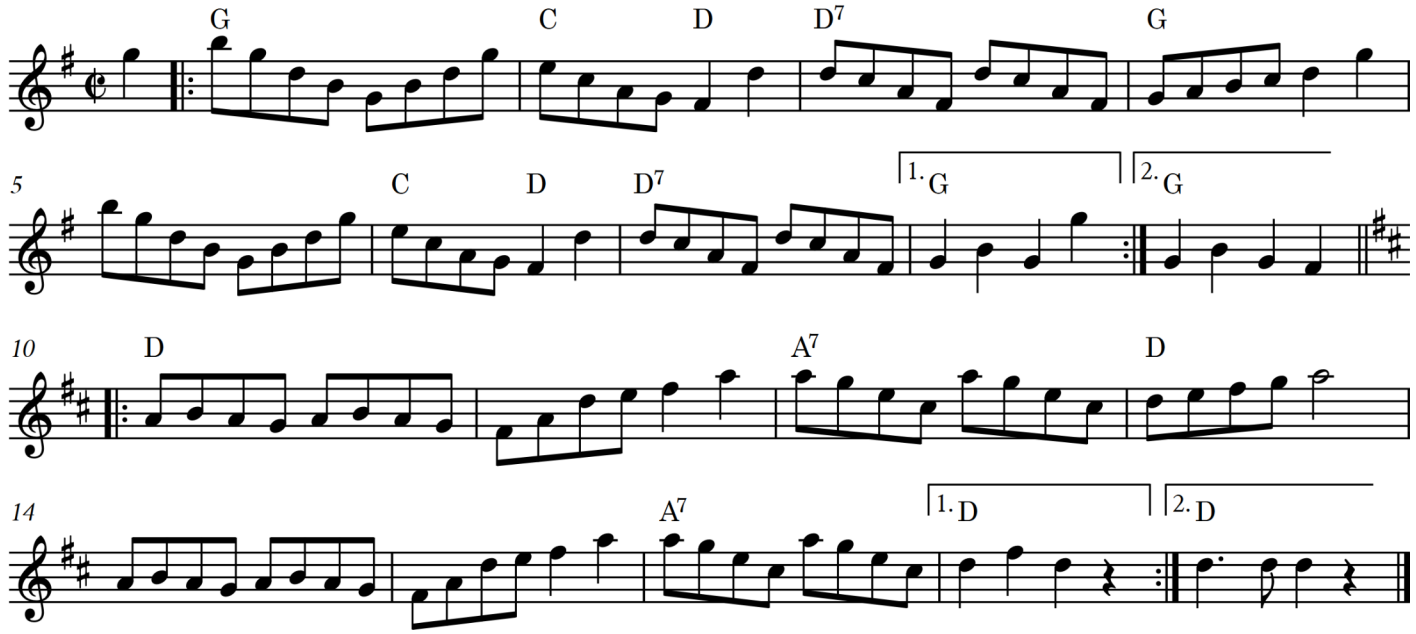
Reel des Esquimaux

Trad. from Isidore Soucy



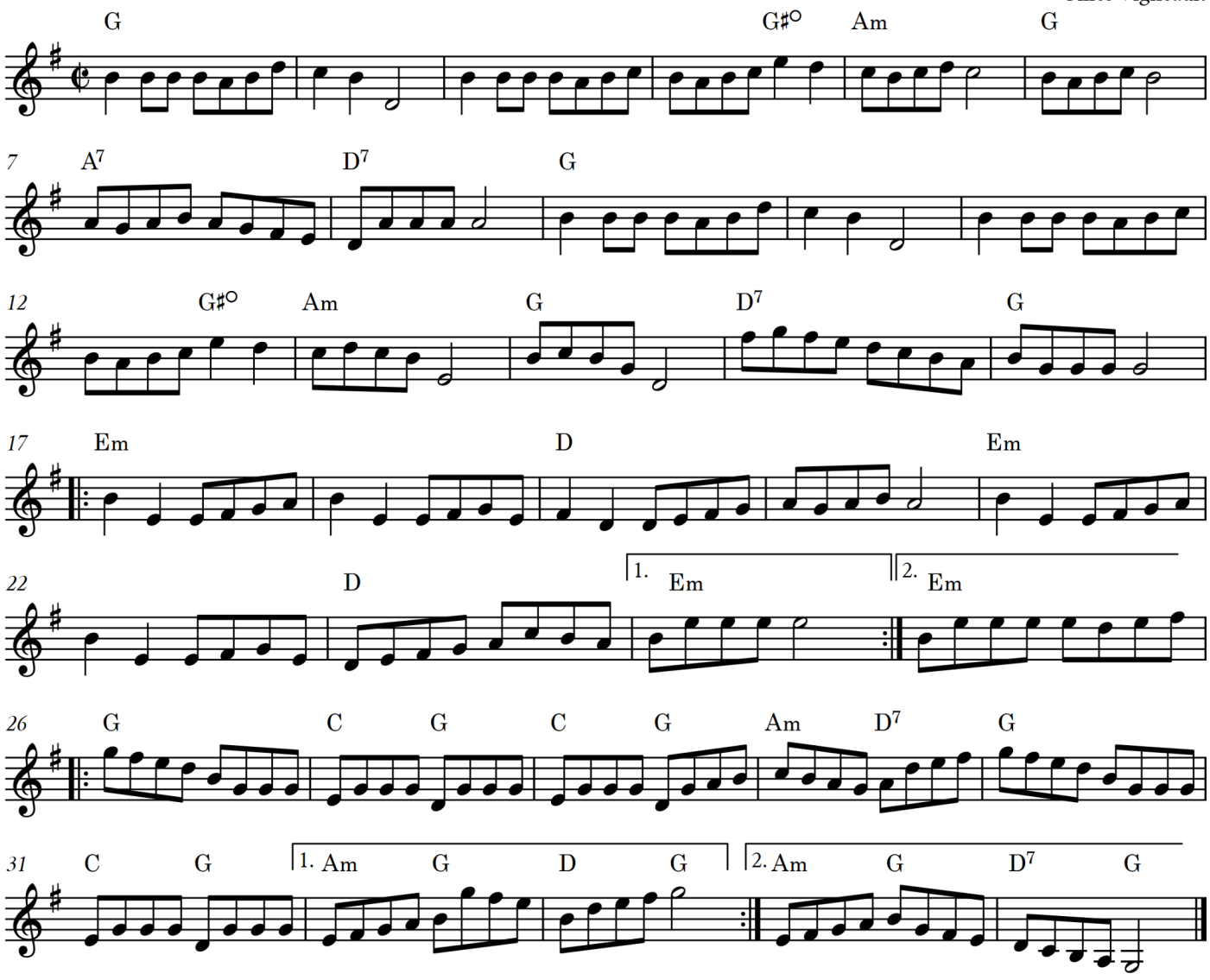
Reel des Moissonneurs

Trad. from Joseph Allard



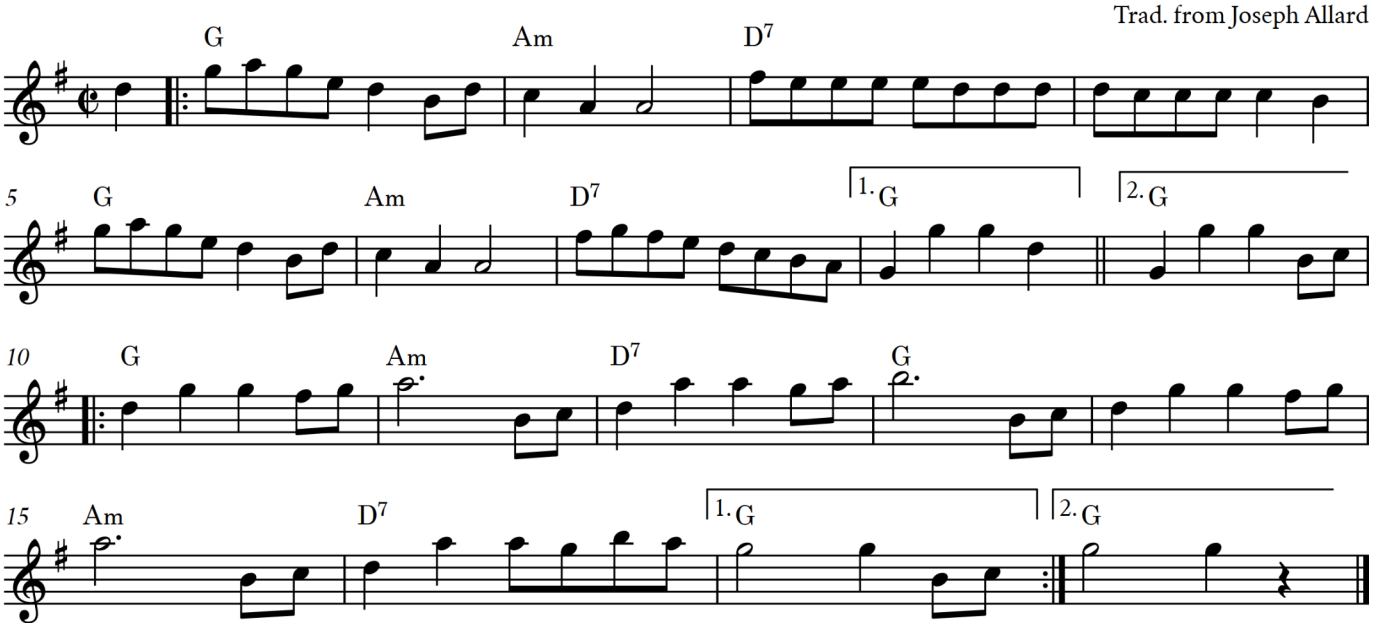
Reel des Lilas

Gilles Vigneault



Reel des Oignons

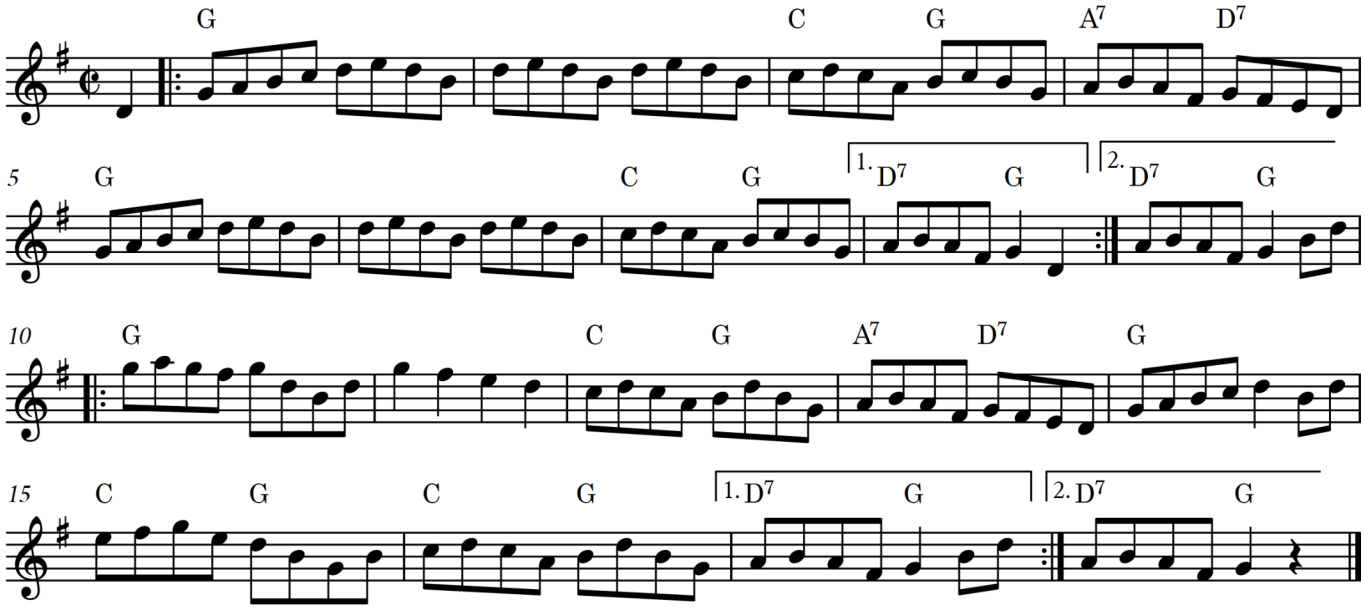
Trad. from Joseph Allard



Reel des Sucres

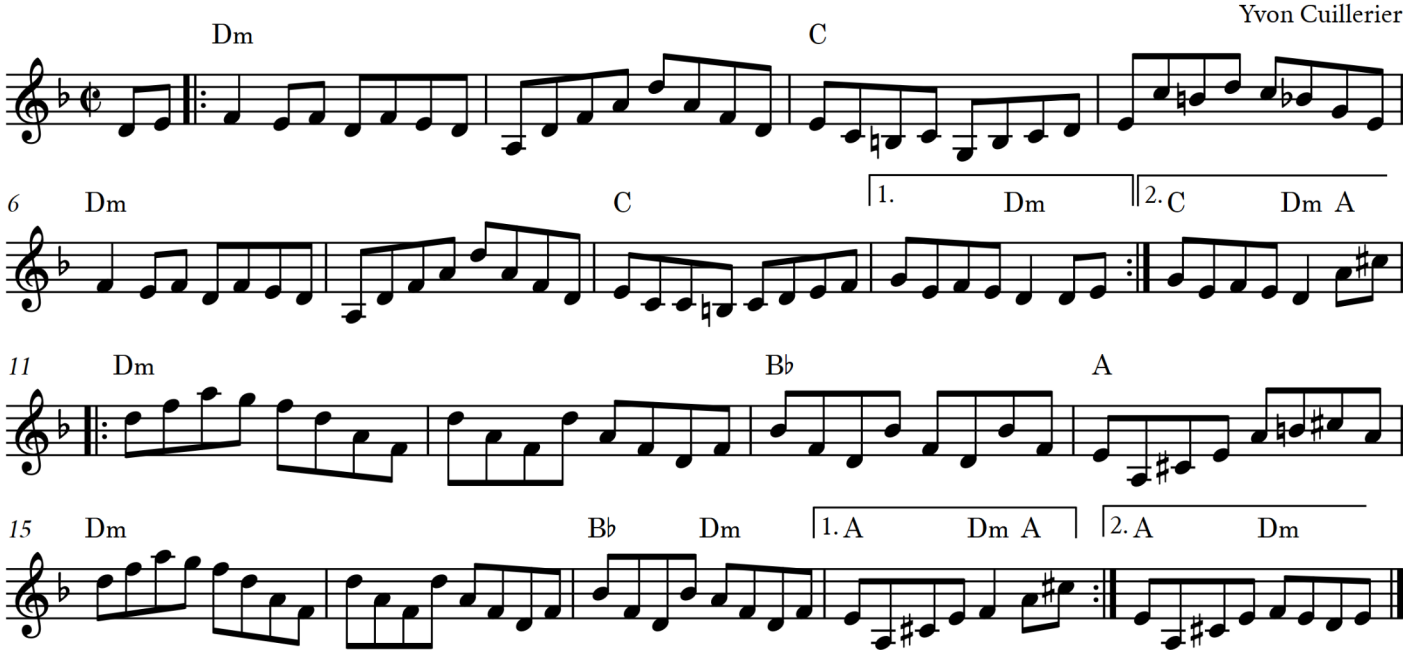
AKA Portland Fancy, Reel du grand-père, Reel de la St-Valentin

Trad. from Joseph Allard



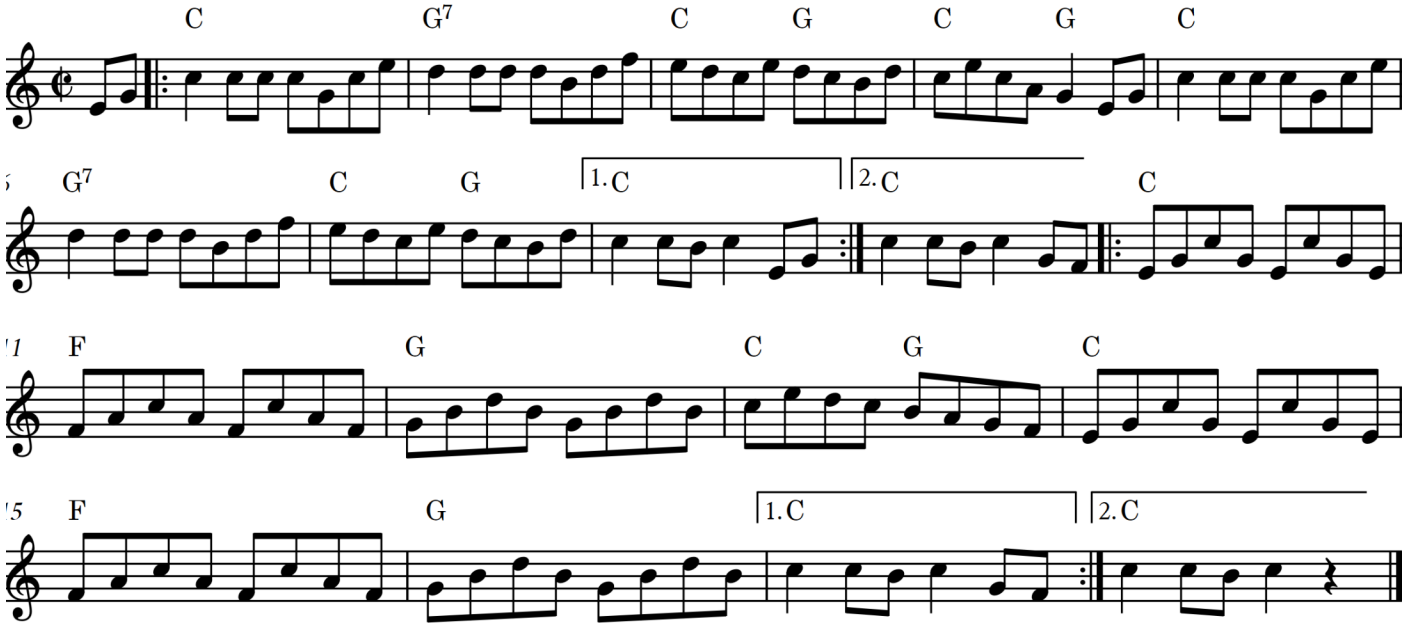
Reel des Vacanciers

Yvon Cuillerier



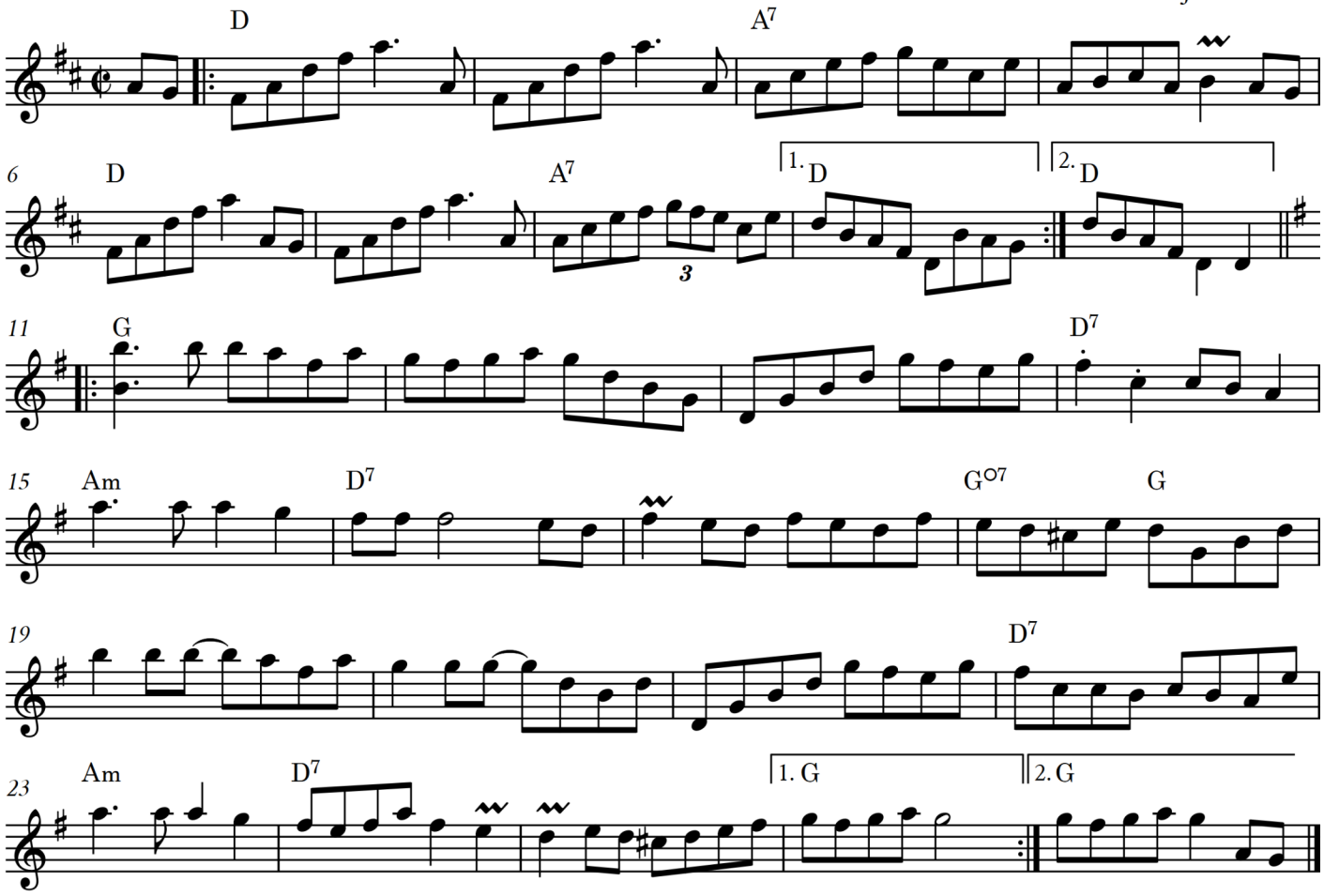
Reel du Cultivateur

from Joseph Allard



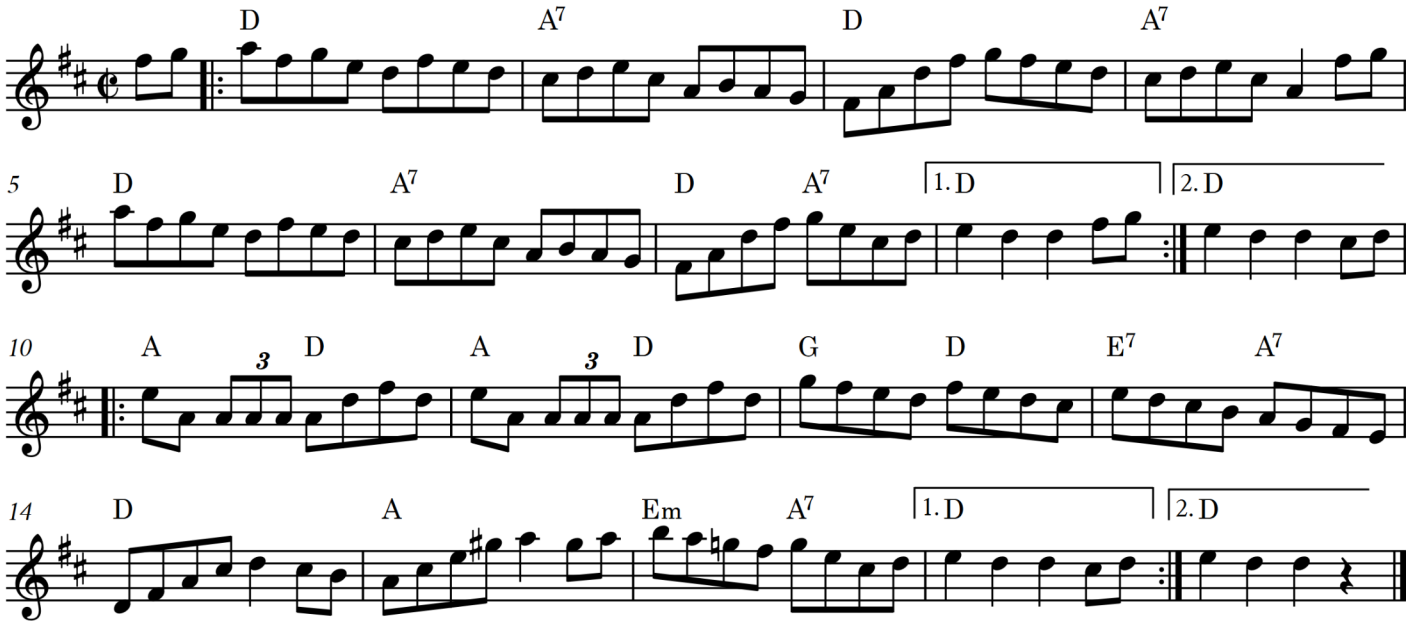
Reel du Faubourg

Trad. from Jos. Bouchard



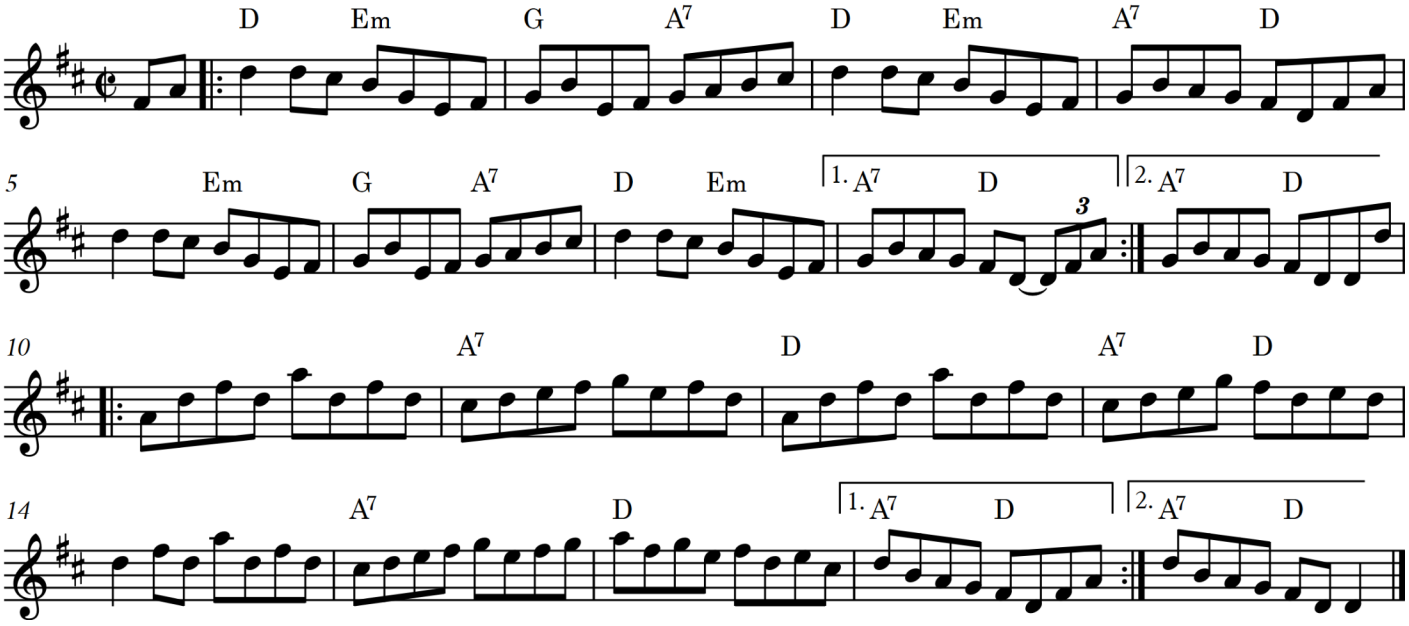
Reel du Goglu

Trad. from Joseph Allard



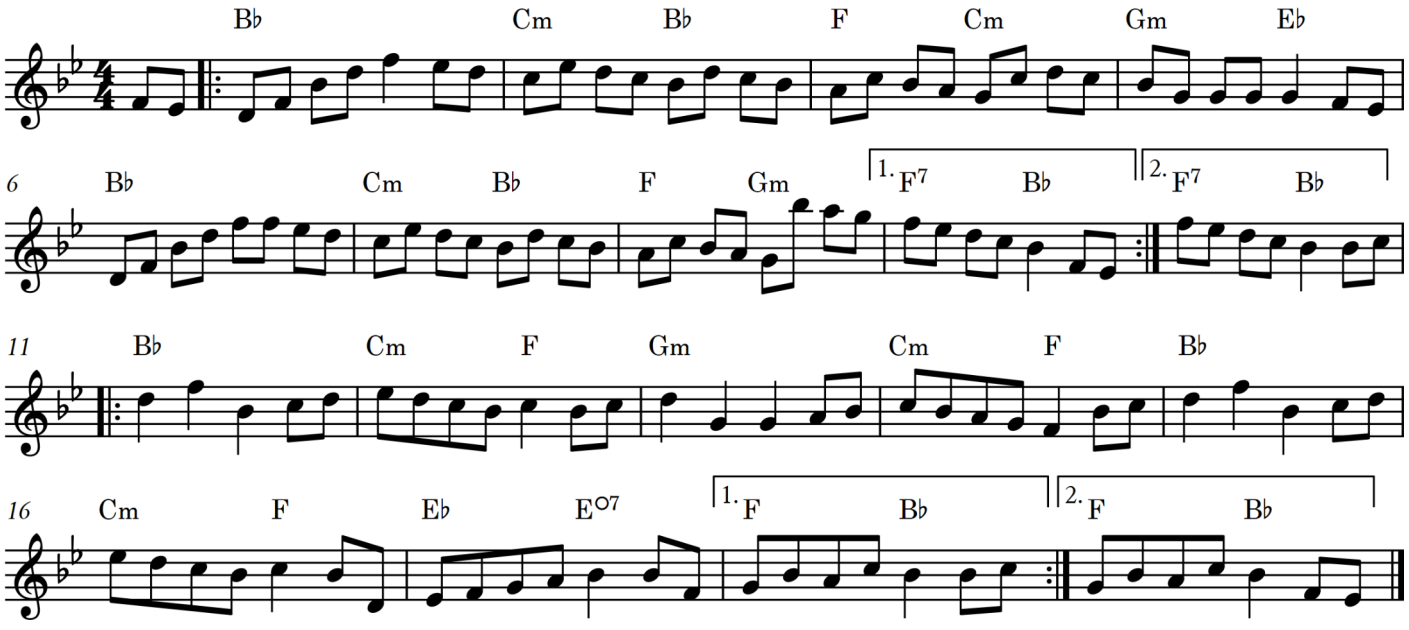
Reel du Gueux

Trad from Joseph Allard



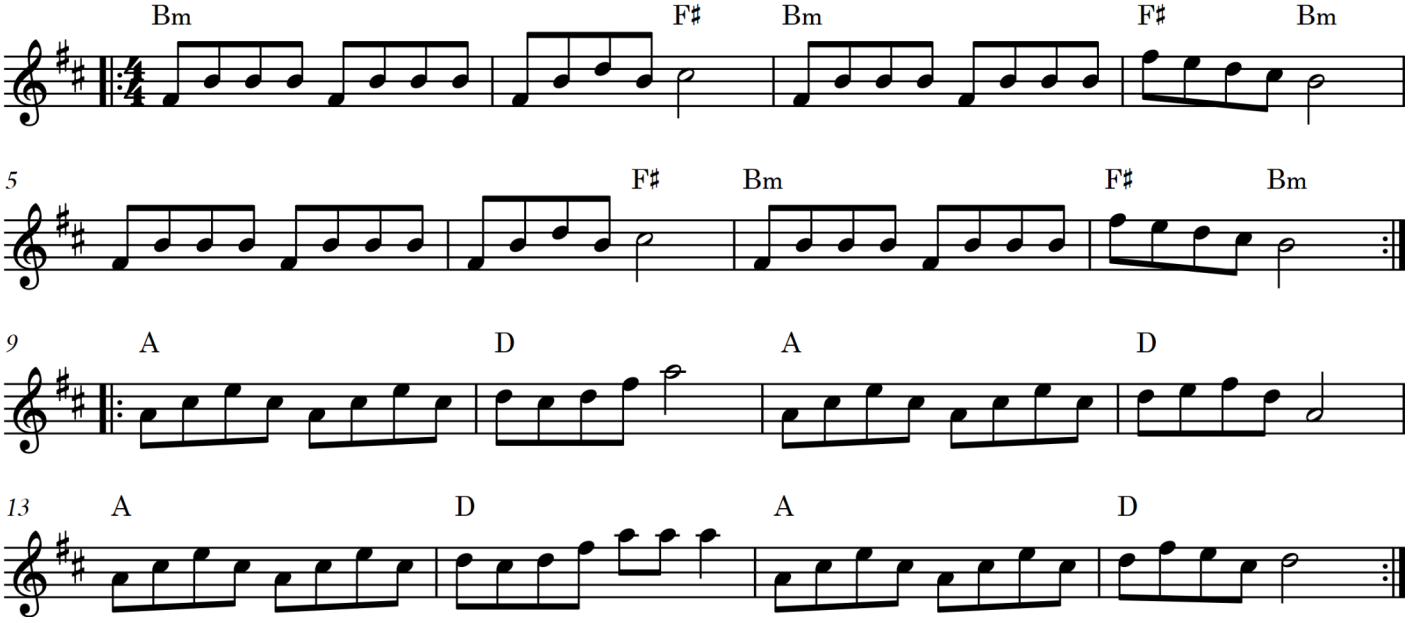
Reel du Lendemain

Gilles Vigneault



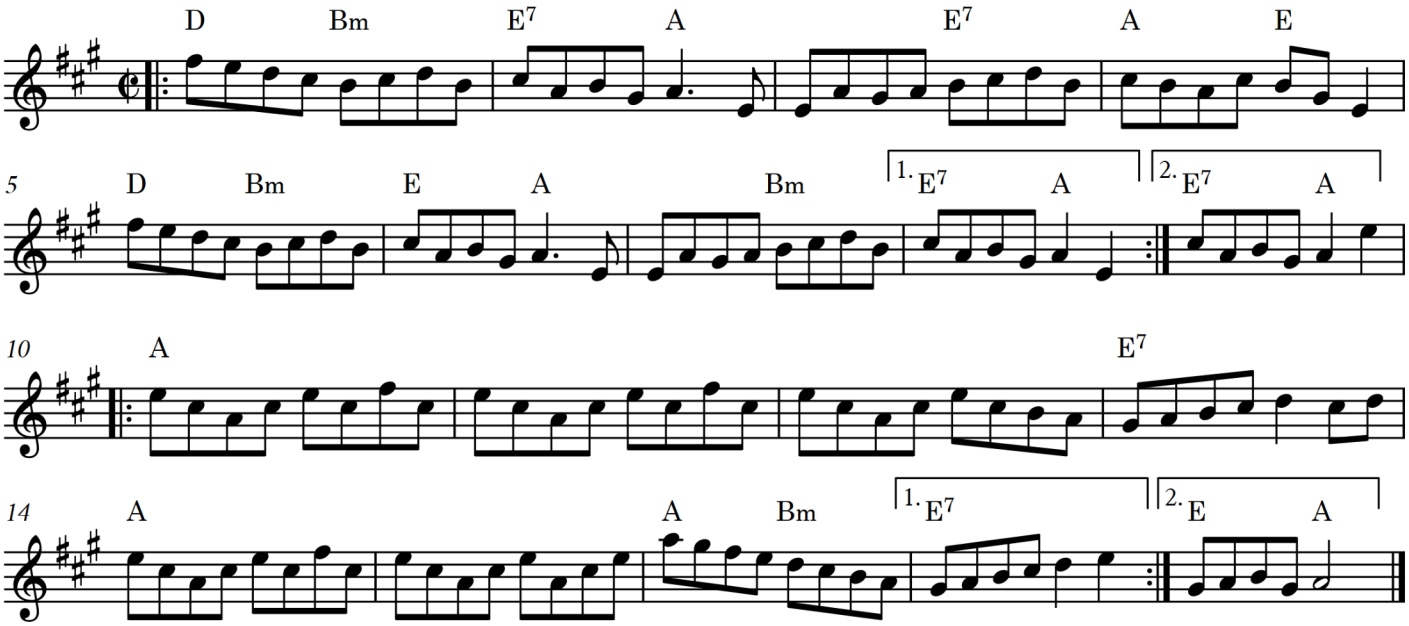
Reel du Nord

Trad. from Alfred Monmarquette



Reel des Patineurs

Trad from Tommy Duchesne



Reel du Pêcheur

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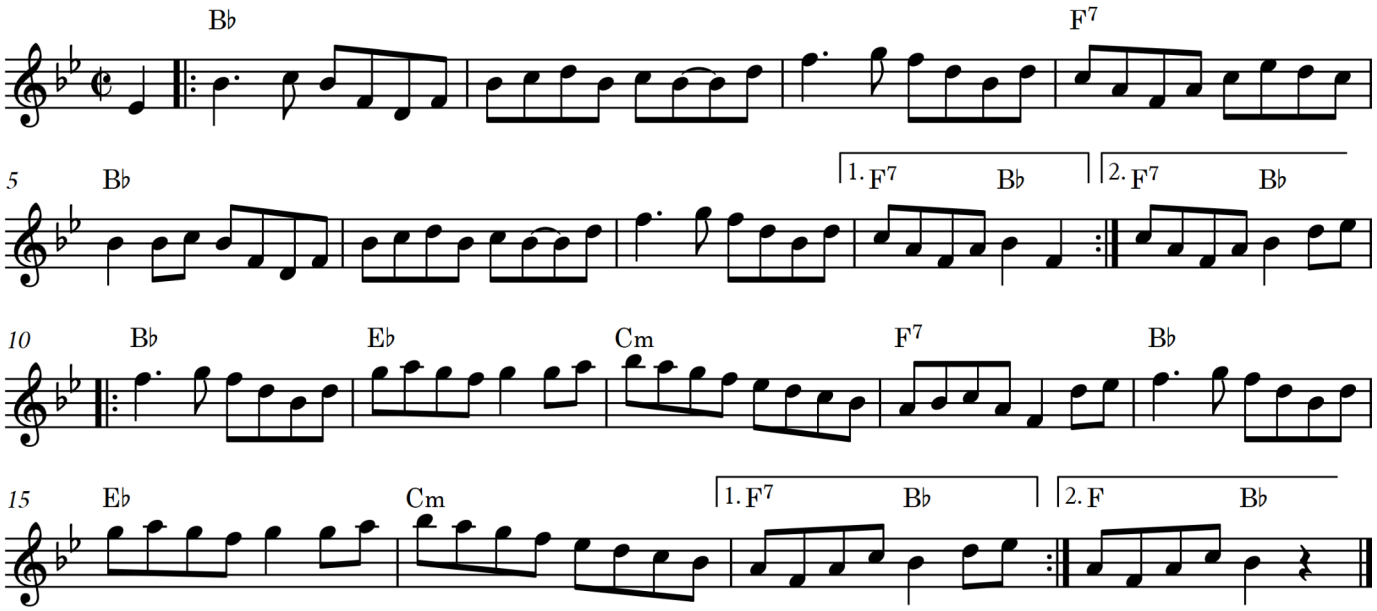
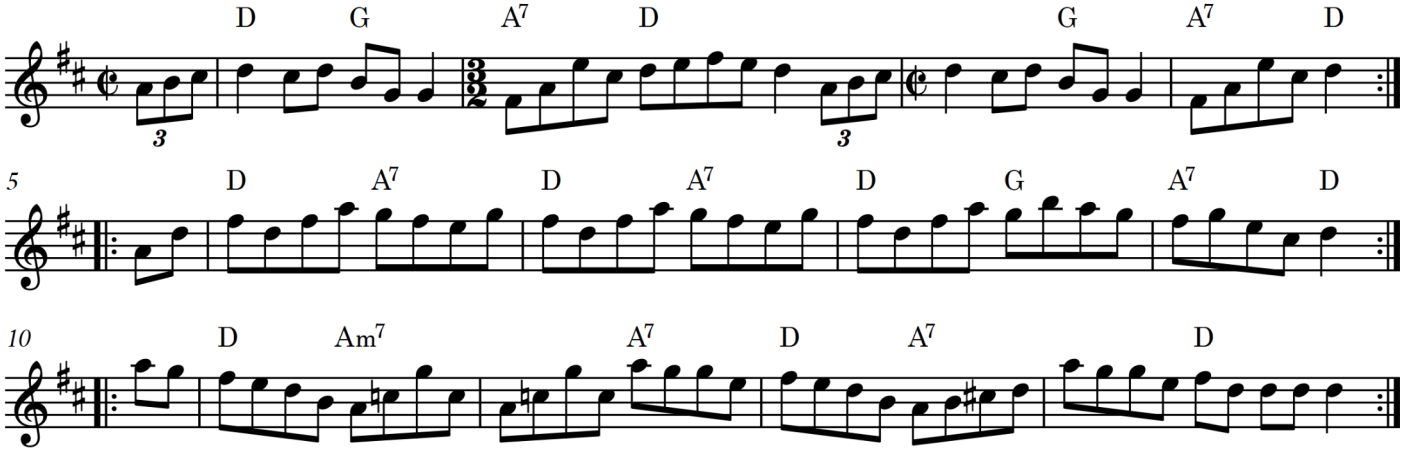


Reel du Président

Trad from Isidore Soucy



Reel du Printemps

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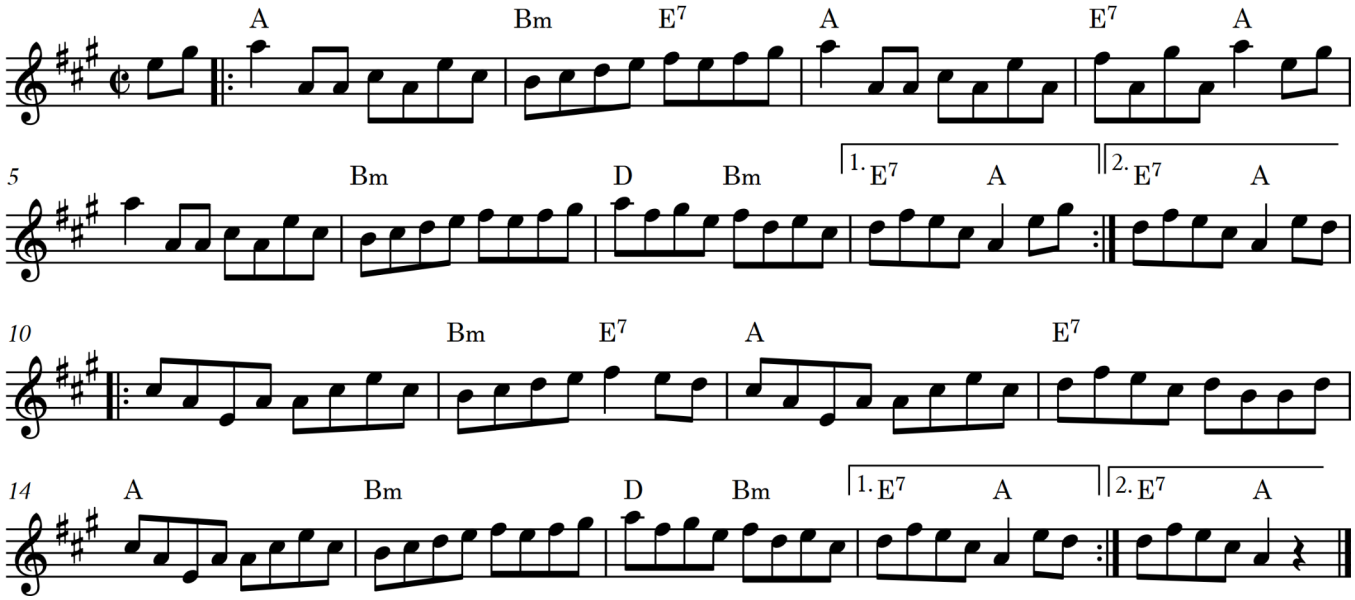

Reel du Régiment

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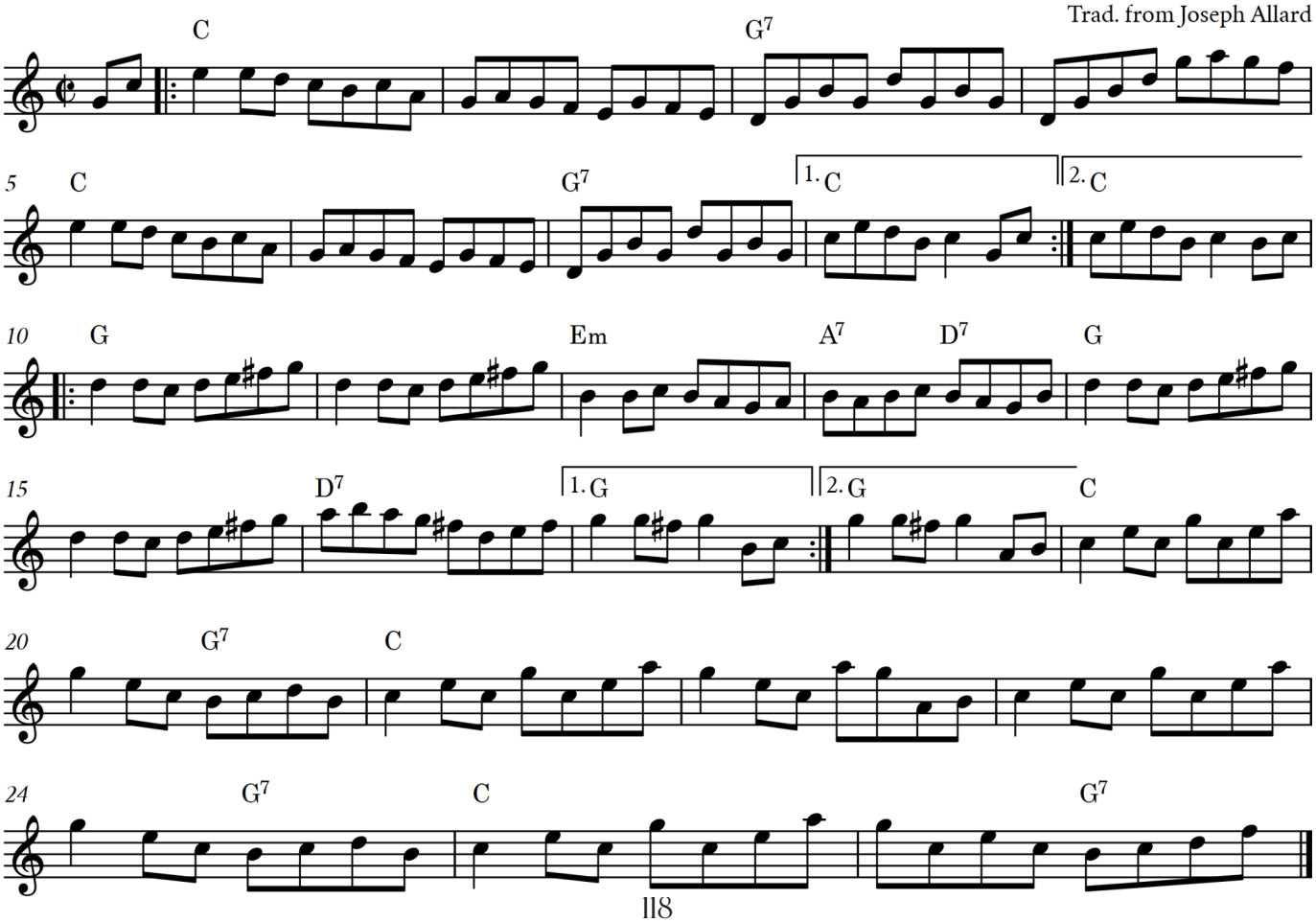
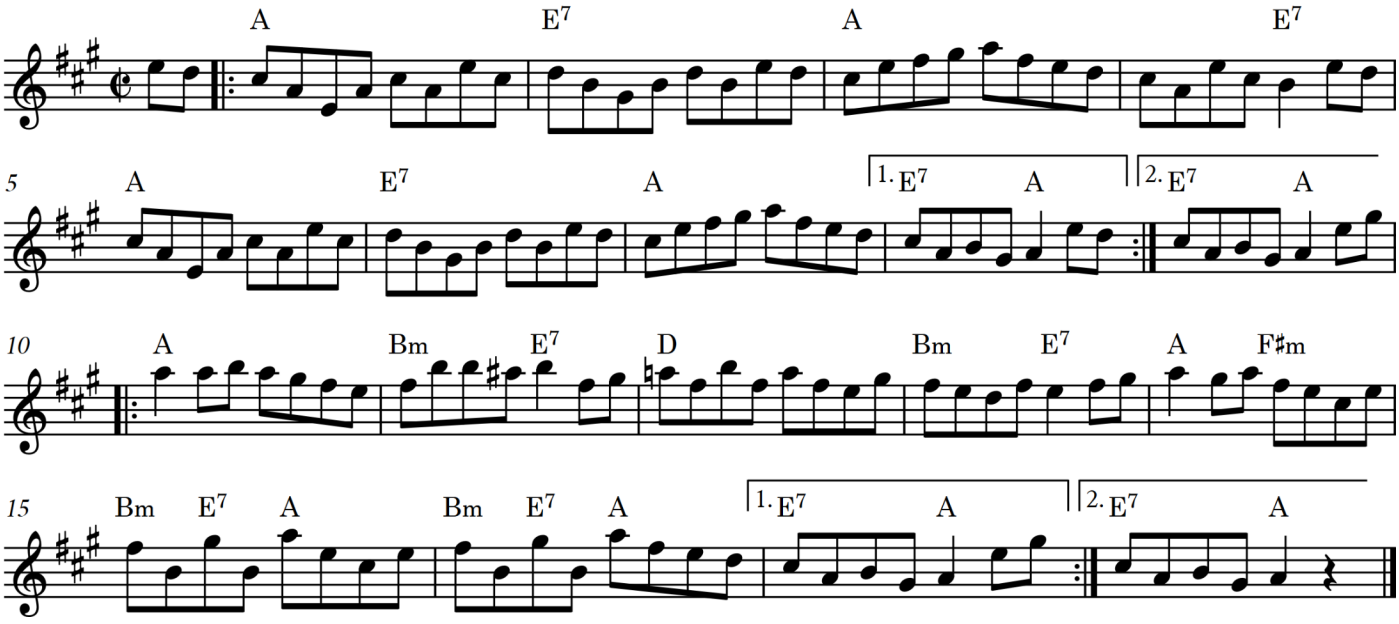


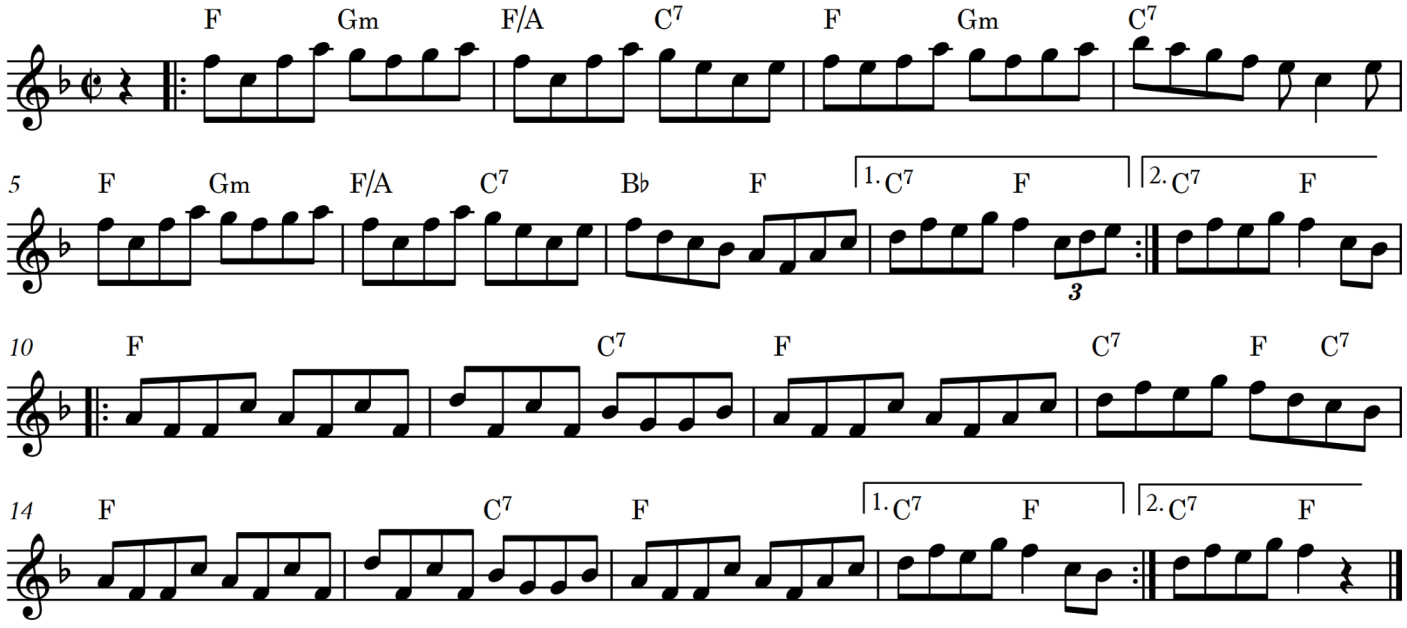
Reel du Tricentenaire

Trad from Joseph Allard



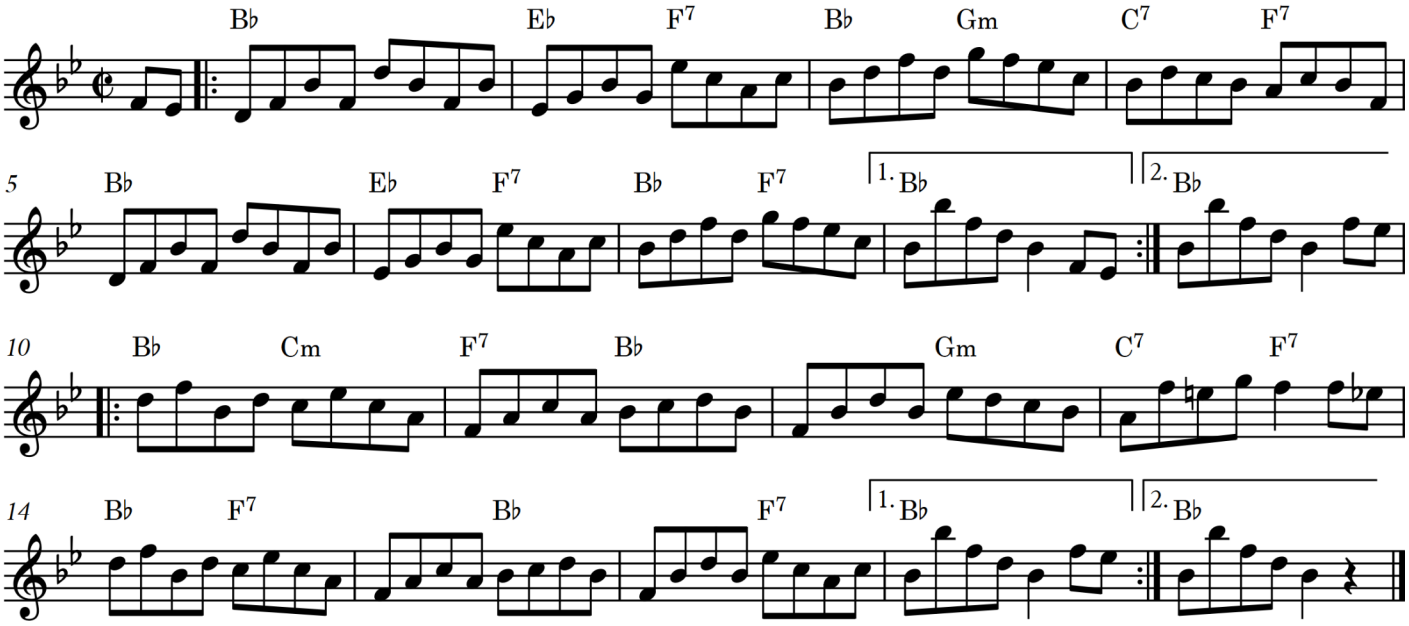
Reel du Véténaire

Trad from Joseph Allard



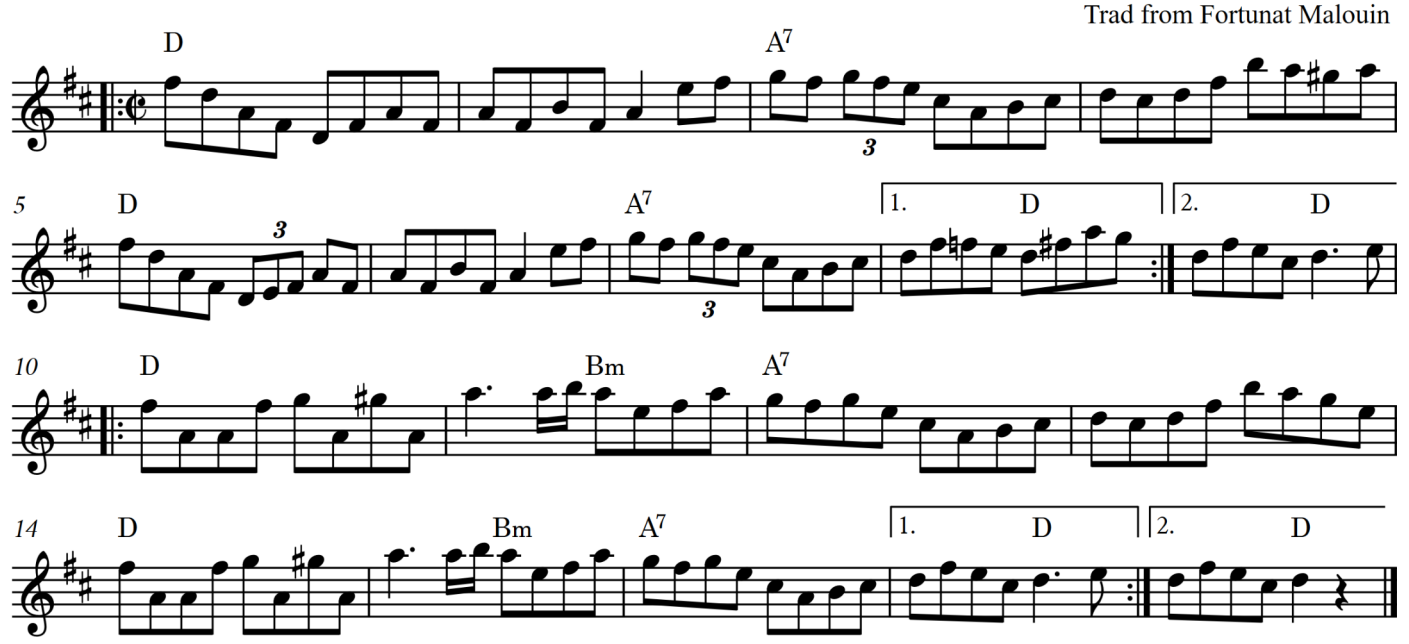
Reel Jacques-Cartier

Trad from Joseph Allard



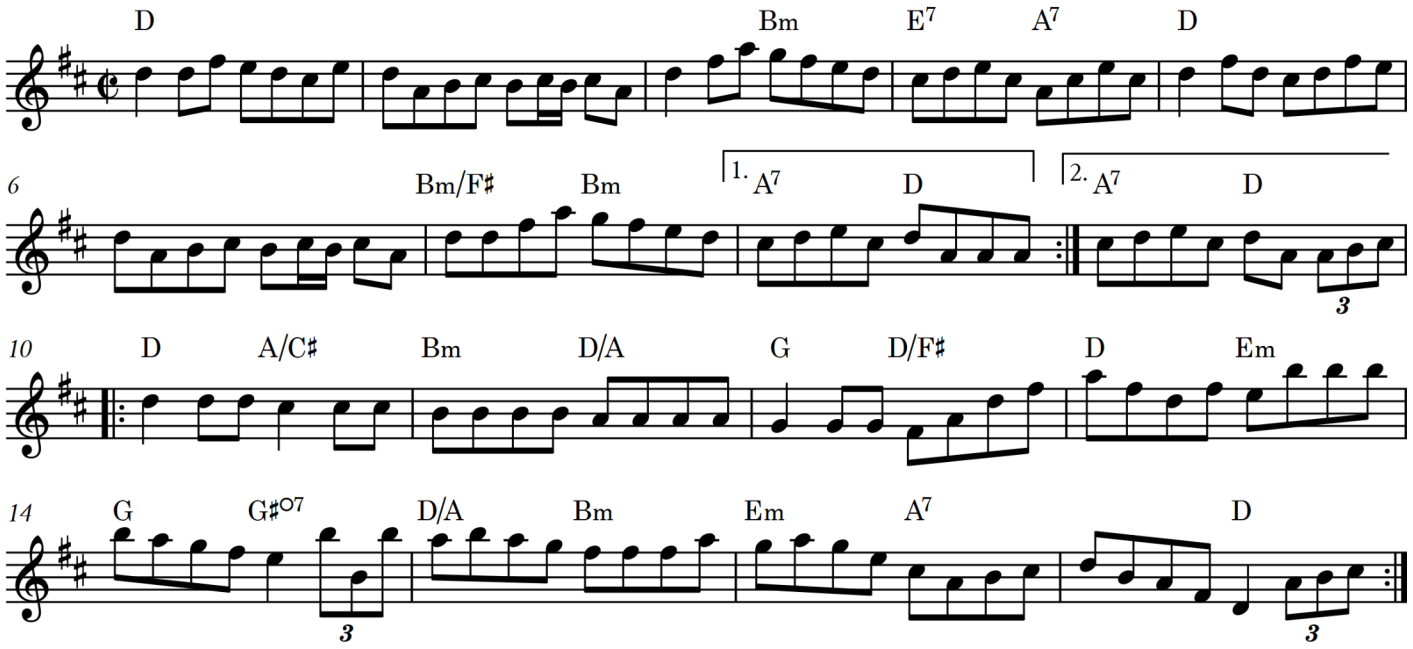
Reel Lindberg

Trad from Fortunat Malouin



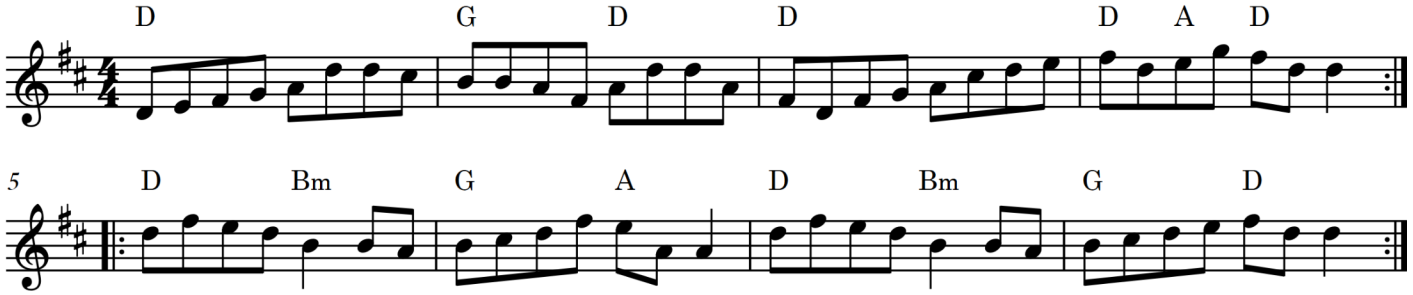
Reel Maisonneuve

Trad from Équinoxe



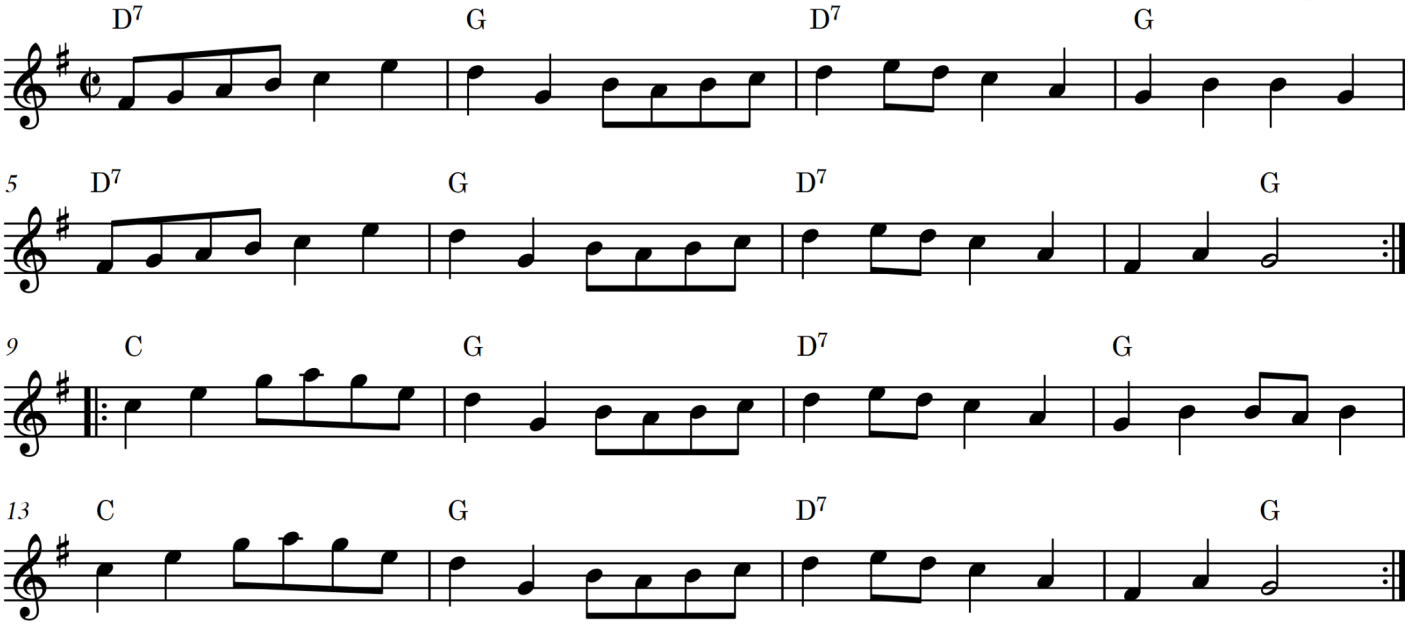
Reel Mimeault

Trad from Yvon Mimeault



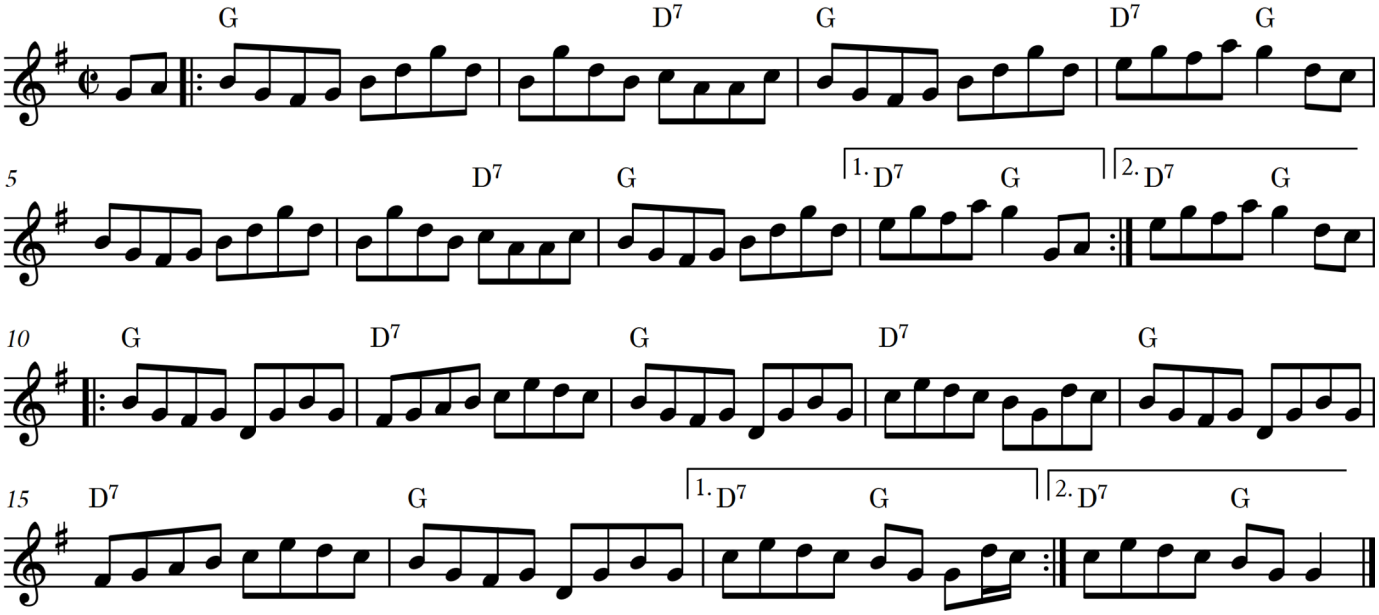
Reel Polo

Trad from Joseph Allard



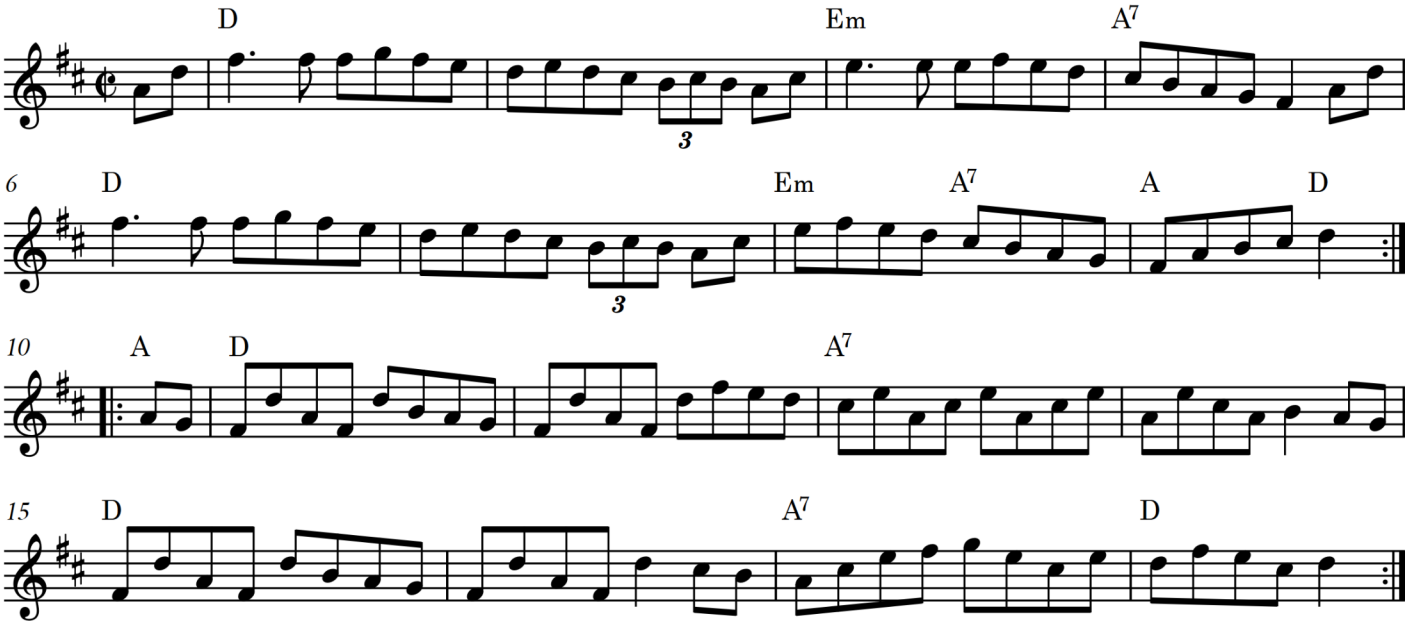
Reel de Saint-Sauveur

Trad. from Joseph Allard



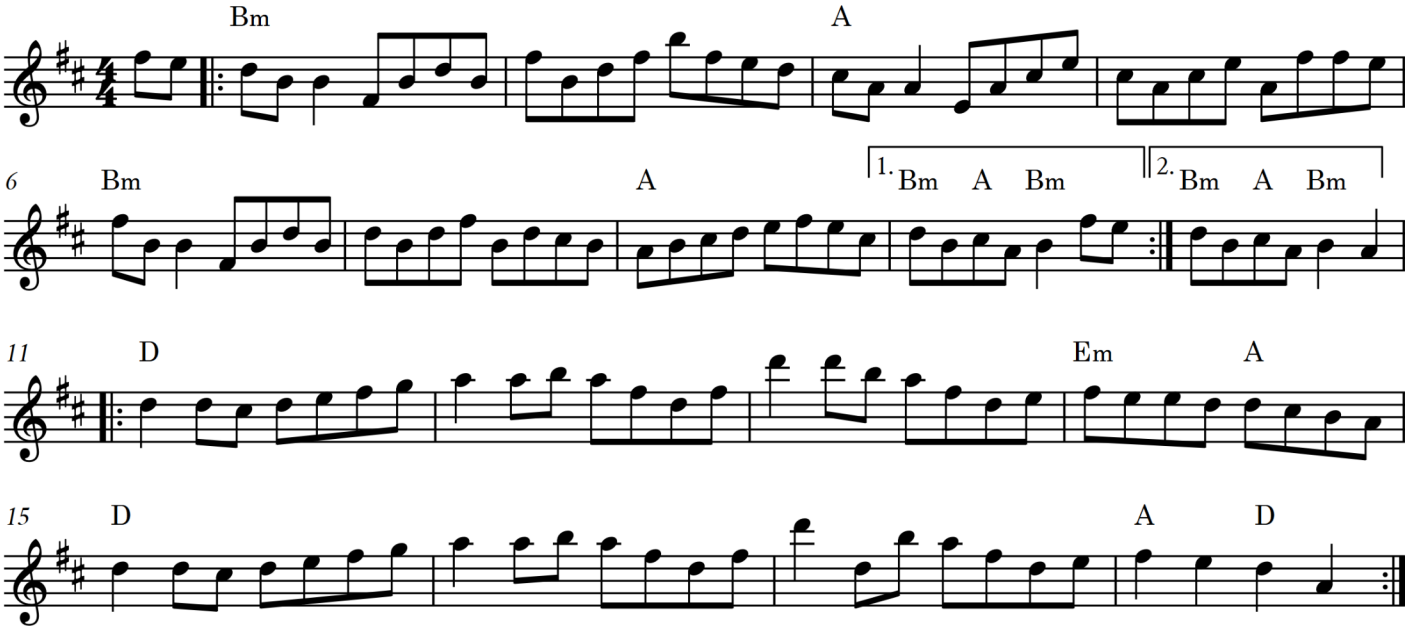
Reel St-Etienne

Trad. from Marcel Messervier



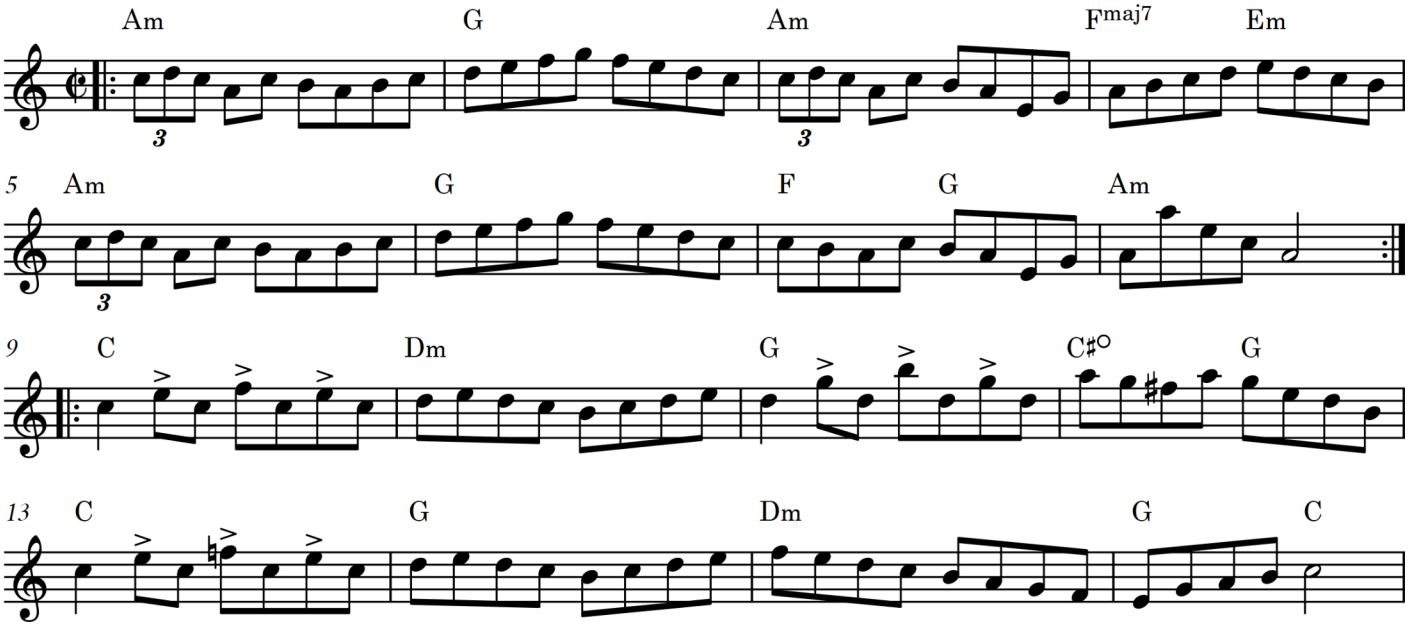
Reel St-Jean

Trad. from Jos. Bouchard



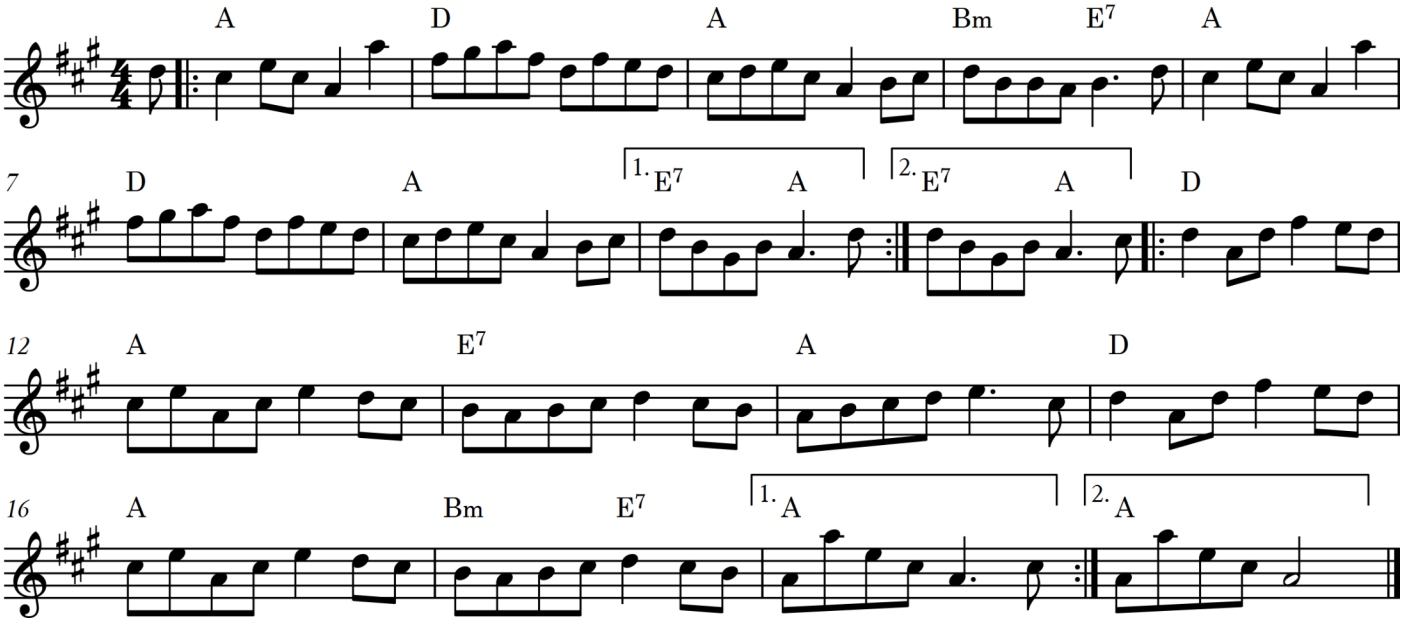
Reel St-Marc

Richard Forest



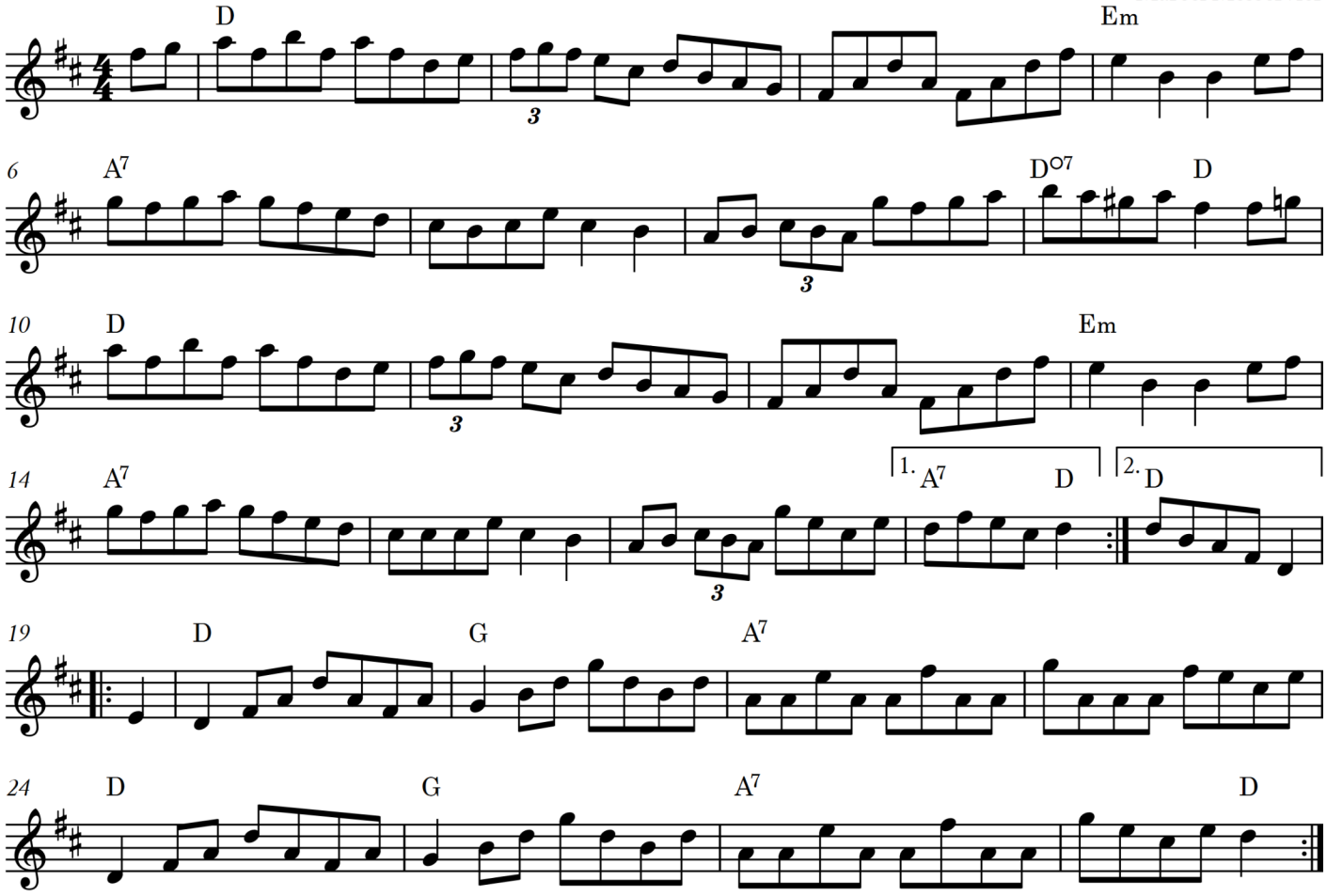
Reel St-Paul

Trad. from Marcel Messervier



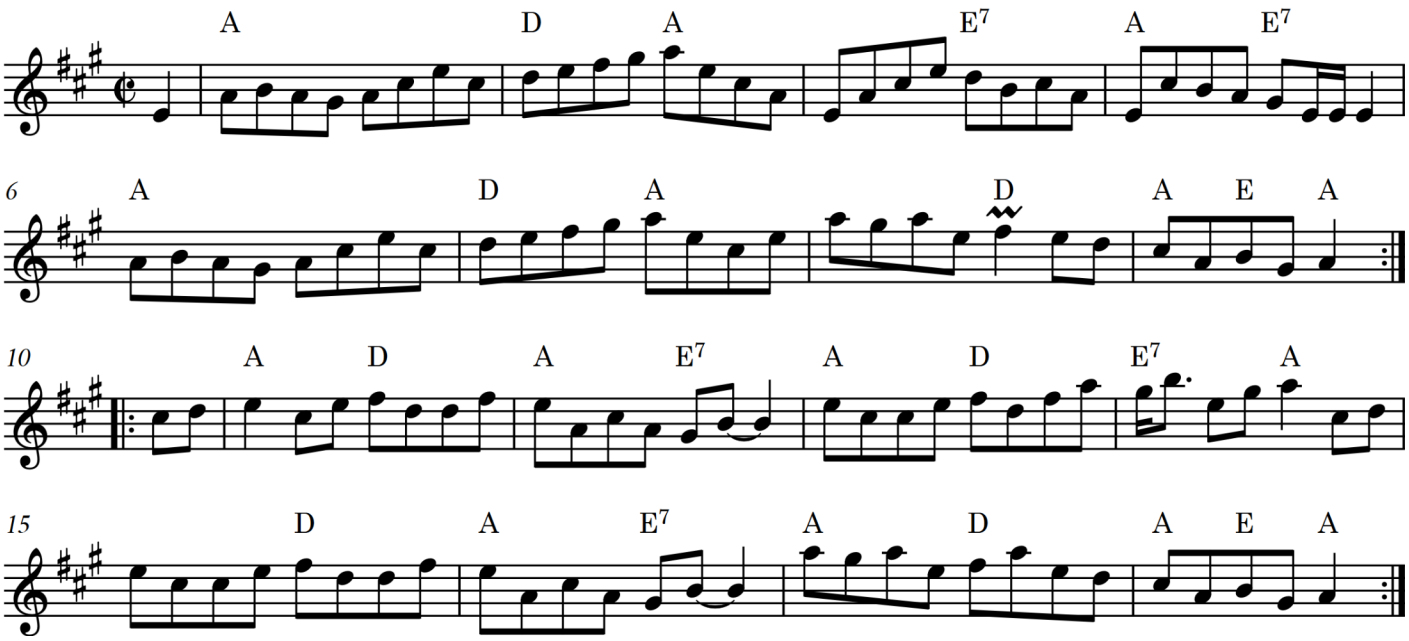
Reel Ti-Mé

Marcel Messervier



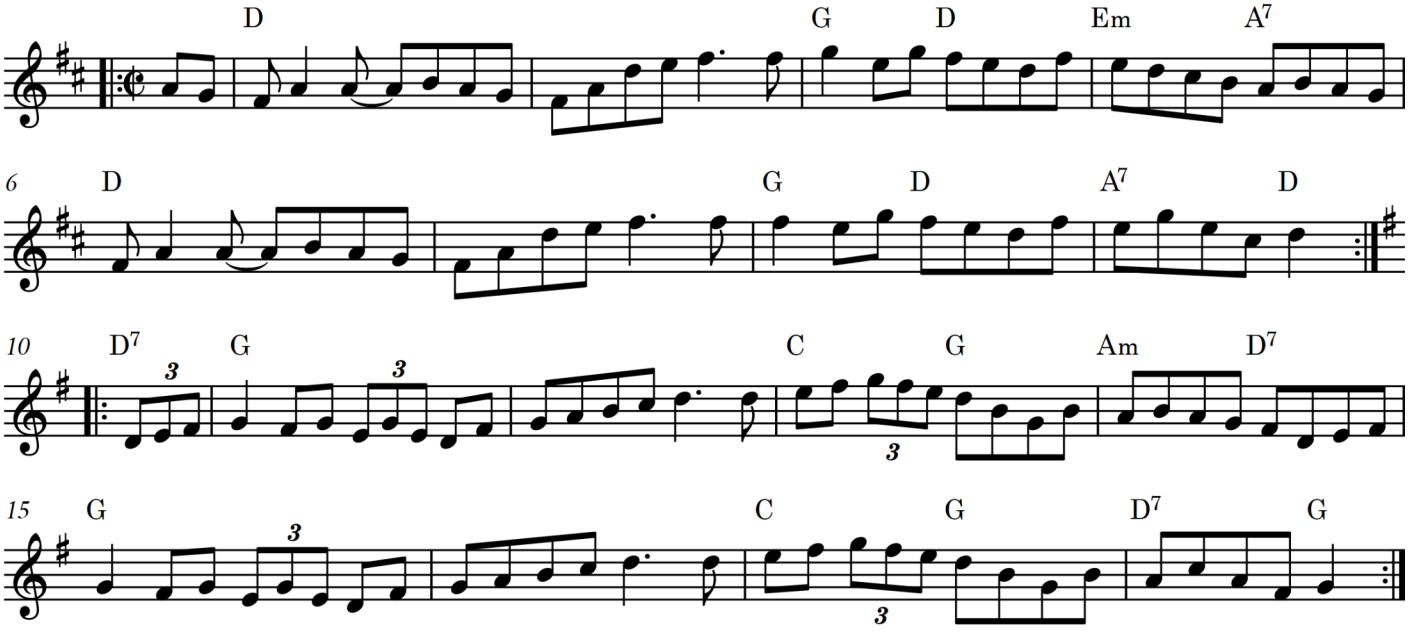
Reel Tartes aux Pommes

Trad. from Joseph Allard



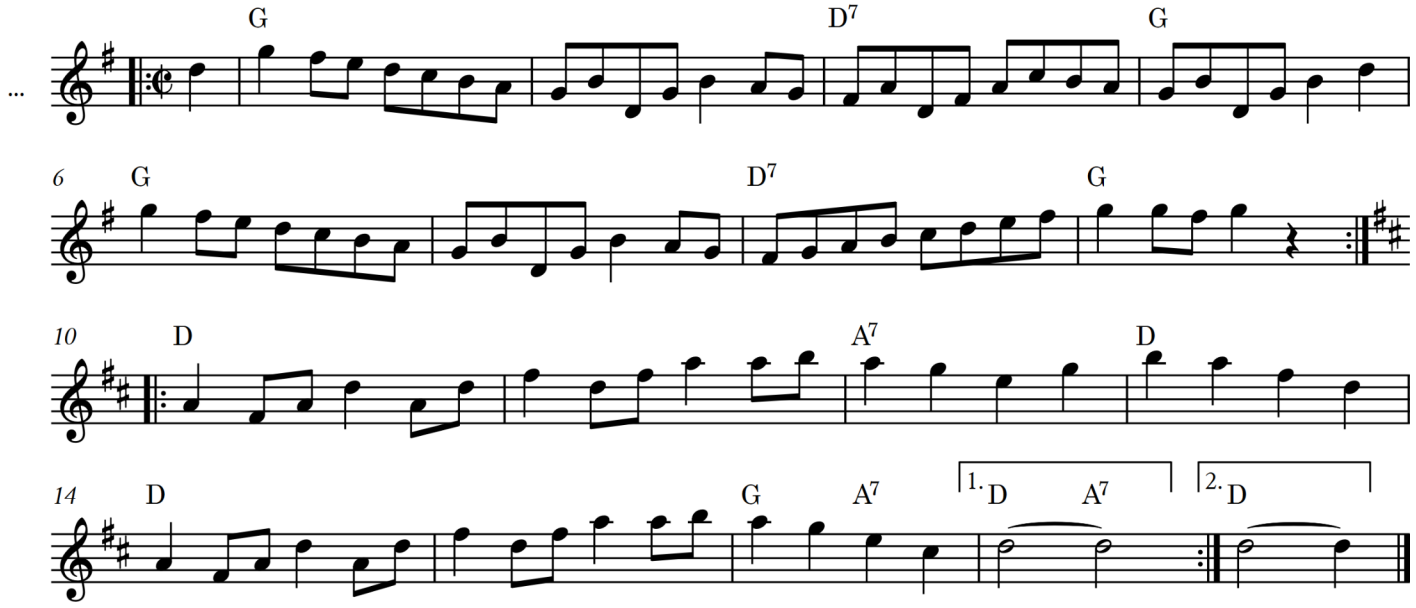
Reel du Grand-père

Trad. from Louis Beaudoin



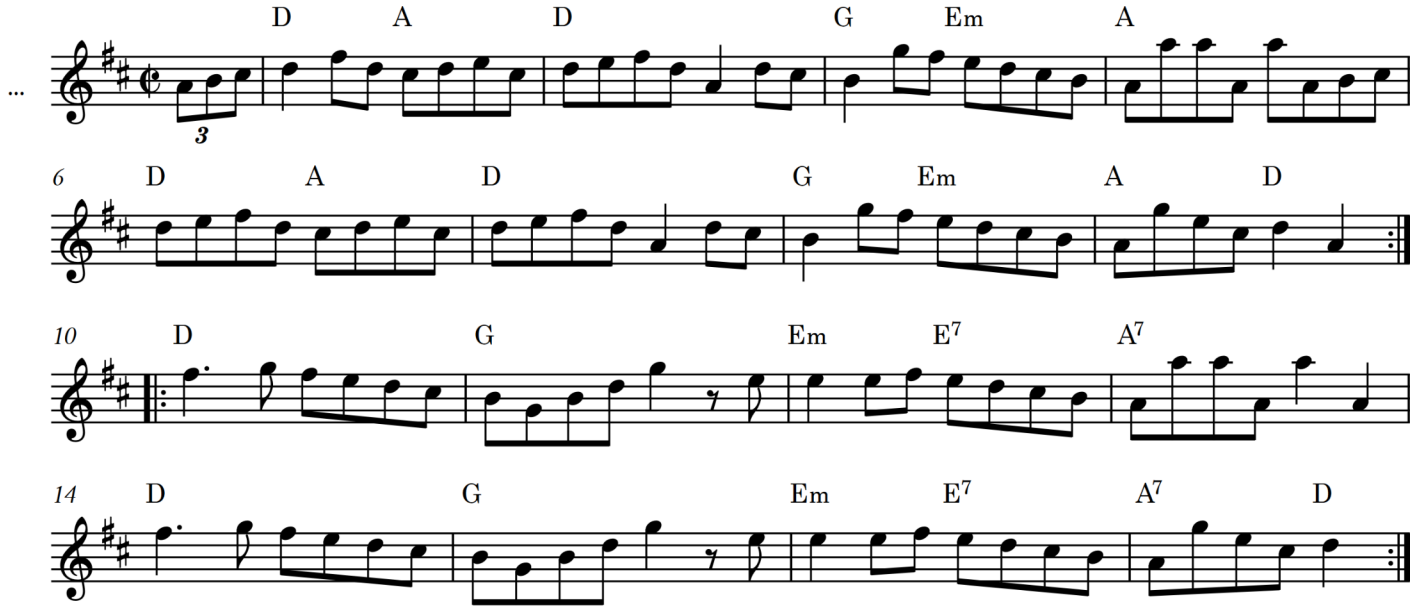
Reel de Montréal

Traditional



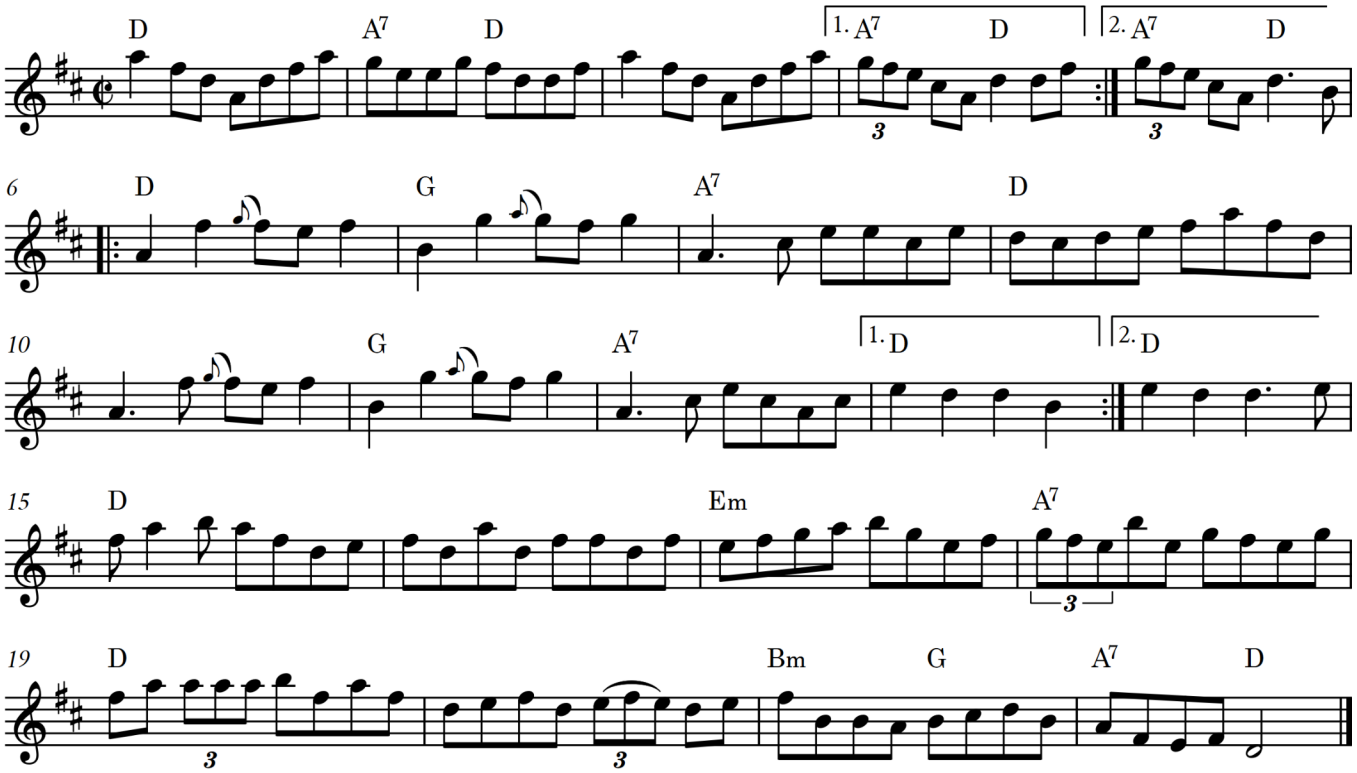
Reel St-Joseph

Traditional



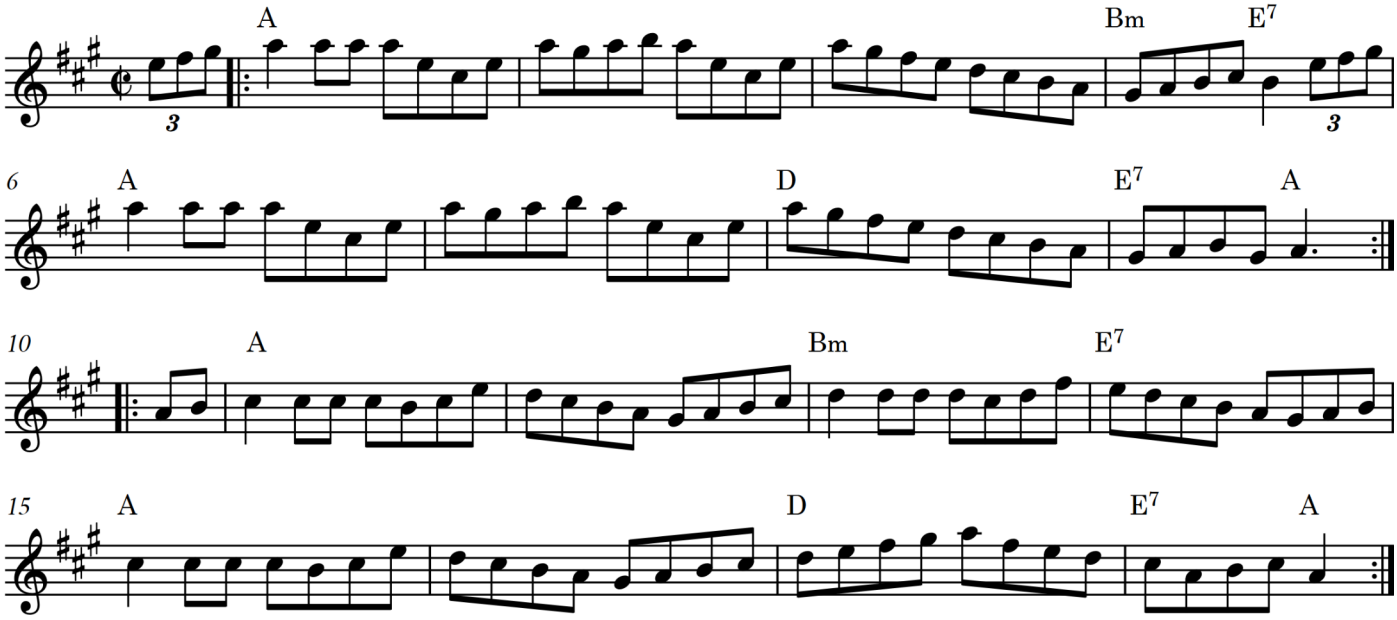
La Ronfleuse Gobeil

Trad from Willie Ringuette



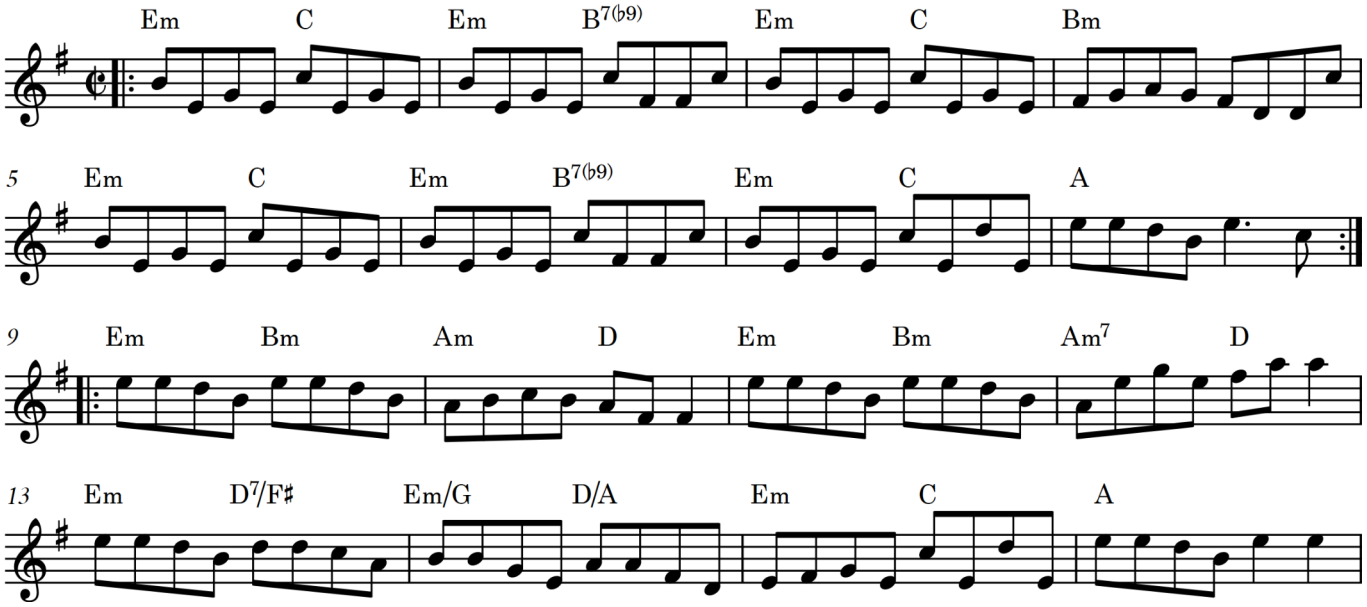
Reel St-Antoine

Trad. from Jos. Bouchard



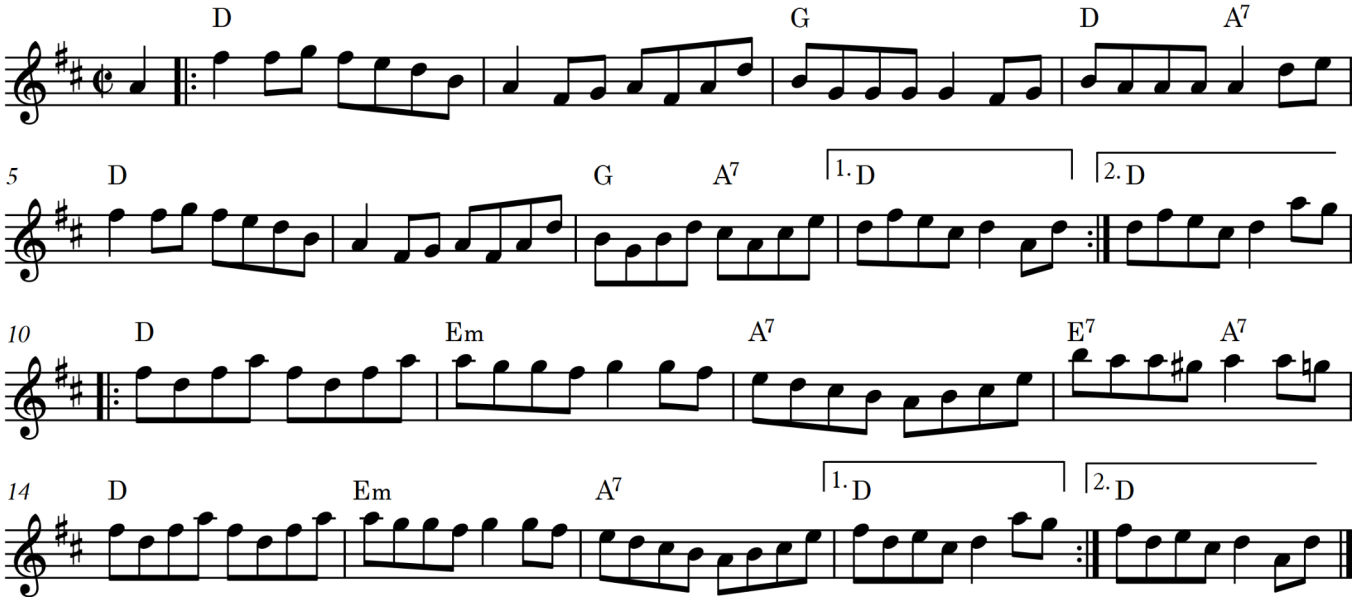
Saint Ligori

Jean Duval



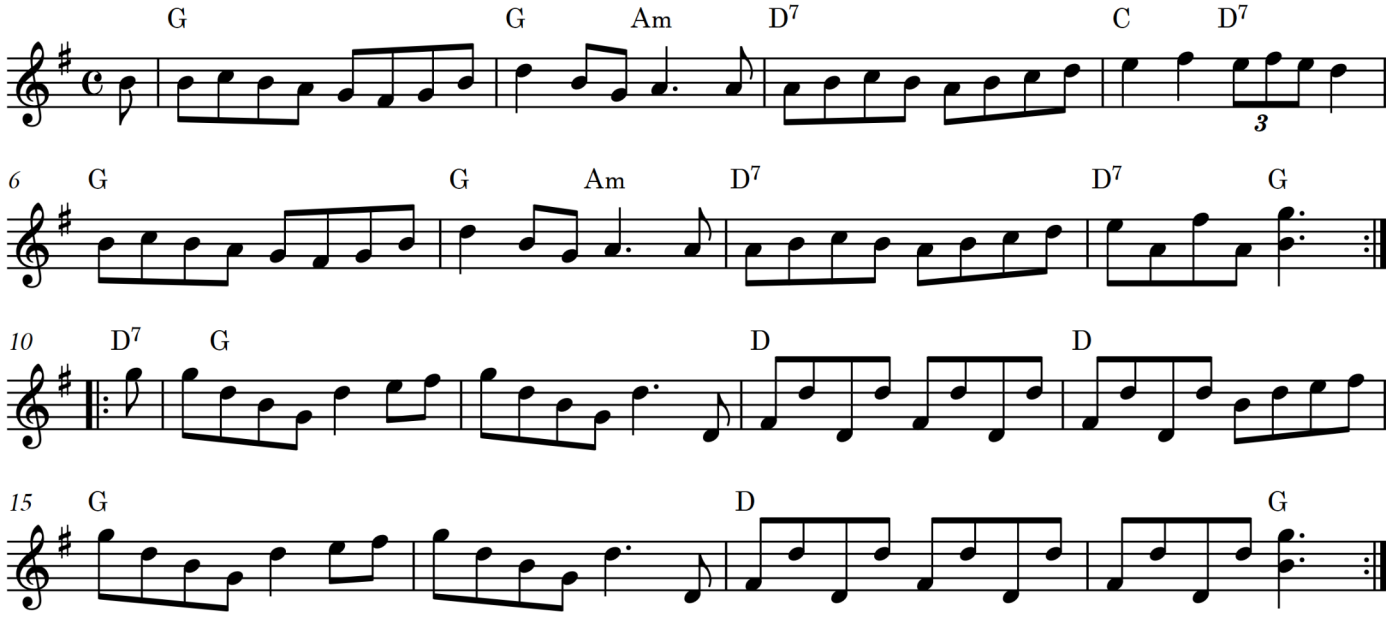
Reel Sainte Anne

Traditional



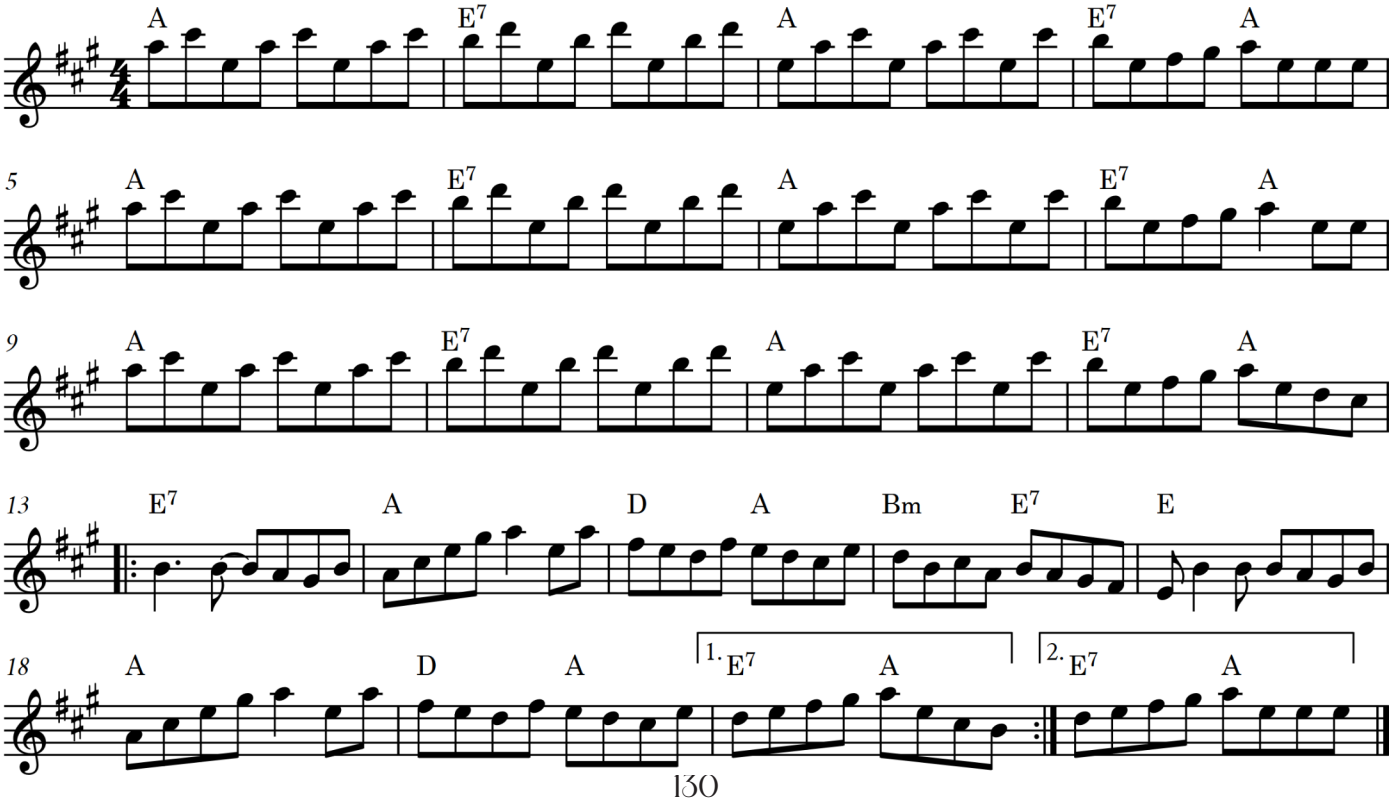
Saut du Lapin

Trad. from Jos. Bouchard



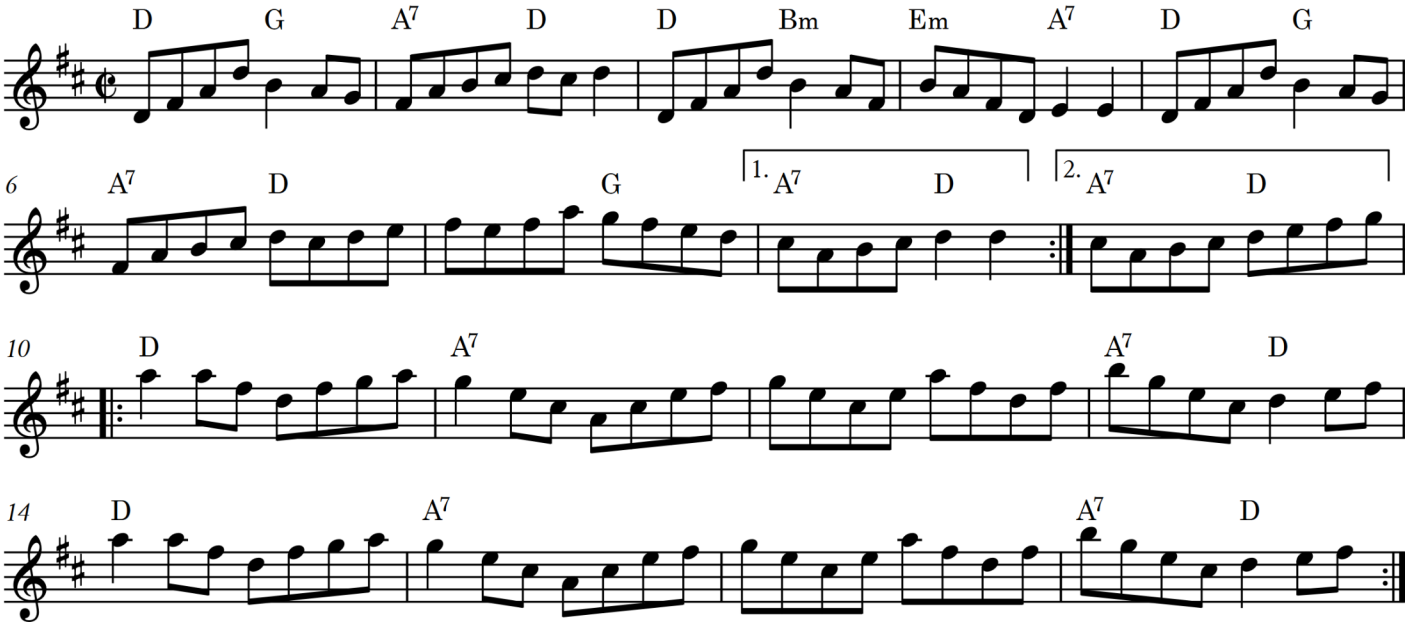
Son of a Bear

Louis Beaudoin



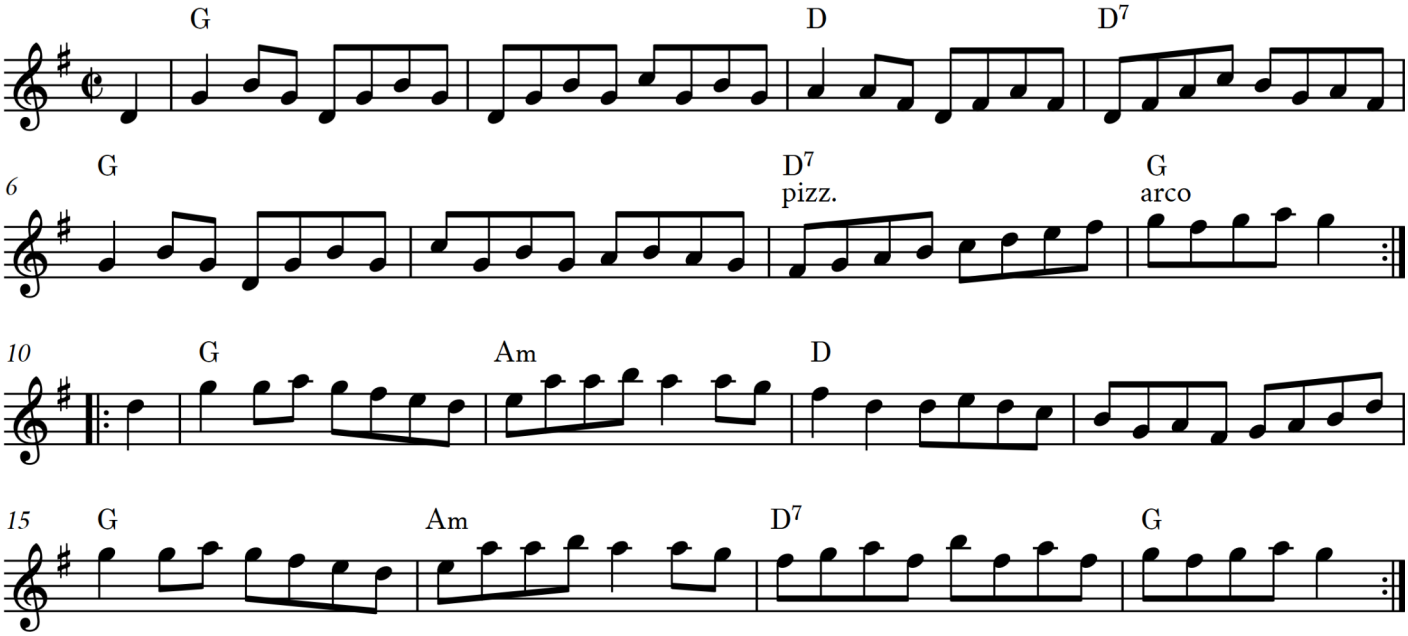
The Hare (Lièvre)

from Andy DeJarlis



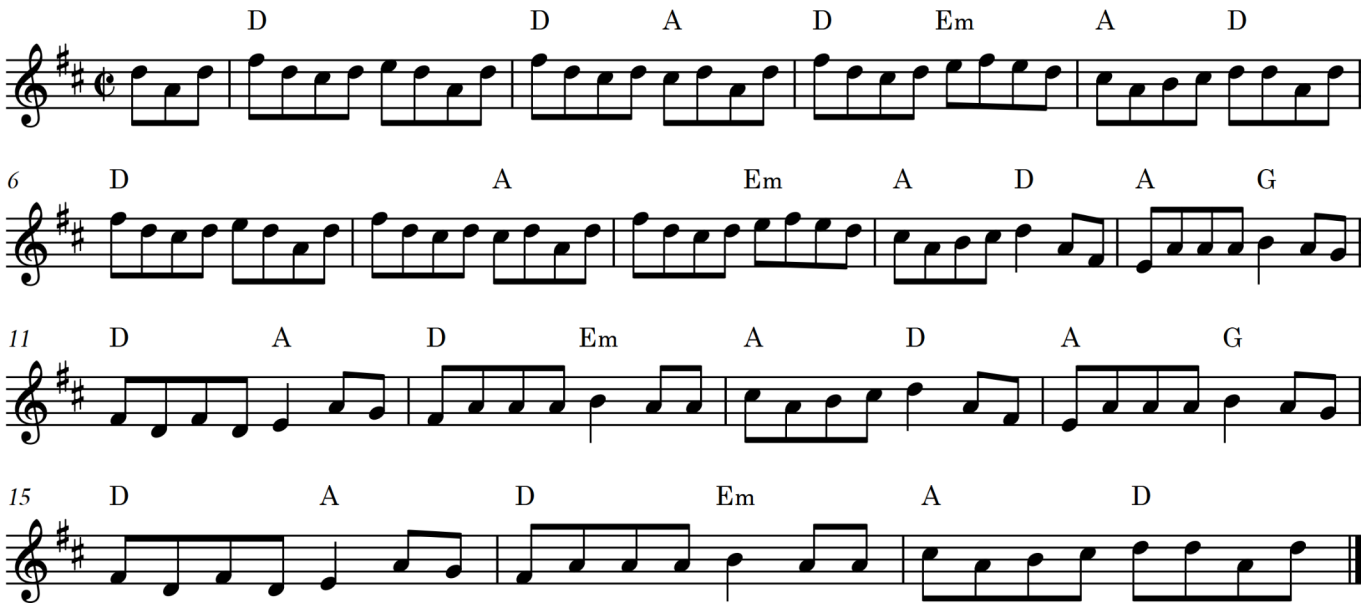
The Lucky Trapper

Andy Dejarlis



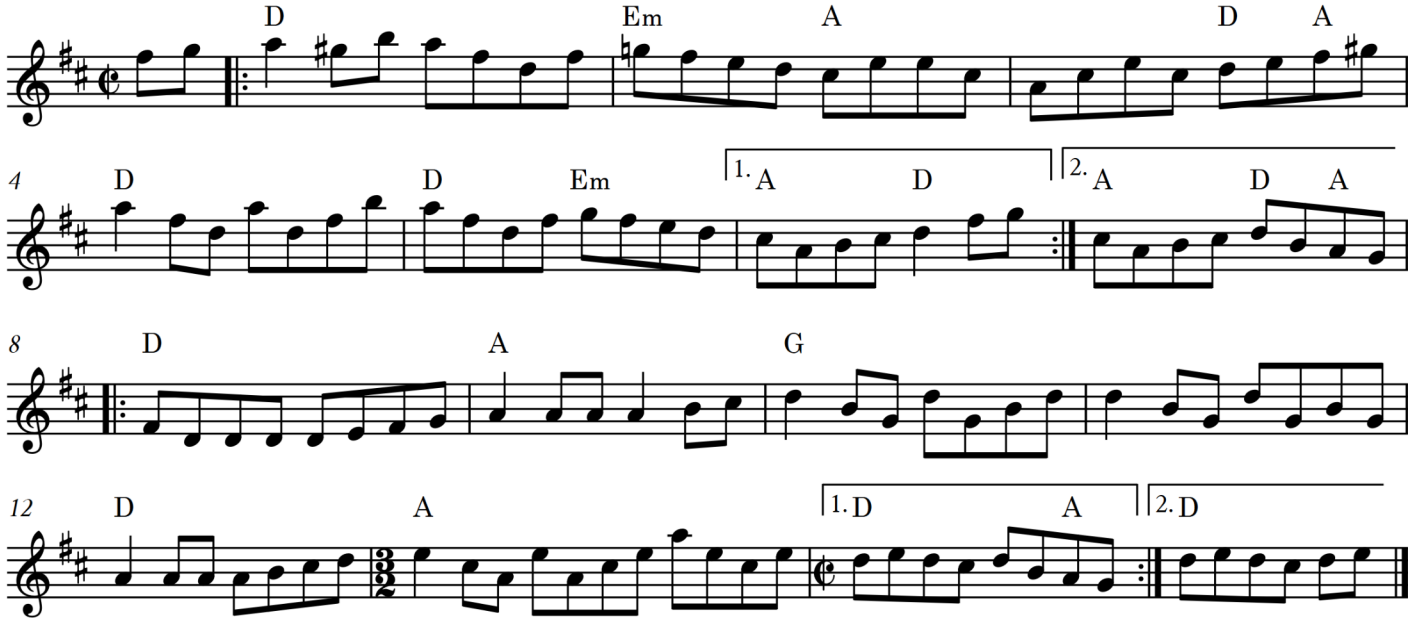
Ti-Jean Morin

Traditional



Tout le Monde par la Main

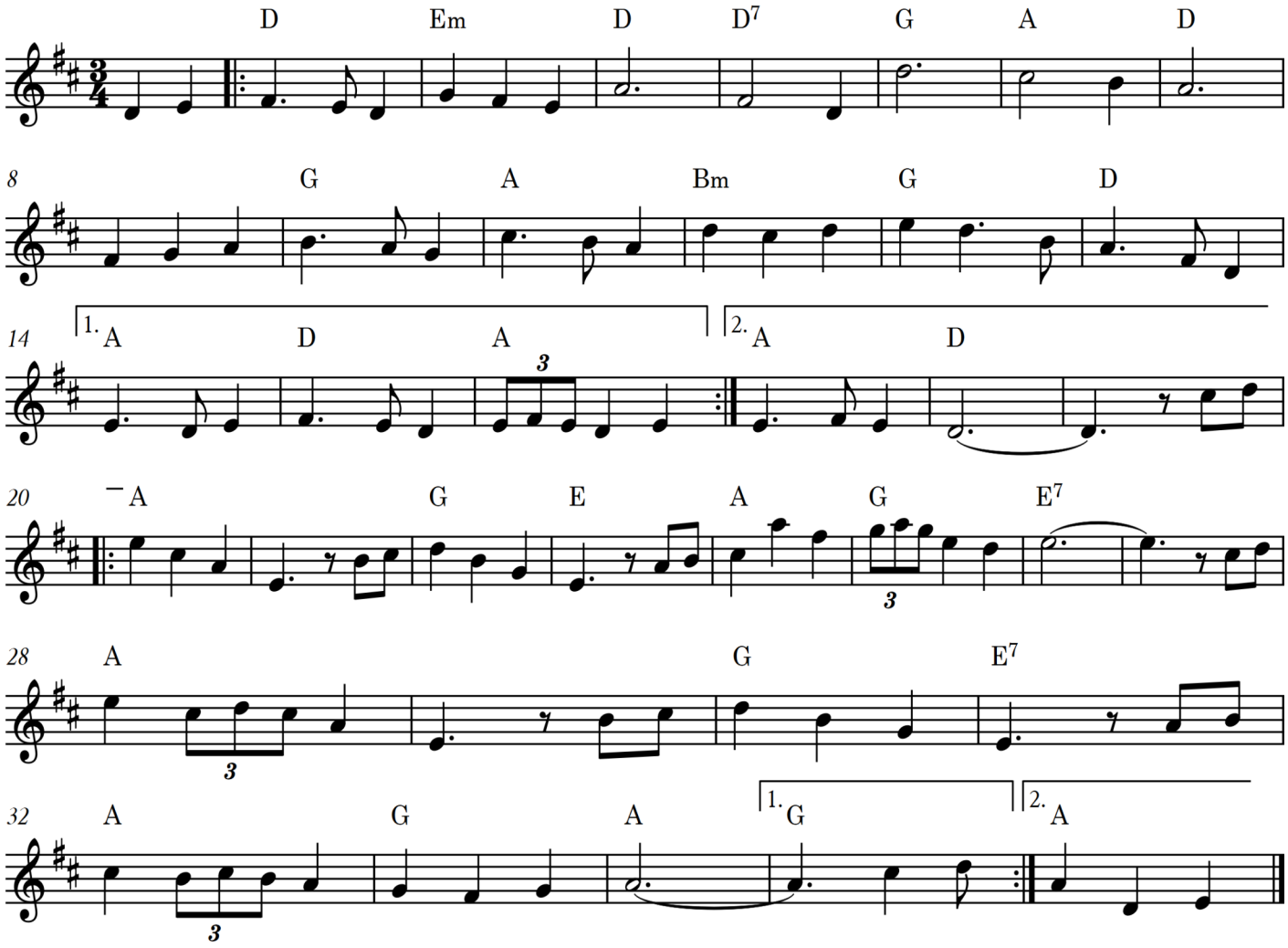
Trad from J. O. et Marcel La Madeleine



Waltzes

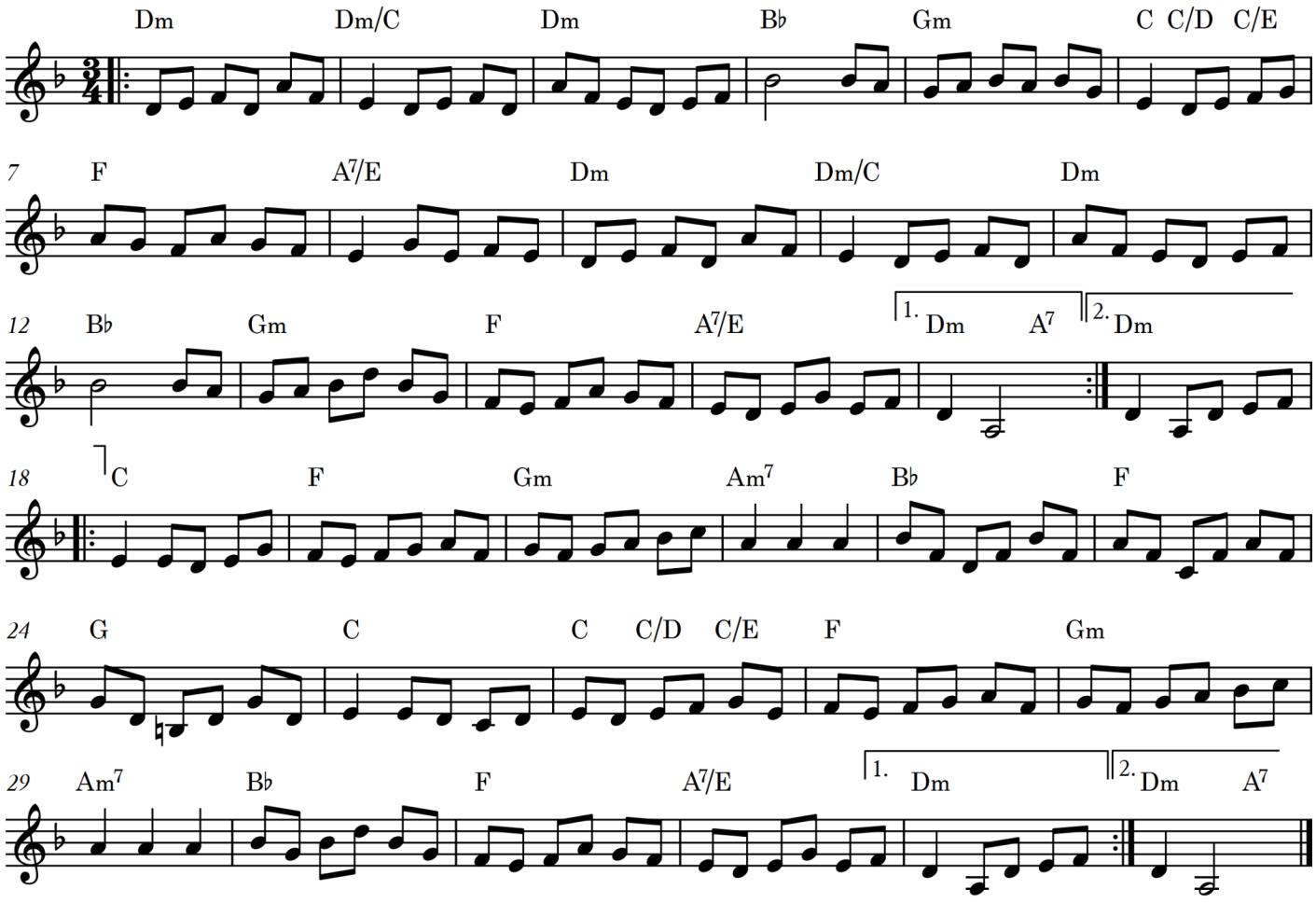
Berceuse pour Hannah

Richard Forest



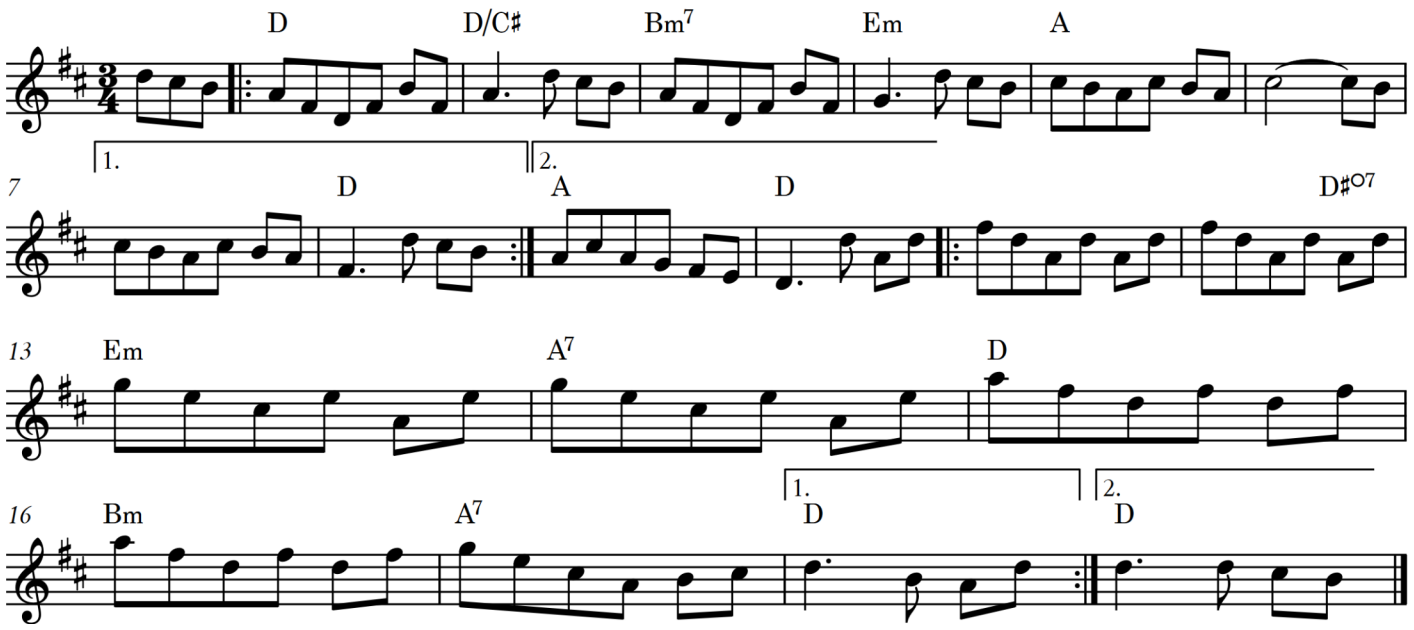
La Boite à Frissons

The Sheer Pleasure



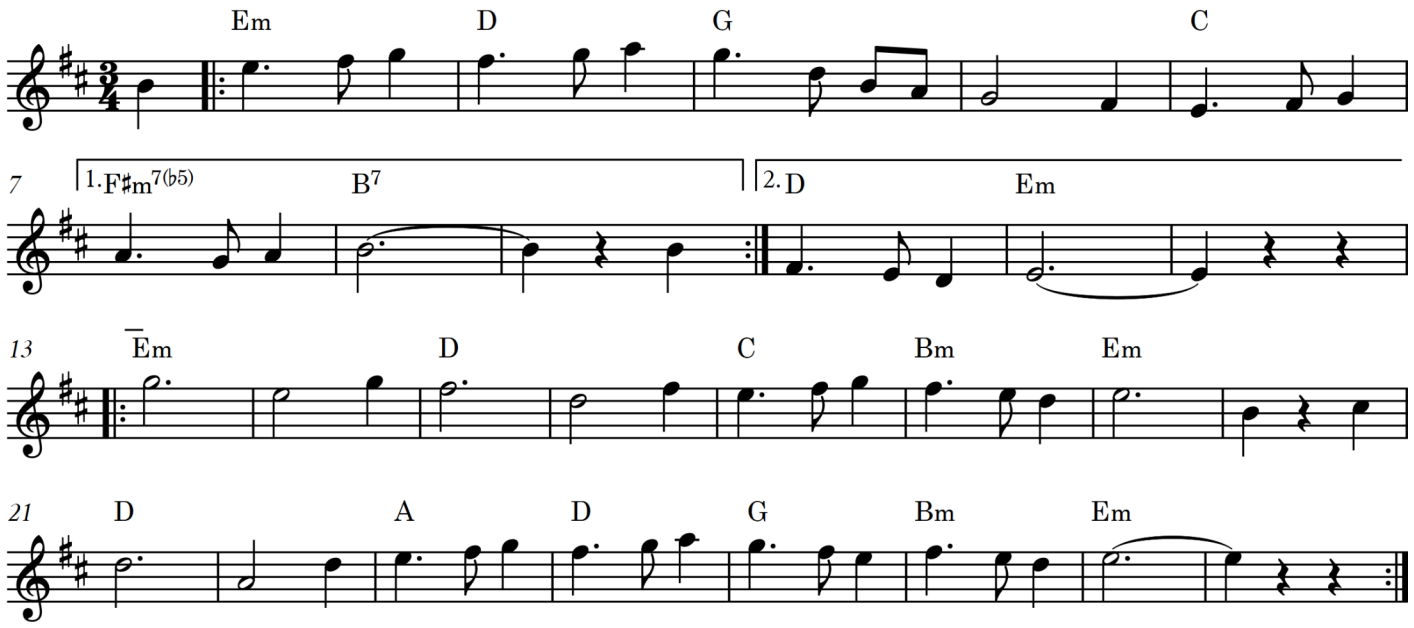
Hommage à Philippe Bruneau

Guy Loyer



La Complaint du Folkloriste

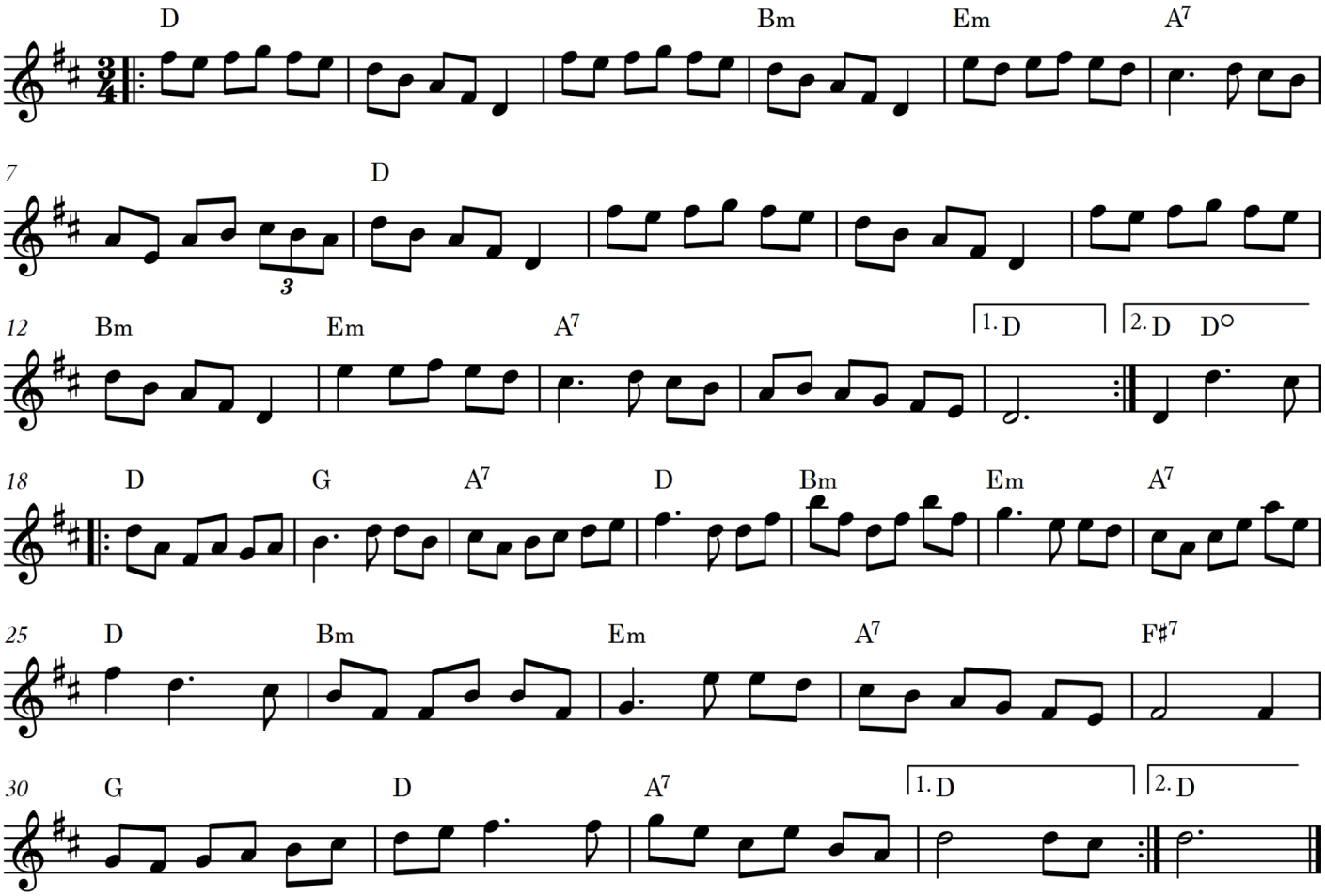
Philippe Bruneau



La Valse des Jouets

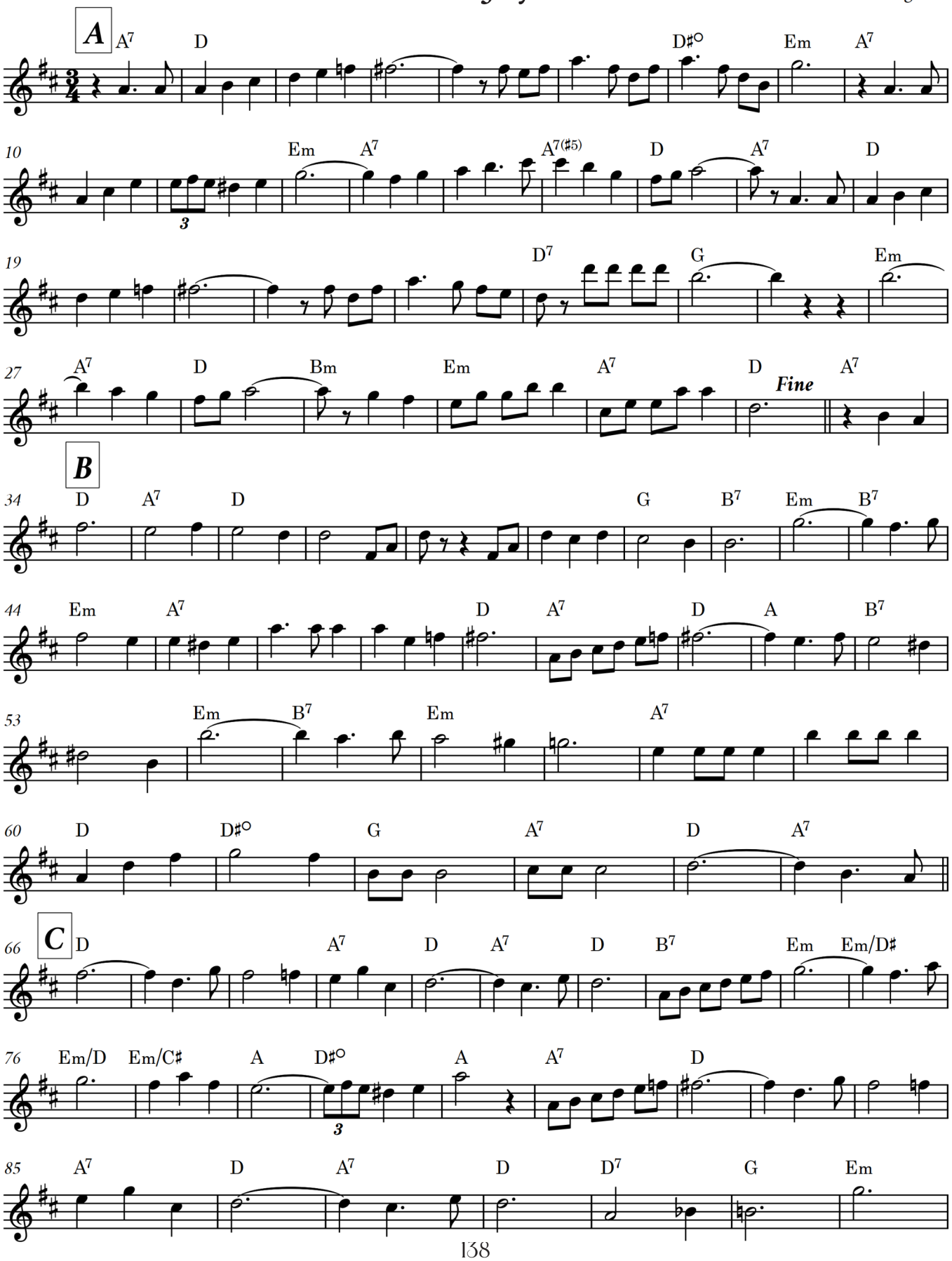
Swing 8ths

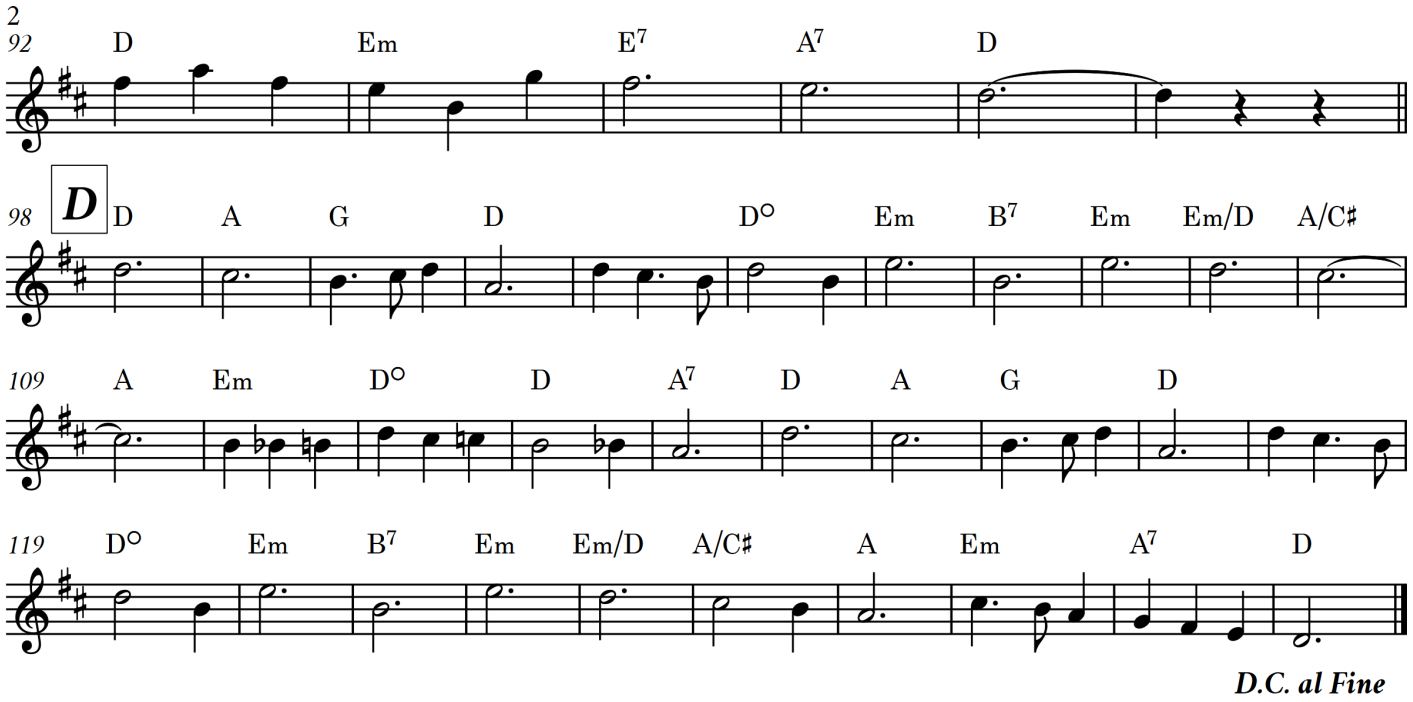
Michel Faubert



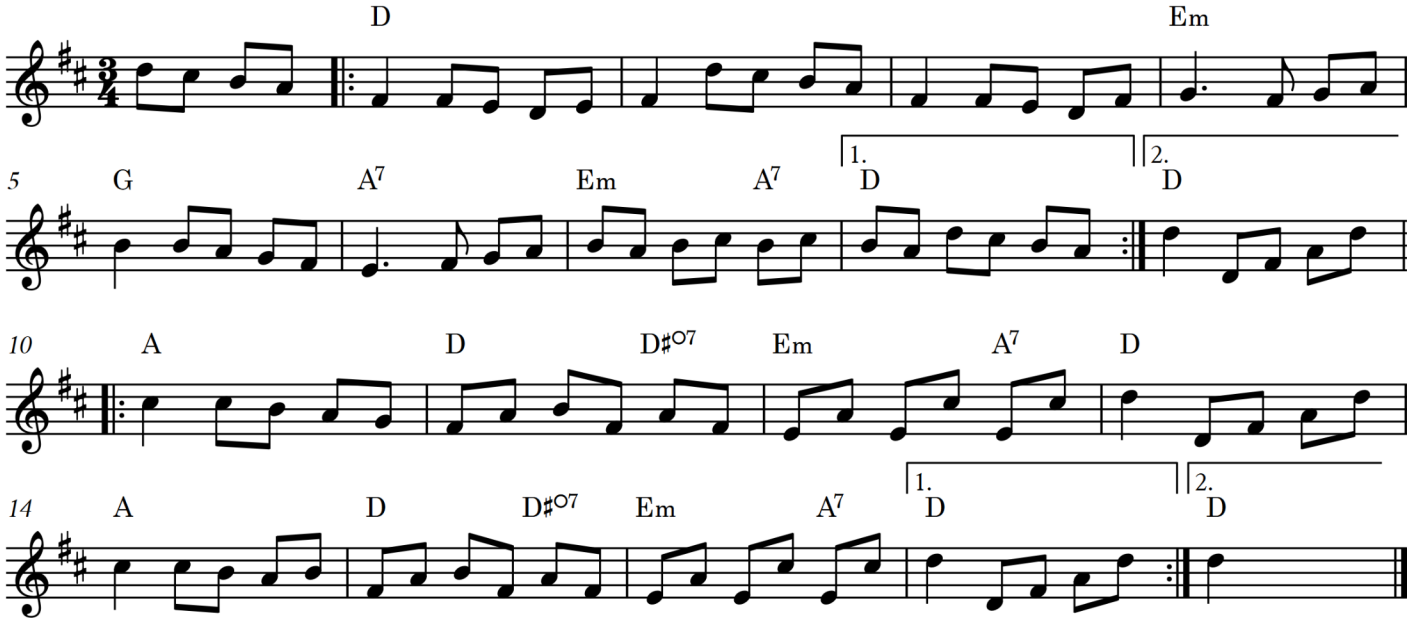
La Valse Joyeuse

Willie Ringuette



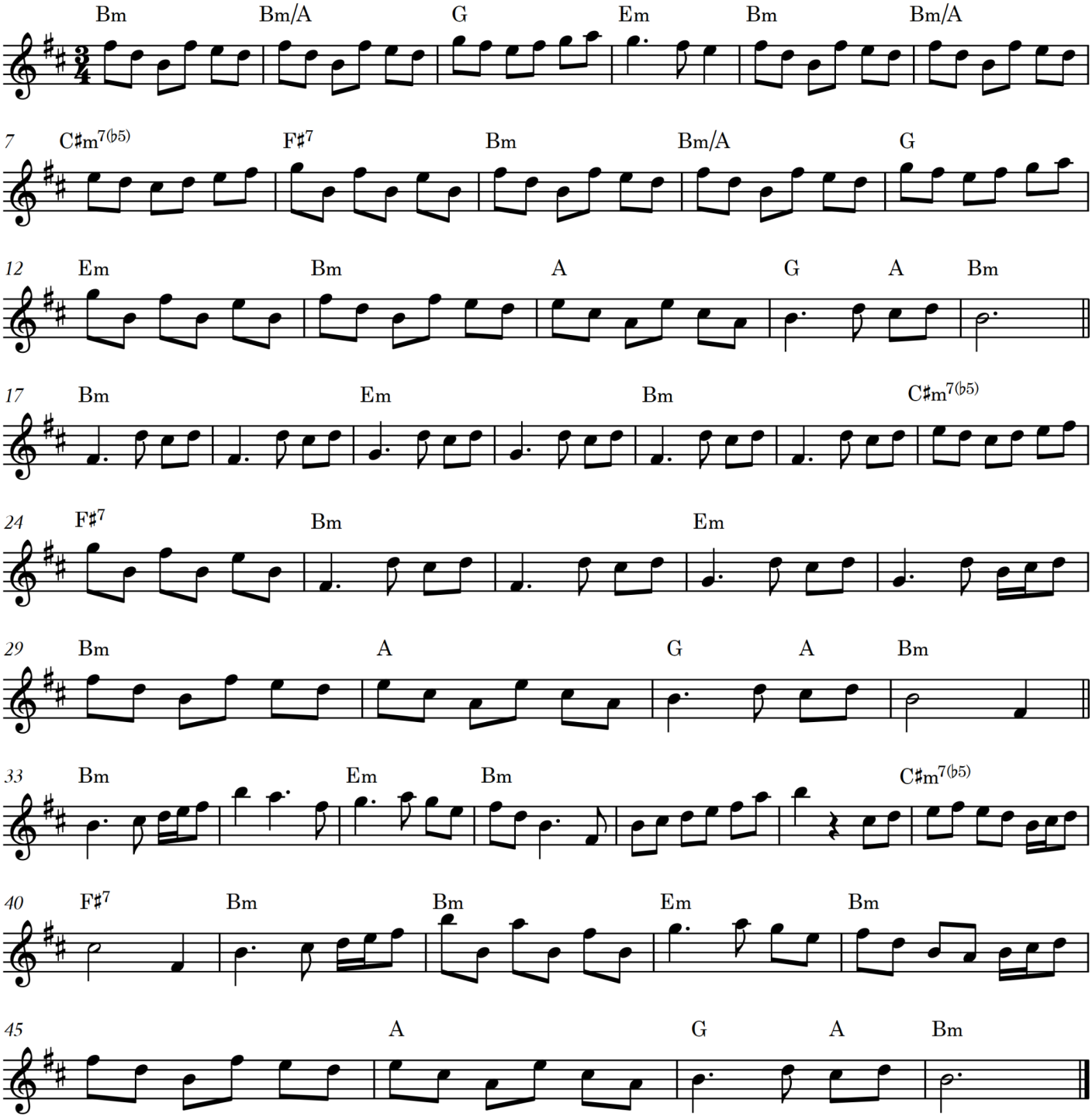


La Valse des Jeunes Filles



La Valse Laurencienne

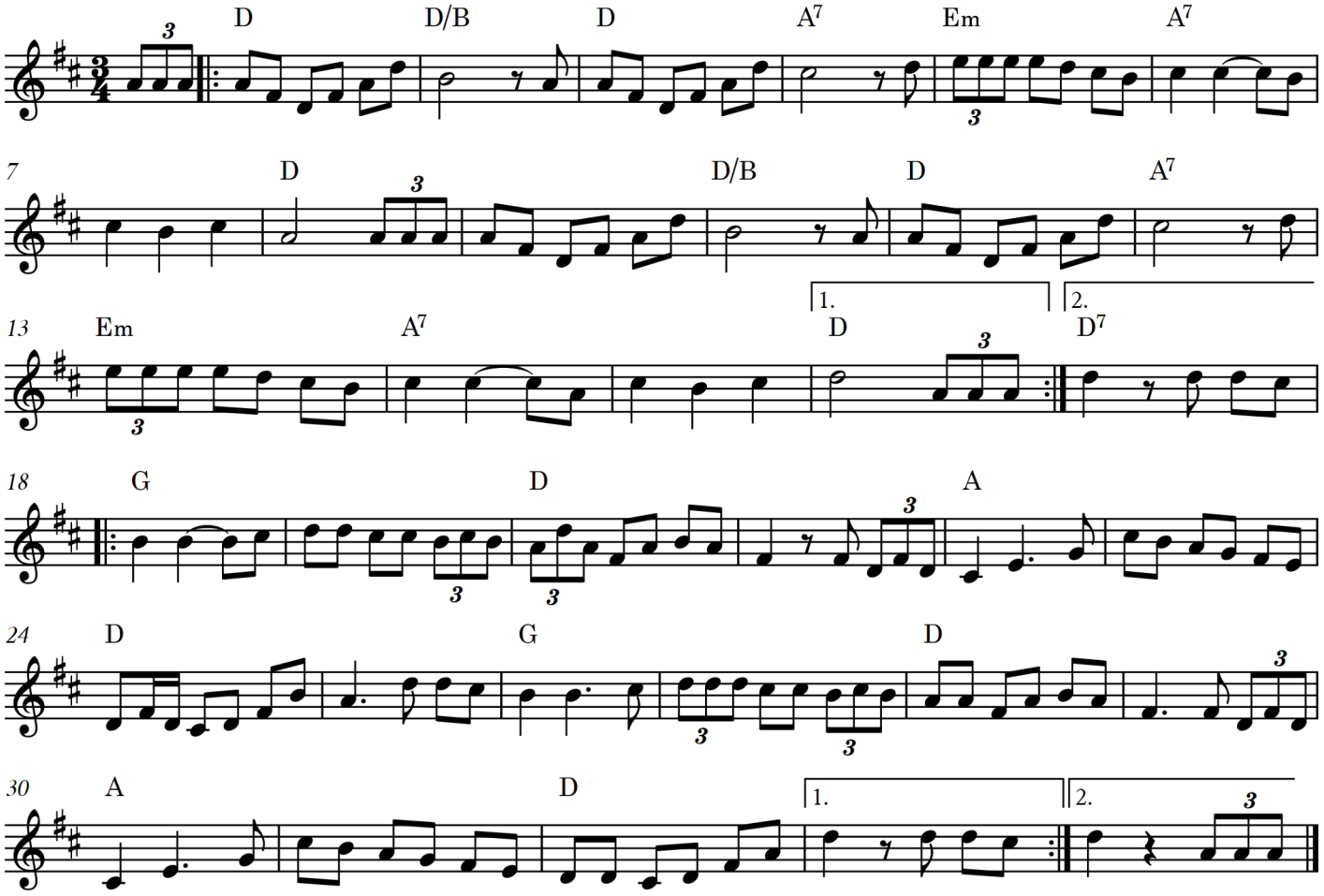
Steve Jones



Ma Compagne

Trad from Philippe Bruneau
transcribed by Carmelle Bégan

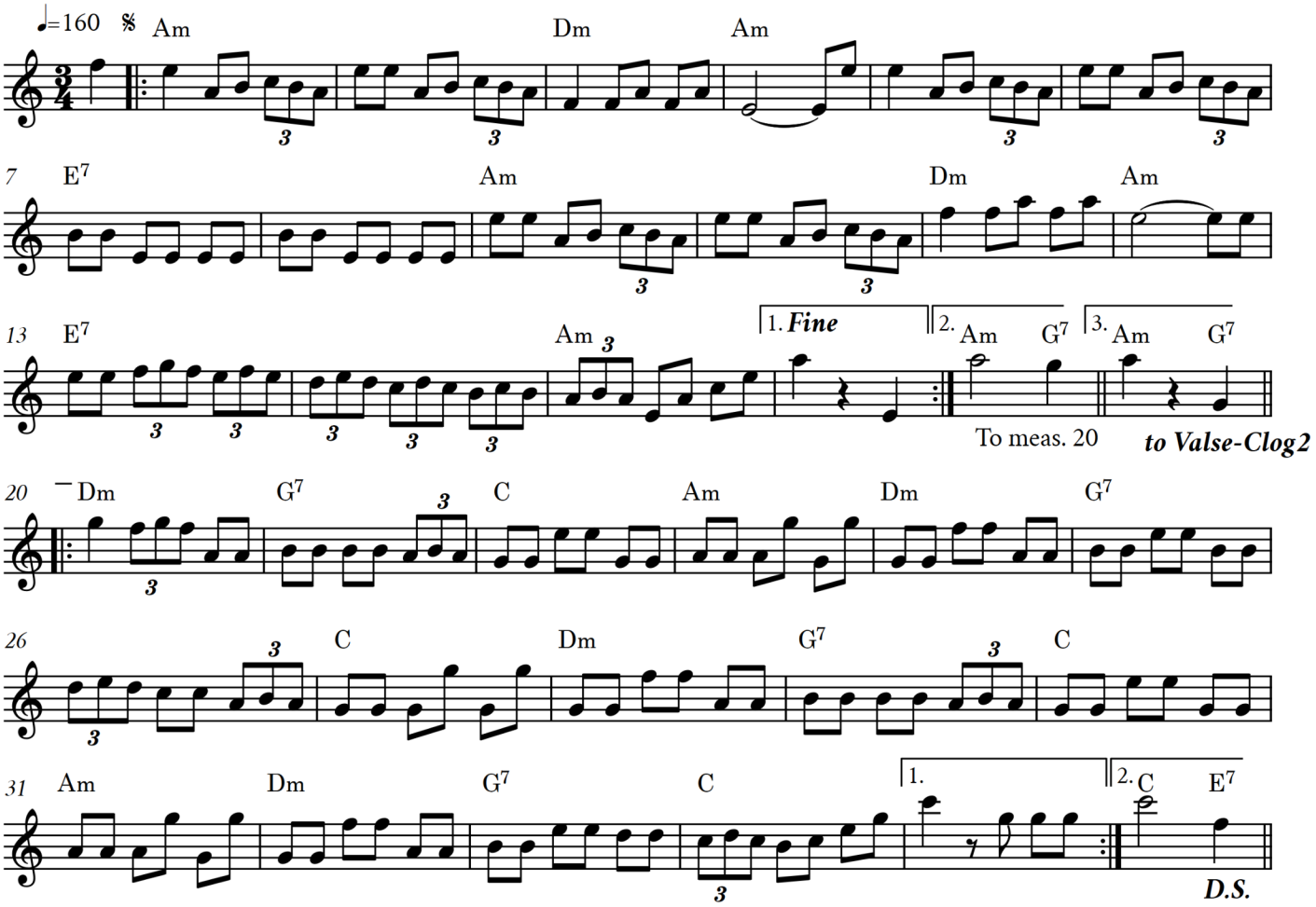
Swing 8ths
♩ = 168



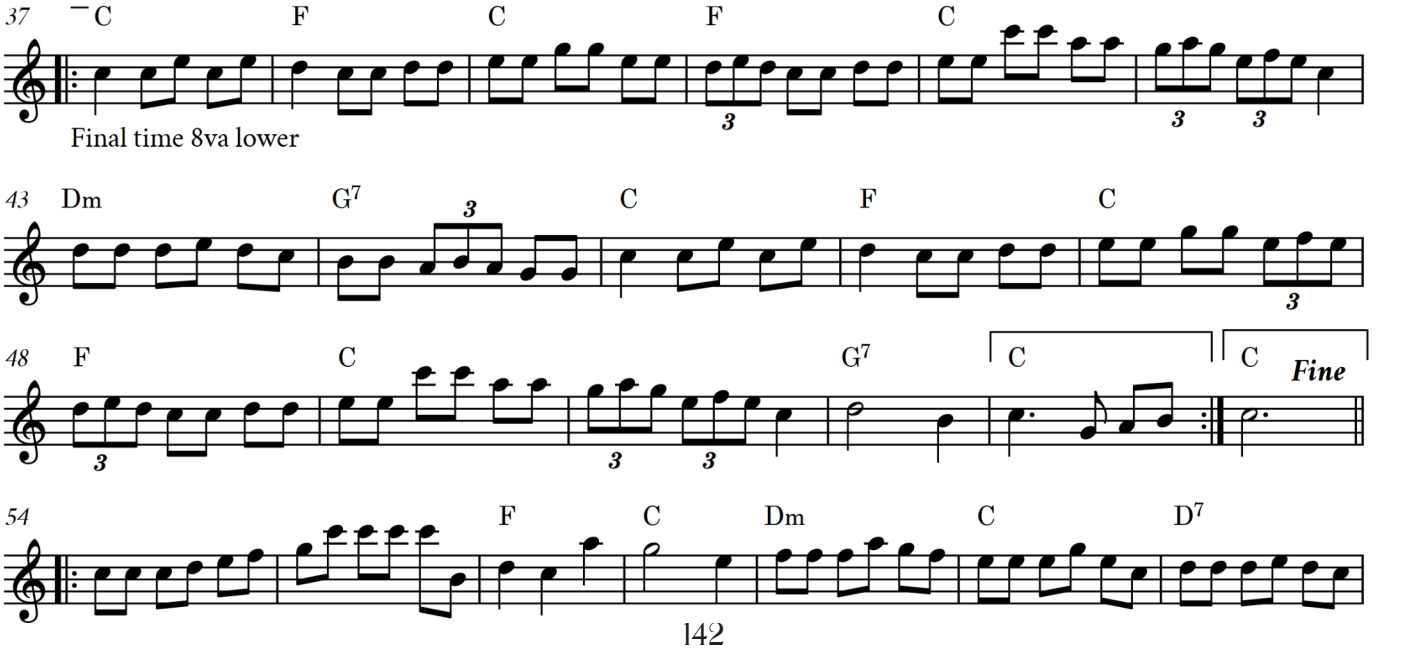
Valse-Clog Medley

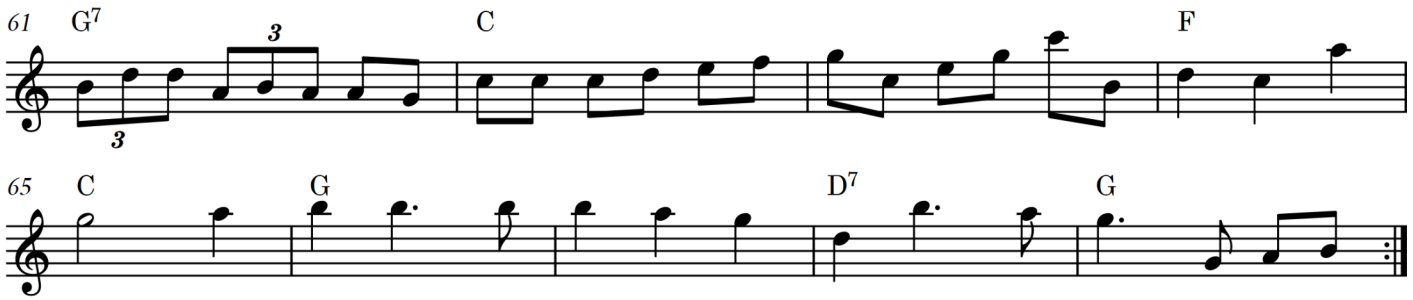
1. La Lancette

Trad from Joseph Guilemette



2. Valse-Clog





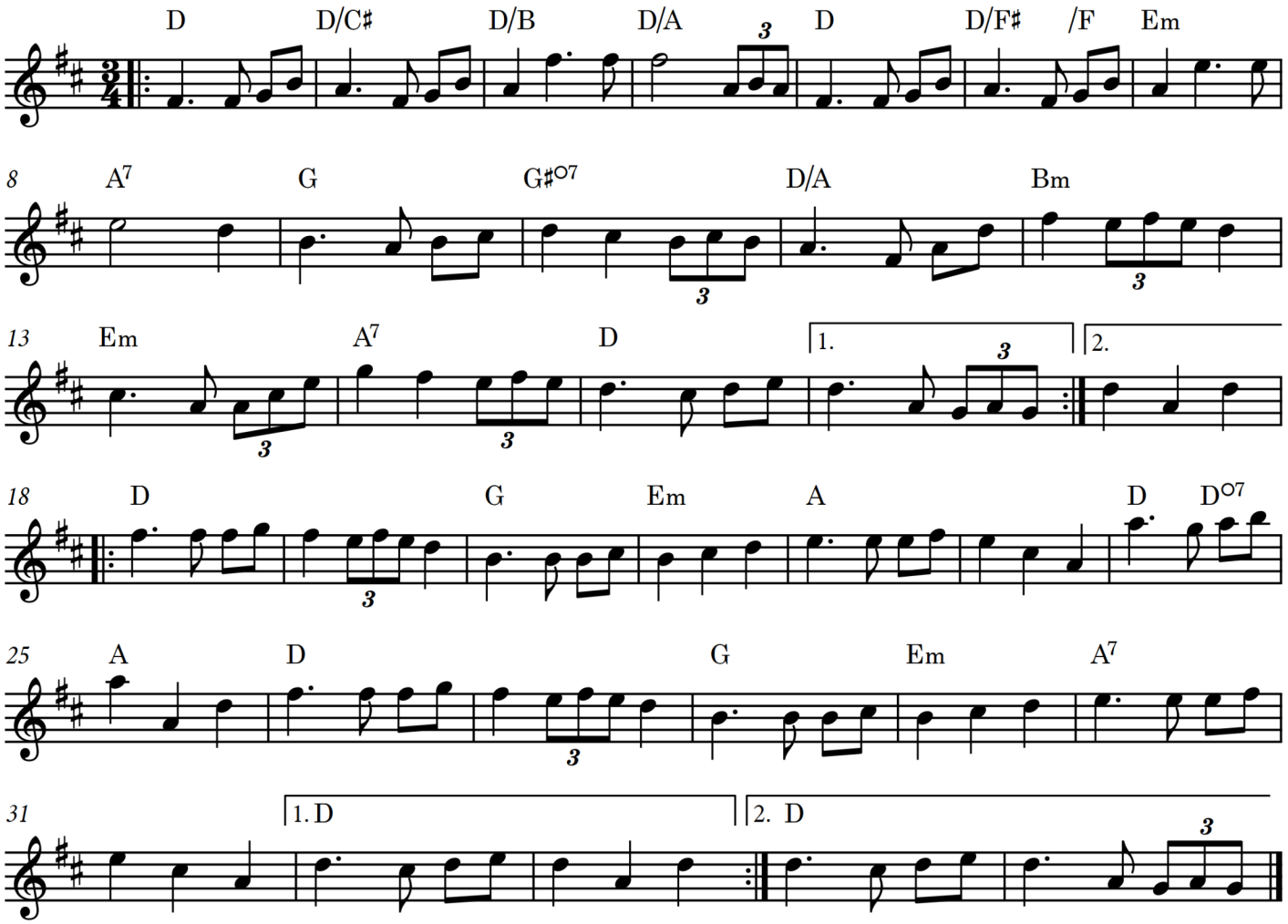
D.C. Valse 2 al Fine

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

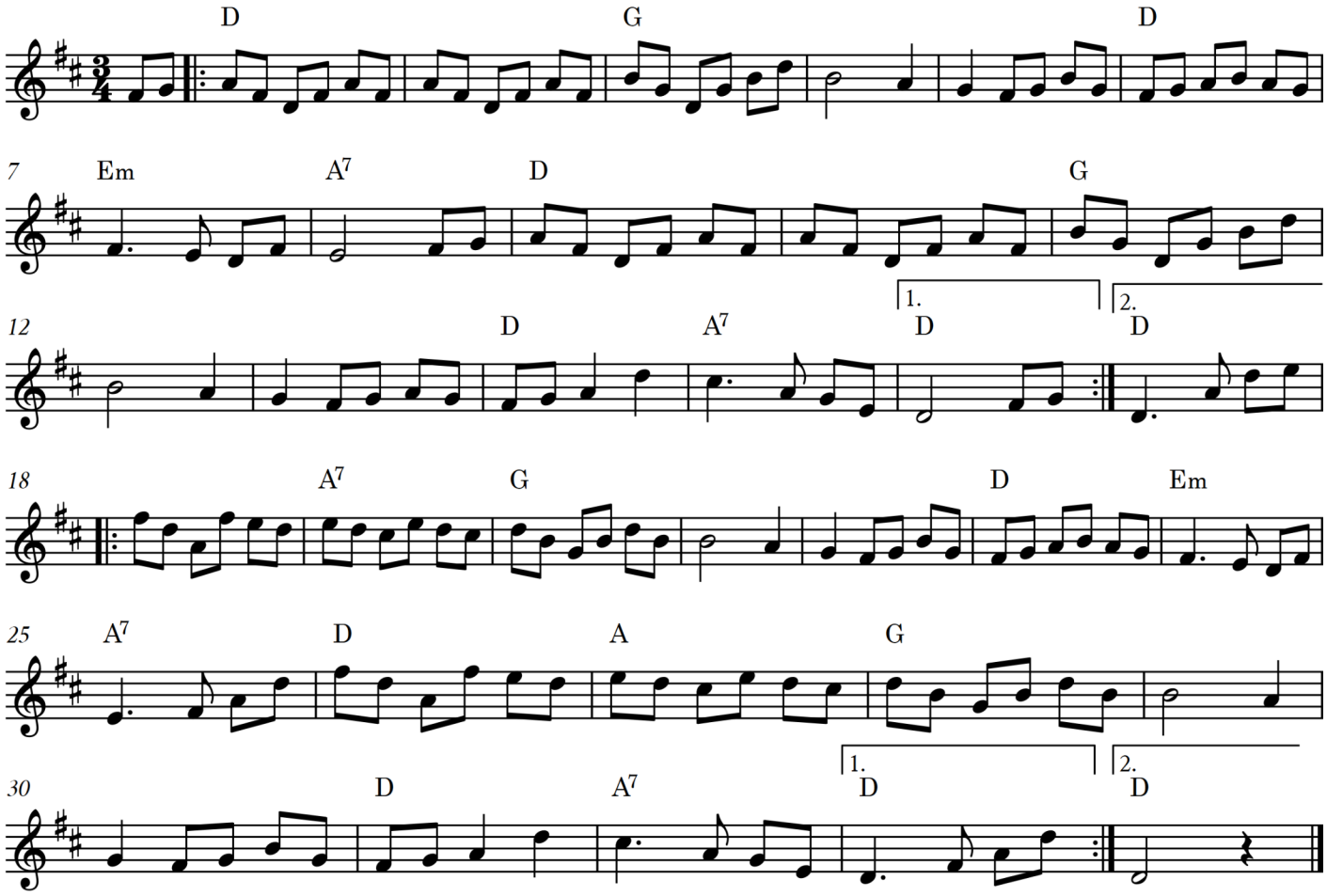
Trad from Gabriel Labbé



N.B. also played in C or G

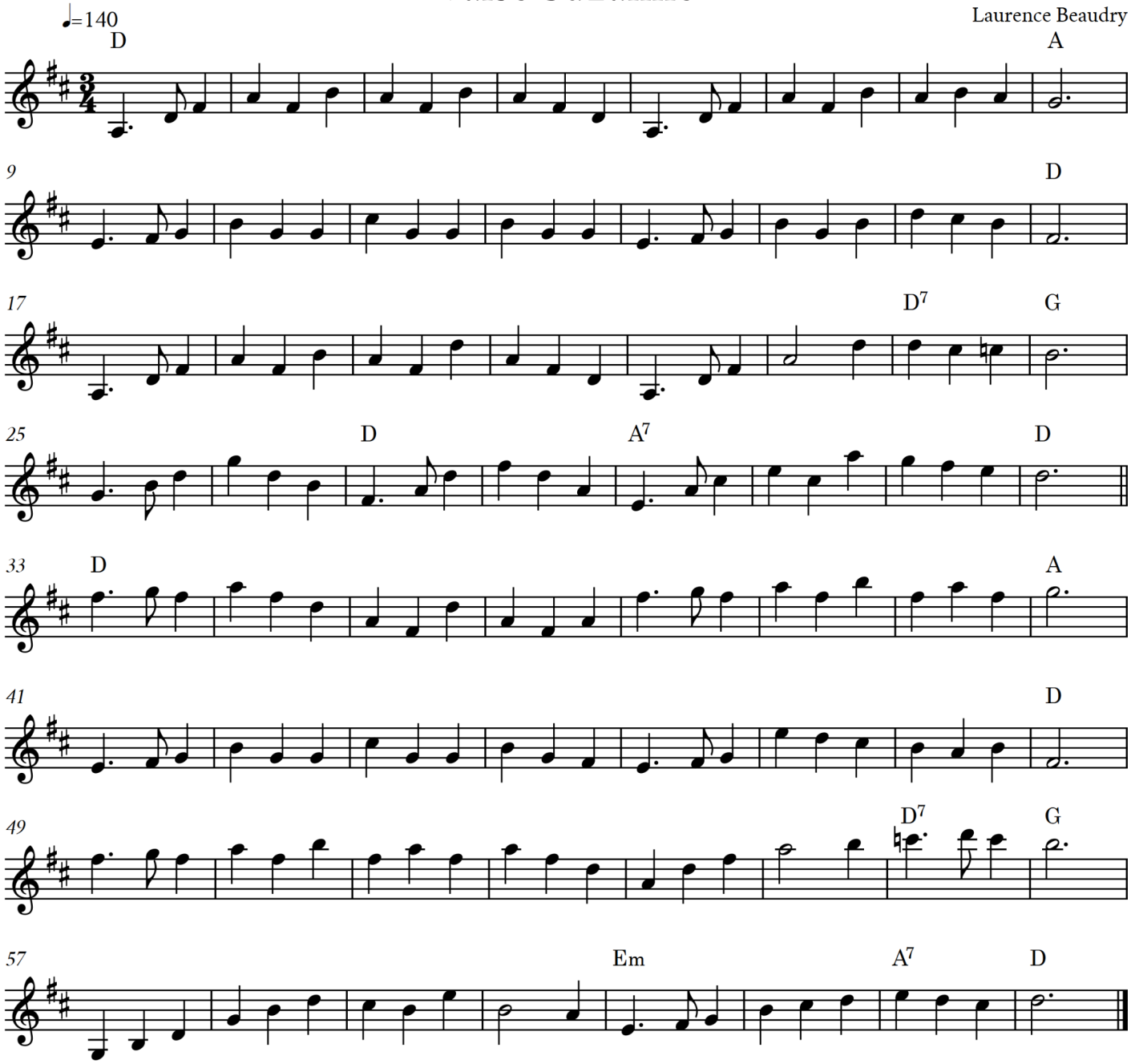
Valse A. P. A.

Pierre-Antoine Landry



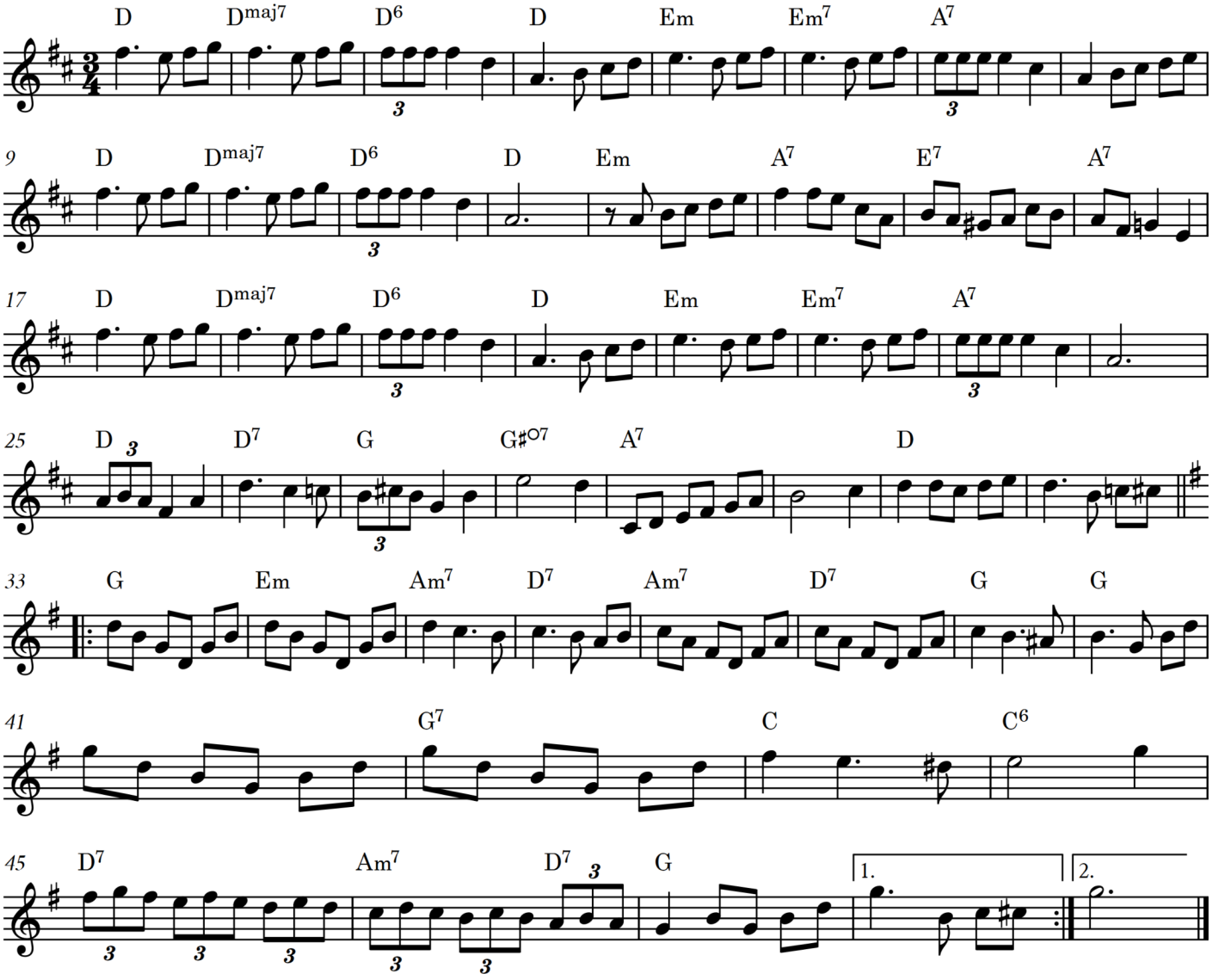
Valse Suzanne

Laurence Beaudry



Valse Aldor

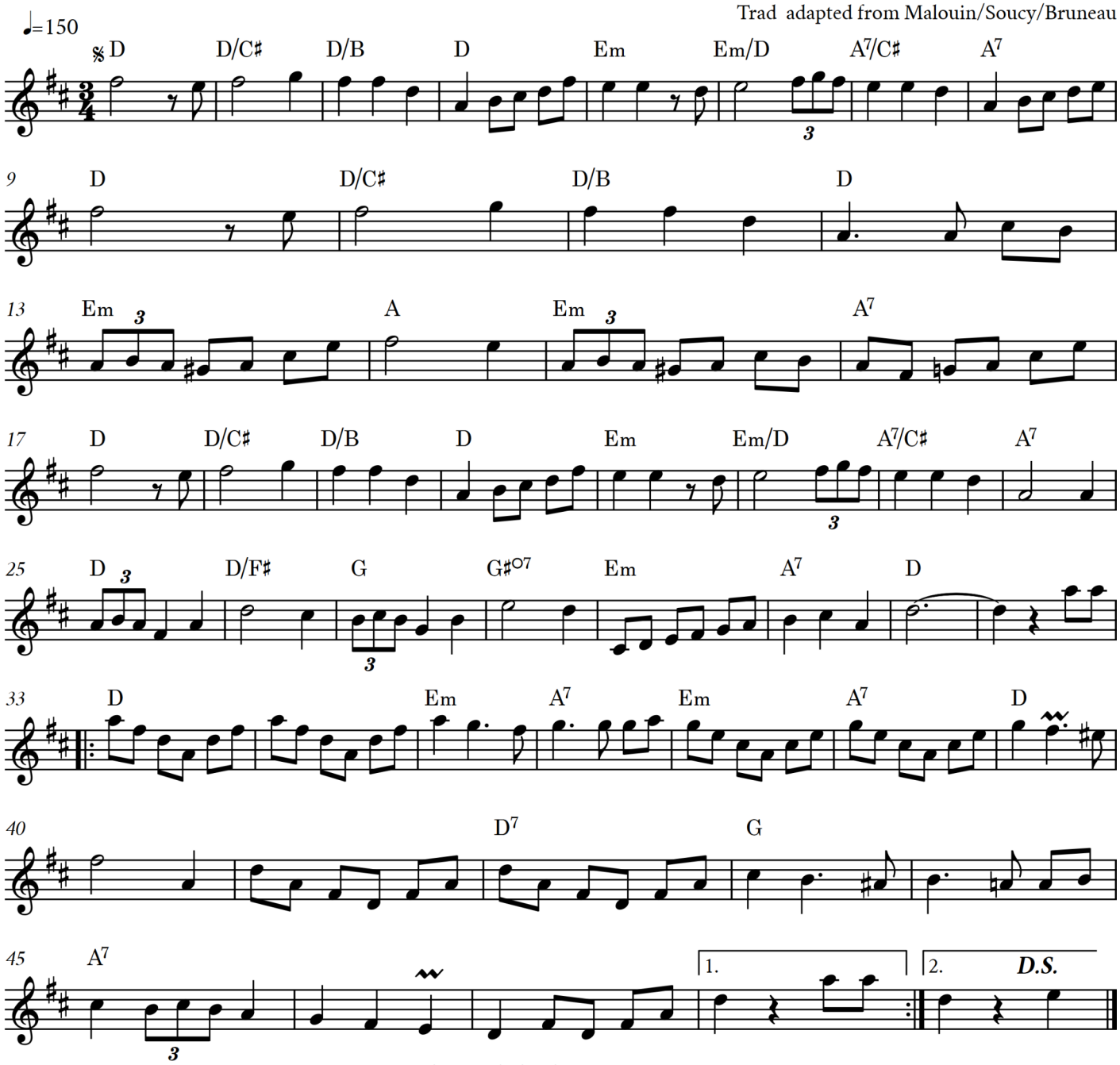
Aldor Marin



Valse Fleurissante

aka Valse Claire, L'Armandine, Valse Armandine

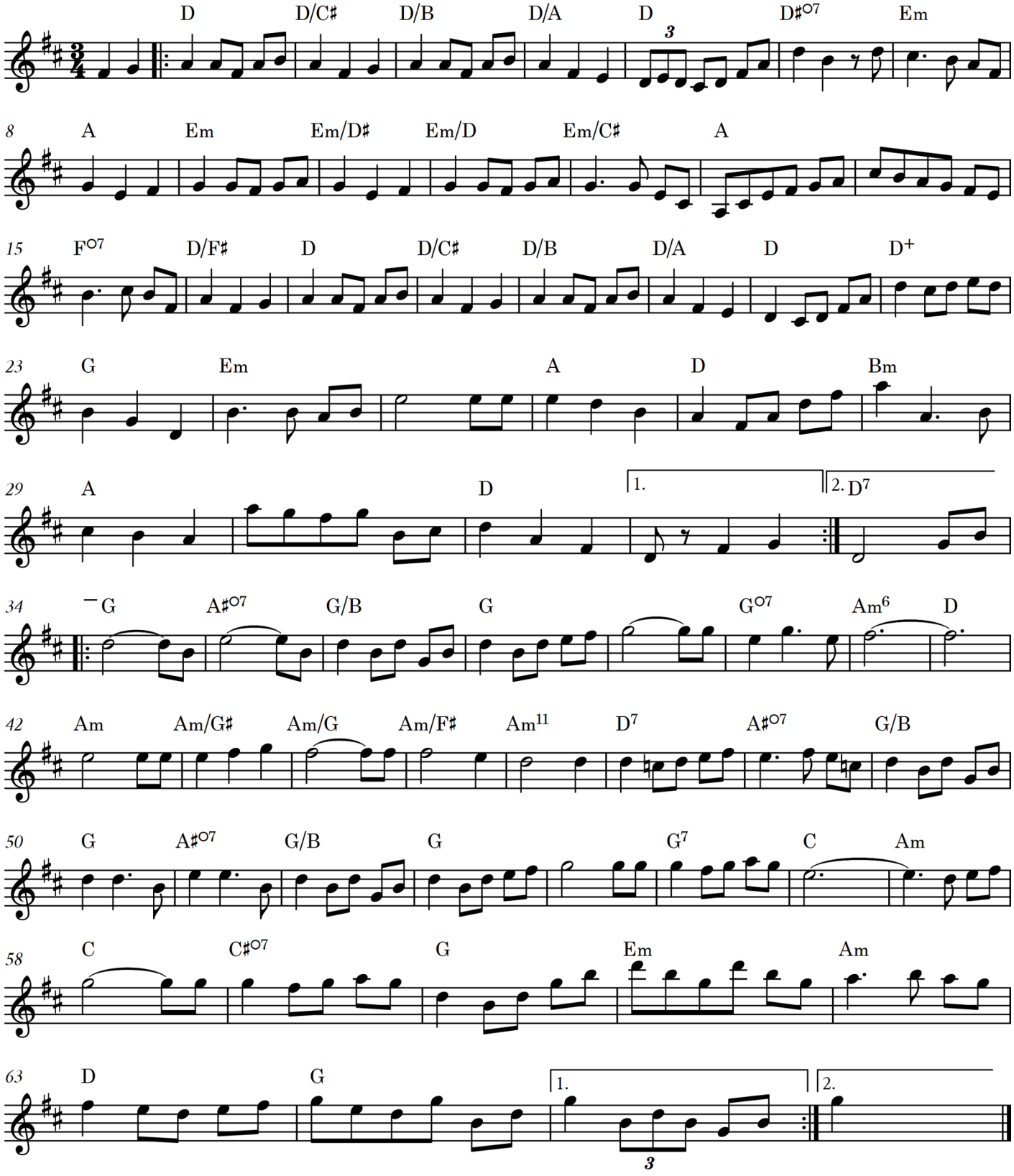
Trad adapted from Malouin/Soucy/Bruneau



N.B. This is a hybrid version.

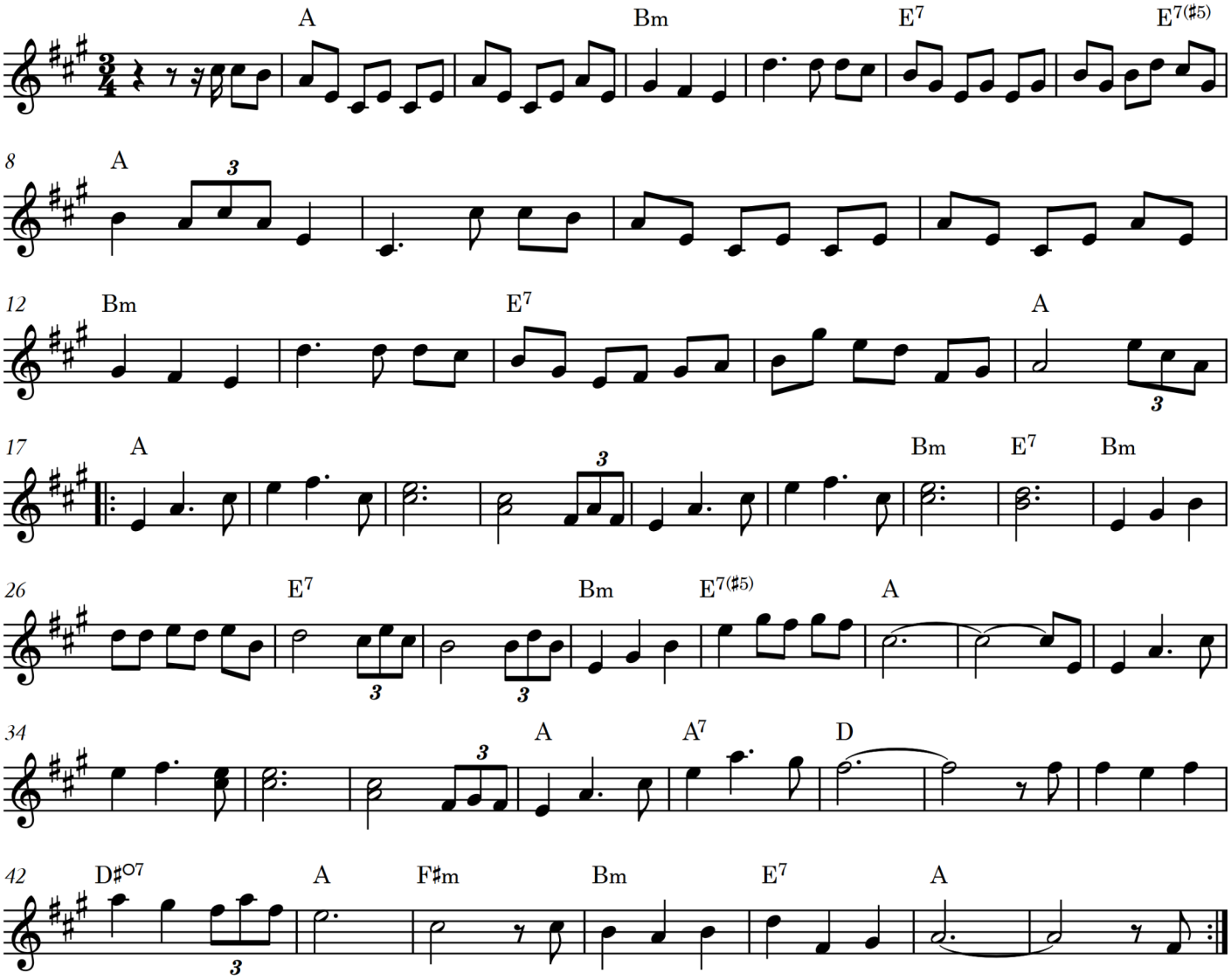
Valse Bernadette

Marcel Messervier



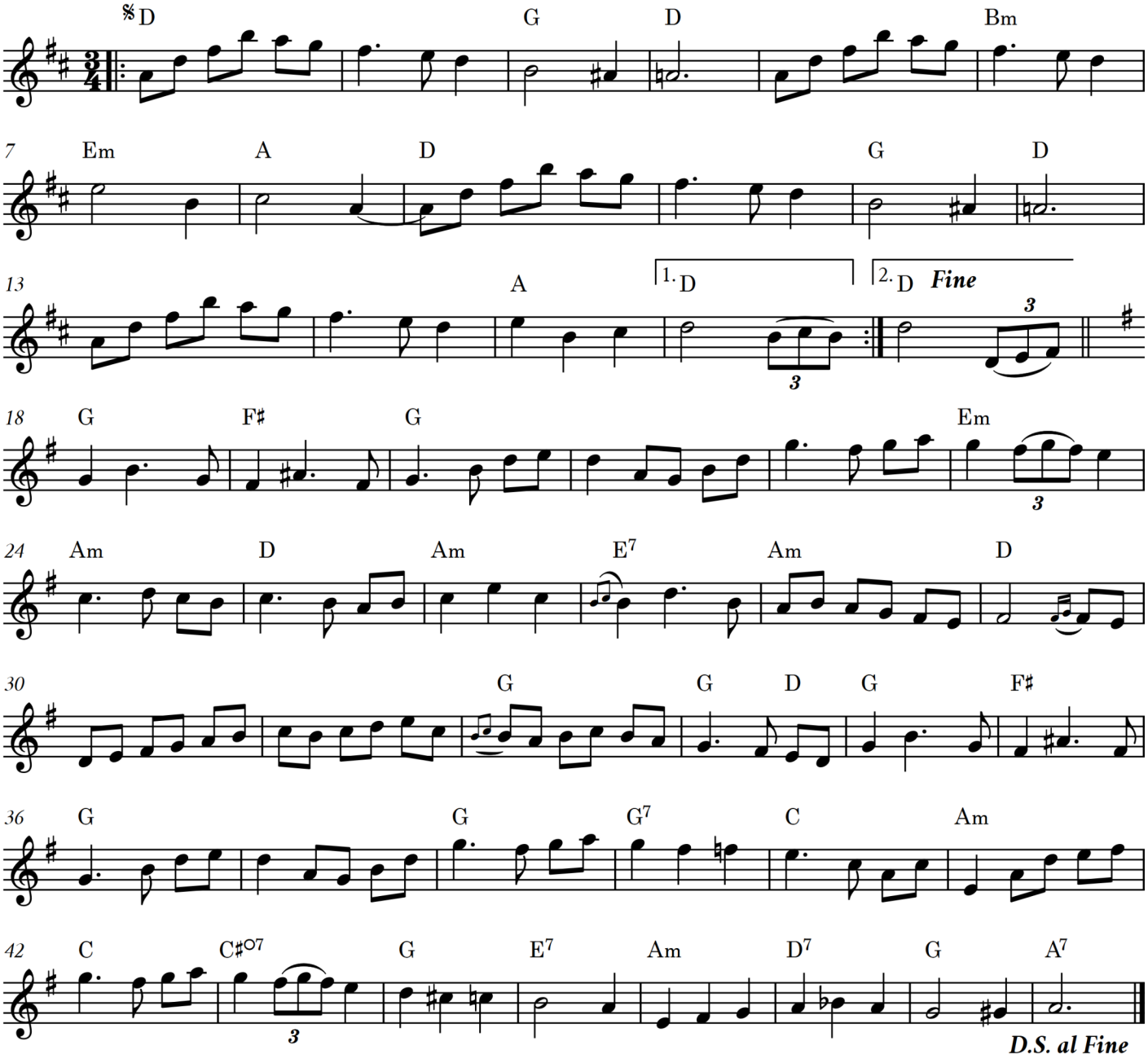
Valse Clarisse

Trad. from Alfred Monmarquette



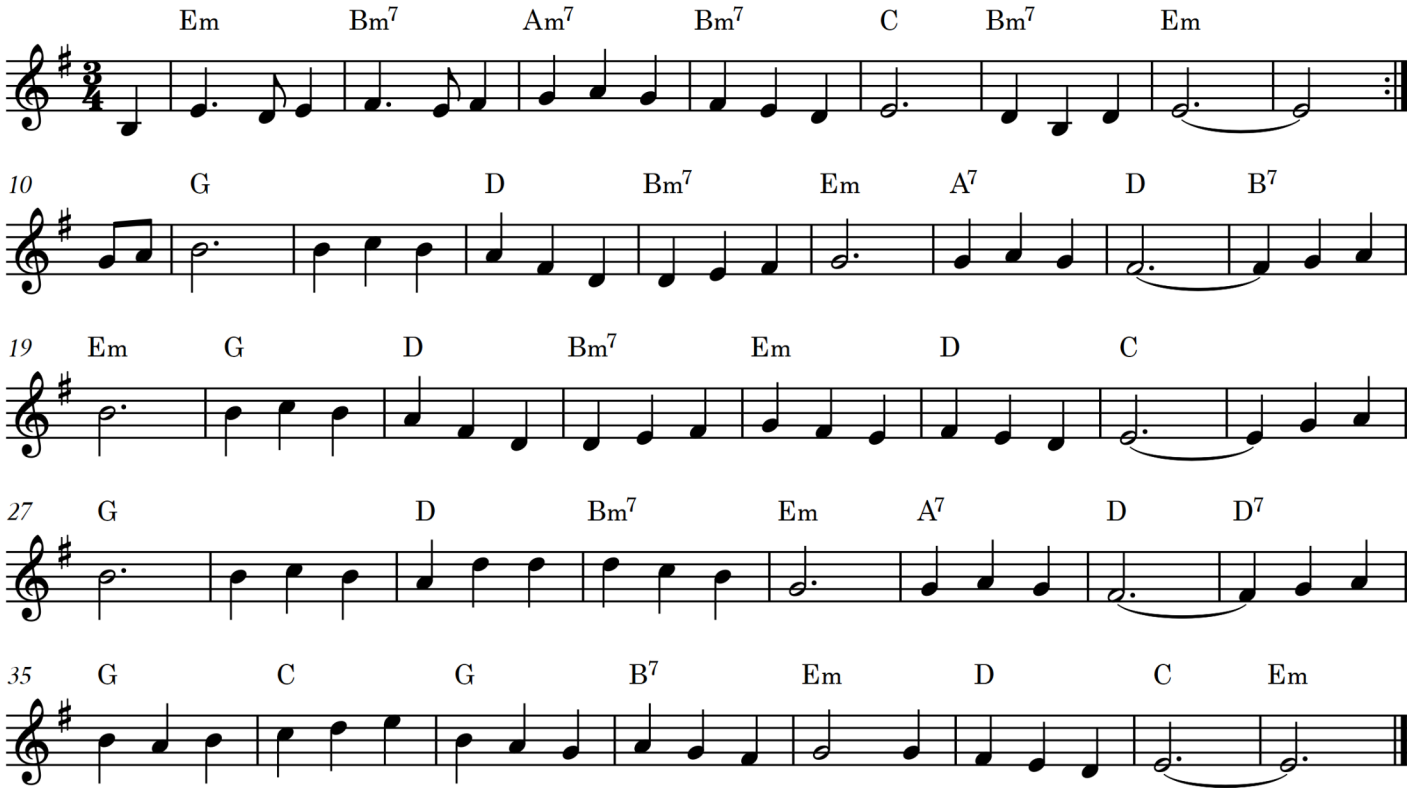
Valse de Luc Lavallée

Richard Forest



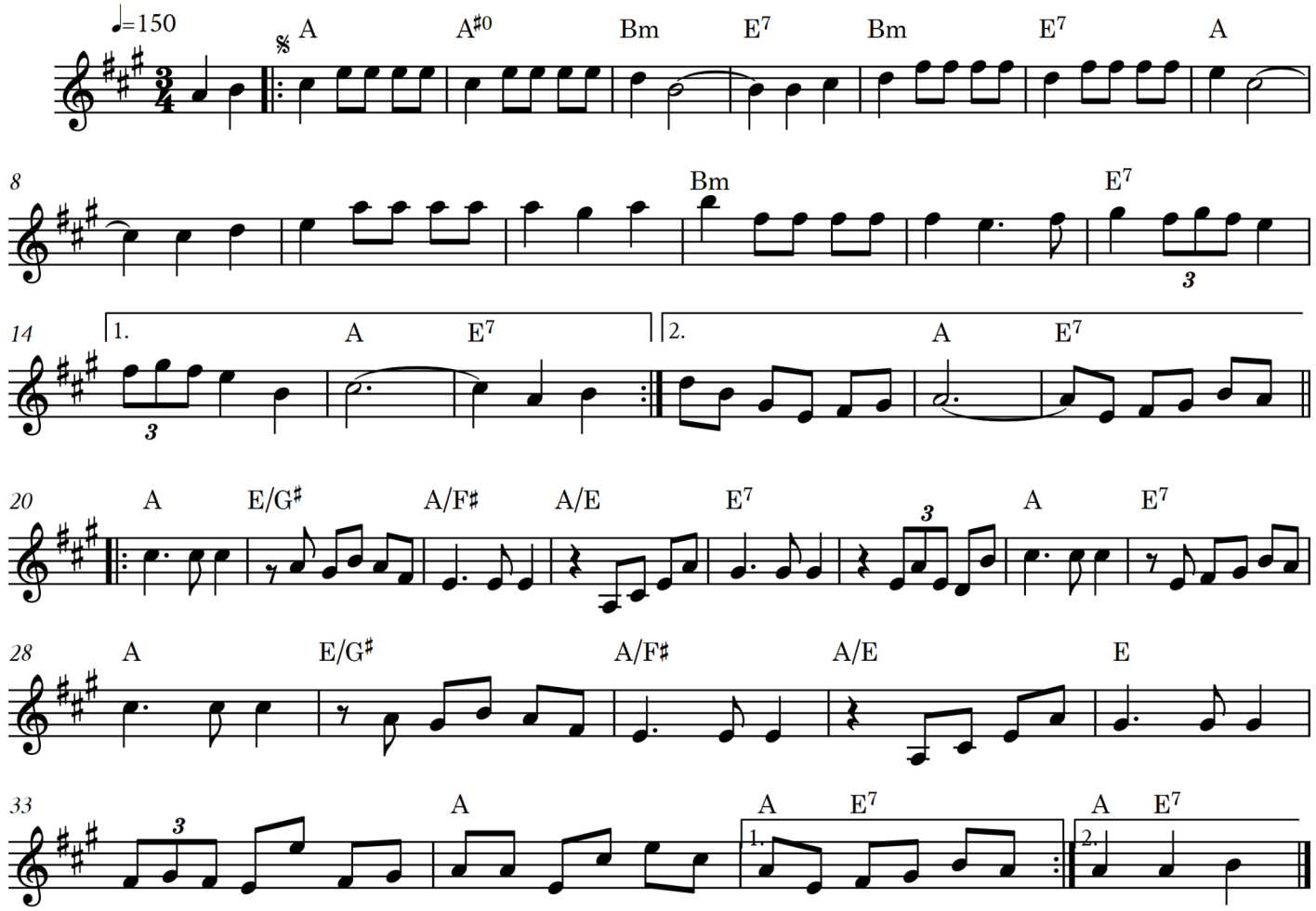
Valse des Bois

Richard Forest



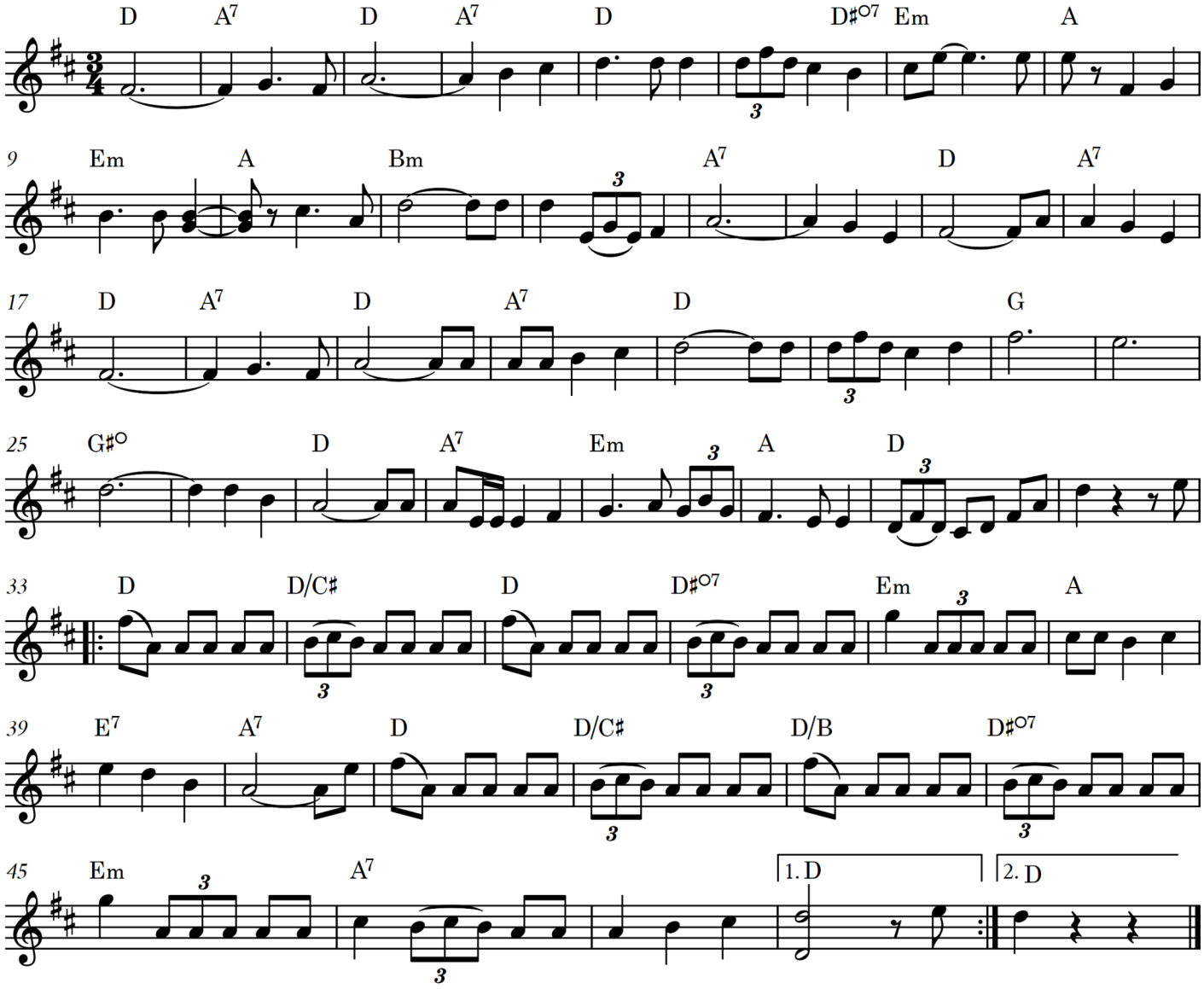
Valse des Nations

Trad. from Alfred Monmarquette



Valse des Roses

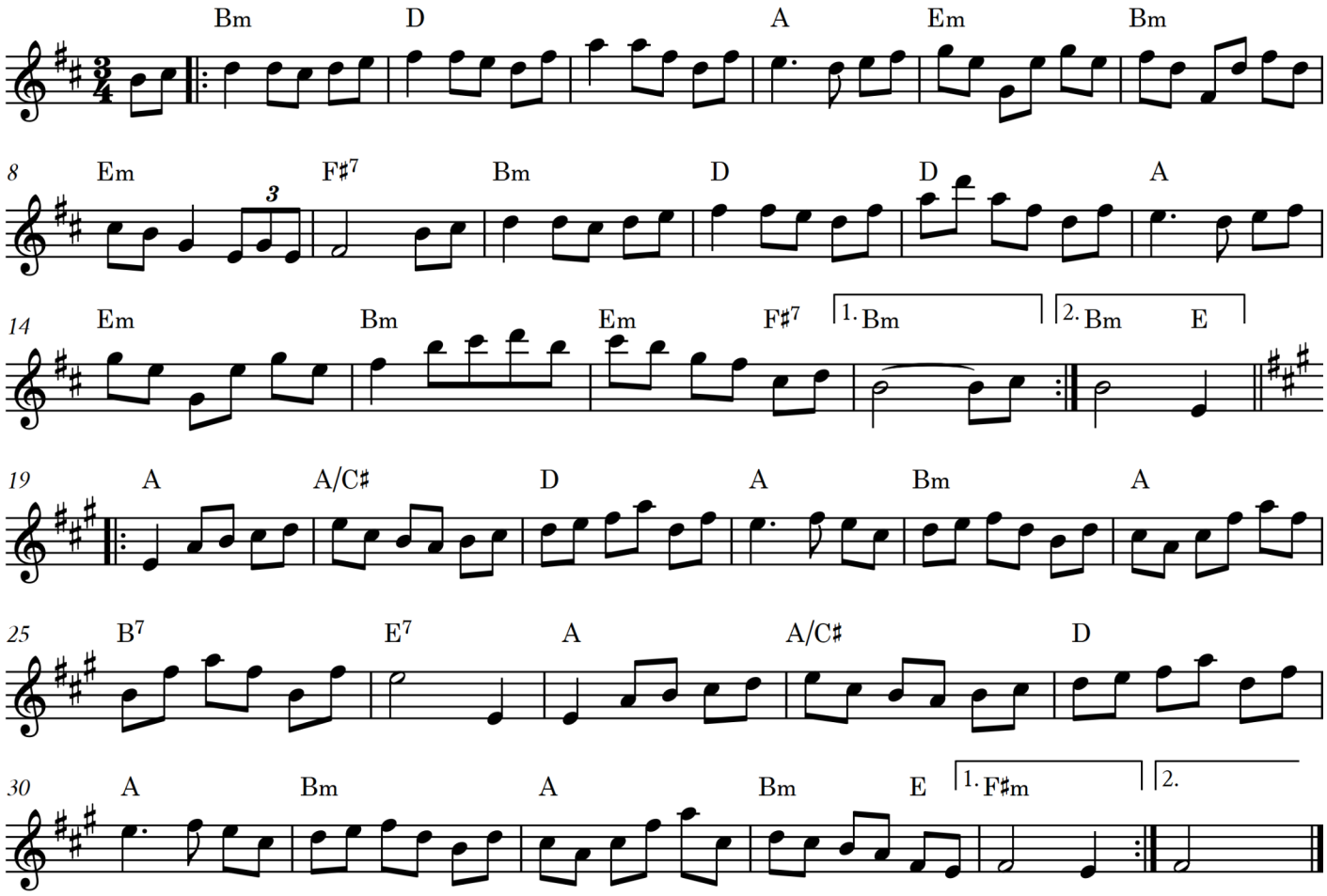
Trad from Philippe Bruneau Père
as transcribed by Carmelle Bégan



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

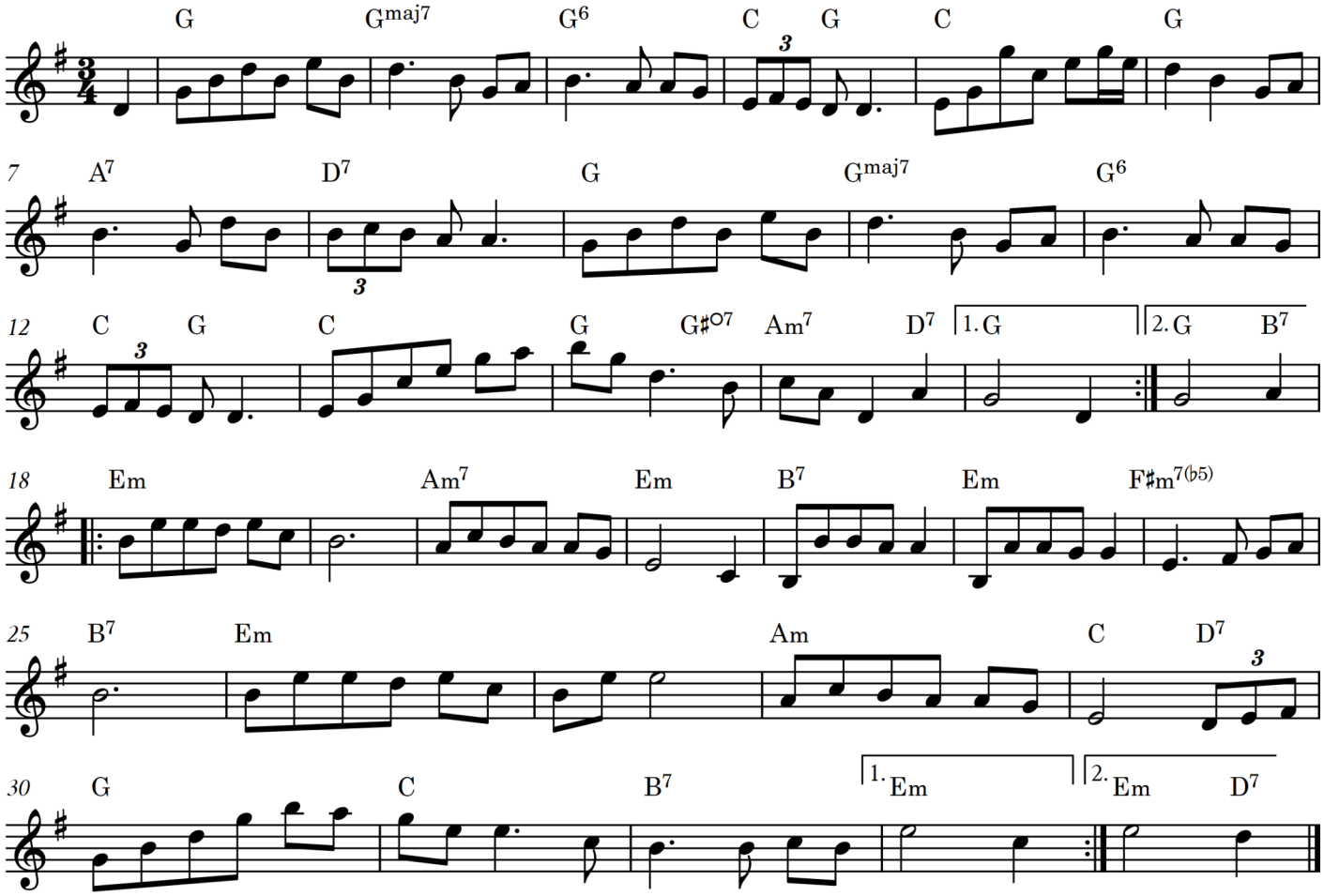
Valse d'Hiver

Danielle Martineau



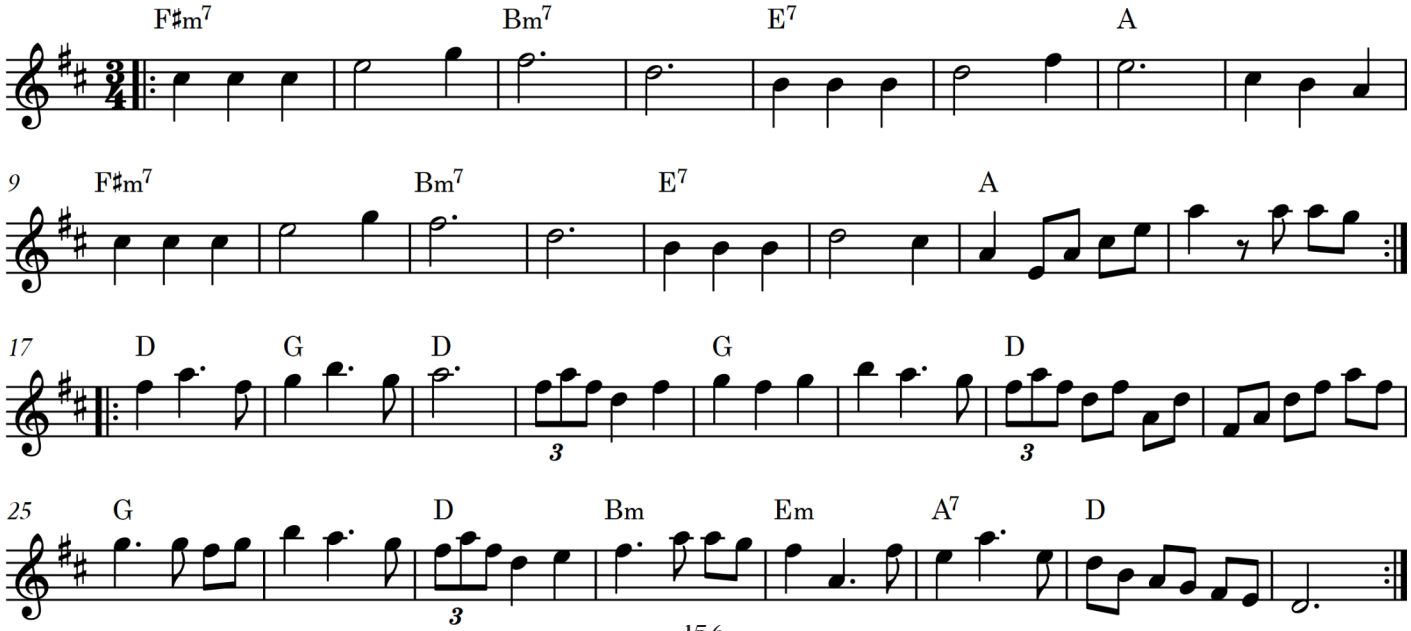
Valse Philippe

Gilles Losier



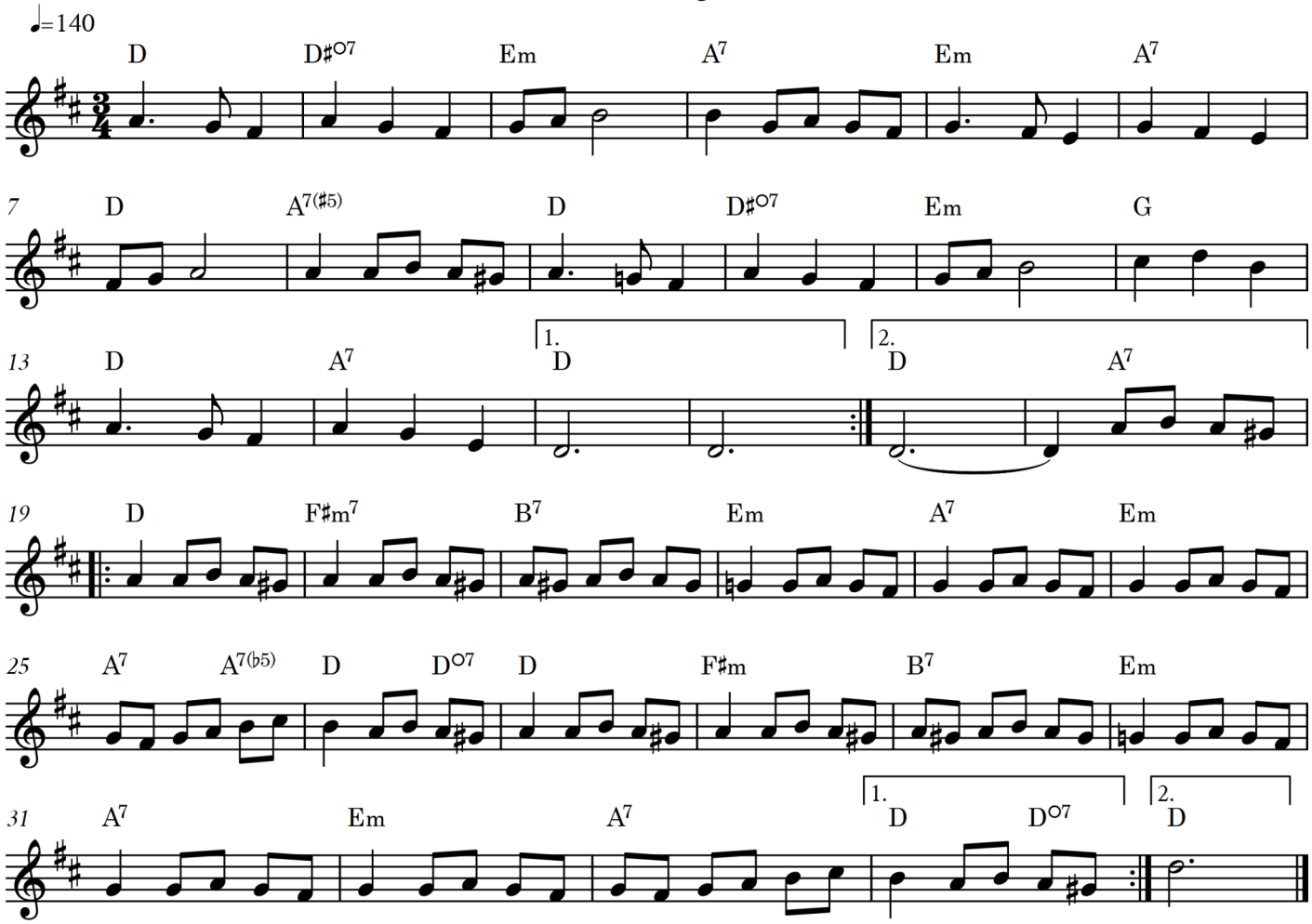
Valse du Vieux Moulin

Raynald Ouellet & Marcel Messervier Jr.

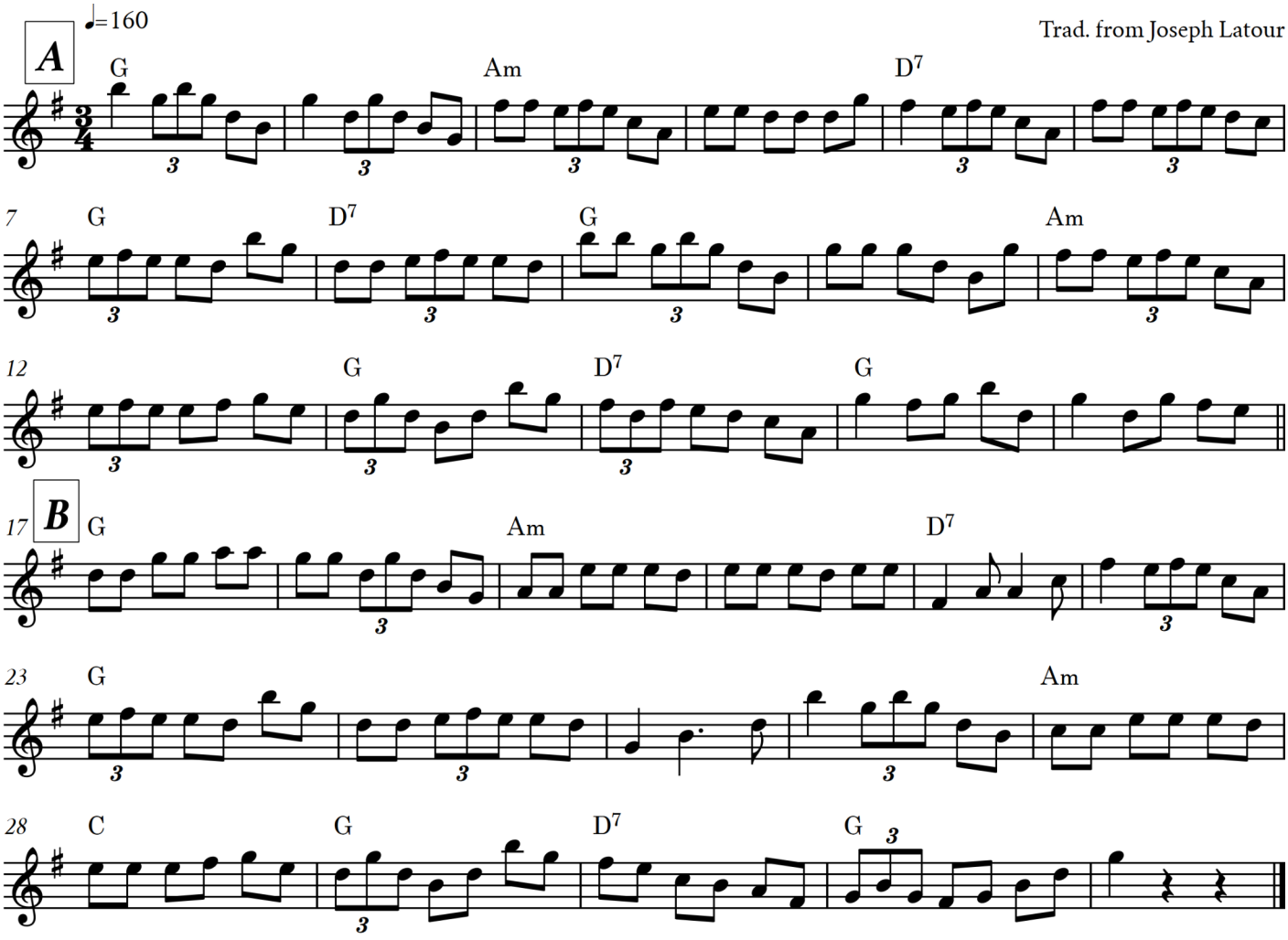


Valse St-Jean

Patrick Bouffard



Valse Clog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Trad. from Joseph Latour
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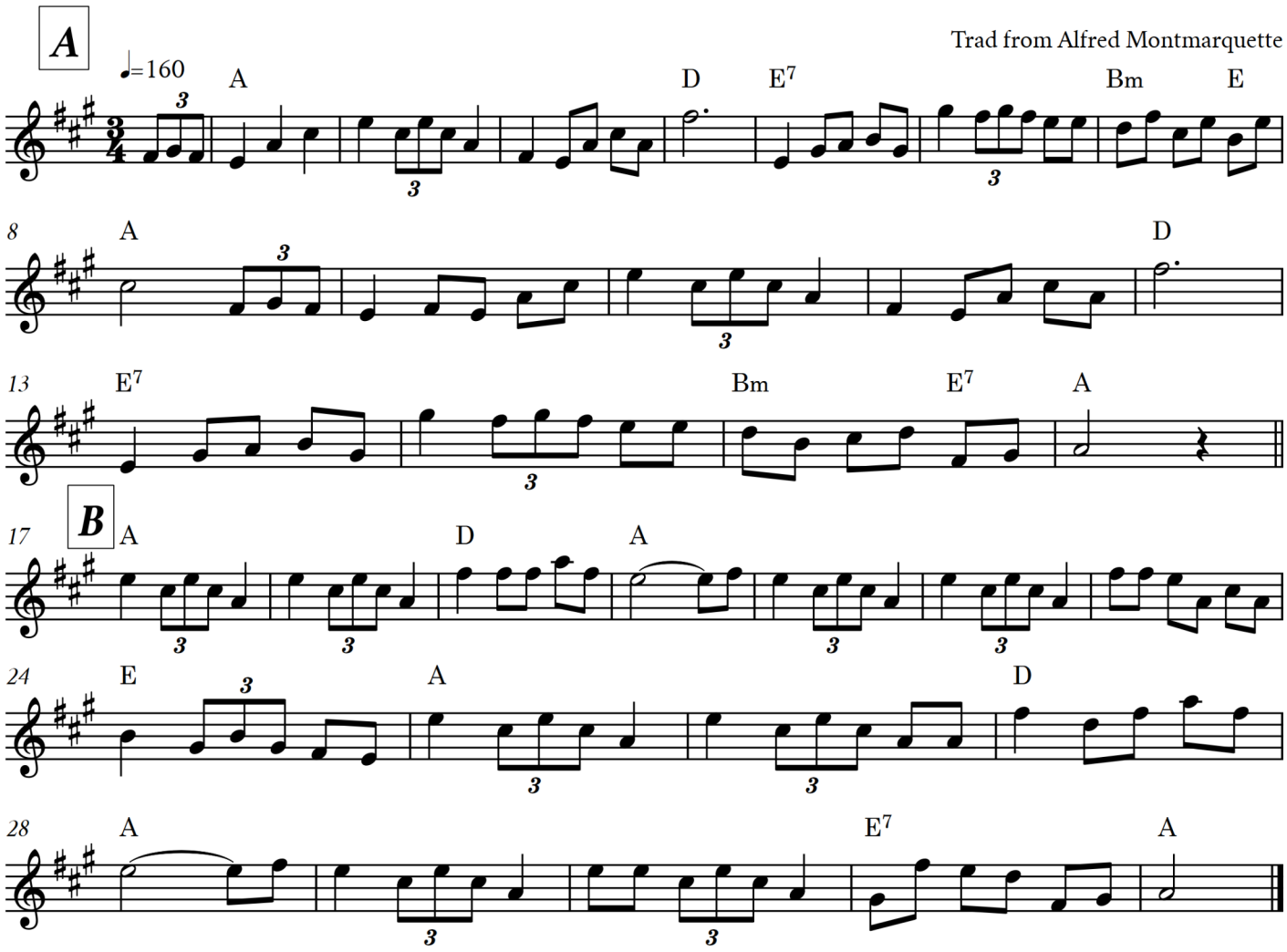
Valse des Pyrénées