Fiddle
ONE Band

Ale Brider

Morris Winchevsky (1856-1932)
Transcribed By Brian Perkins

Verse

Melody
Harmony

Dmin | Gmin Dmin | Gmin Dmin A7 Dmin C7

F | F Bb F | Gmin Dmin A7 Dmin

9

Chorus

A7 | Dmin | A7 | Dmin

18

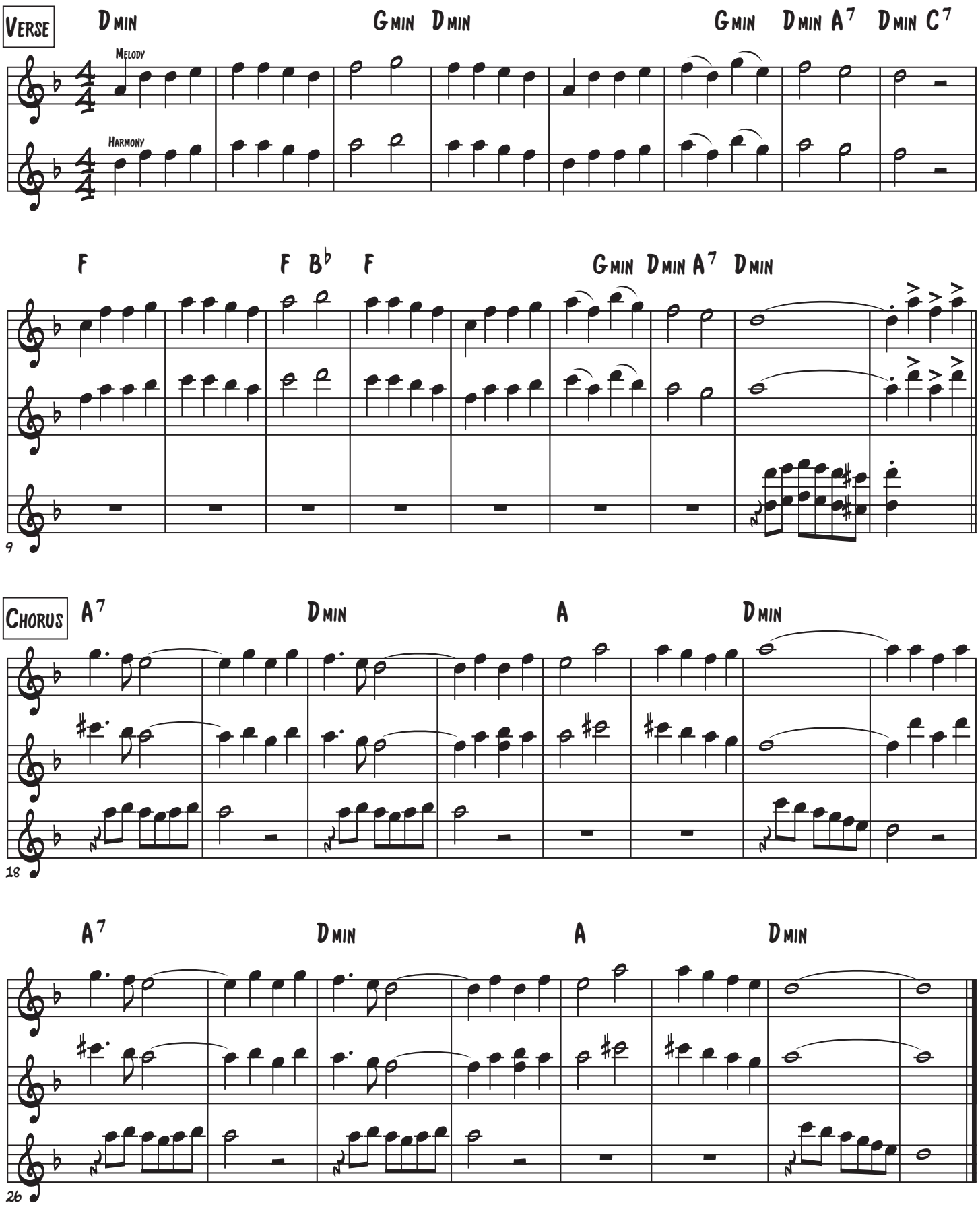
A7 | Dmin | A7 | Dmin

26

Flute
ONE Band

Ale Brider

Morris Winchevsky (1856-1932)
Transcribed By Brian Perkins

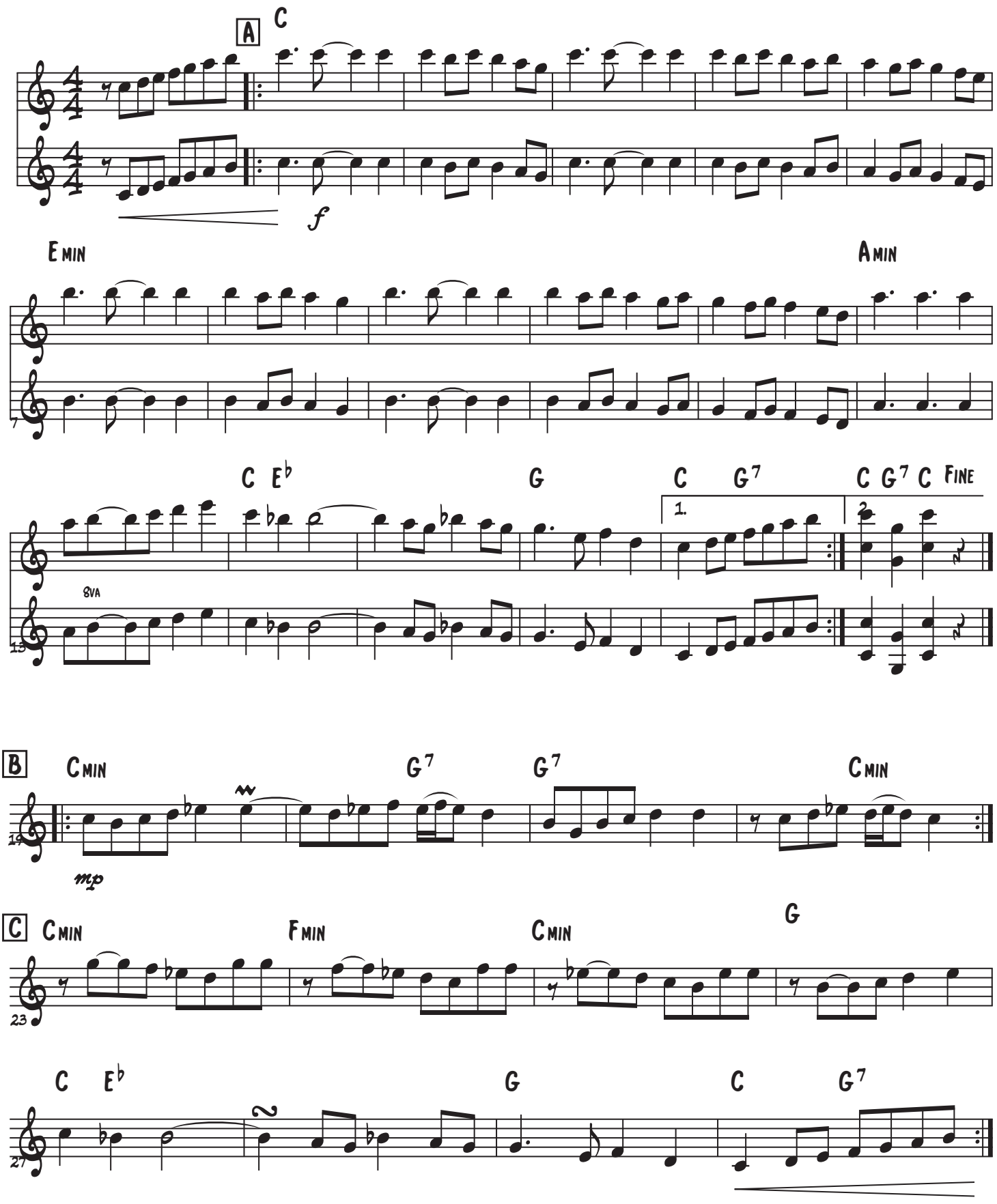


Flute
ONE Band

these chords are absolutely not in the original. Arabic music generally doesn't use chordal harmony. This is the ONE Band adaptation.

Awatif

Mohammed Abdel Wahab (1902-91)
Transcribed By Brian Perkins

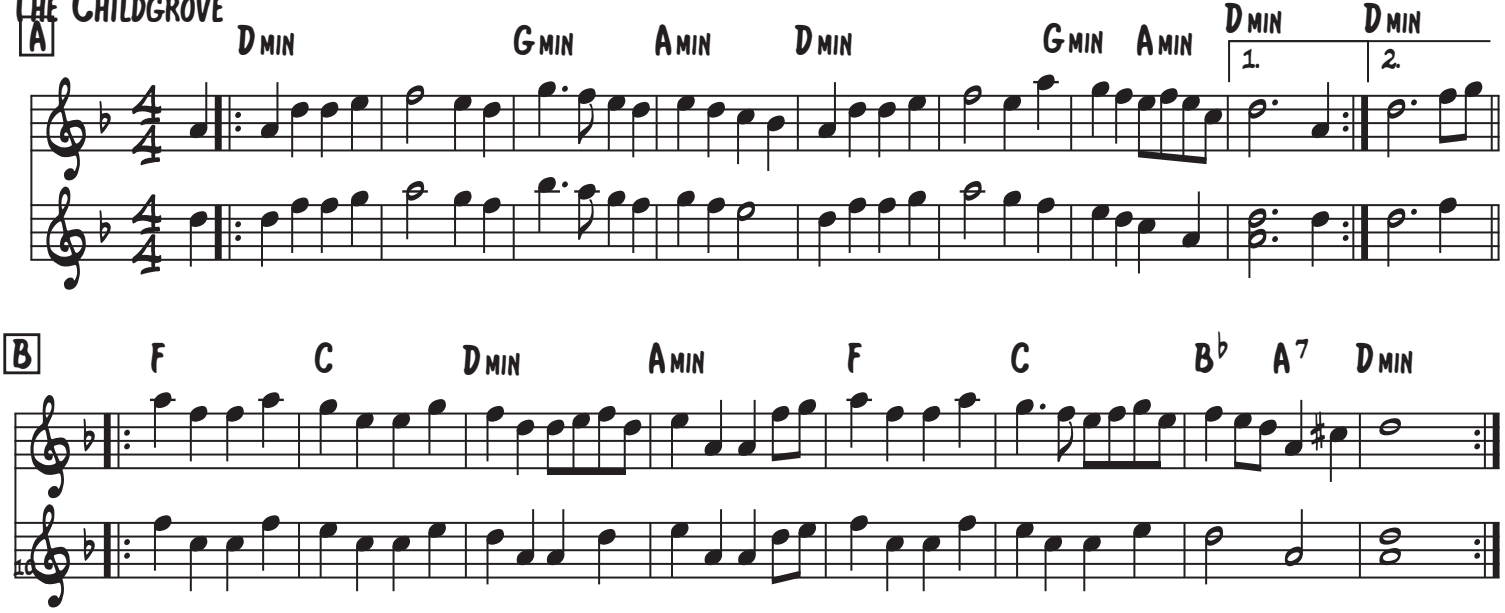


Flute
ONE Band

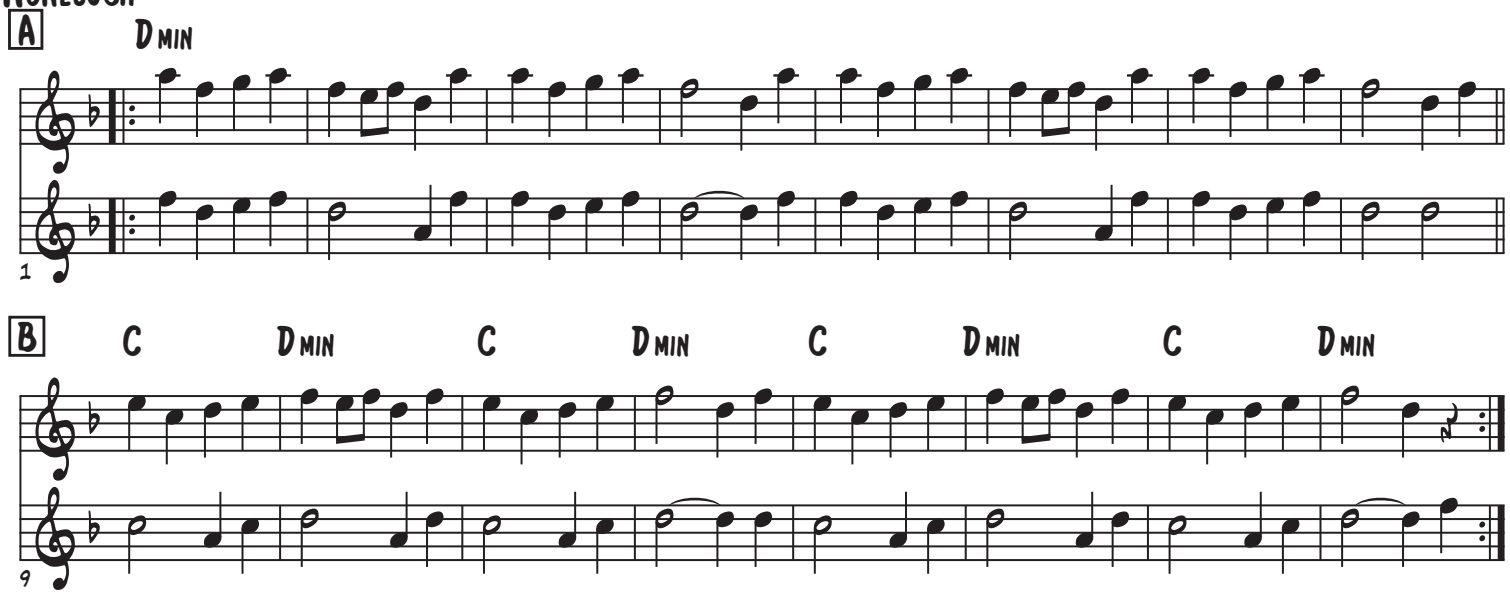
The Childgrove, Nonesuch & Reel à phylias

Transcribed By Brian Perkins

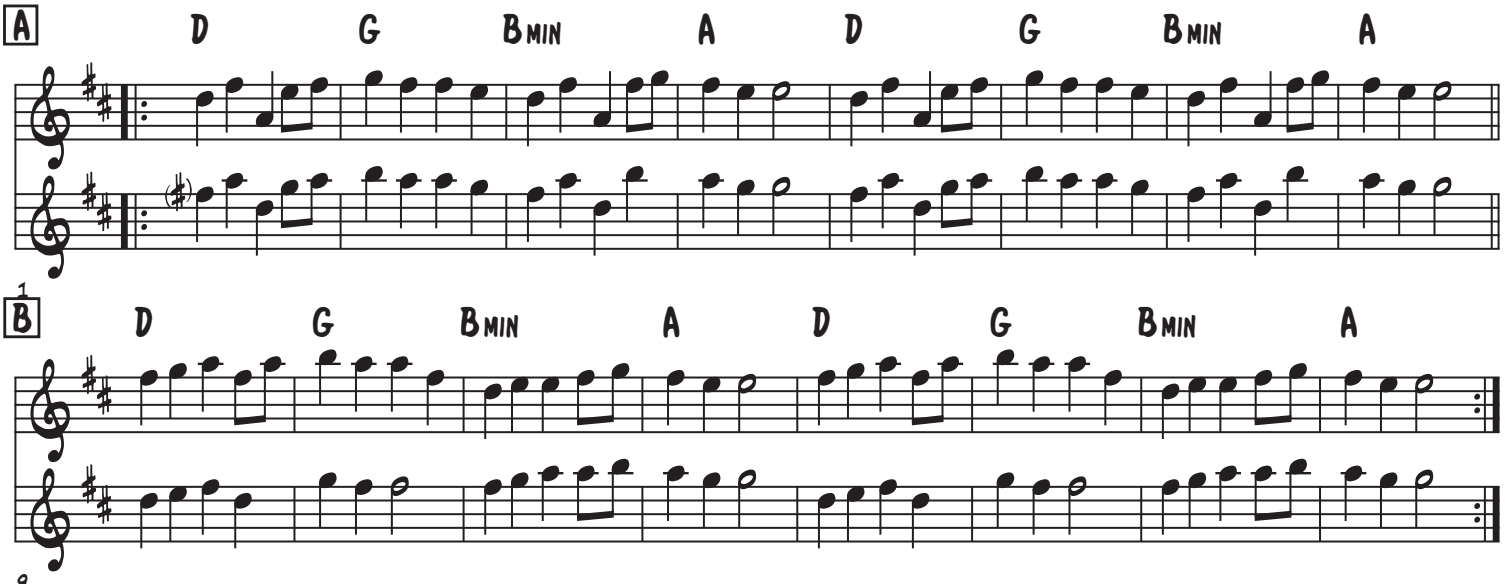
The Childgrove



Nonesuch



Reel à Phylias



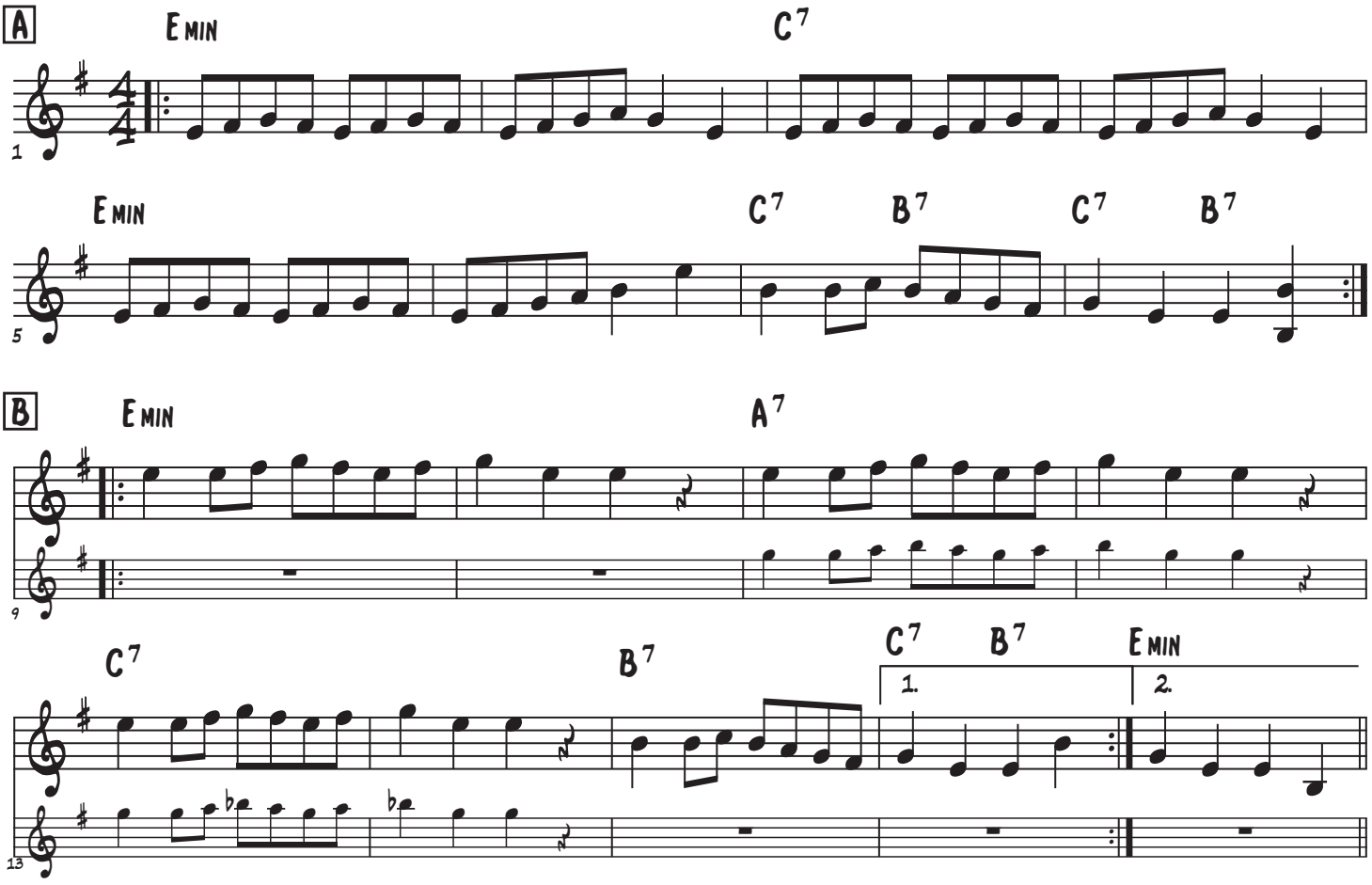
Fiddle
ONE Band

The Dancing Bear & Bei Mir Bistu Shein

Transcribed By Brian Perkins

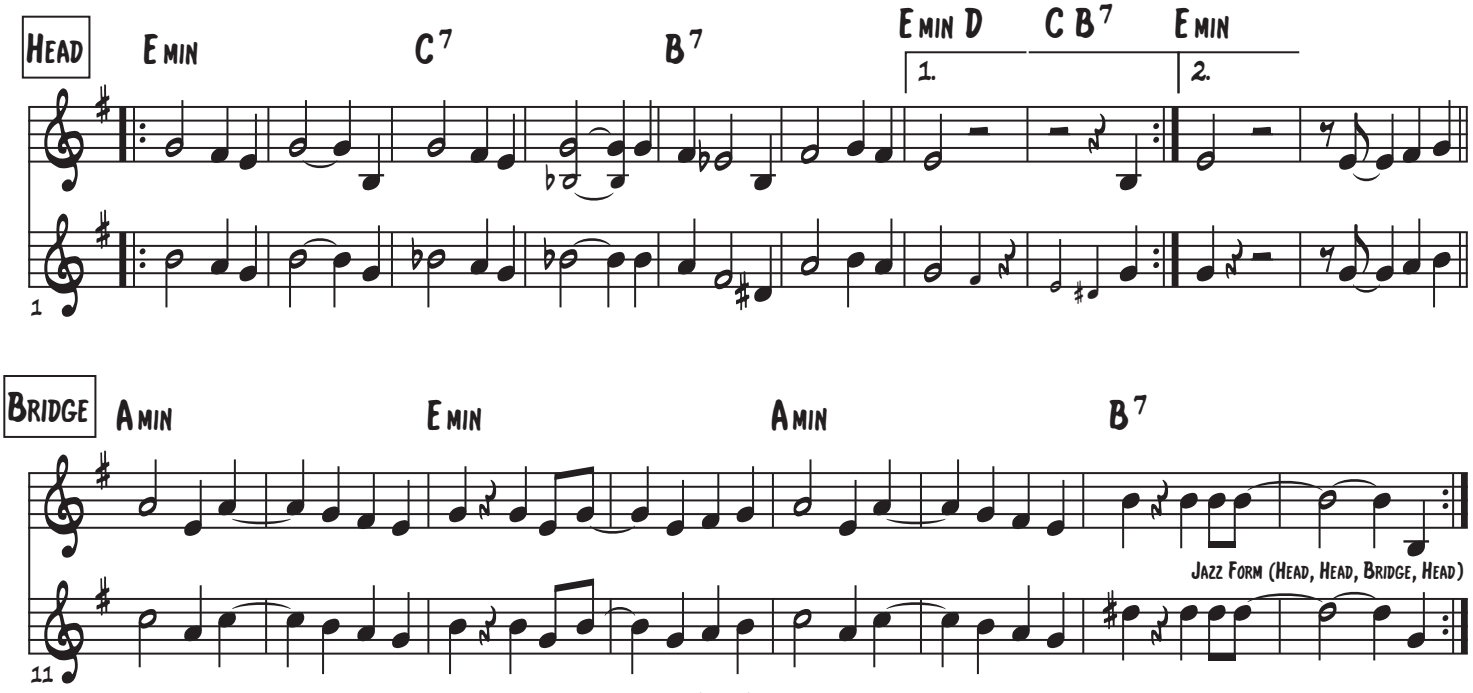
The Dancing Bear

© 1978 Bob McQuillen



Bei Mir Bistu Shein

Jacobs & Secunda, 1929



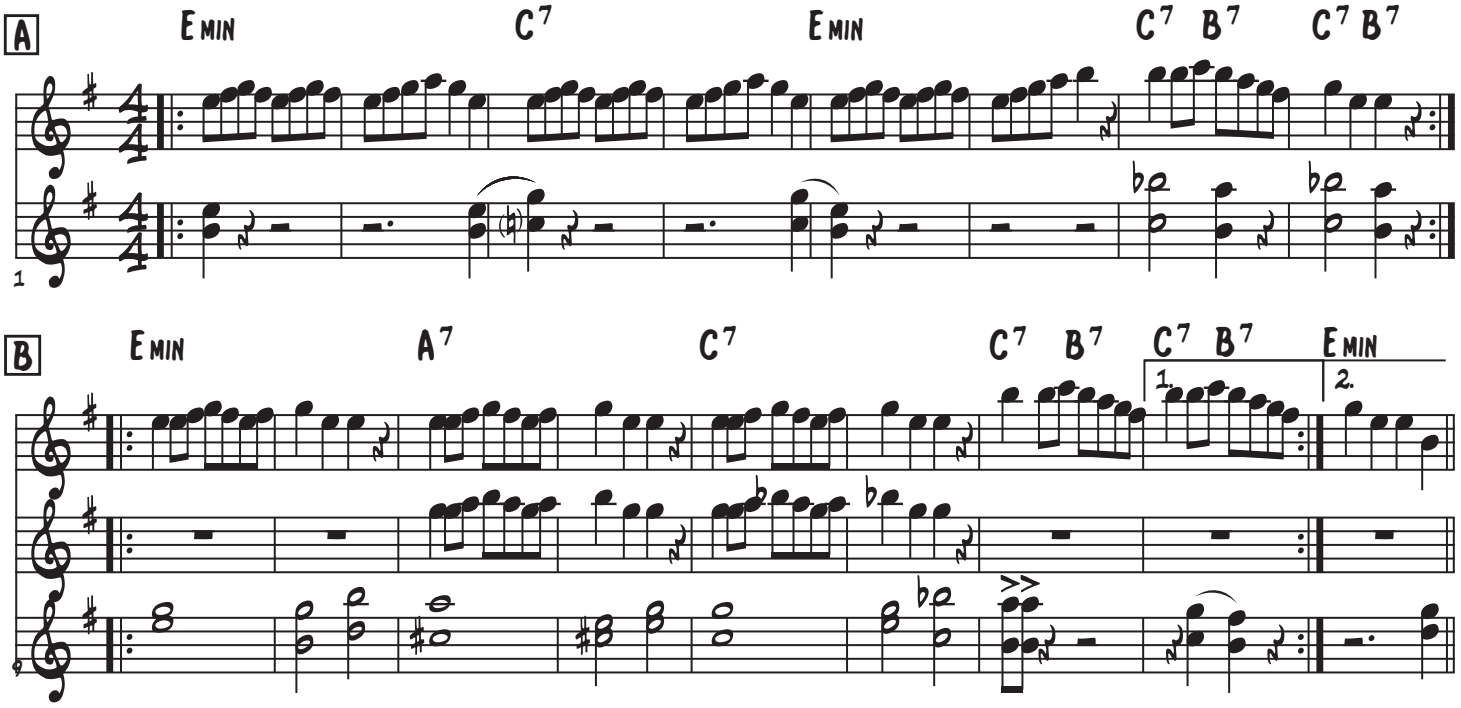
FLUTE
ONE BAND

THE DANCING BEAR & BEI MIR BISTU SHEIN

TRANSCRIBED BY BRIAN PERKINS

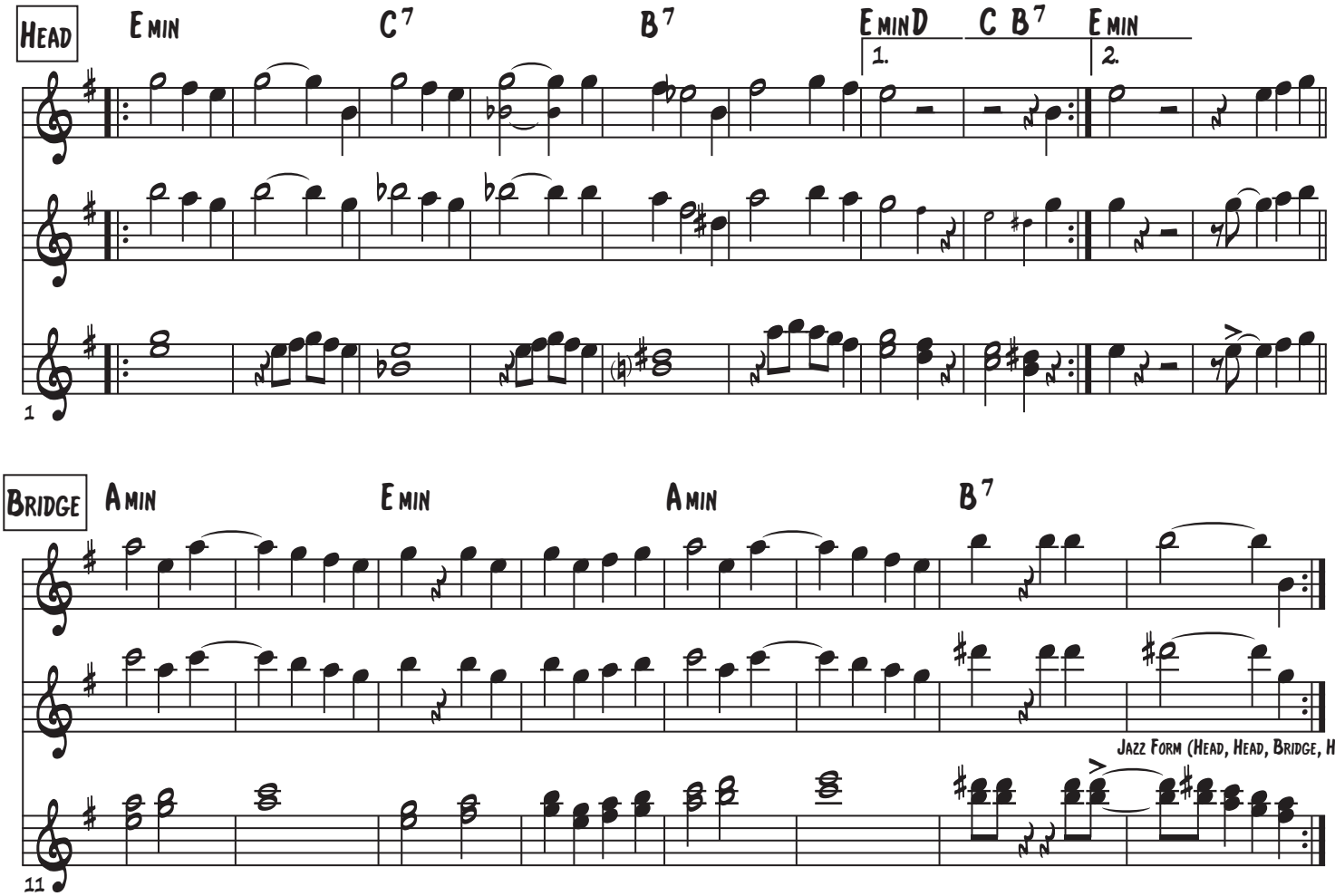
THE DANCING BEAR

© 1978 BOB MCQUILLEN



BEI MIR BISTU SHEIN

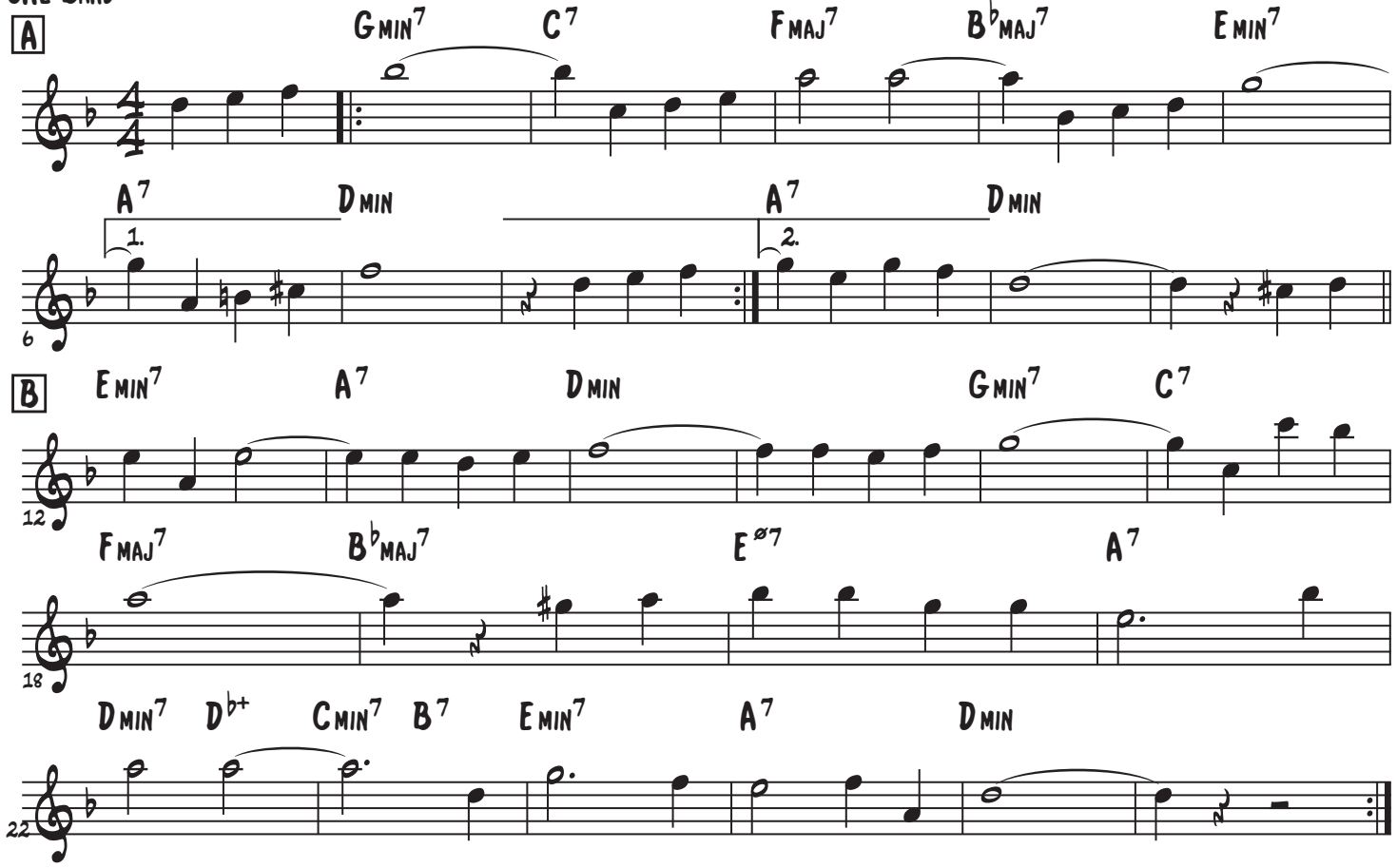
JACOBS & SECUNDA, 1929



Flute C
ONE Band

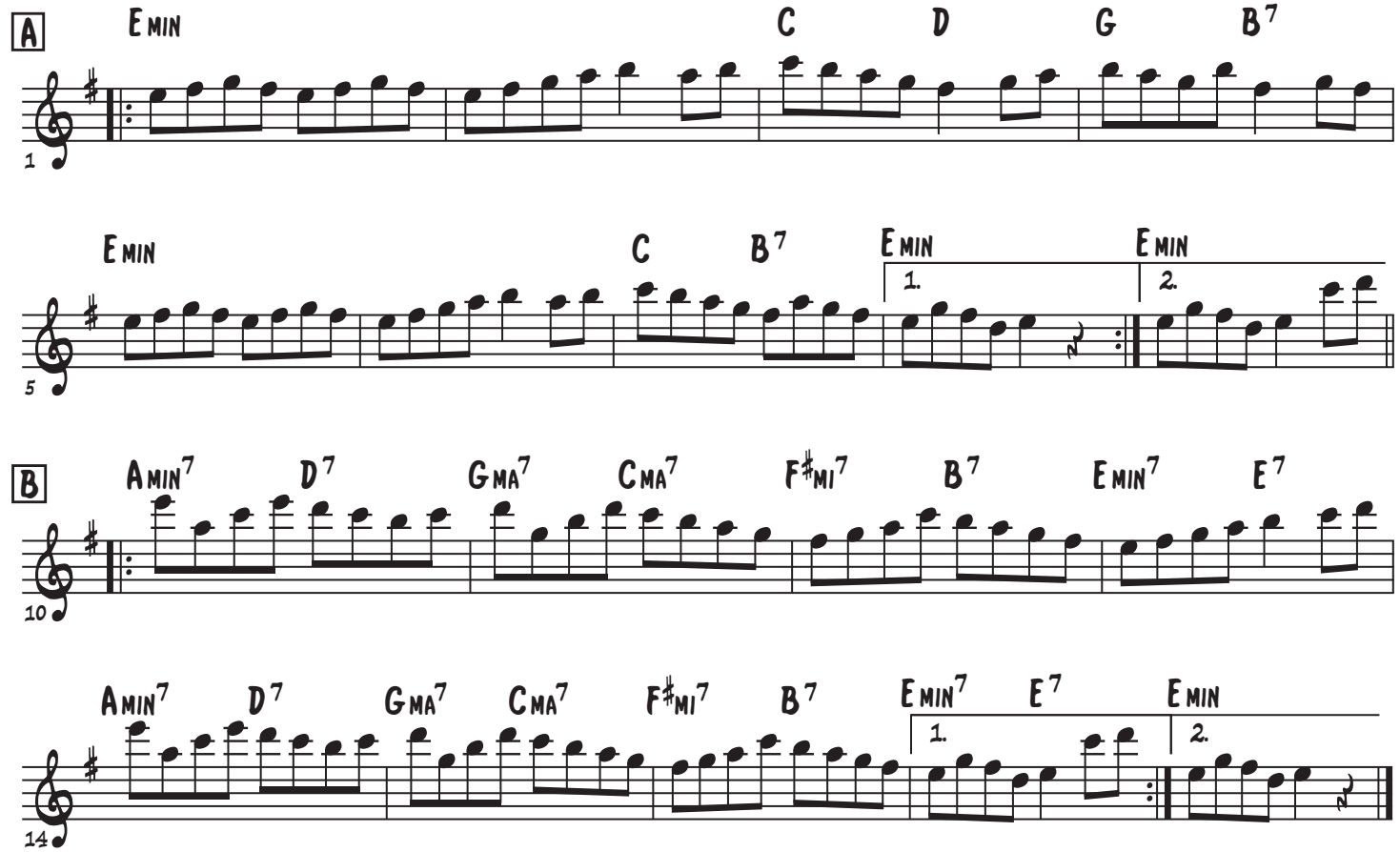
Les Feuilles mortes & Evit Gabriel

Transcribed By Brian Perkins



Evit Gabriel

© 1990 Daniel Thonon, SOCAN

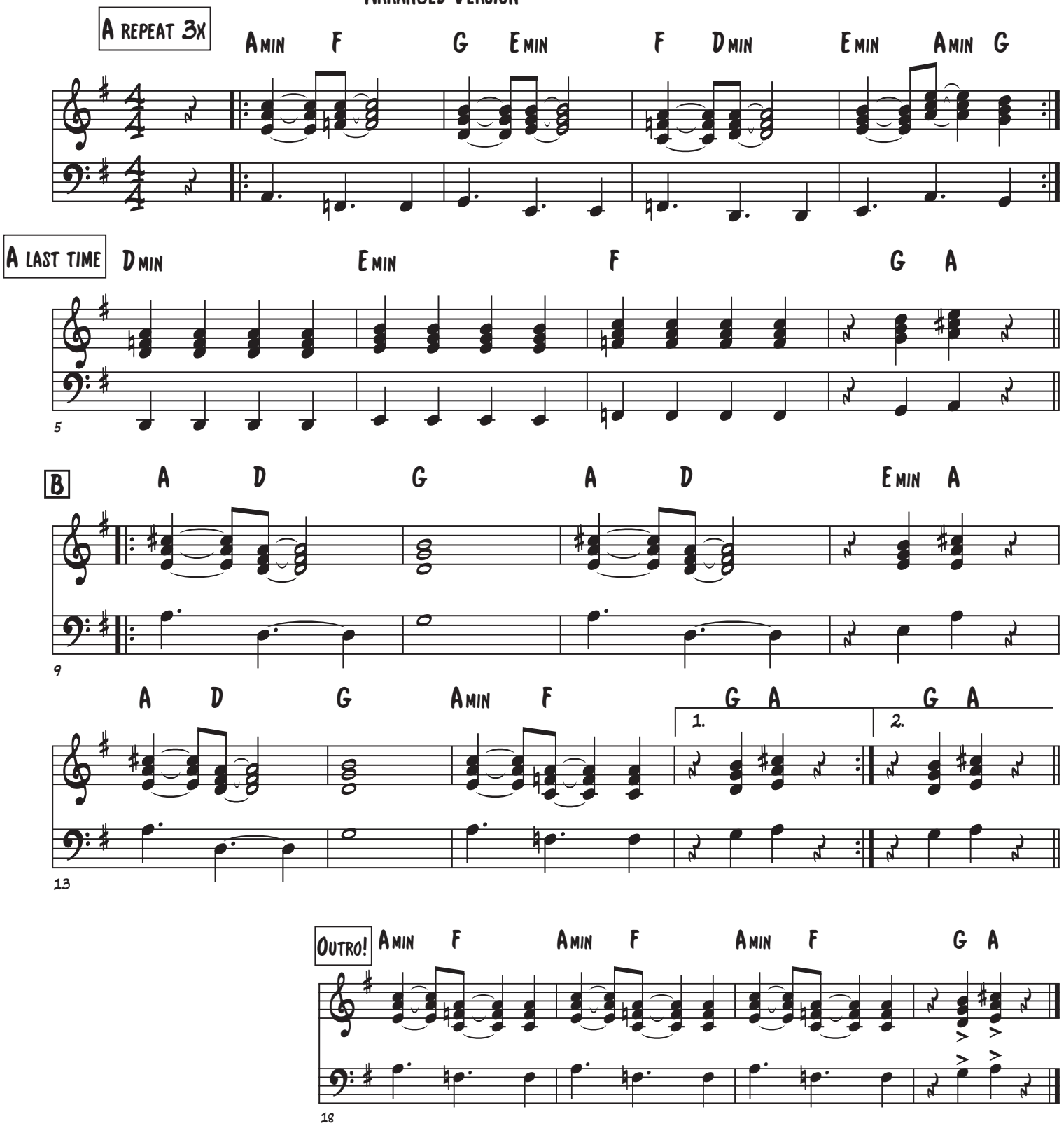


C Accomp.
ONE Band

The Growling Old Man & The Grumbling Old Woman

Arranged Version

Transcribed By Brian Perkins

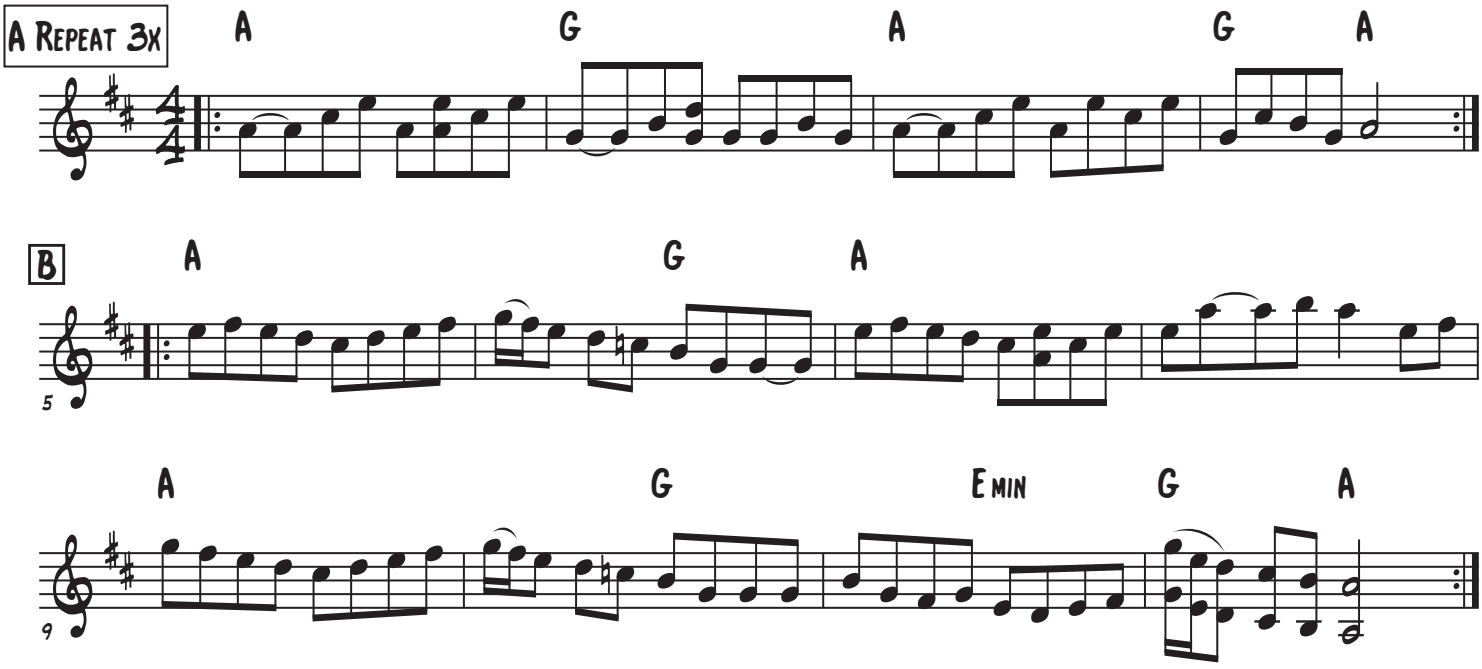


Musical Note: The above melody is much more common than the Beaudoin version on the previous page. The above accompaniment arrangement, used by the ONE Band, is much more complex. It is built on the aggressive use of "substitute chords" and rhythms which don't always fall squarely on the quarter note. This will sound great with solid rhythm, good intonation, and a really strong lead. That's how it works with fiddle tunes; you can use very basic chords or more challenging and complex ones depending on your tastes and abilities.

Flute (Beaudoin) **The Growling Old Man & The Grumbling Old Woman** Transcribed By Brian Perkins
ONE Band

Beaudoin Family Session
1970's Burlington

The Growling Old Man and the Grumbling Old Woman depicts a classic domestic dispute. **Louis Beaudoin** learned this tune from **Don Messer's** Canadian radio show in the 1950's and his unique local version lives on among Louis' students and among others who have studied the music of this important Burlington family.

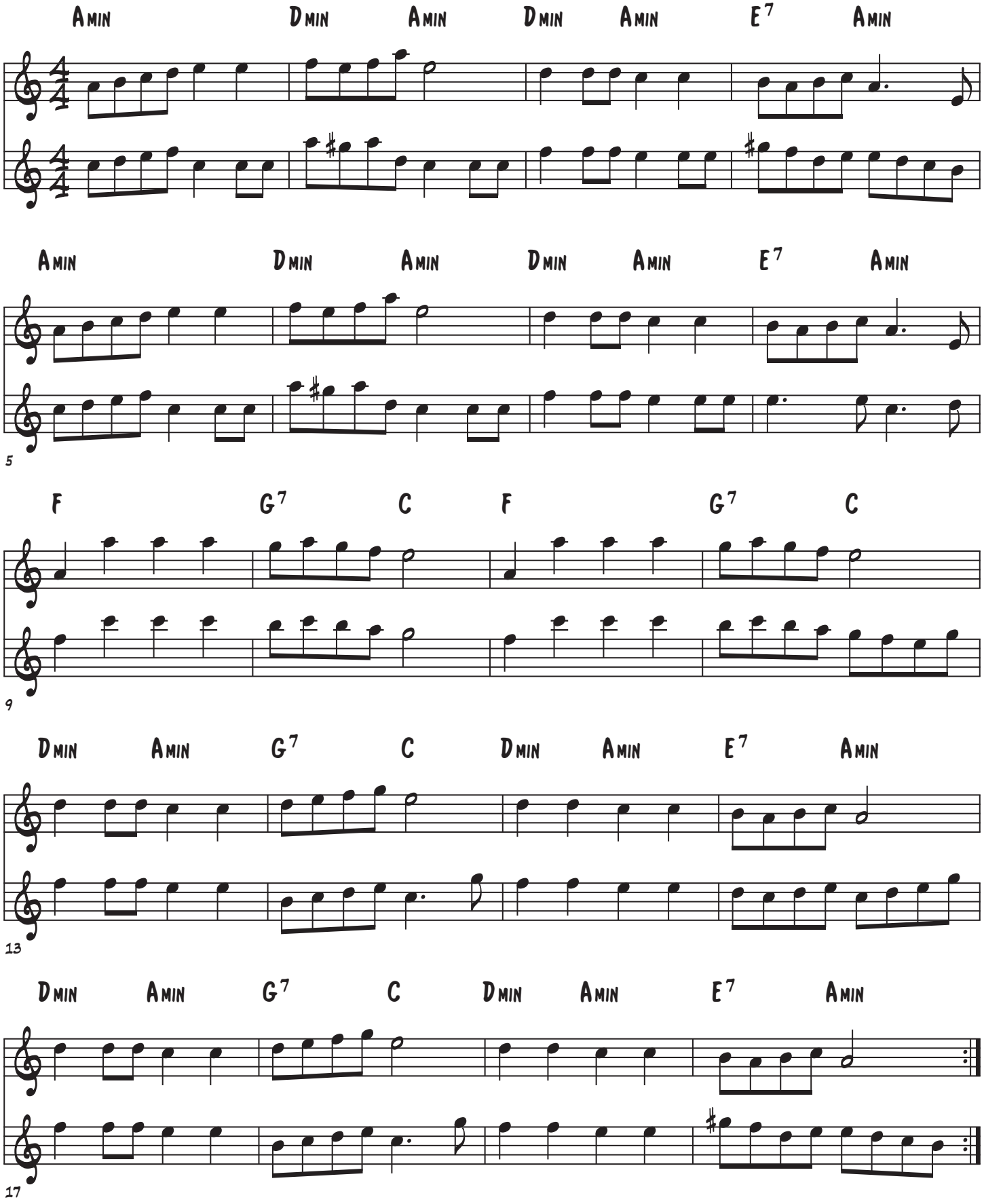


Musical Note: On this tune, Louis Beaudoin plays his C somewhere between C natural and C sharp. This sort of altered scale is common among traditional musicians, but it creates challenges on many instruments. Printed on the opposite page is a version of the tune more common among New England and Quebec musicians.

Flute 1&2
ONE Band

Hatikvah

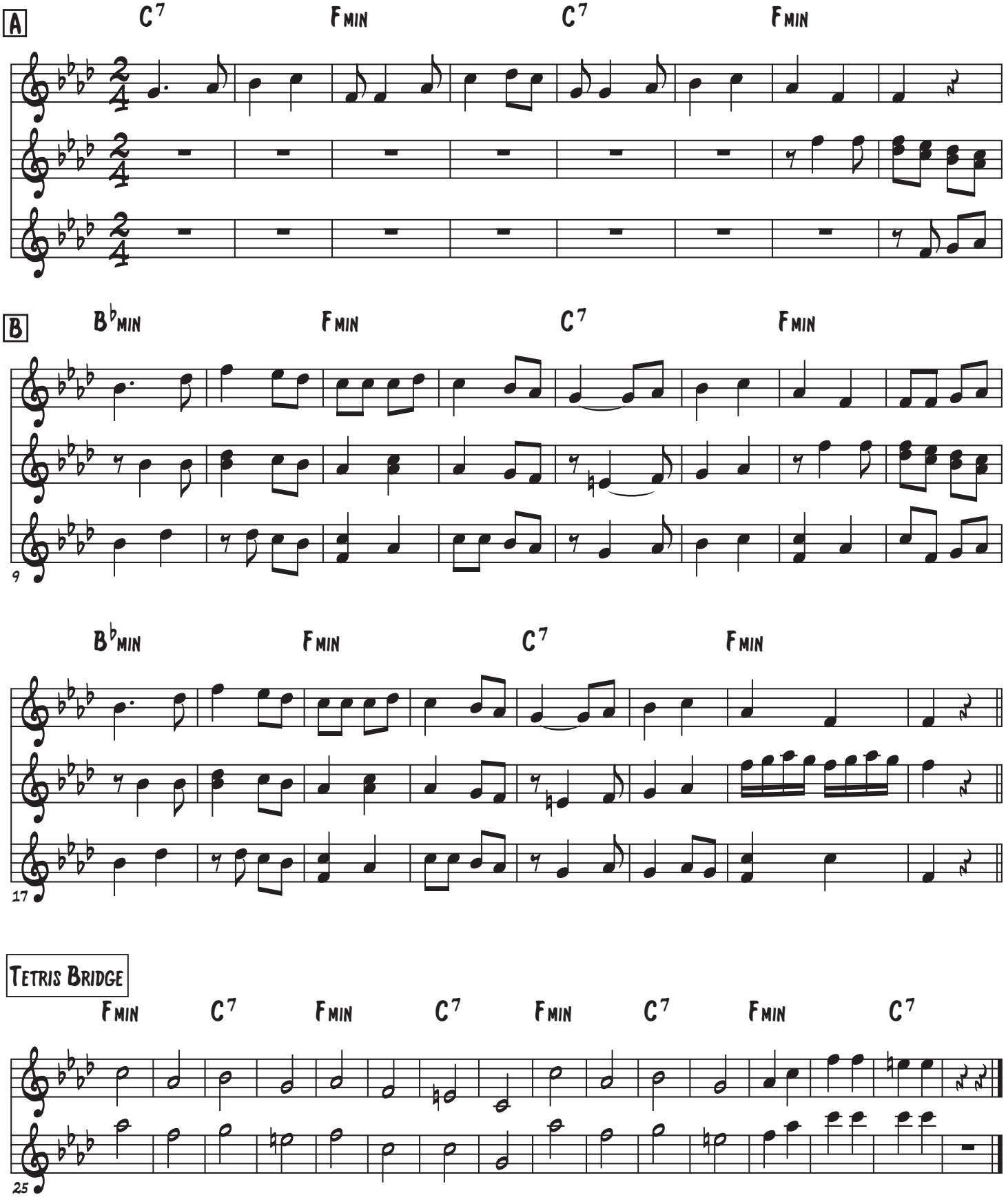
Traditional & Naftali Herz Imber (1856-1909)
Transcribed by Brian Perkins



Flute
ONE Band

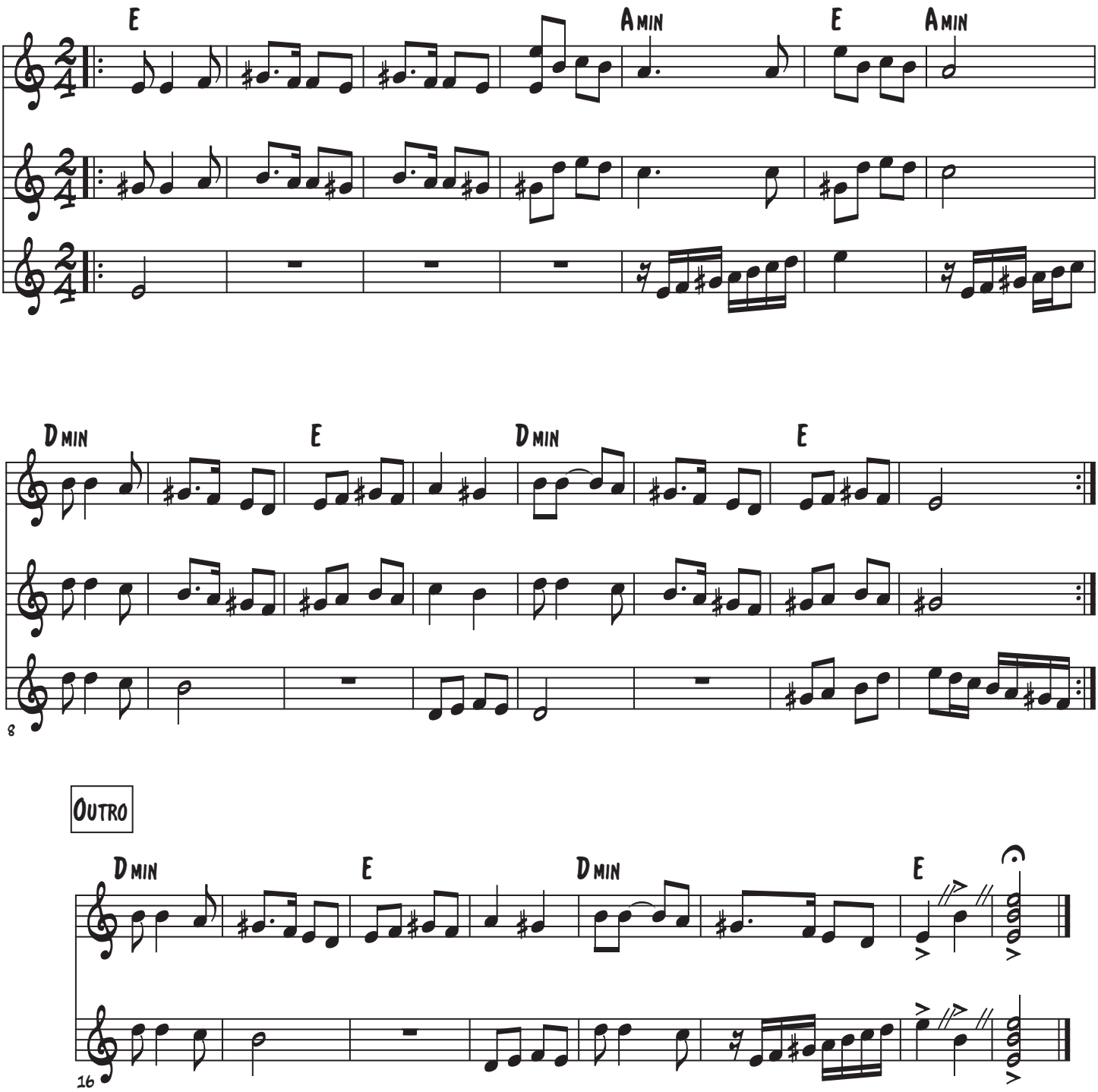
Korobeiniki

Nikolay Nekrasov, 1861
Transcribed By Brian Perkins



Lomir Sich Iberbetn

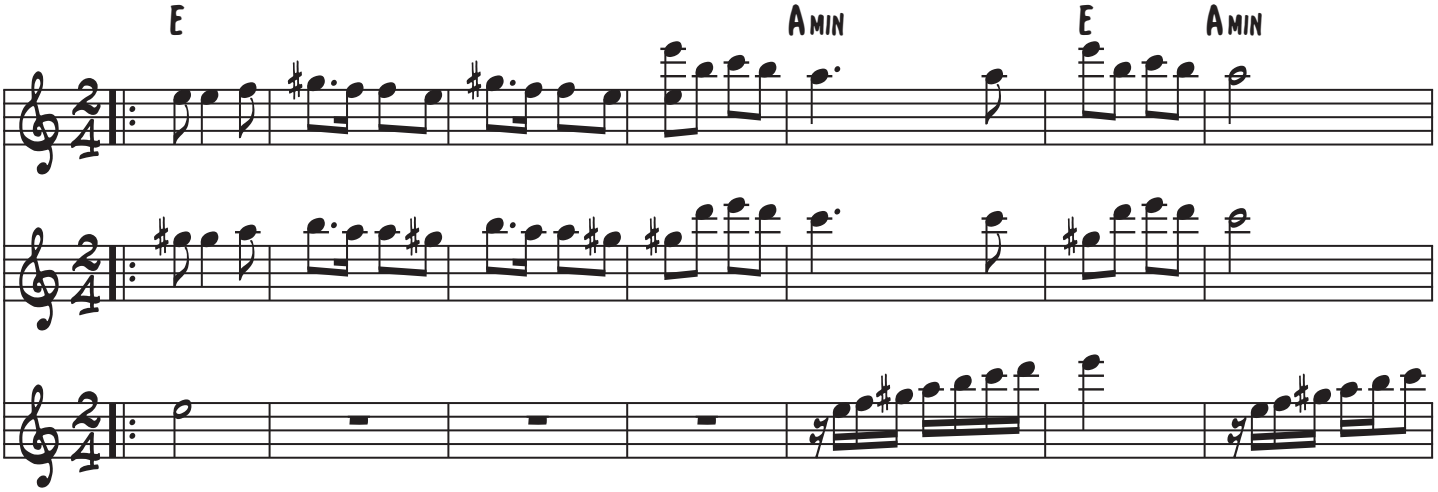
Transcribed By Brian Perkins

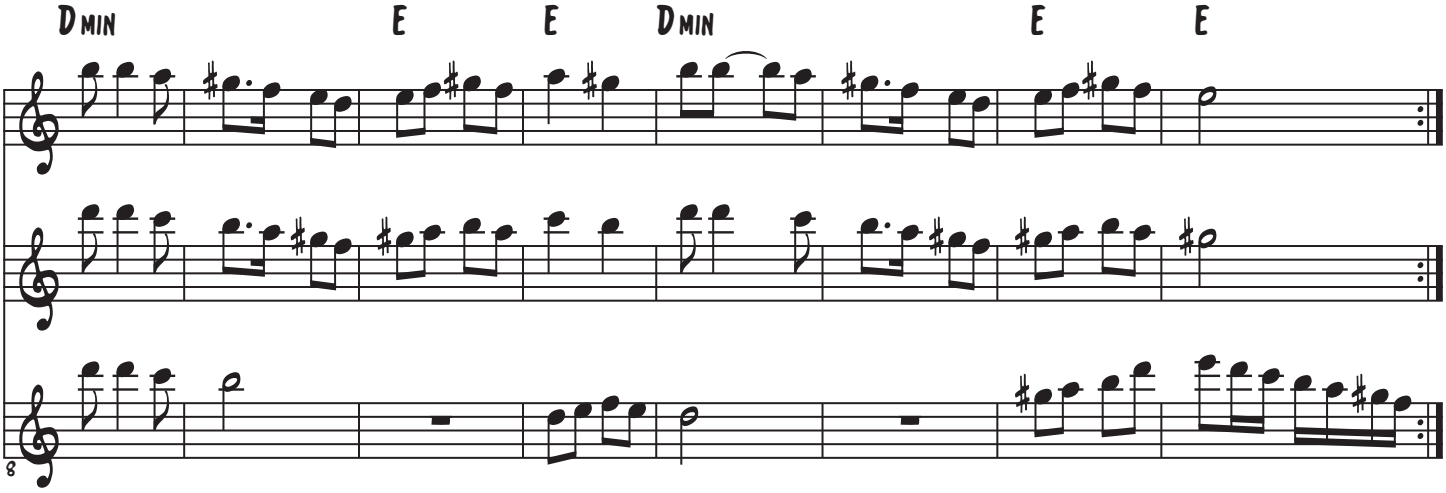


Flute
ONE Band

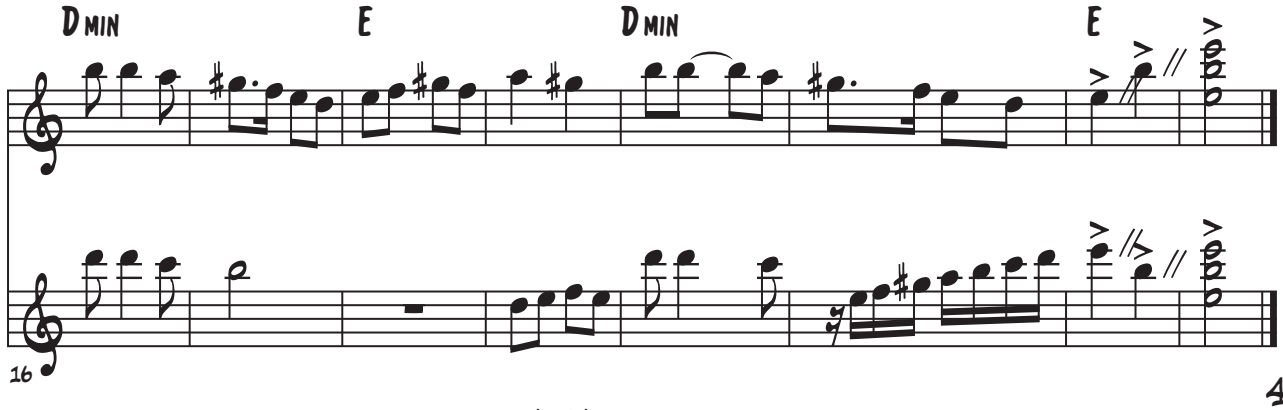
Lomir Sich Iberbetn

Transcribed By Brian Perkins





Outro



TRANSCRIBED BY BRIAN PERKINS

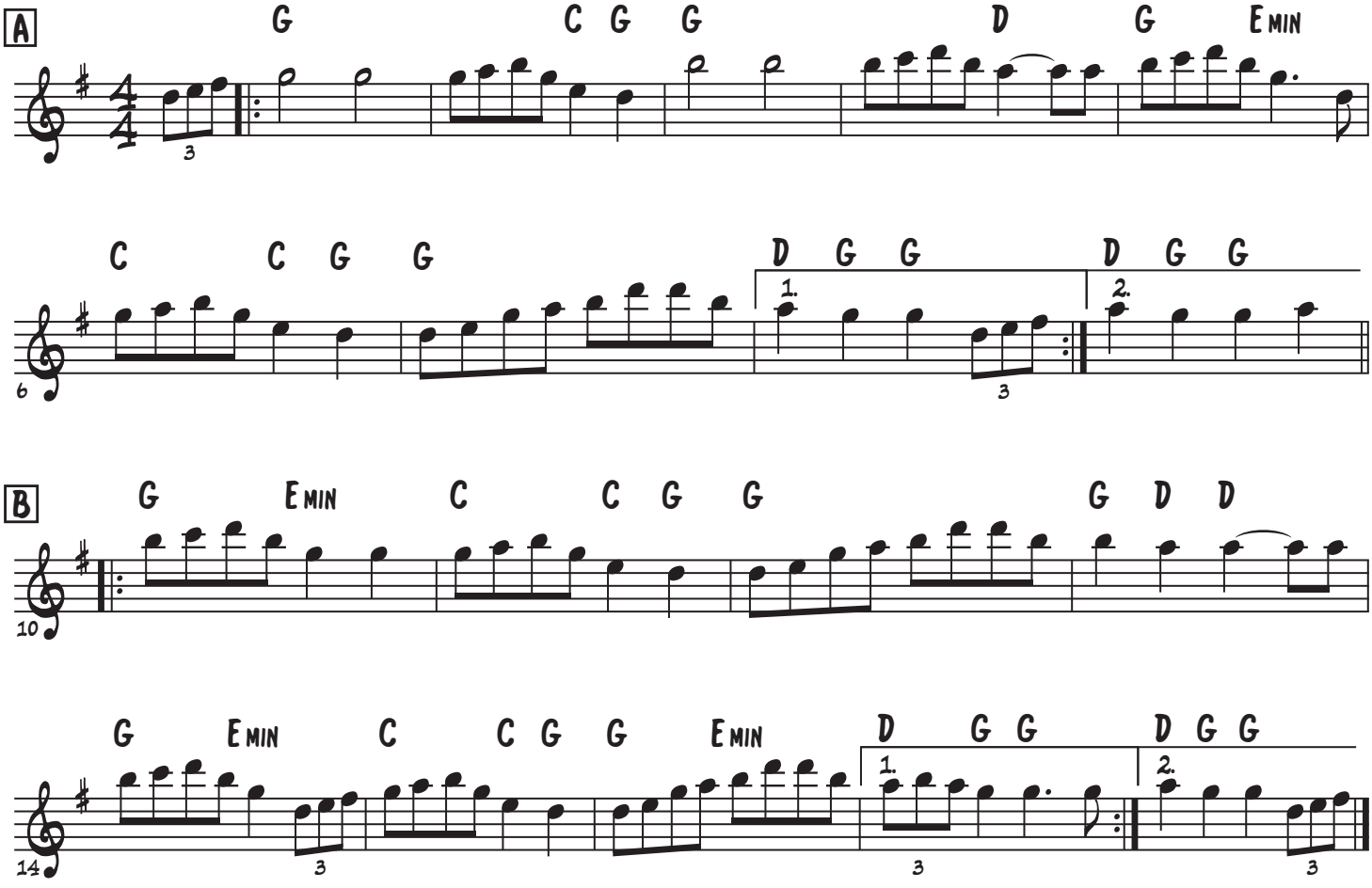
Lucy Farr
(1911-2003)

LUCY FARR'S BARNDANCE

Lucy Farr was born into a musical family in Ballinakill, Ireland in 1911. At the age of 12, she began playing fiddle at Saturday night house dances. She describes how, after every dance, a priest would go out with a walking stick--looking for courting couples--to put the *fear of God* into them.

In Lucy's words:

"The church took over. We weren't allowed to hold the house dances anymore, and that was the most awful crime against the Irish music. The priests, you know, they were vicious then. They'd condemn the late nights for stopping people coming to Mass because they were up all night playing this awful music."



Historical Note: Lucy Farr lived and played with the members of the Ballinakill Ceili Band which in 1930 was the first traditional village band to be recorded commercially. In 1991, at age 80, she recorded and her acclaimed album, "Heart and Home." Her tune is widely played in Vermont.

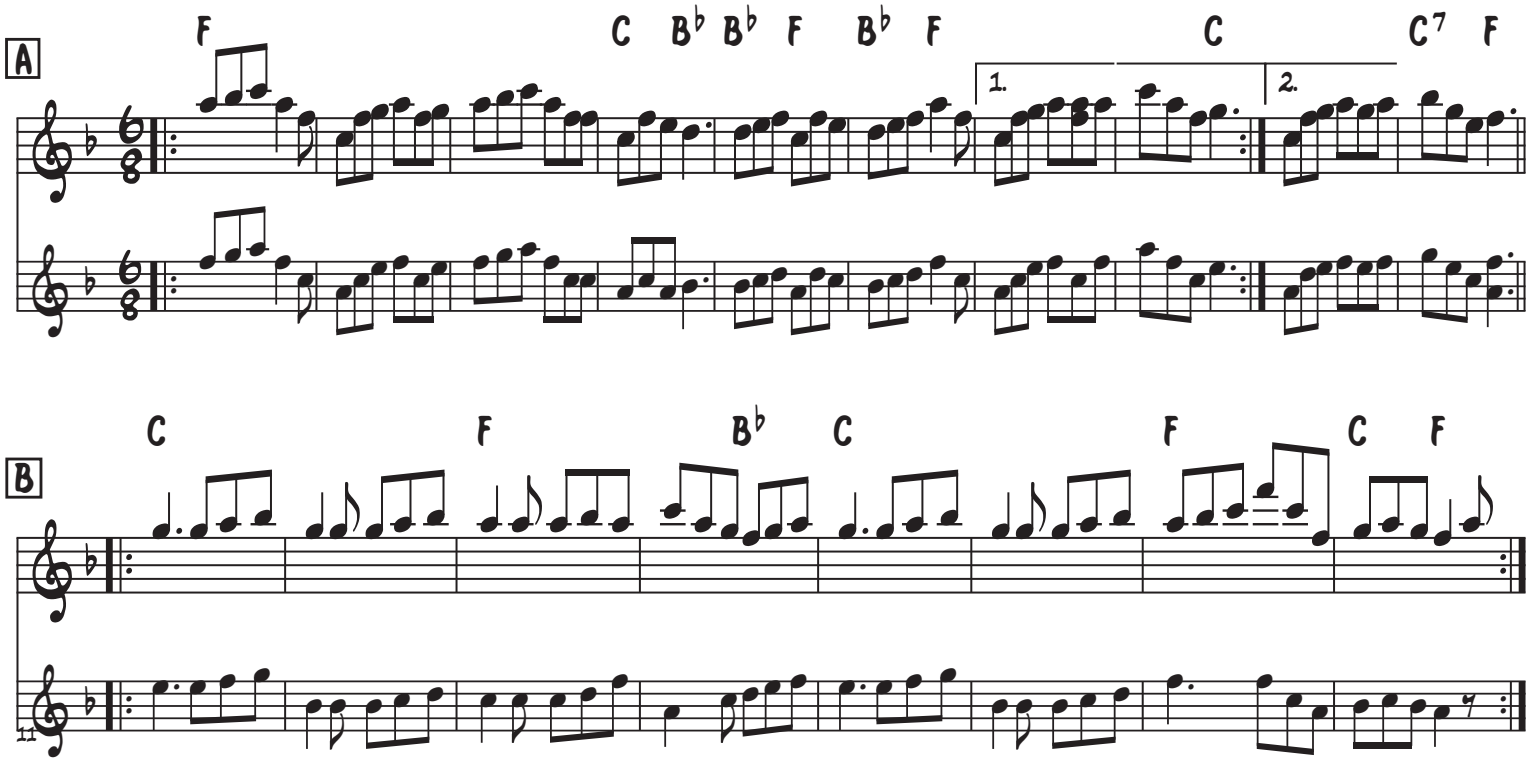
Flute
ONE Band

La Marche au camp & My Uncle's Jig

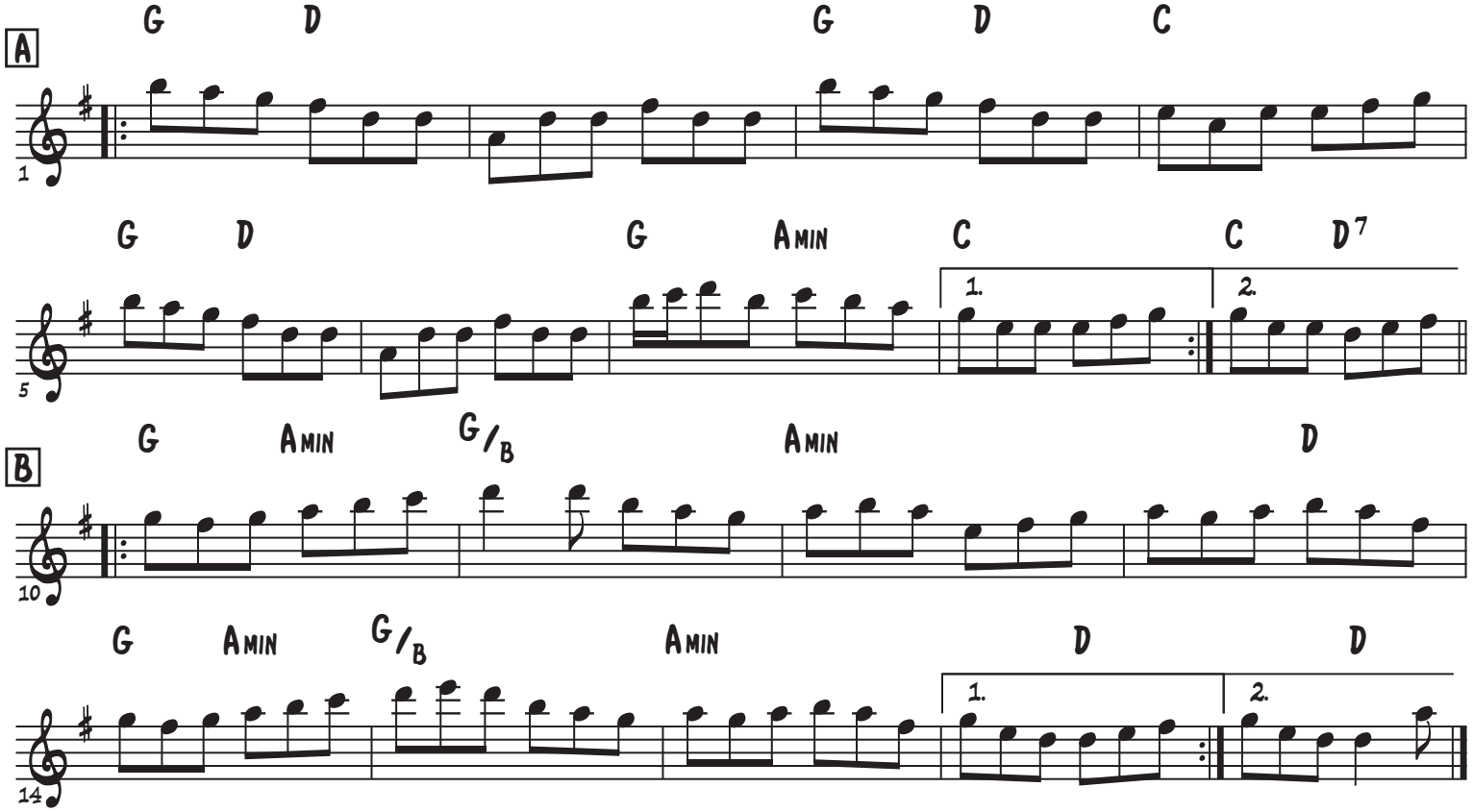
Transcribed by Brian Perkins

La Marche au camp

Jean-Paul Loyer © 1995 OJNAB Musique, SOCAN

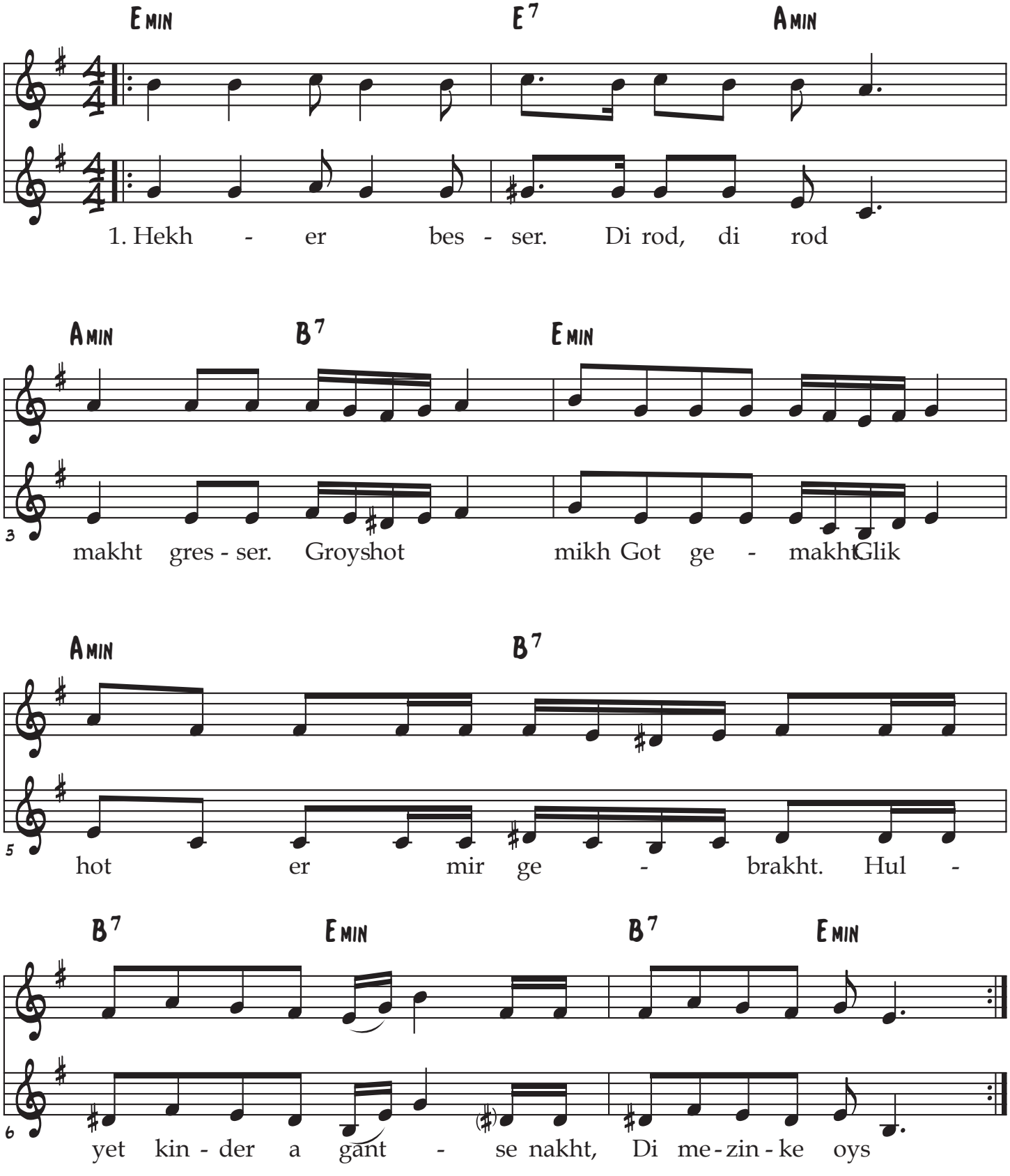


My Uncle's Jig



Di Mizinke Oysgegebn

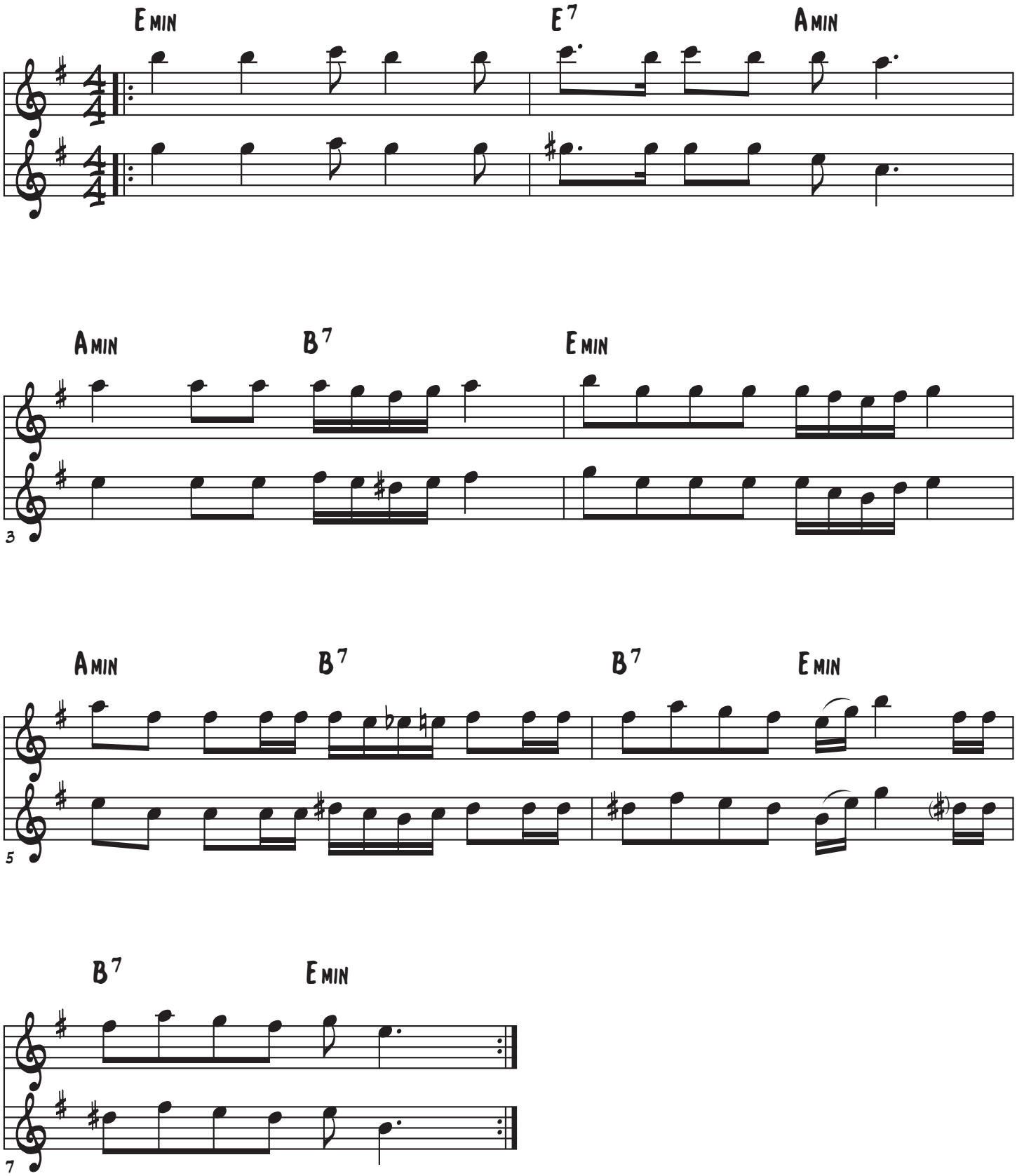
Mark Warshavsky (1848-1907)
Transcribed By Brian Perkins



Flute 1&2 ONE Band

Di Mizinke Oysgegebn

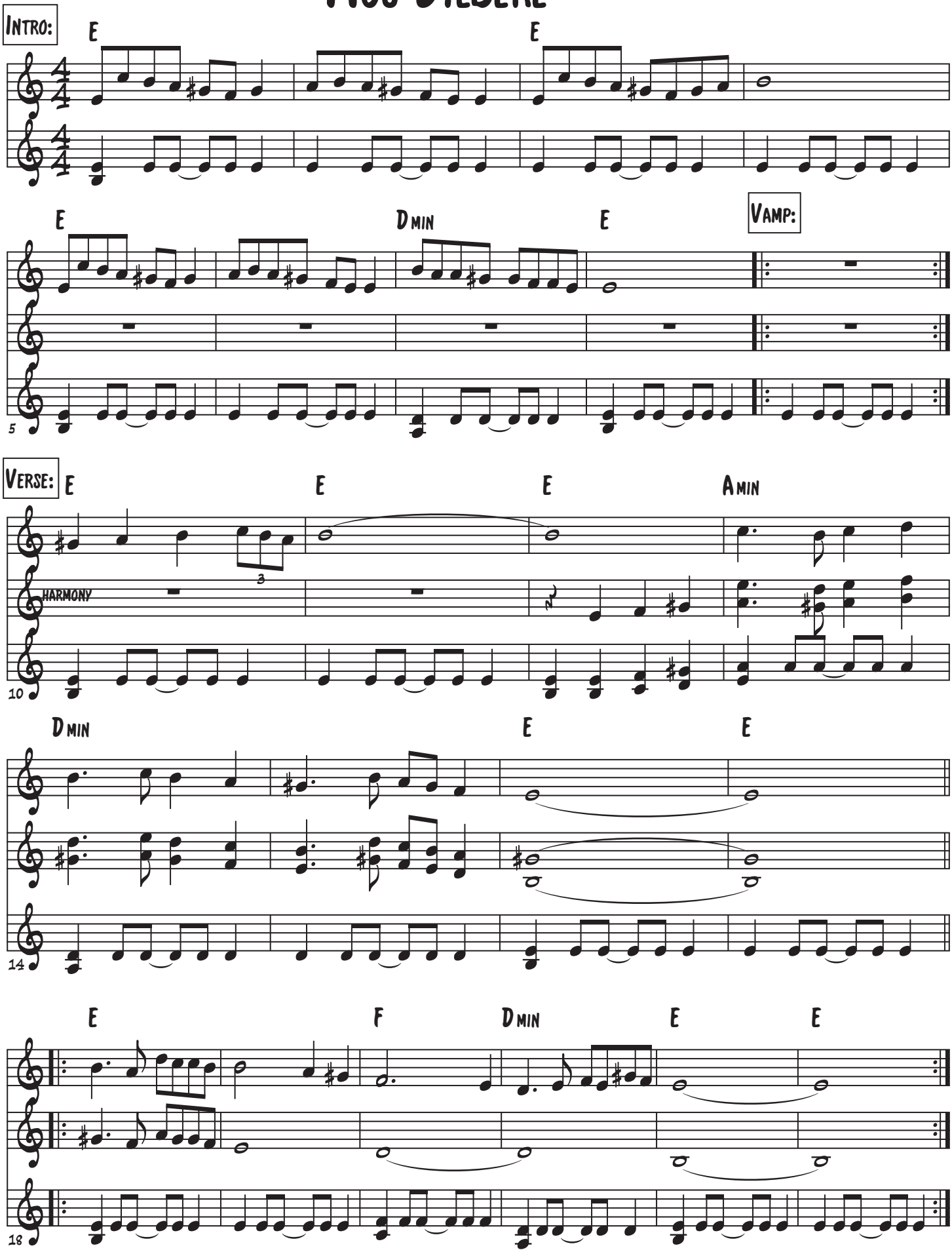
Mark Warshavsky (1848-1907)
Transcribed By Brian Perkins



Fiddle/Flute 1 2 3
ONE Band

Moj Dilbere

Transcribed By Brian Perkins

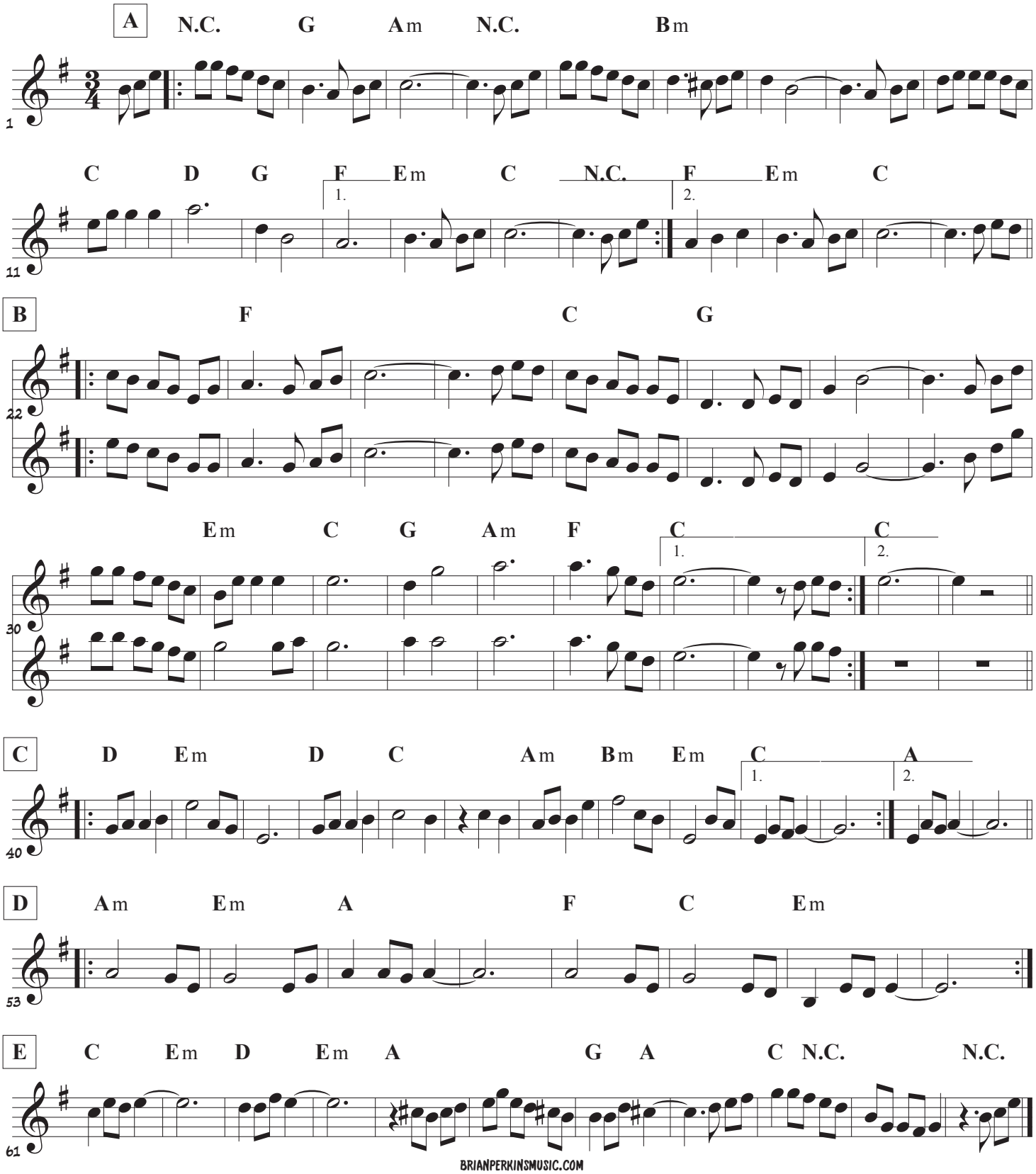


Fiddle I&II
ONE Band

The Neighborhood Waltz No. 2

By Pete Sutherland
© 1999 Epact Music BMI
Transcribed by Brian Perkins

In 1999, Hannah Dennison's "Neighborhoods Project" transformed streets and buildings throughout Burlington with music and dance. Pete Sutherland composed the soundtrack for this celebration of community, change and memory.

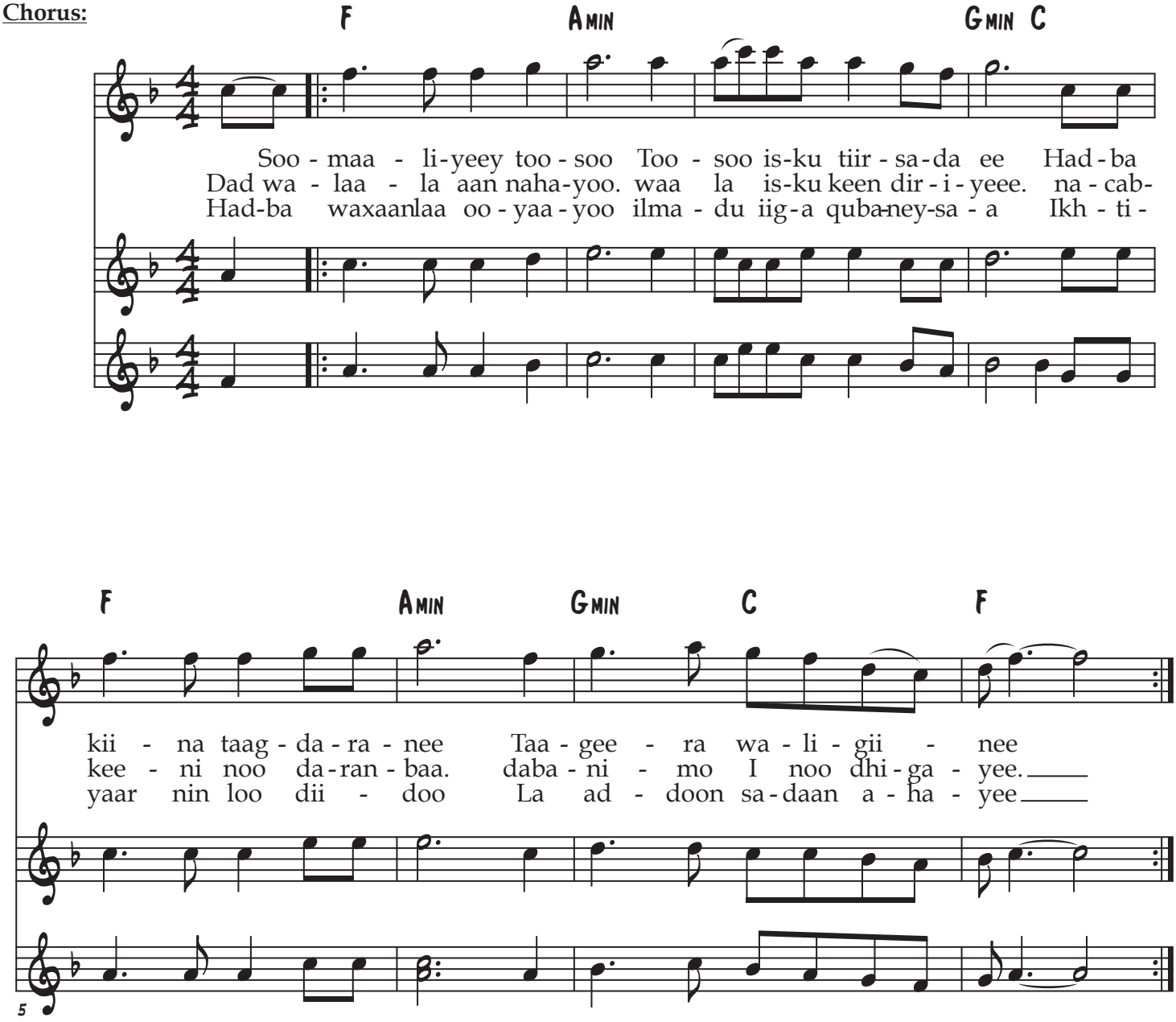


Flute 1 2 3
ONE Band

Soomaaliyeey Toosoo

By Ali Mire Awale & Yusuf Haji Aden
Transcribed and arranged by Brian Perkins

Chorus:



"Soomaaliya Hanoolaato!" -Madey Shegow

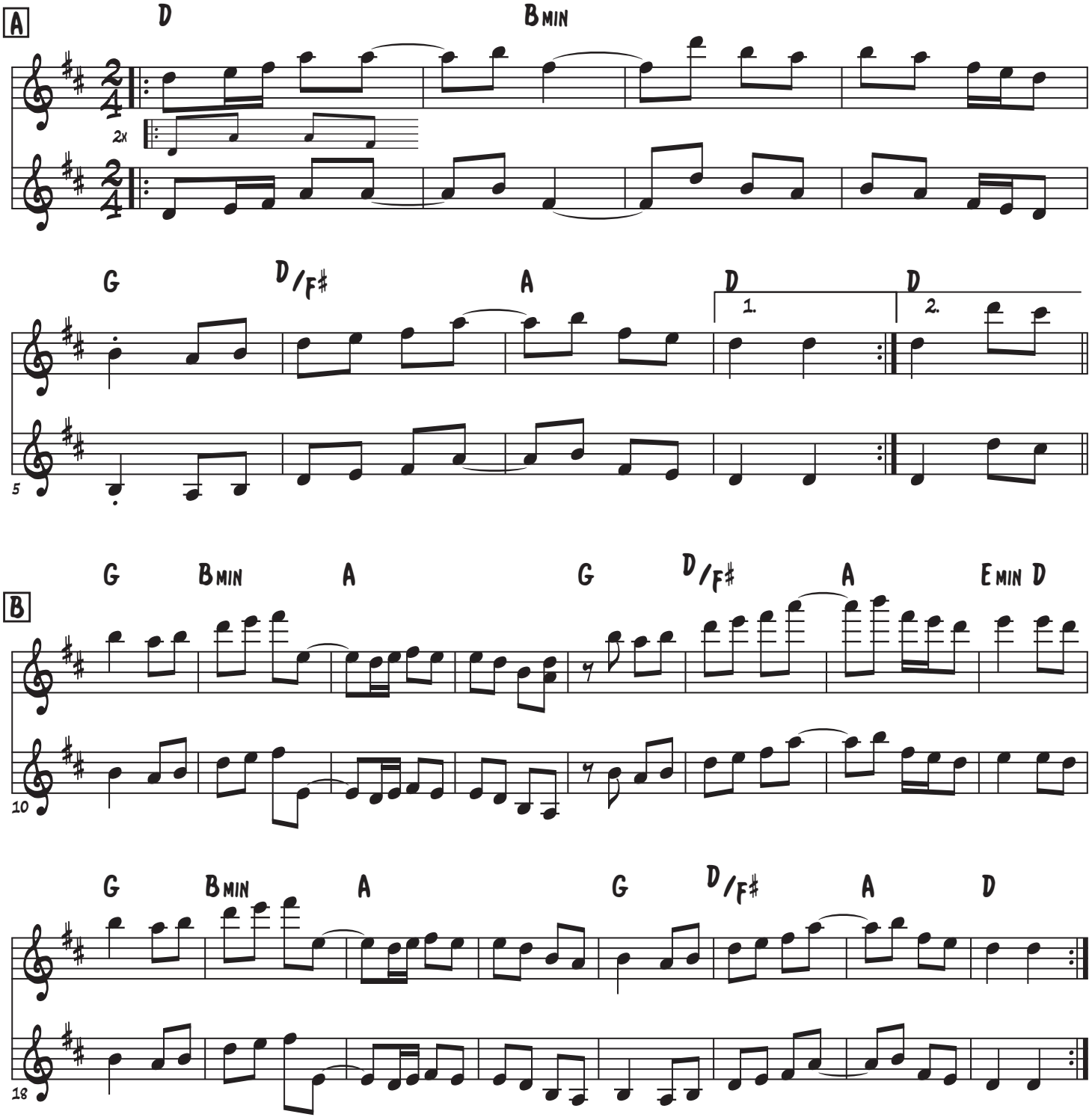
Translation assistance from Madey Shegow, Mohamed Muktar, Aden Haji, and Muktar Abdullahi

Flute Hi & Lo
ONE Band

The Trip to Dingle

Alan Kelly © 1997 Blackboxmusic
Transcribed by Brian Perkins

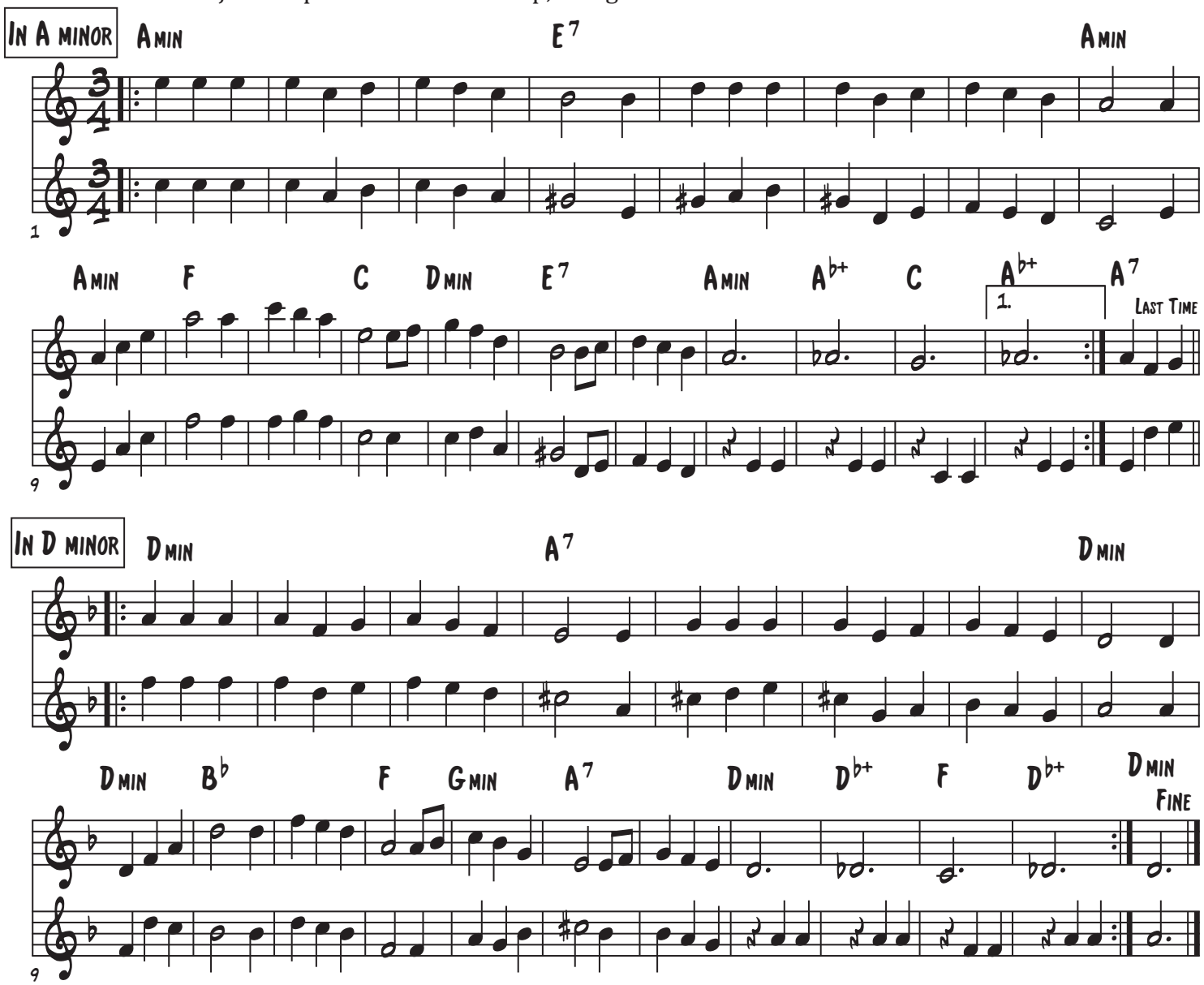
Dingle, in the west of Ireland, was **Alan Kelly**'s musical destination in 1997 when he wrote this tune. Vermont accordionist **Jeremiah McLane** learned it and taught it to **Pete Sutherland,** who then taught his many young protégés. Others stealthily listened and recorded at contra dances and now it is well established among Vermont's younger dance musicians. Be aware though, that everyone seems to have a slightly different take on the chords and the rhythms. Here is ours.



Transcribed by Brian Perkins

Tumbalalaika

Tumbalalaika is well known, but aside from the fact that it is a Yiddish riddle song describing the sound of a Russian Balalaika, not much is known about its origins. It was certainly a well-known Burlington song in recent decades, but it is unclear whether it entered the community through the efforts of 20th century folklorists and singers such as Ruth Rubin and Pete Seeger, or whether it was actually known before that among Burlington's early Jewish immigrants who arrived 1880-1920. Here is the ONE Band arrangement which features a jazz-inspired chromatic vamp, along with a modulation from A minor to D minor.



1. Shteyt a bokher, shteyt un tracht,
Trakht un trakht a gantze nakht.
Vemen tsu nemen un nit farshemen,
Vemen tsu nemen un nit farshemen.

Chorus:

Tumbala, tumbala, tumbalalaika,
Tumbala, tumbala, tumbalalaika
Tumbalalaika, shpiel balalaika
Tumbalalaika - freylach zol zayn.

2. Meydl, meydl, kh'vil bei dir fregn,
Vos ken vaksn, vaksn on regn?
Vos ken brenen, un nit oyfhern?
Vos ken benken, veynen on trern?

3. Narisher bokher, vos darfstu fregn?
A shteyn ken vaksn, vaksn on regn.
Libeh ken brenen un nit oyfhern.
A harts ken benkn, veynen on trern.

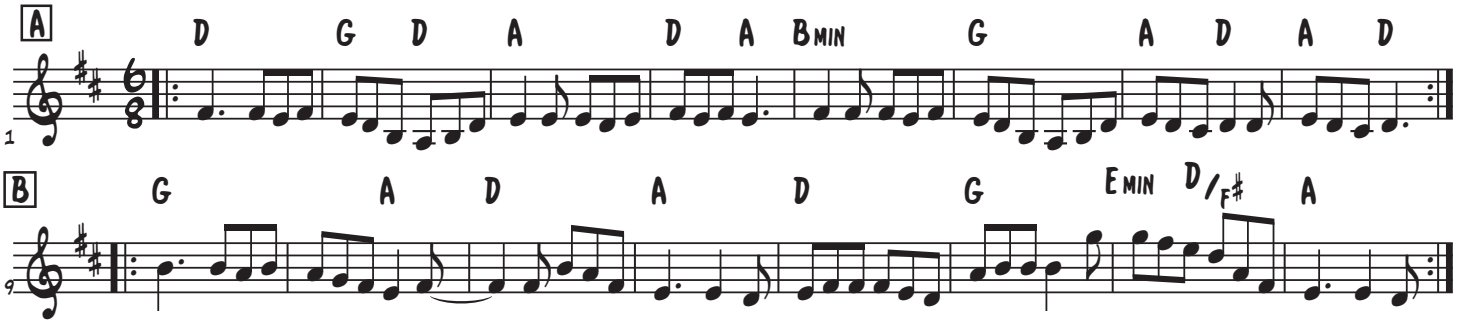
Fiddle 123
ONE Band

Vermont Composers Set

Transcribed by Brian Perkins

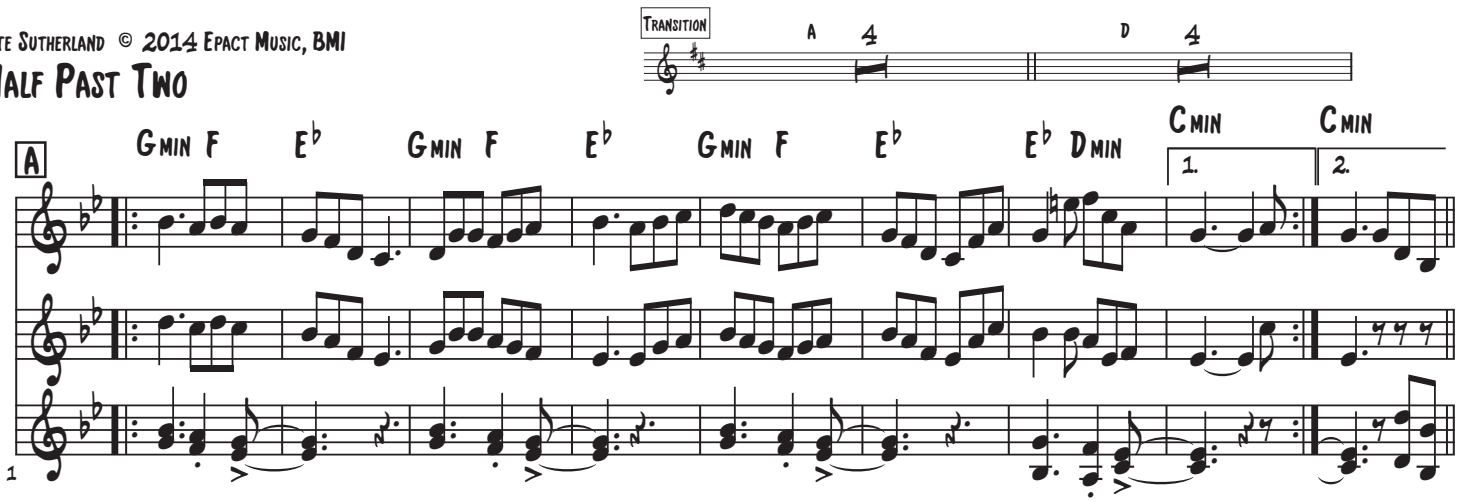
The Hills of Sharon

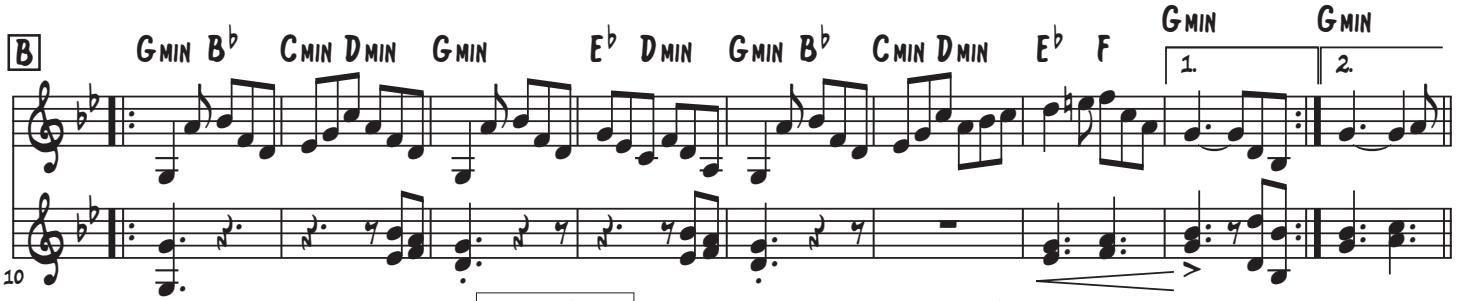
Jeremiah McLane © 1990 Floating Bridge Music, BMI



Pete Sutherland © 2014 Epact Music, BMI

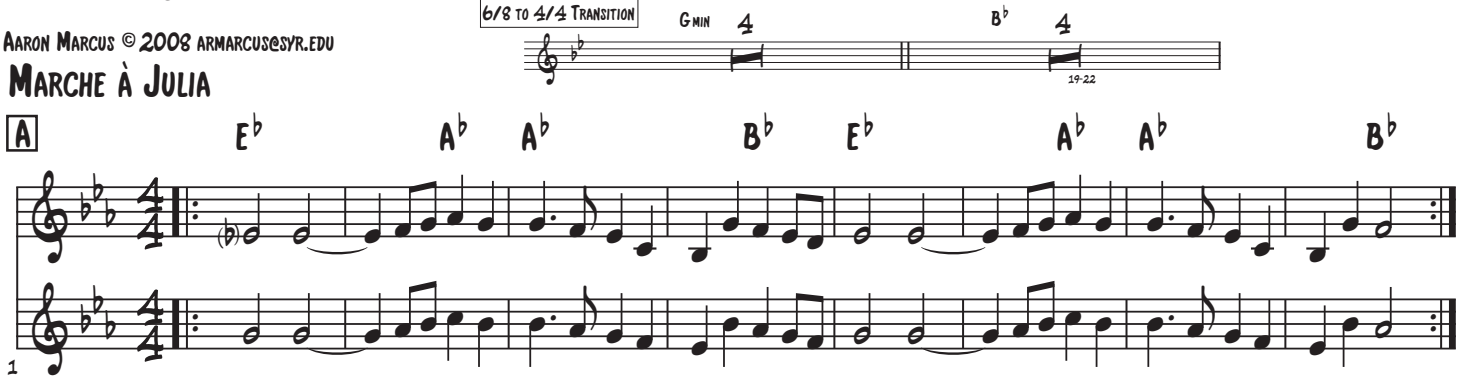
Half Past Two

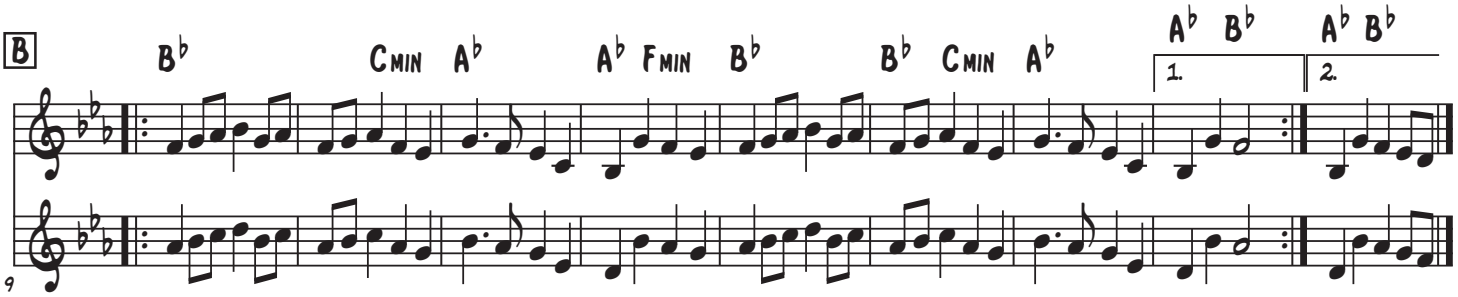




Aaron Marcus © 2008 armarcus@syr.edu

Marche à Julia





Flute 123

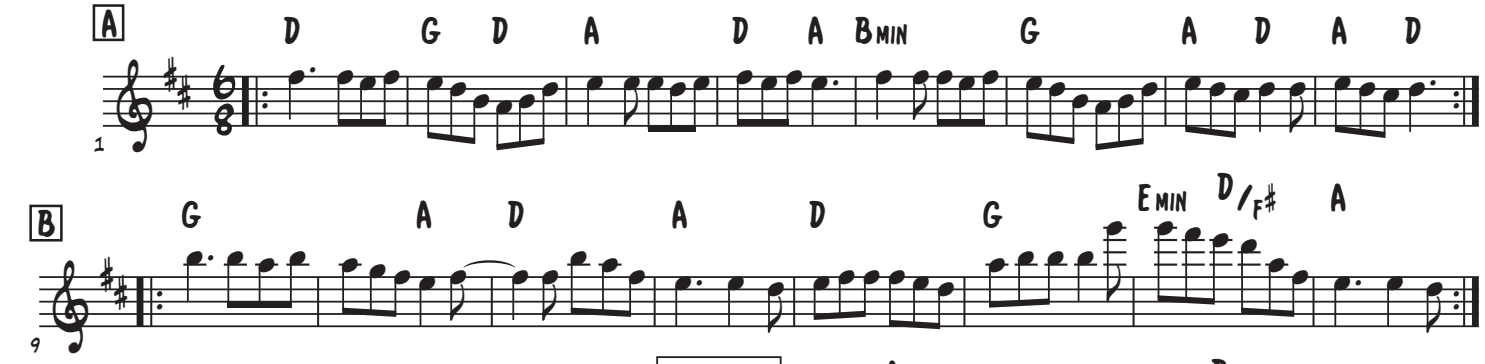
ONE Band

Vermont Composers Set

Transcribed by Brian Perkins

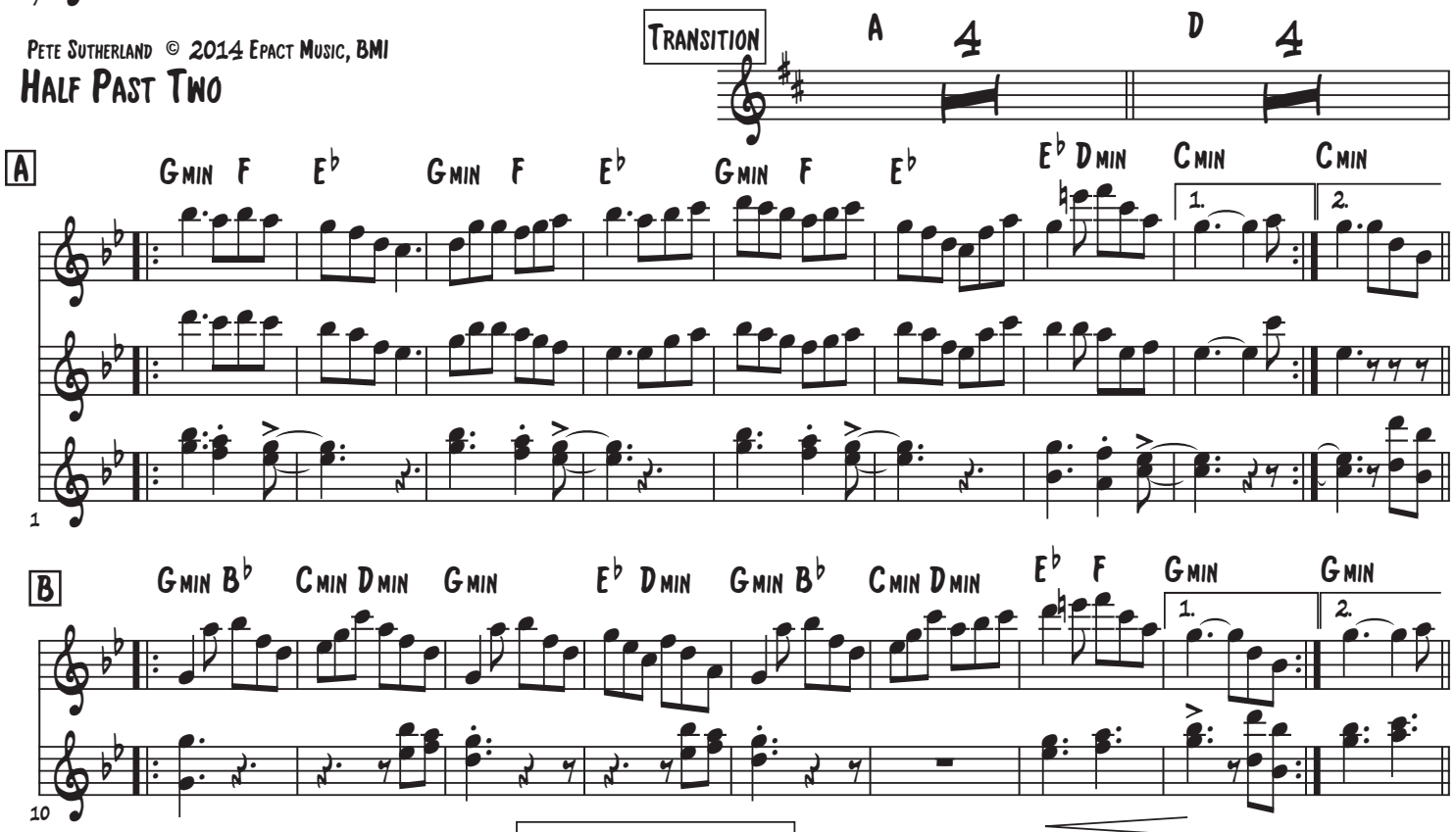
The Hills of Sharon

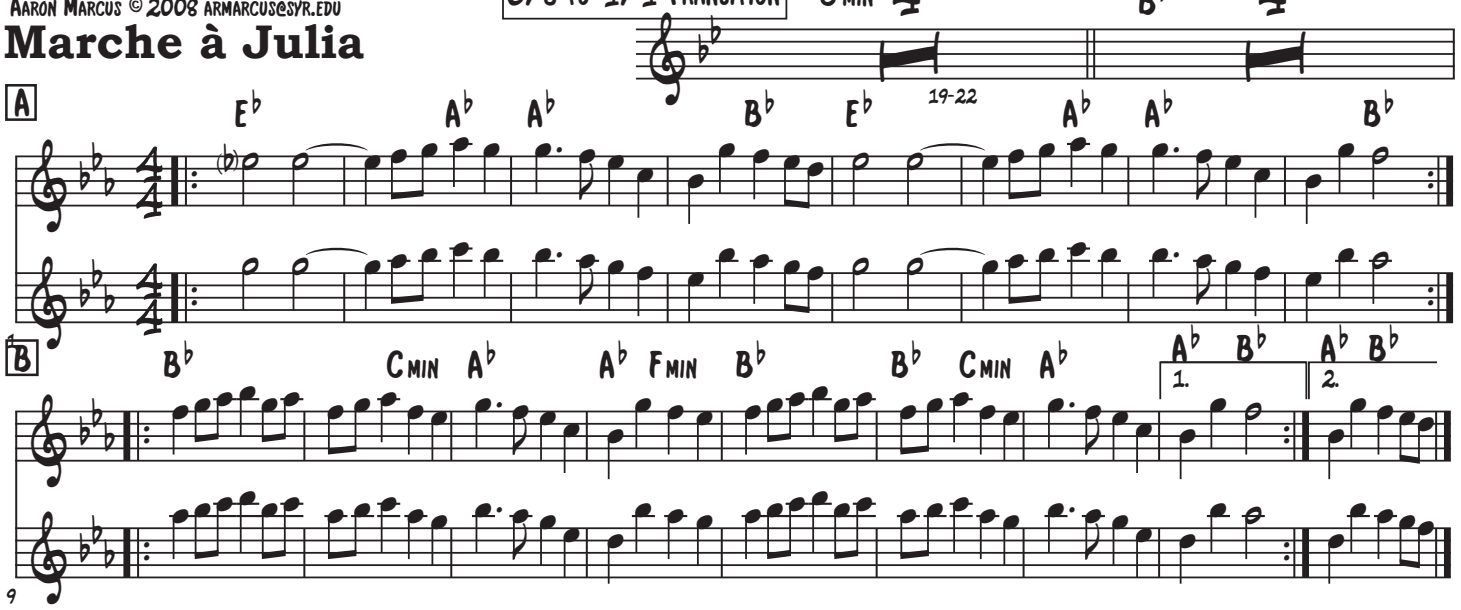
Jeremiah McLane © 1990 Floating Bridge Music, BMI



Pete Sutherland © 2014 Epact Music, BMI

Half Past Two



Aaron Marcus © 2008 armarcus@syr.edu

Marche à Julia