

MANDO
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

A C

4 3 f

E MIN

A MIN C E^b G C G⁷ C G⁷ C FINE

B II C MIN G⁷ G⁷ C MIN

C C MIN F MIN C MIN G

C E^b G C G⁷

MANDO 1&11
ONE BAND

LA BASTRINGUE

TRANSCRIBED BY BRIAN PERKINS

A D G A⁷ D A⁷ D

5

 D G A D G A⁷ D A⁷ D

5

B (3x) D C D C D

10

14

UN CANADIEN ERRANT

A F F/E Dm Dm/C B \flat B \flat /F C

1 II i 1 3

F F/E Dm Dm/C B \flat B \flat /F C

B C C7 F C A7/E Dm Dm/C

17 1 3 1 2

B \flat F B \flat C F

25 I 1 2 4 2 1 3

This tune also works well capo 3 (in D)
The Eb Sax chart has the right transposition
This trick works on many other songs.

CROOKED STOVEPIPE & LES FRAISES ET LES FRAMBOISES

A G G#DIM AMIN

1 5 9

B G C AMIN

10 14

LES FRAISES ET LES FRAMBOISES

A G G BbDIM AMIN

1 5

B G G GDIM AMIN

11 15

DOLL'S GIGUE

FROM THE PLAYING OF LUCIEN GIRARD OF BURLINGTON VT.
RECORDED BY HELEN HARTNESS FLANDERS, 1931

A F C⁷ C⁷ F F C⁷ C⁷ F F C⁷ F

F C⁷ C⁷ F F C⁷ C⁷ F F C⁷ F

F C⁷ C⁷ F F C⁷ C⁷ F F

B G^{MIN} C⁷ F G^{MIN} C⁷ D^{MIN} D^{MIN}

G^{MIN} C⁷ F G^{MIN} C⁷ D^{MIN} D^{MIN}

G^{MIN} C⁷ F G^{MIN} C⁷ C⁷ D^{MIN}

G^{MIN} C⁷ F G^{MIN} C⁷ D^{MIN} D^{MIN}

F N.C. C⁷ F

F N.C. C⁷ F

The truth of the matter is that Lucien Girard almost certainly played this tune in "G" but either his fiddle was low-tuned or Helen Hartness Flanders' disc recorder was running fast that day in 1931.

MANDO 1&1
ONE BAND

GOLDEN SLIPPERS

JAMES ALAN BLAND (1854-1911)
TRANSCRIBED BY BRIAN PERKINS

A G C D

D AMIN D G G

1. 2.

5

B G C AMIN

D G

14

G C AMIN

18

D G D G

22

LEGÈREMENT, JE VEUX M'EN ALLER

Michèle Choinière learned this song from a recording of Alberta Gagné of Highgate Springs, whose repertoire is archived at the Vermont Folklife Center. Michèle's interpretation with lyrics can be heard on her 2010 recording, *La Violette*.

VERSE C G^b C G^b C

5

G^b C G^b C

9

C G⁷ F G G⁷

CHORUS C C⁷ F/A F^{MIN}/A^b G G G⁷ C

16

C C⁷ F/A F^{MIN}/A^b G G G⁷ C

LINKUM DODDIE

TRANSCRIBED BY
BRIAN PERKINS

This bagpipe march is from the repertoire of local fiddler **Hannah Beth Crary**. Those who have heard her version will agree that this hypnotic tune should be more widely played. As for the name, Scottish poet **Robert Burns** wrote in 1792:

*"Willie Wastle dwalt on Tweed,
The spot they ca'd it Linkumdoddie."*



Hannah Beth Crary

Photo: YTV

A **A** **G**

5

B **A** **D** **G** **A** **G**

9

13

17

21

LA MAISON DE GLACE

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A

Section A consists of two staves of music in G major, 6/8 time. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 10. Chords are indicated above the notes: D, F#MIN, G, A, D, F#MIN, G, D, A, G, A, F#MIN. Fingerings and accents are shown below the notes.

B

Section B consists of two staves of music in G major, 6/8 time. The first staff starts at measure 11 and ends at measure 14. The second staff starts at measure 15 and ends at measure 18. Chords are indicated above the notes: BMIN, G, D, A, BMIN, G, D, A, A, D. Fingerings and accents are shown below the notes.

THE HANDSOME YOUNG MAIDS

© 1992 CHARLIE LENNON, IMRO

A

Section A consists of two staves of music in G major, 6/8 time. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. Chords are indicated above the notes: D, A, D, A. Fingerings and accents are shown below the notes.

B

Section B consists of two staves of music in G major, 6/8 time. The first staff starts at measure 10 and ends at measure 13. The second staff starts at measure 14 and ends at measure 17. Chords are indicated above the notes: D, G, D, A, D, G, D, A, D, A. Fingerings and accents are shown below the notes.

THE NEIGHBORHOOD WALTZ No. 2

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.

A

1 n.c. G Am n.c. Bm

11 C D G F Em C n.c. F Em C

22

B

22 F C G

30 Em C G Am F C C

40

C

40 D Em D C Am Bm

48 Em C A

53

D

53 Am Em A F C Em

E

61 C Em D Em A

67 G A C n.c. n.c.

SOLDIER'S JOY & THE CUCKOO'S NEST

SOLDIER'S JOY, FROM LUCIEN GIRARD, RECORDED BY H.H. FLANDERS IN 1931.

HELEN HARTNESS FLANDERS BALLAD COLLECTION

SOLDIER'S JOY

A D A⁷

1. 2.

B D A⁷ D A⁷

1. 2.

THE CUCKOO'S NEST

A D C

1. 2.

B D A C G

1. 2.

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.

IN A MINOR

16TH NOTE TREMOLO

AMIN E7 E7 AMIN

9 AMIN F1 C DMIN E7 AMIN Ab+ C Ab+ AMIN LAST TIME

IN D MINOR

DMIN A7 A7 DMIN

9 DMIN Bb F GMIN A7 DMIN Db+ F Db+ FINE

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

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 trenn?

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 trenn.