

PIANO  
ONE BAND

# UN CANADIEN ERRANT

ANTOINE GERIN-LAJOIE (1824-82)  
TRANSCRIBED BY BRIAN PERKINS

A

Musical notation for section A, measures 1-8. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes with a wavy line, while the left hand provides a bass line of quarter notes. A repeat sign is present at the beginning of the section.

Musical notation for section A, measures 9-16. The notation continues with the same rhythmic and melodic patterns as the previous system.

B

Musical notation for section B, measures 17-24. This section introduces a new melodic line in the right hand, featuring a wavy line and a sharp sign (#) in the sixth measure. The left hand continues with a steady bass line.

Musical notation for section B, measures 25-32. The notation concludes with a double bar line and repeat dots at the end of the piece.

# THE DANCING BEAR & BEI MIR BISTU SHEIN

**A** EMIN C<sup>7</sup> EMIN C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

1

**B** EMIN A<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> EMIN

9

## BEI MIR BISTU SHEIN

JACOBS & SECUNDA, 1929

**HEAD** EMIN C<sup>7</sup> B<sup>7</sup> EMIN D C B<sup>7</sup> EMIN

1

**BRIDGE** AMIN EMIN AMIN B<sup>7</sup>

11

JAZZ FORM (HEAD, HEAD, BRIDGE, HEAD)

# FUE A DE LOU



Michèle Choinière grew up in St. Albans, Vermont and now lives on North Street in Burlington.

Michèle Choinière learned this song from the recorded repertoire of Alberta Gagné of Highgate Springs, Vermont. Michèle's adaptation of the song reflects the high-energy, jazz-influenced approach with which many of her generation perform traditional Franco-American repertoire.

**INTRO** F B<sup>b</sup>

PIANO IS AN APPROXIMATION ONLY.

**VERSE** F B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup>

**CHORUS** E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> B<sup>b</sup>

# THE GROWLING OLD MAN & THE GRUMBLING OLD WOMAN

ARRANGED VERSION

A REPEAT 3X

Musical notation for section A, first system. Chords: A MIN, F, G, E MIN, F, D MIN, E MIN, A MIN, G.

A LAST TIME

Musical notation for section A, second system. Chords: D MIN, E MIN, F, G, A.

B

Musical notation for section B, first system. Chords: A, D, G, A, D, E MIN, A.

Musical notation for section B, second system. Chords: A, D, G, A MIN, F, G, A, G, A.

OUTRO!

Musical notation for the OUTRO section. Chords: A MIN, F, A MIN, F, A MIN, F, G, A.

**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.

# THE GROWLING OLD MAN & THE GRUMBLING OLD WOMAN

*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.

**A REPEAT 3X**      A                      G                      A                      G                      A

**B**      A                      G                      A                      A                      G                      E MIN                      G                      A

**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.

# GROWLING OLD MAN AND GRUMBLING OLD WOMAN

Beaudoin Family Session  
1970's Burlington



The Growling Old Man and the Grumbling Old Woman (*La Grondeuse*) depicts a classic domestic dispute. **Louis Beaudoin** heard this tune on **Don Messer's** Canadian radio show in the early 1950's. This tune along with *La Bastringue* could be called the "National Anthems" of Franco-American fiddling.

**A**    A MIN    G    A MIN    G    A MIN    A MIN    G    A MIN    G    A MIN    G    A

**B**    A    G    A    G    A    A    G    F    G    A    G    A<sup>5</sup>

# HATIKVAH

MELODY

AMIN DMIN AMIN DMIN AMIN E7 AMIN

PIANO

5

Detailed description: This system contains the first four measures of the piece. The melody is written in a treble clef with a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a key signature of one flat (Bb) and a 4/4 time signature. The notes in the melody are G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The chords are Amin, Dmin, Amin, Dmin, Amin, E7, and Amin.

AMIN DMIN AMIN DMIN AMIN E7 AMIN F G7 C F G7 C

PNO.

5

Detailed description: This system contains measures 5 through 12. The melody continues with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords in the right hand and single notes in the left hand. The chords are Amin, Dmin, Amin, Dmin, Amin, E7, Amin, F, G7, C, F, G7, and C.

DMIN AMIN G7 C DMIN AMIN E7 AMIN

PNO.

13

Detailed description: This system contains measures 13 through 16. The melody continues with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords in the right hand and single notes in the left hand. The chords are Dmin, Amin, G7, C, Dmin, Amin, E7, and Amin.

DMIN AMIN G7 C DMIN AMIN E7 AMIN

PNO.

17

Detailed description: This system contains measures 17 through 20. The melody continues with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords in the right hand and single notes in the left hand. The chords are Dmin, Amin, G7, C, Dmin, Amin, E7, and Amin. The system ends with a double bar line and repeat dots.

# LOMIR SICH IBERBETN

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 2/4. Above the first staff, the chords E, A MIN, E, and A MIN are indicated. The melody in the first staff features eighth and quarter notes. The grand staff accompaniment includes chords in the right hand and a bass line in the left hand.

Second system of musical notation, continuing from the first. It consists of three staves. Above the first staff, the chords D MIN, E, D MIN, and E are indicated. The notation continues with the same instrumental parts as the first system.

**OUTRO**

Third system of musical notation, labeled 'OUTRO'. It consists of three staves. Above the first staff, the chords D MIN, E, D MIN, and E are indicated. The notation concludes with a double bar line and repeat signs. A page number '16' is written at the bottom left of the grand staff.



PIANO

ONE BAND

# DI MIZINKE OYSGEGBN

MARK WARSHAVSKY (1848-1907)

E MIN

E<sup>7</sup>

A MIN

TRANSCRIBED BY BRIAN PERKINS

PIANO

# TRINQUE L'AMOURETTE

VERSE      AMIN                  AMIN/C                  EMIN<sup>7</sup>/G                  AMIN AMIN                  AMIN/C                  EMIN<sup>7</sup>/G                  AMIN

1. M'en re - ve - nant d'chez l'bou-lan - ger, trinque'amourettenousir-ons dan-ser  
 2. Dansmon che - min j'ai ren - con - tré  
 3. Trois ca - va - lières, fort bien mon-tées,  
 4. Deux son à cheval et l'au - tre à pied,  
 5. Celui d'à pi - ed m'a de - man - de  
 6. Où ir - ons-nous ce soir cou - cher,  
 7. A la mai - son d'ac - cou - tu - mée  
 8. Tu as men - ti franc ca - va - lier,  
 9. Nous cou - che - rons dans l'pou - lai - lier,

C                                  G                                  CHORUS

Dans mon che - min j'ai ren - con - tré Son pe - tit Ti-Louis, Son jo - li ga - ba - rit, Son  
 Trois ca - va - lières, fort bien mon-tées,  
 Deux son à cheval et l'au - tre à pied,  
 Celui d'à pi - ed m'a de - man - de  
 Où ir - ons-nous ce soir cou - cher,  
 A la mai - son d'ac - cou - tu - mée  
 Tu as men - ti franc ca - va - lier,  
 Nous cou - che - rons dans l'pou - lai - lier,  
 Les coqs, les poules nous chie - ront sur l'nez!

F#      E<sup>7</sup>                  E<sup>7</sup>/G#      AMIN      Beaudoin melody      AMIN                  C/G

ma - ri glou - ton.      Lur - ette ma - lu - ron.      Trinque l'am - our - ette ma - lu -

2

TRINQUE L'AMOURETTE

FMA<sup>7</sup>

E<sup>7</sup>

G

AMIN

E<sup>7</sup>

AMIN

The first system of music shows a vocal melody line in treble clef. It begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A repeat sign follows, then a 3/2 time signature change, and the melody concludes with a half note G3.

ron lu-rette, Nous ir-ons dan-ser ma-lu-ron lu-ré.

The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords in a 2/4 time signature, with a repeat sign and a 3/2 time signature change. The left hand plays a simple bass line with quarter notes. The number '12' is written below the first measure of the bass staff.

# 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

A MIN

E<sup>7</sup>

A MIN

1

A MIN

F

C

D MIN

E<sup>7</sup>

A MIN

A<sup>b+</sup>

C

A<sup>b+</sup>

A<sup>7</sup>

LAST TIME

PNO.

IN D MINOR

D MIN

A<sup>7</sup>

D MIN

PNO.

D MIN

B<sup>b</sup>

F

G MIN

A<sup>7</sup>

D MIN

D<sup>b+</sup>

F

D<sup>b+</sup>

D MIN

FINE

PNO.