



TELLING THE NEIGHBORHOOD'S STORY THROUGH MUSIC

MUSIC OF THE OLD NORTH END

THE REPERTOIRE OF THE
OLD NORTH END NEIGHBORHOOD BAND

Burlington, Vermont

BY BRIAN PERKINS

C Lead Sheet Edition

E^b Edition

The Music of the Old North End

by Brian Perkins



E^b and Bass Clef Disclaimer.

No effort was spared in preparing the Lead Sheet Edition as well as the B^b book. Those volumes are presentation-worthy and scholarly in every way. All the charts and photos from those books are here in the E^b and Bass Clef editions, but the formatting and pagination are somewhat looser. Hopefully you will find what you need, especially since the tunes are presented alphabetically. Otherwise just buy the Lead Sheet Edition and you will have it all.

Regarding the Bass Clef Edition, I have presented almost all of the fiddle tunes so bass clef readers can see them accurately. Only a phenomenal technician could play some of these tunes at dance tempo so the melodies are included mainly so you can keep oriented in the tune. You are pretty much on your own coming up with bass lines.

Good luck and let me know how it works out.

Brian Perkins May, 2021.

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Parts and Transpositions

These "C Lead Sheets" contain the melody, words, and some recommended chords and harmonies, all at concert pitch. Since brass and woodwind instruments all read the same music in a different transposition, we have made this same book available in B^b, E^b, and Bass Clef editions. Horn accompaniment arrangements, guitar, flute, and violin charts are also available for many pieces. Check out the website below or just come by a **ONE Band** rehearsal or concert.

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Music of the Old North End

The Repertoire of the Old North End Neighborhood Band

Here is some of the traditional music associated with the Old North End of Burlington, Vermont. For the past two hundred years, the Old North End has welcomed refugees and other immigrants new to Vermont. All of these diverse groups and individuals have left a legacy of social and dance music that has contributed to our common culture as Vermonters.

This book was developed as the repertoire of a group of teen musicians, the Old North End Neighborhood Band (ONE Band). Every song and tune, and every person mentioned is included to draw young people further into their community so that they can become the voice of that community. Every effort has been made to faithfully present what has been passed on to us. Sources have been included, but kept brief and anecdotal in order to inspire but not overwhelm. Ultimately, young people change traditions to make them useful to themselves. I expect this book to be used in that spirit.



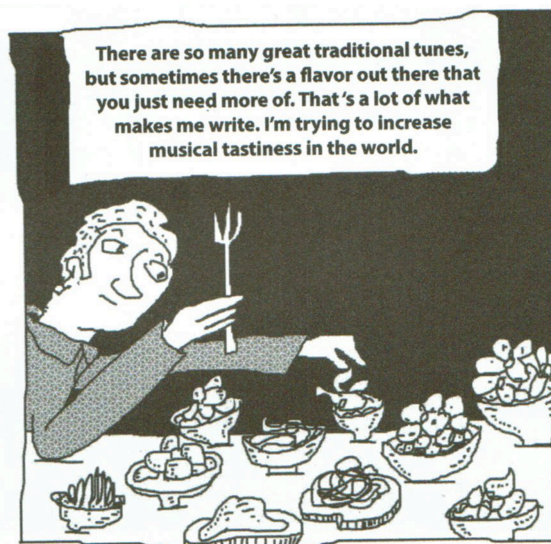
Tradition and Innovation

How to learn these songs and tunes? Listen, listen, listen! In Burlington, you can hear these tunes masterfully played with subtle, expressive details that could never be captured in print. Carefully listen to the playing of others. Master musicians can be found in our community who play every note like they are speaking with their own special accent. Learn the local accent, then sound the notes, the words, and the rhythms yourself in a way that says something worth saying. Play so that the listener will say, "They learned that in Vermont!"

Use These Pages... Then Lose Them!

Everyone learns differently. To varying degrees, we use printed charts, live examples and recordings to learn our music. Sooner or later however, your music stand will blow over, the lights will go out, or someone will start a tune with no chart handy, and you will find yourself playing by ear. Put aside the map and engage with the actual territory using your skill and intuition. Maybe even get lost a bit. Have fun with this music.

Some of these tunes are "fiddle tunes." Learn to imitate the slurred phrasing of the traditional fiddler. Certain notes are articulated and emphasized to make the melody and the dance rhythm work. This also means that other notes are de-emphasized. Change your technique based on the type of music you are playing. Horn players



Acknowledgements

For teaching us music included in this collection, thanks to: Anwar Diab Agha, Childhaven Students of Kathmandu, Dave Carpenter, Deluxe Malega, Fadil Hajrovic, Janvier Mblizi, Linda Siegel, Madey Shegow, Malcolm Sanders, Mediha Goretic, Michèle Choinière, Muhamed Muktar, Nilabwe Ode, Pete Sutherland, and Robin Capuccino.

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This book is dedicated to Mark Sustic and Pete Sutherland, for laying the foundation of the house in which we all live.



Photo: Sam Simon Imaging

About the ONE Band

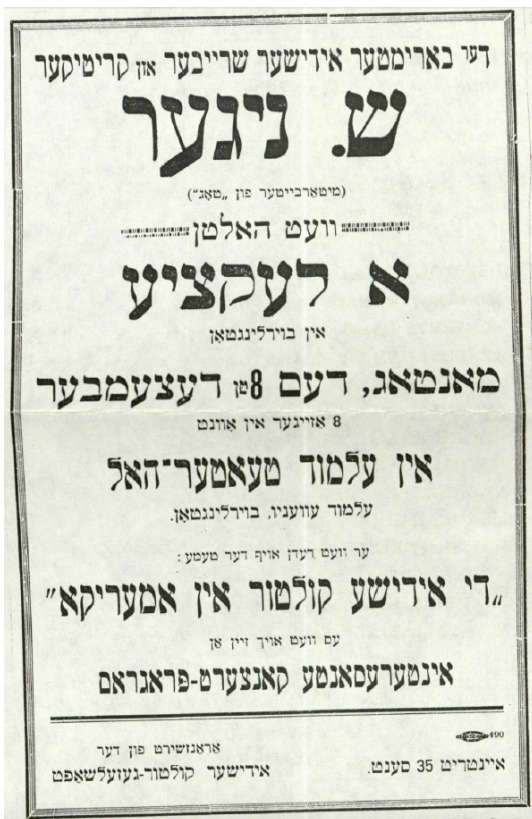
The teenage musicians of the **Old North End Neighborhood Band** perform the traditional music of Burlington, Vermont. **ONE Band's** student musicians study the music of immigrant groups past and present. They learn research methods, musical technique, as well as language and leadership skills. As a group they blend strings, woodwinds, brass, and vocals in an exciting and ever-changing musical celebration of their community.



Photo: Sam Simon Imaging

About the Author

Brian Perkins is a performing musician and music educator. He has recorded with, performed with, and directed countless brass, string, and vocal ensembles. As a founding member of the band **Atlantic Crossing**, he developed, performed, and recorded a repertoire highlighting the immigrant traditions of the Champlain Valley. Brian Perkins directs the **ONE Band** and also the **ONE Sings** folk singing program in Burlington. He lives with his family in Burlington's Old North End.



Historic poster from Elmwood Ave.

ALE BRIDER

אלע

ברידער

This book is the repertoire of the ONE Band, so here is our introduction!

The words below (left) are loudly spoken by ONE Band members when we take the stage.

(*D minor piano with scattered motifs by other instruments. Don't drown out the vocals.*)

Dm "We are the **ONE Band**..."

A⁷ "... Also known as the **Old North End Neighborhood Band**"

Gm "We play the music brought by generations of refugees and immigrants to Burlington and especially to... .."

"The Old North End!"

(On "End" piano starts vamping on Dm)

Sing this response loudly!

ale brider *All Brothers*

zich in einem *All United*

ale einik *All One*

zich doch ale *Each Loves the Other*

freilach munter *Celebrate Together*

ale shvester *All Sisters*

Musical Note: The chorus is a perfect place for improvisation over the *i V⁷ i V⁷* chord progression. Go crazy!

Historical Note: This song is very common in the Yiddish-speaking world but hasn't yet been directly linked to Burlington or to Ben Zion Black (1886-1972), the leading local proponent of all things Yiddish. The author, Morris Winchevsky (1856-1932) from Kovno, Lithuania, was an important figure in the American Yiddish political/cultural battles of the early 1900s. He helped found *The Jewish Daily Forward*. פאַרווערטס

ALE BRIDER

VERSE

MELODY HARMONY

B MIN E MIN B MIN E MIN B MIN F#7 B MIN A7

D D G D E MIN B MIN F#7 B MIN

CHORUS

F#7 B MIN F# B MIN

F#7 B MIN F# B MIN



Awatif's composer - الوهاب عبد م حمد
Mohammed Abdel Wahab (1902-91)



Anwar Diab Agha, born in Damascus, Syria, 1947 Photo: Jason Margolis

AWATIF عواطف

We learned Awatif from the playing of **Anwar Diab Agha**, a renowned Syrian violin and oud master who now lives in Winooski. Since 2011, Anwar has led an ensemble named **Grup Anwar** which performs Arabic repertoire including Anwar's own compositions. The tune's title, عواطف "Awatif", is a feminine name which translates as "emotions." Awatif's composer, الوهاب عبد م حمد Mohammed Abdel Wahab (1902-91), was an important Egyptian composer.

History Note: There have been a significant number of Syrians and other Arabic speakers in Burlington for over a century. Arabic script can be seen on many very old gravestones in the cemetery north of Archibald Street.

ONE Puzzler: In the Ben Zion Black archive at UVM sits a 1915 commercial 78rpm recording by the Arabic musician "Nachim Simon." Was that musician (a.k.a. Na'īm Sam'ān) related to the Burlington Simon/Handy family? Why was that record in the Black family record collection? Further research beckons!



An Arabic/English gravestone, Mount St. Joseph Catholic Cemetery, Archibald Street.

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 A

C#MIN *f* F#MIN

7

A C E A E7 A E7 A FINE

1 2

13

B A MIN E7 E7 A MIN

SVA *mp*

19

C A MIN D MIN A MIN E

23

A C E A E7

2 2

27

ALL E♭
ONE BAND

LA BASTRINGUE

TRANSCRIBED BY BRIAN PERKINS

A B E F#7 B F#7 B

5

 B E F#7 B E F#7 B F#7 B

5

B (3X) B A B A B

10

 B A B A B

14

 B A B A B

18

REFUGEE ROAD

Samuel Bartlett © 2017
Stuntology Music, BMI.

Sam Bartlett spent his formative years writing tunes and learning traditional music in Vermont. His comics, his music, and his pioneering research in the field of "Stuntology" have made a lasting impact on the community. He wrote **Refugee Road** in 2006 in honor of his father **Rich Bartlett**, a beloved member of Burlington's traditional dance and music scene. More at sambartlett.com

A

1

5

B

9

13

ELLIOTT'S REEL

© 2017 Zachary Mills
zacharyelijahmills@gmail.com

Former ONE Band member **Zachary Mills** wrote Elliott's Reel in honor of his grandfather. Like Sam Bartlett, Zachary was bitten by the tune-writing bug and has already published a book of his own original compositions entitled "**Who Says Fingers Can't Fly?**"

A

1

5

B

10

14

THE BUTTERFLY

A C#MIN B C#MIN G#MIN G#MIN

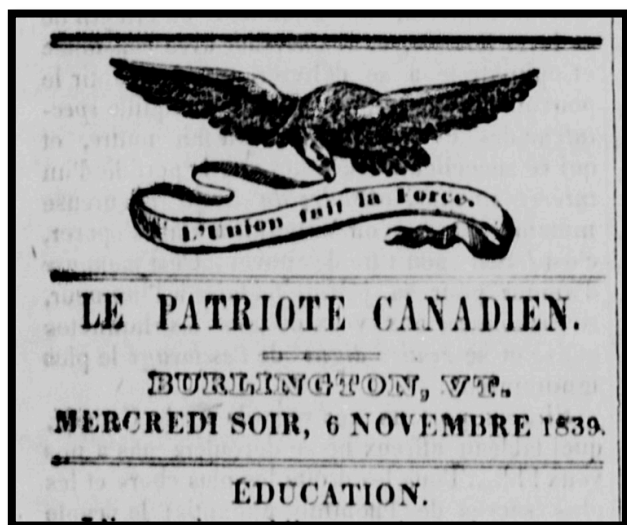
1. 2.

B A A B A B B

1. 2.

C C#MIN B C#MIN G#MIN

11



Le Patriote Canadien, published in Burlington in 1839

UN CANADIEN ERRANT

Written in Quebec, in 1842 by Antoine Gerin-Lajoie (1824-82) after the Lower Canada Rebellion of 1837-39.

The ONE Band sings it in F because Leonard Cohen did.

Many refugees fled to Vermont during the Lower Canada Rebellion of 1837. "La Guerre des Patriotes" was an attempt by French-speaking, and working-class English Québécois to achieve independence from England. Many Vermont communities held meetings to support these political refugees. *Patriote* journalist and rebel, Ludger Duvernay, fled to Burlington where he published the newspaper *Le Patriote Canadien*. During his time in Burlington, Duvernay was an important leader of Burlington's French Canadian community. In 1842, one of Duvernay's colleagues, Antoine Gerin-Lajoie, wrote this song about the sad fate of the *Patriote* exiles.

1. Un Canadien errant,
Banni de ses foyers,
Parcourait en pleurant
Des pays étrangers.

2. Un jour, triste et pensif,
Assis au bord des flots,
Au courant fugitif
Il adressa ces mots:

3. "Si tu vois mon pays,
Mon pays malheureux,
Va, dis à mes amis
Que je me souviens d'eux.

4. "Ô jours si pleins
d'appas
Vous êtes disparus,
Et ma patrie, hélas!
Je ne la verrai plus!

5. "Non, mais en expirant,
Ô mon cher Canada!
Mon regard languissant
Vers toi se portera..."

1. A wandering Canadian,
Banished from his hearths,
Traveled, weeping, through
Foreign countries.

2. One day, sad and pensive,
Seated at the edge of the stream,
To the fugitive current,
He addressed these words:

3. "If you see my country,
My unhappy country,
Go say to my friends
That I remember them.

4. "O days so full of charms
You have disappeared,
And my fatherland, alas!
I will see it no longer!

5. "No, but while expiring,
O my dear Canada!
My longing look
Toward you will go."

UN CANADIEN ERRANT

ANTOINE GERIN-LAJOIE (1824-82)

TRANSCRIBED BY BRIAN PERKINS

A D D/C# Bm Bm/A G A

1. Un Ca - na - dien er - rant banni de ses fo - yers
2. Un jour triste et pen - sif as - sis au bord des flots
3. "Si tu vois mon pays mon pays mal - heu - reux

1
4. "O jours si pleins d'ap - pas vous etes dis - pa - rus
5. "Non, mais en ex - pi - rant O mon cher Ca - na - da!

 D D/C# Bm Bm/A G A

9

B A A7 D A F#7/C# Bm Bm/A

par - cou - rait en pleu - rant des pays et - ran - gers
au cou - rant fu - gi - tif il ed - res - sa ces mots.
va, dis a mes a - mis que je me sou - viens d'eux"

17
et ma pat - rie, he - las! je ne la ver - rai plus!"
mon re - gard lan - guis - sant vers toi se por - te - ra..."

 G D G A D

25

THE CHILDGROVE, NONESUCH & REEL À PHYLIAS

The first two numbers in this set are really old English tunes from the 17th century. They are danced in Vermont at English Country Dances. The third tune, *Reel à Phylia* came to us from André Marchand, Lisa Ornstein, and Normand Miron. It is probably pretty old, too.

Traditional Dance in Burlington

Some music really makes sense only when you realize how connected it is to a particular style of dancing. Here are some of the many types of traditional dance that are regularly performed in the Burlington area. As dancers, we dance to connect with other people. As musicians, we seek out dancers and play music at dances because of the profound effect our music can have on the dancers.



Miron, Ornstein and Marchand



Contra Dance



Vermont Nepali Heritage Dance Group

A huge array of new and innovative dance forms are not included here because they are not yet “traditional.” Keep dancing them and your kids can include these new dance forms on the list of traditional dances.

Photos: YTV, Jim Block, Vermont Folklife Center

THE CHILDGROVE, NONESUCH & REEL À PHYLIAS

A B MIN E MIN F $\sharp\text{MIN}$ B MIN E MIN F $\sharp\text{MIN}$ B MIN B MIN B MIN

B D A B MIN F \sharp D A G F $\sharp 7$ B MIN

A B MIN NONESUCH

B A B MIN A B MIN A B MIN A B MIN

A B E G $\sharp\text{MIN}$ F \sharp B E G $\sharp\text{MIN}$ F \sharp REEL À PHYLIAS

B B E G $\sharp\text{MIN}$ F \sharp B E G $\sharp\text{MIN}$ F \sharp



David Carpenter, of Cabot. Photo: Art Edestein

CROOKED STOVEPIPE & LES FRAISES ET LES FRAMBOISES



Roger Perrault, of Essex Junction.
Photo: Marc Gregoire

Maintaining the Vermont tradition of Yankee fiddling is David Carpenter. Despite his Cabot address, Dave has been a mainstay of Burlington's traditional fiddling and dancing scene. He taught us *Crooked Stovepipe*, and if you ask, he'll tell you the stories and personalities behind hundreds of tunes and dances. *Les Fraises et les Framboises* is a French Canadian song that we learned from fiddlers George Maille, and Roger Perrault, of Essex and also from Burlington's Pete Sutherland.



Willy Beaudoin, George Maille Sr. & Jr., Harold Luce, and Bill Cameron honored at the Vermont Statehouse.
Photo: Leah Greenberg

Musical Note: These are basically two-chord tunes, but the clever accompanist tries to find chord substitutions that bring out interesting harmonies. Some chords are used just to keep things moving in interesting ways. **Les Fraises et les Framboises**, with its short phrases, is also a nice call and response tune. For inspiration, listen to the 1949 version by *La Famille Soucy*. That's probably where many old timers learned it.

CROOKED STOVEPIPE & LES FRAISES ET LES FRAMBOISES

A E F \dim F \sharp MIN B 7

1

E B E B

1. 2.

B E A F \sharp MIN

6

B 7 1. E B 2. E B 7

10

11

LES FRAISES ET LES FRAMBOISES

A E E G \dim F \sharp MIN

1

B 7 1. B 7 E/G \sharp B 7 2. B 7 E B 7

5

B E E E \dim F \sharp MIN

11

B 7 B 7 1. E B 7 2. E

15



New Hampshire tunesmith Bob McQuillen, (1923-2014)
Photo: Vermont Public Radio

THE DANCING BEAR & BEI MIR BISTU SHEIN

בני מיר ביסטו שייך

Bob McQuillen was one of the great New England contra dance musicians. His tune *The Dancing Bear* was played in the 1990s at jam sessions in the Last Elm Cafe in the red, wedge-shaped building on the corner of North Street and North Winooski Avenue. That building, which has seen a lot of Burlington history, then housed a hippie anarchist cafe. It has since become Mawuhi African Market. Long before that, in the 1930's, the Shelansky family ran a dry goods store in that building and lived upstairs. The Shelanskys spoke Yiddish, so we have included a Yiddish hit from the 1930's.

Bei mir bistu shein,
Bei mir hostu kheyne,
Bei mir bistu eyner oyf der
velt.

Bei mir bistu gut,
Bei mir hostu "it-"
Bei mir bistu tayerer fun gelt.

Fil sheyne Yinglekh hobn
Shoyn gevolt nemen mikh,
Un fun zey ale oys-geklibn
Hob ikh nor dikh.



The Wedge

Historical Note: Sholom Secunda wrote *Bei Mir Bistu Shein*, the most popular Yiddish song ever... and then sold it for \$15!

E_b
ONE BAND

THE DANCING BEAR & BEI MIR BISTU SHEIN

TRANSCRIBED BY BRIAN PERKINS

THE DANCING BEAR

© 1978 BOB MCQUILLEN

A C#MIN A7 C#MIN A7 G#7 A7 G#7

Musical notation for section A, featuring a treble and bass staff in 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and eighth notes. The key signature is three sharps (F#, C#, G#).

B C#MIN F#7 A7 A7 G#7 A7 G#7 C#MIN

Musical notation for section B, continuing the melody and accompaniment from section A. It includes first and second endings for the final measure. The key signature remains three sharps.

BEI MIR BISTU SHEIN

JACOBS & SECUNDA, 1929

HEAD C#MIN A7 G#7 C#MIN B AG#7 C#MIN

Musical notation for the head of 'Bei Mir Bistu Shein', consisting of three staves. The treble staff has a simple melody, the middle staff has a more active melody, and the bass staff provides harmonic support with chords and eighth notes. The key signature is three sharps.

BRIDGE F#MIN C#MIN F#MIN G#7

Musical notation for the bridge of 'Bei Mir Bistu Shein', consisting of three staves. The melody is more rhythmic and features eighth notes. The key signature is three sharps.

JAZZ FORM (HEAD, HEAD, BRIDGE, HEAD)

DOLL'S GIGUE

Lucien Girard was a Burlington fiddler and millworker. His life is a window into Burlington's past. He was born in the French-speaking community of the Lakeside Mill District where he and his young peers worked in the Queen City Cotton Mill. Later, during the Great Depression, the owners shuttered the mill and moved south for cheaper labor, so Girard and many others of his generation found work with the Civilian Conservation Corps. With the WWII economic boom, the U.S. government seized and retooled the old mill as a weapons plant and Lucien Girard again found work there. After the war, he and his wife Corona lived on Maple St. and Lucien worked at the Bobbin Mill until his death in 1958. In 1931, his fiddling was captured on a disc recording by Helen Hartness Flanders. His tune *Doll's Gigue* is one of the most awesomely strange tunes we have ever heard. We play a small part of the entire, epic composition. A "gigue" is a challenge thrown down by a fiddler to try to confuse step-dancers.



1909 photo of millworker kids at the Queen City Cotton mill on Lakeside Avenue. Lucien Girard *might* be in this photo. He certainly knew these kids. *Photo: Lewis Hine*

DOLL'S GIGUE

TRANSCRIBED BY BRIAN PERKINS

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

A

D A⁷ A⁷ D D A⁷ A⁷ D

D A⁷ D D A⁷ A⁷ D

D A⁷ D D A⁷ A⁷ D

B

E^{MIN} A⁷ D E^{MIN} A⁷ B^{MIN} B^{MIN}

E^{MIN} A⁷ D E^{MIN} A⁷ A⁷ B^{MIN}

E^{MIN} A⁷ D E^{MIN} A⁷ B^{MIN} B^{MIN}

E^{MIN} A⁷ D E^{MIN} G A G A⁷

D N.C. A⁷ D

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.

EPIC REEL

A D[#]MIN B C[#]

D[#]MIN B C[#] 1. C[#] 2.

B D[#]MIN F[#] B C[#]

D[#]MIN F[#] B C[#] 1. C[#] 2.

FAR DER KINDER

Boston fiddler, Alan Kaufman wrote "For the Children" to commemorate the victims of the Nazi Holocaust. He shared it on Decatur Street in the 1990s and it has been played locally since then.

Bm F#7 Bm

G Em Bm F#7 Bm

9 This is an optional bridge and then a reharmonized melody which Brian added.

Bm GMaj7 Em F#7 Em F#7 Em/G F#7

BRIDGE

Bm GMaj7 Em7 F#7 Em7 F#7 Bm GMaj7

Em7 Em7/D Bm Gmaj7 Em F#7 Bm

LES FEUILLES MORTES & EVIT GABRIEL



Daniel Thonon Photo: l'Accordéonaire

Les Feuilles Mortes was written in 1945 by Hungarian-French composer Joseph Kosma, who was imprisoned and banned from writing music during the Nazi occupation. The lyrics, by poet Jacques Prévert, were made famous by Yves Montand, himself an Italian refugee from fascist Italy. We have matched this jazz standard with a dance tune by Belgian accordionist Daniel Thonon, who currently lives in Quebec and has performed frequently in Burlington.

C'est une chanson, qui nous ressemble.
 Toi tu m'aimais, et je t'aimais
 Et nous vivions tout les deux ensemble,
 Toi qui m'aimais, moi qui t'aimais.

Mais la vie sépare ceux qui s'aiment,
 Tout doucement sans faire de bruit
 Et la mer efface sur le sable
 Le pas des amants désunis.

Joseph Kosma (1905-1969)
 Jacques Prévert (1900-1977)

Musical Note: *Les Feuilles Mortes* features a classic jazz chord progression following the cycle of fifths. Generations of jazz players have improvised over these chords and so should you, just be sensitive to the singers and don't drown them out. A similar progression is presented in *Evit Gabriel*, this time in Em. Altogether, this set is an awesome challenge for jazz-inspired accompanists and improvisers.

LES FEUILLES MORTES & EVIT GABRIEL

A E MIN^7 A 7 D MAJ^7 G MAJ^7 C $\sharp\text{MIN}^7$

B C $\sharp\text{MIN}^7$ F \sharp^7 B MIN E MIN^7 A 7

B MIN^7 B b^+ A MIN^7 G \sharp^7 C $\sharp\text{MIN}^7$ F \sharp^7 B MIN

EVIT GABRIEL

A C $\sharp\text{MIN}$ A B E G \sharp^7

B F $\sharp\text{MIN}^7$ B 7 E MA^7 A MA^7 D $\sharp\text{MI}^7$ G \sharp^7 C $\sharp\text{MIN}^7$ C \sharp^7

F $\sharp\text{MIN}^7$ B 7 E MA^7 A MA^7 D $\sharp\text{MI}^7$ G \sharp^7 C $\sharp\text{MIN}^7$ C \sharp^7 C $\sharp\text{MIN}$



On this page we present the lyrics as sung by Julie LaCourse Beaudoin on the 1976 LP, *La Famille Beaudoin*

LA FILLE ENGAGÈRE

AKA

LA BÉNÉDICTION D'UN PÈRE



Carmen Beaudoin Bombardier, Burlington singer and daughter of Julie LaCourse Beaudoin and Louis Beaudoin

Julie LaCourse Beaudoin, of Burlington's *Famille Beaudoin*, learned this song in her youth. It describes the traditional practice of coming before the family patriarch on New Year's Day to receive a blessing for the coming year. The Beaudoin family repertoire is still taught and sung in Burlington, but the ritual described in this song has all but disappeared.

Photo: Vermont Folklife Center

1. Savez-vous c'qu'une fill' doit faire, le premier jour de l'an?
Ell' doit aller voir son pèr', et aller voir tous ses parents, 'surément.

Oui je l'aurai dans la mémoire longtemps!

2. Ell' doit aller voir son pèr', et aller voir tous ses parents.
"Bonjour, bonjour, ma mère, mon p'tit papa, est-il absent?" 'surément.

3. "Bonjour, bonjour, ma mère, mon p'tit papa est-il absent?"
"Bonjour, bonjour, ma fille, il doit être aux bâtiments", 'surément.

4. "Bonjour, bonjour, ma fille, il doit être aux bâtiments".
On voit venir le bonhomme, sur la neige en trotinant, 'surément.

5. On voit venir le bonhomme, sur la neige en trotinant.
Avec le bout de sa mitain', il fait des simagrées dans tous les sens, 'surément.

6. Avec le bout de sa mitain', il fait des simagrées dans tous les sens.
"Je te souhaite la richness' et un p'tit mari avant c'printemps", 'surément.

7. "Je te souhaite la richness' et un p'tit mari avant c'printemps".
Ça c'est c'que les fill's demandent quand ça vient le Jour de l'an, 'surément.

The ONE Band version is a mash-up of the *Famille Beaudoin's* version and the version sung by *La Bottine Souriante* of Joliette Quebec. In 2018, Lisa Ornstein, Carmen Beaudoin Bombardier and Kim Chase produced a masterful transcription of the Beaudoin family version which is now being taught in Burlington through the efforts of Vermont Folklife Center and Young Tradition Vermont.

LA FILLE ENGAGÈRE

This lyric set and parts of this arrangement are from *La Bottine Souriante's* 1987 recording, *Tout comme au jour de l'an*.

INTRO

C#MIN C#MIN G#7 C#MIN C#MIN

VERSE

1 Savez - vous c'qu'une fille doit faire quand arrive au jour de l'an.

C#MIN G#MIN C#MIN A B C#MIN

7 Elle doit aller voir son père comme c'est l'de-voir d'une bonne en-fant as-su-ré-ment.

C#MIN F#7 B A G#MIN C#MIN

CHORUS

14 Oui je l'au - rai dans la mé - moire long - temps. (Repeat Lyrics)

E G#7 C#MIN A B C#MIN

2. Elle doit aller voir son père comme c'est l'devoir d'une bonne enfant.
3. Bonjour, bonjour ma mère mon p'tit pâpâ est-il absent.
4. Il est allé à la grange à la grange au bâtiment.
5. Allez donc lui dire ma mère qu'il vienne ici bien promptement. (Break)
6. On voit venir le bonhomme sur la neige en trotinant.
7. Je te souhaite la richesse un p'tit mari avant l'printemps.
8. C'est tout c'qu'une fille demande quand arrive le jour de l'an.

BREAK

22

30

C#MIN B A B C#MIN

A MA7 A B C#MIN

E_b
ONE BAND

DER FILOSOF

VELVEL ZBARJER (1824-84)
TRANSCRIBED BY BRIAN PERKINS

דער פֿילאָסאָף

Velvel Zbarjer was born in 1824 in Galicia, Ukraine. He was an itinerant singer, actor, and presenter of Yiddish mini-melodramas. His “heresies and scoffing verses” mocking the powerful meant that he often had to pack up and quickly move to a different town. He eventually ended up in Istanbul, Turkey, but his song, *Der Filosof*, made its way to Burlington, Vermont.



From the Ben Zion Black Archive, UVM

Bm F#m E A

1. Un kum a-her, du fi-lo-zof, mit dayn ket-zi-shn mo-ye-khl.

HARMONY

2. A dam-fer-shif hos-tu osy-ge-trakht un nemst zikh mit dem i-ber. Der
 3. A luft ba-lon hos-tu oys-ge-klert un meynst du bist a kho-ref. Der
 4. Isi veys-tu vos der re-be tut beys er zitst bi-ye-khi-des? In

Bm F#m Bm E F#m

5 Kum a-her tzum reb-ns tish un lern zikh dort sey-khel.

rebe shpreyt zayn tikhl oys un geyt dem yam a-ri-ber.
 rebe shpot, der rebe lakht, er darf dos oyf ka-po-res.
 eyn mi-nut er in himl flit un pra-vet dort sholesh su-des.



E♭
ONE BAND

ARRANGEMENT © 2010 MICHÈLE CHOINIÈRE
TRANSCRIBED BY BRIAN PERKINS

FUE A DE LOU

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.

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

INTRO D G **VERSE** D G

1. Mon pere n'a - vait fill - e que moi.
2. Un jour sur la mer il m'en - voie.
3. Le ma - te - lot qui m'y me - na.
4. Il dit la belle em - bras - sez - moi.
5. Ah non mon - sieur je n'o - serais pas.
6. Car si mon pa - pa le sa - vait.

D G C

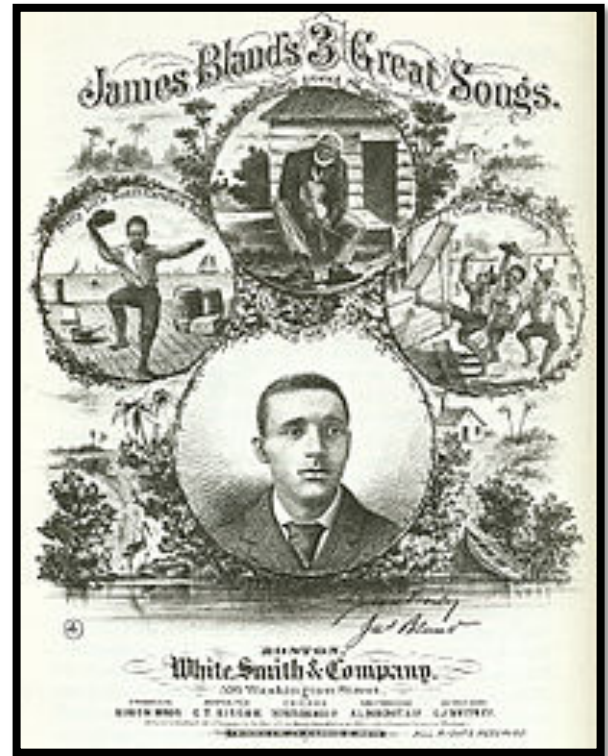
- 3
- Un jour sur la mer il m'en - voie.
Le ma - te - lot qui m'y me - na.
Il dit la belle em - bras - sez - moi.
Ah non mon - sieur je n'o - serais pas.
Car si mon pa - pa le sa - vait.
Fill - e bat - tue ca se - rait moi.

CHORUS C D G C D G

C D G G

GOLDEN SLIPPERS

Golden Slippers is one of the most well-known tunes among the older Vermont fiddlers. It was written by **James Bland** who was born just before the Civil War into a free African-American family in New York City. Bland was a remarkably successful composer and performer. To commemorate him, the **Lions Club of Virginia** annually invites young musicians to compete in a "Bland Music Contest." The winners of this Bland Music Contest receive valuable... "Bland Music Scholarships."



Historical Note: James Alan Bland, 1854-1911, of Queens, N.Y. wrote *Golden Slippers* in 1879. The son of one of the first African-American college graduates, Bland attended Howard University. Considered "The World's Greatest Minstrel Man," Bland was also described as "the black writer who broke down the barriers to white music publishers' offices."



H. A. Phillips

At Vermont's Bread and Puppet Domestic Resurrection Circus throughout the 1990's, puppeteer John Bell sang Vermont stories to the melody of *Golden Slippers*. In front of thousands, and in the persona of Harry Alonzo Phillips, the "poet laureate of Glover," Bell squeezed and stretched impossible words into the melody.



Trudy Cohen and John Bell

Photo: Greg Cook

E♭ 1&1
ONE BAND

GOLDEN SLIPPERS

JAMES ALAN BLAND (1854-1911)

TRANSCRIBED BY BRIAN PERKINS

A

Section A consists of five measures of music. The first measure is a whole rest. The second measure is marked with a chord of E. The third measure is marked with a chord of A. The fourth measure is marked with a chord of B. The fifth measure is marked with a chord of E and contains a first ending bracket. The sixth measure is marked with a chord of E and contains a second ending bracket. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

5

B

Section B consists of six measures of music. The first measure is marked with a chord of E. The second measure is marked with a chord of A. The third measure is marked with a chord of F#MIN. The fourth measure is marked with a chord of B. The fifth measure is marked with a chord of E. The sixth measure is marked with a chord of E. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

10

14

18

22

E \flat (BEAUDOIN) **THE GROWLING OLD MAN & THE GRUMBLING OLD WOMAN**
ONE BAND

TRANSCRIBED BY BRIAN PERKINS

*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 F# E F# E F#

E♭ ACCOMP. **THE GROWLING OLD MAN & THE GRUMBLING OLD WOMAN**
ONE BAND ARRANGED VERSION

TRANSCRIBED BY BRIAN PERKINS

A REPEAT 3X

F#MIN D E C#MIN D BMIN C#MIN F#MIN E

A LAST TIME

BMIN C#MIN D E F#

B

F# B E F# B C#MIN F#

F# B E F#MIN D E F# E F#

OUTRO!

F#MIN D F#MIN D F#MIN D E F#

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.



*Simchat Torah, Archibald Street
Ohavi Zedek Synagogue, 1903*

HATIKVAH

הַתִּקְוָה



*Rabbi Israel Rosenberg,
(1875-1956)*

The melody of *Hatikvah* belongs to a family of folk songs with many versions throughout Europe and the Middle East. The tune probably originated with a sixteenth century Italian song, "*Fuggi Fuggi Fuggi da Questo Cielo*," which spoke of banishing misfortune and unfaithfulness. In 1888, a Romanian folk song with this melody was combined with a Zionist poem written by Naftali Herz Imber. The new song, "*Hatikvah*," expressed the hope of the Jewish people for a homeland. It quickly spread and became the anthem of the new Zionist movement. In 1909, the growing Jewish community of Burlington's Old North End hired Vermont's first fully-ordained rabbi, Israel Rosenberg, from Kovno, Lithuania. Rabbi Rosenberg was welcomed to Ohavi Zedek Synagogue with music and celebration. In honor of the event, a youth ensemble performed the song *Hatikvah*.



*Rachel Saiger & Ben Zion Black
Photo:LostShulMural.org*

Ben Zion Black and Vermont Yiddish Heritage

A few years after the events described above, a young man arrived in Burlington who would play a unique role in sustaining Yiddish language and culture in Burlington. Ben Zion Black (1886-1972), also from Kovno, Lithuania, was a musician and artist whose first commission was to paint the ornate interior of the Chai Adam Synagogue on Hyde Street. In this sacred interior, he included a mandolin, a violin, and other musical instruments showing the importance of music in his vision of the community. Ben Zion Black spent the rest of his life presenting concerts, theatrical and literary events, and organizing musical ensembles to ensure that Yiddish culture had a voice in the Old North End. We, of the **ONE Band** know frustratingly little about the music he and his community played, and further research is called for. The Yiddish music included here is based upon concert programs, newspaper accounts, the Black Family record collection, and also on the musical traditions of the Lithuanian Jewish community and the larger Ashkenazi Jewish tradition in which the Black family participated.

E♭ 1 & 2
ONE BAND

HATIKVAH

TRADITIONAL & NAFTALI HERZ IMBER (1856-1909)
TRANSCRIBED BY BRIAN PERKINS

F#MIN BMIN F#MIN BMIN F#MIN C#7 F#MIN

F#MIN BMIN F#MIN BMIN F#MIN C#7 F#MIN

D E7 A D E7 A

BMIN F#MIN E7 A BMIN F#MIN C#7 F#MIN

BMIN F#MIN E7 A BMIN F#MIN C#7 F#MIN

ISLATIIRINOOSY

RHYTHM

C

C

Mohamed Muktar taught us this song in Maay Maay, the traditional language of Burlington's Somali Bantu people. "Don't erase my name, take it higher!" is the message of this song of liberation that goes back at least to 1993. Qoomal's arrangement features horn breaks which are an important part of modern Somali music.

A AMIN C DMIN AMIN G AMIN 1. AMIN 2.

B AMIN C G AMIN 1. AMIN 2.

C AMIN C G AMIN

CHORUS AMIN C

C G AMIN

VERSE AMIN C

D AMIN G AMIN

E AMIN C G AMIN C



Deluxe Malega

JAMBO BWANA



Janvier Mbilizi

As with many of our songs, we learned *Jambo Bwana* (opposite page) from Old North End neighbors. The members of the Ode Family of Decatur Street are all great singers. Deluxe Malega and Janvier Mbilizi sang this Swahili song at one of our backyard rehearsals. It is a Kenyan pop song written by Teddy Kalanda Harrison and first recorded in 1982. It is intended to be really easy and reassuring for Swahili learners, so it's the first stop for those interested in this important language.

Bonus Tune: To continue our Old North End Swahili tutorial, below is printed *Moja, Mbili, Tatu*, an awesome Swahili counting song also sung by members of the Ode Family.

C I

MOJA, MBILI, TATU

TRANSCRIBED BY BRIAN PERKINS

JAMBO BWANA

G C D

Jam - bo, Jam-bo bwa - na, Ha-ba - ri ga - ni,

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with notes G4, A4, B4, C5, and D5, with rests and ties. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes G2, A2, B2, C3, and D3. Chord symbols G, C, and D are placed above the staff at the beginning of the first, second, and third measures respectively.

G G C

M-zu-ri sa - na. Wa- ge - ni, mwa-ka-ri bish - wa,

Detailed description: This system contains the third and fourth staves of music. The top staff continues the melody with notes D5, E5, F#5, G5, and A5. The bottom staff continues the accompaniment with notes D3, E3, F#3, G3, and A3. Chord symbols G, G, and C are placed above the staff at the beginning of the first, second, and third measures respectively.

D G ⊕ D.C. AL CODA

Ken-ya ye - tu Ha-ku - na ma - ta - ta

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the melody with notes B4, C5, D5, E5, and F#5. The bottom staff continues the accompaniment with notes B2, C3, D3, E3, and F#3. Chord symbols D, G, and a circled cross symbol (⊕) are placed above the staff at the beginning of the first, second, and third measures respectively. The system ends with a double bar line and repeat dots. The number '12' is written below the first measure of the bottom staff.

CODA G AMIN D⁷ G

Ken-ya n - chi nzu - ri, Ha - ku-na ma-ta - ta.
N - chi ya maa - ja - bu,
N - chi yen - ye ama - ni,

Detailed description: This system contains the seventh and eighth staves of music, labeled as the Coda. The top staff begins with a double bar line and repeat dots, followed by notes G4, A4, B4, C5, and D5. The bottom staff begins with a double bar line and repeat dots, followed by notes G2, A2, B2, C3, and D3. Chord symbols CODA, G, AMIN, D⁷, and G are placed above the staff at the beginning of the first, second, third, fourth, and fifth measures respectively. The number '17' is written below the first measure of the bottom staff.

E_b
ONE BAND

KERRY POLKA NO. 4 & BILL SULLIVAN'S

TRANSCRIBED BY BRIAN PERKINS

In County Kerry, in the south of Ireland, traditional musicians tend to specialize in polkas. They play them fast and no one seems to remember the name of any particular polka. This is also the case in Burlington, which is why this first tune is locally known as Kerry Polka No. 4. Both of these polkas have travelled across the Atlantic with successive generations of Irish immigrants.

A

5

B

13

BILL SULLIVAN'S POLKA

TERRY TEAHAN 1905-89

A

5

B

14

KOROBEGINIKI

Коробейники

A century ago, the Russian folksong Korobeiniki was likely well known to the Burlington family of Ben Zion Black since they owned a 1925 recording of the song. We know this because all of Ben Zion Black's 78rpm disks along with several volumes of his Yiddish poetry are archived up at UVM. In the Old North End, history repeats itself, so it was not entirely surprising when Milo Bouricius sat down at the piano during his first ONE Band rehearsal and began spontaneously banging out Korobeiniki. Milo, of course, knew this old tune not from his neighbors of 100 years before, but as the tune from the Tetris video game. The song itself describes the encounter of a Russian girl and a *korobeiniki*, or peddler. The two haggle over goods in a veiled metaphor for courtship.

Transliterated Lyrics

By Nikolay Nekrasov

Oy polnym polna moya korobushka
Yest' i sitets i parcha.
Pozhaley, dusha-zaznobushka,
Molodetskogo plecha.

Vyydu, vyydu v rozh' vysokuyu,
Tam do nochki pogožu,
Kak zavizhu chernookuyu,
Vse tovary razložhu.

Tseny sam platil nemalyye,
Ne torquysya, ne skupis',
Podstavlyay-ka gubki alyye,
Blizhe k molodtsu sadis'.

Vot uzh pala noch' tumannaya,
Zhdyot udalyy molodets.
Chu, idyot! – prishla zhelannaya,
Prodayot tovar kupets.

Katya berezhno torquyetsya
Vsyo boitsya peredat',
Paren' s devitsey tseluyetsya,
Prosit tseny nabavlyat'.

Znayet tol'ko noch' glubokaya,
Kak poladili oni.
Raspryamis' ty, rozh' vysokaya,
Taynu svyato sokhrani!

Oy legka legka korobushka
Plech ne rezhnet remeshok
A vsego vzyala zaznobushka,
biryuzovyy perstenyok.

Musical Note: This melody is in a common European musical mode in which the 7th note of the scale jumps back and forth a half-step depending on the chord. It is sharp on the V⁷ chord and natural on the i chord.

KOROBAINIKI

A A 7 D MIN A 7 D MIN

B G MIN D MIN A 7 D MIN

G MIN D MIN A 7 D MIN

TETRIS BRIDGE

D MIN A 7 D MIN A 7 D MIN A 7 D MIN A 7

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 A E^b A E^b A

E^b A E^b A

A E⁷ D E E⁷

CHORUS A A⁷ D/F# D^{MIN}/F E E E⁷ A

A A⁷ D/F# D^{MIN}/F E E E⁷ A

E♭ I
ONE BAND **LINKUM DODDIE**

TRANSCRIBED BY
BRIAN PERKINS



Hannah Beth Crary

Photo: YTV

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."*

A F# E

F# F#

B F# B E F# E (A# OR B, YOUR CHOICE)

F# B E F# F#

F# B E F# E

F# F#



Isa Kremer, 1887-1956

LOMIR SICH IBERBETN

In 1900, in Odessa, Ukraine, the teenager Isa Kremer first drew attention by publishing her own revolutionary poetry. Known as “*The People’s Diva*,” Isa Kremer was the first woman to perform Yiddish song on the concert stage. She toured extensively, but we don’t know if she ever came to Burlington. We do know that Ben Zion Black had her recordings. Here is *Lomir Sich Iberbetn* from Kremer’s repertoire. It has to do with two lovers fighting, making up... and eating pistachios.

1. Lomir zikh iberbetn, iberbetn,
Shtel dem samovar.
Lomir zikh iberbetn,
Zayzhe nit kayn nar.

2. Lomir zikh iberbetn, iberbetn,
Koyf mir a por marantsn.
Lomir zikh iberbetn,
Lomir geyn tantsn.

3. Lomir zikh iberbetn, iberbetn,
Koyf a por pistashkes.
Lomir zikh iberbetn,
Shenk mir dayne laskes.

4. Lomir zikh iberbetn, iberbetn,
Genug shoyrn zayn vi goyim.
Lomir zikh iberbetn,
Lomir shraybn tnoyim.



Burlington’s Ben Zion Black, (1886-1972)

Photo: LostShulMural.org

The first printed version of *Lomir Zich Ibernethn* appeared in 1914, in St. Petersburg, Russia. Isa Kremer recorded her version in 1923.

LOMIR SICH IBERBETN

C# F#MIN C# F#MIN

BMIN C# C# BMIN C# C#

OUTRO

BMIN C# BMIN C#

Lomir zikh iberbetn, iberbetn,
Shtel dem samovar
Lomir zikh iberbetn,
Zayzhe nit kayn nar.

Lomir zikh iberbetn, iberbetn,
Koyf mir a por marantsn.
Lomir zikh iberbetn,
Lomir geyn tantsn.

E♭ I
ONE BAND

LUCY FARR'S BARNDANCE



Lucy Farr
(1911-2003)

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."

A E A E E B

E C#MIN A A E E B E E B E E

B E C#MIN A A E E E B B

E C#MIN A A E E C#MIN B E E B E E

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.

LA MAISON DE GLACE & THE HANDSOME YOUNG MAIDS

Réjean Brunet, of Les Freres Brunet, wrote *La Maison de Glace* twenty years ago when he and his brother André lived just across the border in Lacolle, Quebec. The second tune, *The Handsome Young Maids*, is an Irish jig by Charlie Lennon, who earned his Ph.D. in nuclear physics before he got serious and started writing fiddle tunes. His tune is included in this book to honor the irreplaceable Malcolm Sanders, Burlington's own premier physicist/fiddler. Malcolm plays *Handsome Young Maids* in A major and it really screams. It is presented here in D but if you want to hear it in its original glory, Malcolm can be heard at Burlington's weekly Irish session at the Radio Bean Café.



Malcolm Sanders, Ph.D.



Les Freres Brunet, Réjean et André

LA MAISON DE GLACE & THE HANDSOME YOUNG MAIDS

LA MAISON DE GLACE

© 1997 RÉJEAN BRUNET, SOCAN

A B D[#]MIN E F[#] B D[#]MIN E B F[#] E F[#] D[#]

Musical notation for section A of 'La Maison de Glace'. It consists of three staves in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff is the melody, the second is the alto part, and the third is the bass part. The piece features a 12-measure phrase with a first ending (measures 9-10) and a second ending (measures 11-12).

B G[#]MIN E B F[#] G[#]MIN E B F[#] F[#] B

Musical notation for section B of 'La Maison de Glace'. It consists of three staves in 6/8 time with a key signature of three sharps. The first staff is the melody, the second is the alto part, and the third is the bass part. The piece features a 12-measure phrase with a first ending (measures 9-10) and a second ending (measures 11-12).

THE HANDSOME YOUNG MAIDS

© 1992 CHARLIE LENNON, IMRO

A B F[#] B F[#] B B

Musical notation for section A of 'The Handsome Young Maids'. It consists of three staves in 6/8 time with a key signature of three sharps. The first staff is the melody, the second is the alto part, and the third is the bass part. The piece features a 12-measure phrase with a first ending (measures 9-10) and a second ending (measures 11-12).

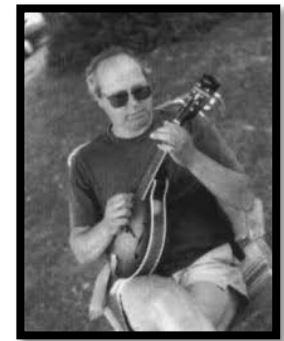
B B E B F[#] B E B F[#] B F[#]

Musical notation for section B of 'The Handsome Young Maids'. It consists of three staves in 6/8 time with a key signature of three sharps. The first staff is the melody, the second is the alto part, and the third is the bass part. The piece features a 12-measure phrase with a first ending (measures 9-10) and a second ending (measures 11-12).



Jean-Paul Loyer's 1995 LP,
"OJNAB"

LA MARCHE AU CAMP & MY UNCLE'S JIG



Jean-Paul Loyer
(1952-2009)

La Marche au camp was written by Jean-Paul Loyer, from Joliette, Quebec. Jean-Paul spent some precious days in Burlington and he taught us Vermonters some of his tunes. His last Vermont visit was to celebrate the wedding of fiddlers Viveka Fox and Peter Macfarlane. Viveka gave us the second tune which she adapted from the repertoire of Quebec accordion player Keith Corrigan. We like her version, which she calls "My Uncle's Jig."



Viveka Fox and Peter Macfarlane of Addison, Vermont. Photo: Bob Tracey

Historical Note #1: For generations, North Winooski Avenue in the Old North End was the main roadway down which all goods and people travelled from Quebec. It is therefore the duty of every Burlington musician to keep watch northward for the next wave of incredible music to come rolling out of that province.

Historical Note #2: It is also a longstanding local tradition to mangle the pronunciation of French names and to slightly alter tunes to meet the needs of Vermont dancers. That is the case with these tunes. They have been "straightened out" to fit Vermont contra dances.

Musical Note: Very few fiddle tunes are in F Major and even fewer are in B^b, so when you encounter one, it is often because it was meant to favor wind instruments. Jean-Paul wrote many of his tunes on a C-tuned tenor banjo, which is why his tunes are often in flat keys.

DI MIZINKE OYSGEGBN



A procession in Burlington's "Little Jerusalem" neighborhood. Part of the mission of the ONE Band is to encourage our members to research historical documents such as this photo to learn date, location, and context.

Mizinke is the Yiddish word for "youngest daughter." It comes from a Ukrainian word meaning "pinky" or little finger. Daughters in traditional society were married off in birth order: oldest to youngest. This popular wedding song depicts the joy and relief of the parents at the wedding of their final, youngest daughter, their "*mizinke*." The ONE Band got this song from the Ben Zion Black Archive at UVM where we found a fabulous 1923 recording by Isa Kremer. The song itself was written in Kiev, Ukraine in 1901 by Jewish songwriter Mark Warshavsky (1848-1907).

English Translation:

1. Higher, better!
Make the dance ring larger!
God has made me great!
Has brought me good fortune:
So rejoice children all night long!
I gave away my youngest daughter!

2. Stronger, more joyful!
You are the queen and I, the king,
I myself,
Have seen with my own eyes,
How God has favored me.
I gave away my youngest daughter!

3. Itsik, you lazy one!
Why is your bow so silent?
Yell at your musicians!
Are they playing or sleeping?!--
I want you to rip the strings apart!
I gave away my youngest daughter!

4. Ayzik, you good-for-nothing!
Grandmother is getting up to dance!
Long may she live; Just look
How she hops and sets her feet!
Oh, what joy, Oh, what gladness--
I gave away my youngest daughter!

5. Mottl Reb Shimen,
The poor people have arrived.
Set for them the most beautiful table.
Expensive wines, expensive fish.
Daughter, Give me a kiss!
I gave away my youngest daughter!

E \flat
ONE BAND

DI MIZINKE OYSGEGEBN

MARK WARSHAVSKY (1848-1907)

TRANSCRIBED BY BRIAN PERKINS

C \sharp MIN C \sharp 7 F \sharp MIN F \sharp MIN G \sharp 7

4

C \sharp MIN F \sharp MIN G \sharp 7

4

G \sharp 7 C \sharp MIN G \sharp 7 C \sharp MIN

6

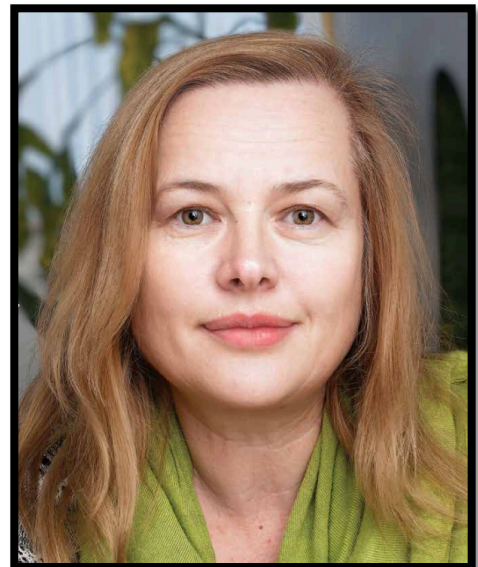
MOJ DILBERE

This powerful song is from Burlington's Mediha Goretic. It is from the Bosnian *Sevdalinka* tradition of emotionally intense songs which reflect the Turkish musical influences over what is now Bosnia and Herzegovina. As a teenager, in the years before the Balkan wars, Mediha toured Europe in a traditional dance and music ensemble. Now, in Vermont, she works to involve young people in the cultural traditions she learned while growing up in Sarajevo. She leads the Bosnian Lilies, a youth dance group that is passing on traditional Bosnian dance and song to a new generation.

1. Moj dilbere, kud' se šećeš?
Aj, što i mene ne povedeš?

2. Povedi me u čaršiju,
Aj, pa me prodaj bazardžiji

3. Uzmi za me oku zlata
Aj, pa pozlati dvoru vrata



Mediha Goretic Photo: Champlain Housing Trust



Members of the Bosnian Lilies dance group Photo: YTV

English Translation:

My darling, where are you going?
Oh, why don't you lead me there too?

Lead me to the čaršija (market)
Oh, then sell me to the bazaar merchant.

Sell for me an oka (3lb) of gold!
Oh, then gild the door to the palace.

MOJ DILBERE

INTRO:

Musical notation for the Intro section, measures 1-4. The key signature is E major (one sharp). The time signature is 4/4. The music features a melody in the upper voice and a bass line in the lower voice. Chords are indicated as C#.

Musical notation for measures 5-8. Chords are indicated as C#, B MIN, and C#.

VAMP:

VERSE:

Musical notation for the Verse section, measures 9-13. Chords are indicated as C#, C#, C#, and F# MIN. A triplet of eighth notes is marked with a '3'.

Musical notation for measures 14-17. Chords are indicated as B MIN, C#, and C#.

Musical notation for measures 18-21. Chords are indicated as C#, D, B MIN, C#, and C#.

E♭ 1

MOJA, MBILI, TATU

TRANSCRIBED BY BRIAN PERKINS



A D A A A E A
Moja, Mbili, Tatu, Nne, Tano, Sita, Saba, Nane, Tisa... Ha-ba-ri ya Jan-ua-ri?



5 A E D A A A E A
Kuna mtu moja al-i-ye po-tea. A-ki-pa-ti-ka-na tuu-ta mfun-ga je-la!



9 A D E A A D A E A
Moja, Mbili, Tatu, Nne, Tano, Sita, Saba, Nane, Tisa, Kumi!

*Any news about January?
There is one person that disappeared
When we find him we'll put him in jail!*

E \flat

THE NEIGHBORHOOD WALTZ No. 1

By PETE SUTHERLAND

© 2014 EPACT MUSIC, BMI

ONE BAND



The Old North End "Bus Barns Project"

Photo by Chris Bertelsen

Pete Sutherland composed this waltz in 2000 for Hannah Dennison's "Bus Barns Project," a multi-day dance performance celebrating Burlington's historic bus and streetcar barns as well as the enduring importance of the surrounding North Winooski Avenue neighborhood.

E \flat

A B7 E A E/G# F#m C#m A E/B B7

E A E/G# F#m G#m C#m A B C#m

B F#m F#m/E C#m7 F#m E/G# A B C#m G#m

F#m E/G# A B C#m A B C#m

E♭ I
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.

A n.c. E F#m n.c. G#m



1

A B E D C#m A n.c. D C#m A



11

B D A E



22

C#m A E F#m D A A



30

C B C#m B A F#m G#m C#m A F#



40

D F#m C#m F# D A C#m



53

E A C#m B C#m F#



61

E F# A N.C. N.C.



67

रेशम फिरिरी RESHAM FIRIRI

THIS TRANSCRIPTION IS BASED ON RECORDED VERSION BY DWARIKA LAL JOSHI, SUNDER SHRESTHA, VARIOUS SARANGI PLAYERS, DHARMENDRA SEMAN, GANGA SHARMA, AND ESPECIALLY THE CHLDHAVEN STUDENTS IN KATHMANDU, NEPAL.

Resham Firiri is an extremely popular Nepali song. The title refers to a silk scarf fluttering in the wind. The lyrics are impressionistic images illustrating two peoples' love for one another. Featured in this song are: a cat, a dog, two people meeting at the crossroads, a calf in danger, two different shotguns, and a whole lot of flying above the Himalaya Mountains. Everything turns out well in the end.

CHORUS

Re-shamfi-ri - ri, _____ Re-sham fi - ri - ri, _____ U - dera jaun-kee

6 dan - daa - ma bhan - gyang Re - sham fi - ri - ri

BANSURI (FLUTE) BRIDGE

9
13

VERSE

21

- 1.Ku - ku - ra - lai ku - ti ku - ti bi - ra - lo - lai su - ri.
- 2.Ek na - le ban-duk, dui na-le ban-duk, mir - ga lai take - ko.
- 3.Saa-no ma sa - no ga - ai ko ba-chho bhi - rai ma, Ram, Ram.

25

Tim - ro ham - ro ma - ya - pir - ti do - ba - to - ma ku - ri.
Mir - ga lai mai - ley ta - ke - ko hoi - na ma - ya lai dakay ko.
Cho - de - ra jaa - na sa - ki - na mai - le, ba - ru ma - ya sanghai jaun.

SANDY BOYS

The Appalachian tune Sandy Boys, has made the leap from the world of Southern fiddling over to the Scottish bagpipe crowd, changing significantly along the way. Many versions have been played since the 1840s when the tune was composed. We learned this one from Addison County fiddler Viveka Fox, who got it from bagpiper Chris Layer, who more than likely learned it from Pete Sutherland.



Gus and Winslow at the Young Tradition Vermont showcase, Burlington City Hall Photo John Mowad

A F#

5

B F# B F# F# B F# B

10 OMIT TO BREATHE

F# B F# C# F#1 F#2

14

Musical Note:

Sandy Boys is in a family of Appalachian “modal” tunes which actually have a Scottish harmonic structure. The purest expression of this sound is in the playing of Scottish bagpipe tunes so you can learn a lot about how these modes work by listening to the Scottish and Cape Breton musicians who are quite common in Vermont. American accompanists are often confused by these tunes, so they "straightened them out" to fit major scale chords. This version of Sandy Boys uses all A Major chords but it is also often played modally with G chords used where you might expect an E chord. If you are the accompanist, it is largely your decision.

SIMPLE SIMPLE KANCHI KO

You can spend a lifetime studying the sophisticated traditional music of Nepal, but in the meantime, a simple pop song can be a great bridge-builder. This extremely well-know song is less than ten years old, and the word "simple" is right there in the title. It was featured in the Nepali film *Andaj*, but we learned it from neighbors in Vermont.

VERSE A

G E MIN G

1. Sim - ple__ Sim - ple__ Kan - chhi Ko Dim - ple Par - ne Gaa - la
2. Hand - some, Hand - some Kan - chha Ko Fak - kau - ne Yo Chaa - la
4. Sutu, Sutu Aau - ne__ Kan - chha Ko Lutu Putu Par - ne Baa - ni
6. Jhuki, Jhuki Bas - ne__ Kan - chhi Ko Luki, Luki Her - ne Baa - ni

E MIN A MIN D G

5 Mann Par - yo, Mann Par - yo, Mann Par - yo (lau) Ma - lai Man Par - yo

BRIDGE:

G A MIN G

9

VERSE B

G E MIN G

13

3. Mo - ha - ni Roo - pai Le Mar - yo Ni__ Bhu - tuk - kai Par - yo Ni
5. Chan - dra Ba - dan__ Mu - haar Ty - o Ap - sar - a Maat (e) Khaane

G A MIN D⁷ G

17

- Mu - tu Ko Ma - ya Chor - you Ni__ Mu - tu Mai Saar - you Ni
- Mandh__ Mandh Mus - kaan Ty - o Yo Mann (e) Cho - ri Laane

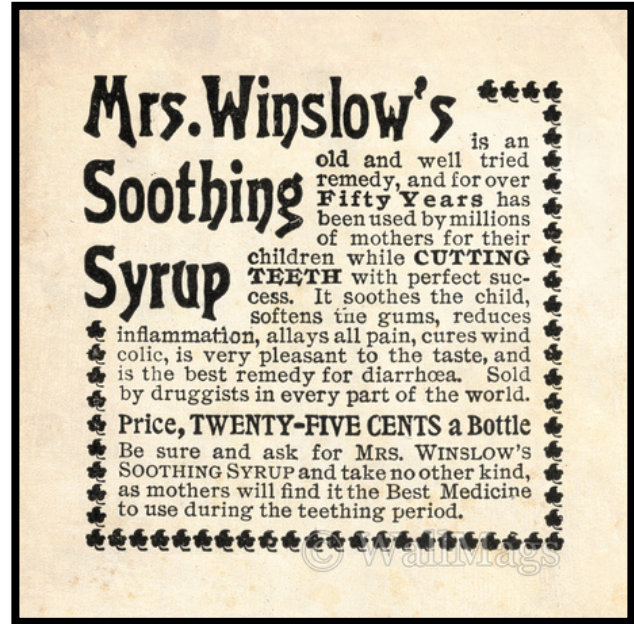
Original Verse Order: 1,2,Bridge,3,4,Bridge,5,6

SOLDIER'S JOY & THE CUCKOO'S NEST

Burlington fiddler and millworker Lucien Girard lived in the South End and was recorded in 1931 playing **Soldier's Joy**. Everyone plays Soldier's Joy, but here we present the authentic Burlington version as played on Maple Street in 1931.

The title "Soldier's Joy" allegedly refers to opiate abuse, another longtime Vermont tradition. Lest anyone should suggest darkly that "city people" are bringing their druggy ways into Vermont, the facts state otherwise. We have dug up (in Brian's own back yard!) patent medicine bottles and other evidence that a century ago many Old North Enders were thoroughly addicted to opiates.

The second tune is another local standard, the **Cuckoo's Nest**.



Opium-laced patent medicine, as found in the O.N.E.



Burlington's Queen City Cotton Mill, where Lucien Girard worked.

E♭1
ONE BAND

SOLDIER'S JOY & THE CUCKOO'S NEST

TRANSCRIBED BY BRIAN PERKINS

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

HELEN HARTNESS FLANDERS BALLAD COLLECTION

SOLDIER'S JOY

A B F#7

5

B F#7 B B

10

B F#7 B F#7 B B

14

THE CUCKOO'S NEST

A B A

1

B F# E B A B B

5

B F# A E

10

B F# E B A B B

14

SOOMAALIYEY TOOSOO

We learned this stirring anthem on Decatur Street from neighbor, **Madey Shegow**. When we asked for a good song he responded with Soomaaliyeey Toosoo and assured us that *everyone* knows it. In our experience that is pretty much true among the Somali community and increasingly true among the general population. It has been a great bridge builder for the ONE Band. This important song of liberation was written in 1947 by poet Ali Mire Awale. It was sung at independence from colonial rule in 1960, and actually became the official Somali anthem from 2000 until 2012.

Like so many others, Ali Mire Awale was exiled from Somalia and currently lives in the United States. The lyrics of his song call for unity and justice.



Madey Shegow was born in Baraawe, Somalia but left in 1990. His family lives on Bright Street, in the Old North End.

There are many verses. Here are a few along with a rough translation

Chorus:

Soomaaliyeey toosoo
Toosoo isku tiirsada ee
Hadba kiina tag daranee
Taageera waligiinee

Verse:

dad walaala aan nahayoo
waa la isku keen diriyeey
nacabkeeni noo daranbaa
dabanimo I noo dhigayee

Verse:

Hadba waxaan laa ooyaayoo
ilmadu iiga qubaneysaa
Ikhtiyaar nin loo diidoo
La addoon sadaan ahayee

Chorus:

Oh, wake up Somalis, wake up
And lean onto one another.
Whoever is your weakest
Forever support him.

Verse:

We are brothers.
Someone told us lies to divide us.
Hatred makes us bad.
It is a trap set for us.

Verse:

Again, and again I keep crying
And that my tears are falling
To know I'm denied my freedom
To know that I'm an enslaved man.

SOOMAALIYEY TOOSOO

Chorus:

D

F#MIN

EMIN A

Soo - maa - li - yeey too - soo Too - soo is - ku tiir - sa - da ee Had - ba
dad wa - laa - la aan naha - yoo. waa la - is - ku keen dir - i - yeee. na - cab -
Had - ba waxaan laa oo - yaa - yoo ilma - du iig - a quba - ney - sa - a Ikh - ti -

D

F#MIN

EMIN

A

D

kii - na taag - da - ra - nee Taa - gee - ra wa - li - gii - nee
kee - ni noo da - ran - baa. daba - ni - mo I noo dhi - ga - yee. _____
yaar nin loo dii - doo La ad - doon sa - daan a - ha - yee _____

"SOOMAALIYA HANOOLAATO!" - MADEY SHEGOW

TRANSLATION ASSISTANCE FROM MADEY SHEGOW, MOHAMED MUKTAR, ADEN HAJI, AND MUKTAR ABDULLAHI

TRINQUE L'AMOURETTE

"Drink to flirtation, we are going dancing!" is the refrain of this song. Our ONE Band arrangement is based on a version from Burlington's Beaudoin Family. This is from the French Canadian response song tradition, in which the singer's words are repeated back by EVERYONE in the room. No exceptions!



1976 Famille Beaudoin LP released by Vermont's Philo Records

Verse 1: *(response in italic)*

Leader:

M'en revenant d'chez l'boulangier.
Trinque l'amourette, nous irons danser.

Response:

*M'en revenant d'chez l'boulangier.
Trinque l'amourette, nous irons danser.*

Leader:

Dans mon chemin j'ai rencontré

Chorus:

Son petit 'ti-Louis,
Son joli gabarit,
Mari glouton,
Lurette maluron!
Trinque l'amourette
Maluron lurette,
Nous irons danser
Maluron lure.

Verses 1-10:

1. M'en revenant d'chez l'boulangier.
2. Dans mon chemin j'ai rencontré
3. Trois cavalières fort bien montées,
4. Deux son à cheval et l'autre à pied,
5. Celui d'à pied m'a demandé
6. Où irons-nous ce soir coucher,
7. À la maison d'accoutumée
8. Tu as menti franc cavalier,
9. Nous coucherons dans l'poulailler,
10. Les coqs, les poules nous chieront
sur l'nez!

TRINQUE L'AMOURETTE

VERSE

Musical notation for the first line of the verse, measures 1-2. Chords: F#MIN, C#MIN7, F#MIN.

Musical notation for the second line of the verse, measures 3-4. Chords: F#MIN, C#MIN7, F#MIN.

Musical notation for the third line of the verse, measures 5-6. Chords: A, E. Section: CHORUS.

Musical notation for the fourth line of the verse, measures 7-8. Chords: C#7, C#7/F.

Musical notation for the fifth line of the verse, measures 9-10. Chords: F#MIN, A, F#MIN.

Musical notation for the sixth line of the verse, measures 11-13. Chords: E, F#MIN, C#7, F#MIN. Time signature change to 3/2.

Trois cavalières fort bien montées, À la maison d'accoutumée
Deux son à cheval et l'autre à pied, Tu as menti franc cavalier,
Celui d'à pied m'a demandé Nous coucherons dans l'poulailler,
Où irons-nous ce soir coucher, Les coqs, les poules nous chieront sur l'nez!

THE TRIP TO DINGLE

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.

A

5

B

10

14

18

22

TUMBALALAIKA

TRANSCRIBED BY BRIAN PERKINS

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 F \sharp MIN C \sharp 7 C \sharp 7 F \sharp MIN

F \sharp MIN D A BMIN C \sharp 7 F \sharp MIN F \sharp A F \sharp F \sharp MIN

IN D MINOR BMIN F \sharp 7 F \sharp 7 BMIN

BMIN G D EMIN F \sharp 7 BMIN B \flat G B \flat FINE

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

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 treyn?

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 treyn.

U STAMOLU NA BOSFORU

Fadil Hajrovic sang to us this *Sevdalinka* which reflects the influence of Ottoman culture on Bosnia's music and religion. In this song, the Pasha dies, his wife dies, everyone cries, and the muezzin calls from the minaret. Mediha Goretic explains that, in the *Sevdah* tradition, this imagery is all metaphor for love, loss, and longing.

A B MIN D E MIN F DIM F#7 B MIN

U Stam-bo-lu na Bos-fo-ru bo-lan pa-ša le-ži,
Du ša mu je na iz-ma-ku, cr-noj zem-lji te-ži.

B A D E MIN A D

mo-lit-va je nje-mu sve-ta, dok mu-je-zin,s mi-na-re-ta

E MIN A D F#7 B MIN G D E MIN F DIM F#7 B MIN

9 uci gla-som svim: "A-llah i-lla-llah, se-lam a-lej-kjum!"

1. U Stambolu na Bosforu bolan paša leži,
duša mu je na izmaku, crnoj zemlji teži.

Molitva je njemu sveta,
dok mujezin s minareta uci glasom svim:
"Allah illallah, selam alejkjum!"

2. "Dok ste vjerno sluge moje služili moj harem,
neka od vas svako uzme sedam žena barem".

Iz oka mu suza kanu,
pa na minder mrtav pa'nu, stari musliman.
"Allah illallah, selam alejkjum!"

3. Kad je čula pašinica za tu tužnu vijest,
da se paša preselio na ahiret svijet.

Iz oka joj suza kanu,
pokraj paše mrtva pa'nu, ljubav pašina.
"Allah illallah, selam alejkjum!"

Musical Note:

Many singers just repeat the muezzin's call and not the entire B part. Also, Fadil holds measures 10 and 11 twice as long as most singers do. The separate "instrument" and "voice" lines show how a vocalist and an instrumentalist phrase notes differently. In general, there is a lot of ornamentation of notes which is not notated here.

VERMONT COMPOSERS SET

THE HILLS OF SHARON, HALF PAST TWO & MARCHE À JULIA

At a recent concert on Church Street, Irish fiddler **Antoin MacGabhann** spoke of some jealous and suspicious friends back home who, upon hearing that flute player **Vincent Broderick** was writing new tunes, muttered to each other, "Well then! Aren't the old tunes good enough for him?" Here are three tunes written by Vermont composers who just couldn't leave well enough alone.



Jeremiah McLane, being a piano and accordion player, writes tunes with muscular chord progressions. His jig, *The Hills of Sharon*, is a tribute to his home in central Vermont.

The second tune, *Half Past Two*, is a stealthy, late-night jig composed by **Pete Sutherland**. He suggested a chord progression, included here, that is almost a tune by itself.



Pianist/composer, **Aaron Marcus**, wrote the triumphant *Marche à Julia* in E^b, a key signature that strikes fear into the hearts of fiddlers. E^b suits wind players just fine however, so we are happy to include it in the ONE Band repertoire. Any young composers suffering from writers block can take solace knowing that Aaron took two entire years to complete this tune.



Musical Note: These tunes were written by piano players, so they all have very strong harmonic accompaniments. Also, the transitions between the tunes are relaxed "vamp modulations." This works well for a concert but usually not for a contra dance due to the extra measures added.

VERMONT COMPOSERS SET

THE HILLS OF SHARON

JEREMIAH McLANE © 1990 FLOATING BRIDGE MUSIC, BMI

A B E B F# B F# G#MIN E F# B F# B

Musical notation for section A, starting at measure 1. The key signature has three sharps (F#, C#, G#). The melody is written in treble clef. Chords are indicated above the staff: B, E B F#, B F# G#MIN, E, F# B F# B.

B E F# B F# B E C#MIN B/D# F#

Musical notation for section B, starting at measure 9. The key signature has three sharps. The melody is written in treble clef. Chords are indicated above the staff: E, F# B F# B, E, C#MIN B/D# F#.

HALF PAST TWO

TRANSITION F# 4 B 4

Transition musical notation for 'Half Past Two'. It shows a key signature change from three sharps to two sharps (F#, C#). The notation includes a 'TRANSITION' box, a treble clef, and chords F# and B, each with a '4' below it, indicating a four-measure rest.

PETE SUTHERLAND © 2014 EPACT MUSIC, BMI

A EMIN D C EMIN D C

Musical notation for section A of 'Half Past Two', starting at measure 1. The key signature has two sharps (F#, C#). The piece is in 3/4 time. The notation includes three staves: two treble clefs for the melody and one bass clef for the bass line. Chords are indicated above the staff: EMIN, D, C, EMIN, D, C.

EMIN D C C BMIN AMIN AMIN

1 2

Musical notation for section B of 'Half Past Two', starting at measure 5. The key signature has two sharps. The notation includes three staves. Chords are indicated above the staff: EMIN, D, C, C, BMIN, AMIN, AMIN. There are two endings for the AMIN chord, labeled '1' and '2'.

F# 1 2 3
HALF PAST TWO CONT'D

VERMONT COMPOSERS SET PAGE 2

B EMIN G AMIN BMIN EMIN C BMIN

10

EMIN G AMIN BMIN C D EMIN EMIN

14

6/8 TO 4/4 TRANSITION EMIN 4 G 4

19-22

Marche à Julia

AARON MARCUS © 2008 ARMARCUS@SYR.EDU

A C F F G C F F G

1

B G AMIN F F DMIN G G AMIN F F G FG

9

VINO PIJU NANE AGE SARAJLIJE

Fadil Hajrovic and his family came to Burlington in 1996. After years of missed connections, we finally asked him to sing some of the Bosnian songs he brought from Sarajevo. Fadil has a wonderful voice and there is a beautiful melancholy in his singing which we can't quite recreate. You should ask him to sing this song!

The musical score is written for a one-band ensemble in the key of D major (two sharps) and 4/4 time. It consists of two systems of three staves each. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The melody is primarily in the soprano staff, with accompaniment in the middle and bass staves. Chord symbols are placed above the notes: B, A, A, E7, A, A in the first system; and A, A, E, F#MIN F#7, B, B in the second system. The lyrics are written below the melody line.

1. Vi - no pi-ju na-ne, vi - no pi-ju na-ne, a-ge Sa - raj - li - je

Vi - no pi-ju na-ne, vi - no pi-ju na-ne, a-ge Sa - raj - li - je

Fadil accompanies measures 14,15,16 with G, Am, Am. When accompanying him, adjust harmony accordingly.

1. Vino piju nane
age Sarajlije

3. Služila ih nane
sarajka djevojka

5. Progovara nane
sarajka djevojka

7. Ja ne mogu nane
svima ljuba biti

2. Na ilidži nane
pokraj Sarajeva

4. Kako kome nano
čaše dodavaše

6. Ako moram nane
svima sluga biti

We often like a particular song because it takes us to a place emotionally where we want to go. As musicians, we collaborate with other musicians because we have found that we only get to that place if we go together with others. This book is based on the idea that there is a body of music tied to the physical place of the Old North End. We hope, by bringing that music together, and by performing and experiencing that music together with others, that we, in some way, can get to where we want to be as a community.

Brian Perkins,
October, 2018