Version 5.3.001 of:

001 = one errata correction

The Combined Berkeley, San Francisco, Palo Alto & Hayward

Community Band Set Book

Update October 2025

The Intro is from February, 2016

Compiled by Erik Hoffman

erik@erikhoffman.com

This is the One and Only (so far)

Errata for All Versions and definitely the latest

5.3 Community Band Book

In 5.3—Kitchen Girl on pages 5, 7, and 25

I realized in the tune Kitchen Girl I never play the E7 in the 2nd and 6th bars of the B part, so, please, cross them out! (For those of you who like counting from measure 1, cross out the E7 in bars 10 and 14 of the tune.)

To help, here's the chord chart:

A Part:

‖: A G	A		G E7
A G	A	A E7	A :‖

B Part:

‖: Am G	Am		E7
Am G	Am	Am G	Am :‖

Thanks,

Erik Hoffman

COMMUNITY BAND SETS

This is a suggested list of tunes for the Community Band Nights that I, Erik Hoffman, lead.. None of these are written in stone, it's just a group of tunes to be used as a suggestion. Most are well known, which is why they're included.

The plan is to have a couple group mics for the and a few lead mics. We'll work to rotate in people who are strong on tunes, and take turns as seems appropriate. Same with backup. There'll be one piano, and room for guitar players. All are welcome.

About notation: contrary to many, I write reels & marches out in 2/4, rather that 2/2, or 4/4. They sound the same, we just get a bunch of little 16th notes rather than 8th notes. For those who have trouble with this, I'm sorry... If you're interested in my reasoning, I'll be happy to tell you, just ask.

Some Thoughts

Page 1 First, A Couple things About This Collection

Reels & Marches:

Page 4 Angeline the Baker – Old Joe Clark – Kitchen Girl
Page 6 Old Joe Clark – Kitchen Girl : The Bones Versions
Page 8 Bonaparte Crossing the Rhine – Doon the Brae
Page 10 Bus Stop Reel – Waiting for Nancy
Page 12 Colman's March – Ora Lee – Cori-lation
Page 14 Colman's March – Shove That Pig's Foot a Little Further in the Fire
Page 16 Flowers of Edinburgh – Spootiskerry - Willafjord
Page 18 Golden Slippers
Page 23 Fly Around My Pretty Little Miss – Tater Patch
Page 24 Gaspé Reel – The Growling Old Man & the Grumbling Old Woman
Page 25 Kiowa Special – Kitchen Girl
Page 26 Mairie's Wedding – Rakes of Mallow
Page 27 Nail that Catfish to a Tree – Westfork Gals
Page 30 Riding on a Bale of Hay – Julie Ann Johnson
Page 32 Seneca Square Dance – Waterbound
Page 34 Shoes & Stockings – The Red Haired Boy – Mississippi Sawyer
Page 36 Spootiskerry – Bus Stop Reel
Page 38 Spotted Pony (aka Snowshoes) – Sandy Boys
Page 39 Whiskey Before Breakfast – Red Haired Boy
Page 40 Over the Waterfall – Johnny Cope
Page 42 The Rakes of Mallow – St. Anne's Reel – Liza Jane
Page 44 Britches Full of Stiches – Union Maid
Page 46 Big Liza Jane – Hunting the Buffalo – Flop Eared Mule
Page 48 Ebenezer – Harrington Valley Two Step
Page 50 Colored Aristocracy – Harrington Valley Two Step
Page 52 Sugar in My Coffee – Needlecase
Page 53 Eagan's Polka – Bill Sullivan's Polka
Page 54 Angeline the Baker – (New Orleans) Liza Jane
Page 55 Far From Home – Silver Spire
Page 56 Finnish Polka – L'Air Mignonne
Page 57 Honey in the Woodpile – I Miss the California Climate
Page 58 Cold Frosty Morning – Redwing
Page 60 Cori-Chormatico - I'm Happy Just to Dance With You

ERRATA:Chords for Honey in the Woods are now, I think, Jerimiah's and with some bowings

Jigs:

Page 66 Cliffs of Moher – Calliope House
Page 68 Fair Jenny's Jig – Irishman's Heart to the Ladies
Page 69 The Idlewild Jig – The Orphan
Page 70 Morrison's – Idlewild – Cock O' the North
Page 72 Road to Lisdoonvarna – Off She Goes – The Stool of Repentance
Page 74 Swallowtail Jig – The Kesh Jig
Page 75 Jefferson & Liberty Quadrille – The Stool of Repentance
Page 76 The Cowboy Jig – Calliope House
Page 78 Le Tourment – La Maison de Glac

Waltzes:

Page 80 The Star of the County Down
Page 81 Josephine's Dopvals (in G)
Page 82 Far Away
Page 83 Ashokan Farewell
Page 84 The Skye Boat Song
Page 85 Amelia
Page 86 Hewlett
Page 87 Utpick WaltzPage
Page 88 Tom Bigbee Waltz
Page 89 Vals Fran Boda
Page 90 Si Beag Si Mhor (She Beag SheMhor)
Page 91 Planxty Irwin
Page 92 Peeler Creek Walatz (Feed Your Babies Onions)
Page 93 Old Rosin the Beau
Page 94 Midnight on the Water
Page 95 Martaret's Waltz
Page 96 Tennessee Waltz
Page 97 Swannanowa Waltz
Page 98 Wee Hours Waltz
Page 99 Waiting for Audrey
Page 100 The Delight Dancing With Phyllis
Page 101 A Waltz for Barbara

…

Erik Hoffman
510-444-4397 Home
510-410-0456 Mobile
erik@erikhoffman.com

Hambos

Page 103 Rättviks Polska Polska
Page 104 Hambo Wiger
Page 105 Furoboms Polska
Page 106 Trollspolskan

Update September 25, 2012

First, A Couple Things to About This Collection:

This collection is divided into 4 sections:

A: Reel Sets

B: Jig Sets

C: Waltzes & Hambos

D: Versions I've noted for teaching: with bowings, harmonies, bare-bones versions, and notey versions.

As you look through the sets, you'll find a few tunes are found in two different sets. Like, Spootiskerry is found in Set 6 and Set 15. We'll try to play no tune for two different dances. If you have suggestions for tunes to replace twice used tunes, let me know! It's always open to change.

I have added some a couple waltzes and hambos to this choose from, to explore.

In the last part of this book, starting on page 58, you'll find a bunch of handouts I've made for various classes and students. These handouts are alternative transcriptions to tunes found in sets. Some are simplified versions of tunes. Others have bowing ideas like the Georgia or Shetland Shuffle. There are some harmonies, some notier verssions. Use these transcriptions to get an idea of how to:

- How to simplify a tune
- How to add and vary a tune
- How to harmonize a tune

Second, Some ***Practice Tips***:

- Remember to ***Practice the Tune Switches***! It's a place where, when done well, it gives a big lift to the dancers. And, we only get one chance to nail it.
- ***Practice Potatoes***—All instruments can play those four beats
- If you find a trouble spot, practice the trouble spot, then in a slightly wider context, then work it into the whole tune. It's inefficient to practice the whole tune when you need to work on one 2-bar passage…
- It is good to remember that Practice Makes Permanent. Practice slowly first, and let it speed up as it gets into your muscle memory.

Third, ***About the Layout***…

I've put in a number of blank pages. OK, the first time I did this it looked great on the monitor. When I finally printed it on paper, I found out good on the screen is bad in print. I think it's fixed now. Thus, hopefully, when printed out two-sided, two-page sets will be on facing pages. The couple three page sets have blank pages so you can tape one page to open up in a way to see all three pages at once.

Fourth: ***A Work In Progress***

This is, of course, a work in progress, evidenced by the fact that we now have version numbers. There are likely to be some mistakes—or should I say, "sure to be some mistakes?" If you find them, please let me know. It can be fixed. Of course, there are sure to be versions that you play differently. If so, try to see if versions are compatible.

Chordal People—there are mistakes in chords, too. And there may chordal be variations when there's more than one version. It is a bit more important for those playing chords to agree with each other. So, if you have a great idea, bring it up in a rehearsal or email. But not on the night of the dance…

Hope to see you all there!

Some Notes on Contra Styling:

We like to vary the sound, the feel of the music to drive dancers into a frenzy. Some things we do:

- Soft to Loud to Soft. Two times we standardly go piano or pianissimo are:
- the last time through a tune when we're going to the next tune in a medley
- the second to last time before the last time before we end a set

Instrument Sections:

- Just violins
- Just rhythm
- Solos

Background effects:

- Droning, the Tonic Drone—the Fifth Drone

- Rhythm Section Vamping on a Rhythmic pattern
- Harmonies vs Just Melody

Contras vs Squares

Contra dances evenings used to include square dances. Though just about anything can work for a square dance, there are some basic ideas. A contra dance is designed to fit the music, and is the same sequence of dance moves over and over. Thus a band that varies the feeling can drive dancers wild. For a contra dance, the band creates the variety for the dancers.

Square dances usually don't have this repeated pattern. The caller can call a set of figures, then change it a bit, then do another figure, then come back to the first. Often there is an opener, a main figure repeated twice, a middle break, the main figure repeated twice more and a closing sequence. The caller might make openings, breaks, and closings up. Here I think it's great to work with bands that get in a groove and hang there.
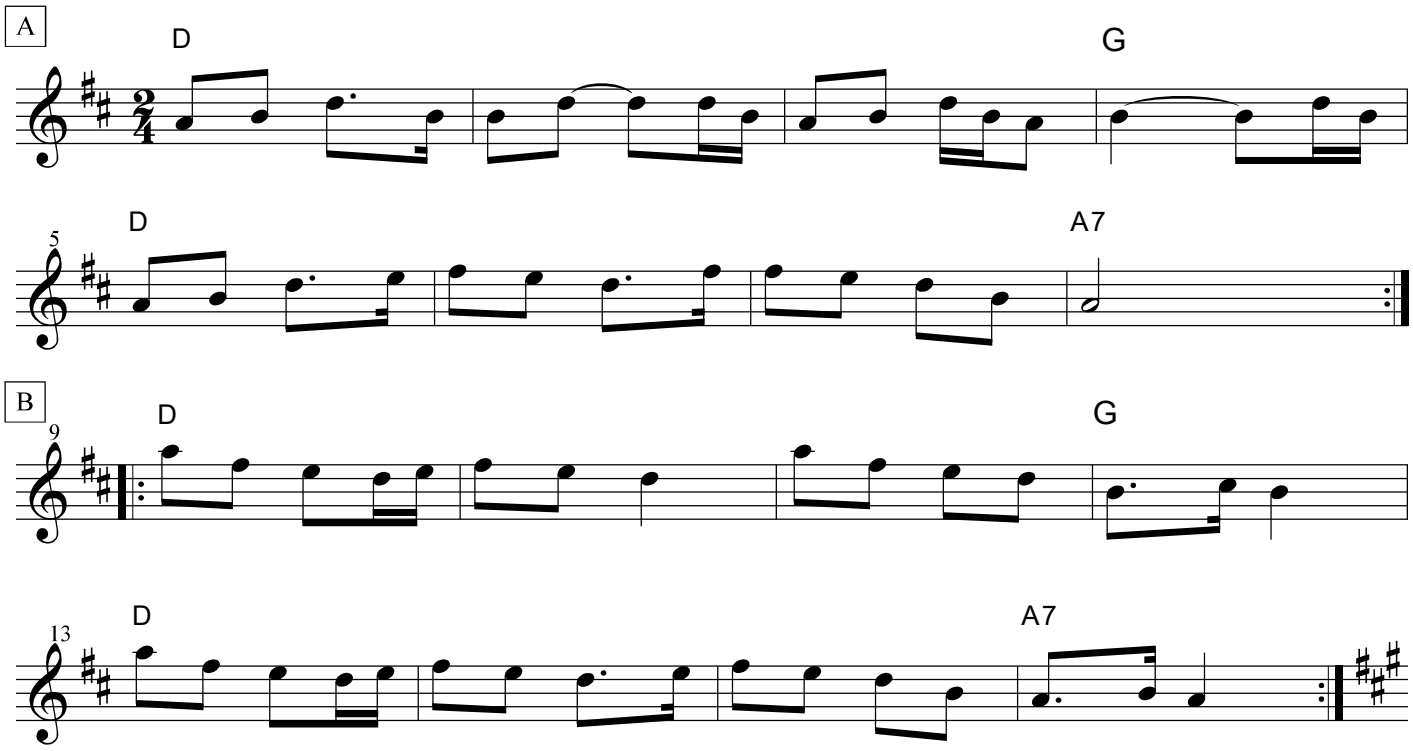
I use the metaphor: When playing for contras, the band is a roller-coaster. For squares, more like a train.

Erik Hoffman
This foreword updated February, 2016
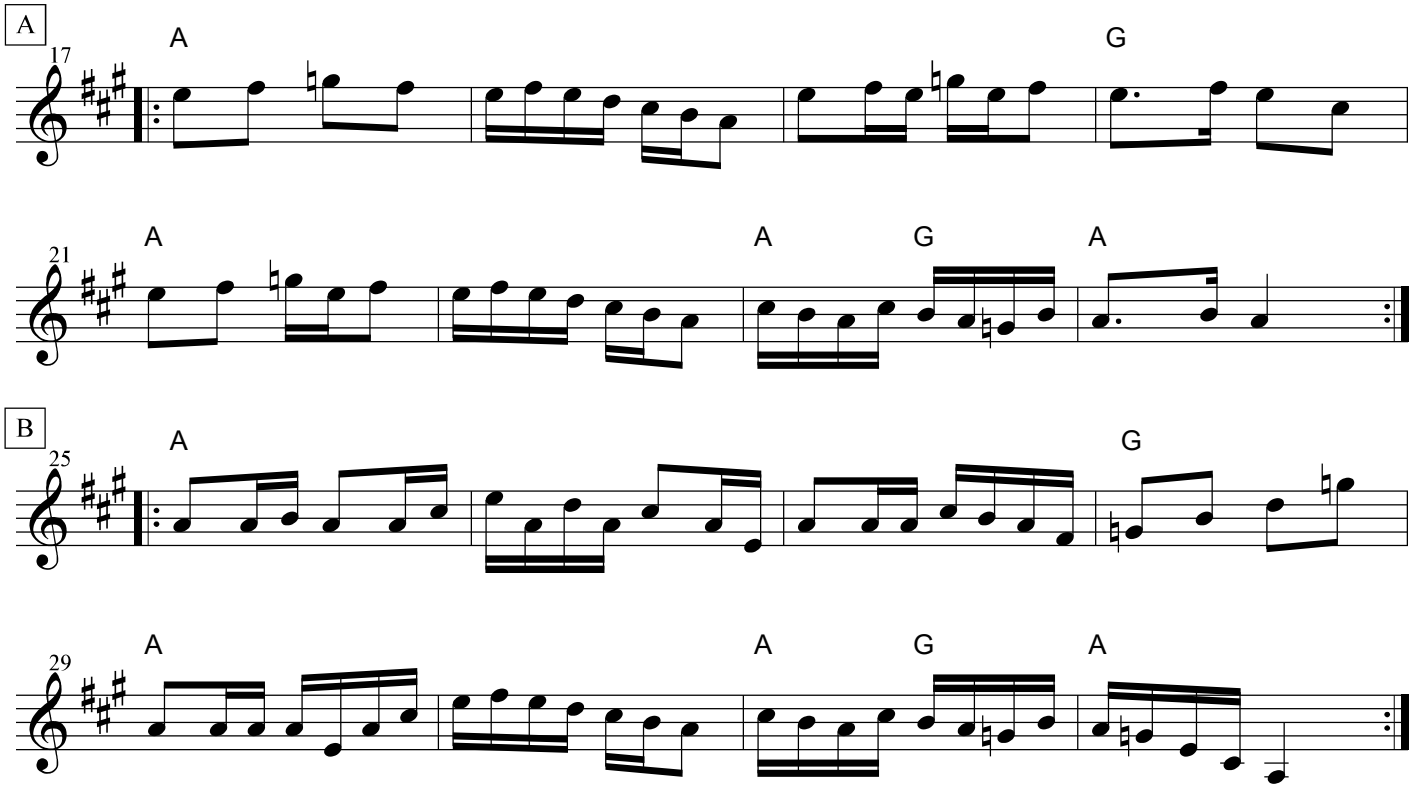
Set 1: Angeline the Baker / Old Joe Clark / Kitchen Girl

Angeline the Baker

Stephen Foster and Tradition
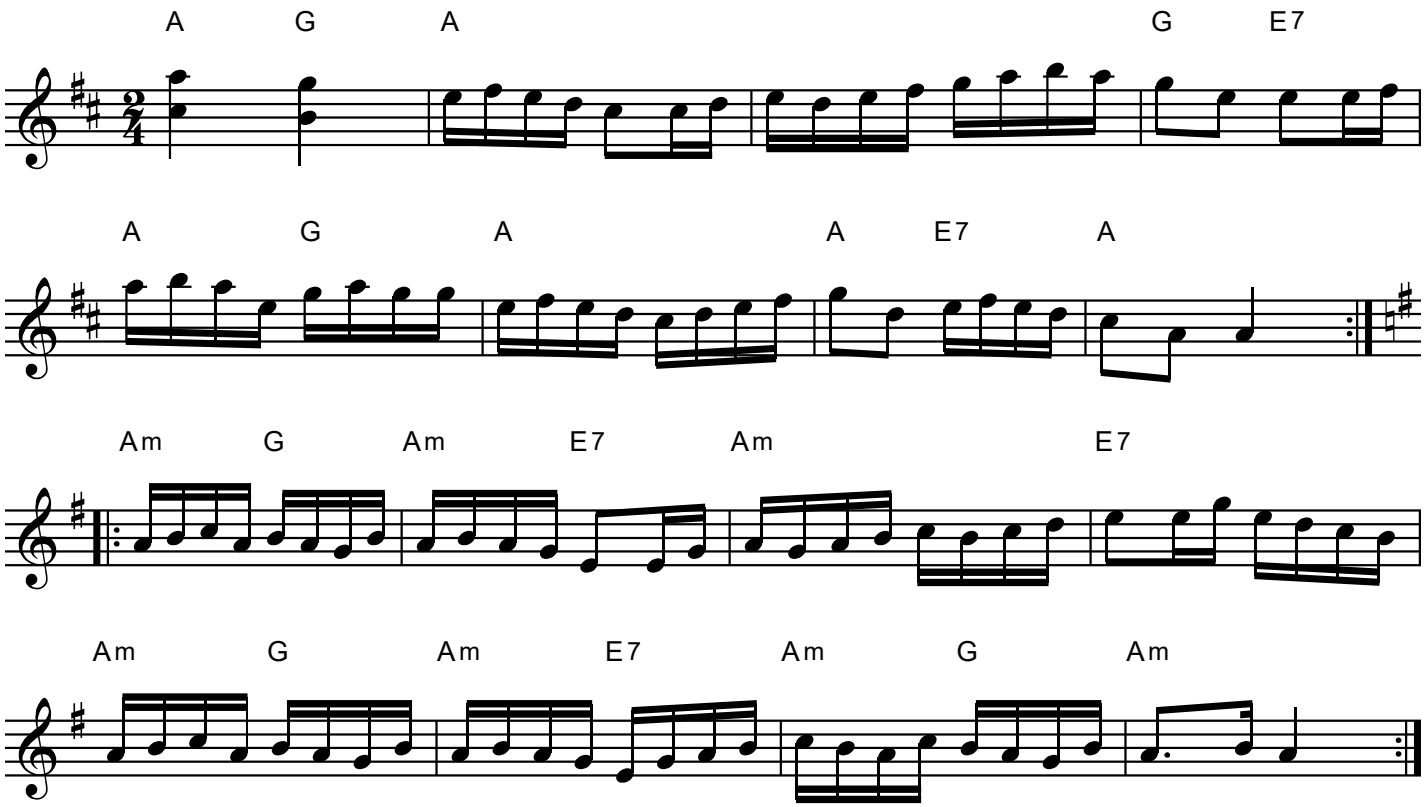


Old Joe Clark



Transcription copyright © 2012, Erik Hoffman <erik@erikhoffman.com>

Set 1: Angeline the Baker / Old Joe Clark / Kitchen Girl

Kitchen Girl



Old Joe Clark - Kitchen Girl
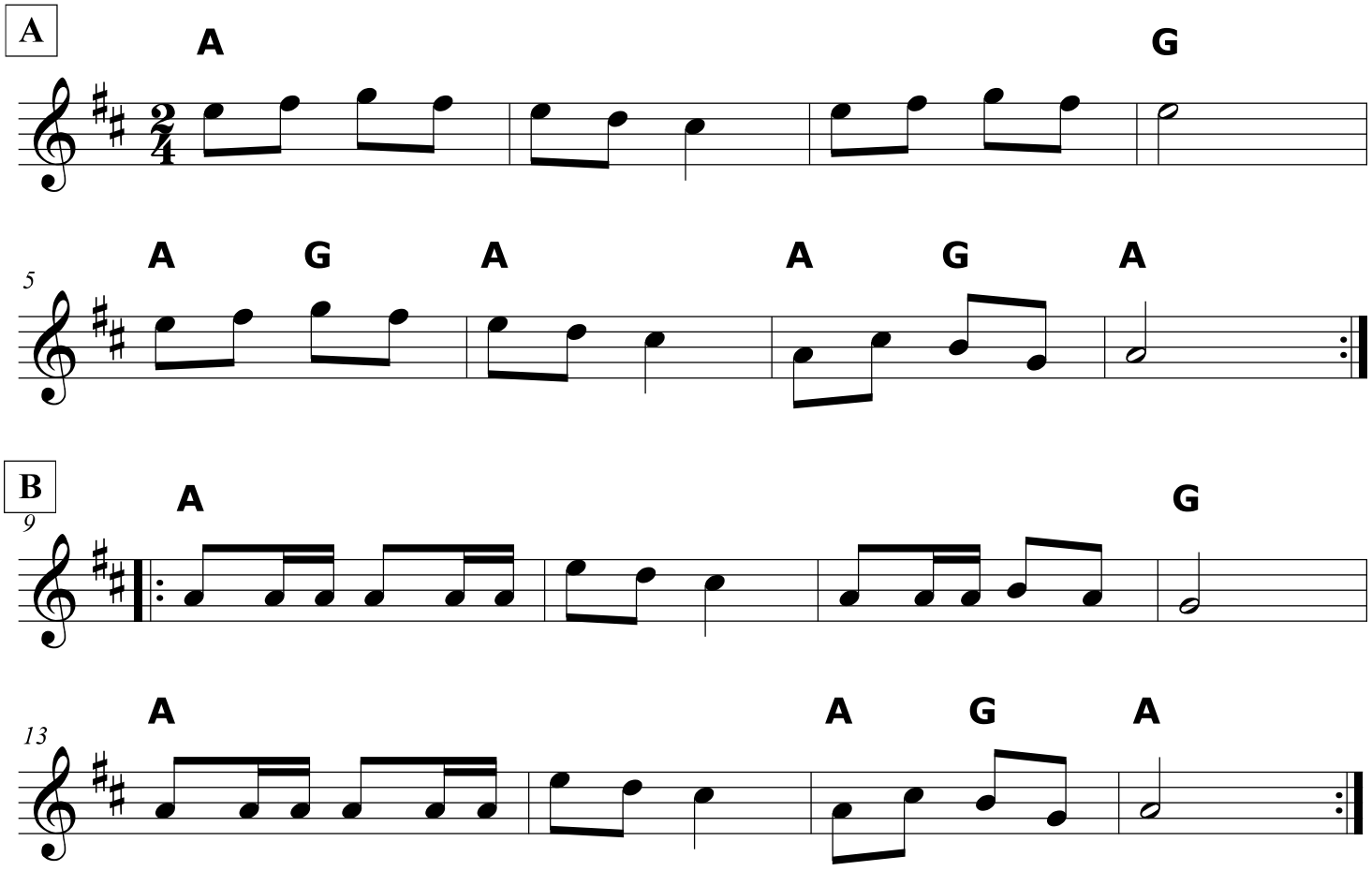
The 32-bar reels and jigs used for contras and New Enland sqares (and many more) all tend to be built with 2-bar phrases. Both the A & B parts 2-bar (4-beat) forms. Many of these phrases have a form of what can be called an Opening Phrase, a Question Phrase, a repeat of the Opening Phrase, and the resolution of an Answer Phrase adding up to the 8-bar "major phrase" of the A and B parts. Both OJC and KG are constructed this way. Also, it's common for the Question and Answer Phrases to show up note for note in the A and B parts.

In reviewing the transcriptions in the Community Band Book (CMB) I realized the versions I put in the CMB of OJC and KG both had variations of the Opening Phrases rather than the very common form of a 2 measure opening phrase repeated in measures 5 & 6 unlike the transcription in current version inCMB.

In general, in the B part introduces a new Opening Phrase, then may use the same A Part's Question Phrase, and even more commonly, use that A part's Answer Phrase. Though there a many tunes that don't follow these forms, it's common enough to always notice when this is true.

So here are "The Bones" versions and use the "variations" versions to borry ideas to dress them up...

Old Joe Clark *(A Bones Version)* Mixolydian Mode



Old Joe Clark - Kitchen Girl

To many, especially classically taught, fiddlers the Key Signature means Major or Minor. Period. Transcribing a "modal tune," like, say, in A, they will use the normal 3 sharps to indicate the tonal center of A (root or tonic) then use accidentals throughout. For Mixolydian mode requires a natural mark on all Gs; and for Doian Mode this means naturalizing all Gs & Cs to their "modal" form.

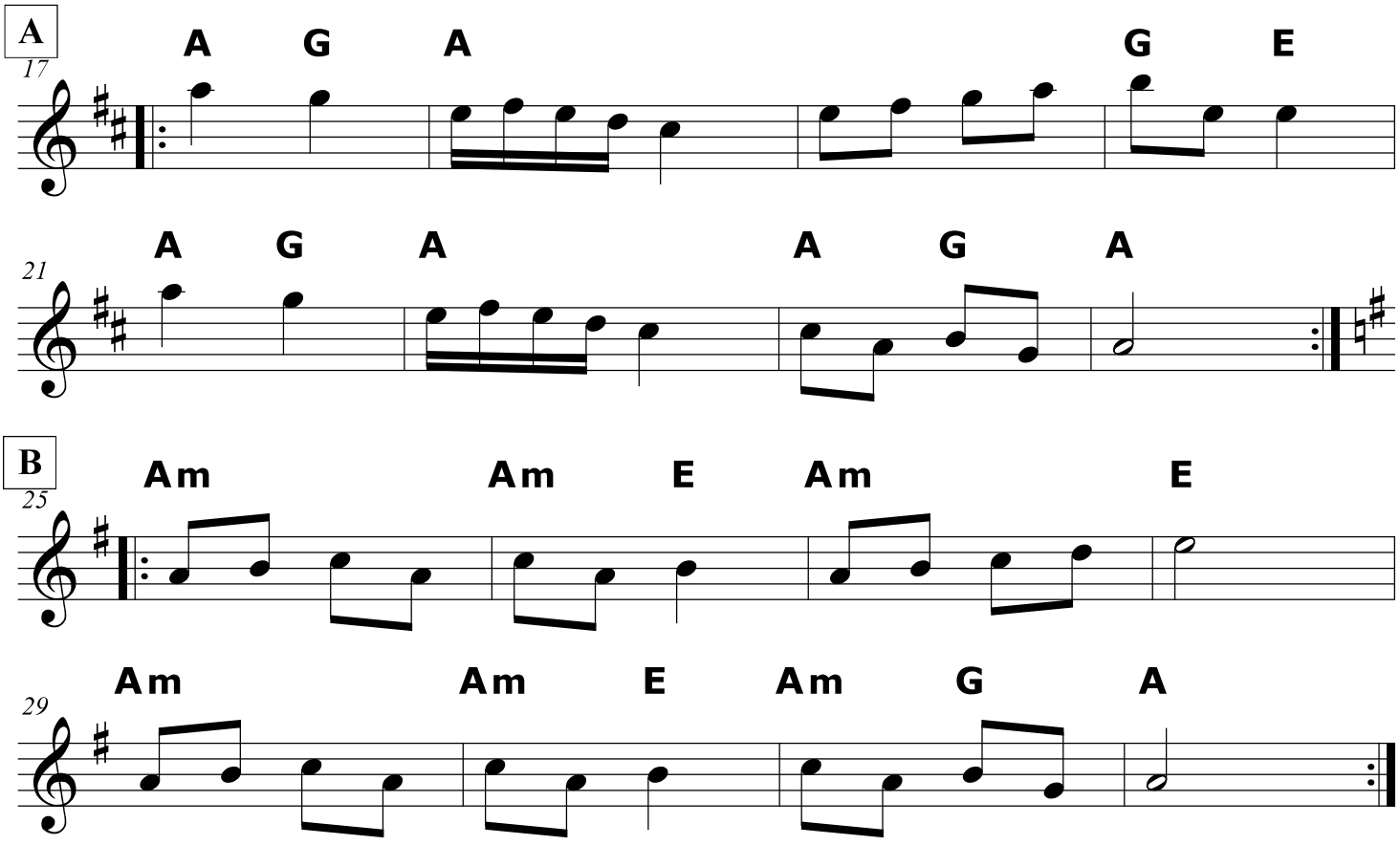
For a number of us we prefer the key signature that requires no accidentals for the mode. Thus we use the 2-sharp "looks like D" key signature for A-Mixolydian and it's the 1-sharp key signature (looks like G) to indicate A-Dorian and voilà, no accidentals.

Thus the 3-sharp "A" key signature can indicate: A-major (Ionian mode), E-Mixolydian mode, B-Dorian mode, and F#-Minor (Aeolian mode).

Here in Kitchen Girl, the Key signatures indicate the A part in A-Mix, and the B part A-Dorian.

Kitchen Girl *(A Bones Version)*
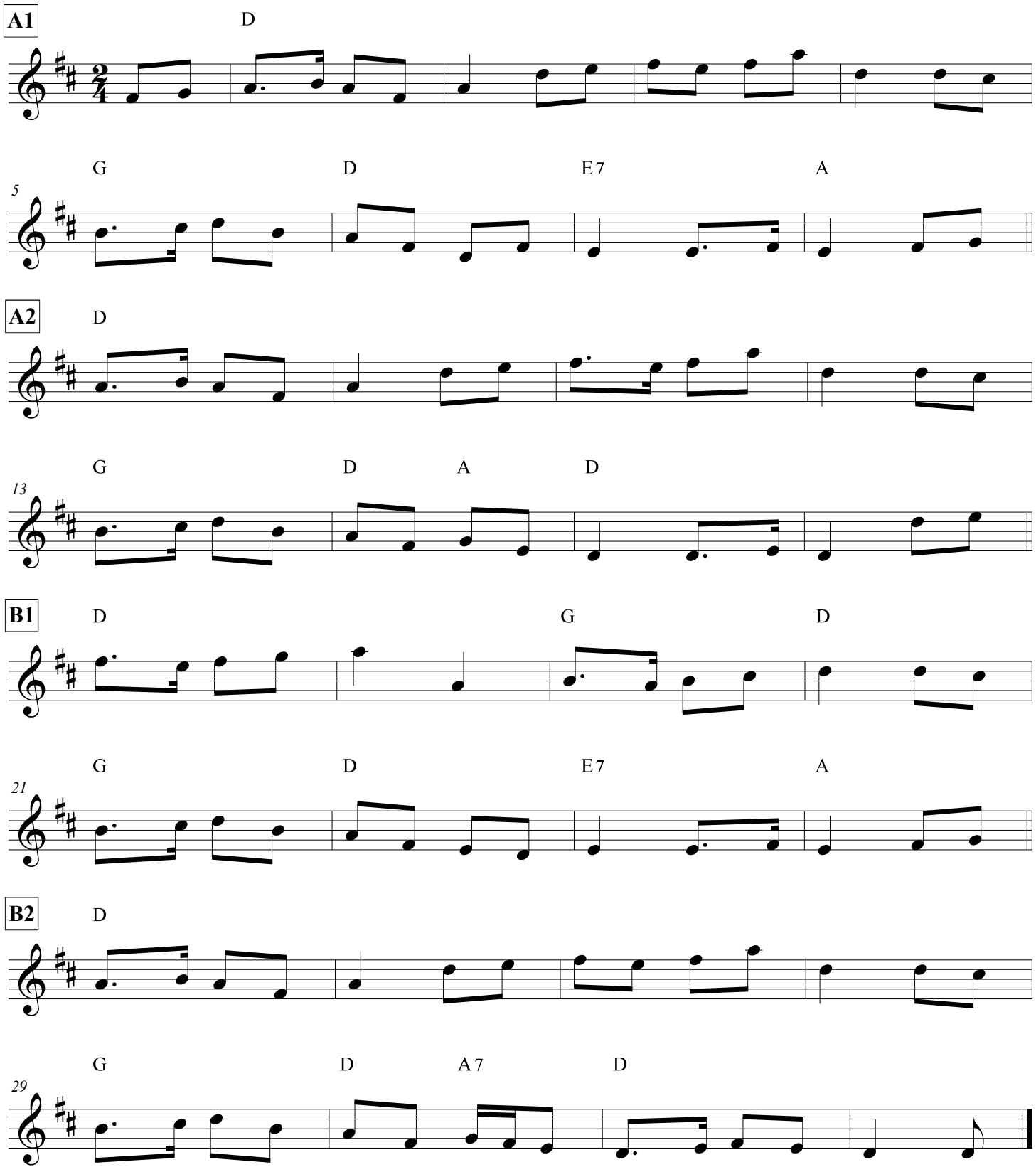
A part: Mixolydiand Mode
B part: Dorian Mode



It should be obvious: these are Bare Bones versions, or the skeleton. Most of us wouldn't ever play these tunes this way, we'll fill them out with standard varions ways to put "a body" on the skeleton, addinging 16th notes and adding rhthmic ideas. That said, these versions in a Community Band dance should fit right in with the busiear versionsl

Bonaparte Crossing the Rhine

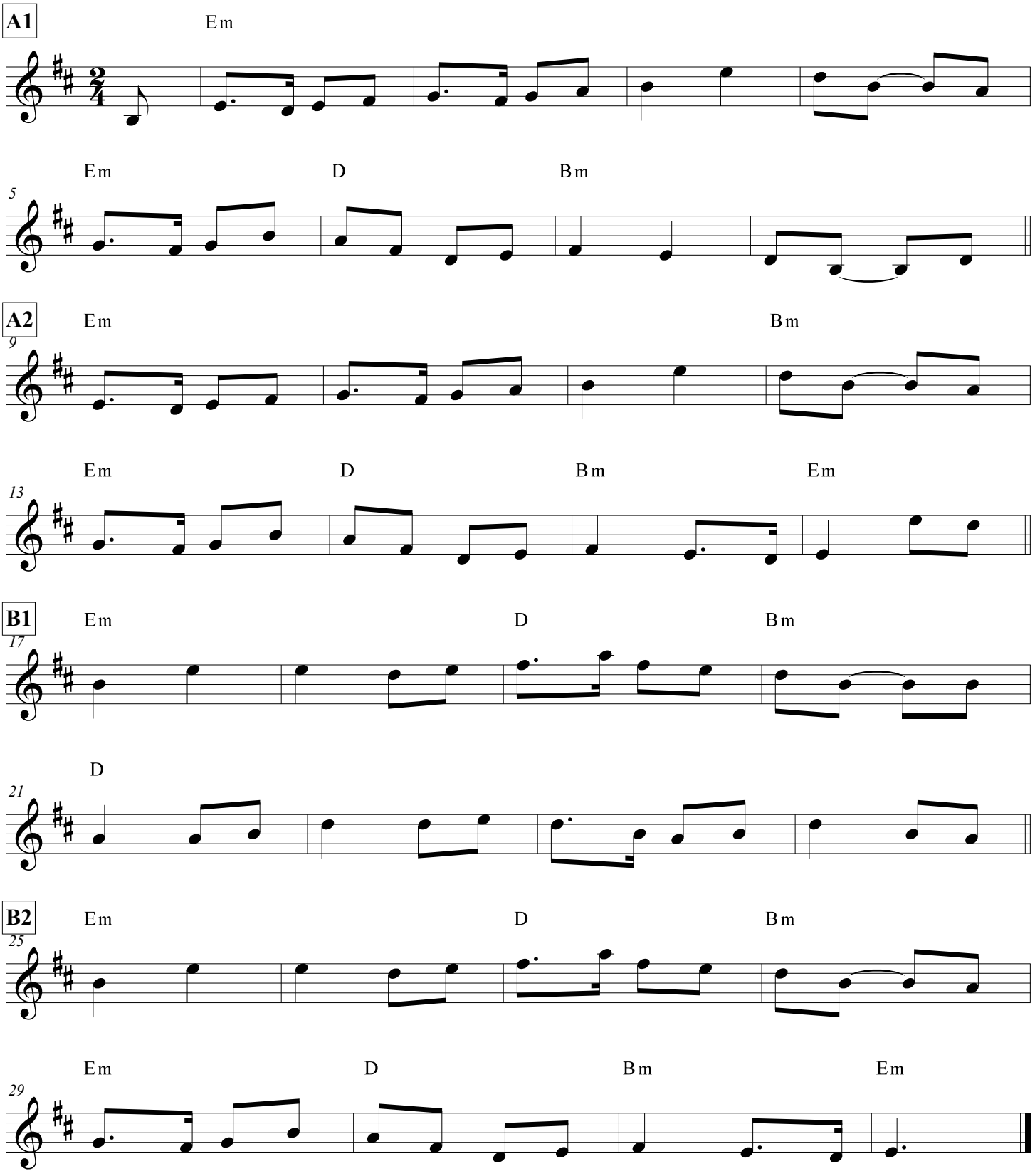
Set 2: Bonaparte & Doon the Brae



Doon the Brae

aka Down the Brae, & Rocks of Brae

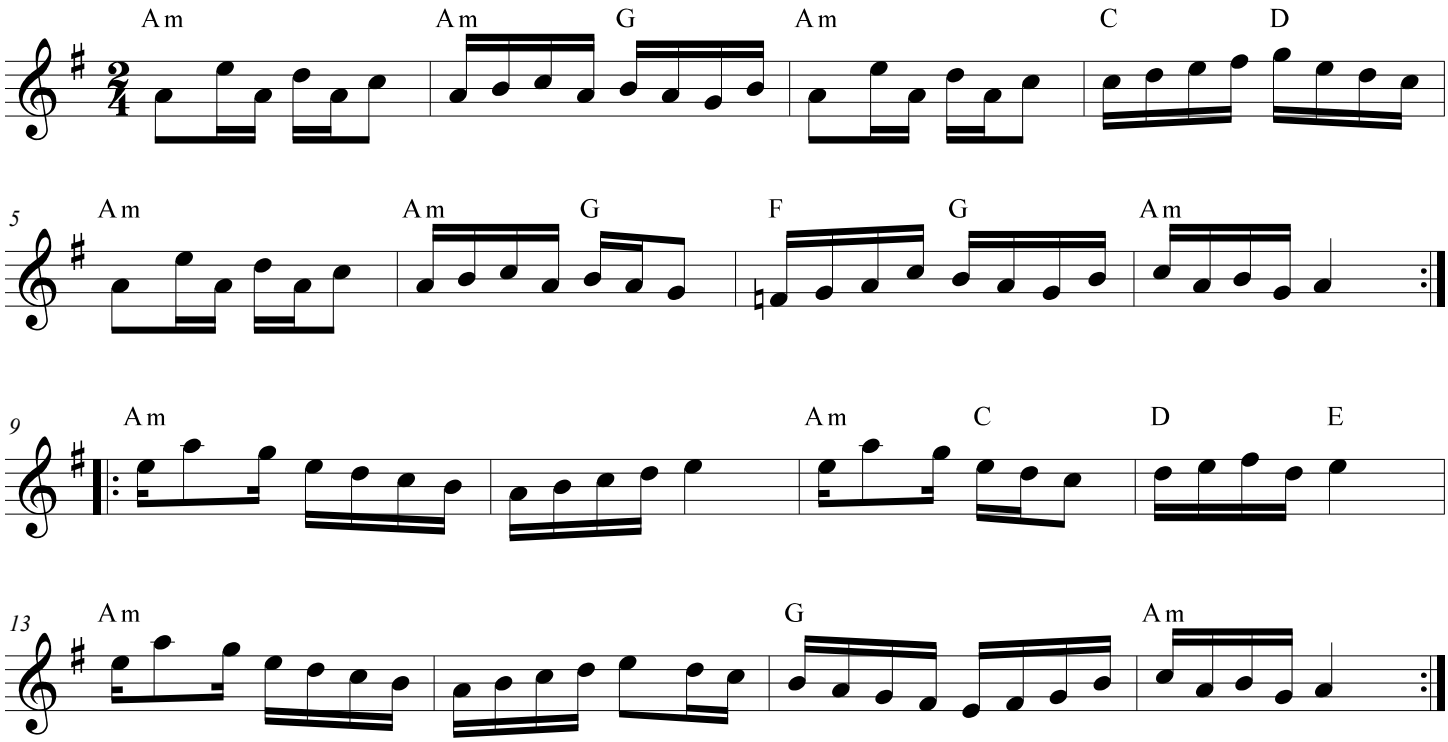
Set 2: Bonaparte & Doon the Brae



Set 3: Bus Stop Reel & Waiting for Nancy

Bus Stop Reel
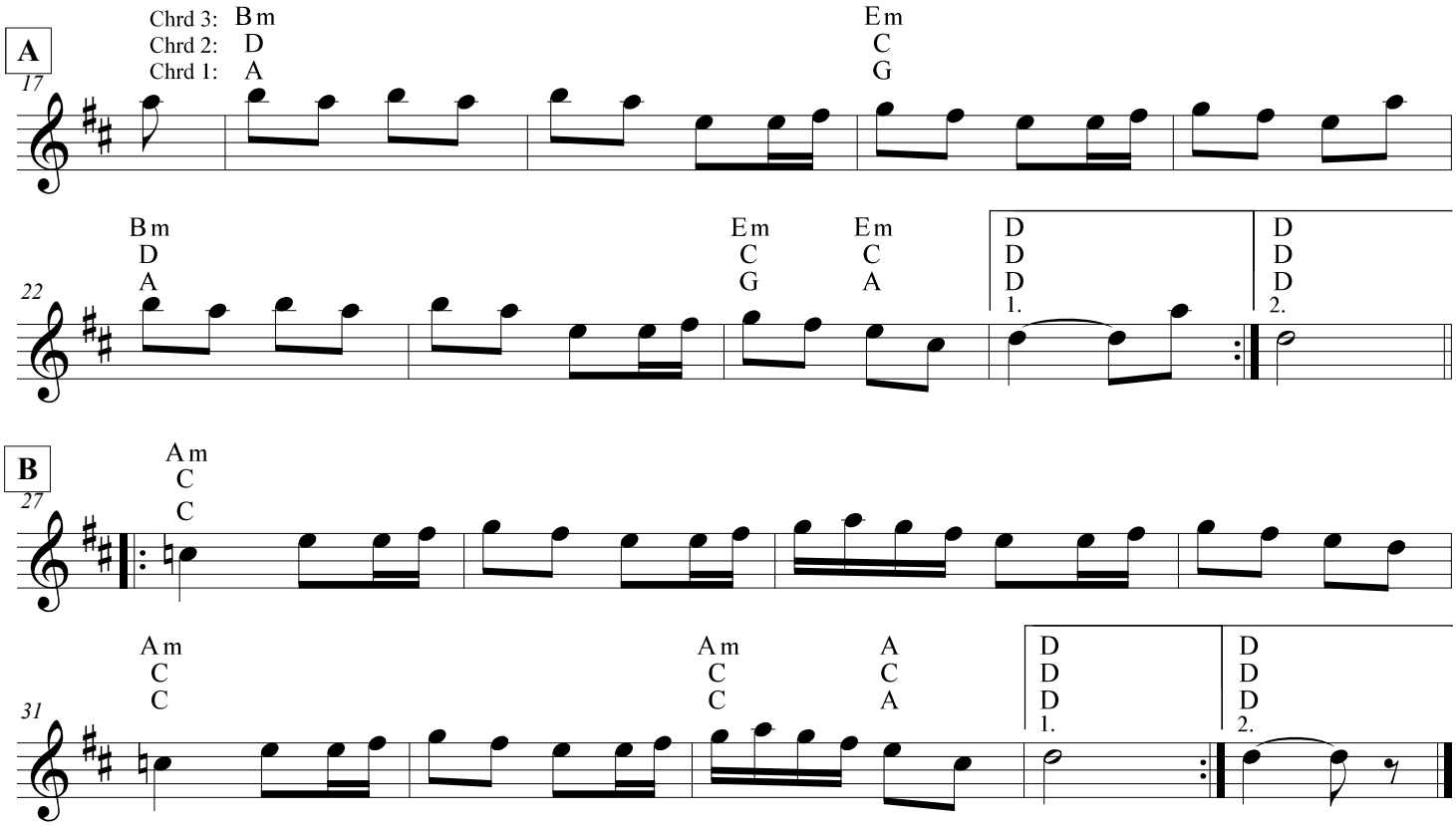
Copyright © 1987, Anita Anderson



Waiting for Nancy
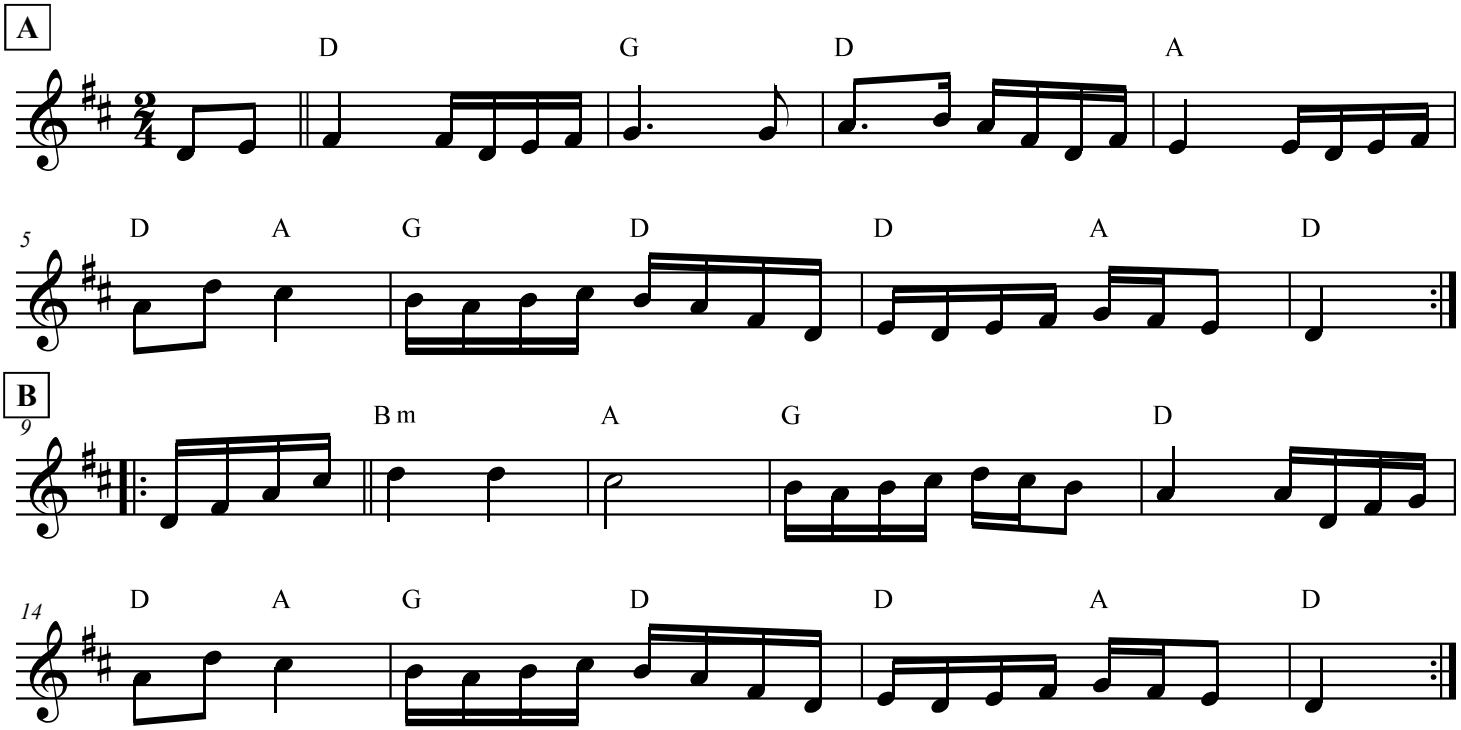
Note 3 chord sets -- will be called out.

Copyright © 1972, Curt Bouterse
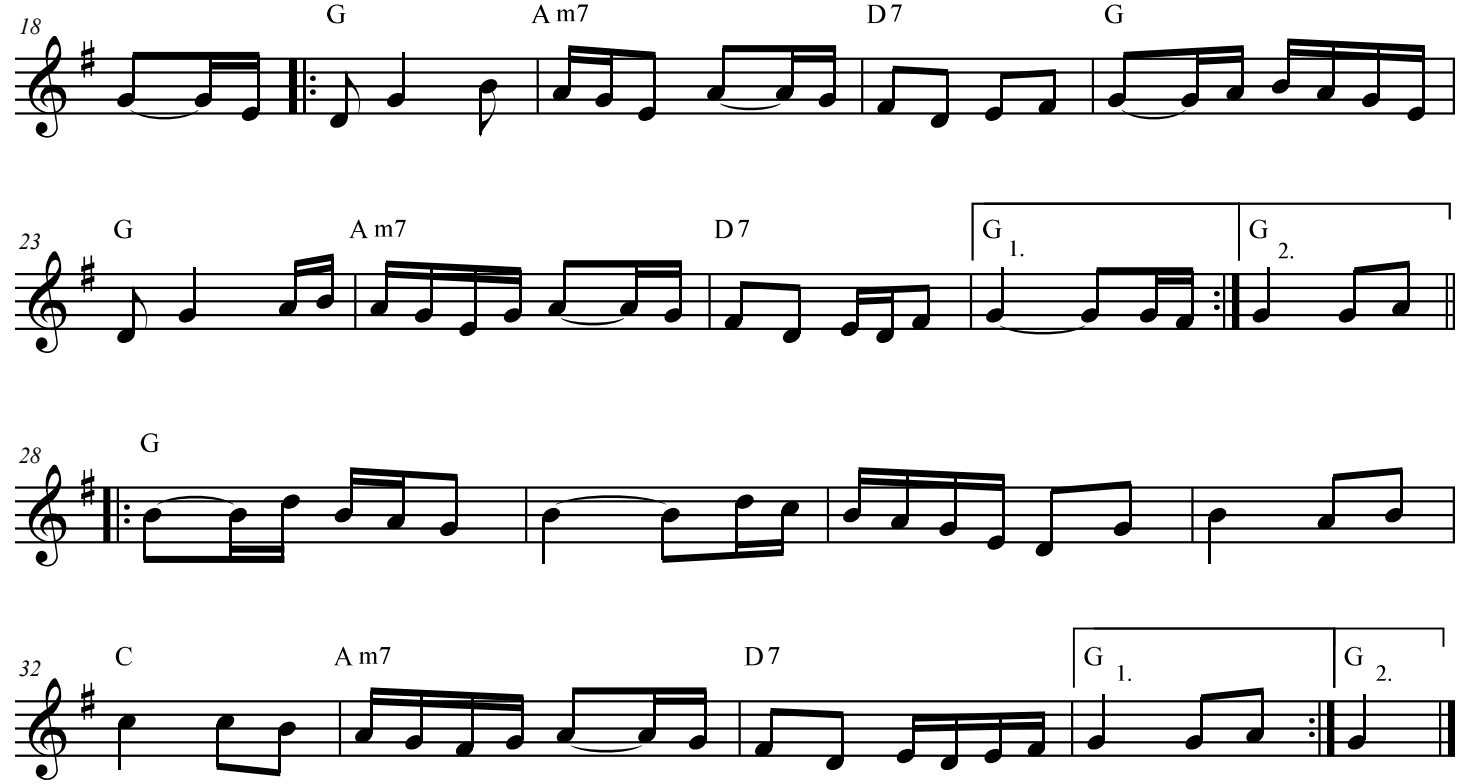


Set 4: Coleman's, Ora Lee, & Cori-Lation

Coleman's March
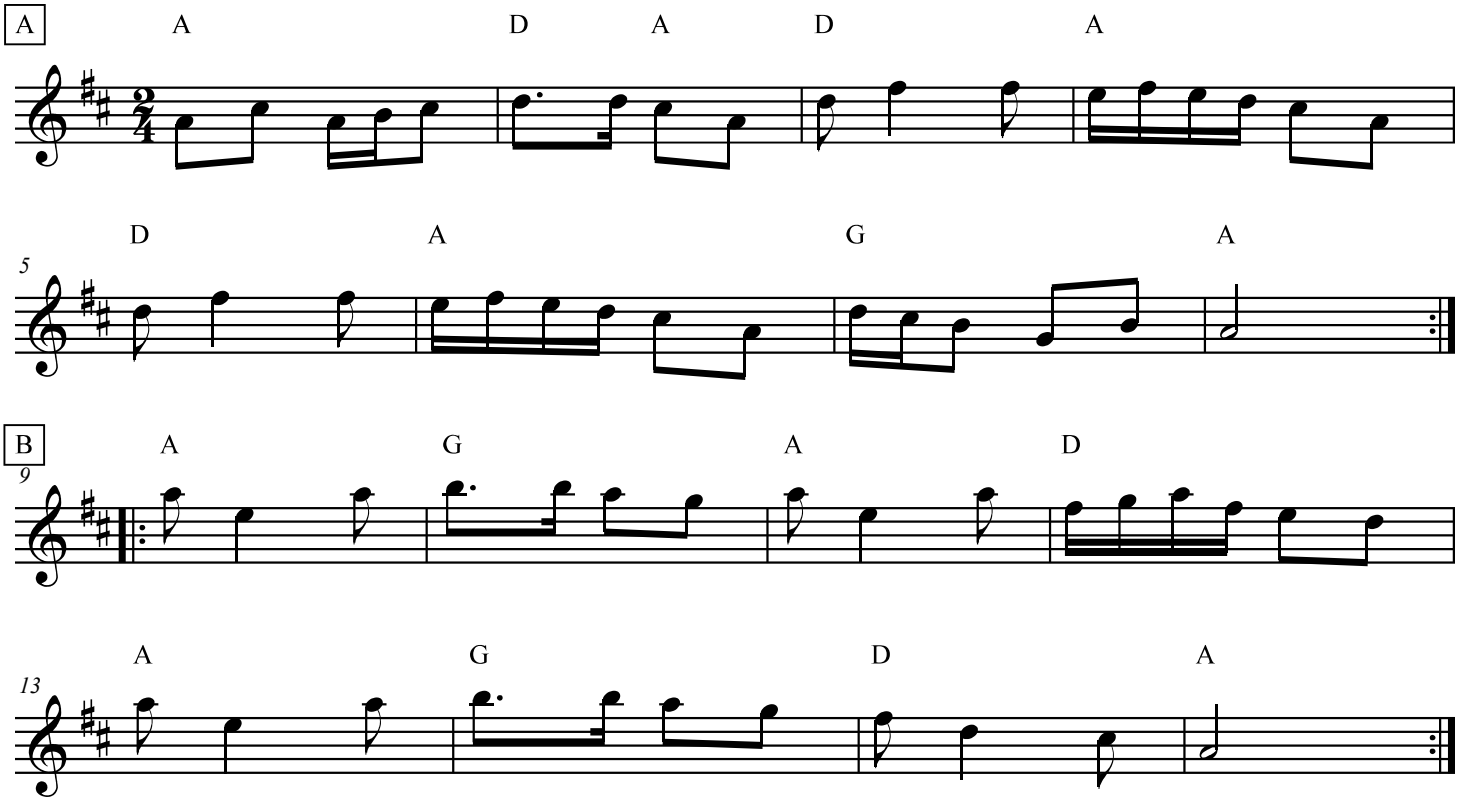


Ora Lee



Set 4: Coleman's, Ora Lee, & Cori-Lation

Cori-Lation

Copyright © 2007, Erik Hoffman
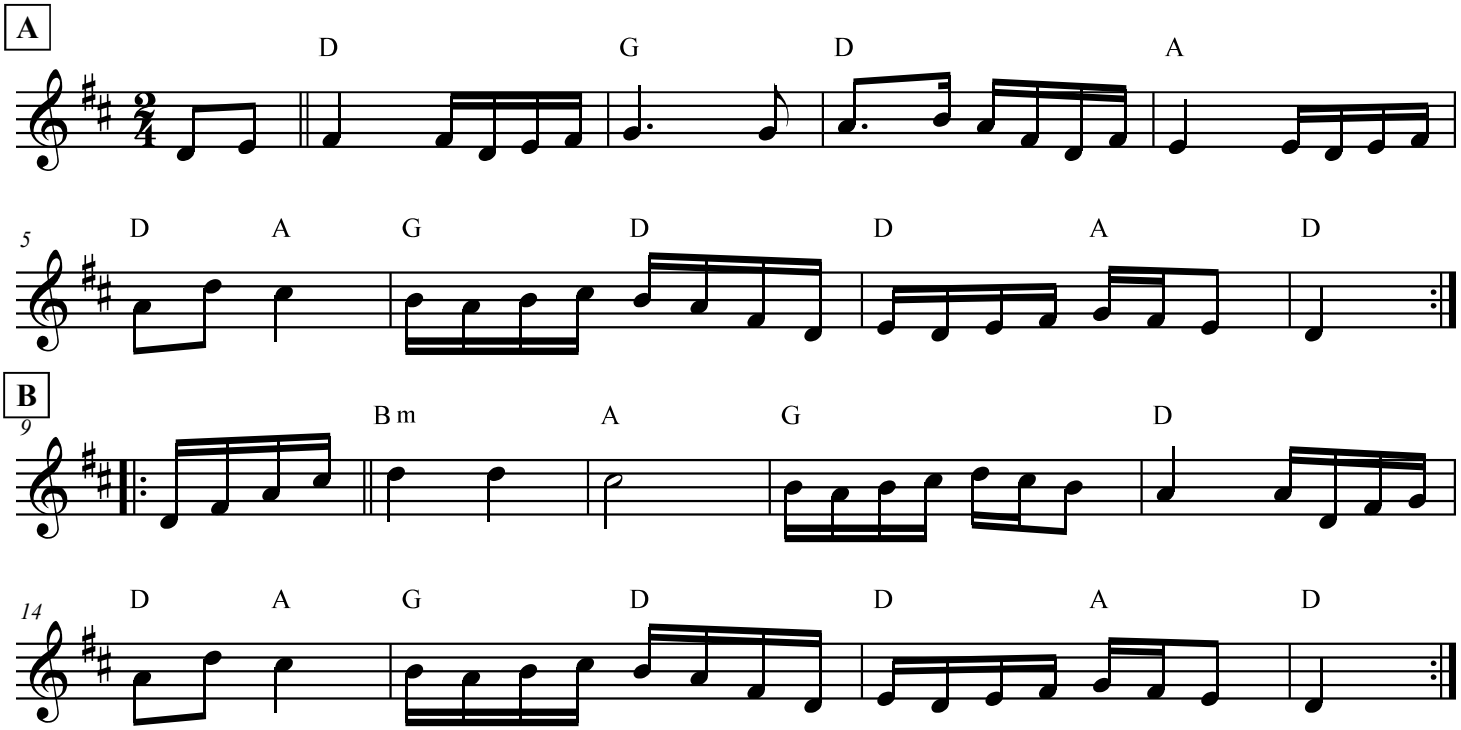


To my pleasant surprise, this tune made it into the third volume of the Portland Collection!

In 2006, my wife, Deirdre Hallman, and I bought a little house in Italy, in the town of Cori, 45 minutes south of Rome. This tune was written on one of our visits there, on the morning of July 10, 2007. I wanted to make up a tune that would close a medley that starts with *Coleman's March*, goes to *Ora Lee*, ends with the new tune. *Cori-Lation* is the result. When traveling with the band, The OpporTunists, we all felt that set worked.
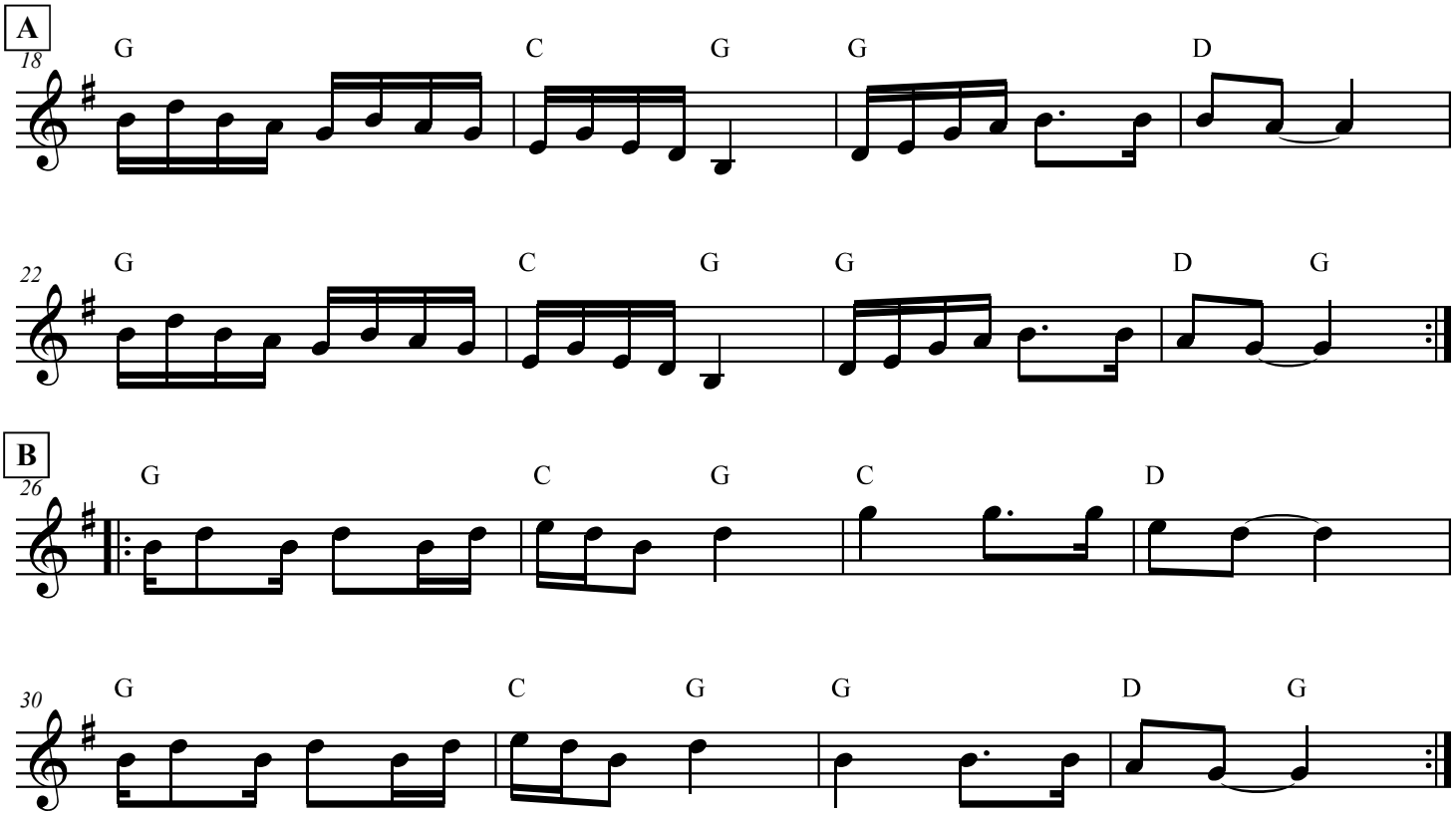
Copyright 2007 - Erik Hoffman

Set 5: Coleman's & Shove That Pig's Foot

Coleman's March

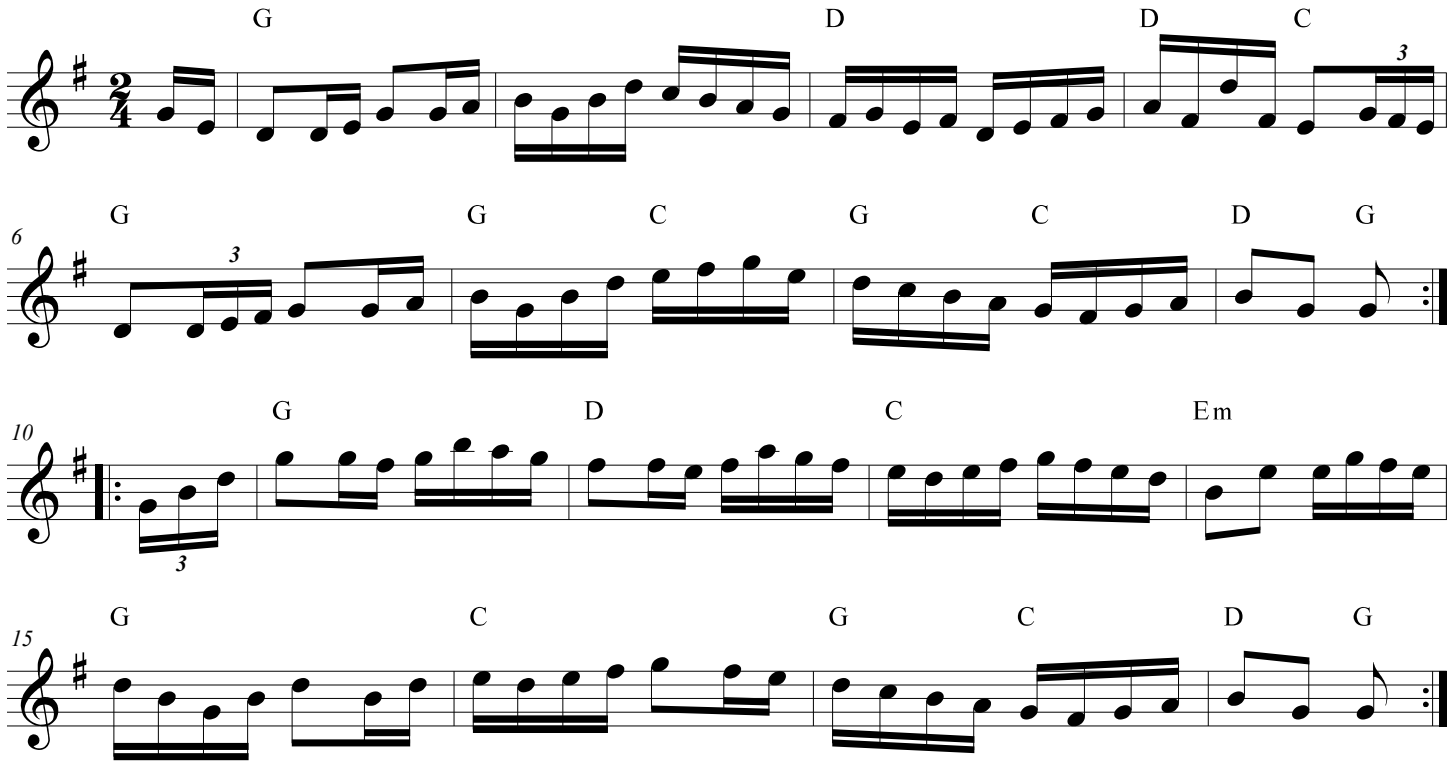


Shove That Pig's Foot a Little Further in the Fire



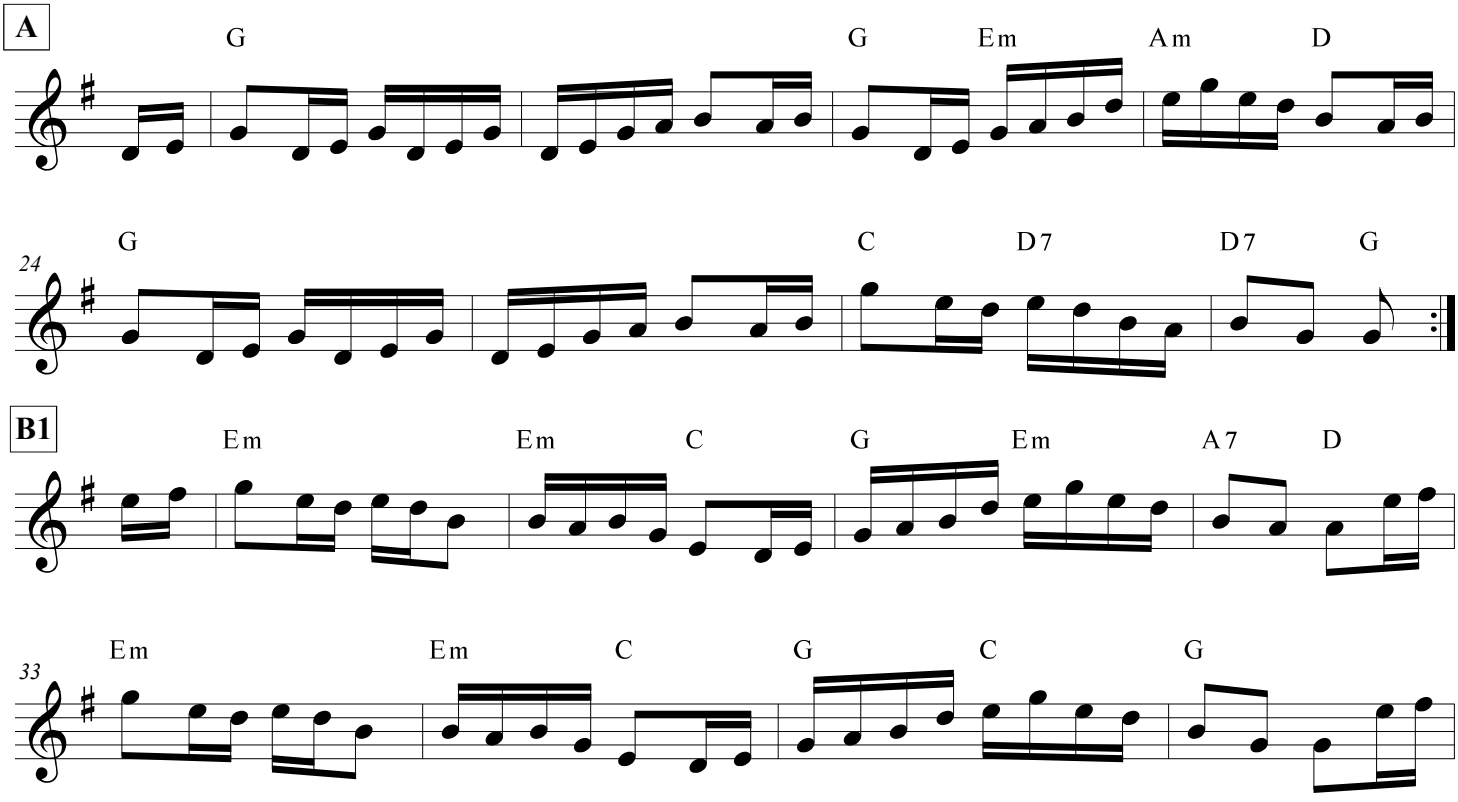
Set 6: Flowers of Edingurgh, Spootiskerry, & Willafjord

Flowers of Edinburgh
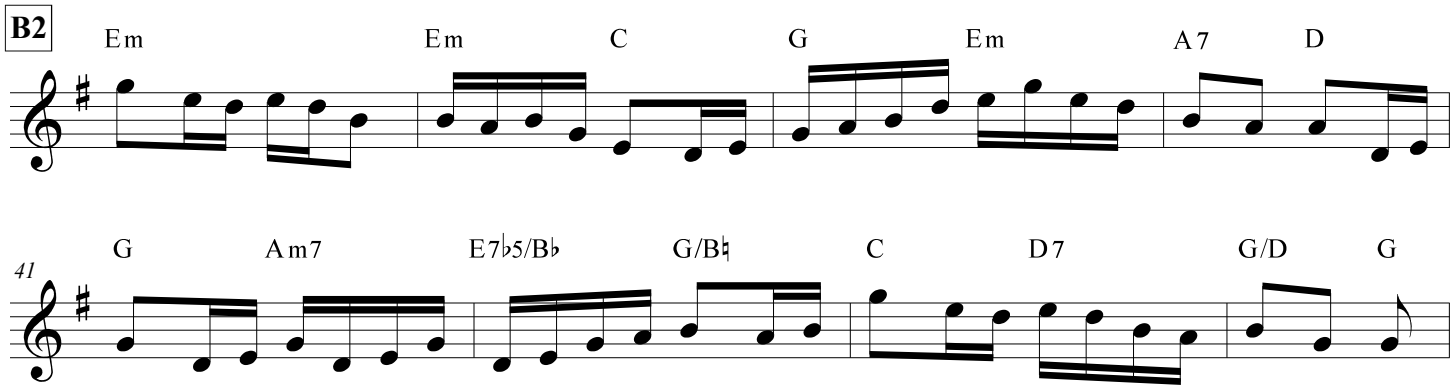


Spootiskerry

Copyrigh © 1980 Ian Rothmar Burns
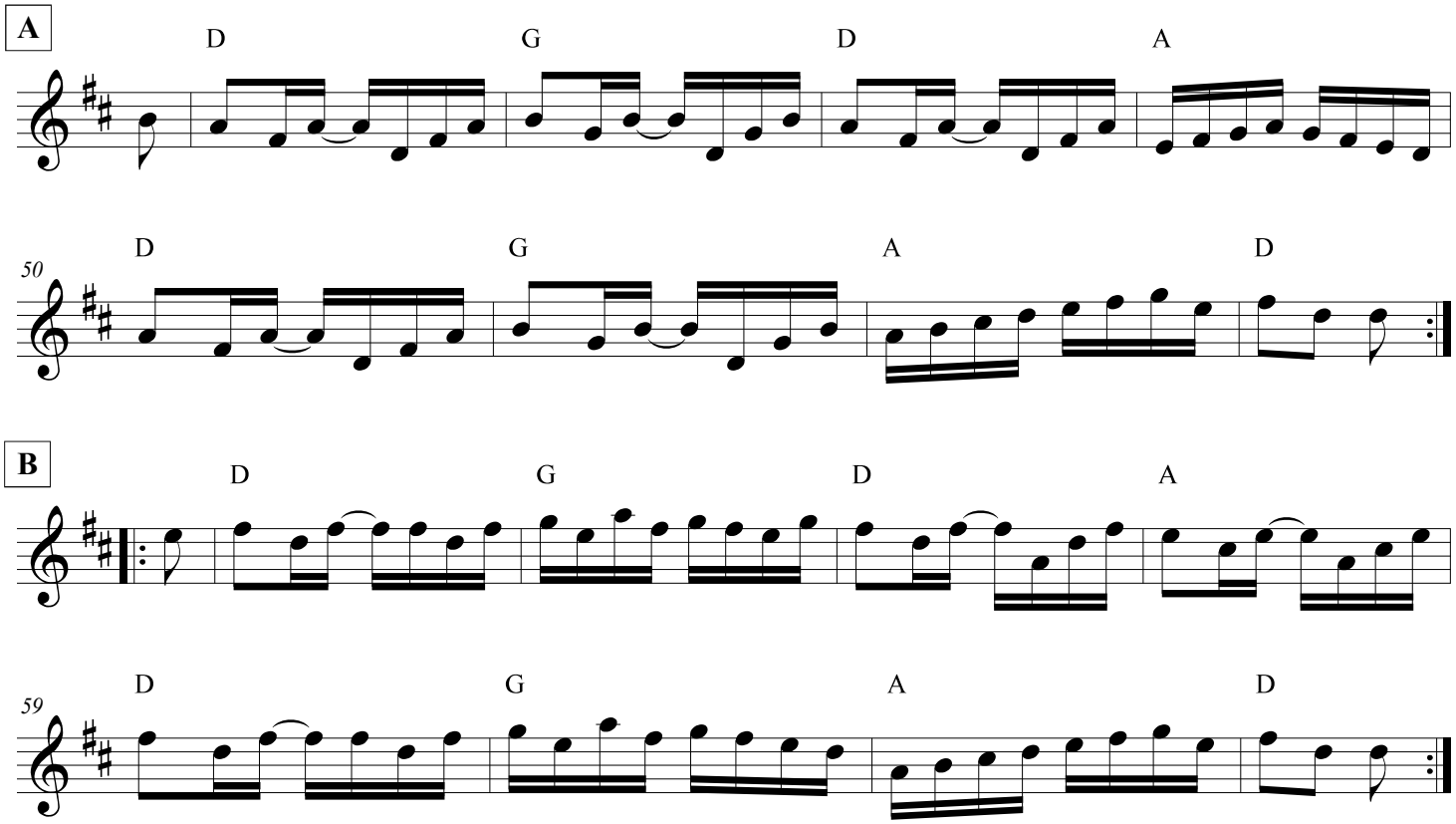


Set 6: Flowers of Edingurgh, Spootiskerry, & Willafjord

Spootiskerry - continued:



Willafjord
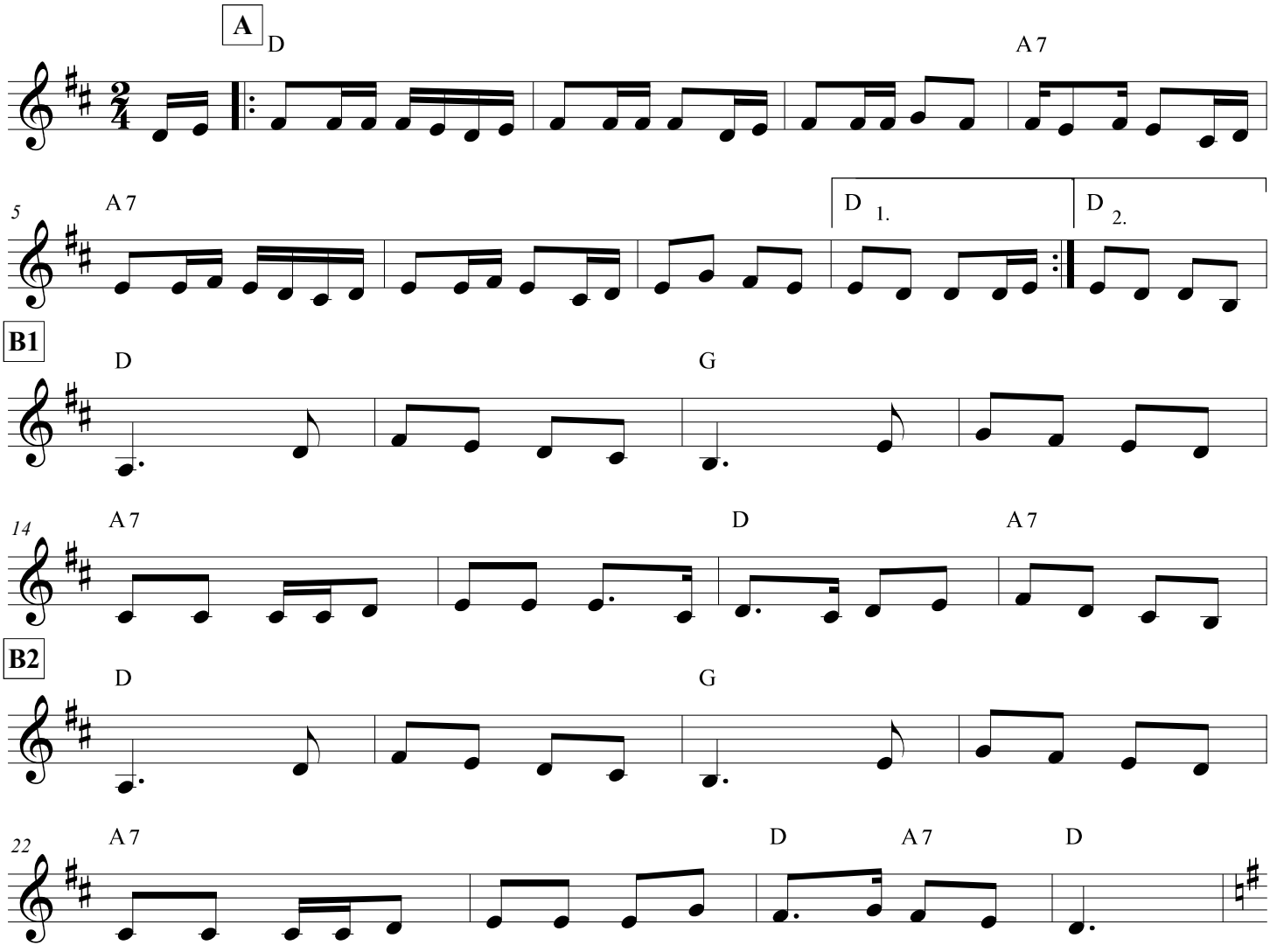


Set 7: Golden Slippers

Golden Slippers *(in three keys)*

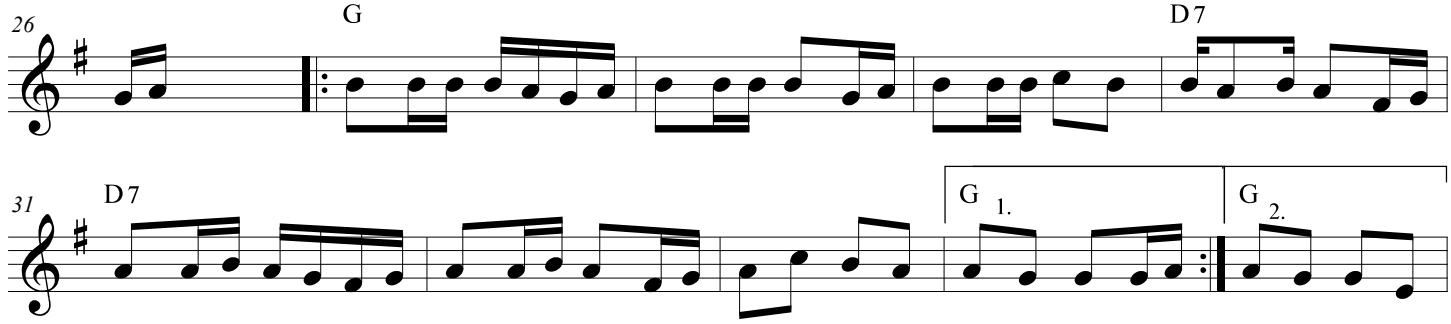
James A. Bland, 1879

The idea is to keep changing keys going up in pitch. It gives the feeling of continuously rising energy... fiddlers and Mandolin players note: Even though we're playing in three keys, D, G, and A, it only requires learning two fingerings. The fingering for D in the lower octave and A are the same, just on different sets of strings. The same is true for the Keys of G and D in the higher octave: same fingering, different strings.

Key of D -- low octave:

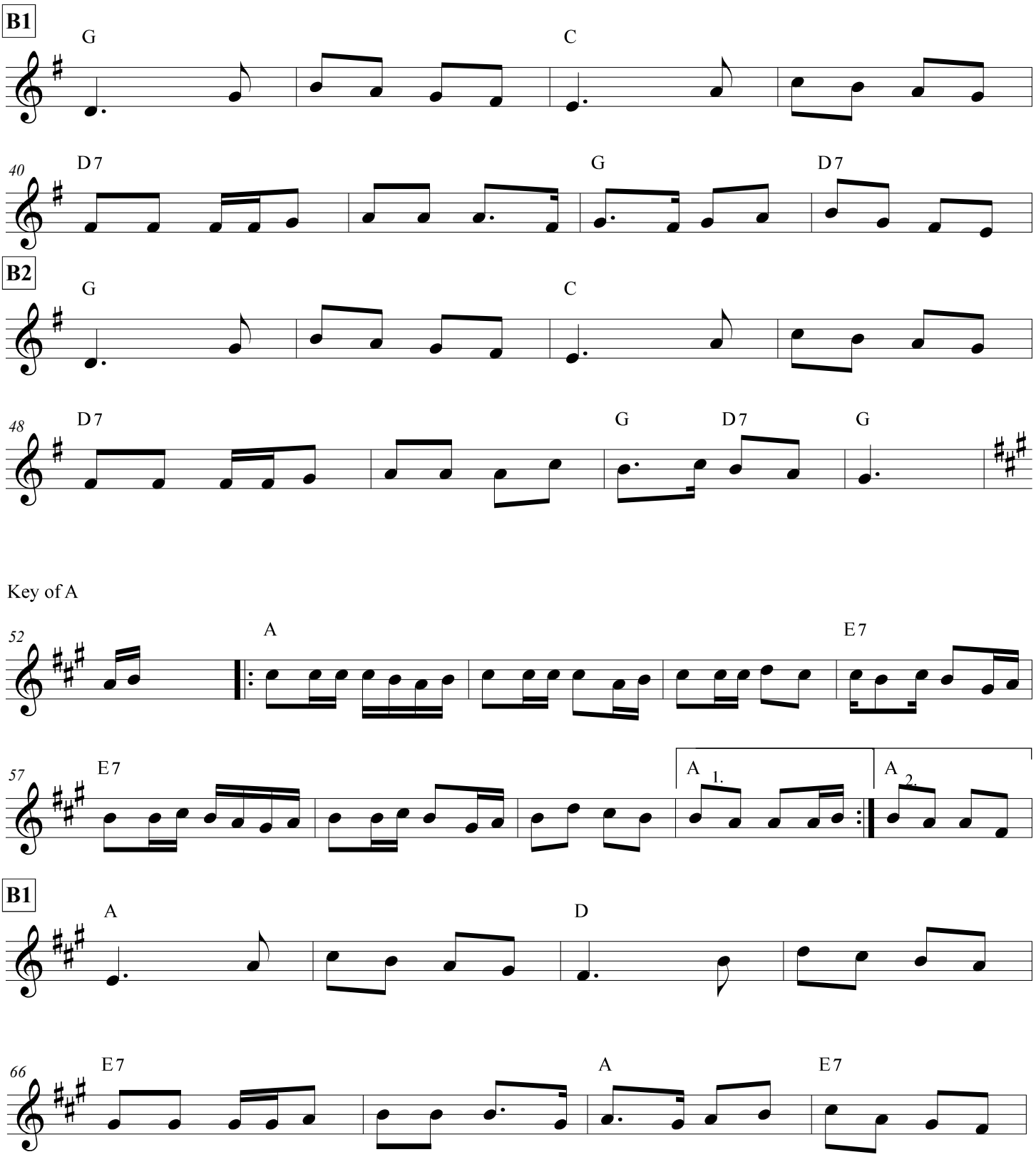


Key of G
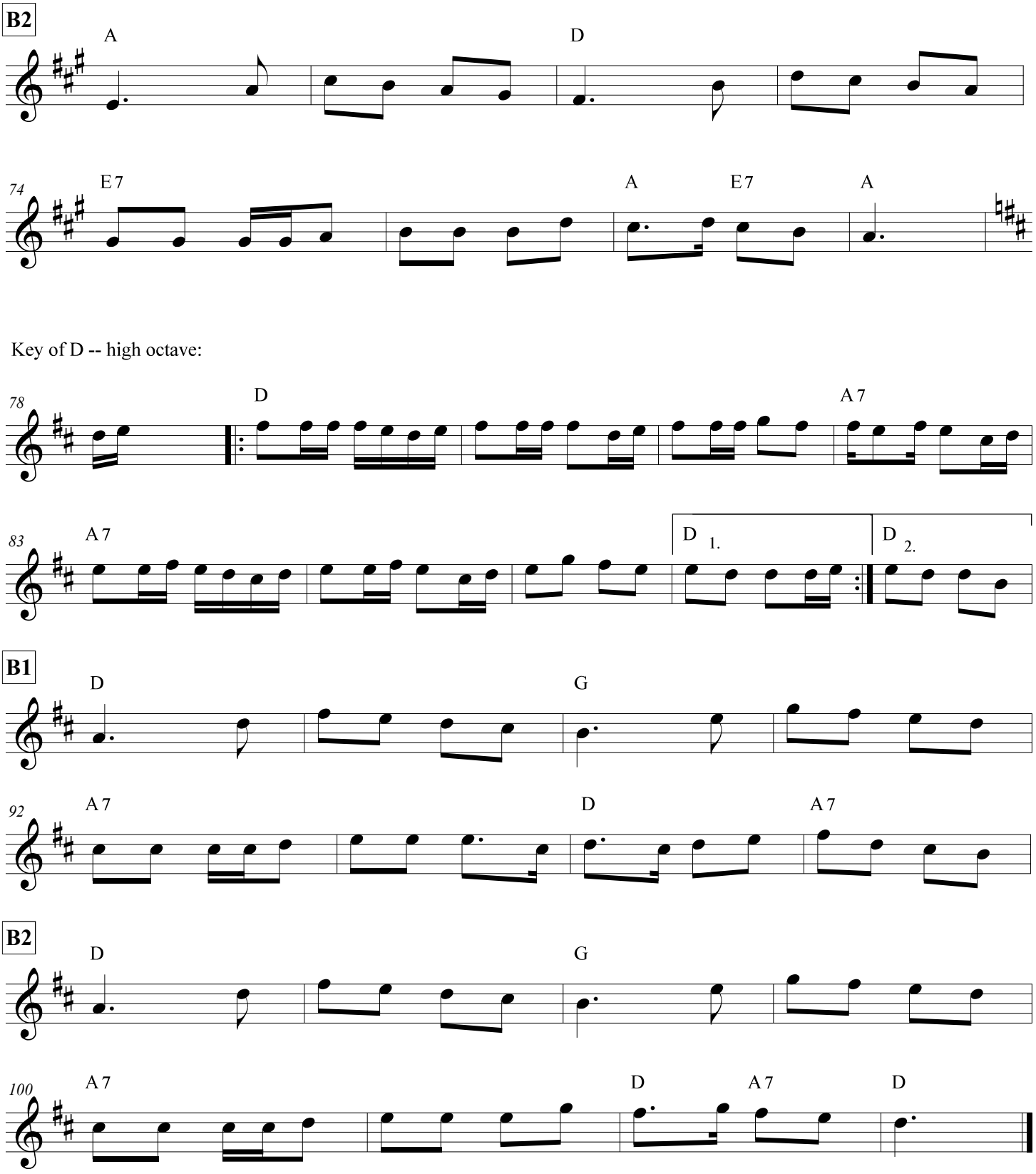


Set 7: Golden Slippers

Golden Slippers
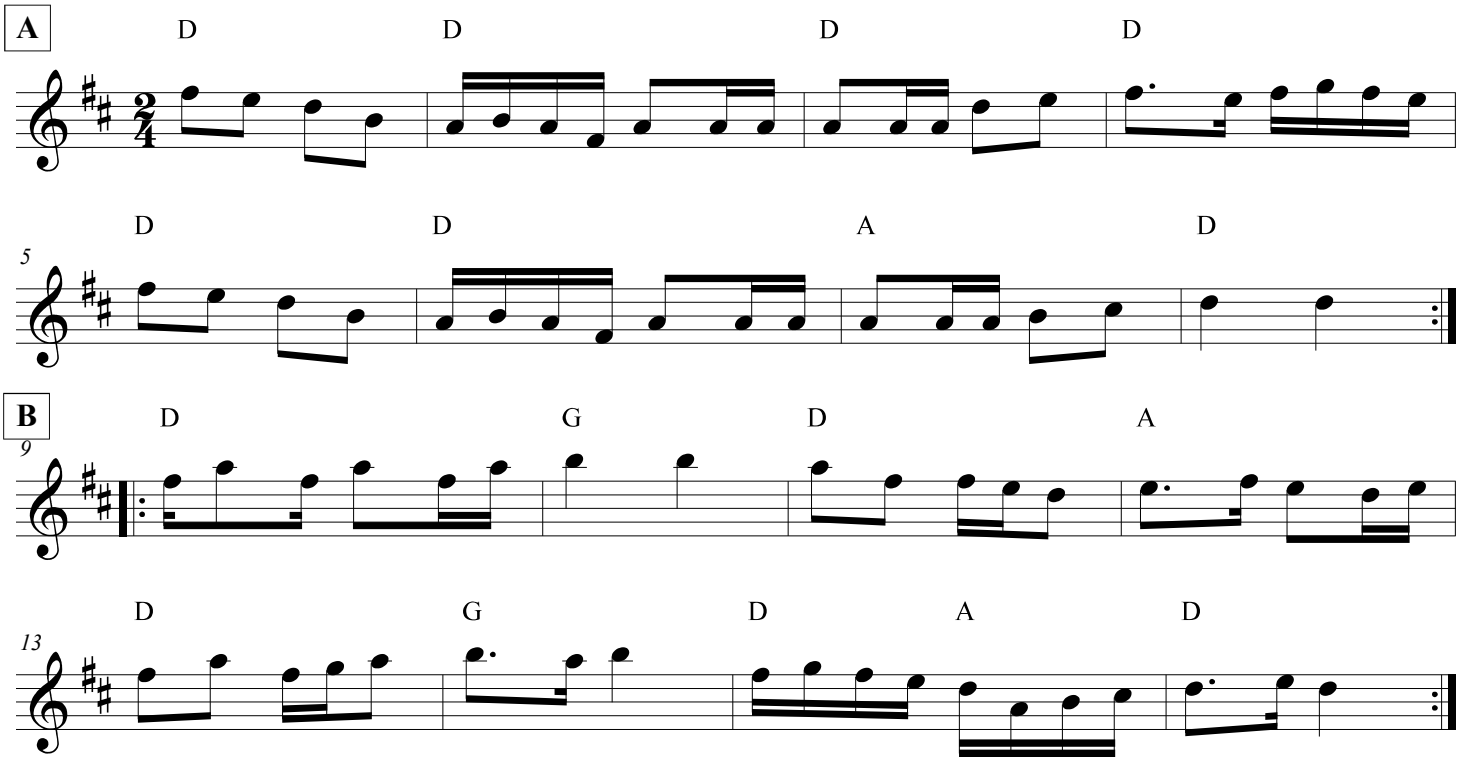


Set 7: Golden Slippers

Golden Slippers
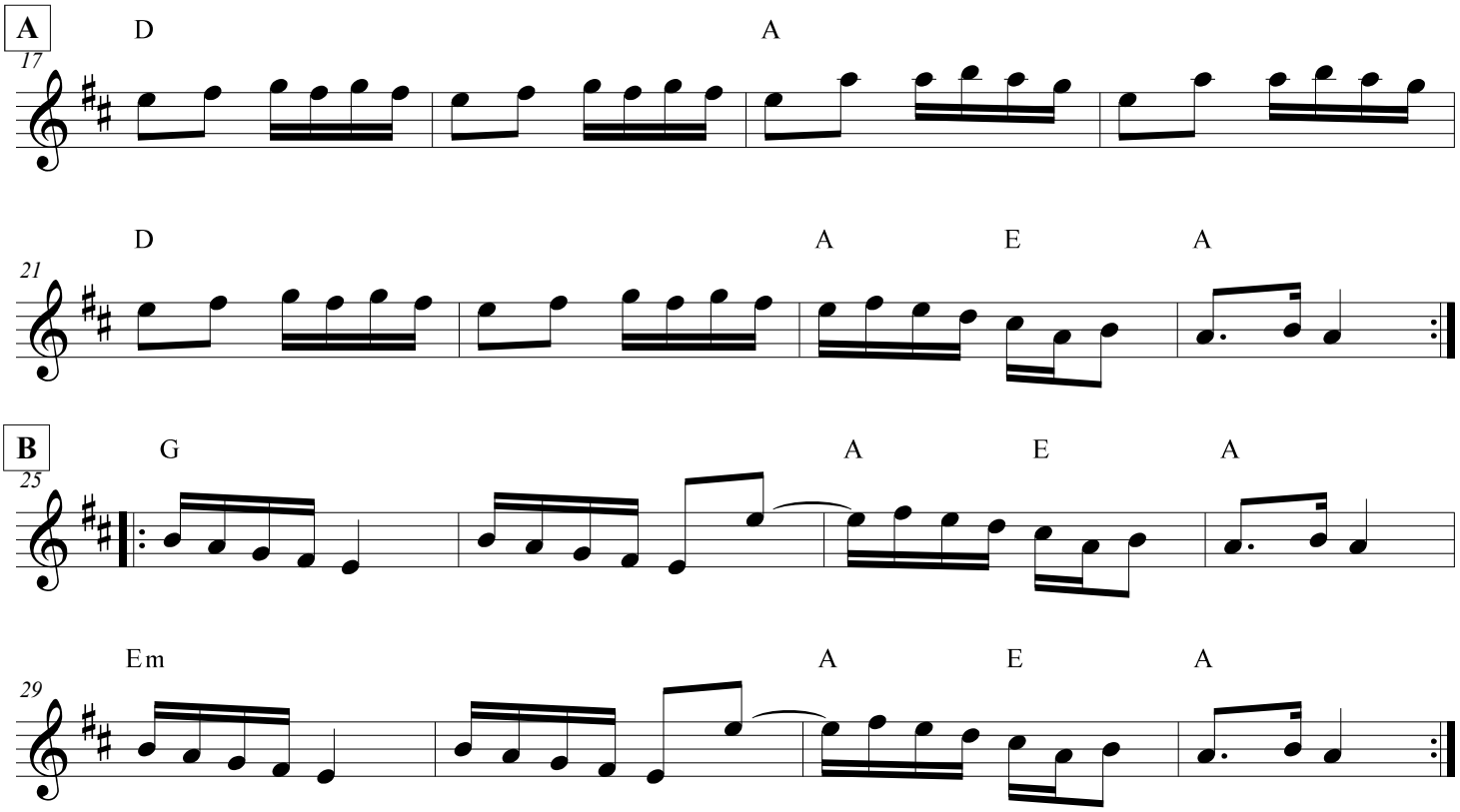


Set 8: Fly Around & Tater Patch

Fly Around My Pretty Little Miss aka: Suzianna Gal & Western Country



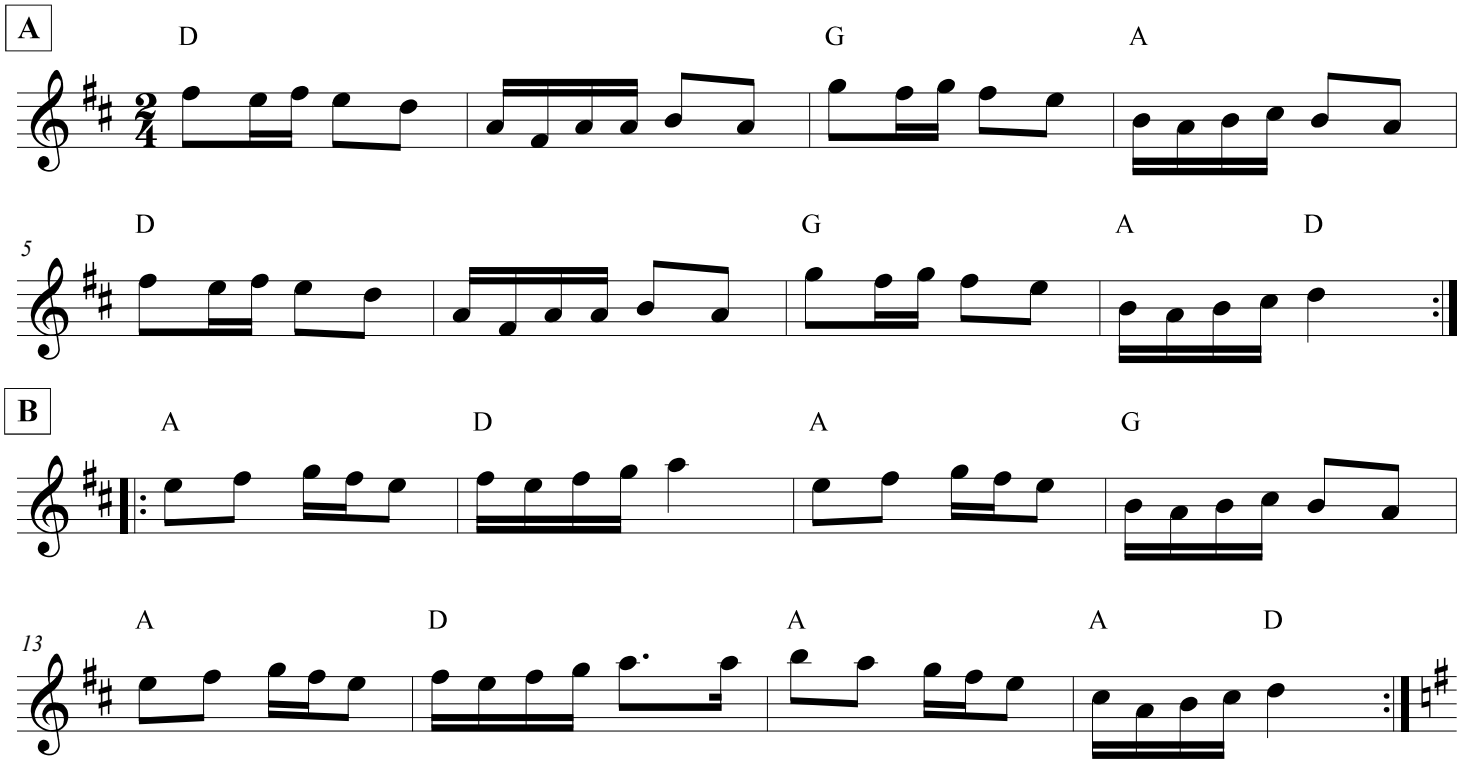
Tater Patch
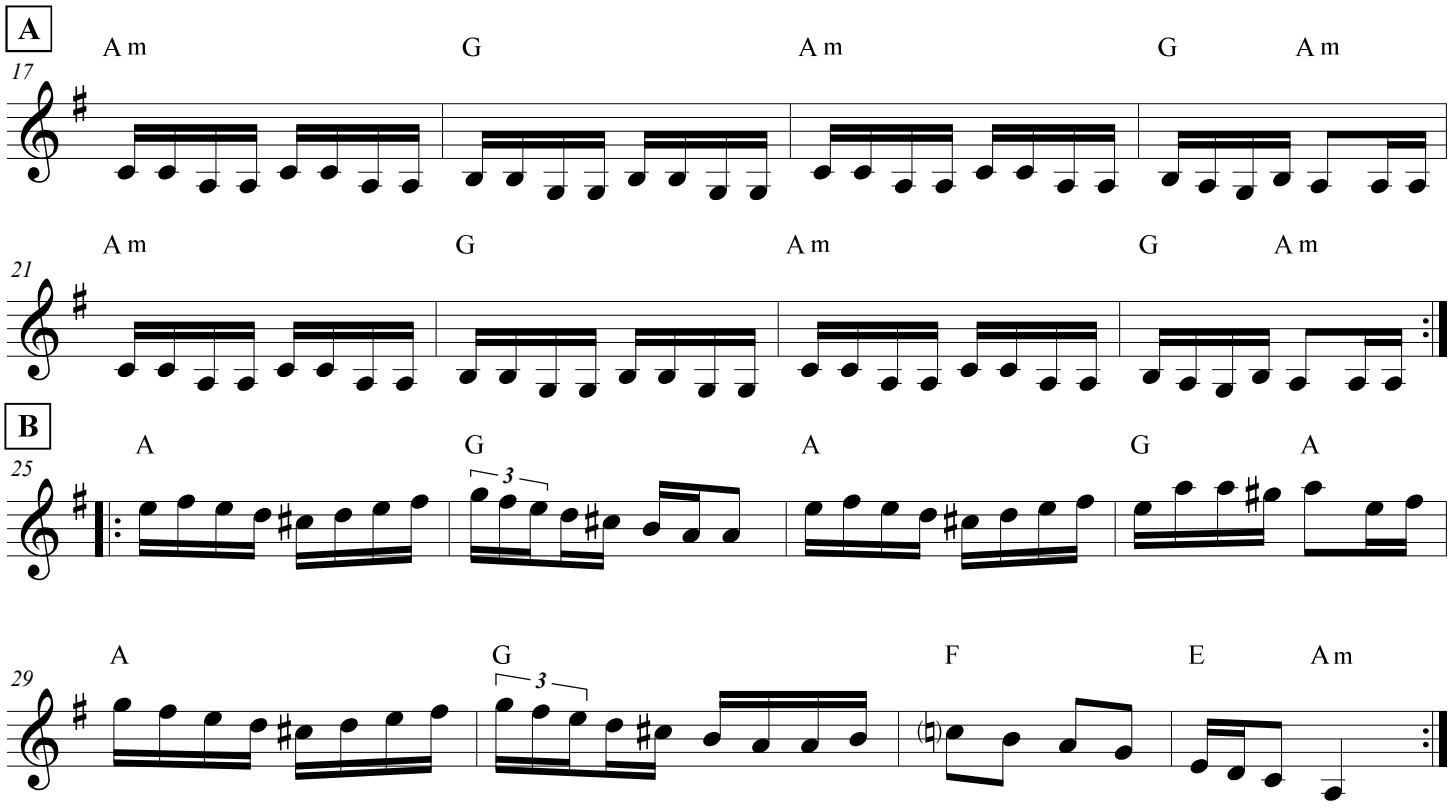


Set 9: Gaspé Reel - The Growling Old People

Gaspé Reel

French-Canadian

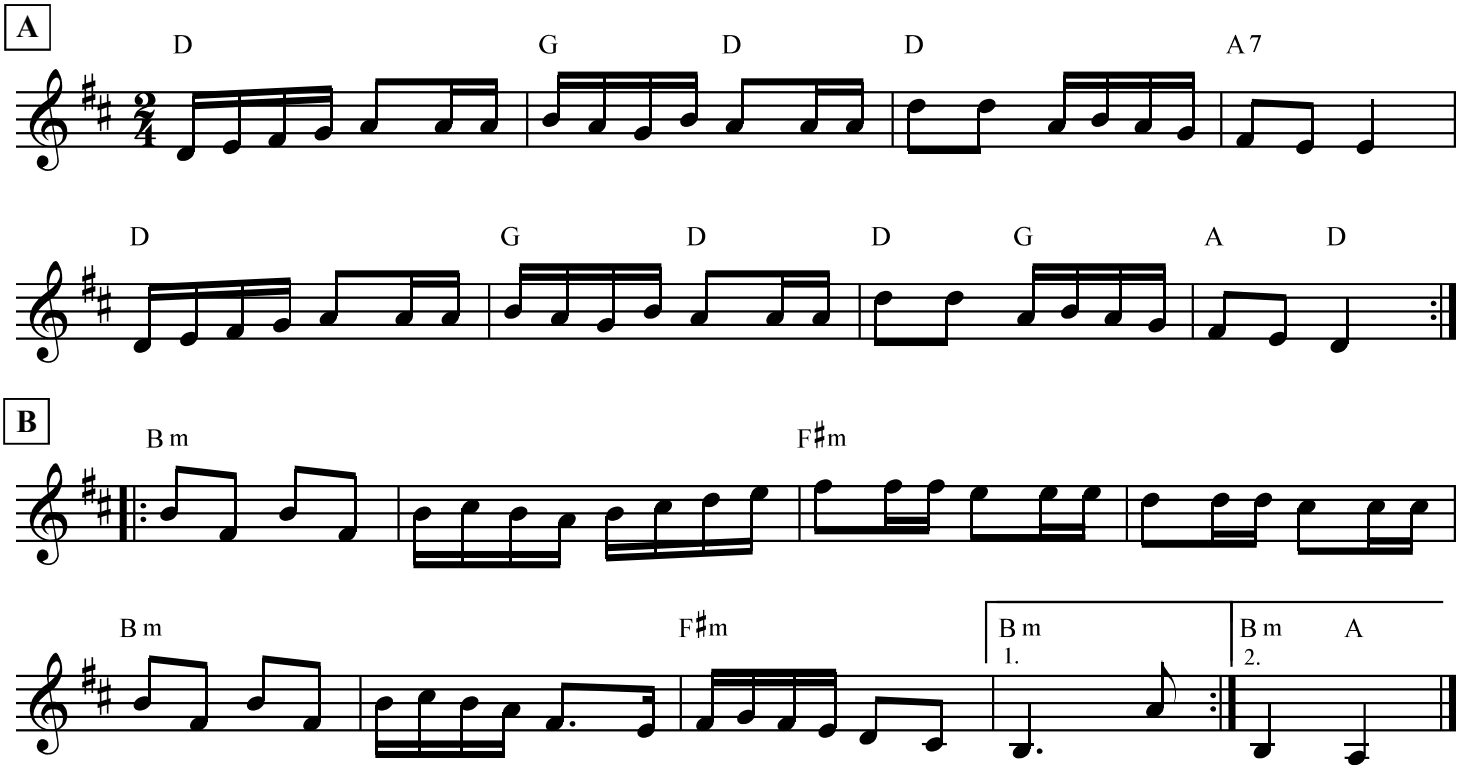


The Growling Old Man and the Grumbling Old Woman

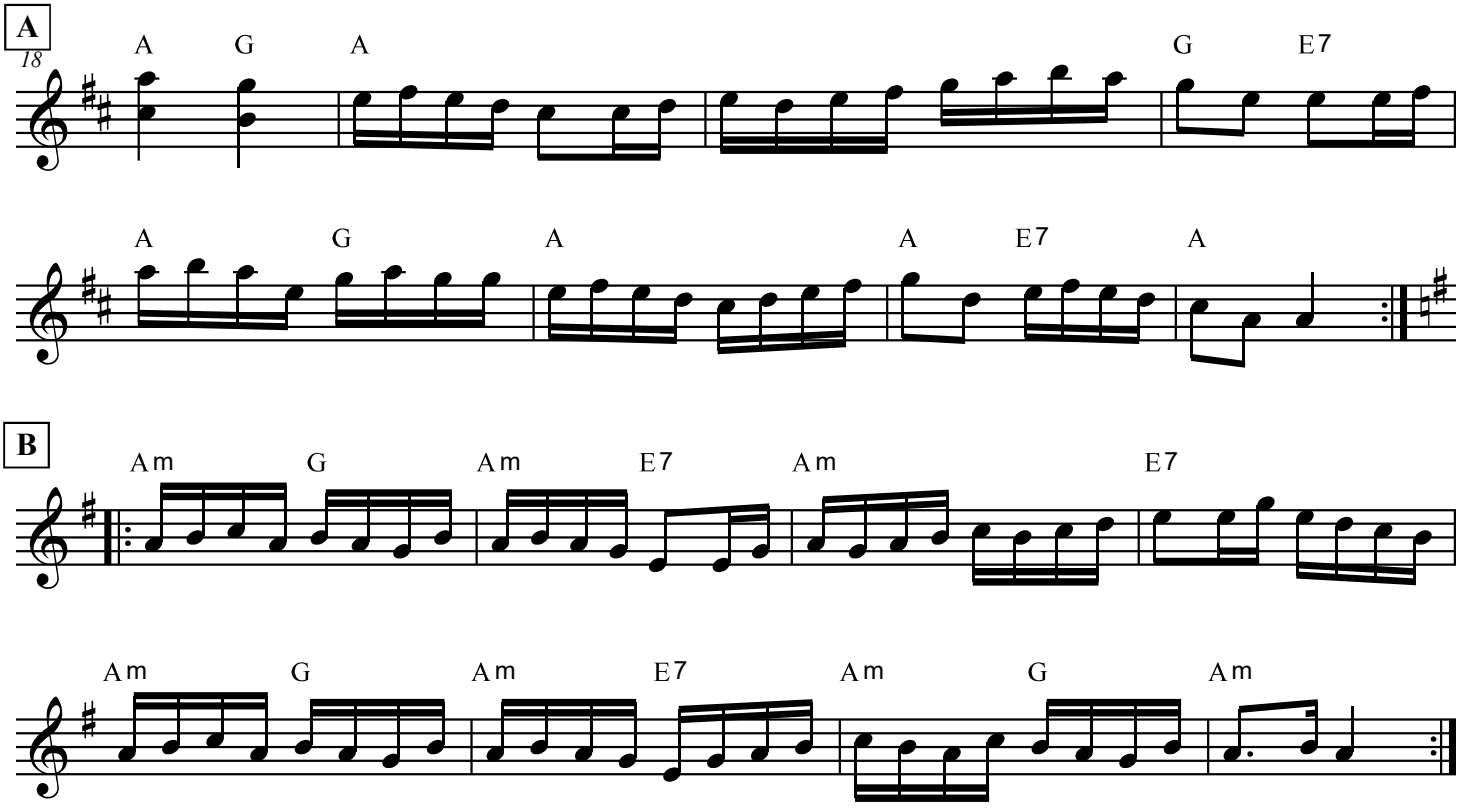


Set 10: Kiowa Special & Kitchen Girl

Kiowa Special
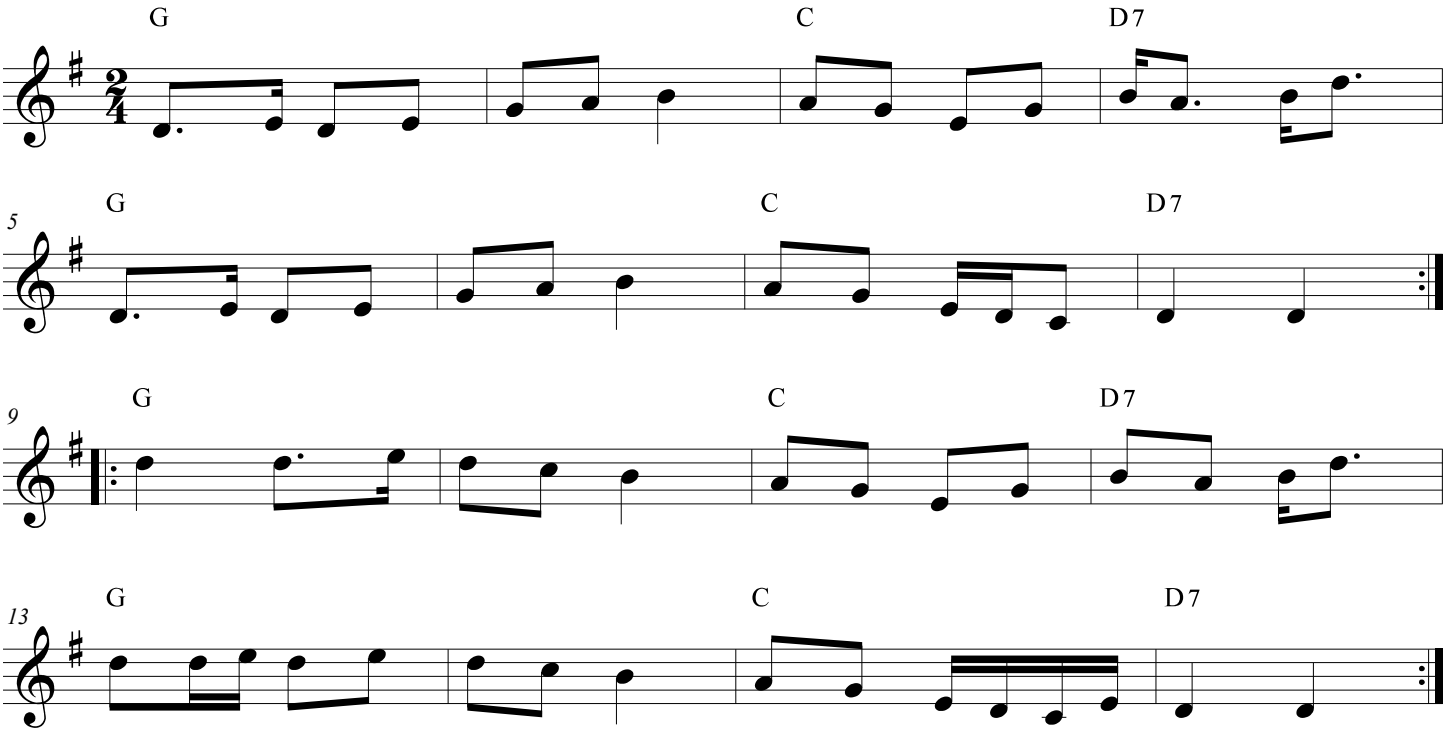


Kitchen Girl



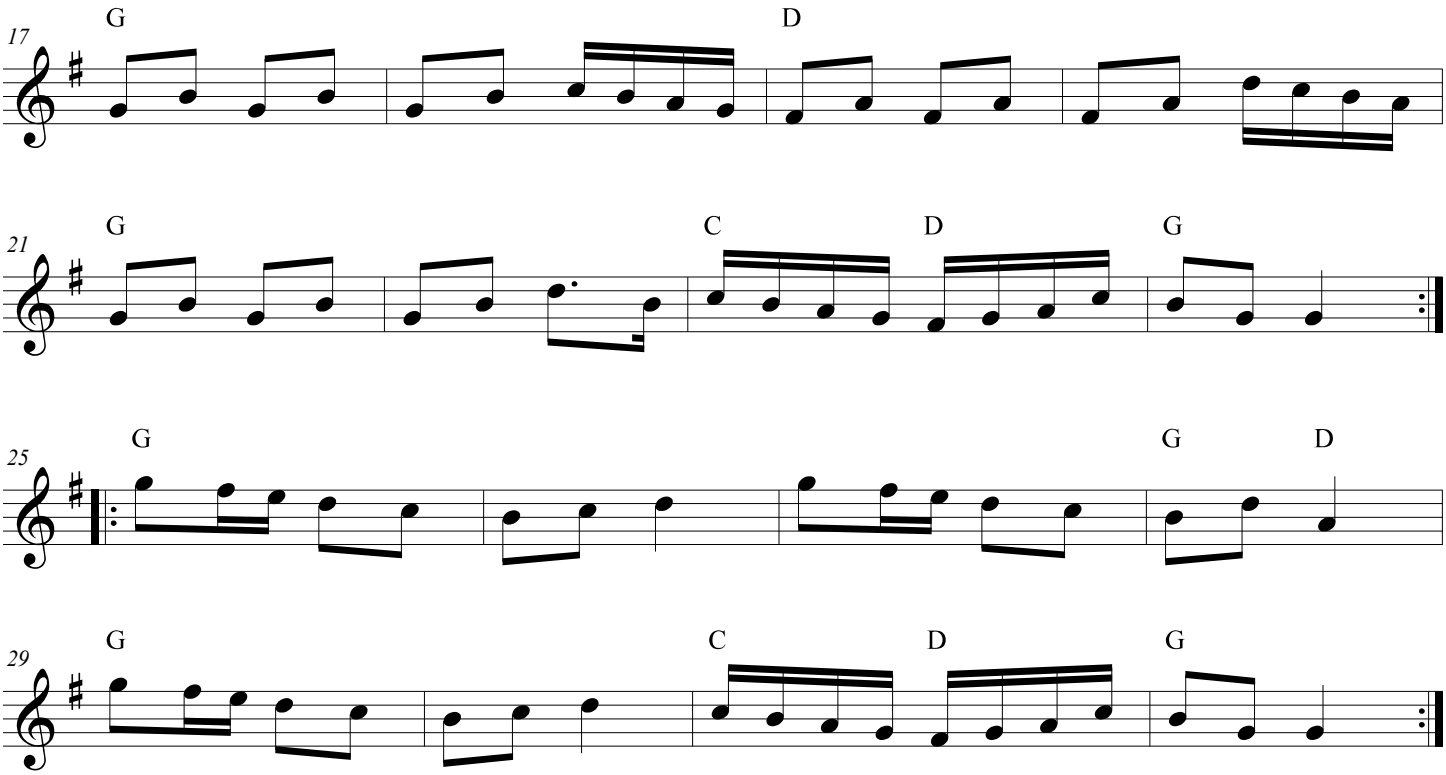
Set 11: Mairi's Wedding & The Rakes of Mallow

Mairi's Wedding

Trad Celtic (Irish Version)
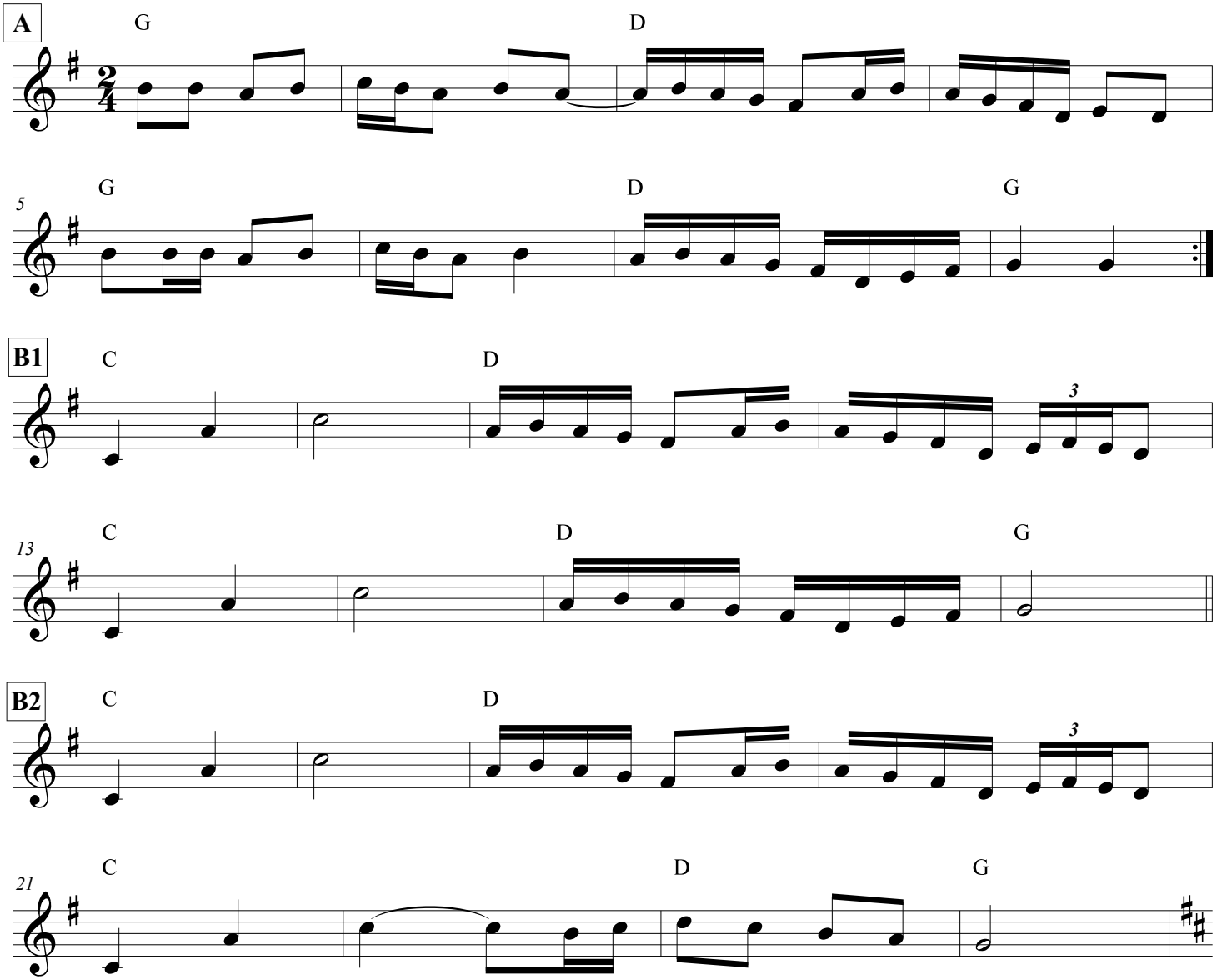


The Rakes of Mallow



Set 12: Nail That Catfisn & Westfork Gals
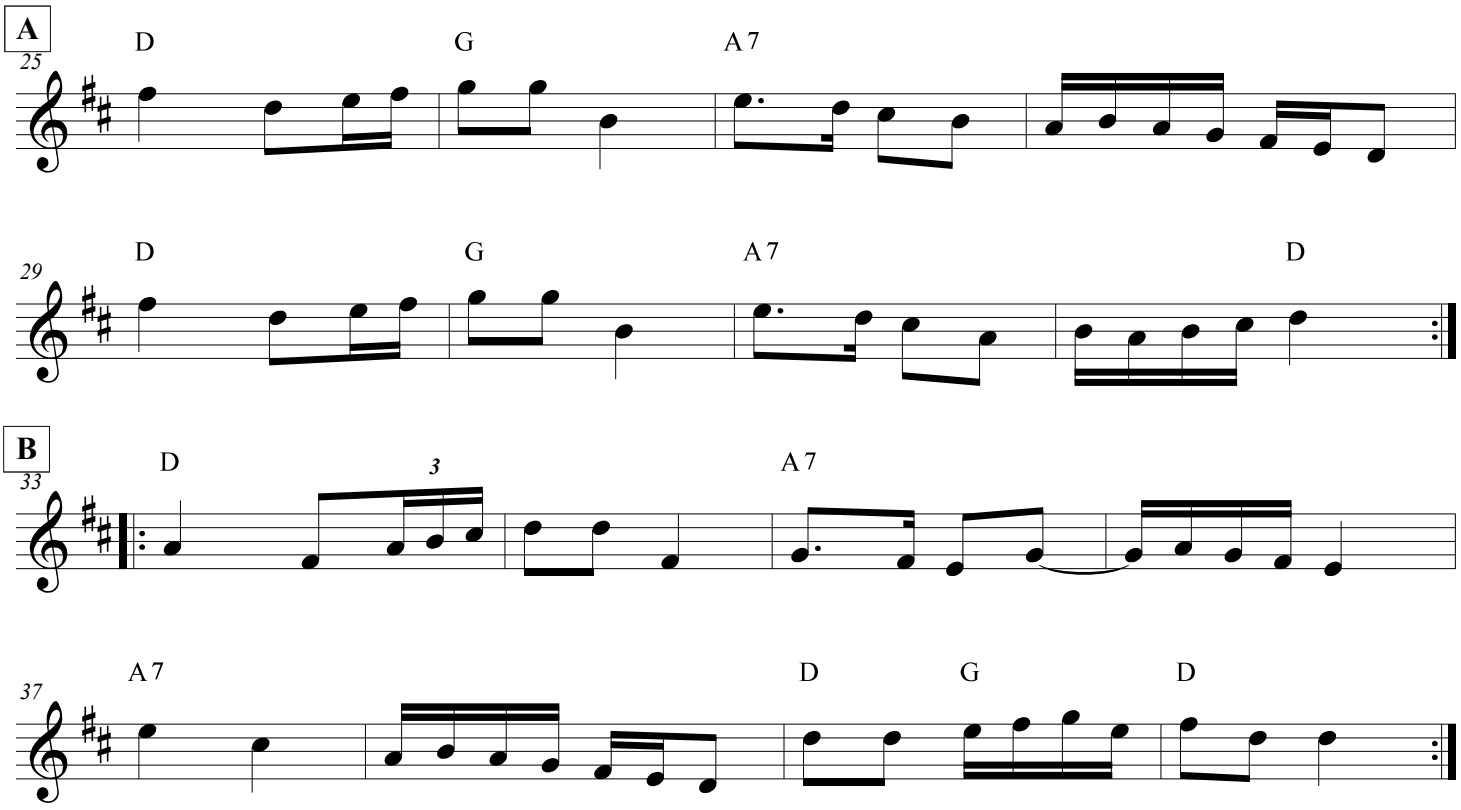
Nail That Catfish to a Tree

Copyright © 1985 Steve Rosen
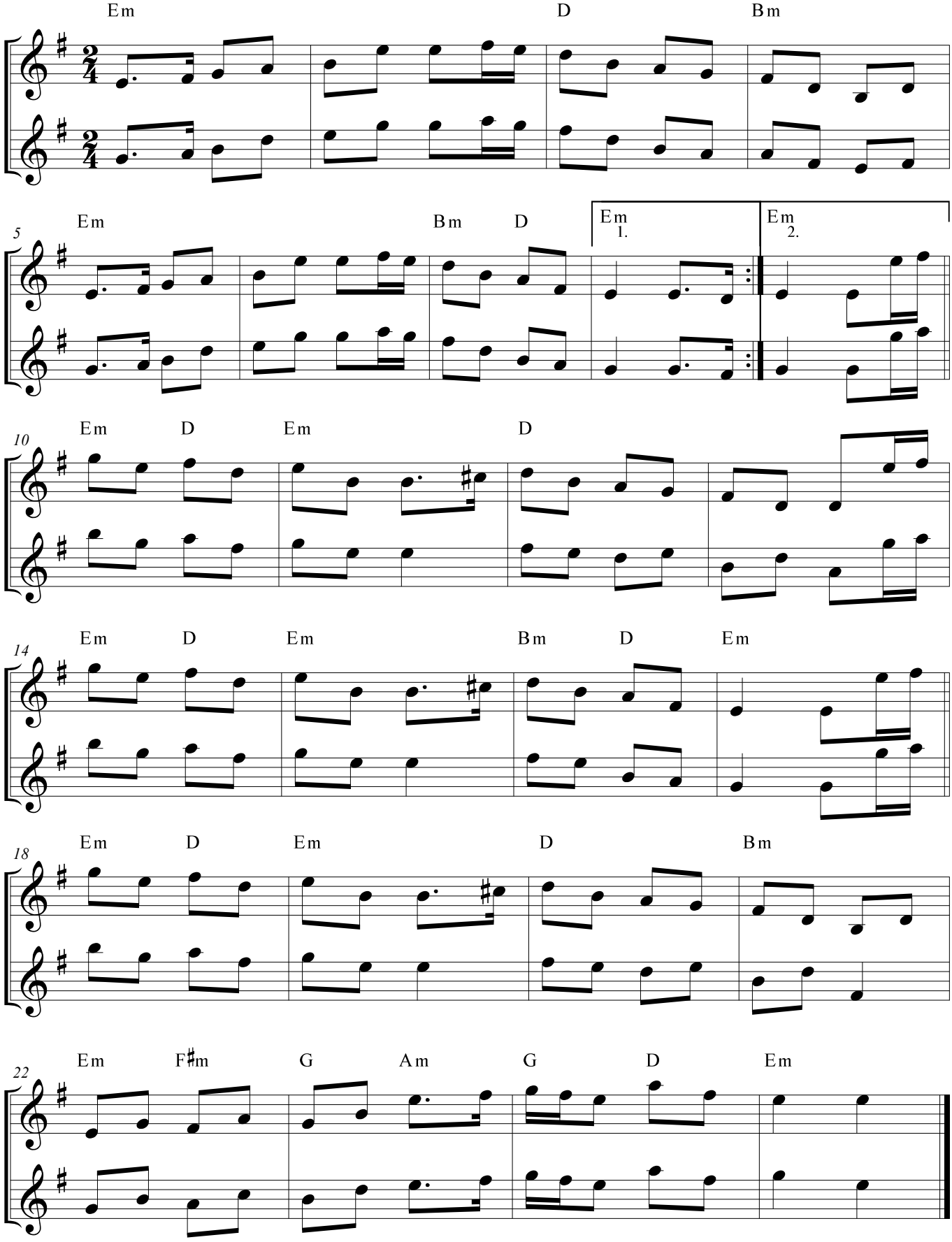


Set 12: Nail That Catfisn & Westfork Gals

Westfork Gals
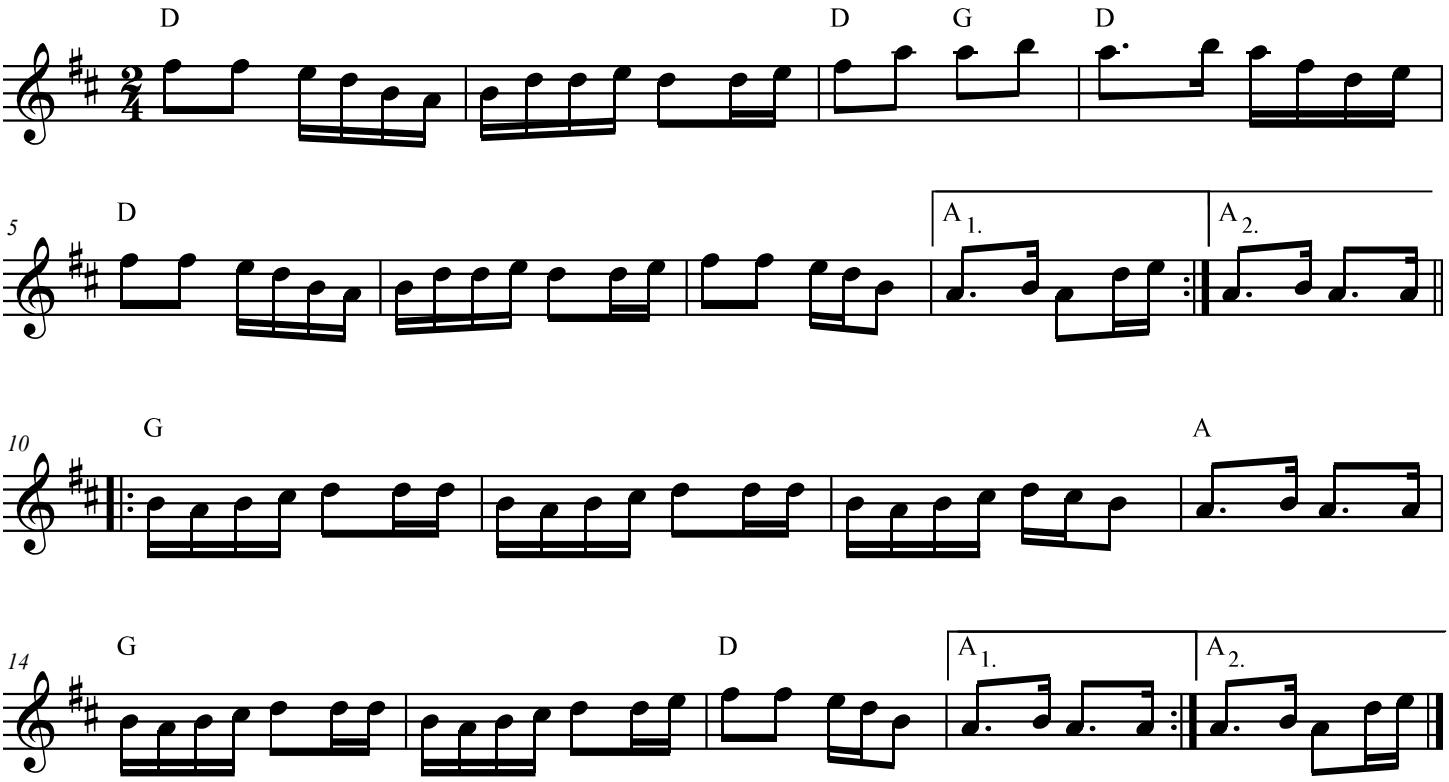


Set 13: Riding on a Bale of Hay & Julie Ann Johnson

Riding on a Bale of Hay
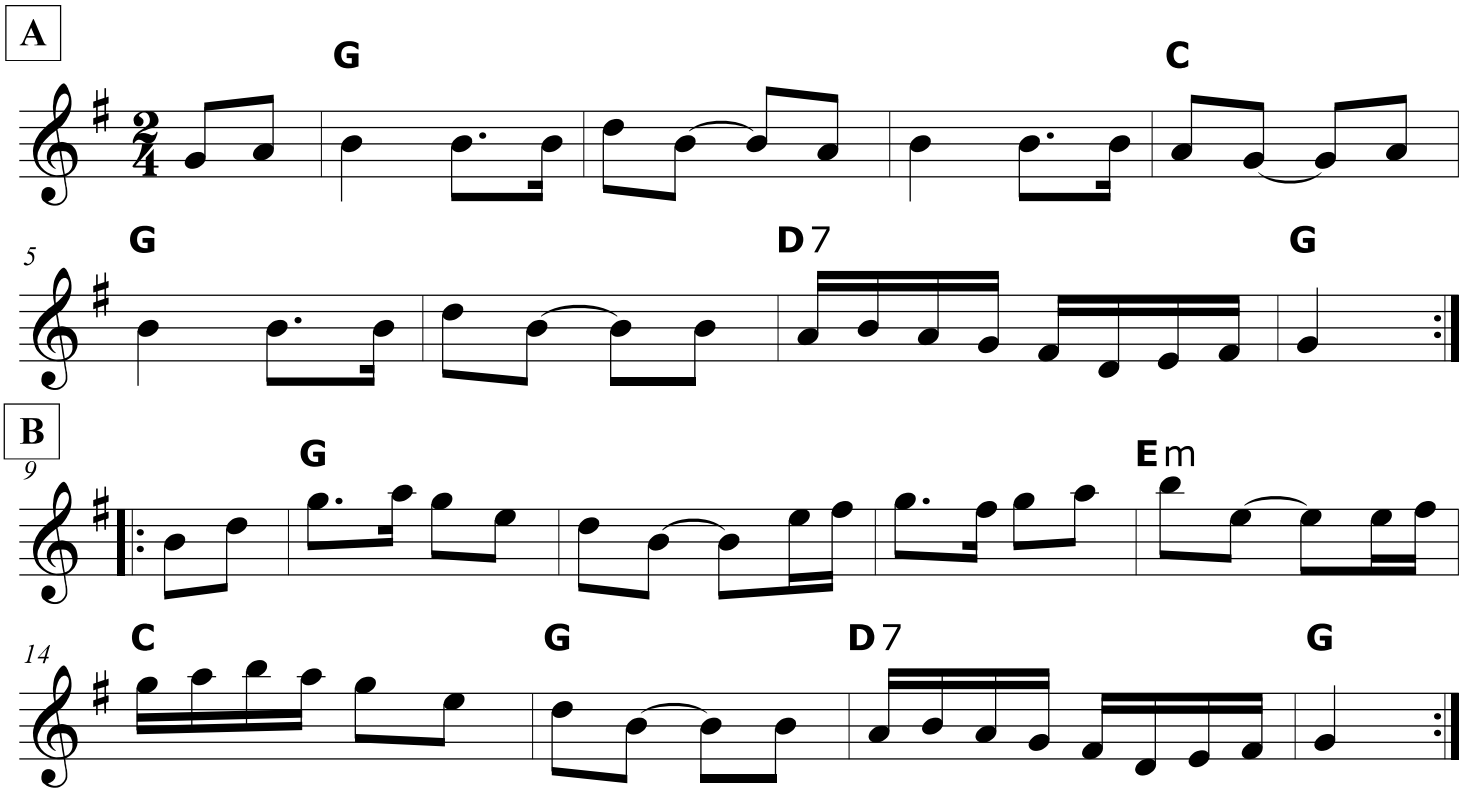


Set 13: Riding on a Bale of Hay & Julie Ann Johnson

Julie Ann Johnson

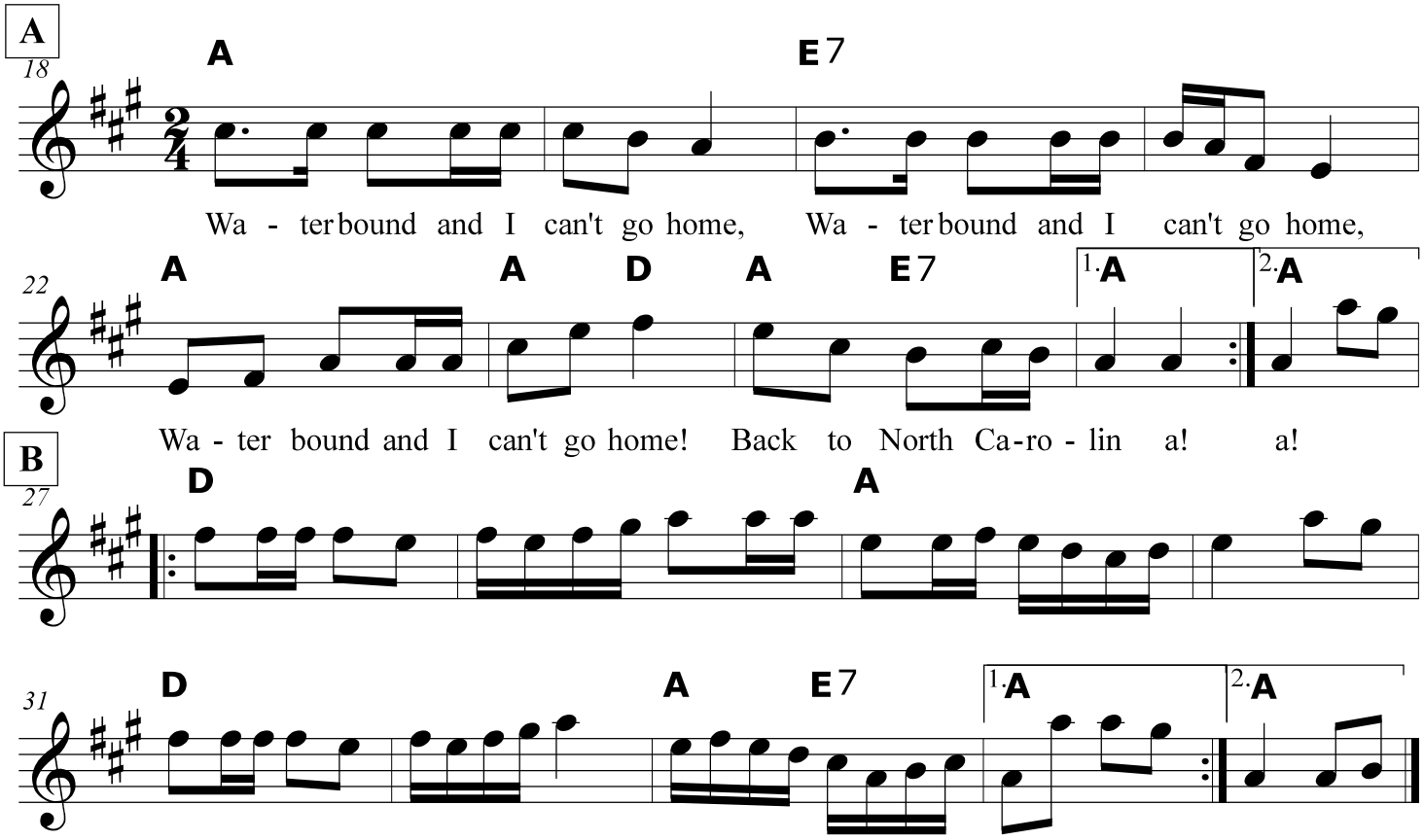


Set 14: eneca Square Dance & Waterbound

Seneca Square Dance aka: Waitin' for the Federals



Waterbound
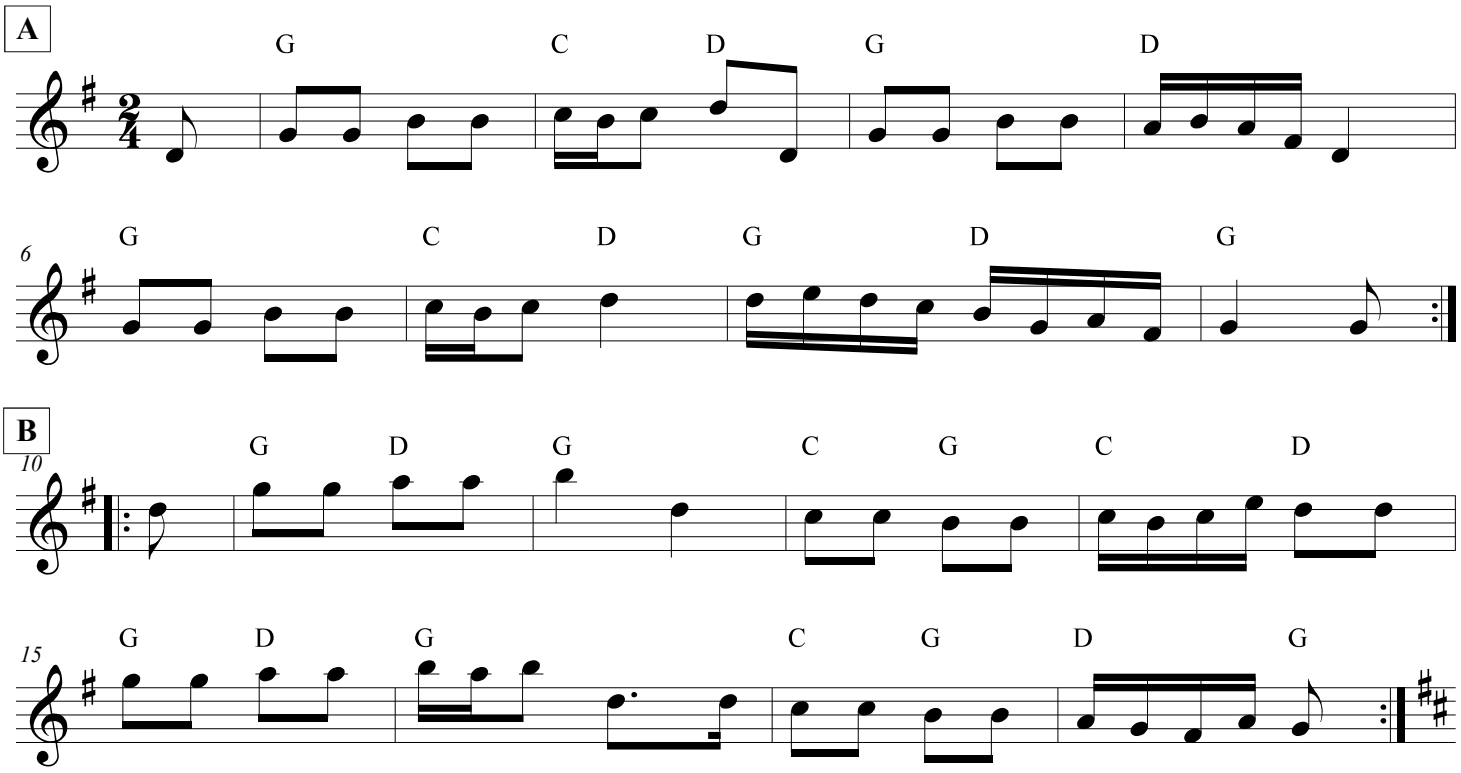


Stay all night and don't go home (x3)
Stay with me 'til morning

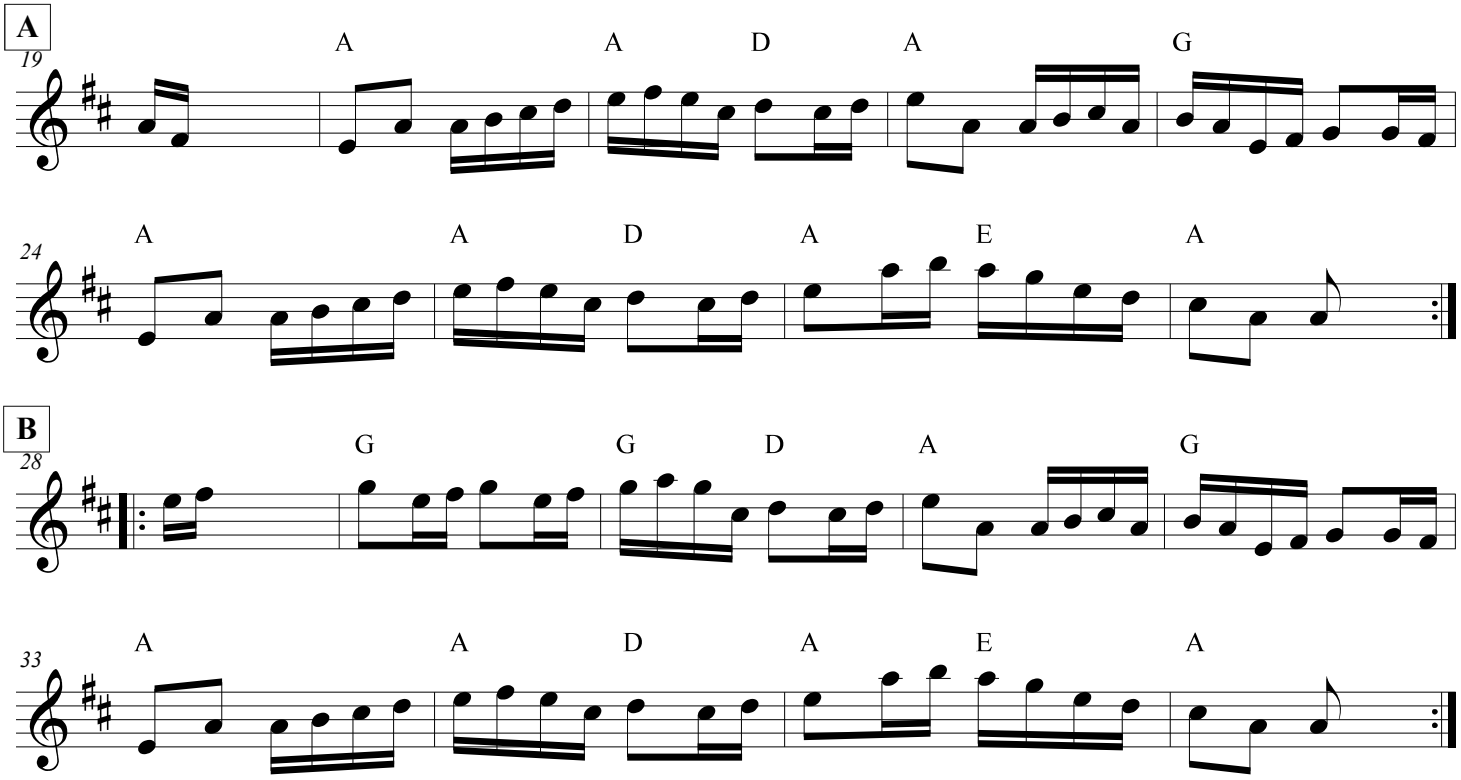
Chickenscrowin' in the old pine tree (x3)
Way down in North Carolina

Set 15: Shoes and Stockings, The Red Haired Boy, & Mississippi Sawyer

Shoes and Stockings
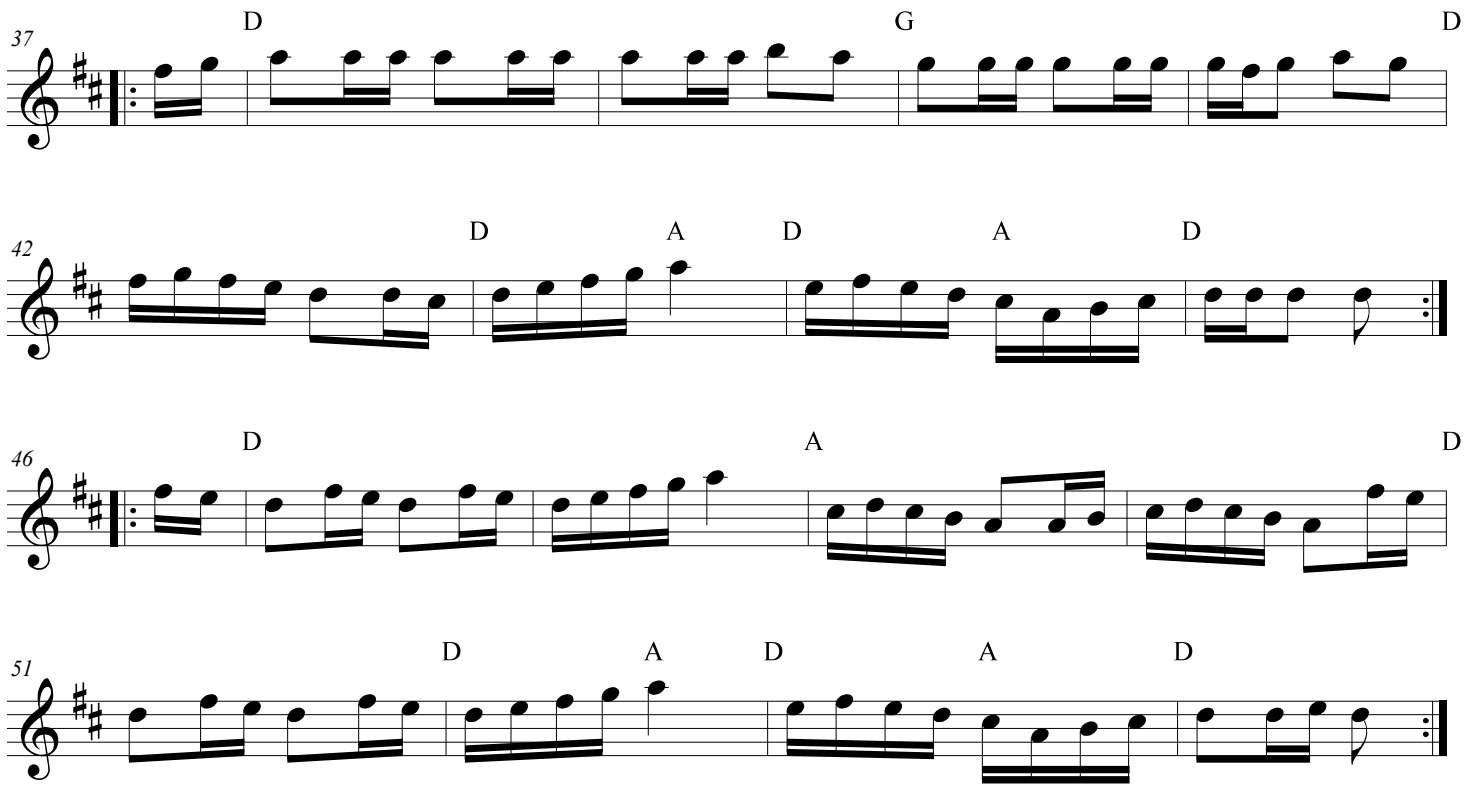


The Red Haired Boy



Set 15: Shoes and Stockings, The Red Haired Boy, & Mississippi Sawyer

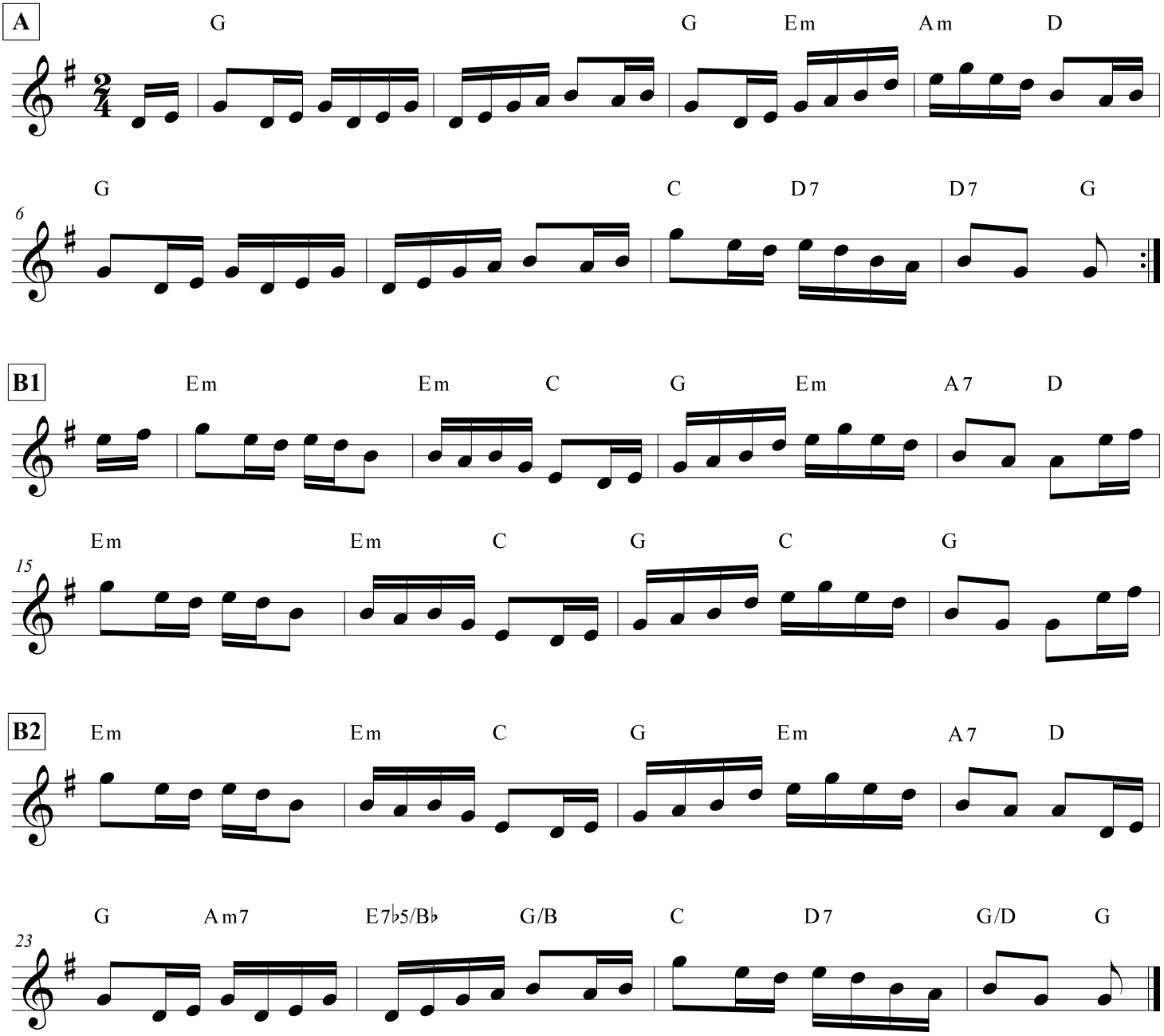
Mississippi Sawyer



Set 16: Spootiskerry & Bus Stop Reel

Spootiskerry

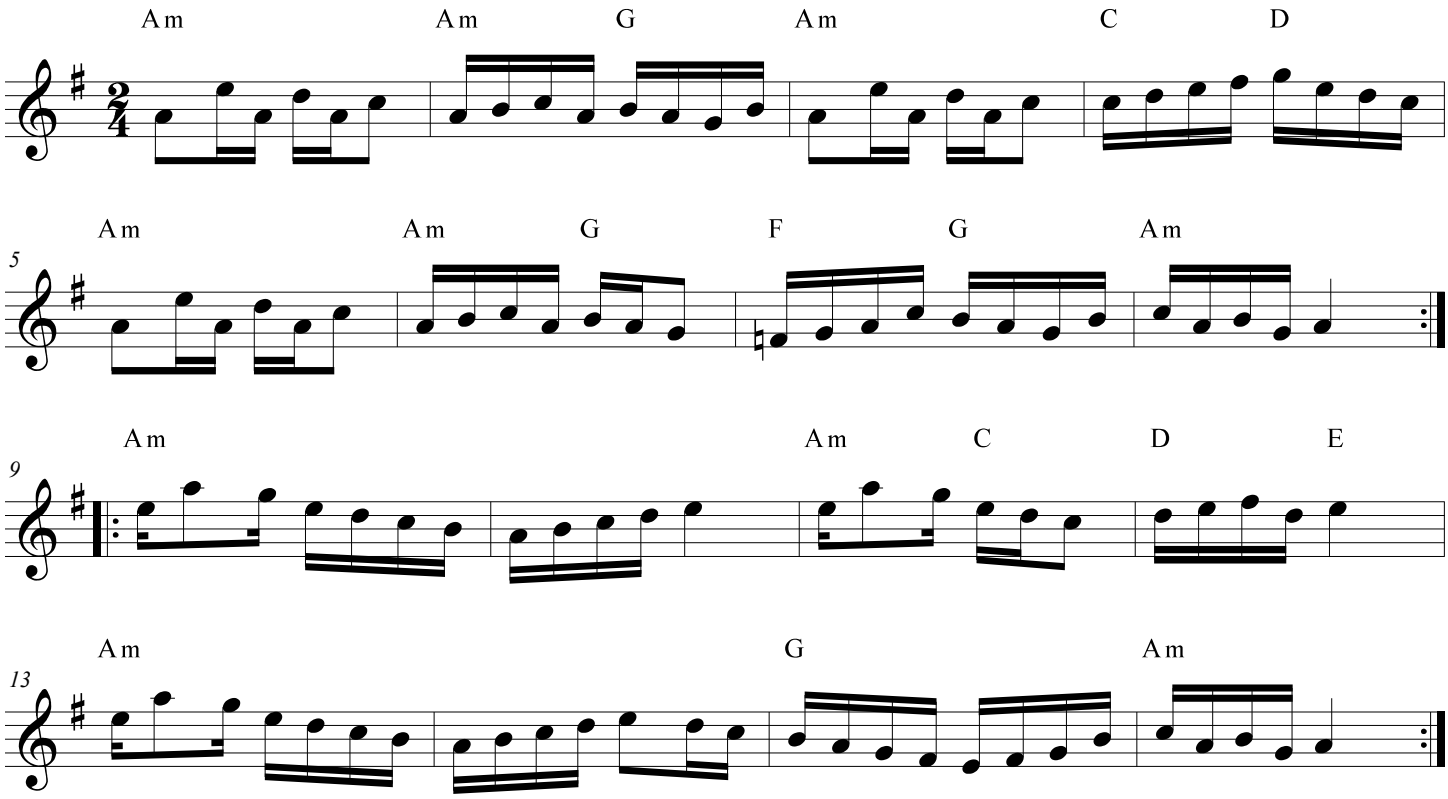
Copyrigh © 1980 Ian Rothmar Burns



Set 16: Spootiskerry & Bus Stop Reel

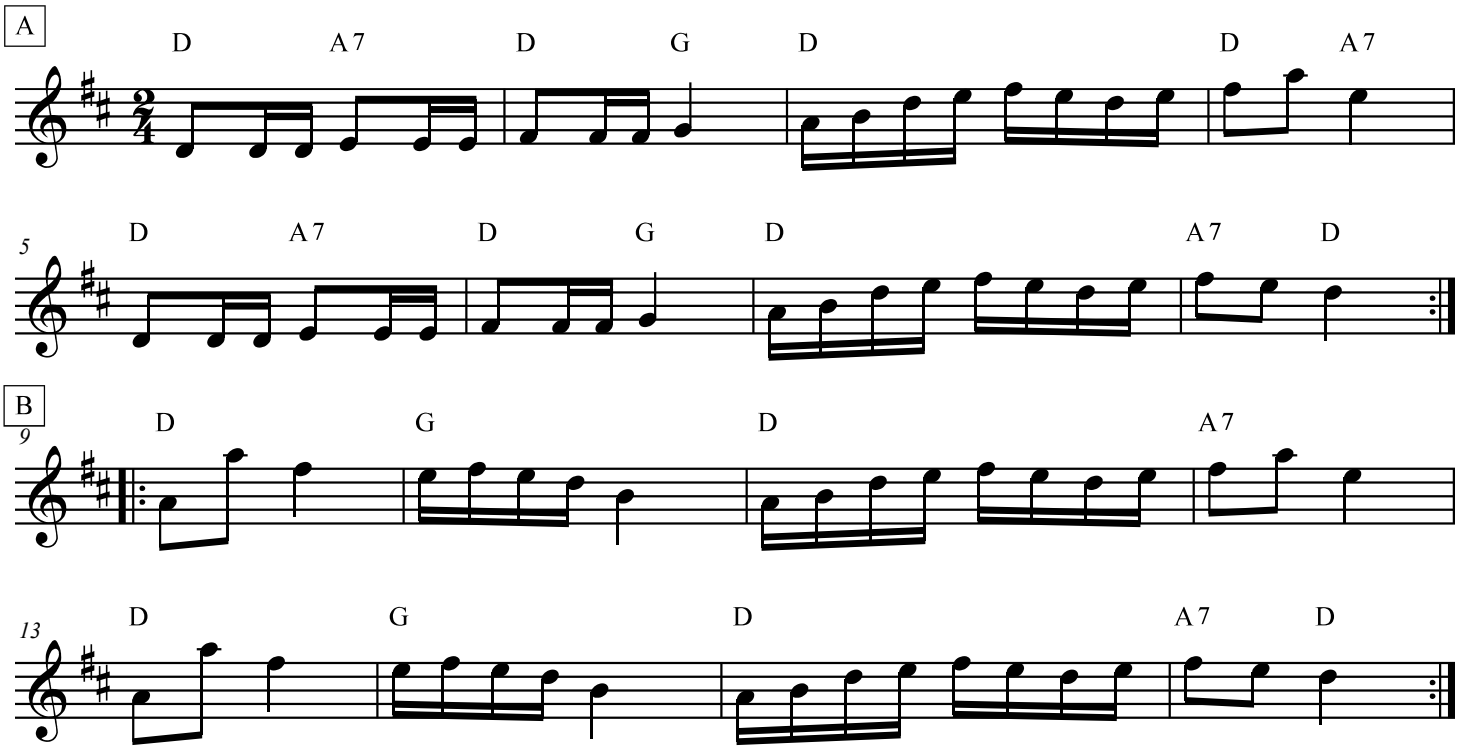
Bus Stop Reel

Copyright 1987 © Anita Anderson
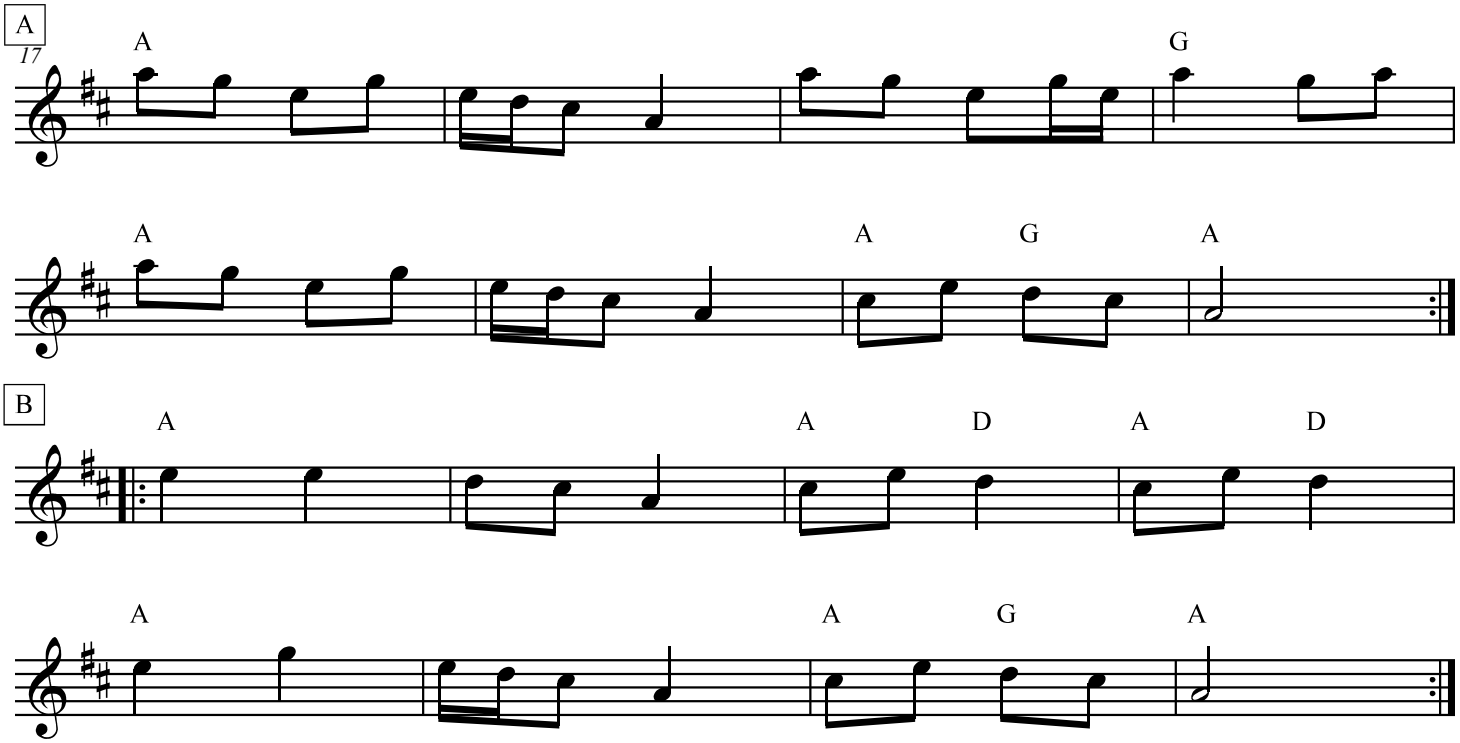


Set 17: Spotted Pony & Sandy Boys

Spotted Pony
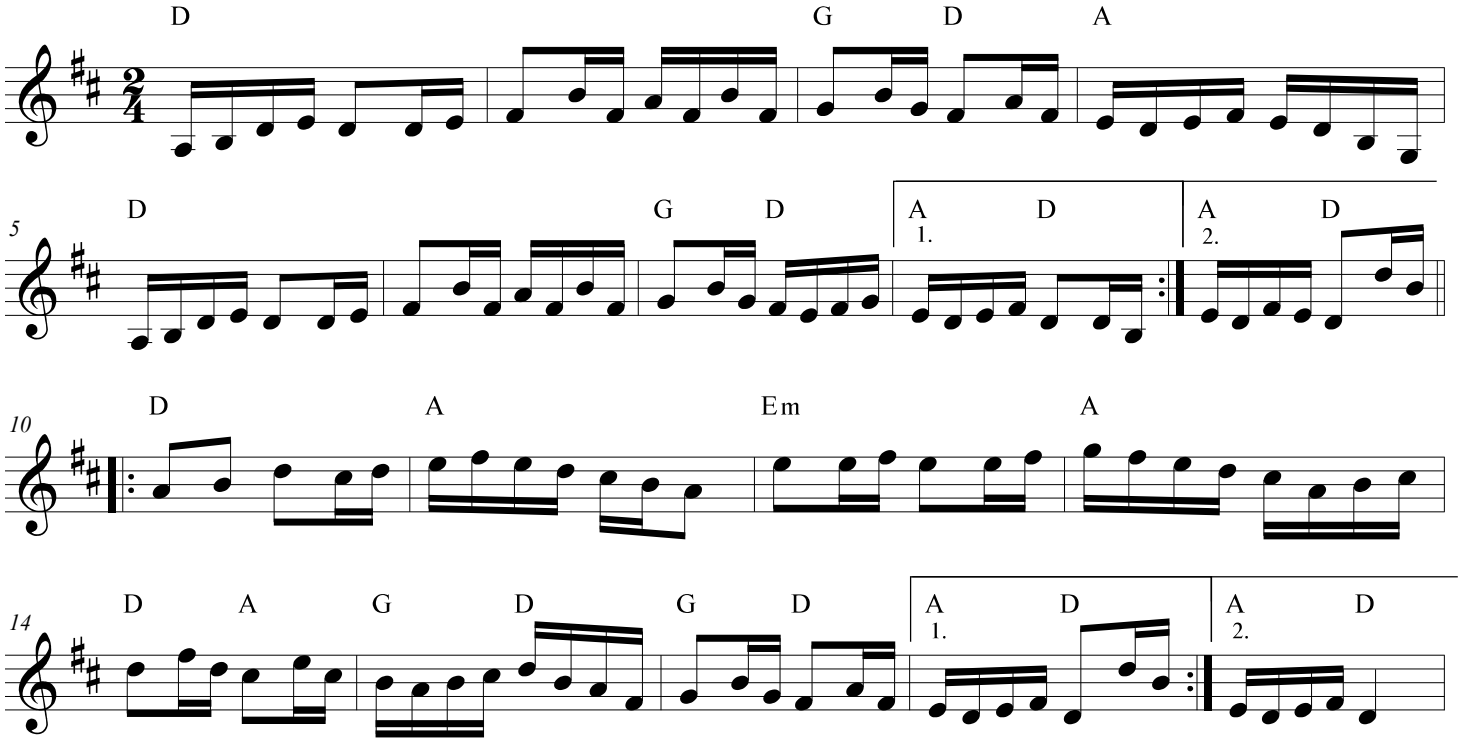


Sandy Boys
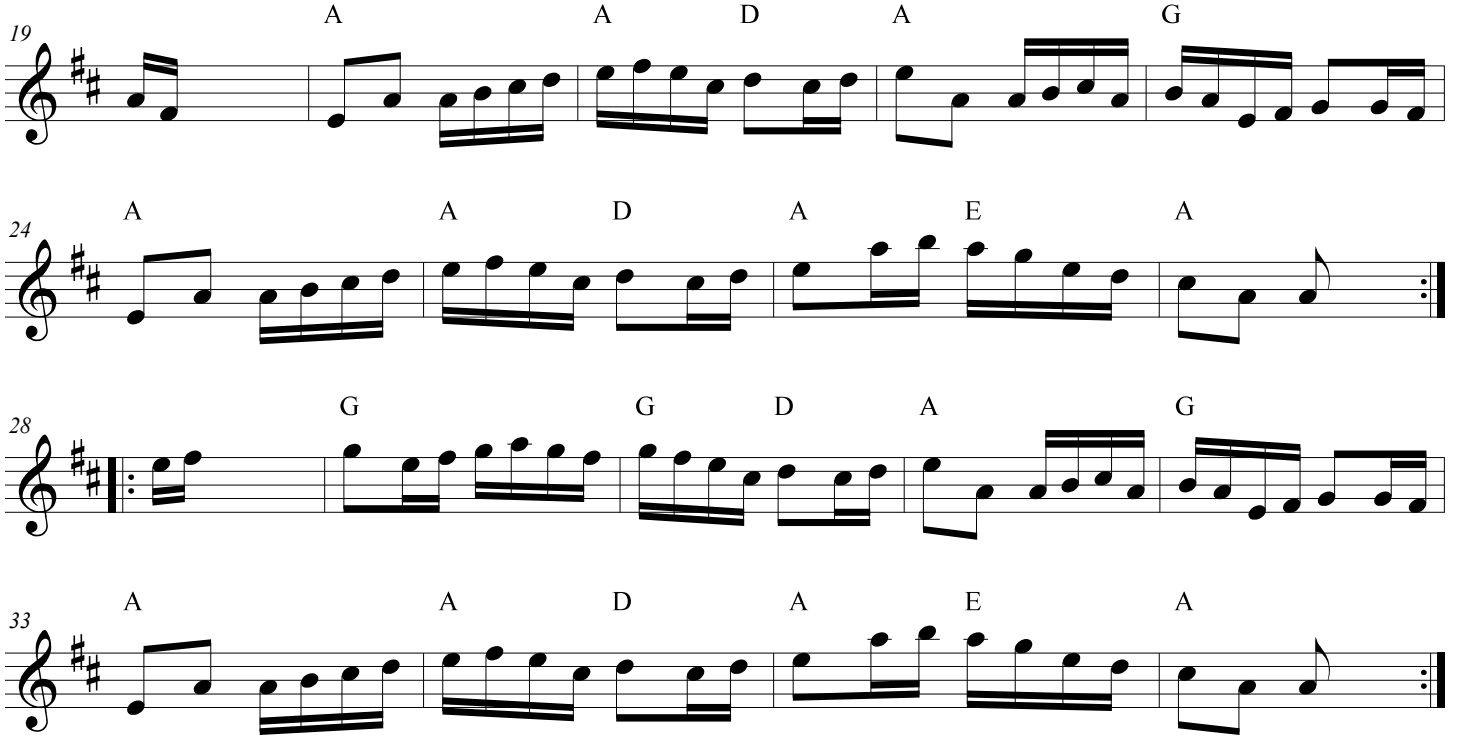


Set 18: Whiskey Before Breakfast & Red Haired Boy

Whiskey Before Breakfast
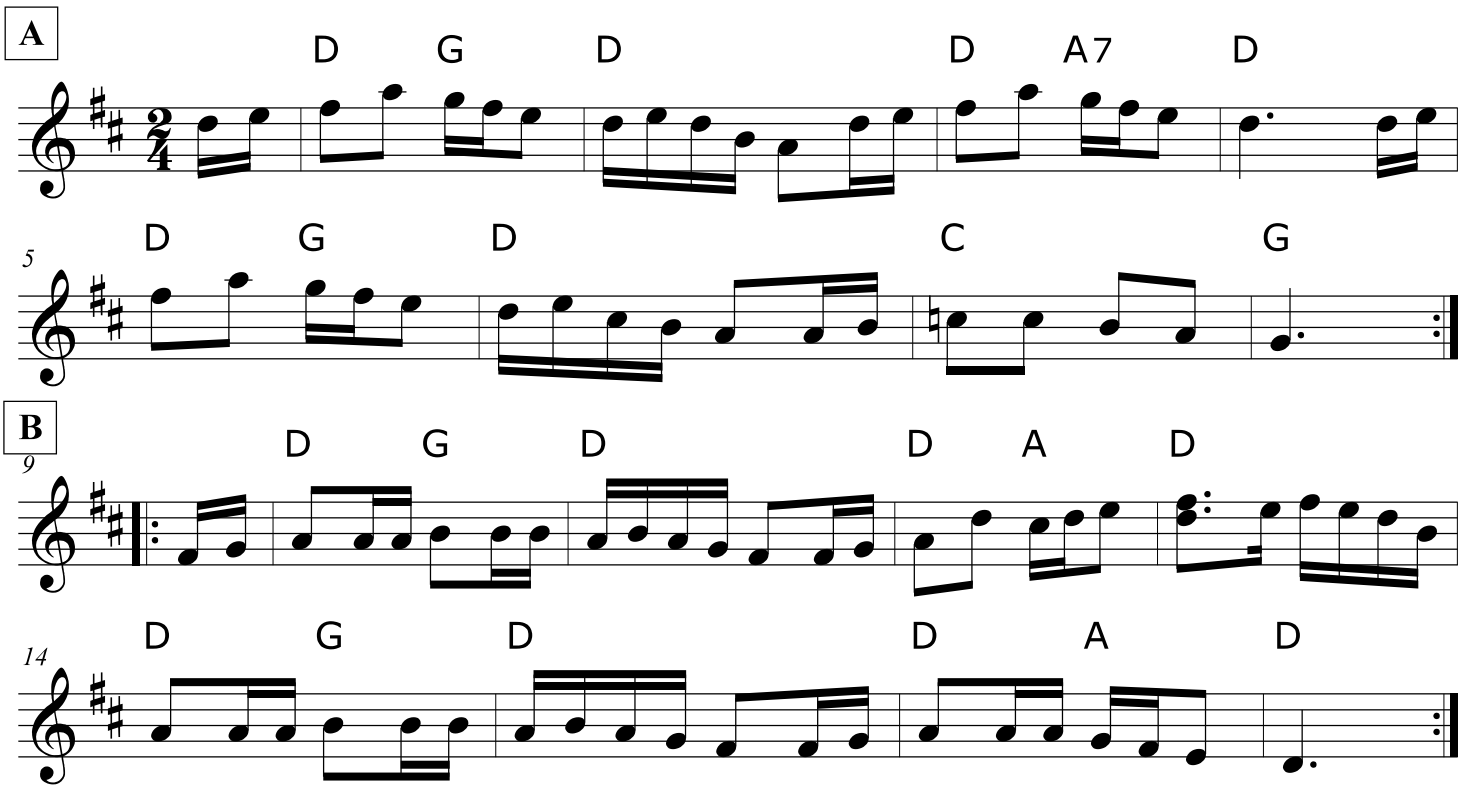


Red Haired Boy
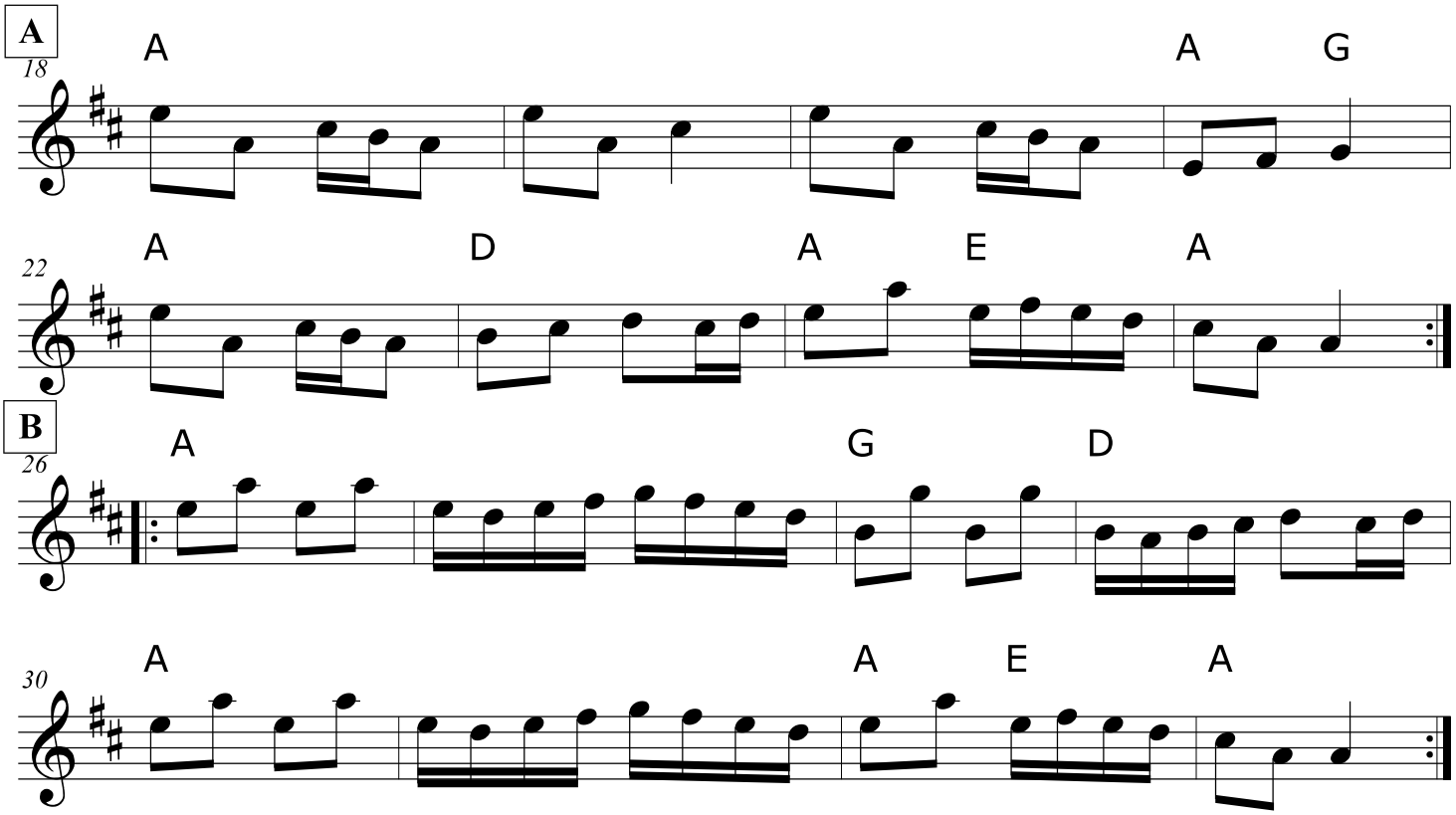


Over the Waterfall - Johnny Cope

Over the Waterfall

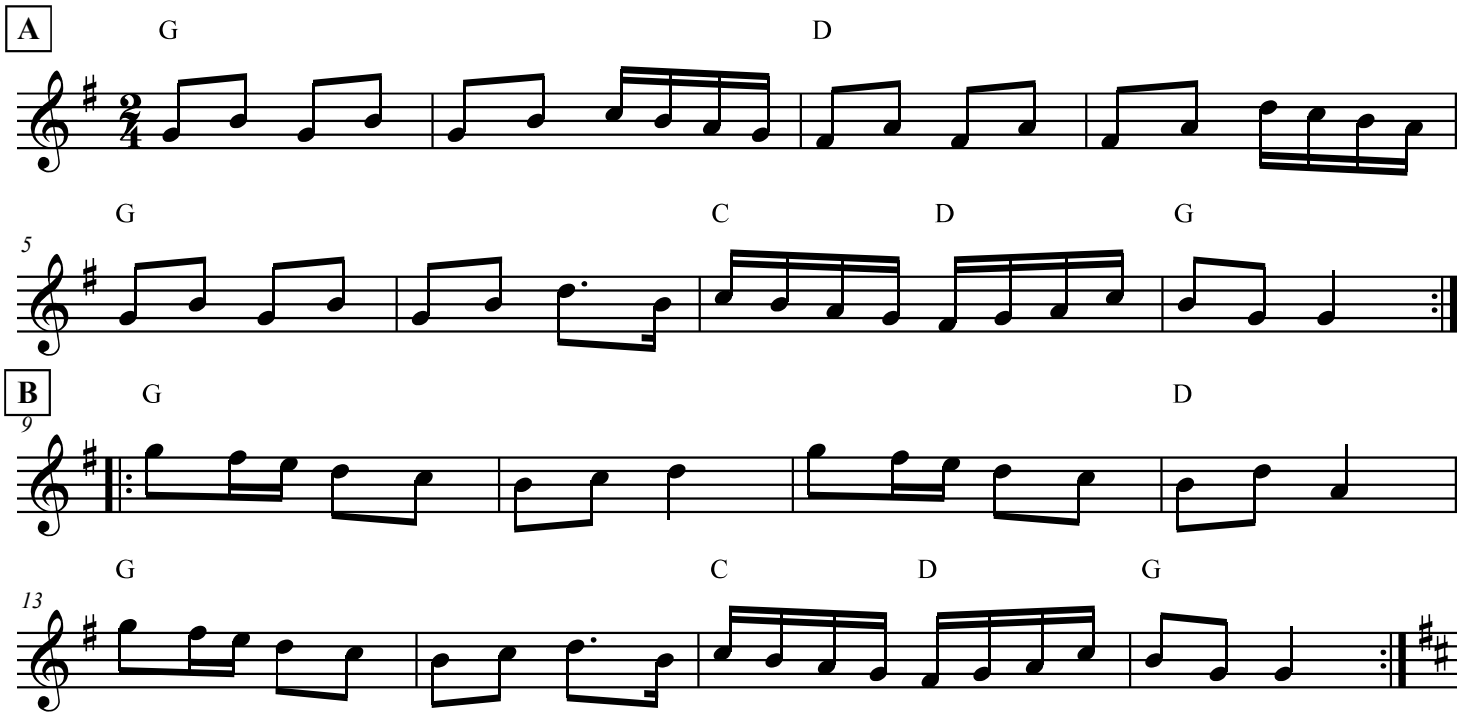


Johnny Cope

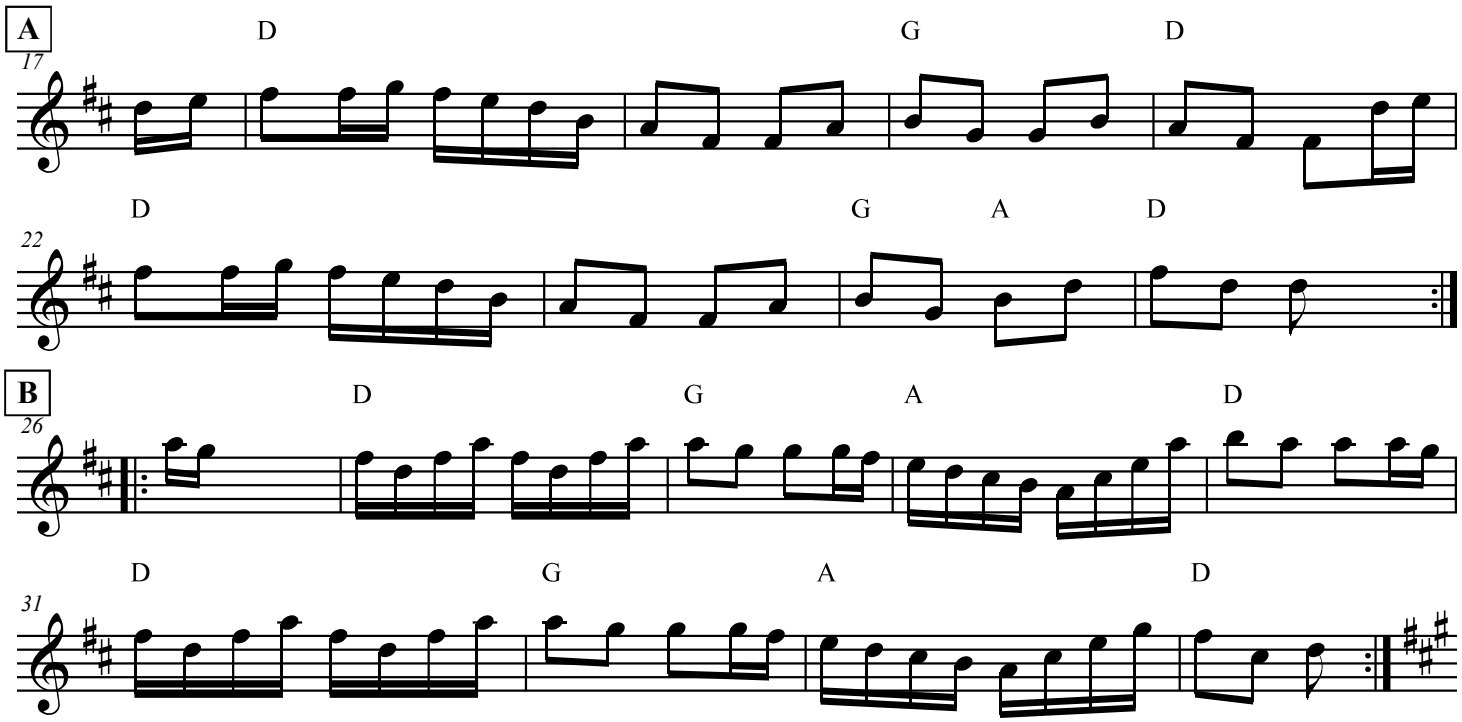


Set 20: Rakes of Mallow, St. Anne's Reel, and Liza Jane

The Rakes of Mallow
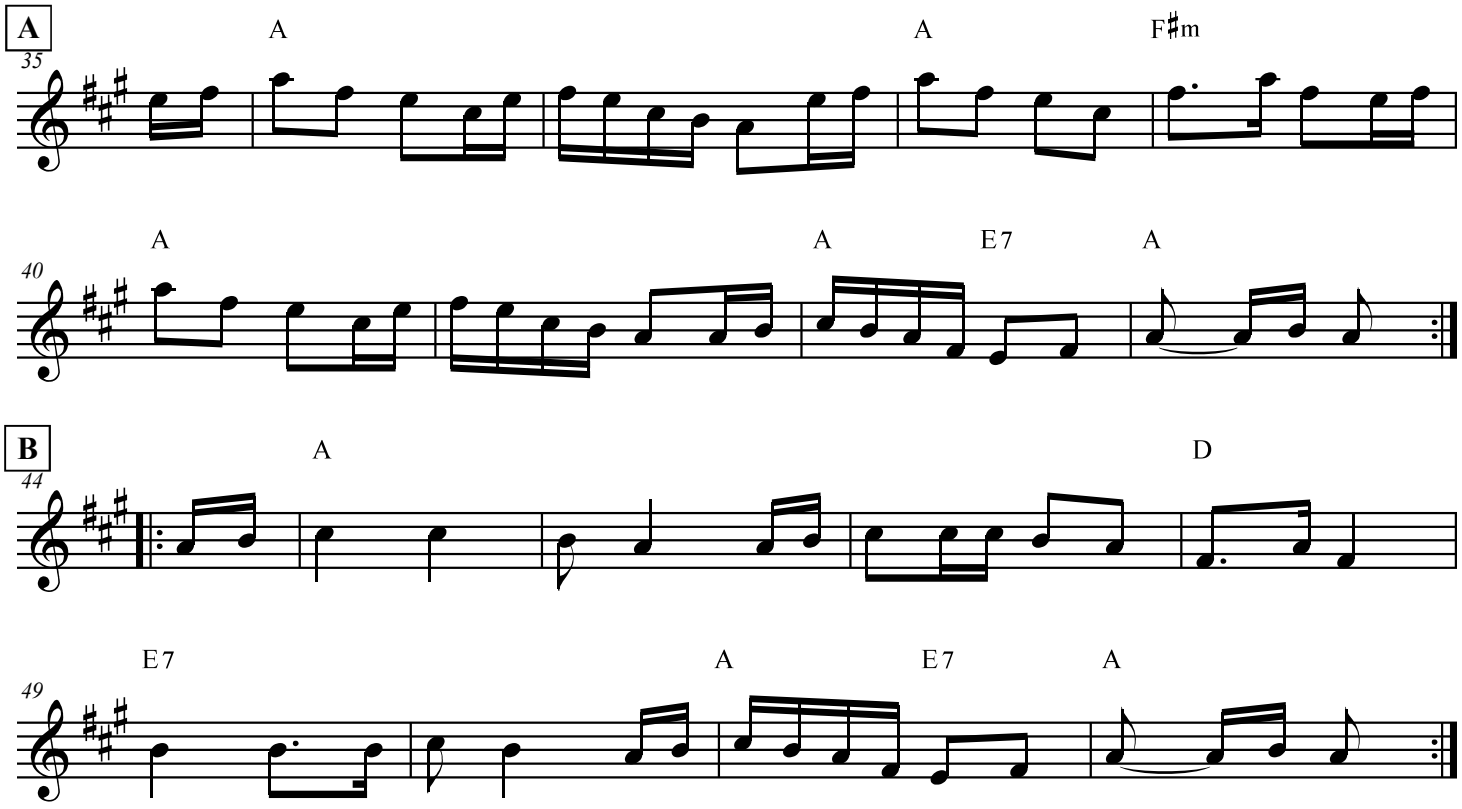


Saint Anne's Reel
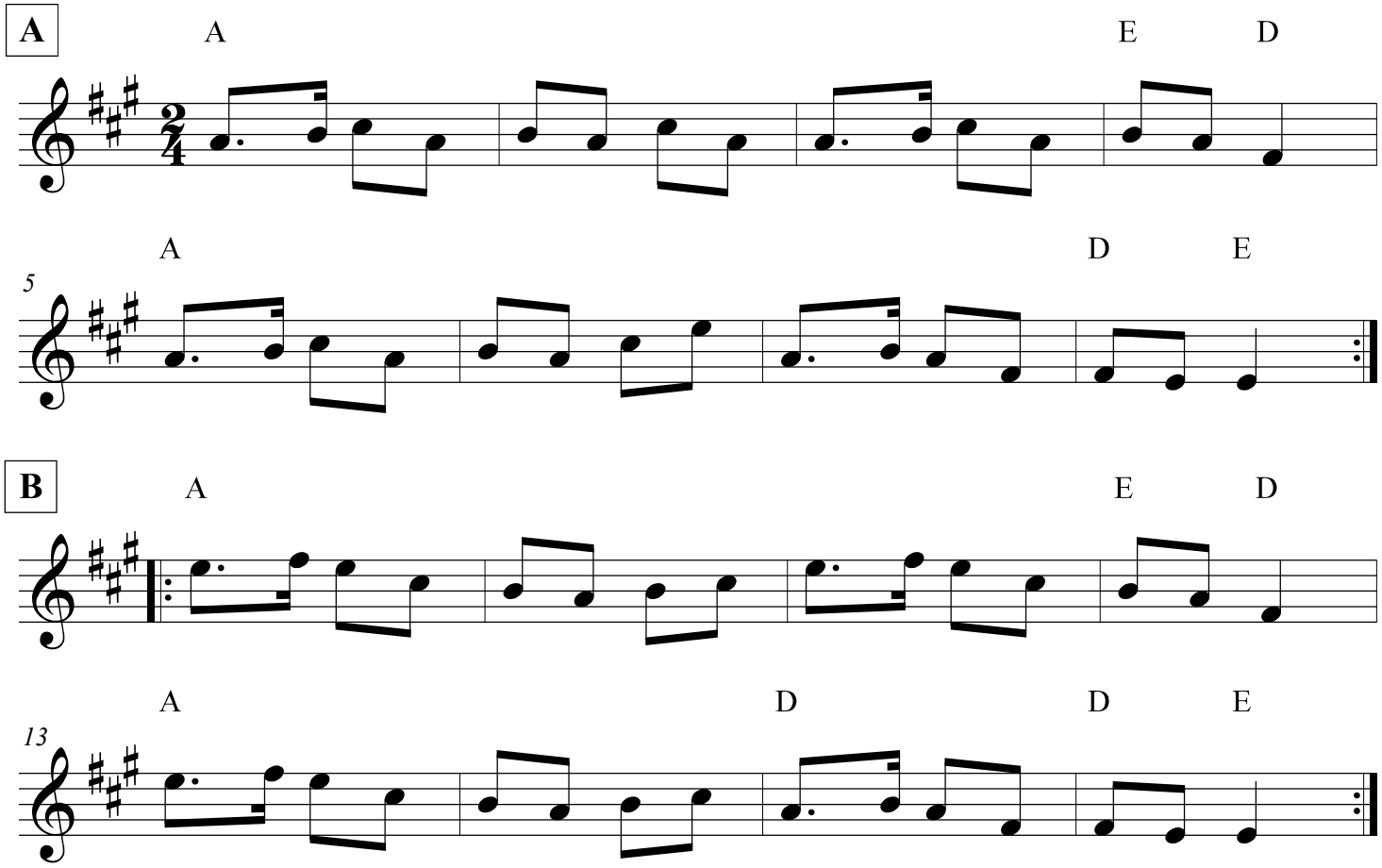


Set 20: Rakes of Mallow, St. Anne's Reel, and Liza Jane

Liza Jane



Set 21: Britches Full of Stitches and Union Maid (Redwing)
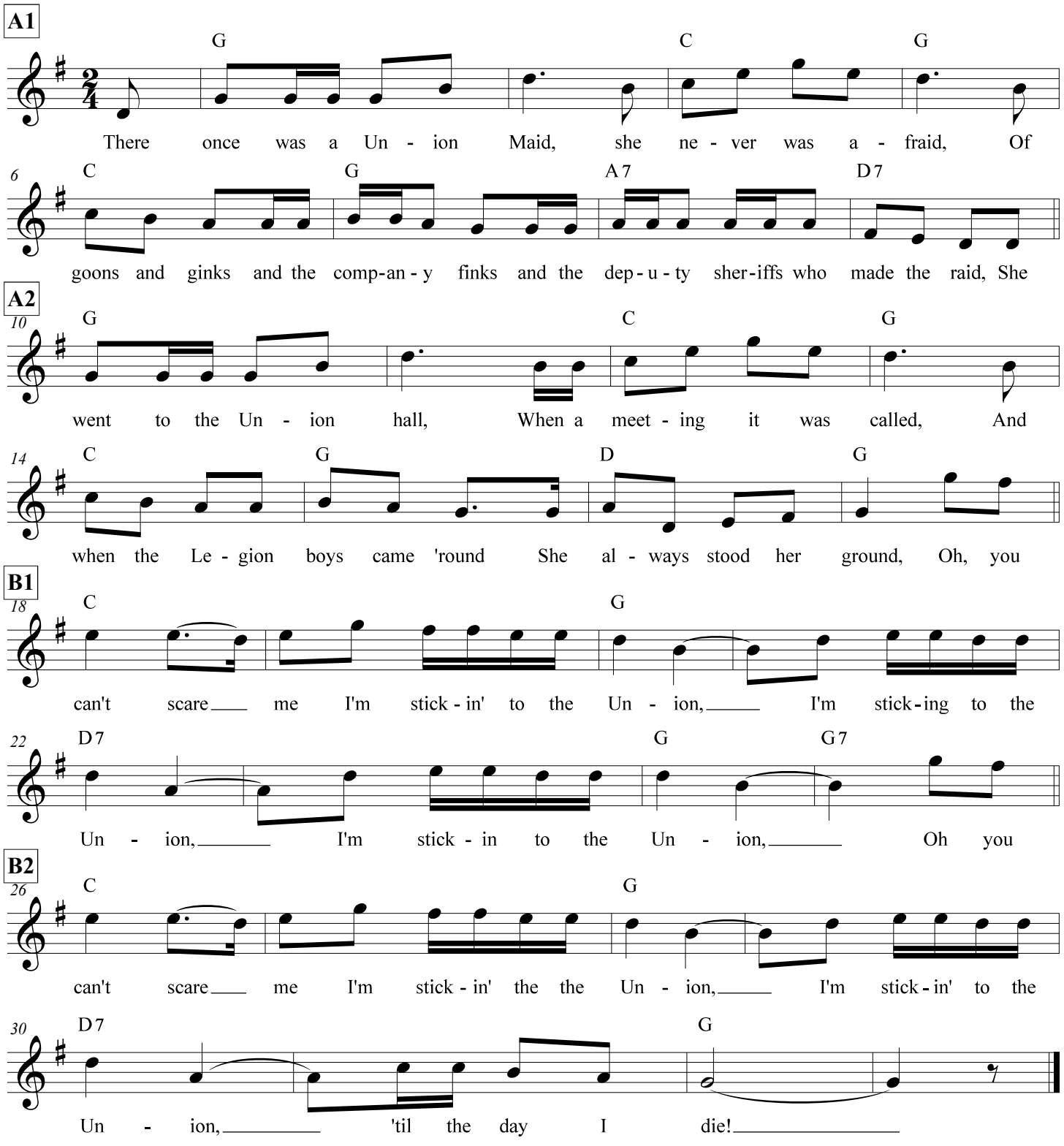
Britches Full of Stitches



Set 21: Britches Full of Stitches and Union Maid (Redwing)

Union Maid — Redwing

Tune, Kerry Mills, Lyrics by Woddy Guthrie
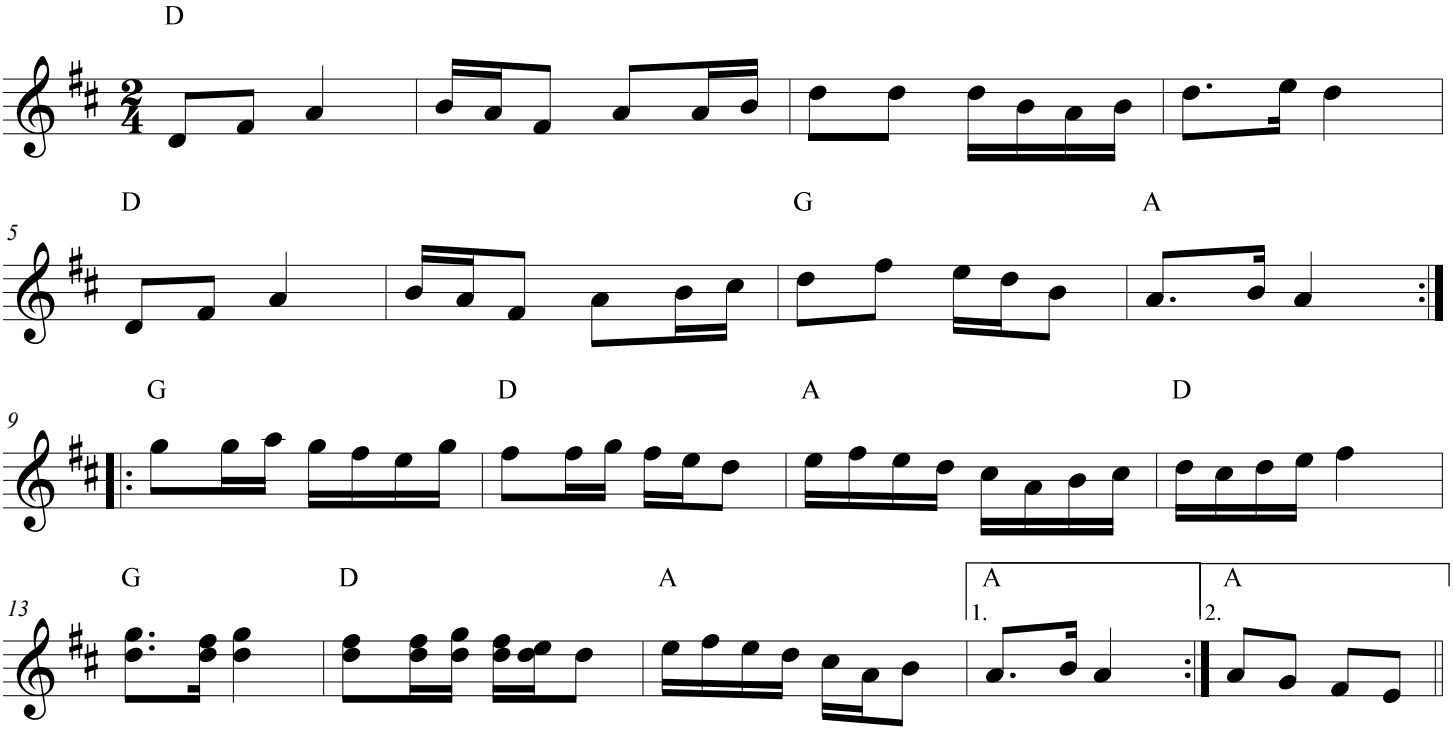


This union maid was wise to the tricks of company spies,
She couldn't be fooled by a company stool,
she'd always organize the guys.
She always got her way when she struck for better pay.
She'd show her card to the National Guard
And this is what she'd say: Oh you can't scare me...
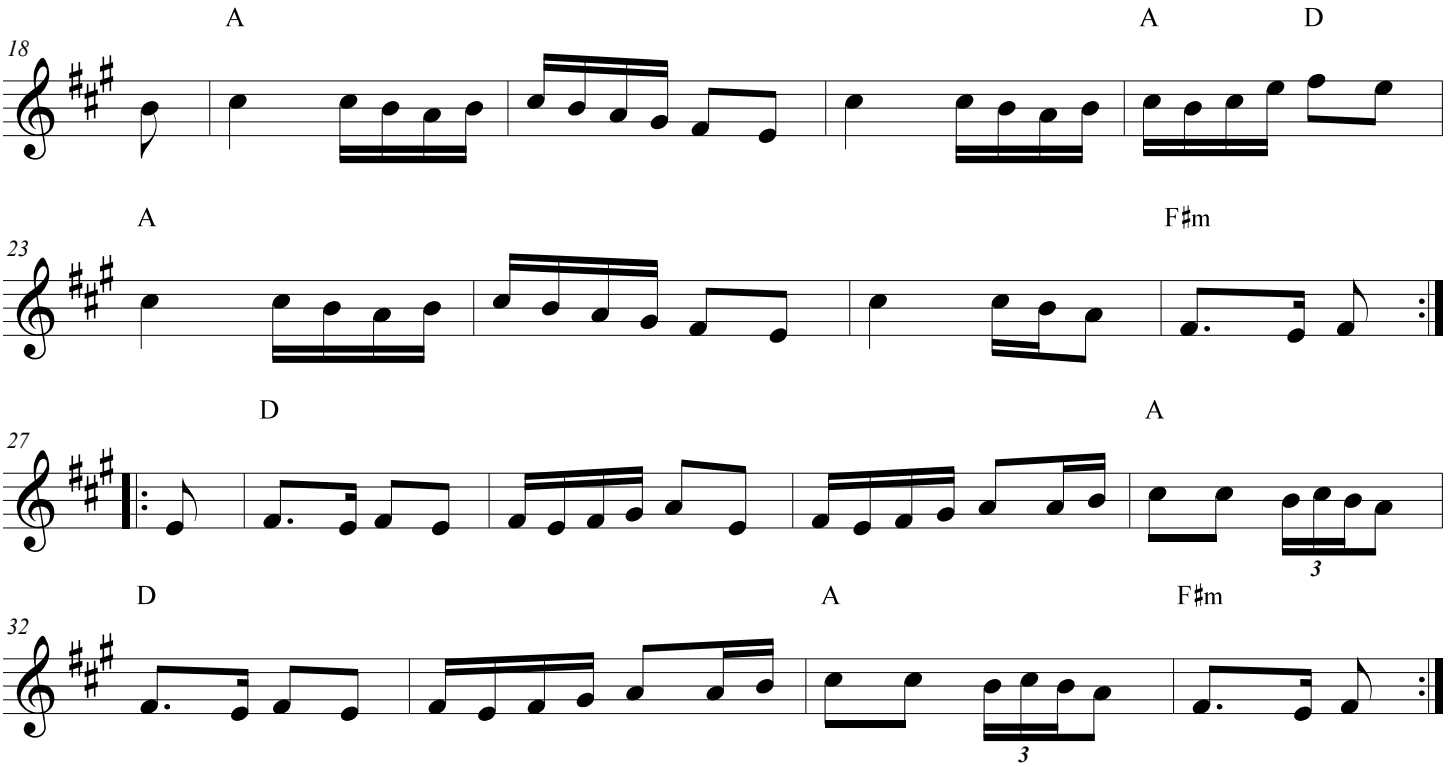
You gals who want to be free, just take a tip from me;
Get you a man who's a union man and join the ladies' auxiliary.
Married life ain't hard when you got a union card,
A union man has a happy life when he's got a union wife.
Oh, you can't scare me...

Set New - A: Big Liza Jane - Hunting the Buffalo - Flop Eared Mule

Big Liza Jane
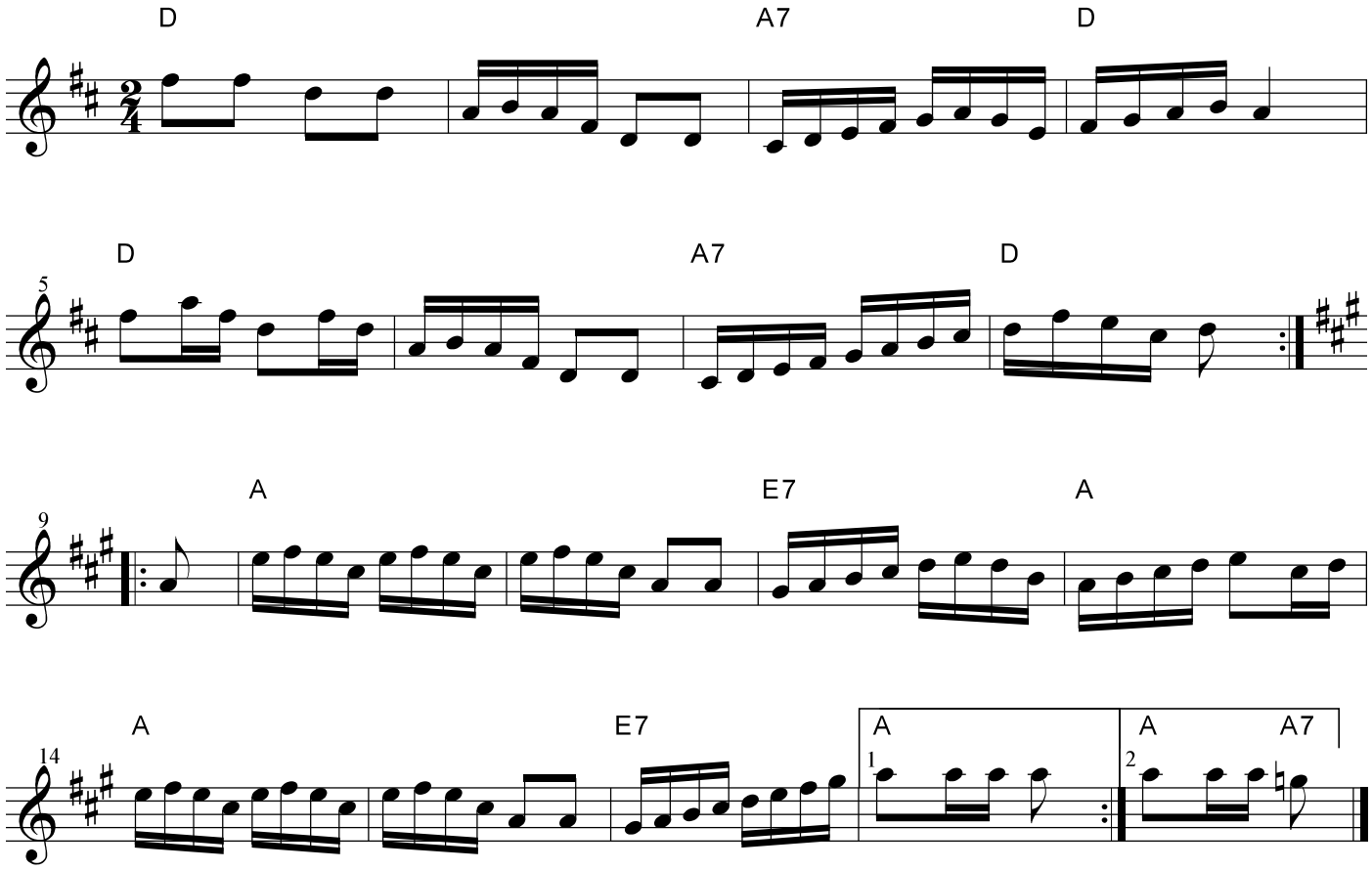


Hunting the Buffalo



Set New - A: Big Liza Jane - Hunting the Buffalo - Flop Eared Mule

Flop-Eared Mule



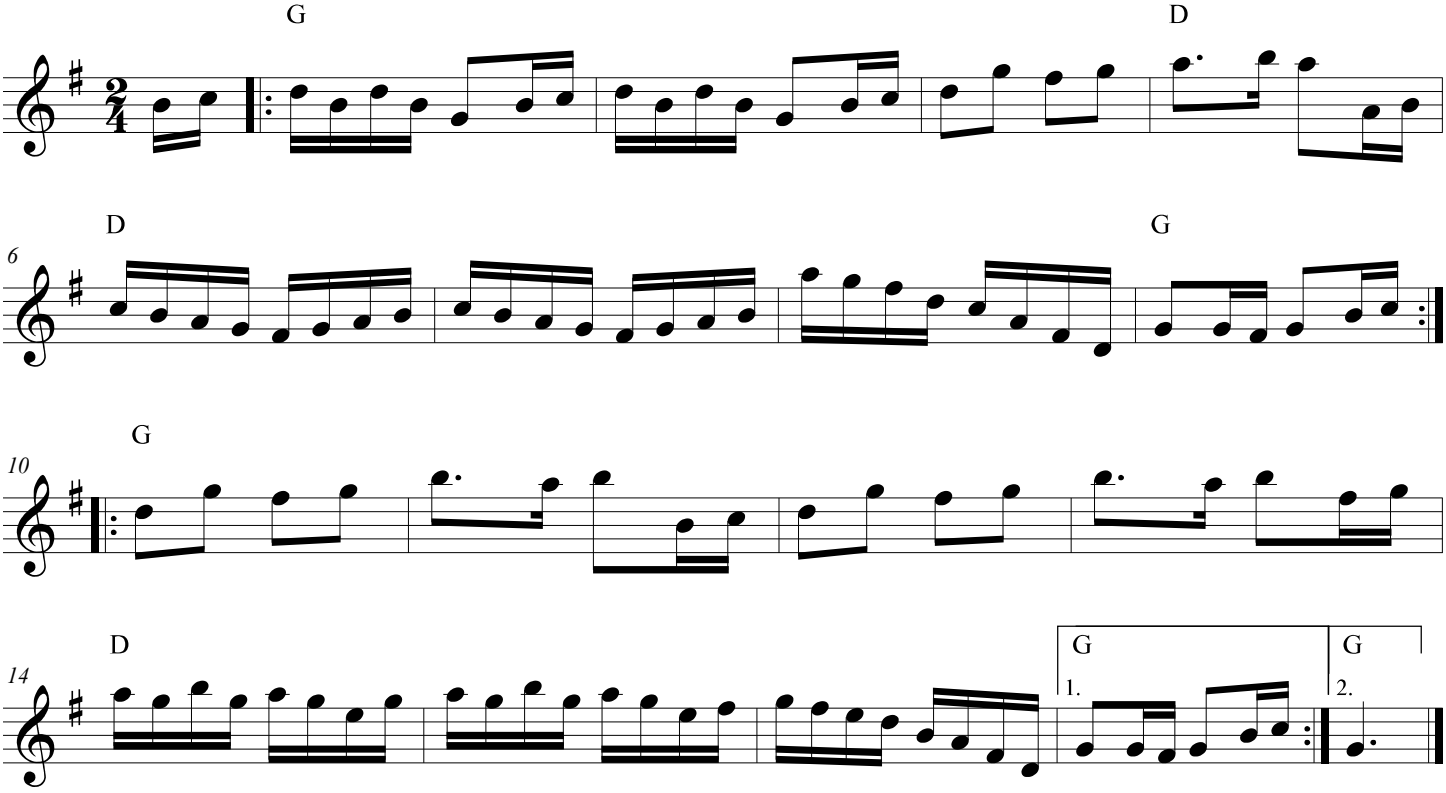
Some Lyrics to be sung for both the A parts and the B parts::
1)
A part:
Flop Eared Mule, Flop Eared Mule, Flop Eared, Flop Eared, Flop Eared Mule
Flop Eared Mule, Flop Eared Mule, Flop Eared, Flop Eared, Flop Eared Mule
B part:
Mule, Mule, Mule, Mule, Flop Eared, Flop Eared, Flop Eared Mule
Mule, Mule, Mule, Mule, Flop Eared, Flop Eared, Flop Eared Mule

2)
Both A & B parts:
Real world, real world, real, real, real world
Real world, real world, real, real, real world

Lyrics from The Holy Modal Rounders.
I know, hard to memorize...

New Reel Set B: Ebenezer - Harrington Valley Two Step
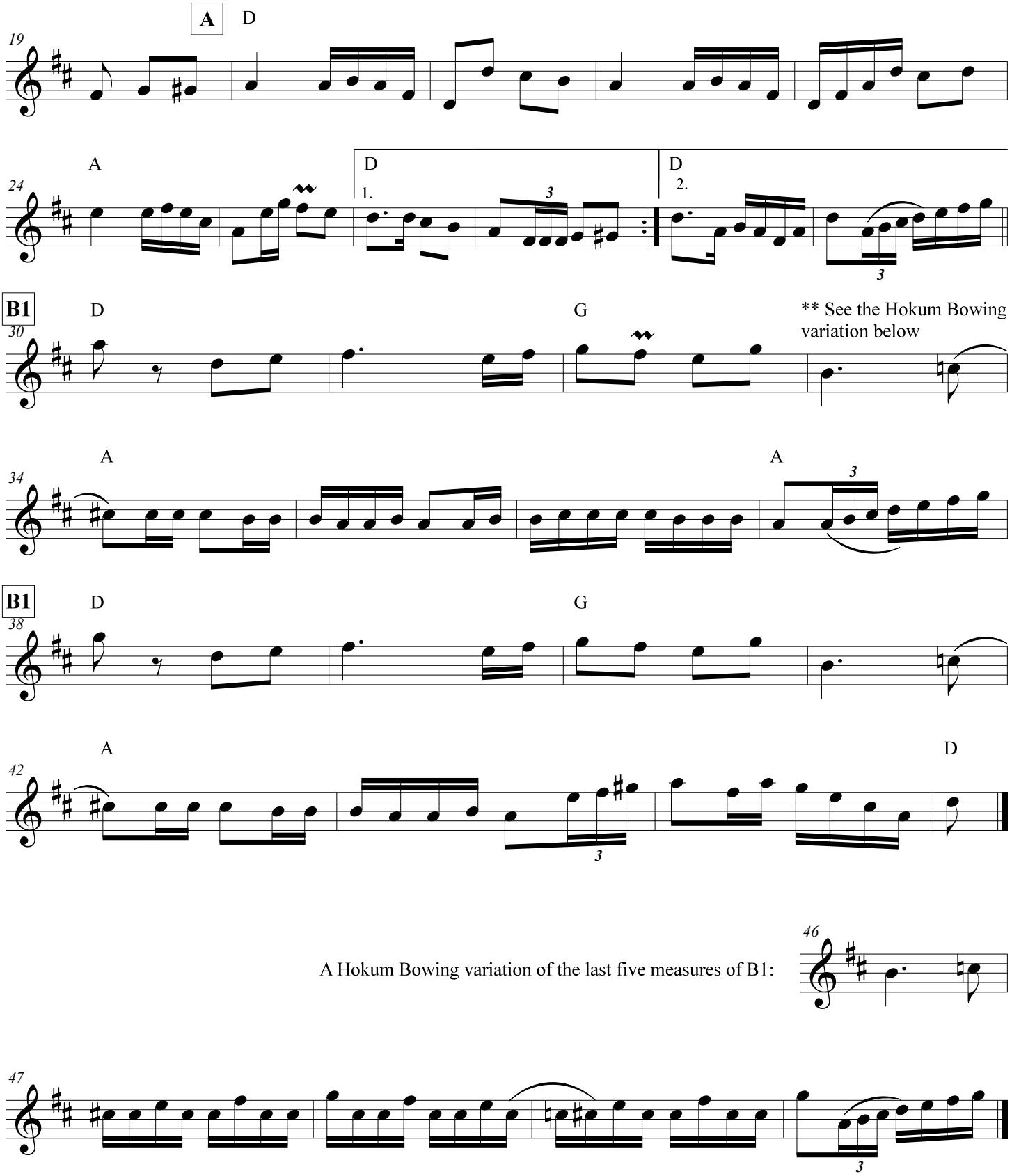
Ebenezer



New Reel Set B: Ebenezer - Harrington Valley Two Step
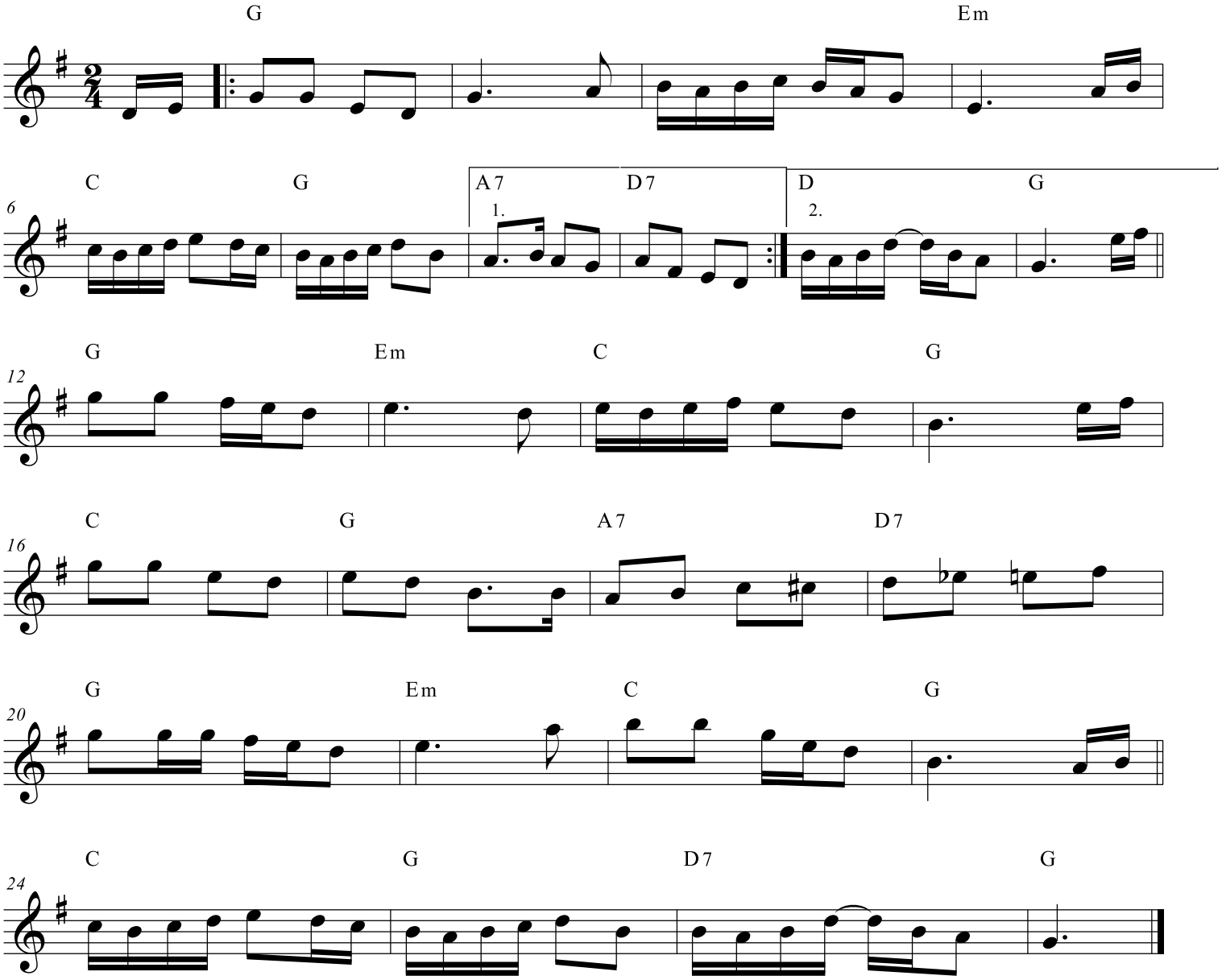
Harrington Valley Two Step

Clavin Vollrath, Copyright © 2012, Calvin Vollrath Music



New Reel Set B.01 - Colored Aristocracy into Harrington Valley
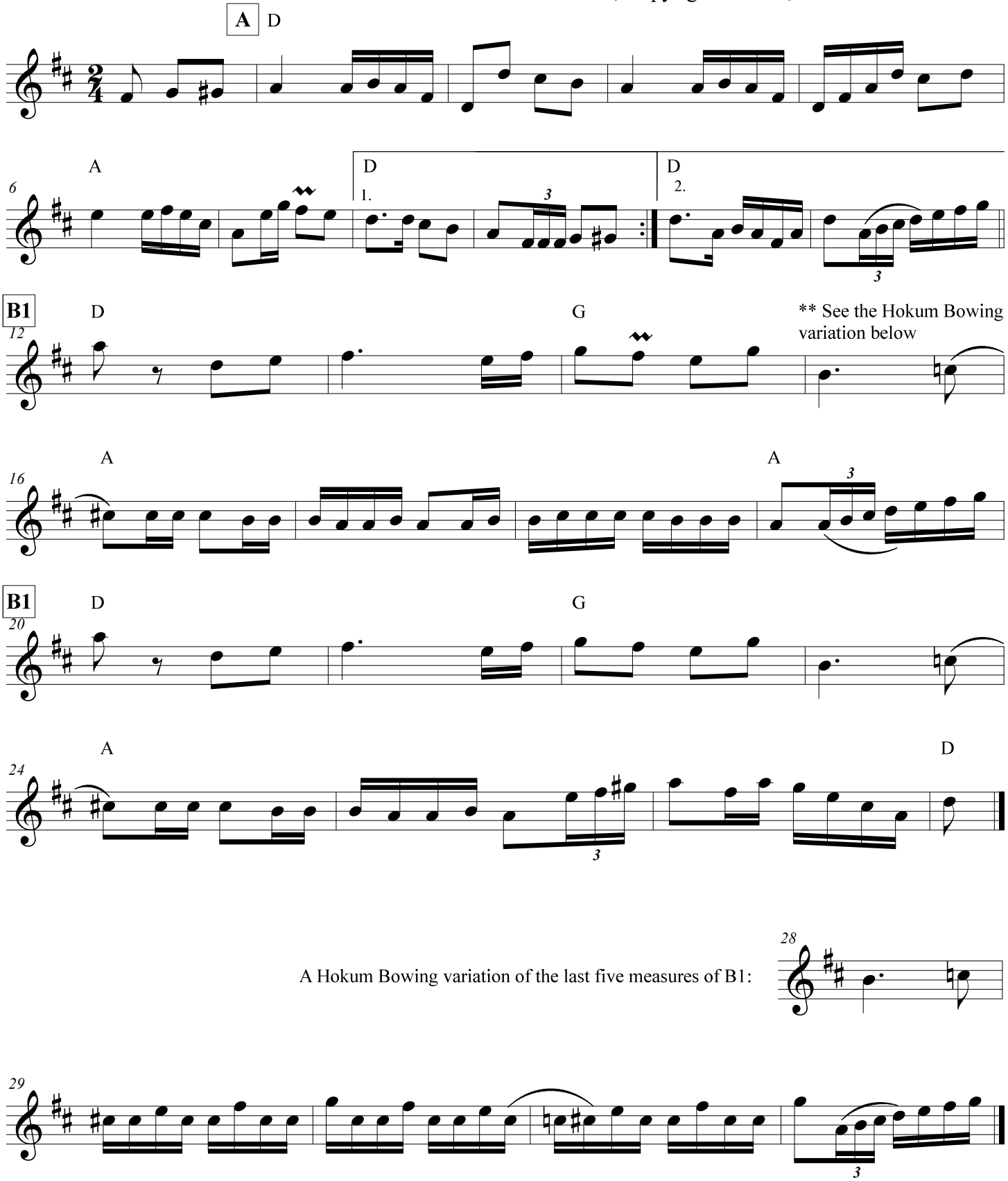
Colored Aristocracy - aka - Queen Marie LaVeau



New Reel Set B.01 - Colored Aristocracy into Harrington Valley

Harrington Valley Two Step
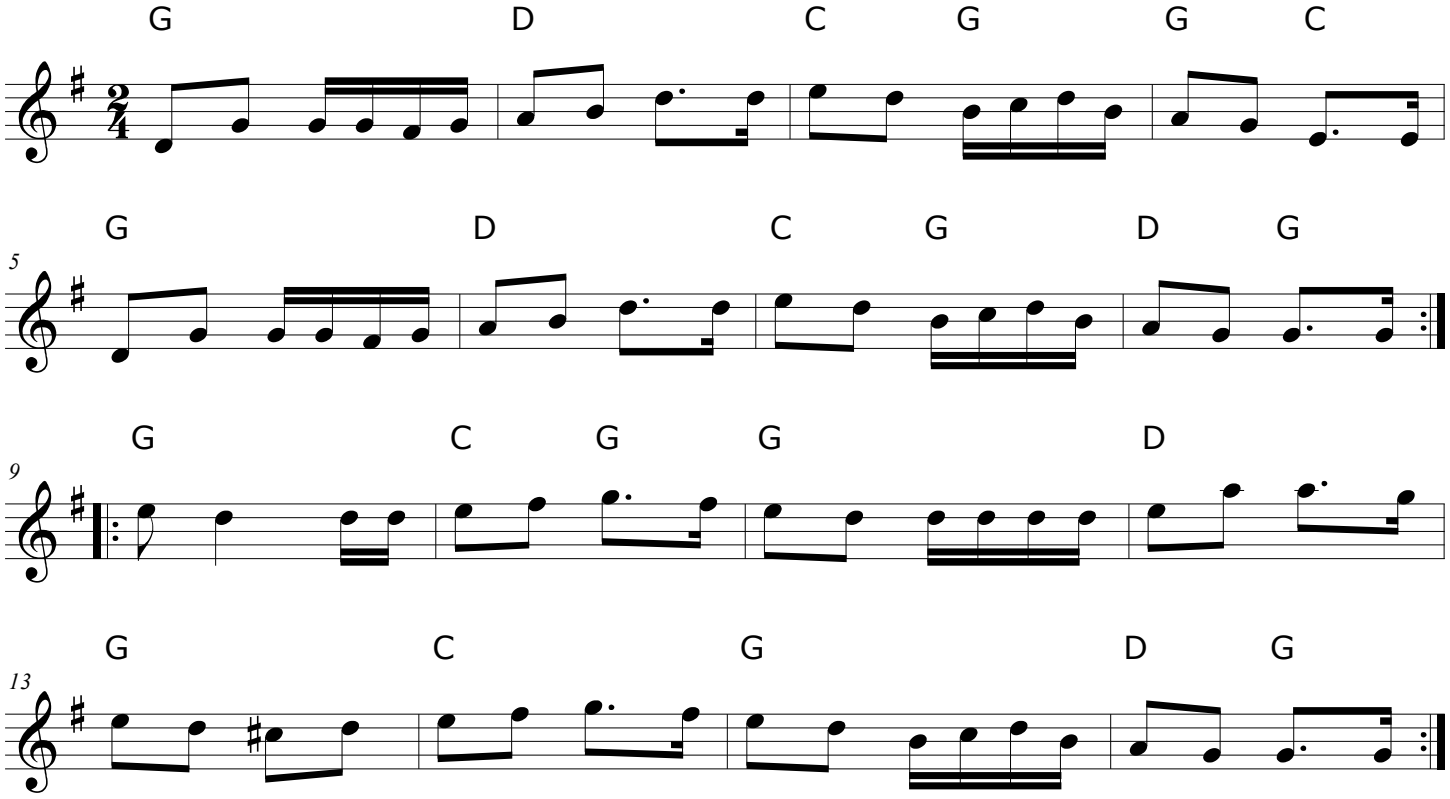
Clavin Vollrath, Copyright © 2012, Calvin Vollrath Music
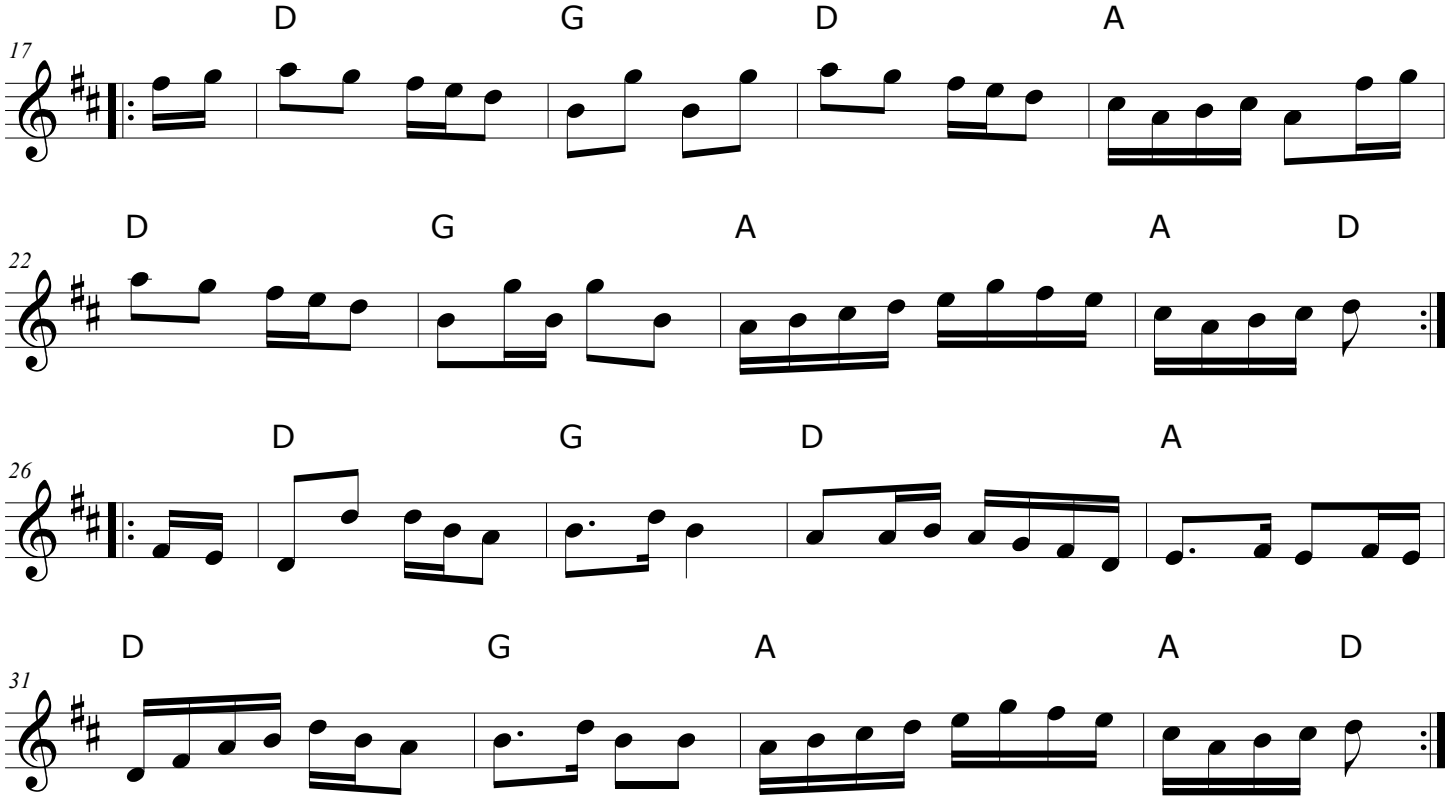


Set New - C: Sugar in my Coffee - Needlecase

Sugar in my Coffee

From Harvey Taylor via Greg Canote
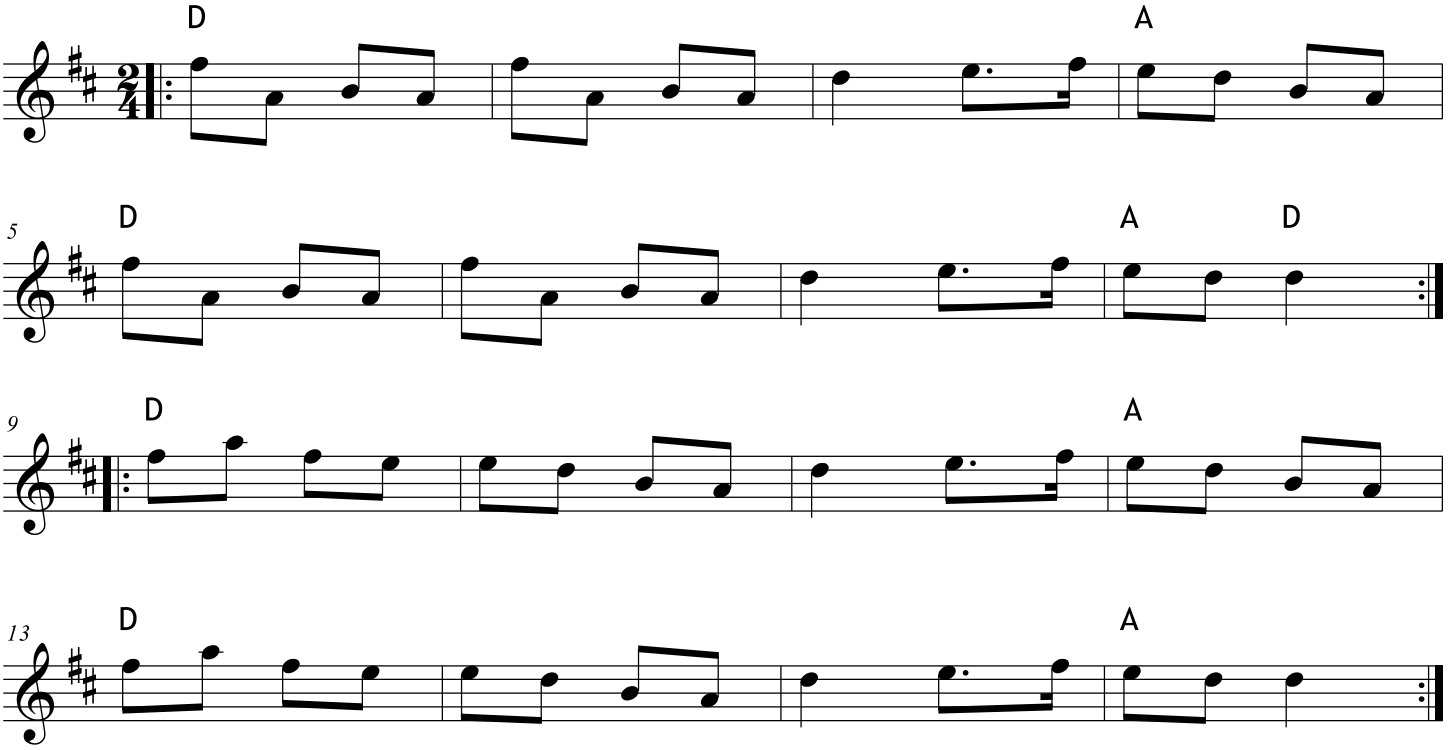


Needlecase

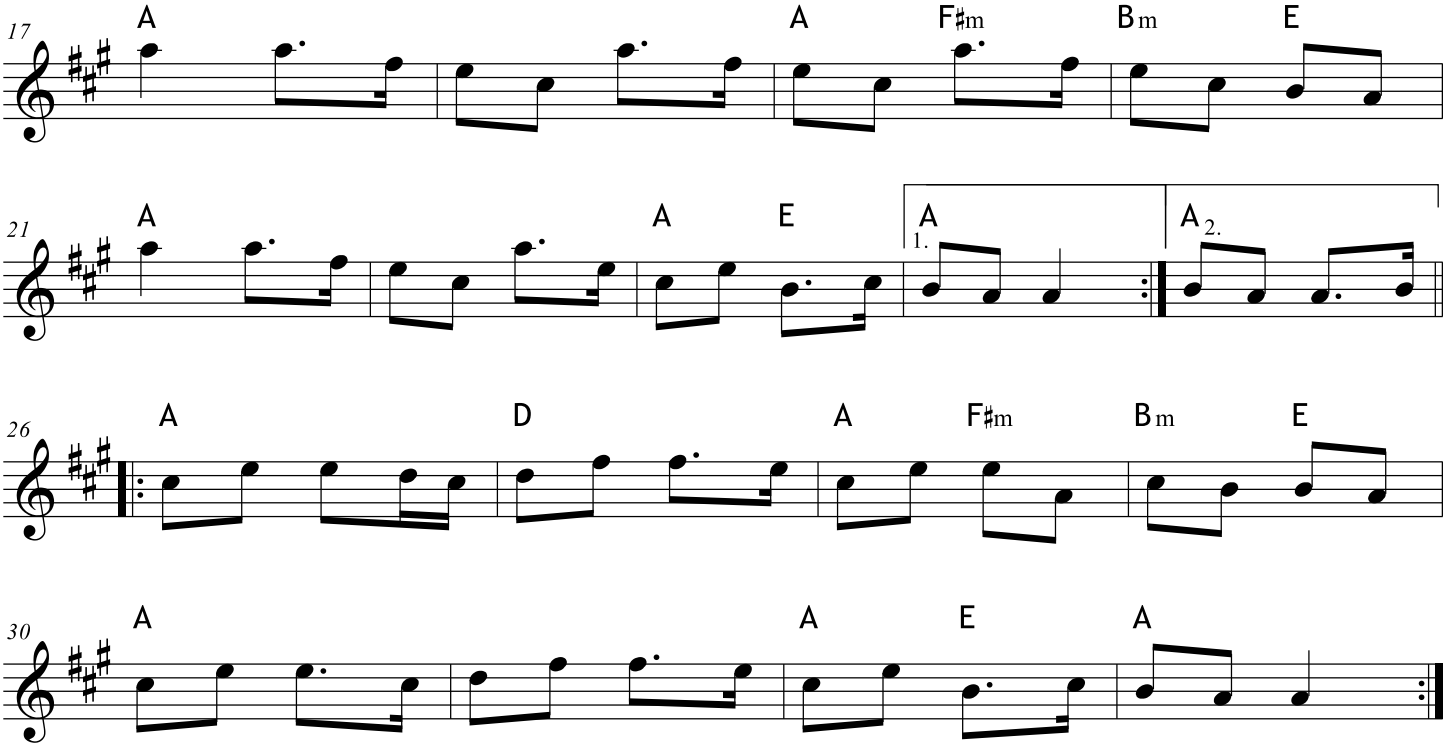


New Set: Eagan's Polka - Bill Sullivan's Polka

Eagan's Polka
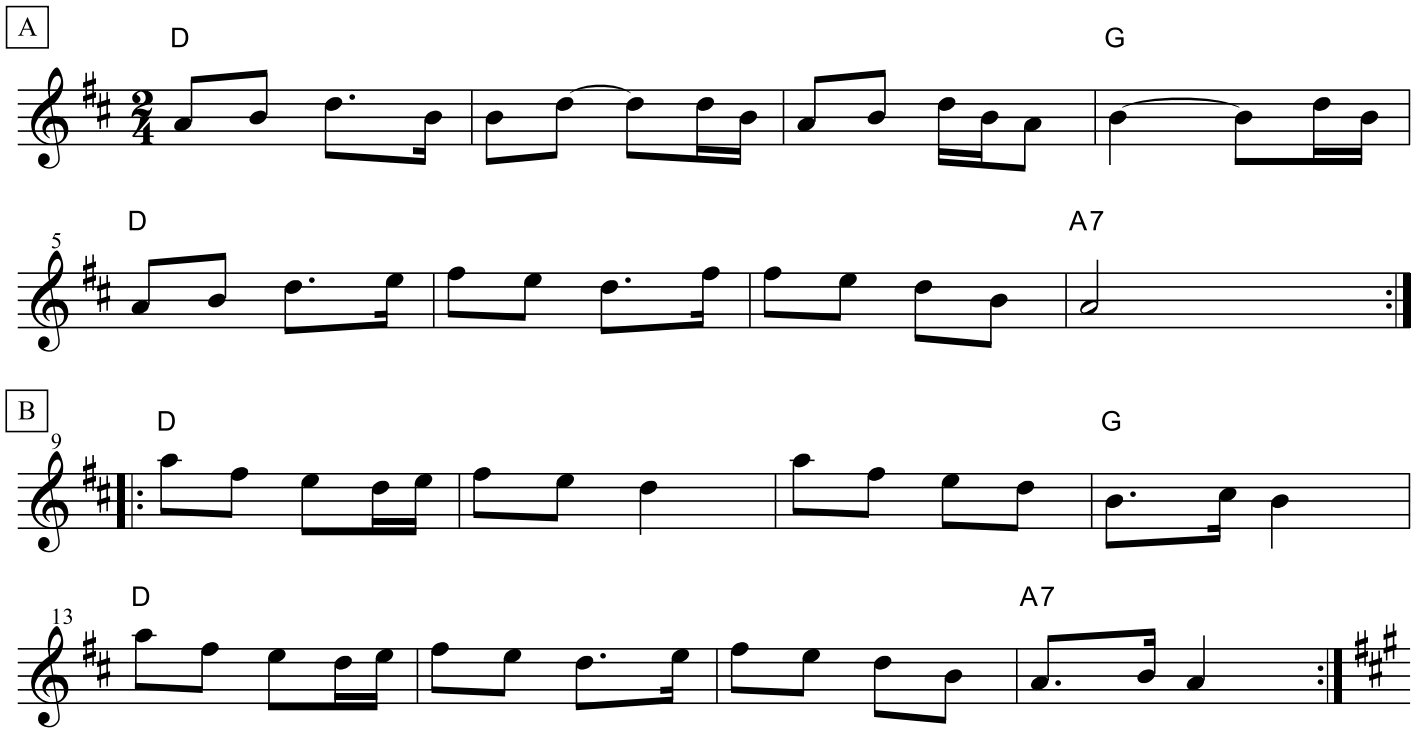


Bill Sullivan's Polka



New Set: Angeline the Baker - (New Orleans) Liza Jane

Angeline the Baker
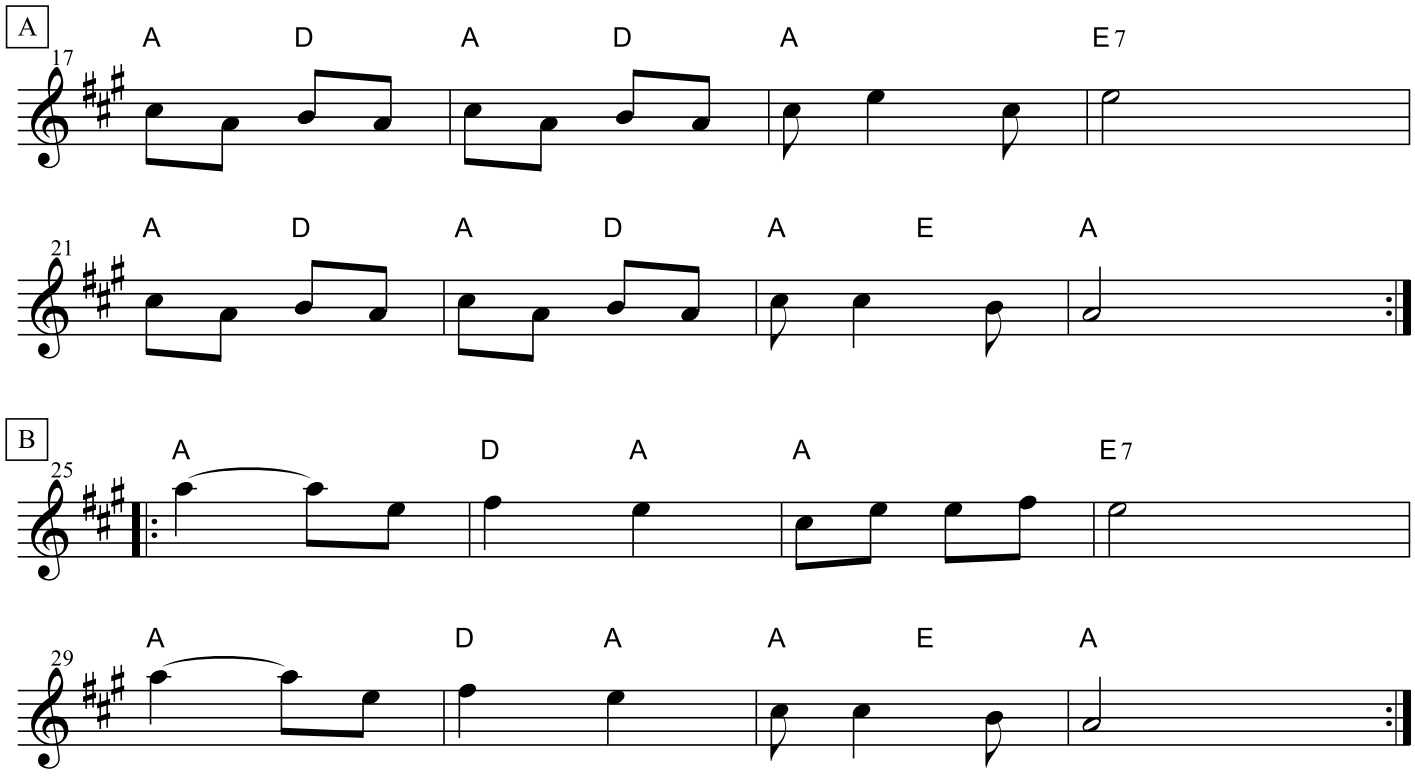
Stephen Foster and Tradition



(New Orleans)

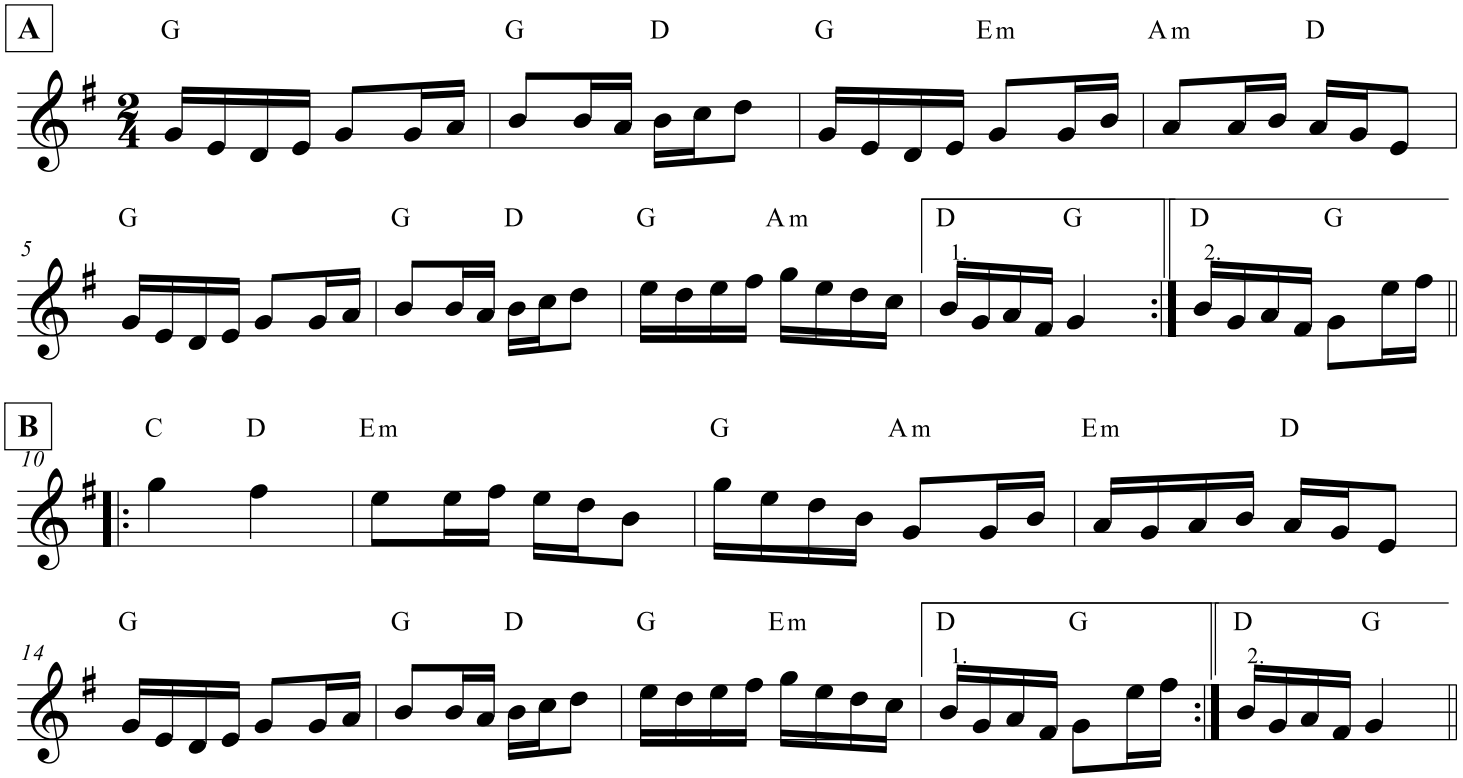
Liza Jane

Since there are so many Liza Janes, I call this the New Orleans version.
That's because this is commonly played by New Orleans brass bands.
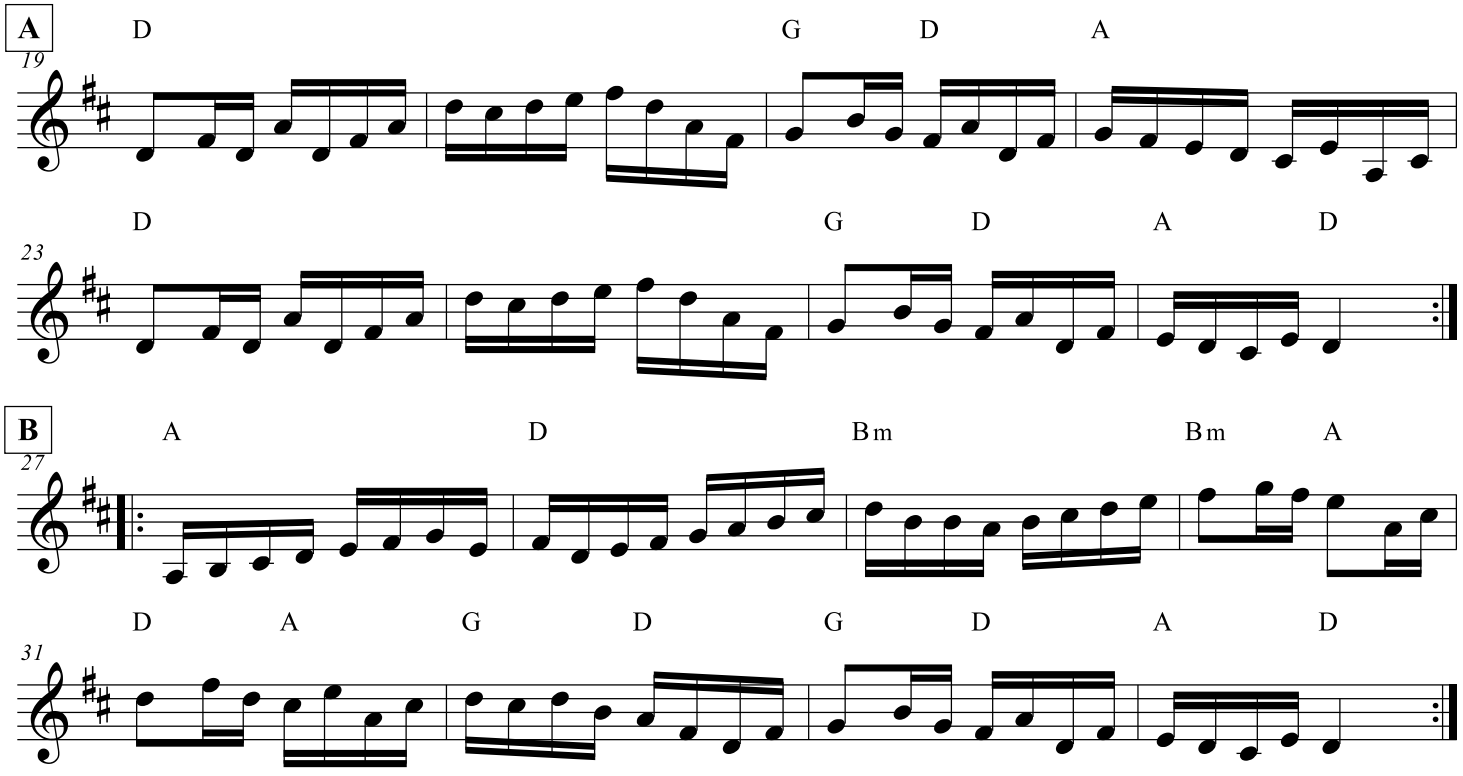


Far From Home

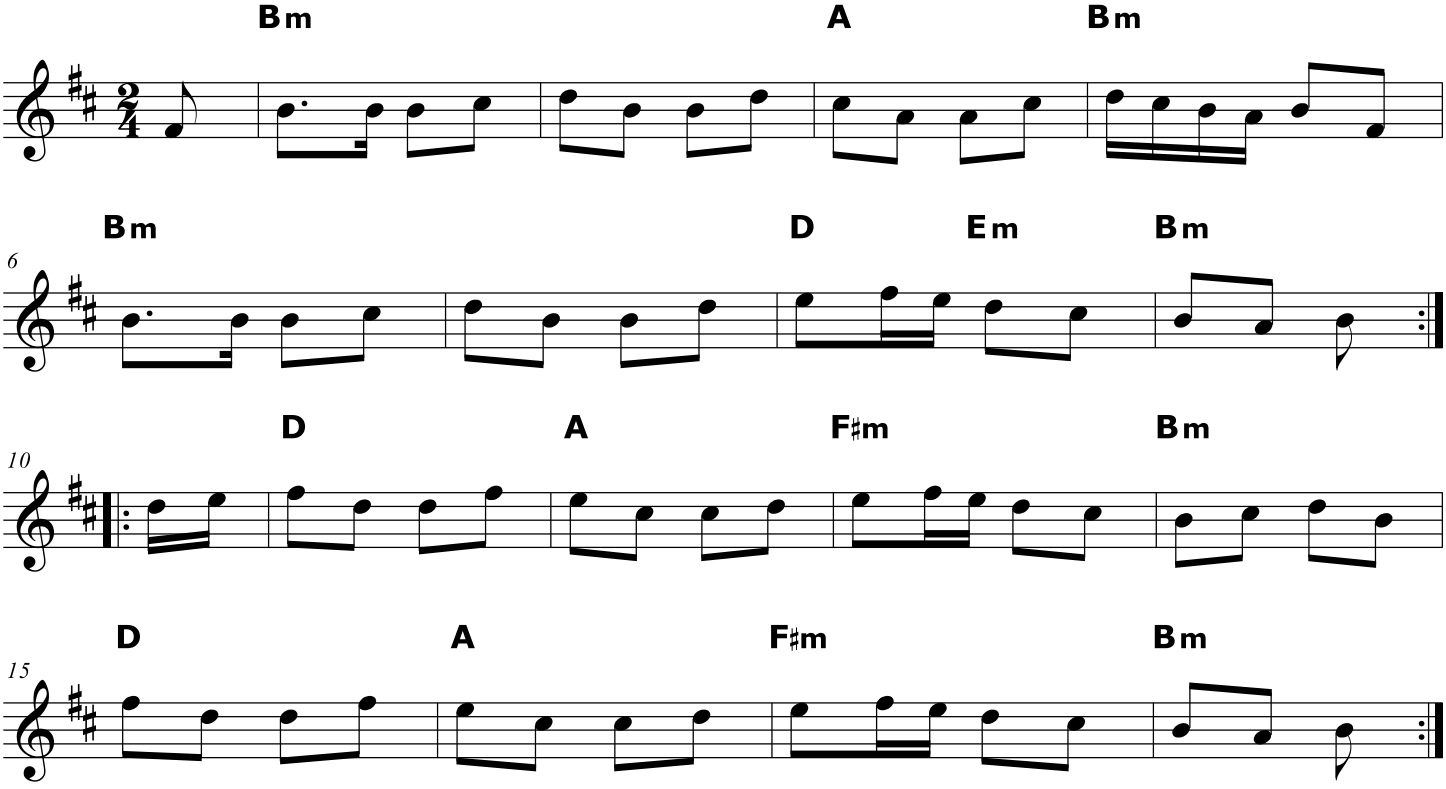
Some chords are experimental suggestions...
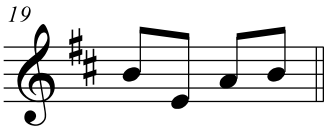


The Silver Spire
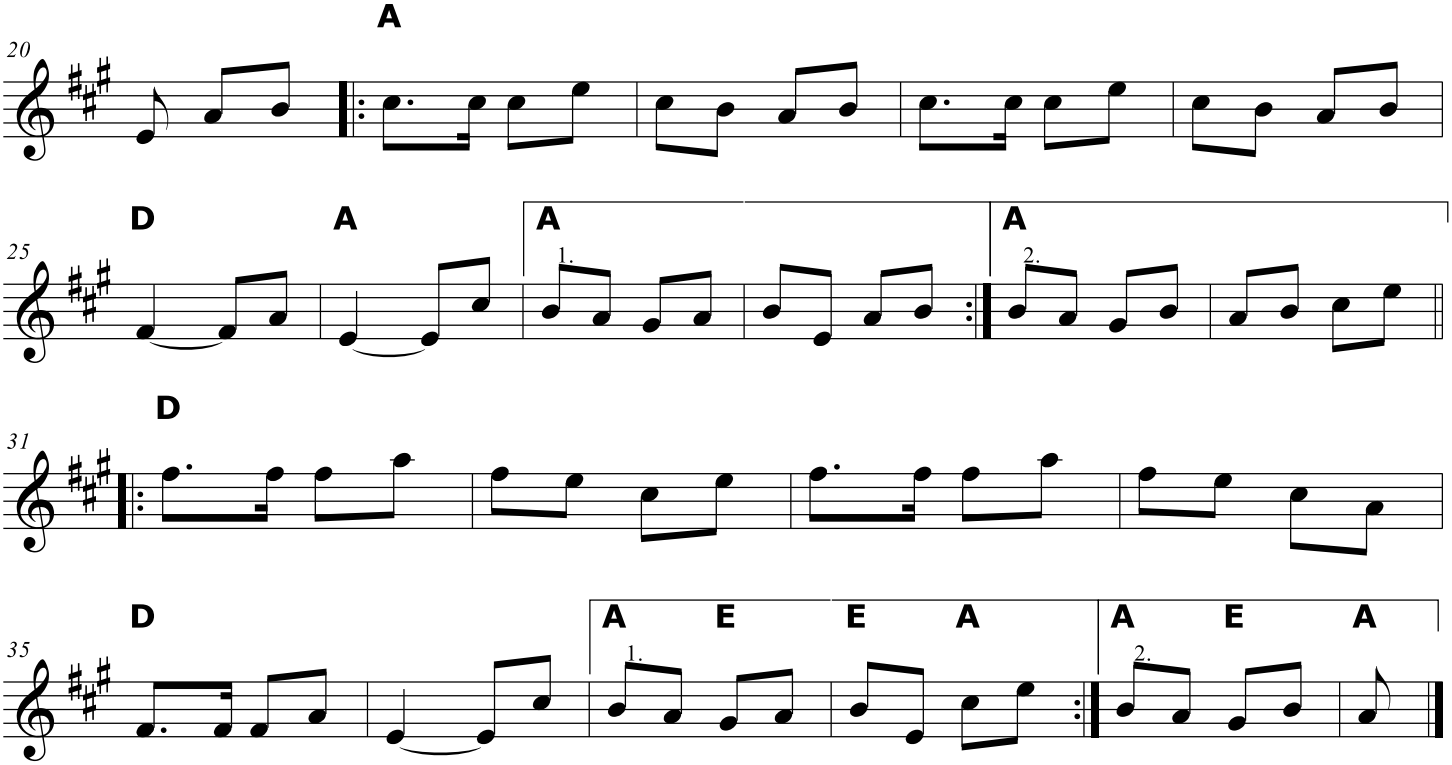


Finnish Polka



Transition ot L'air:
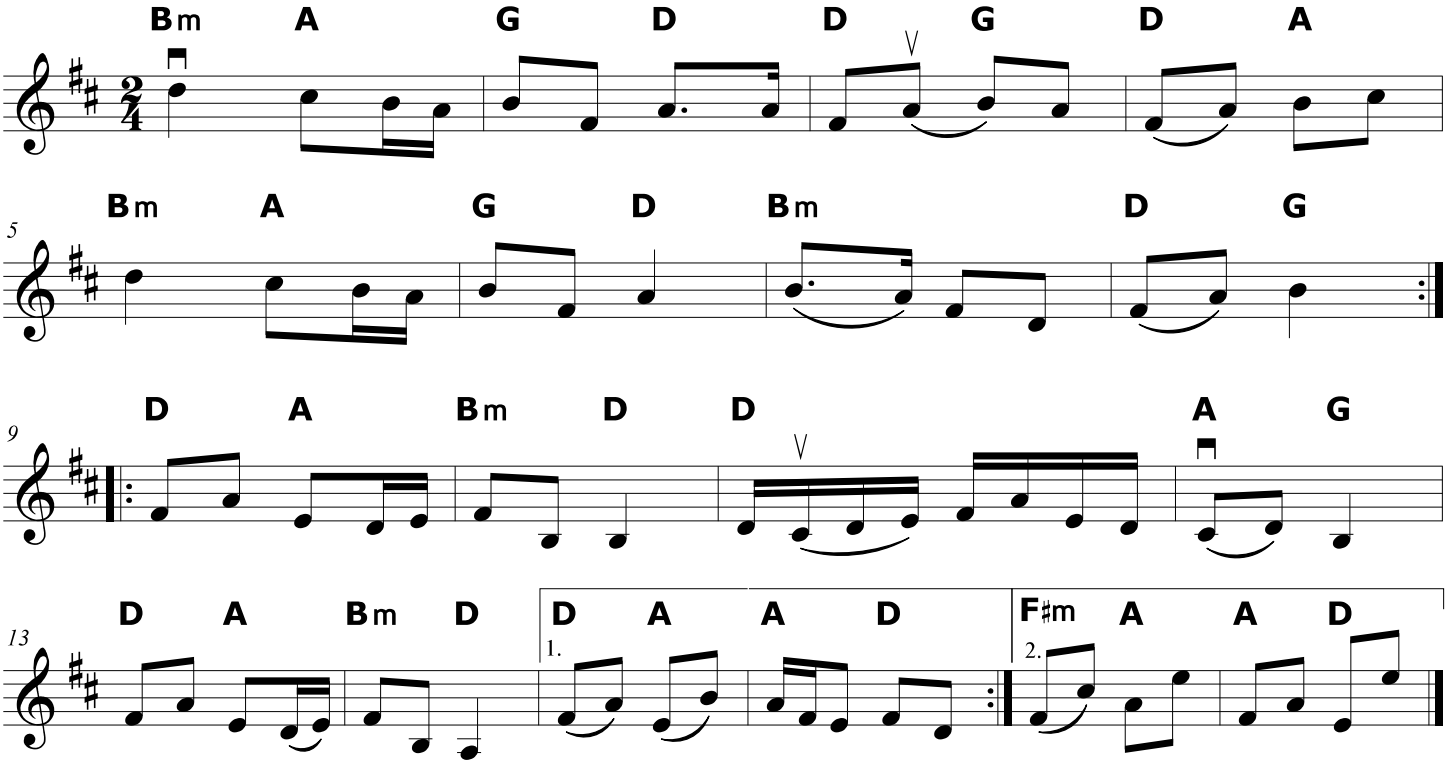


L'air Mignonne (Canadian Sunshine)



SF, Berkeley, Palo Alto Community Band Book Page 55
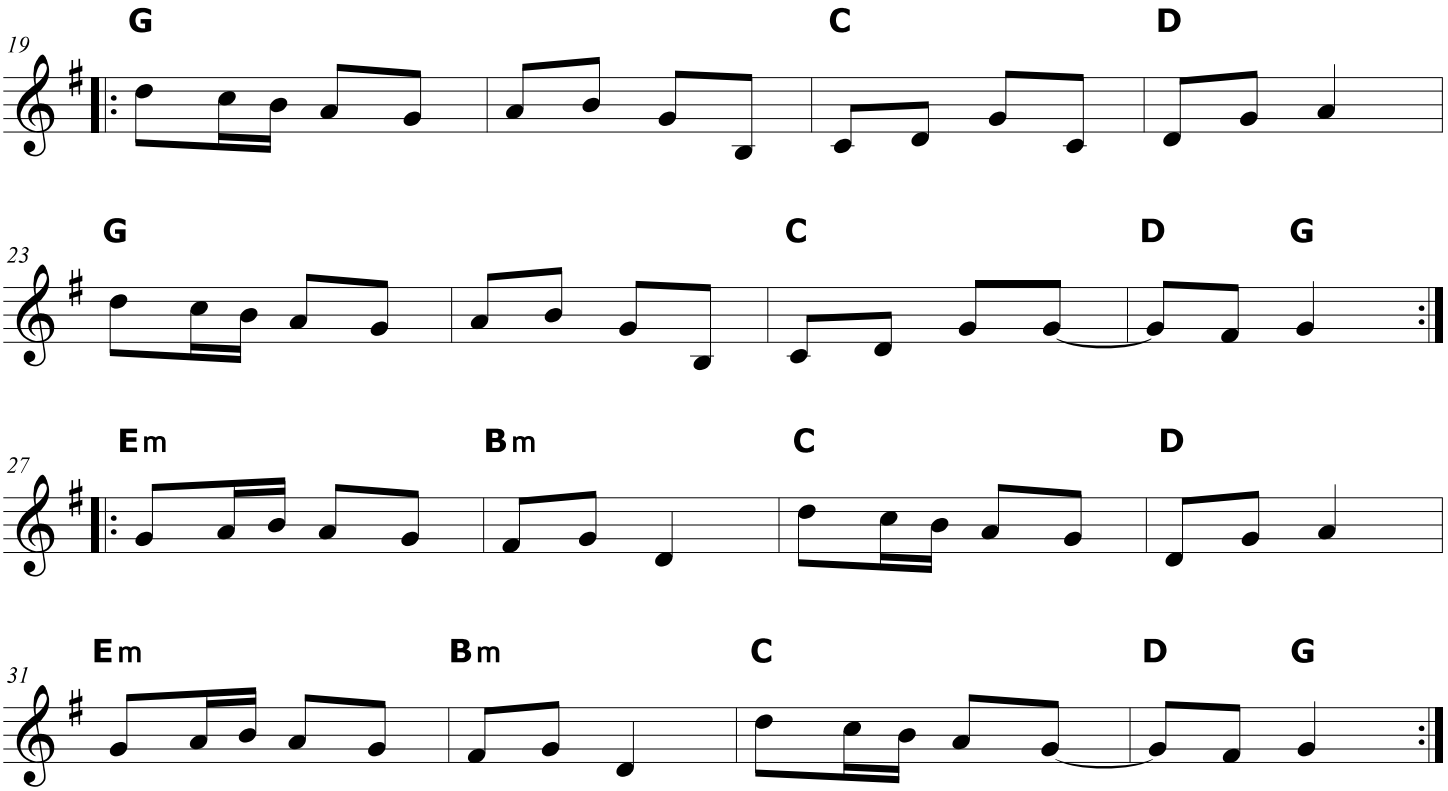
Honey in the Woodpile

Jeremiah Mclane
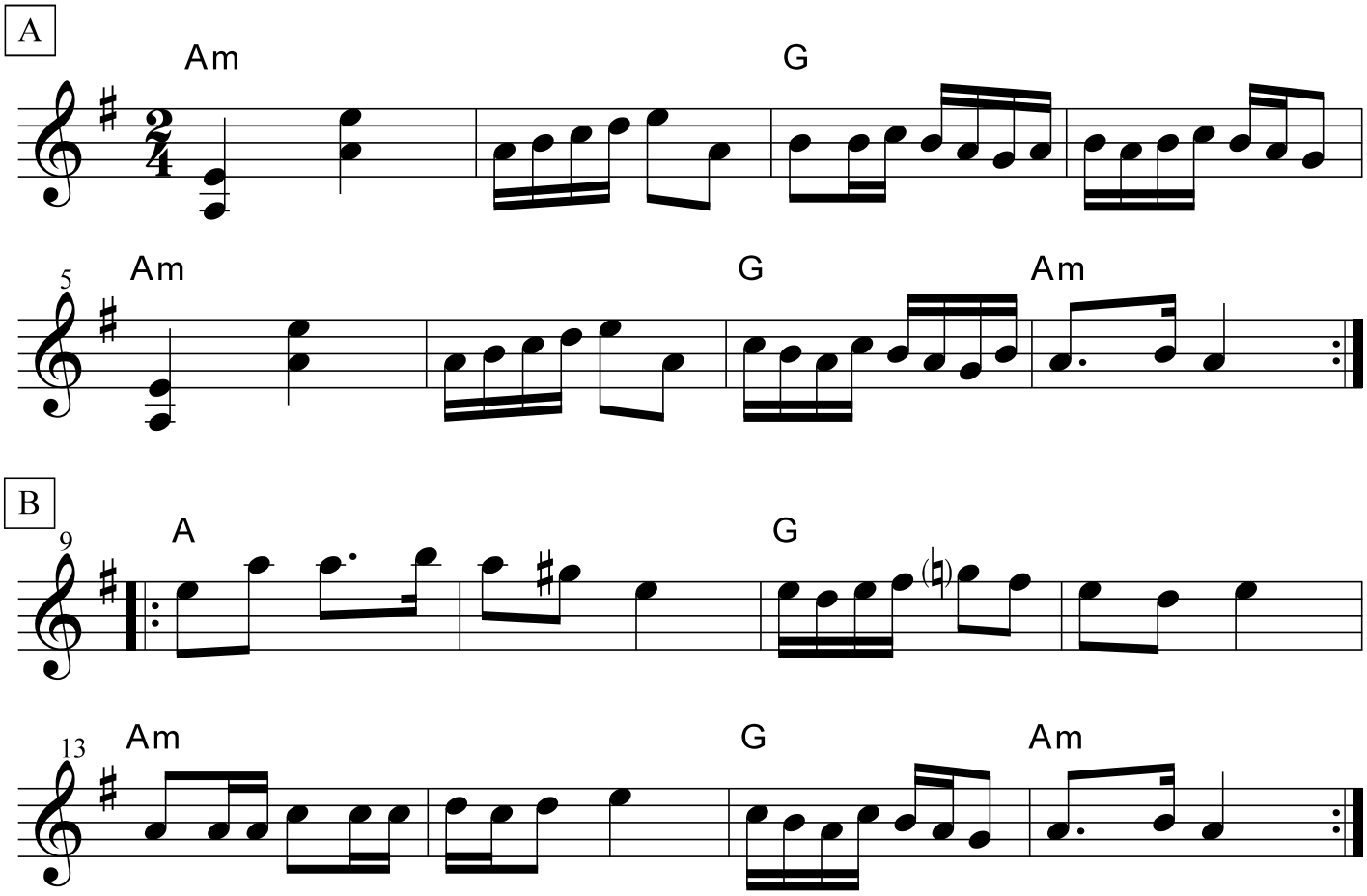


I Miss the California Climate

Ben Schriber



Cold Frosty Morning

Traditional. Also know as *Frosty Morning*
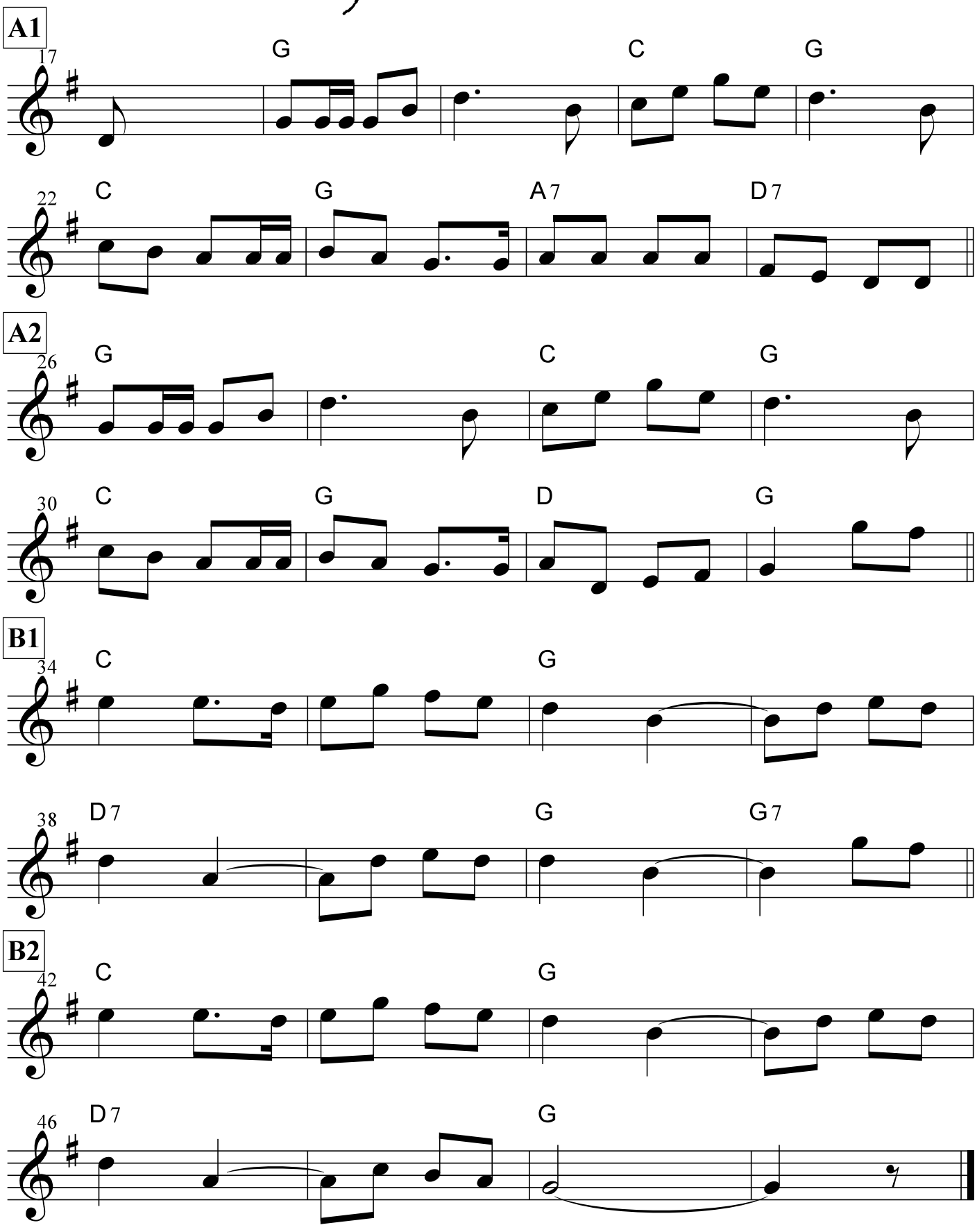


Many peopel play A minor throughout. I thing the A major for the first two bars of the B part makes is shine!

Redwing is an old song and has become "traditional." Woody Guthrie took advantage and found the melody fit his sone, The Union Maid fit perfectly, so, Woody used it. No copyright there! (At least for the melody...)

When playing for dances we can sing on the B part:
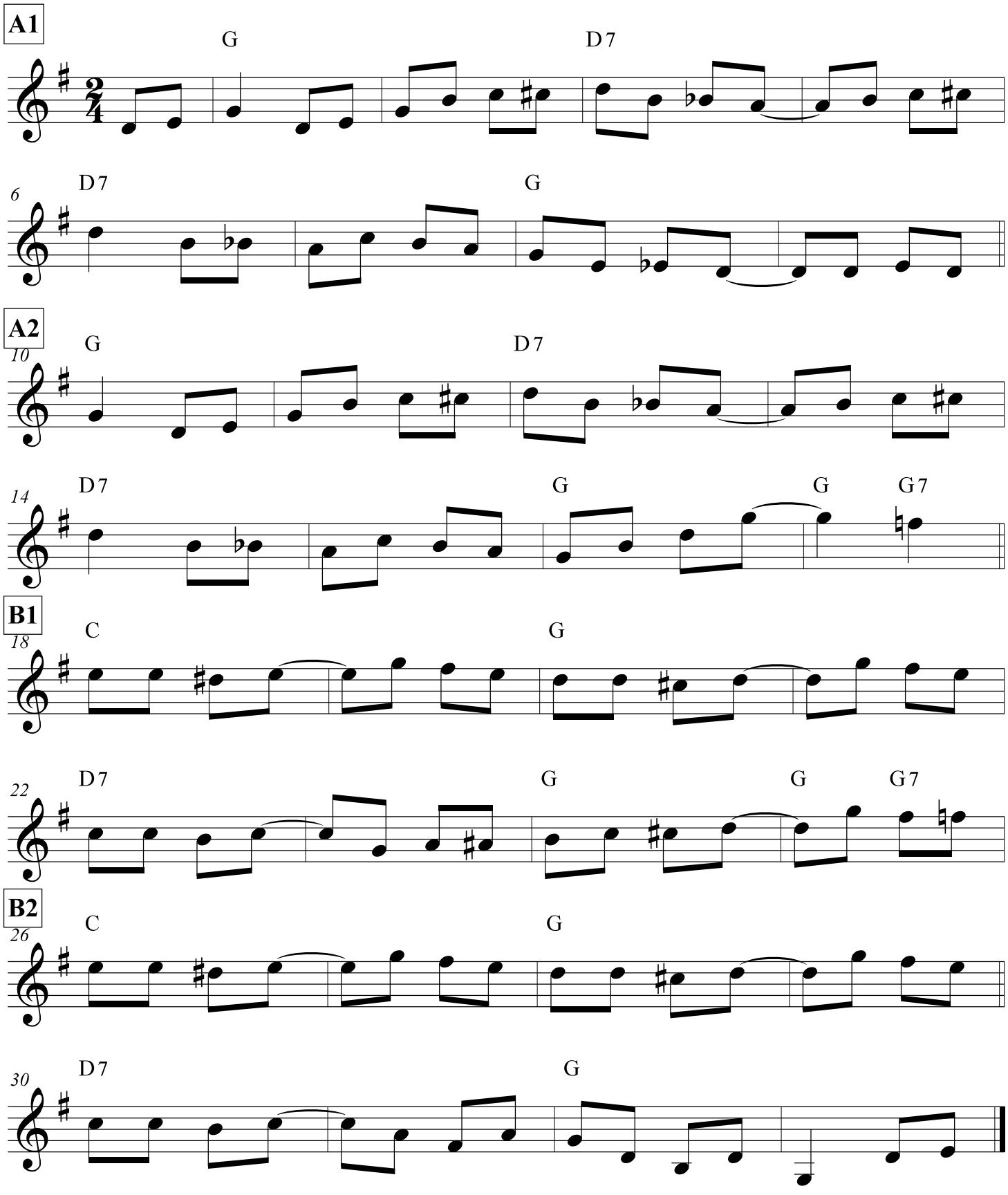
Oh you can't scare me, I'm sticking to the union,
I'm sticking to the union, I'm sticking to the union,
Oh you can't scare me, I'm sticking to the union,
I'm sticking to the union, 'til the day I die!

Redwing, aka: Union Maid
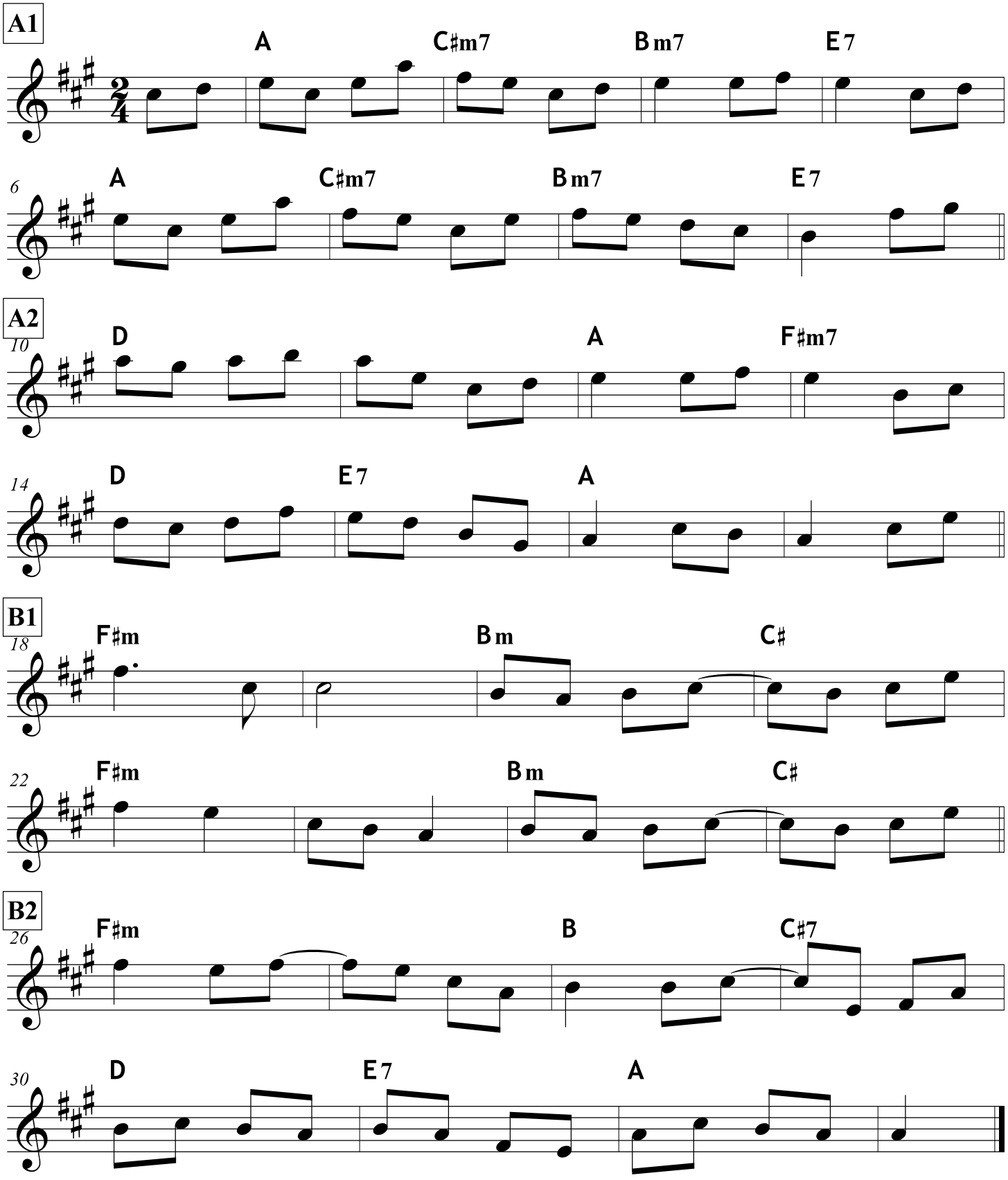


Cori-Chromatico

Erik Hoffman



I'm Happy Just to March With You
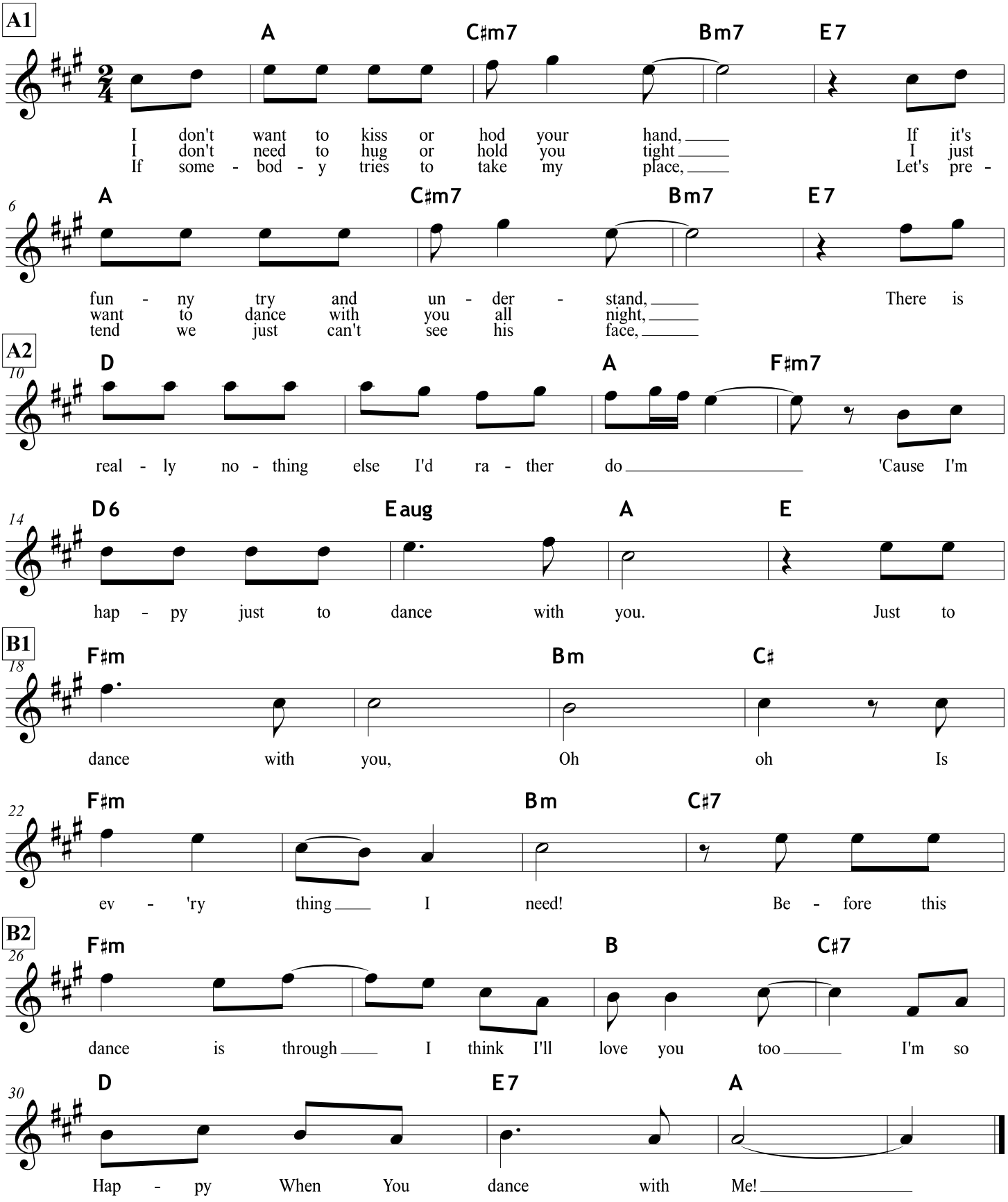
Acutally, turning the Beatle song, *I'm Happy Just to Dance With You*, into more of a tune



John Lennon and/or Paul McCartney

I'm Happy Just to Dance with You

Lennon & Mcartney



Most Assuredly © Copyrighted!

The Words to *I'm Happy Just To Dance With You*

Verse 1 (A1)
I don't want to kiss or hold your hand,
If it's funny try to understand

Chorus (A2, B1, B2)
A2 There is really nothing else I'd rather do
'Cause I'm hap-py just to dance with you.
B1 Just to dance with you, Oh oh
Is ev-'ry thing I need!
B2 Before this dance is through I think I'll love you too,
I'm so Happy When You dance with Me!

Verse 2
I don't need to hug or hold you tight
I just want to dance with you all night

Verse 3
If somebody tries to take my place,
Let's pretend we just can't see his face
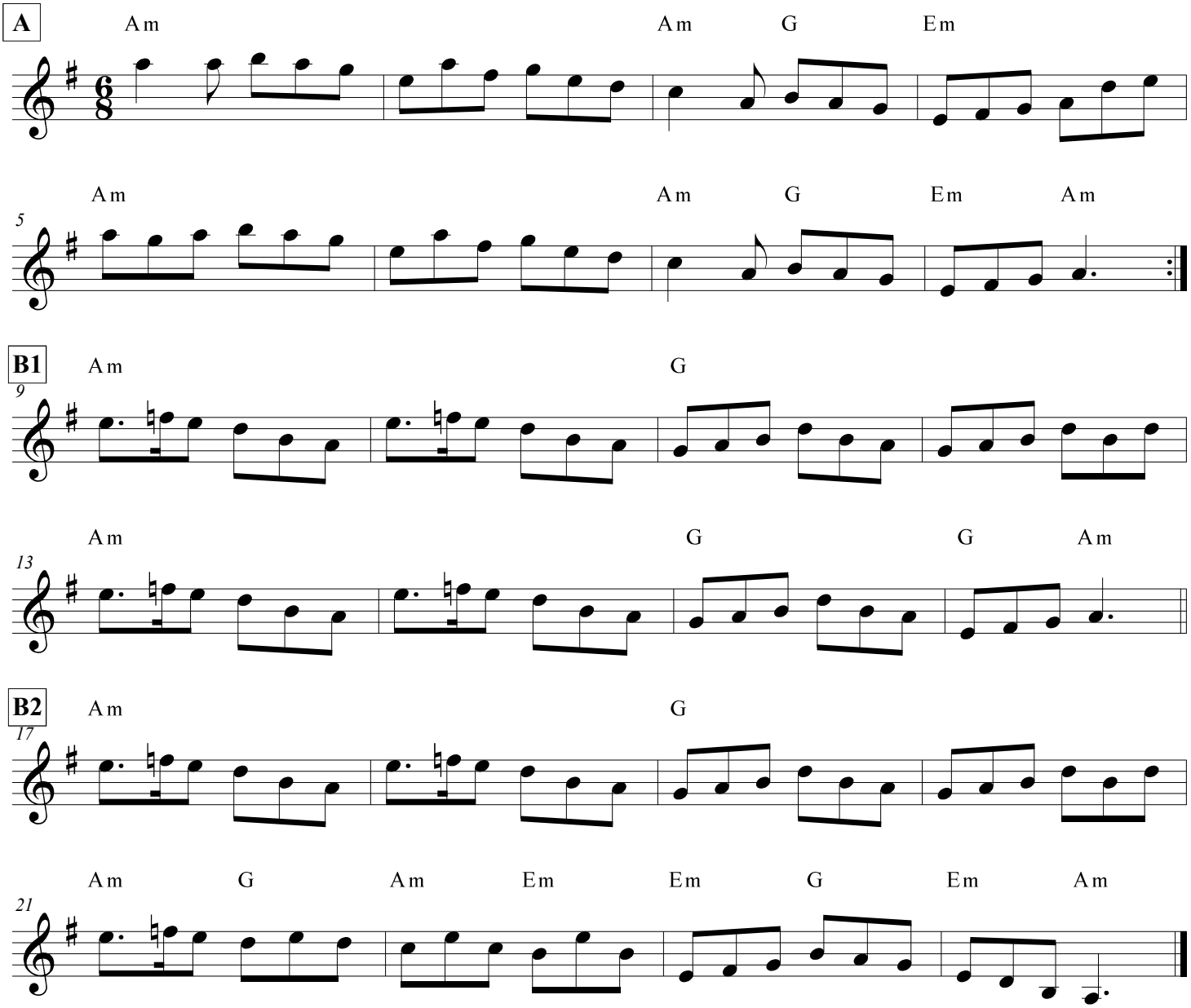
Note:
This form of Verse – Chorus is set this way to fit a 32 bar contra dance. The way the Beatles did it, it had an introduction into:
Verse1, Verse 2 then the "Just to Dance with You…"
Which makes it: AAABB
But then, the (what is) the 2nd time through it's done Verse 3 (A1) right into the Chorus, which I set that form throughout to make it:
AABB

Jigs

Blank Page

Set 22: Cliffs of Moher & Calliope House
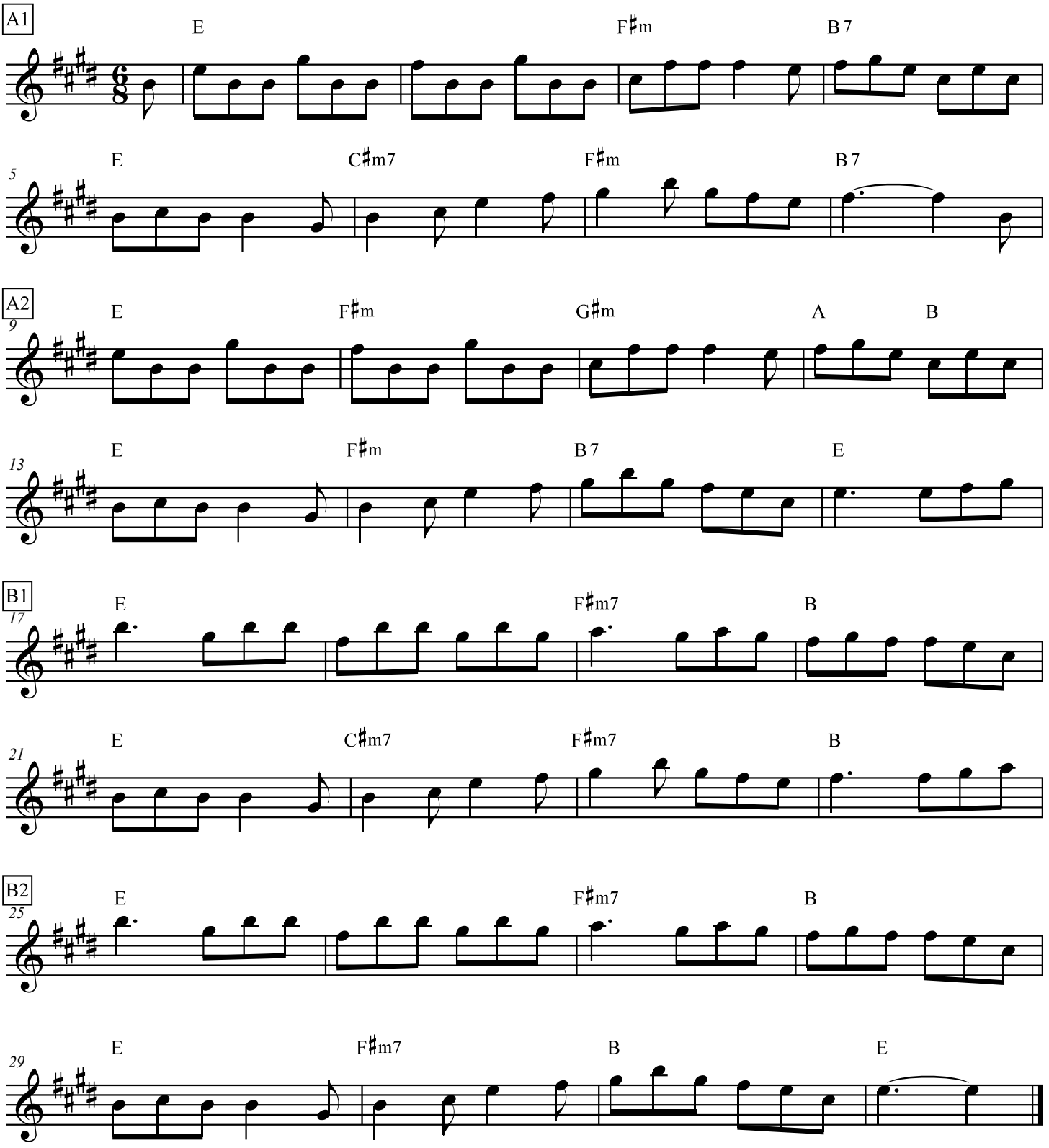
Cliffs of Moher



Set 22: Cliffs of Moher & Calliope House

Calliope House

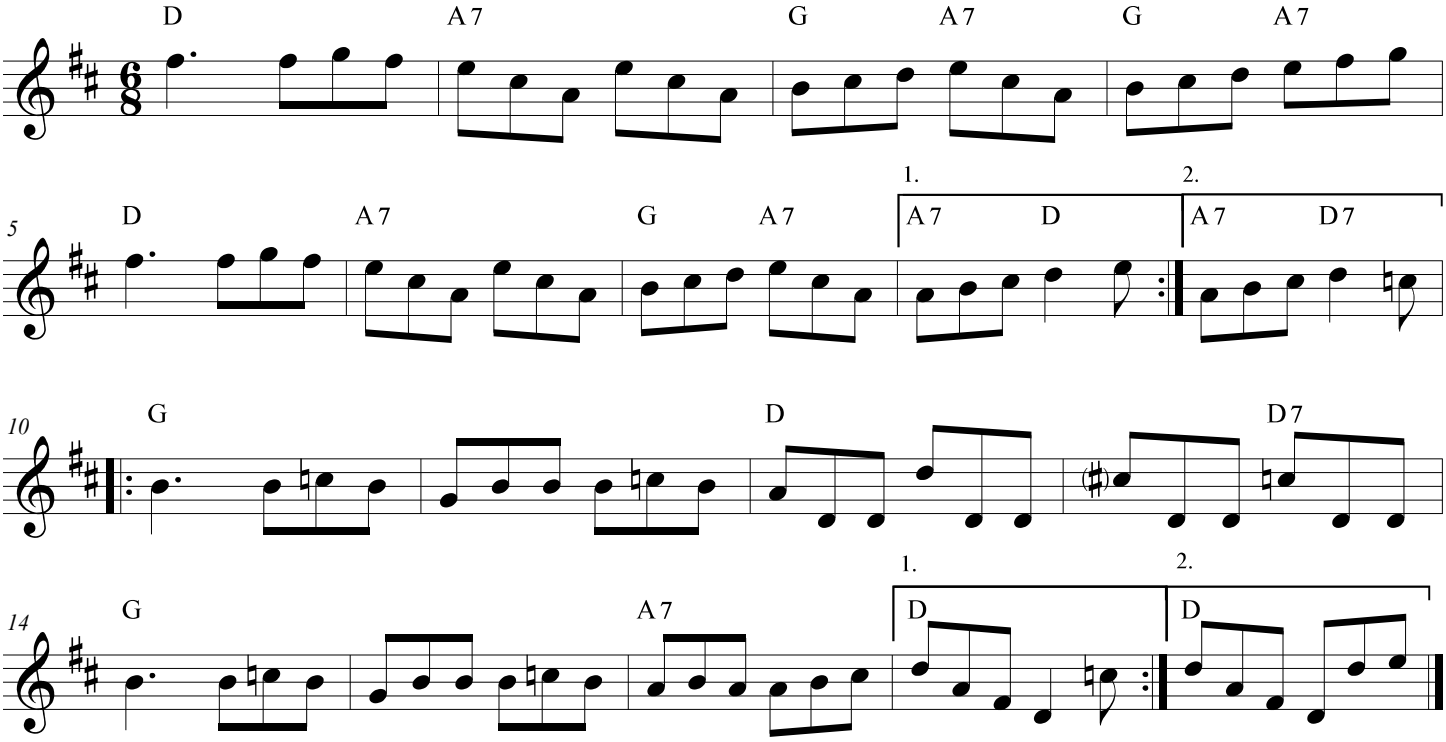
Copyright © Dave Richardson - (originally in key of D)



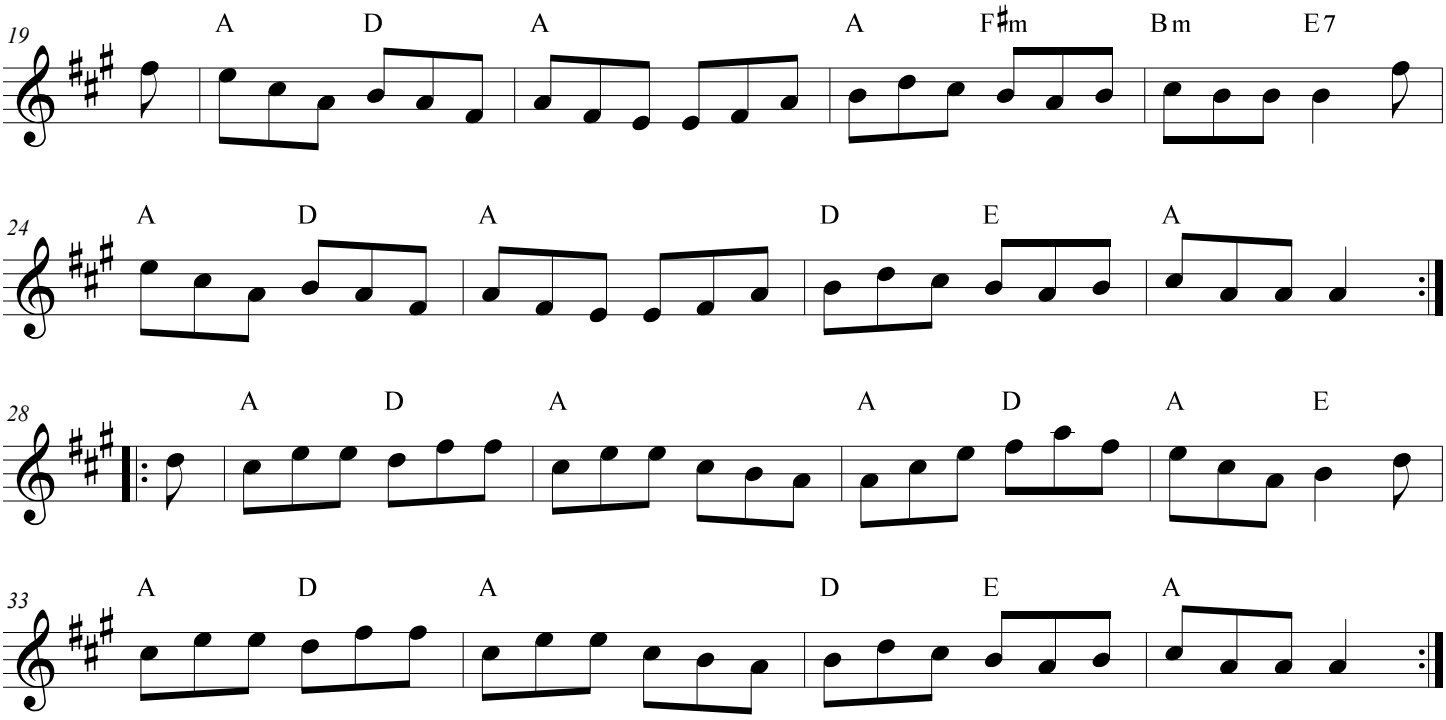
Set: Fair Jenny's Jig & Irishman's Hear to the Laides

Fair Jenny's Jig

Copyright © Peter Barnes
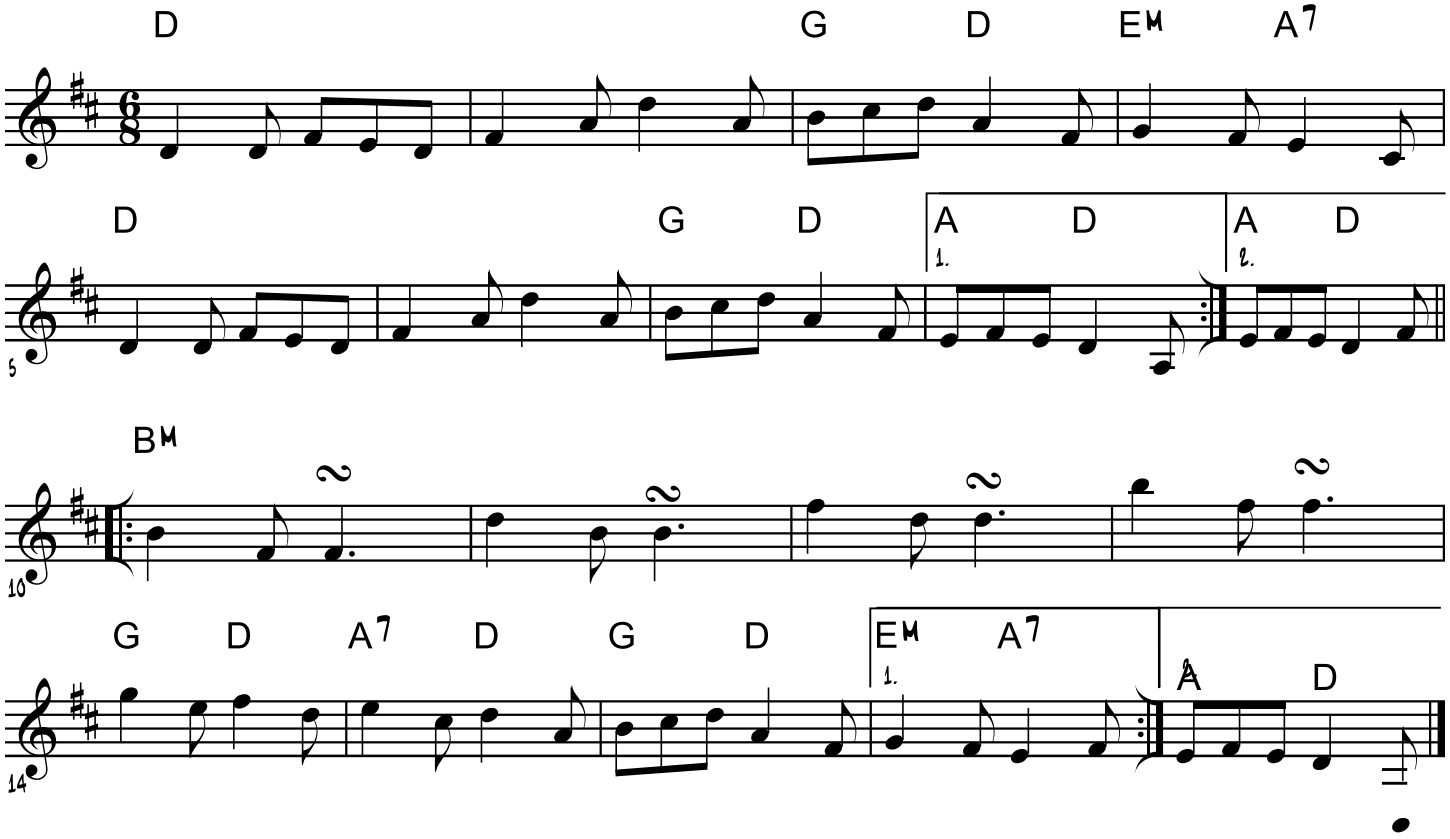


Irishman's Heart to the Ladies
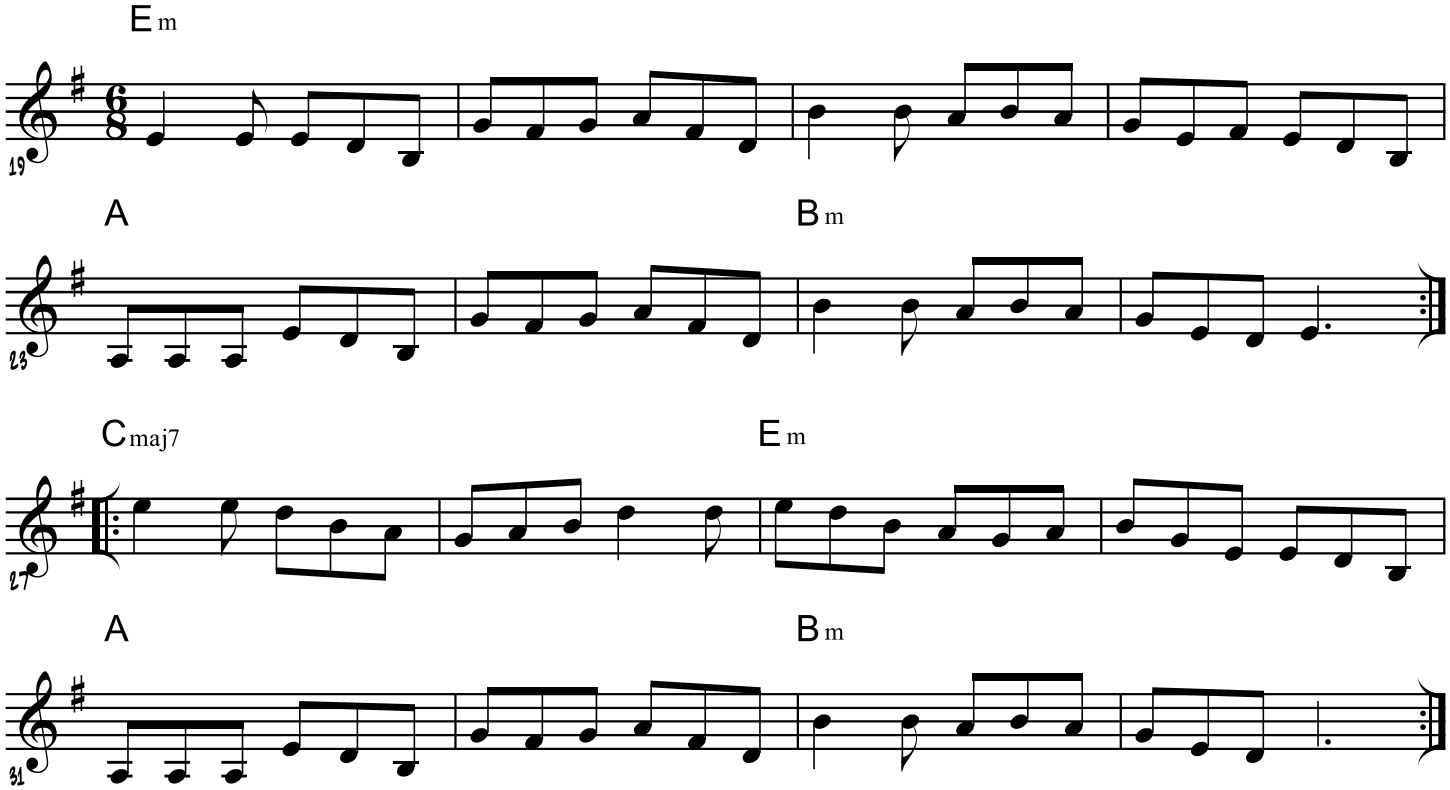


Set: Idlewild - The Orphan

The Idlewild Jig
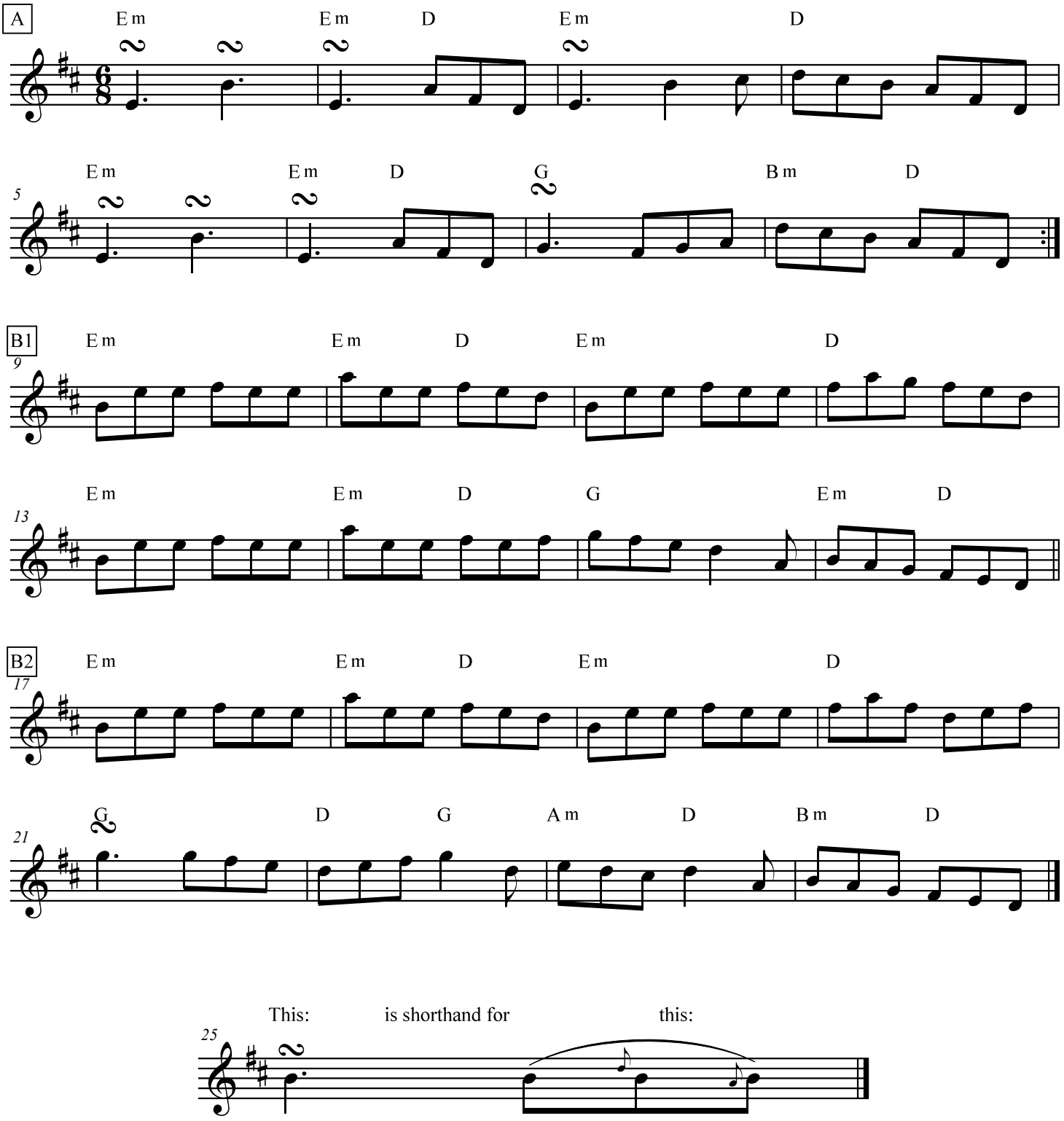


The Orphan
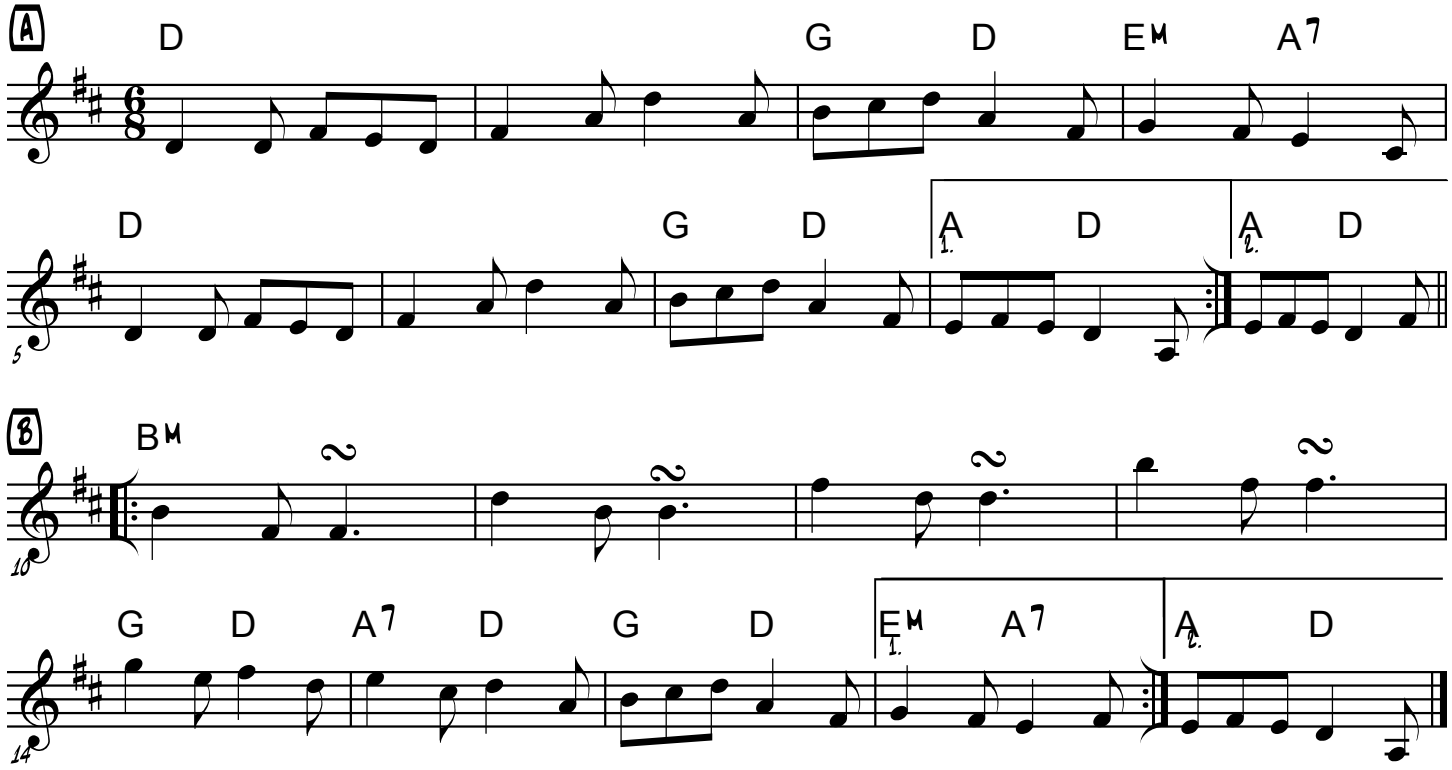


Set 25: Morrison's Jig, Idlewild Jig, & Cock o' the North

Morrison's Jig

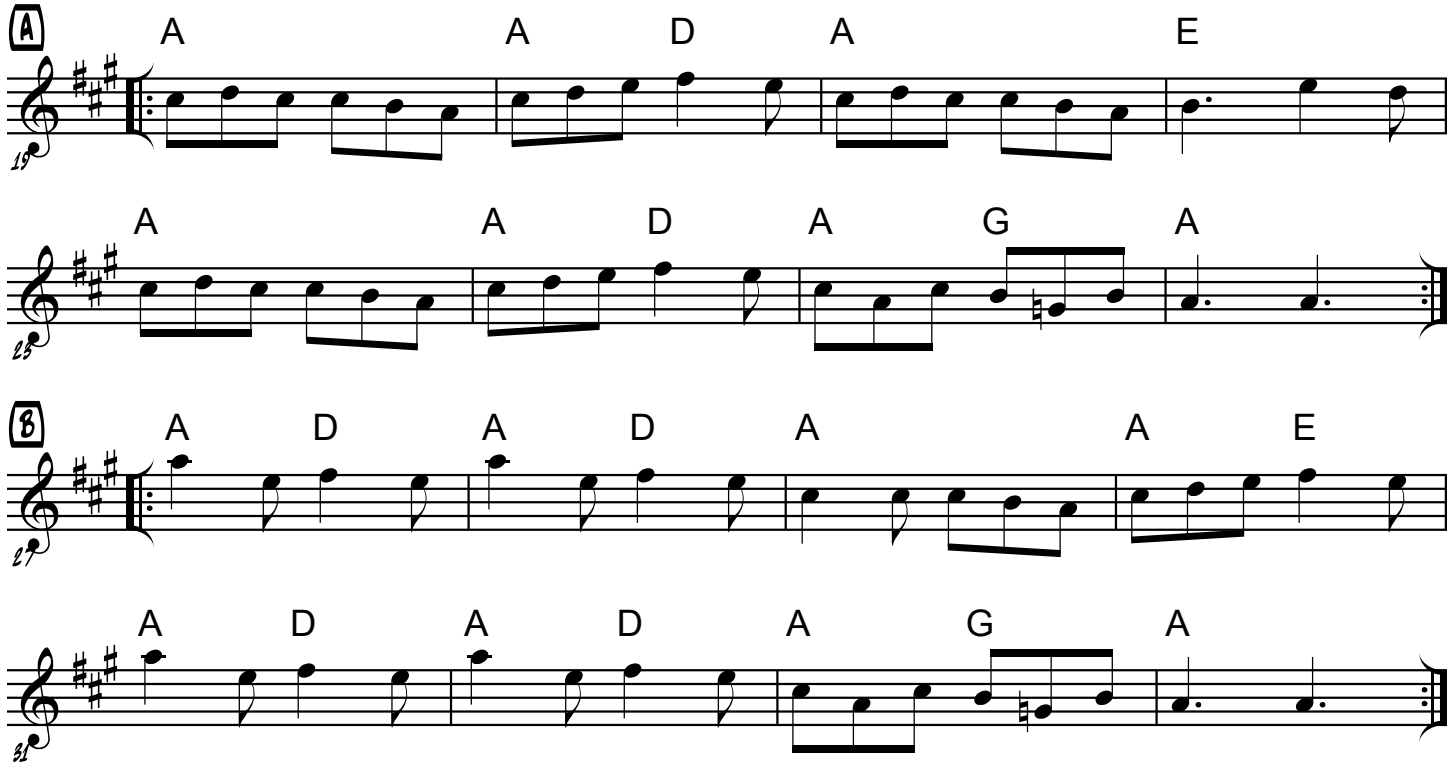


Set 25: Morrison's Jig, Idlewild Jig, & Cock o' the North

Idlewild Jig
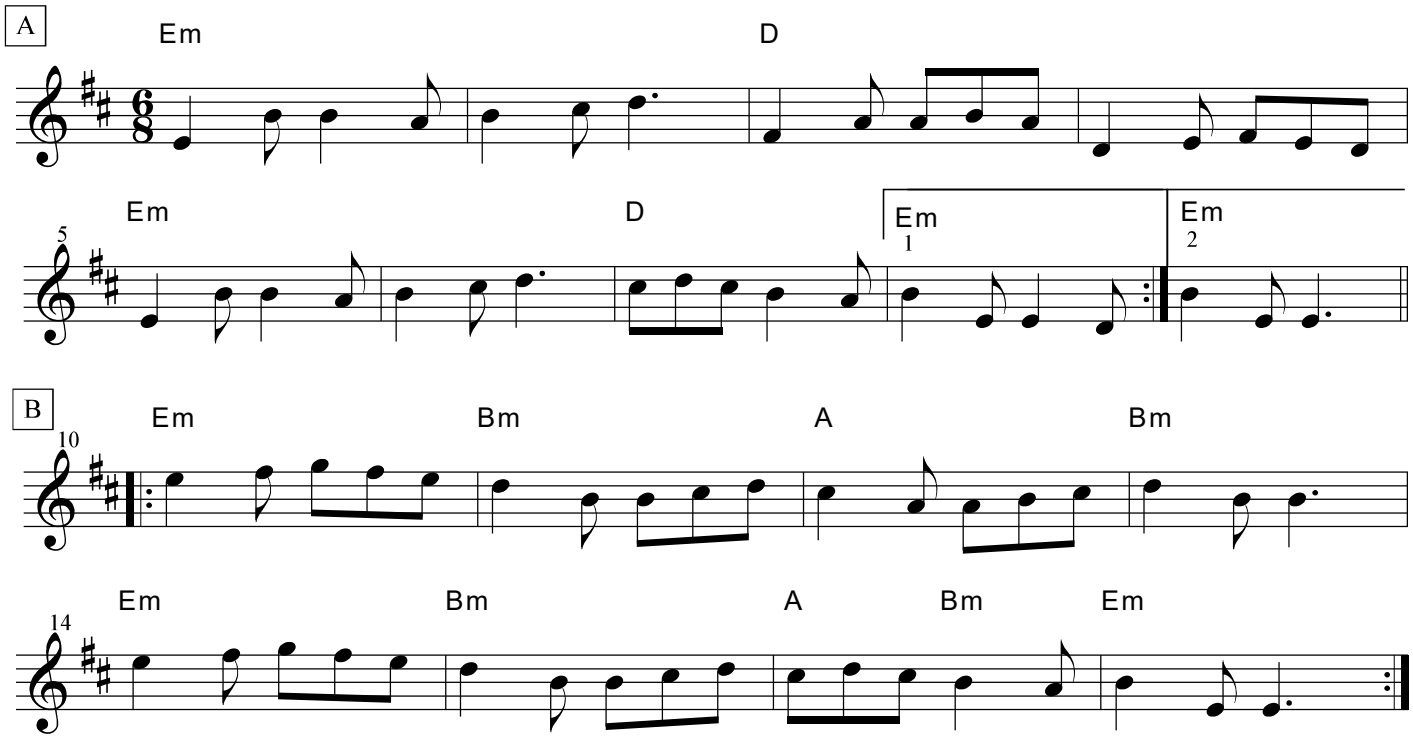


Cock o' the North
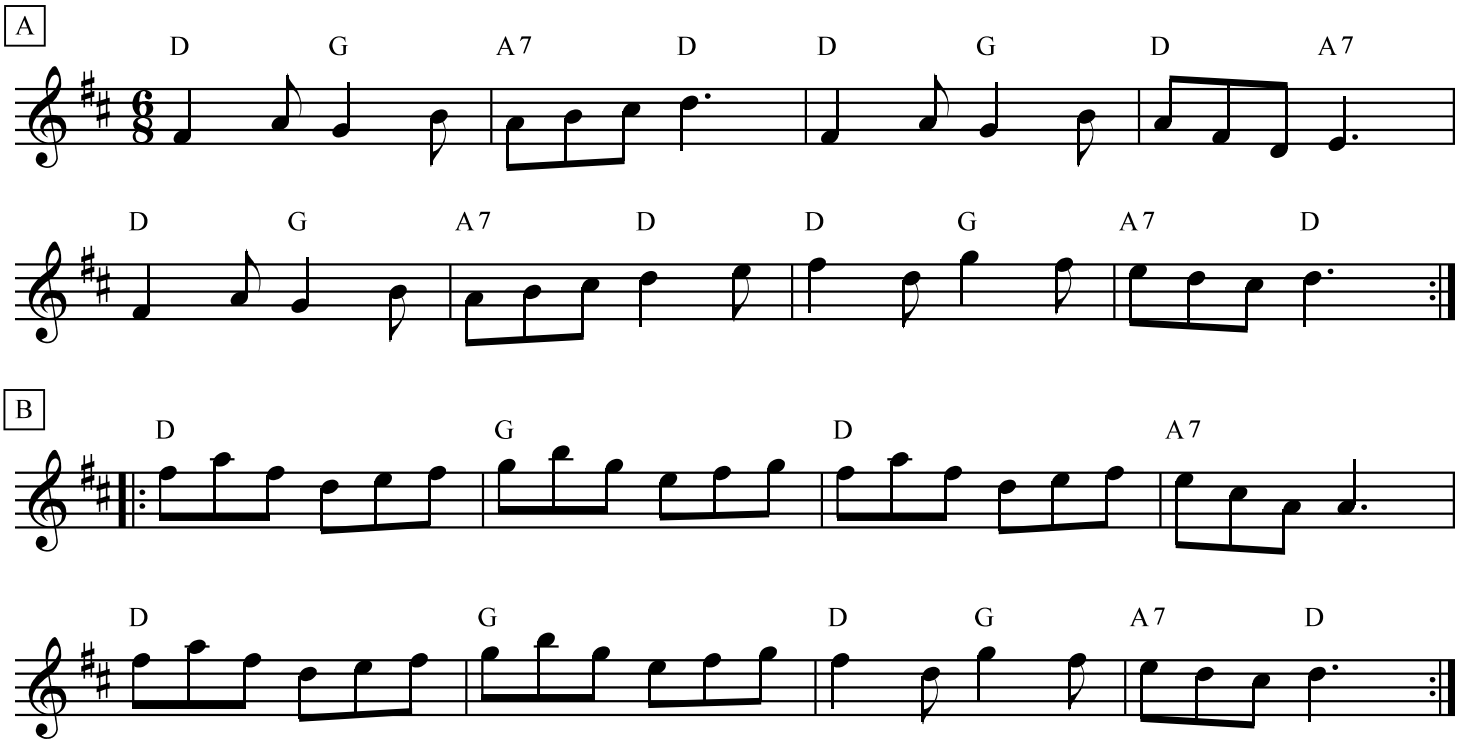


Set 26: The Road to Lisoornvarna, Off She Goes, & The Stool of Repentance

The Road to Lisdoornvarna

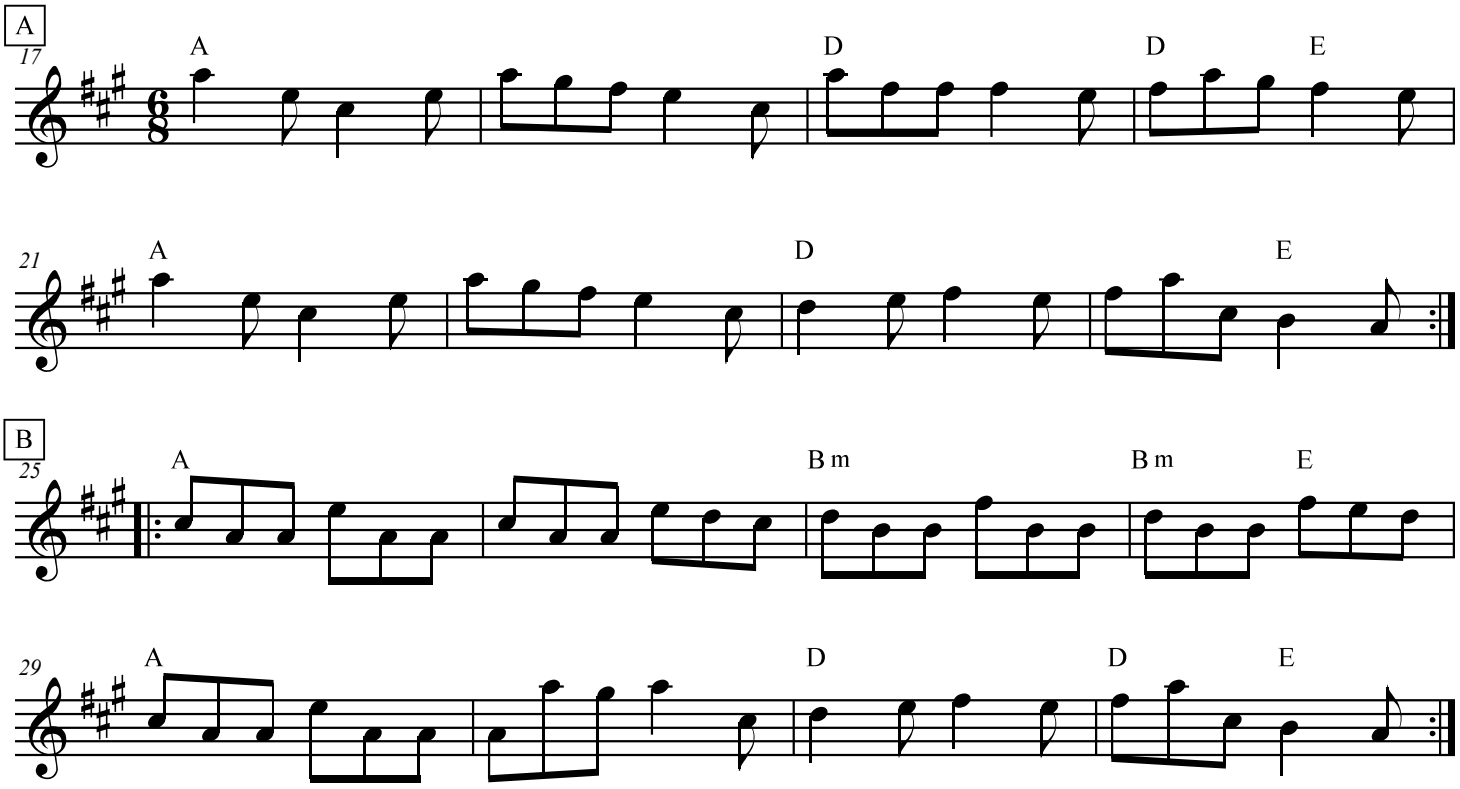


Set 26: The Road to Lisoornvarna, Off She Goes, & The Stool of Repentance

Off She Goes
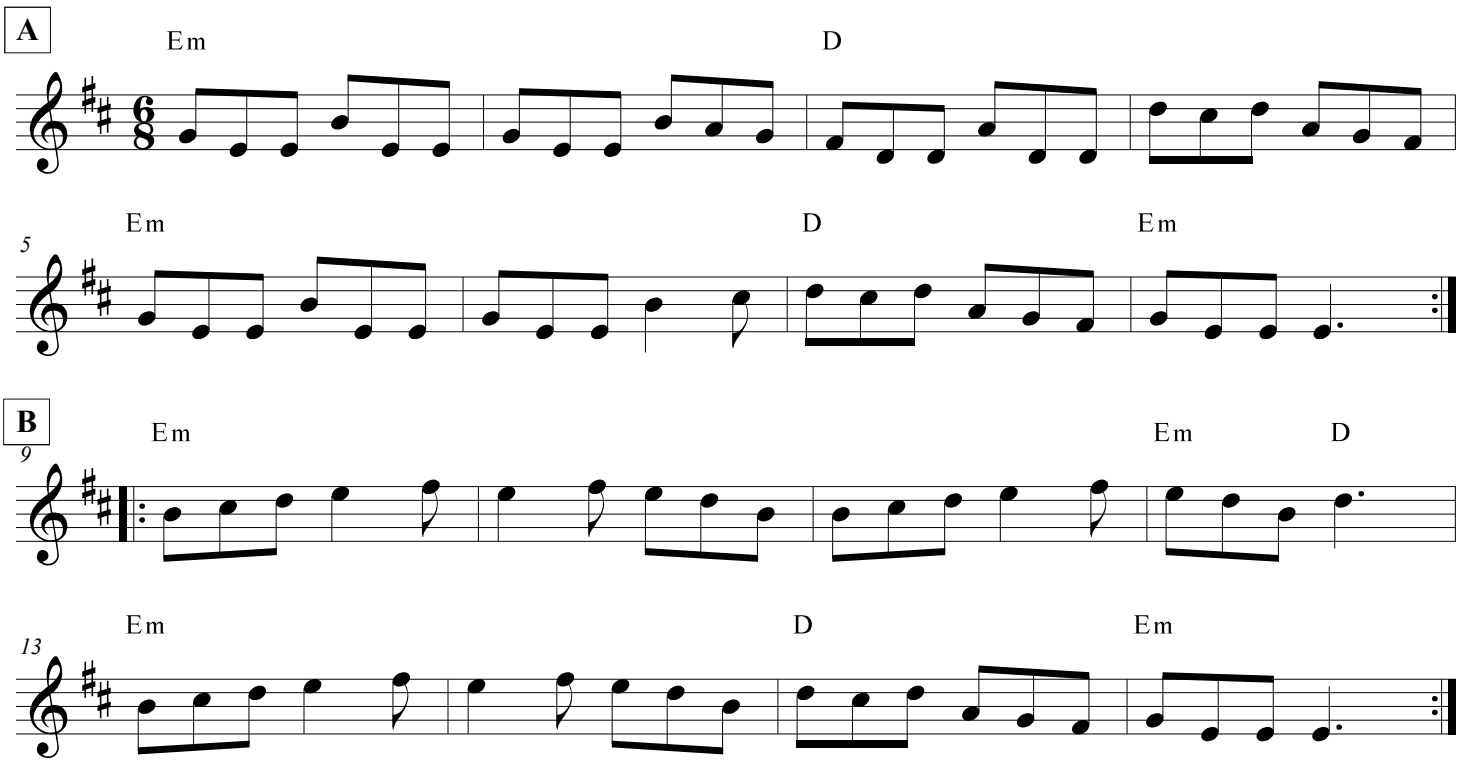


The Stool of Repentance
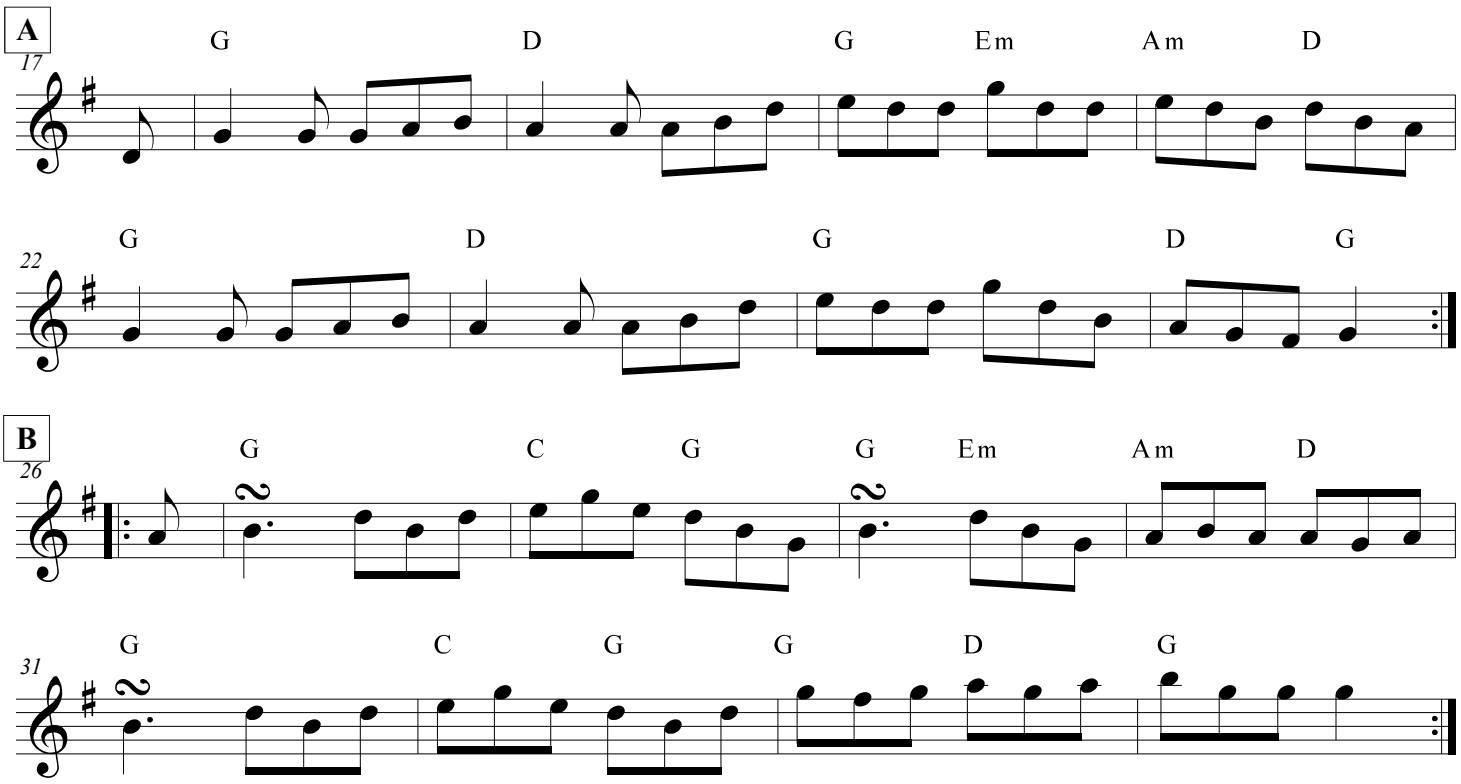


Set 27: Swallotail Jig & Kesh Jig
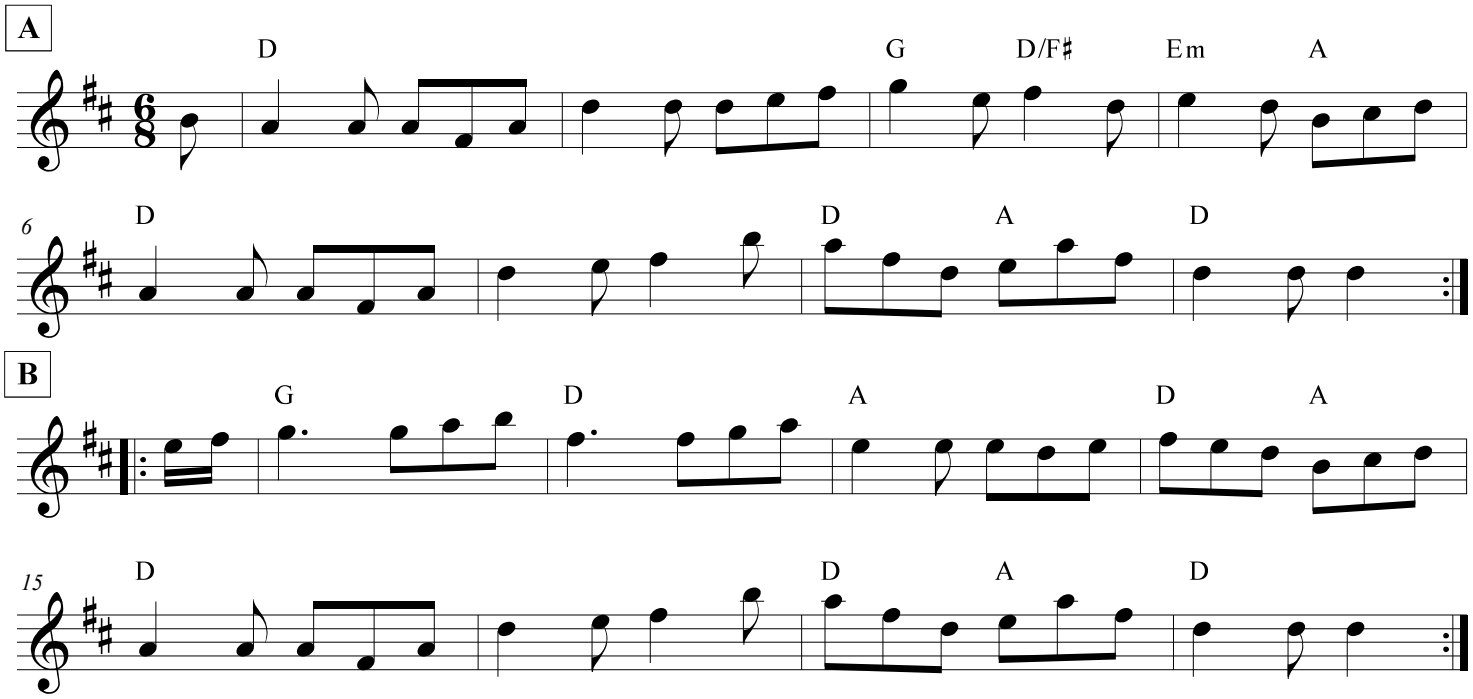
Swallowtail Jig
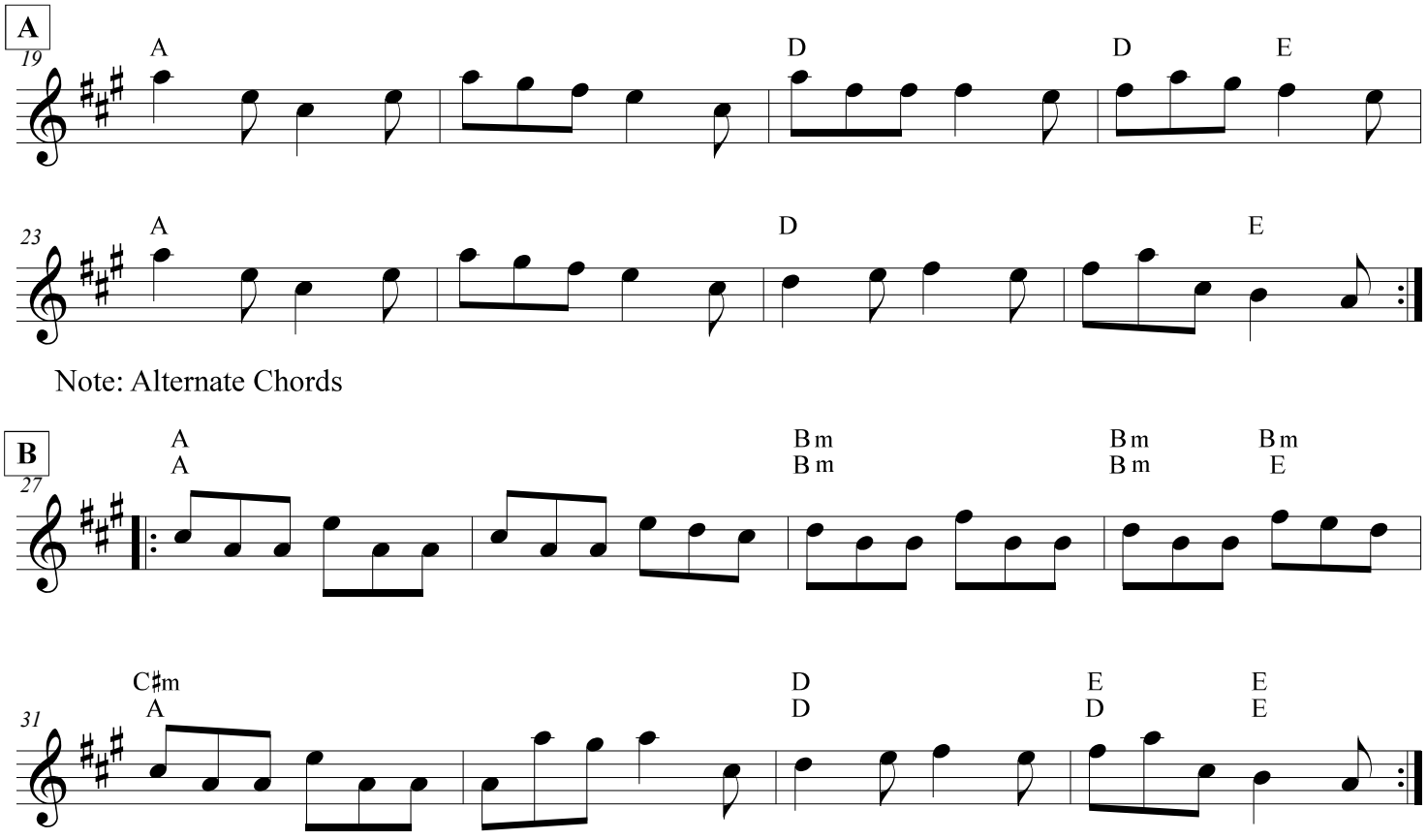


Kesh Jig



Jefferson & Liberty Quadrille
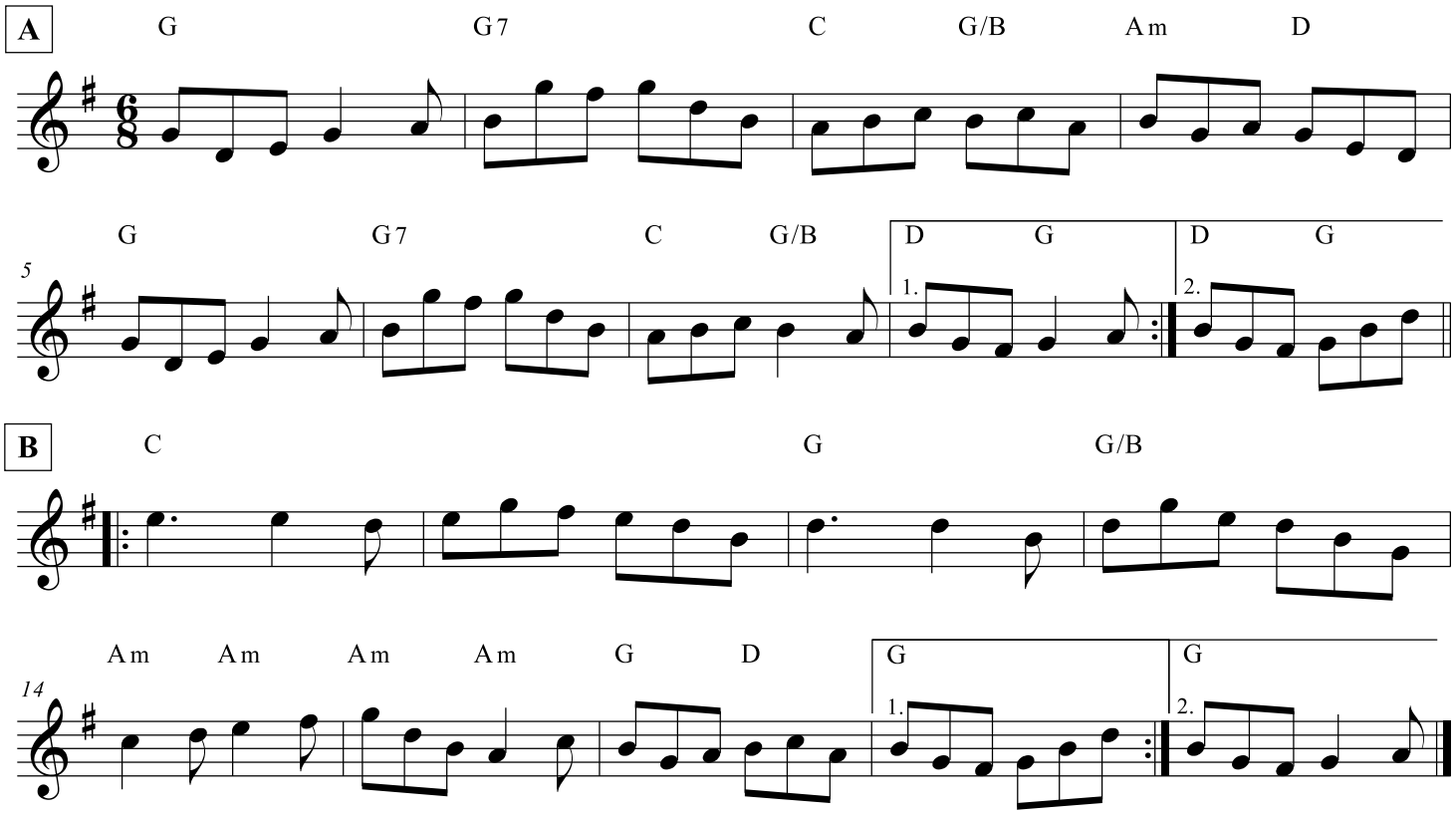


The Stool of Repentance



Cowboy Jig - Calliope House
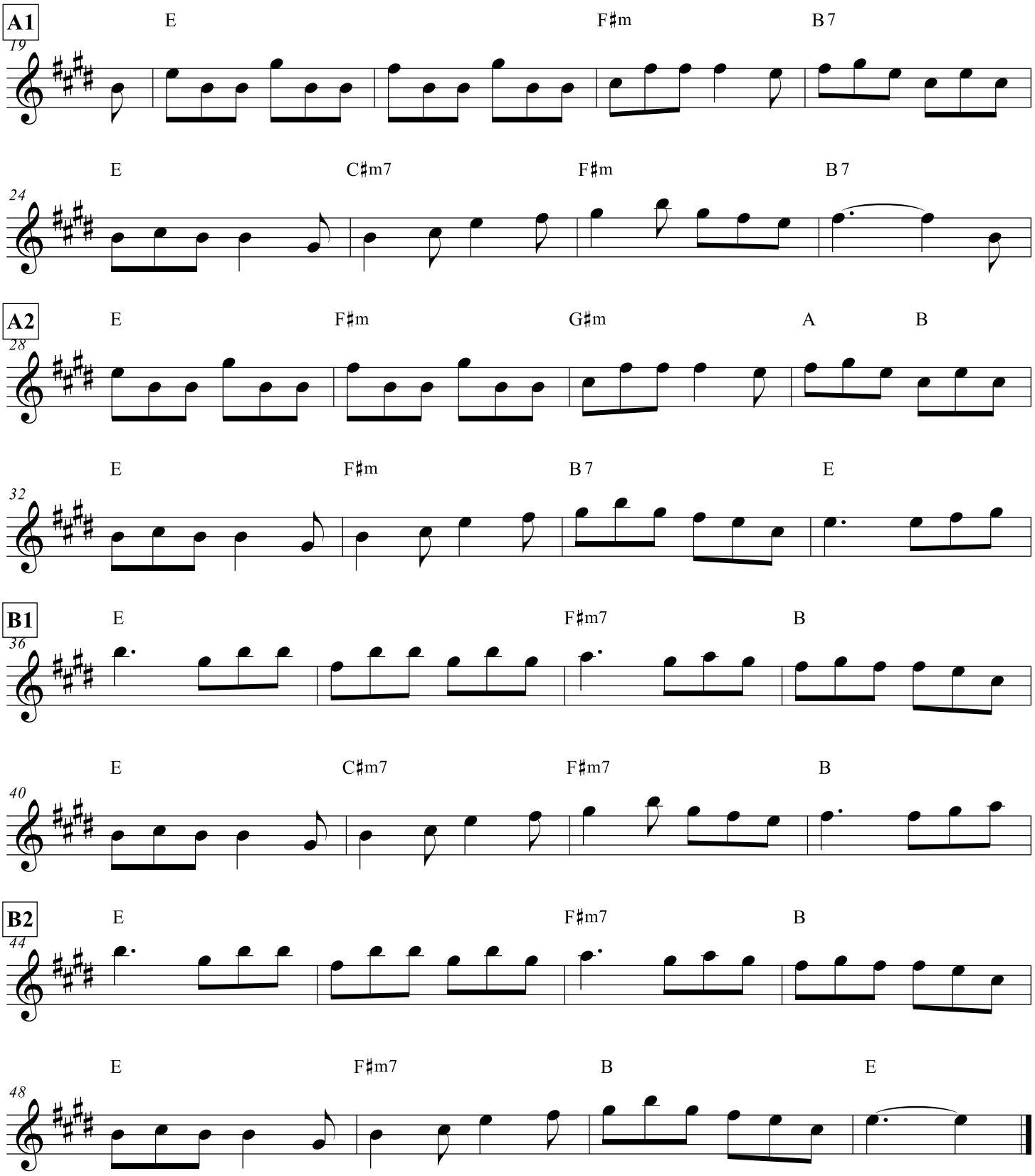
Cowboy Jig



Practice the Switch: Watch out for the Pickup to Calliope House.

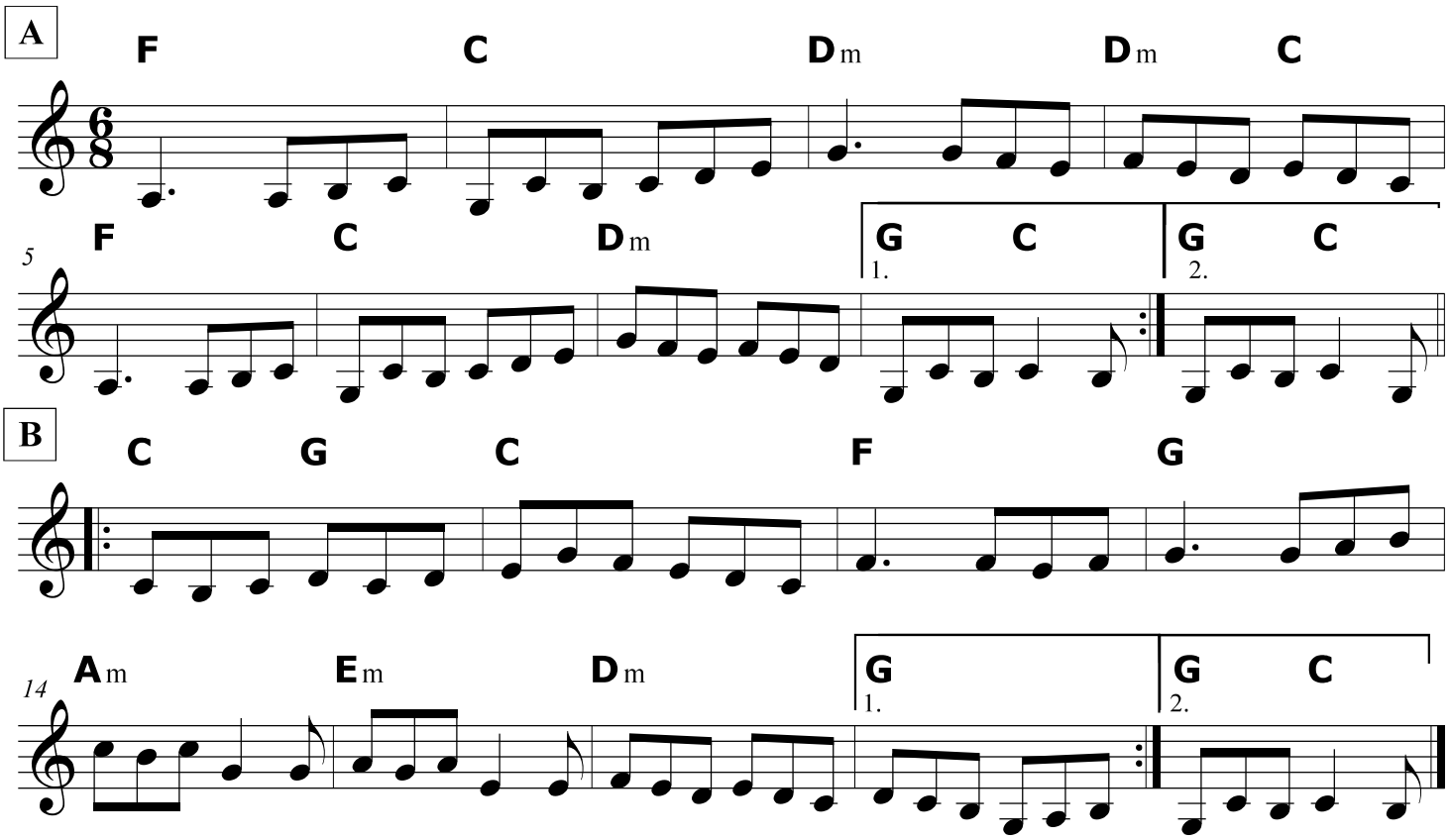
Cowboy Jig - Calliope House

Calliope House by Dave Richardson



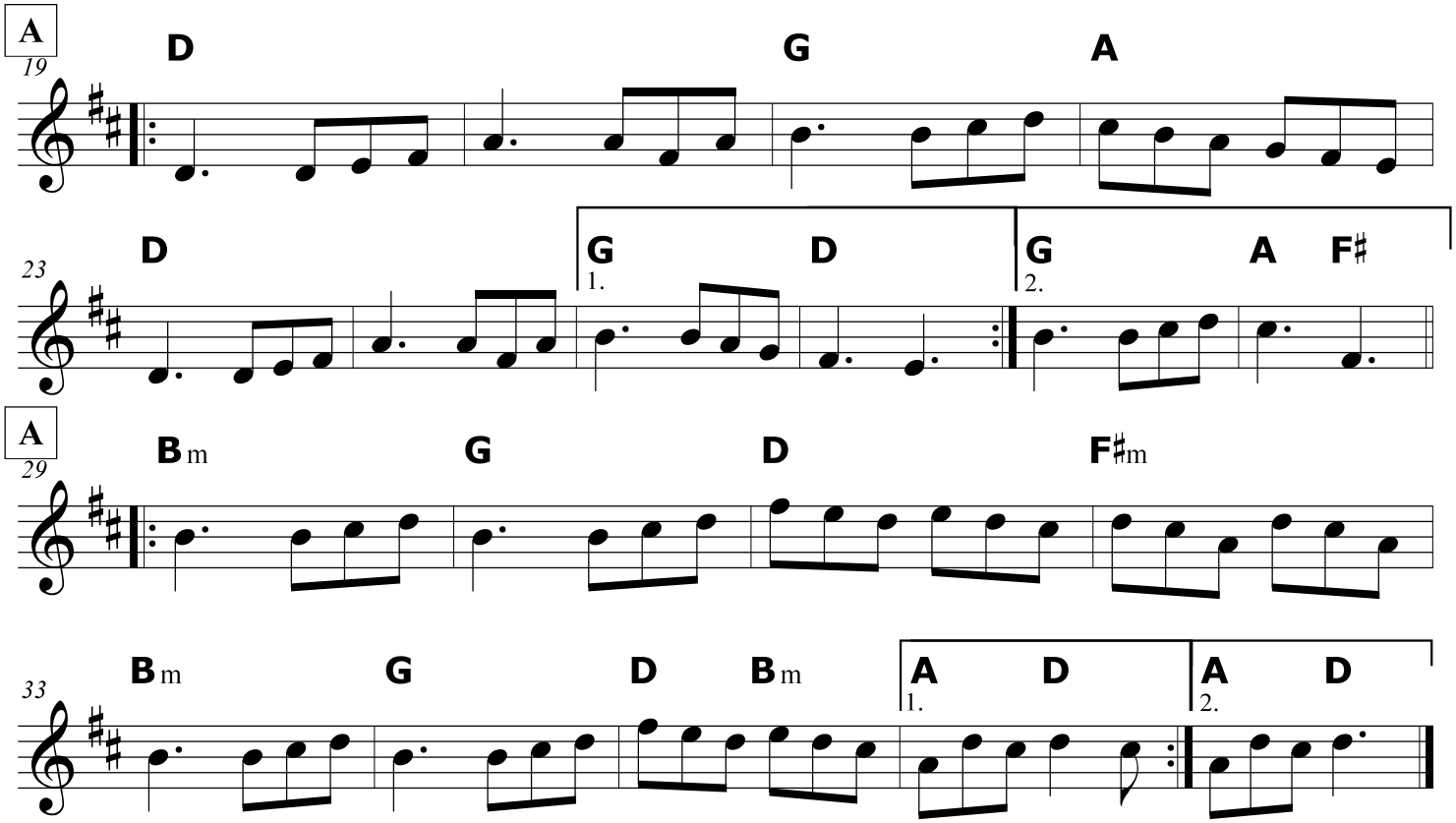
Le Tourment

Jean-Paul Loyer © 1975



La Maison De Glace
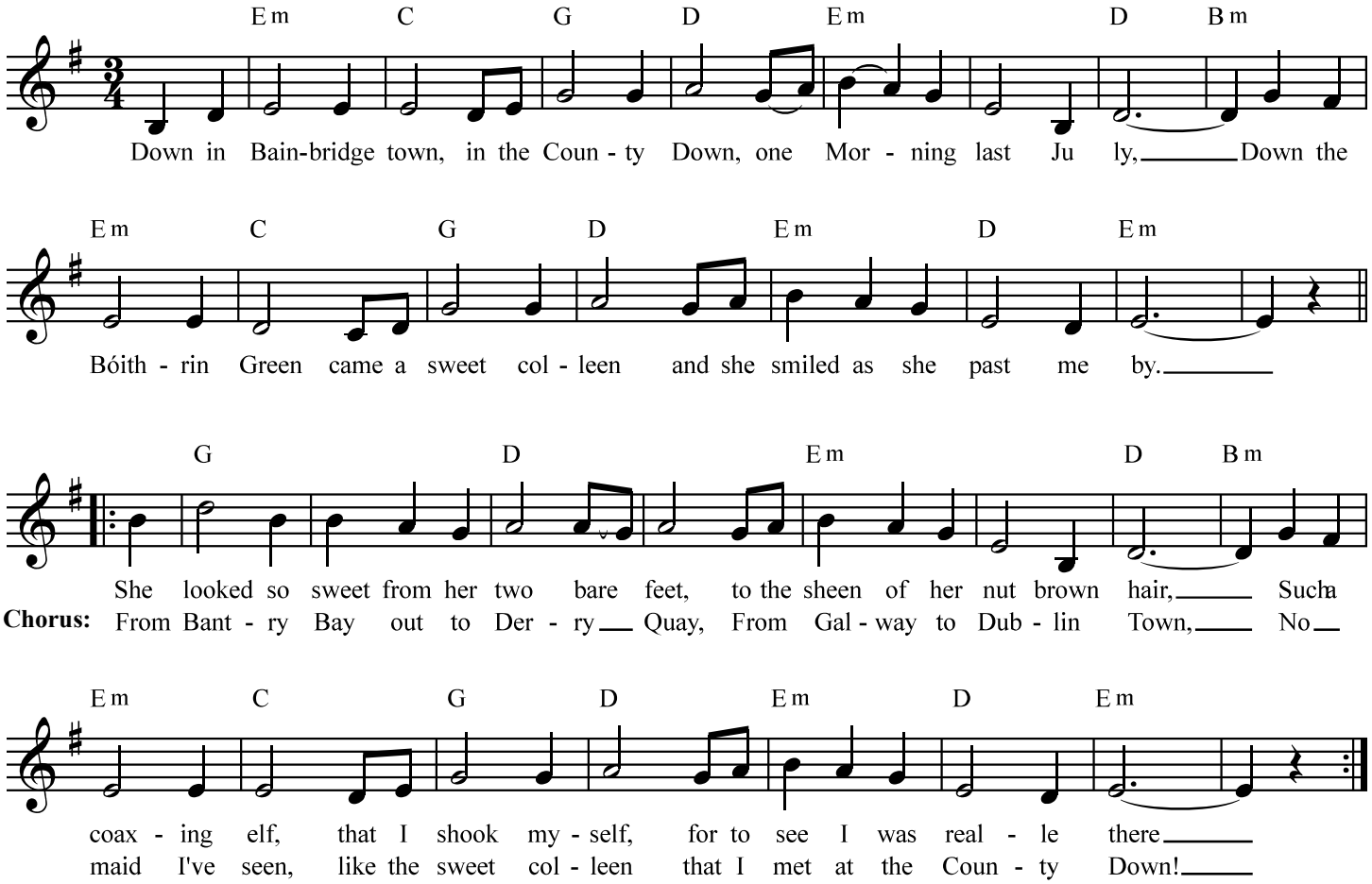
Réjean Brunet © 1997



WALTZES
&
COUPLE DANCES

The Star of the County Down

In Em for my singing: usually played in Am



As she onward sped, sir I shook my head
As I gazed with a feeling rare,
Then I said says I, to a passer by,
"Who's the maid with the nut brown hair?"
He smiled at me as he said, says he
"That's the emeraled of Ireland's crown!"
"Young Rose McCann, from the Banks of Bann,"
"She's the Star of the County Down
Chorus
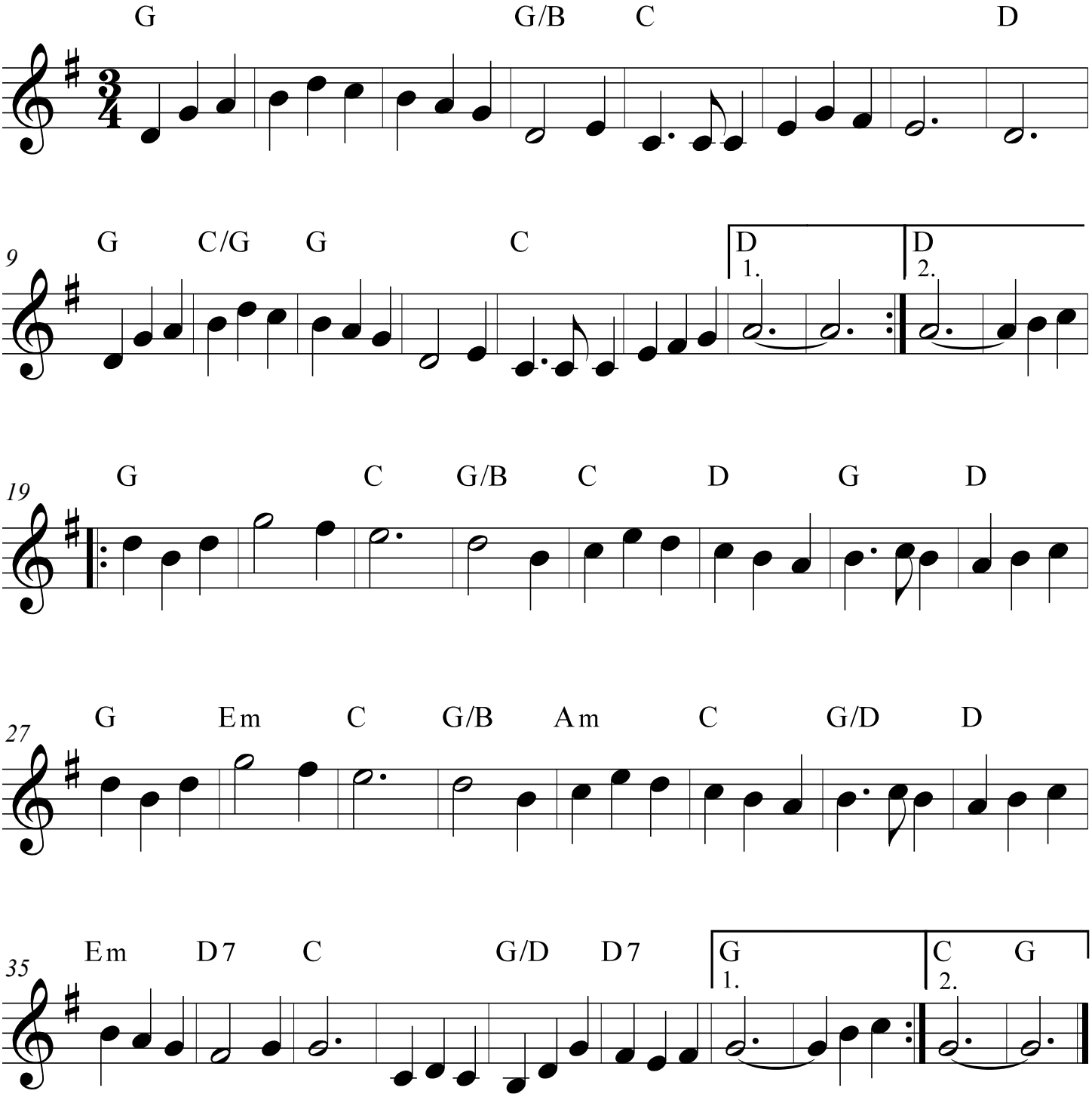
Now I've travelled a bit, but never was hit
Since my roving career began
But fair and square, I surrendered there
To the charms of young Rose McCann!
I'd a heart to let, and no tenant yet
Did I meet with in a shawl or gown
But in she went, and I asked no rent
From the Star of the County Down
C***horus***

She'd a soft brown eye and
a look so sly and a smile like the rose in June
And you held each note from her auburn throat,
as she lilted lamenting tunes
At the pattern dance you'd be in trance
as she skipped through a jig or reel
When her eyes she'd roll, as she'd lift soul
And your heart she would likely steal
C***horus***

At the Harvest Fair, she will surely be there
So I'll dress in my Sunday clothes,
With me hat cocked right, and me shoes shone bright
For the smile from my nut brown Rose
No pipe I'll smoke, nor horse I'll yoke
'Til my plow is a rust colored brown
And smiling bright by my own fireside
Sits the Star of the County Down!
C***horus***
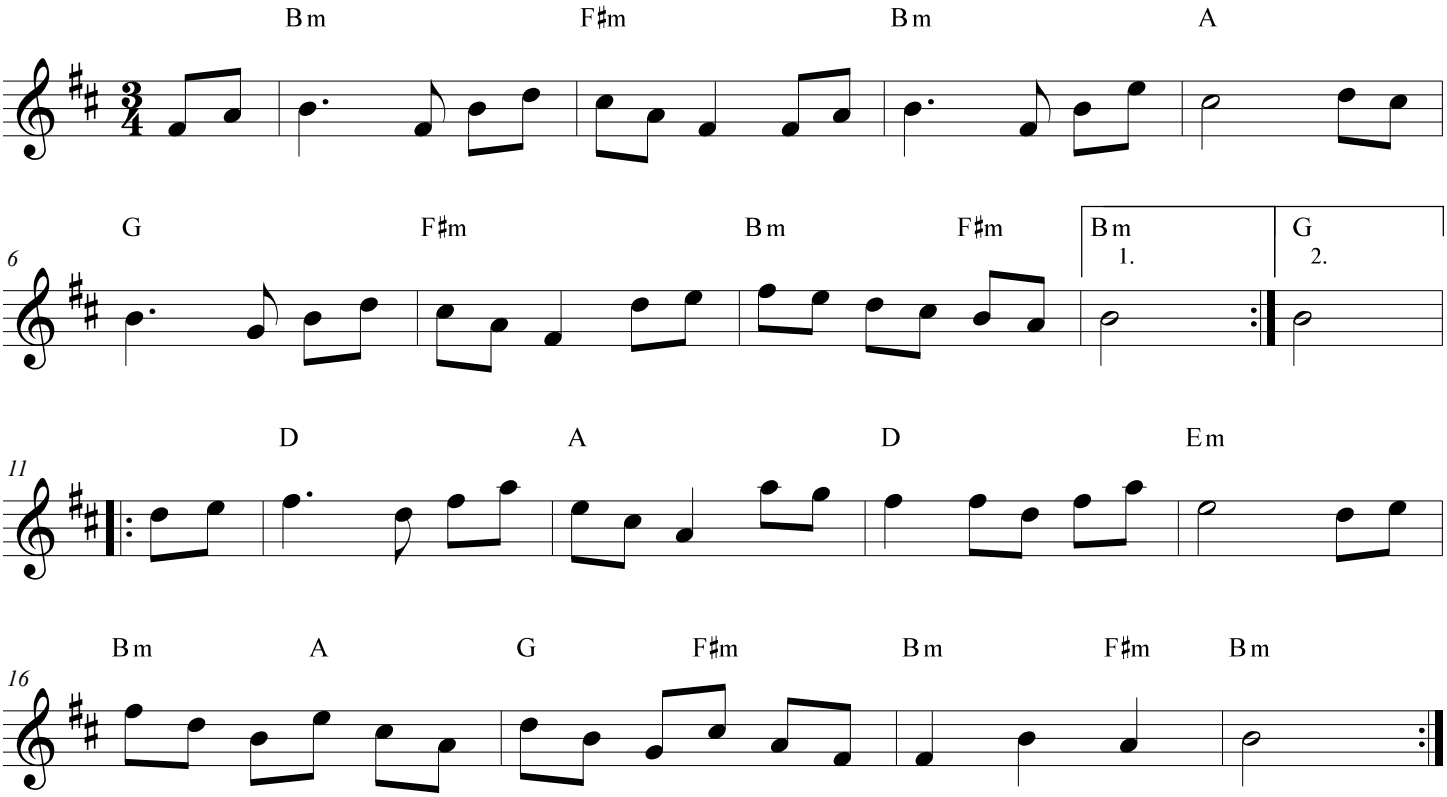
Josephine's Dopvals

Copyright ©1992 Roger Tallroth of Väsen



Far Away
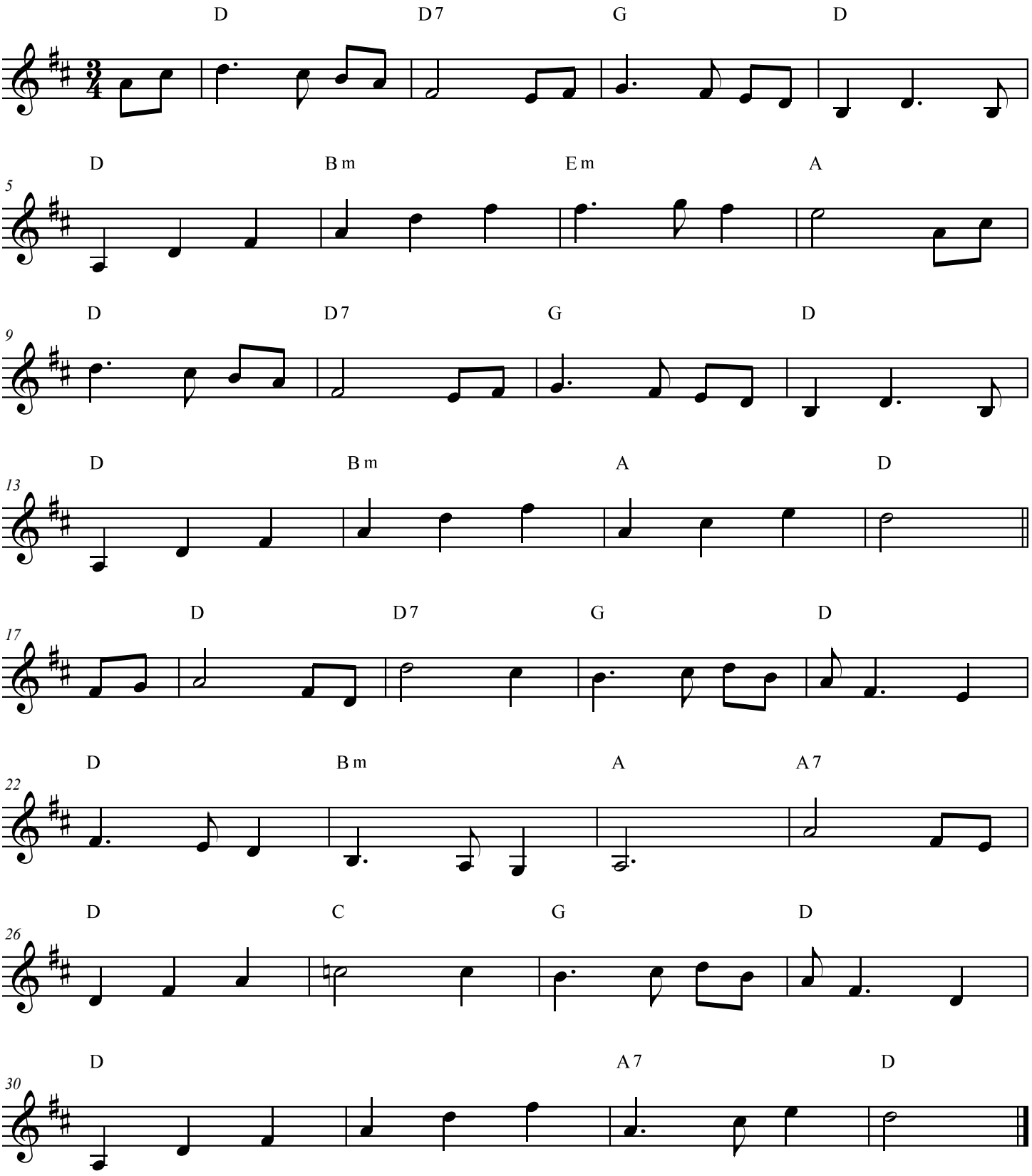
Peter Jung



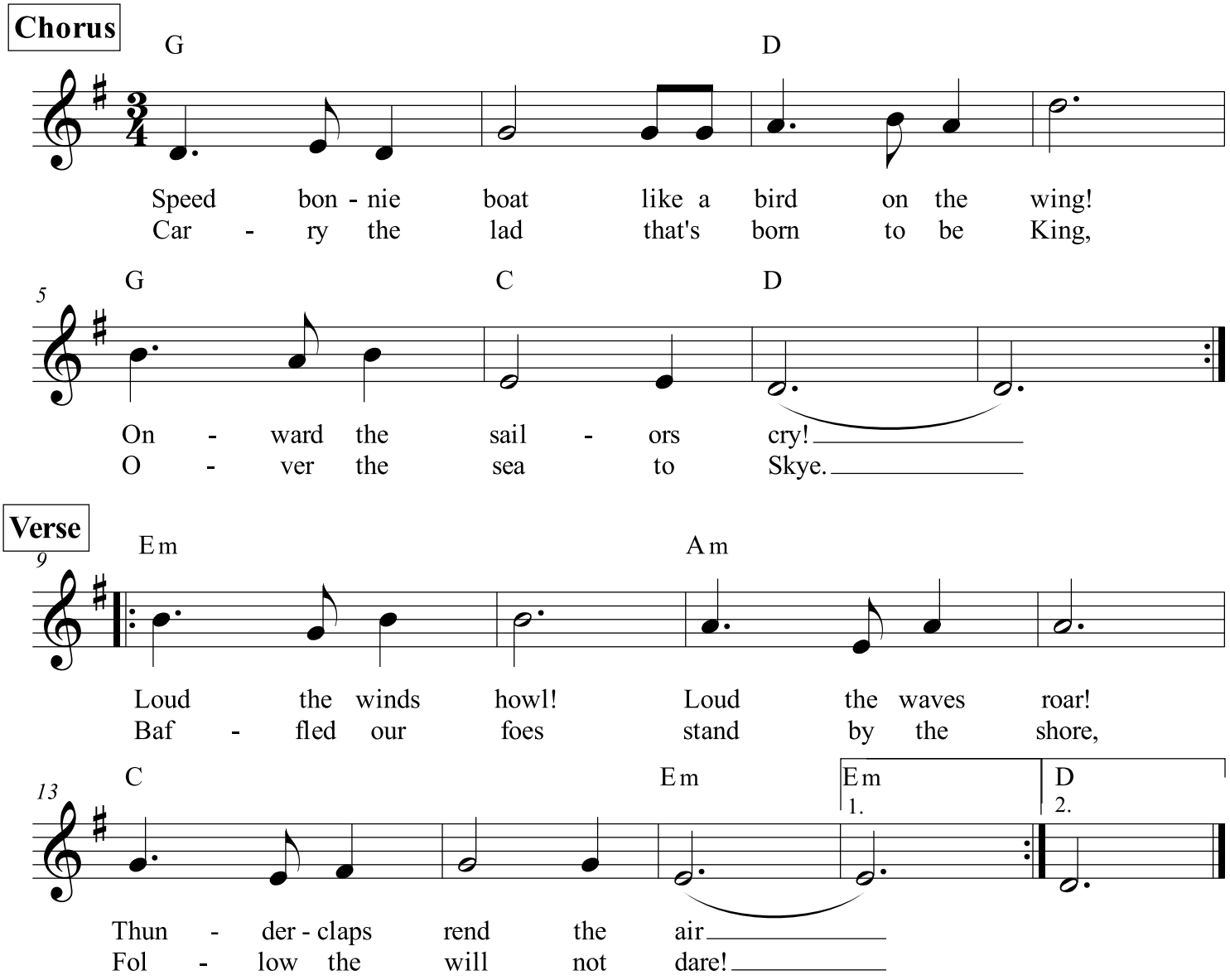
Copyright © 1985 Peter Jung

Ashokan Farewell

By Jay Ungar, Copyright © 1983 Swinging Door Music - BMI



Skye Boat Song



Additional Verses:
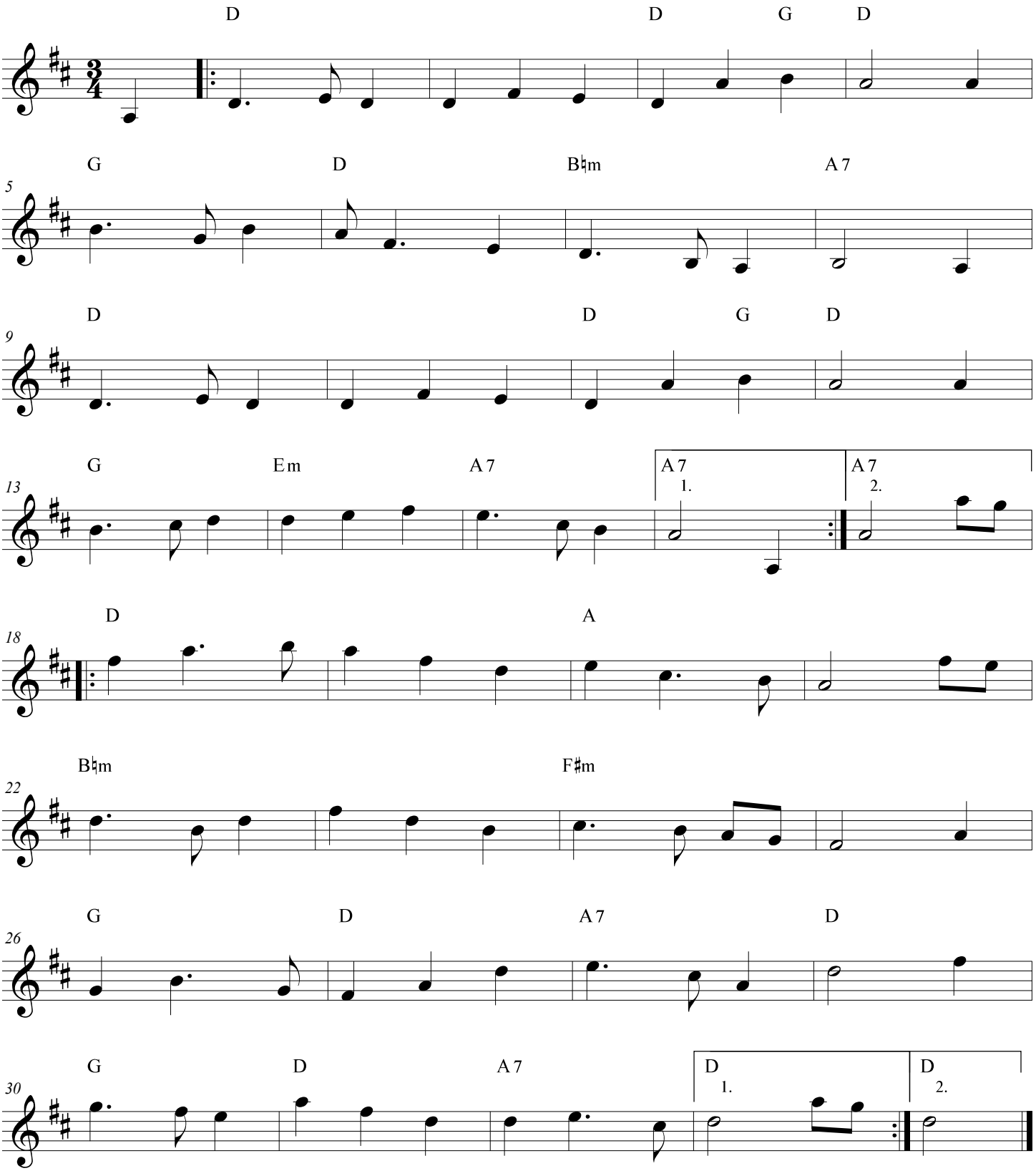
1.) Though the waves leap, soft shall ye sleep,
Ocean's a royal bed.
Rocked in the deep, Flora will keep
Watch by your weary head.

2.) Many's the lad fought on that day,
Well the claymore could wield,
When the night came, silently lay
Dead on Culloden's field.

3.) Burned are their homes, exile and death
Scatter the loyal men;
Yet ere the sword cool in the sheath
Charlie will come again.

Amelia
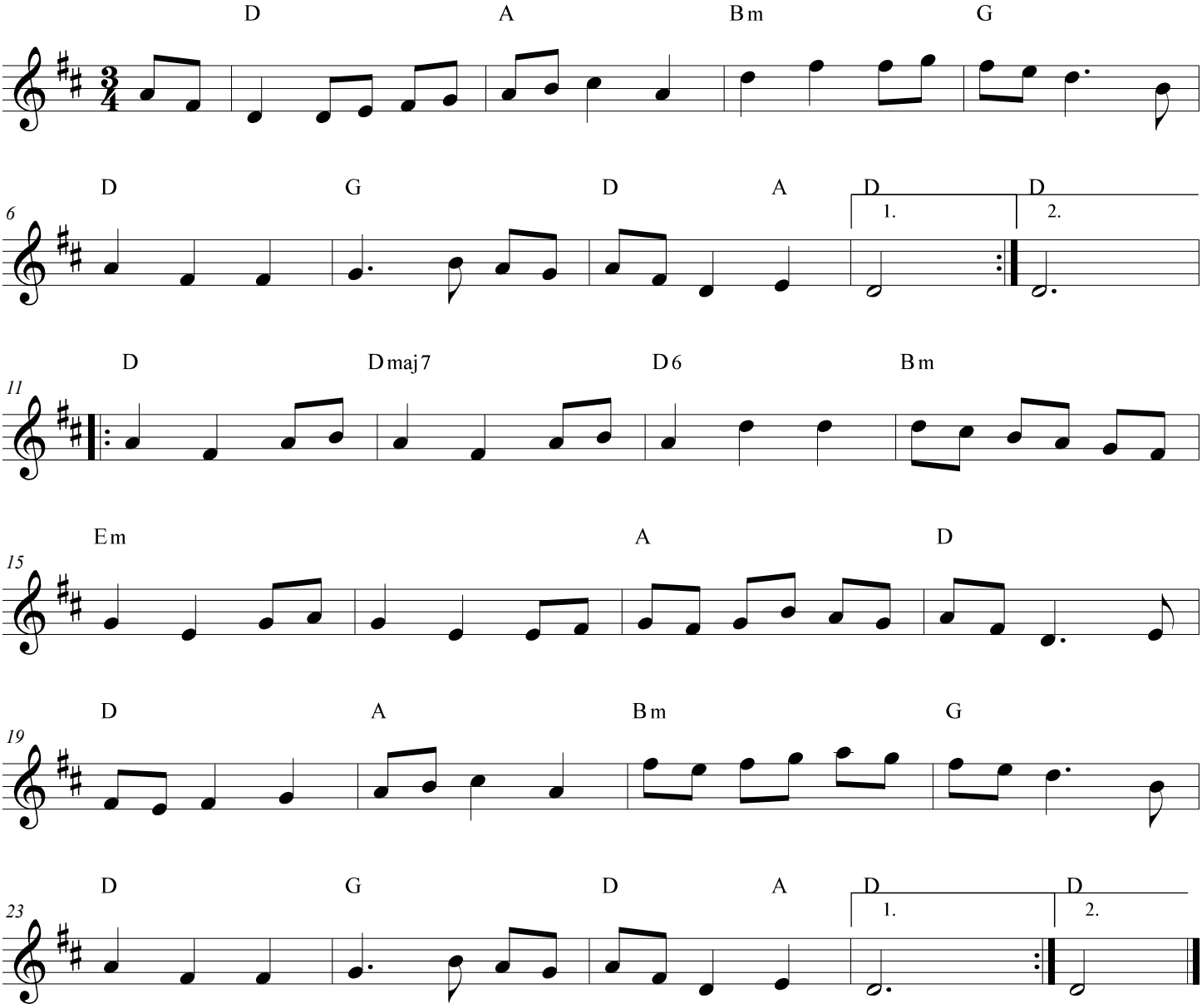
Bob McQuillen
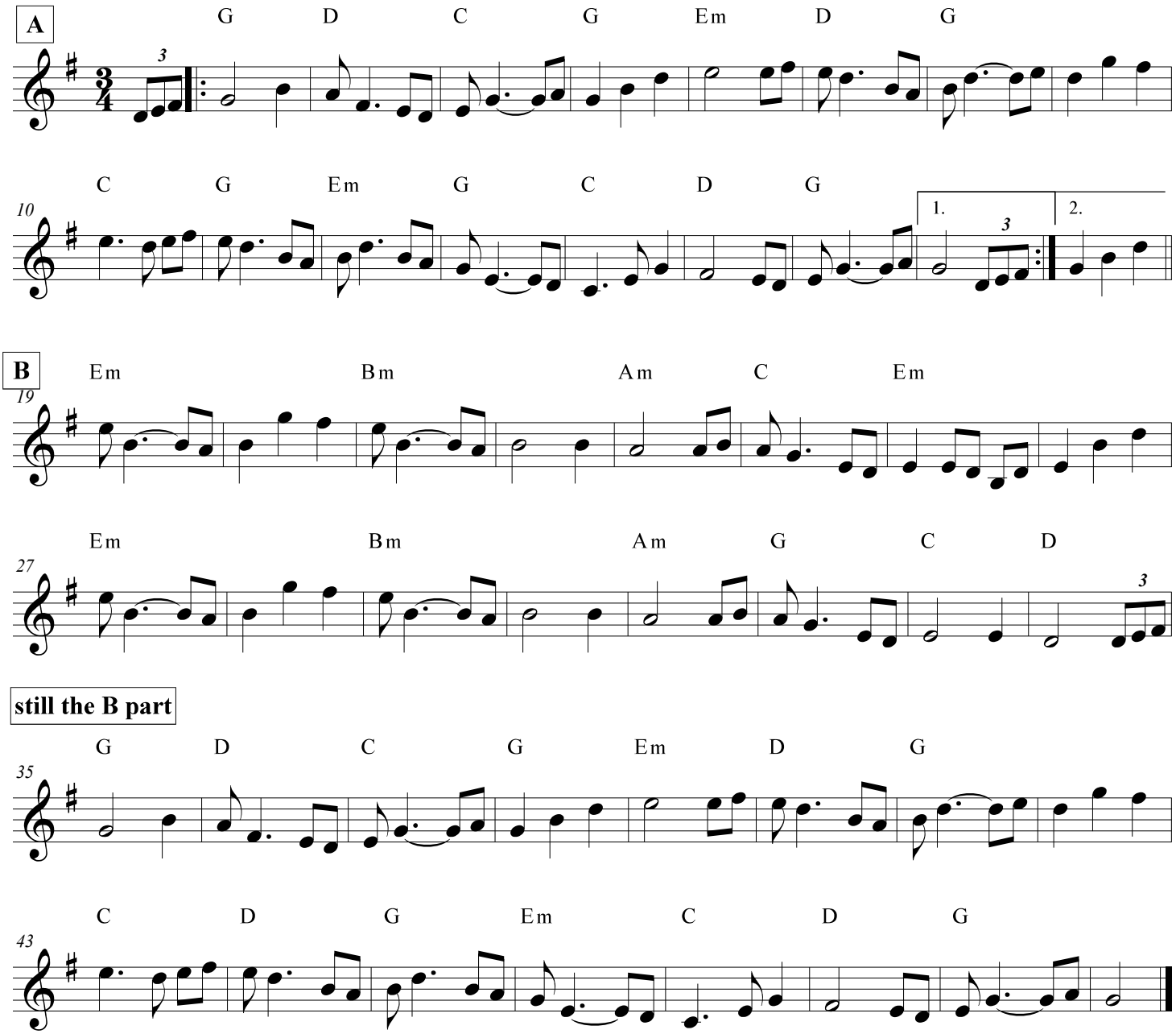


Copyright © 1981, Bob McQuillen

Hewlett

Turlough O'Carolan



Utpick Waltz



Many people play this in what I'd call AAB form, skipping the second half of the B part. Granted, the second half of the B part is just a repetition of the notes of the A part, but, to my ear, it doesn't sound right unless it's played like this (which sort of makes it sound AAAB after the first time through...).
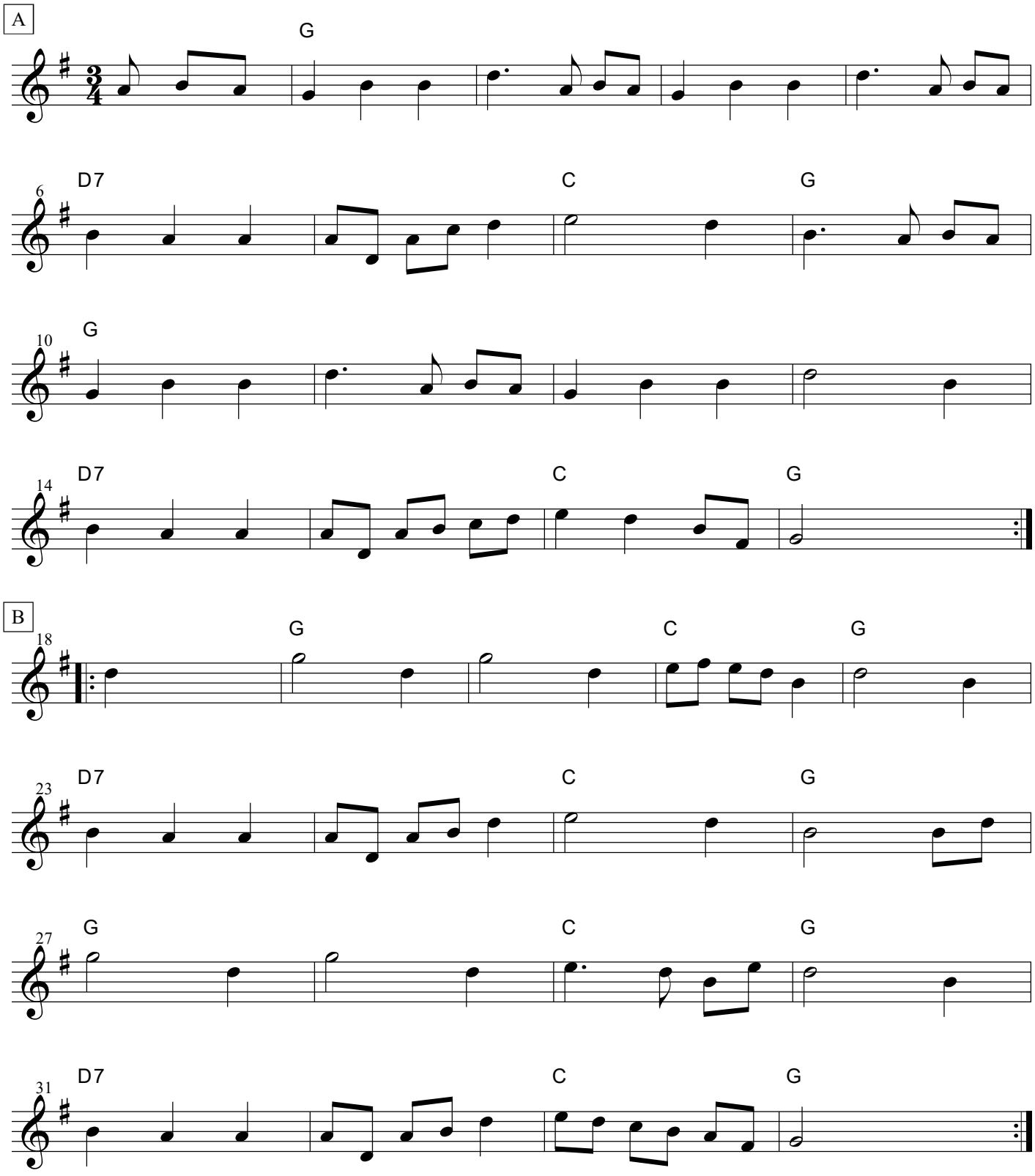
But we can decide to play it in the AAB form, if that's the collective decision.

Note: this is also know as *The Ookpik Waltz*, and *The Alsakan Hoot Owl Waltz*

A Notier Version of:

Tombigbee Waltz
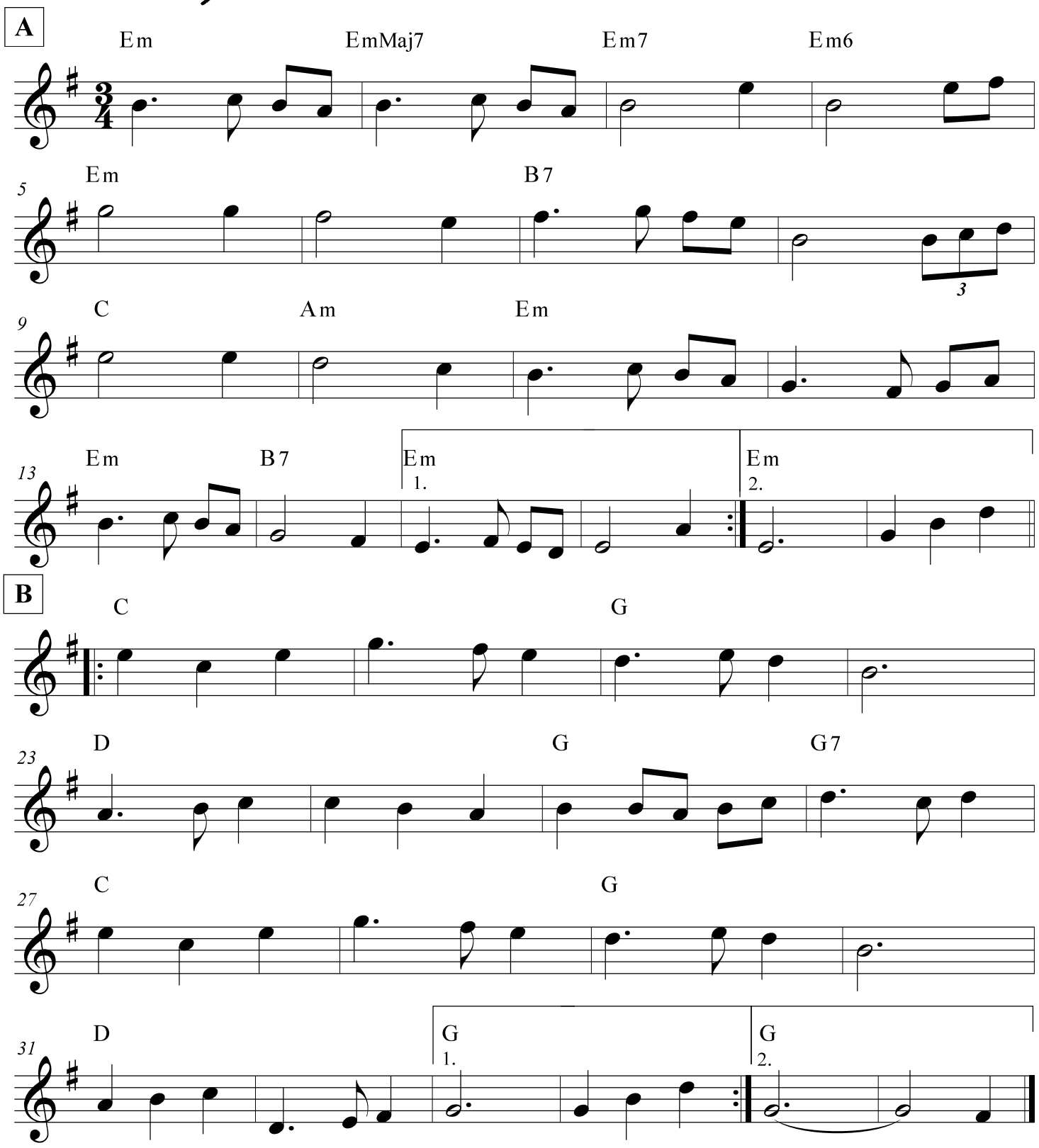
Tratitional



Named for the Tombigbee River, which flows from northeastern Mississippi into the Alabama River. According to Wikipedia, the name, Tombigbee, comes from a Chotaw Indian word meaning "box maker," or "coffin maker.

Vals fran Boda
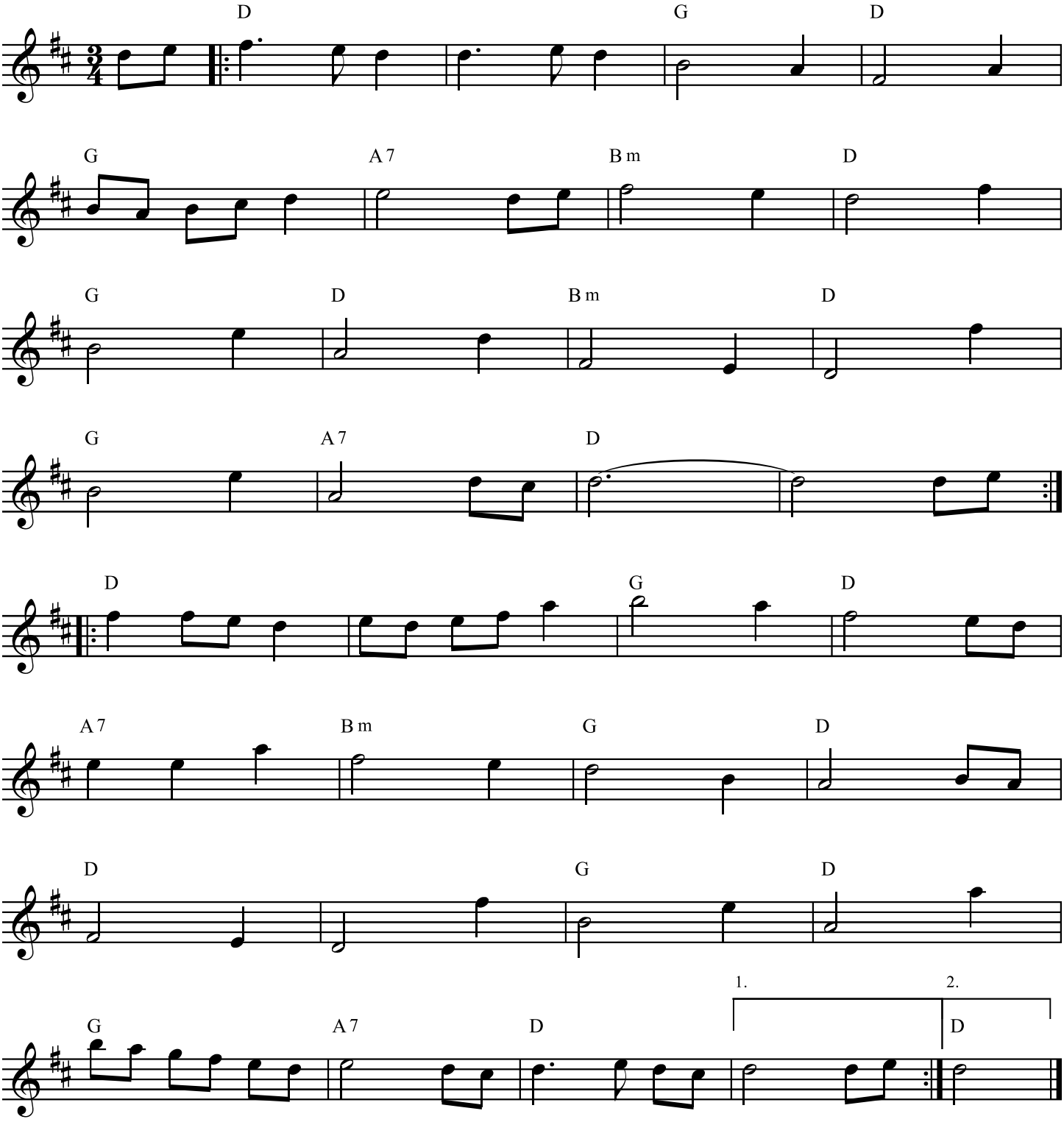
A Traditional Swedish Waltz from Boda



Si Bheag, Si Mhor
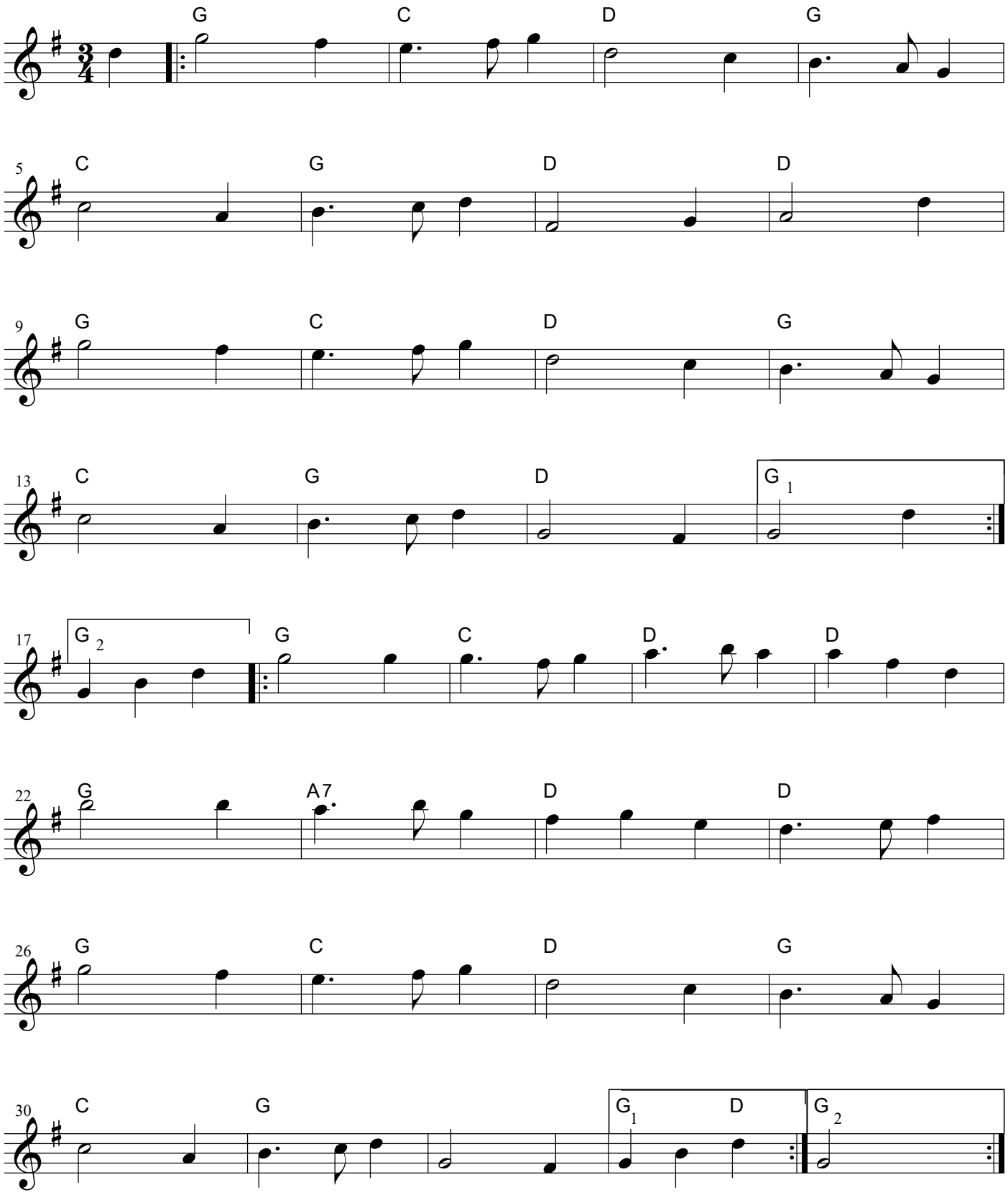
(Little Mountain, Big Mountain)

Turlough O'Carolan
(1670-1738)



Planxty Irwin

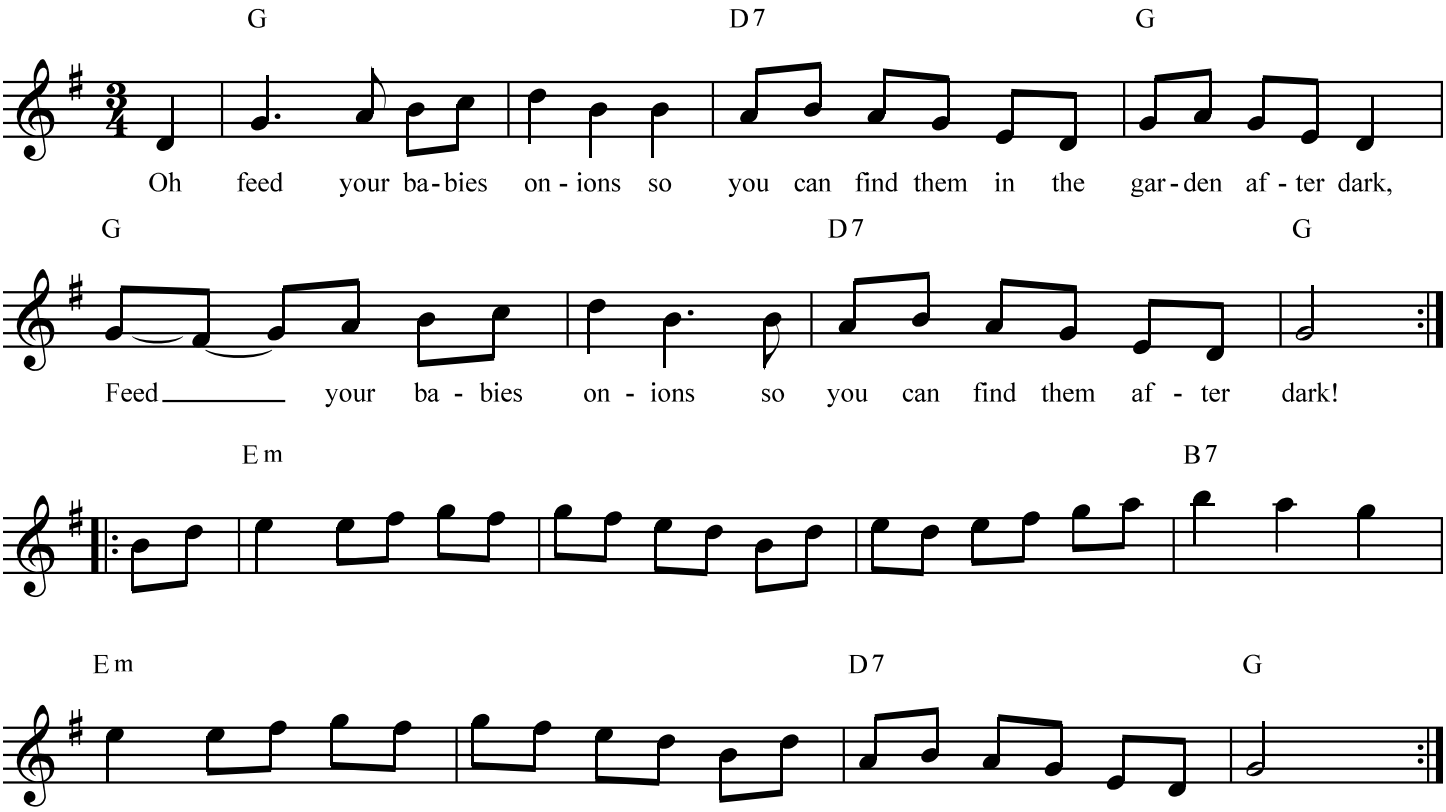
Turlogh O'Carolan



Peeler Creek Waltz

(Feed Your Babies Onions)

Melody
G Major / E Minor
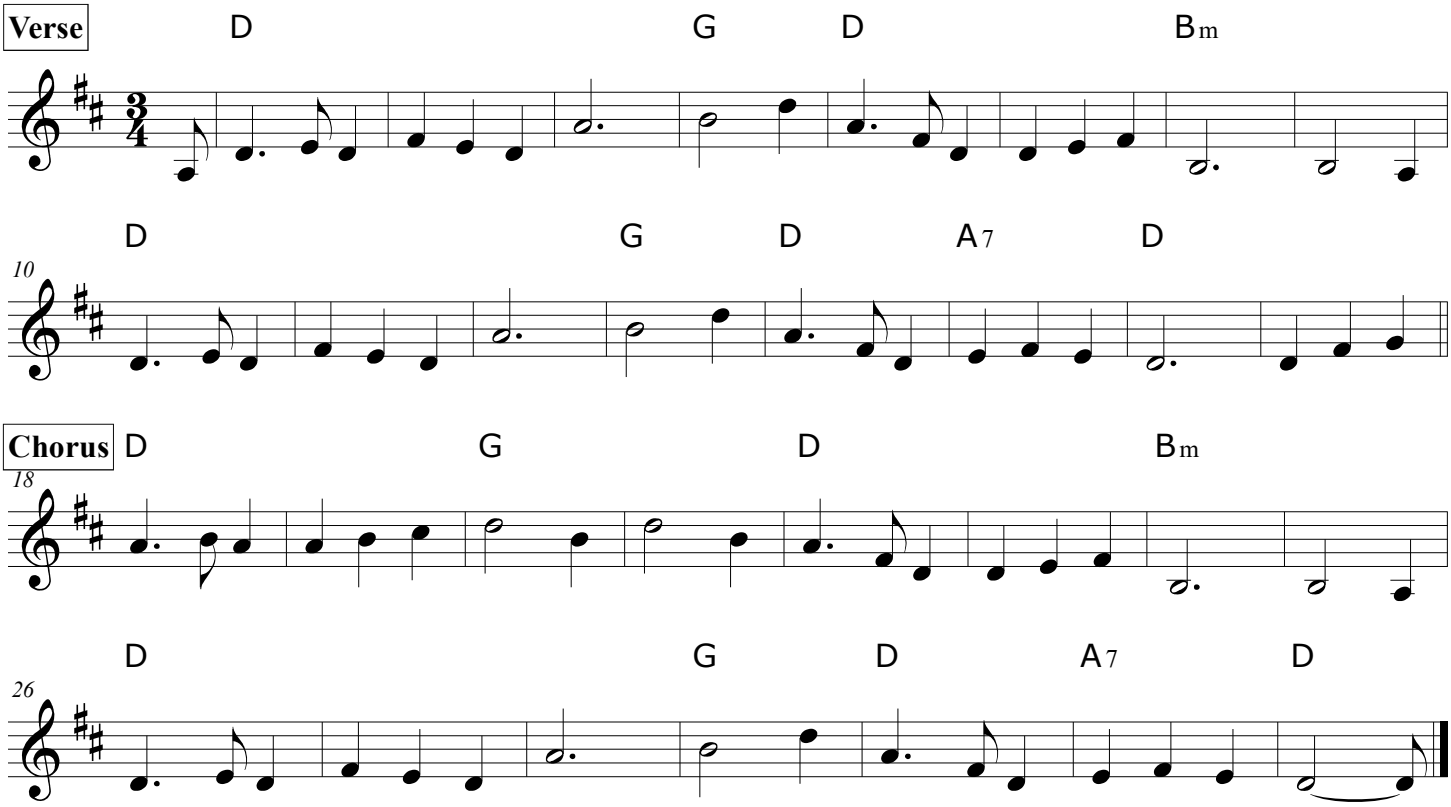


Oh feed your babies carrots so they can see in the garden after dark,
Feed your babies carrots so they can see after dark!

Oh feed your babies brussels sprouts so they will eat at someone else's house
Feed your babies brussels sprouts so they'll eat at someone else's house!

Oh freed your babies uranium so you can see them in the garden after dark,
Feed your babies uranium so you can see them after dark!

Old Rosin the Bow or Old Rosin the Beau



I've traveled all over this world,
And now to another I go.
And I know that good quarters are waiting
To welcome old Rosin the Beau.
To welcome old Rosin the Beau. (x2)
And I know that good quarters are waiting
To welcome old Rosin the Beau.

When I'm dead and laid out on the counter
A voice you will hear from below,
Saying "Send down a hogshead of whisky
To drink with old Rosin the Beau.
To drink with old Rosin the Beau". (x2)
Saying "Send down a hogshead of whisky
To drink with old Rosin the Beau".

Then get a half dozen stout fellows
And stack them all up in a row
Let them drink out of half gallon bottles
To the memory of Rosin the Beau
To the memory of Rosin the Beau (x2)
Let them drink out of half gallon bottles
To the memory of Rosin the Beau
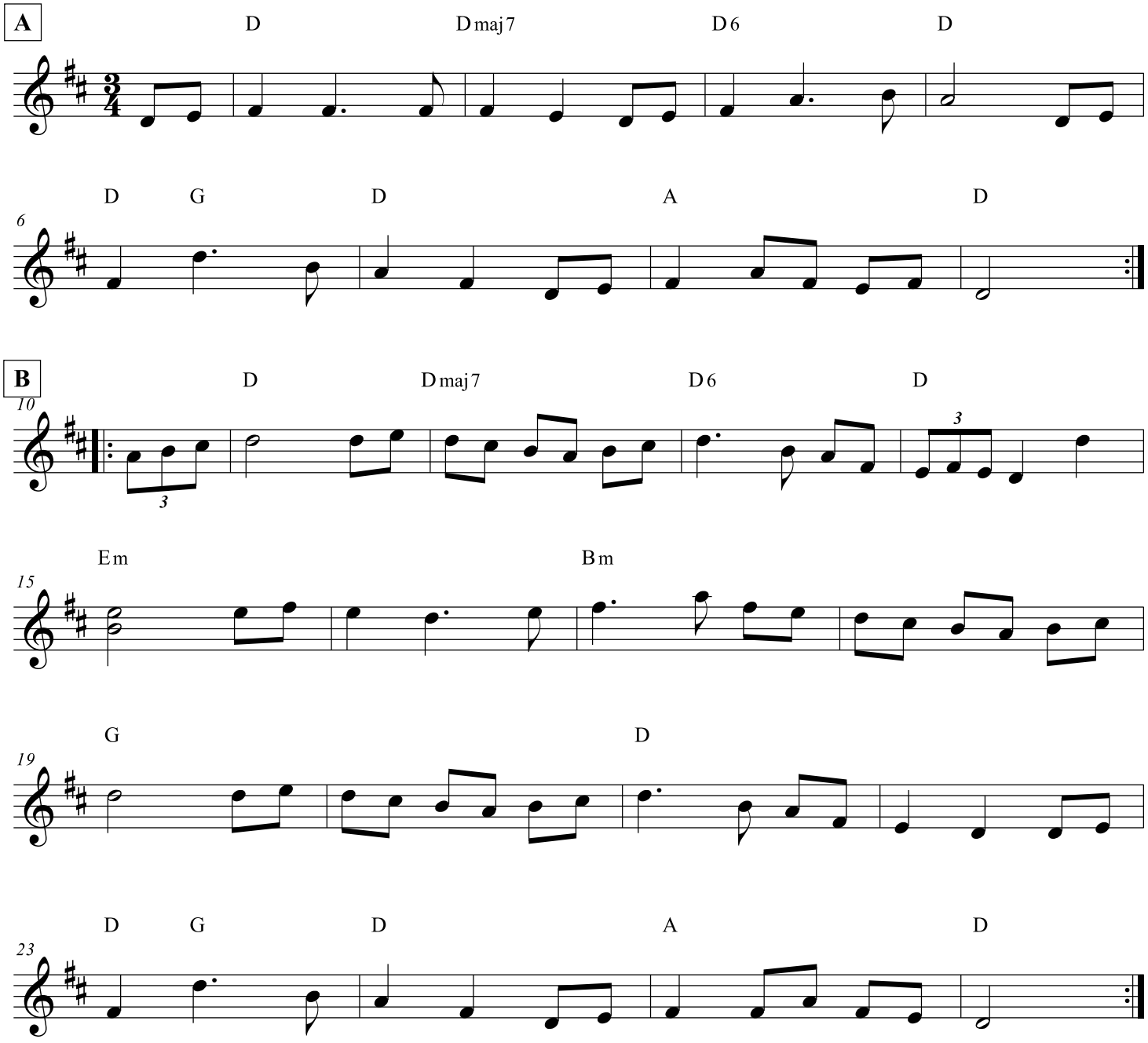
Then get a half dozen stout fellows
And let them all stagger and go
And dig a great hole in the meadow
And in it put Rosin the Beau.
And in it put Rosin the Beau. (x2)
And dig a great hole in the meadow
And in it put Rosin the Beau.

Then get ye a couple of bottles.
Put one at me head and me toe.
With a diamond ring scratch upon 'em
The name of old Rosin the Beau.
The name of old Rosin the Beau. (x2)
With a diamond ring scratch upon 'em
The name of old Rosin the Beau.

I feel that old tyrant approaching,
That cruel remorseless old foe,
And I lift up me glass in his honour.
Take a drink with old Rosin the Beau.
Take a drink with old Rosin the Beau. (x2)
And I lift up me glass in his honour.
Take a drink with old Rosin the Beau.

Midnight on the Water
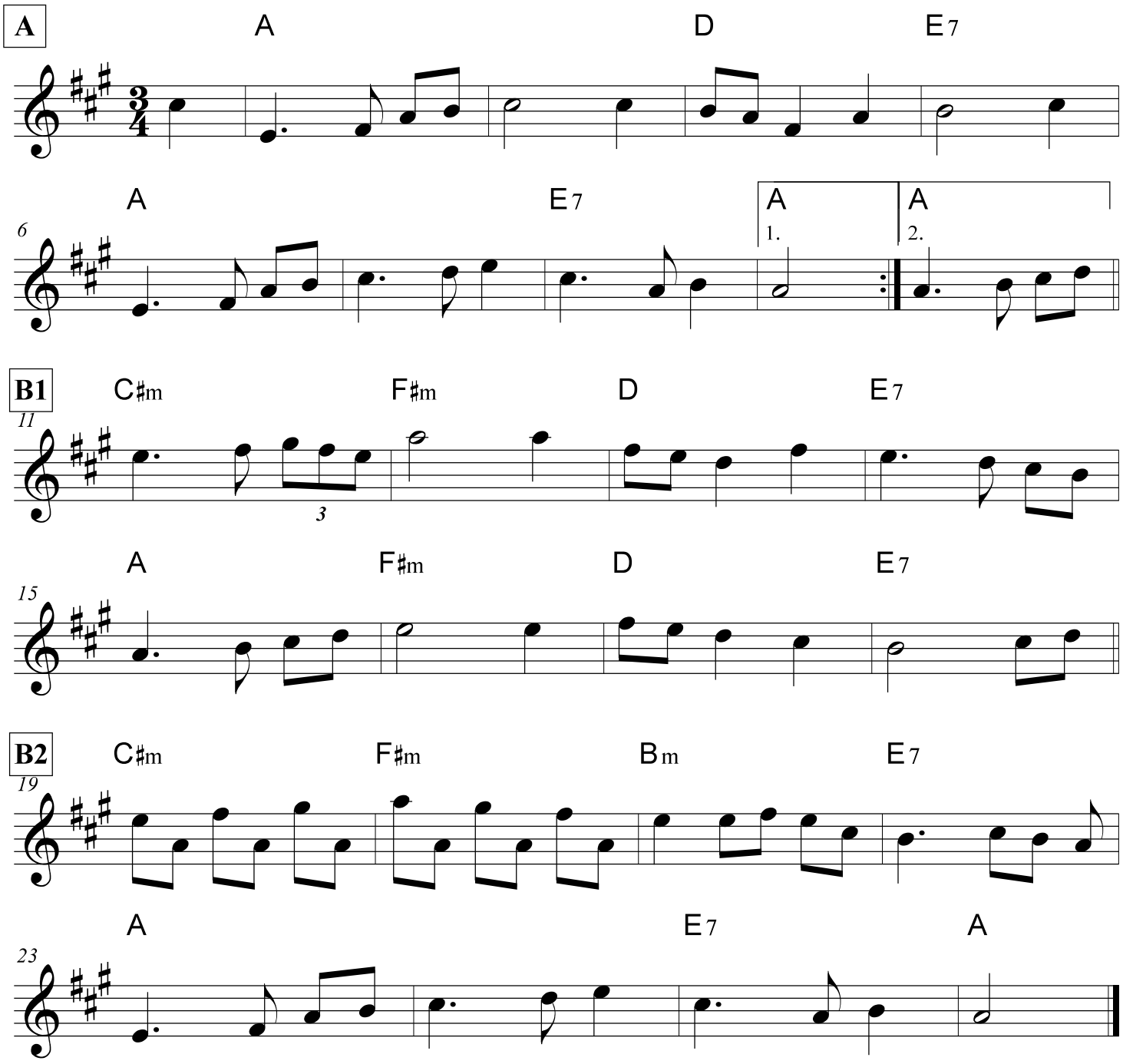
Luke Thomasson



In the original version, the D note in the first measure of the second line is a C#, and the chord an A chord. I think it's beautiful that way. But then, as the story goes, John Croziat wrote lyrics to it, and, in 1979, Kate Wolf recorded it with the D note, instead of the C#, and it's been commonly played that way ever since...

Margaret's Waltz
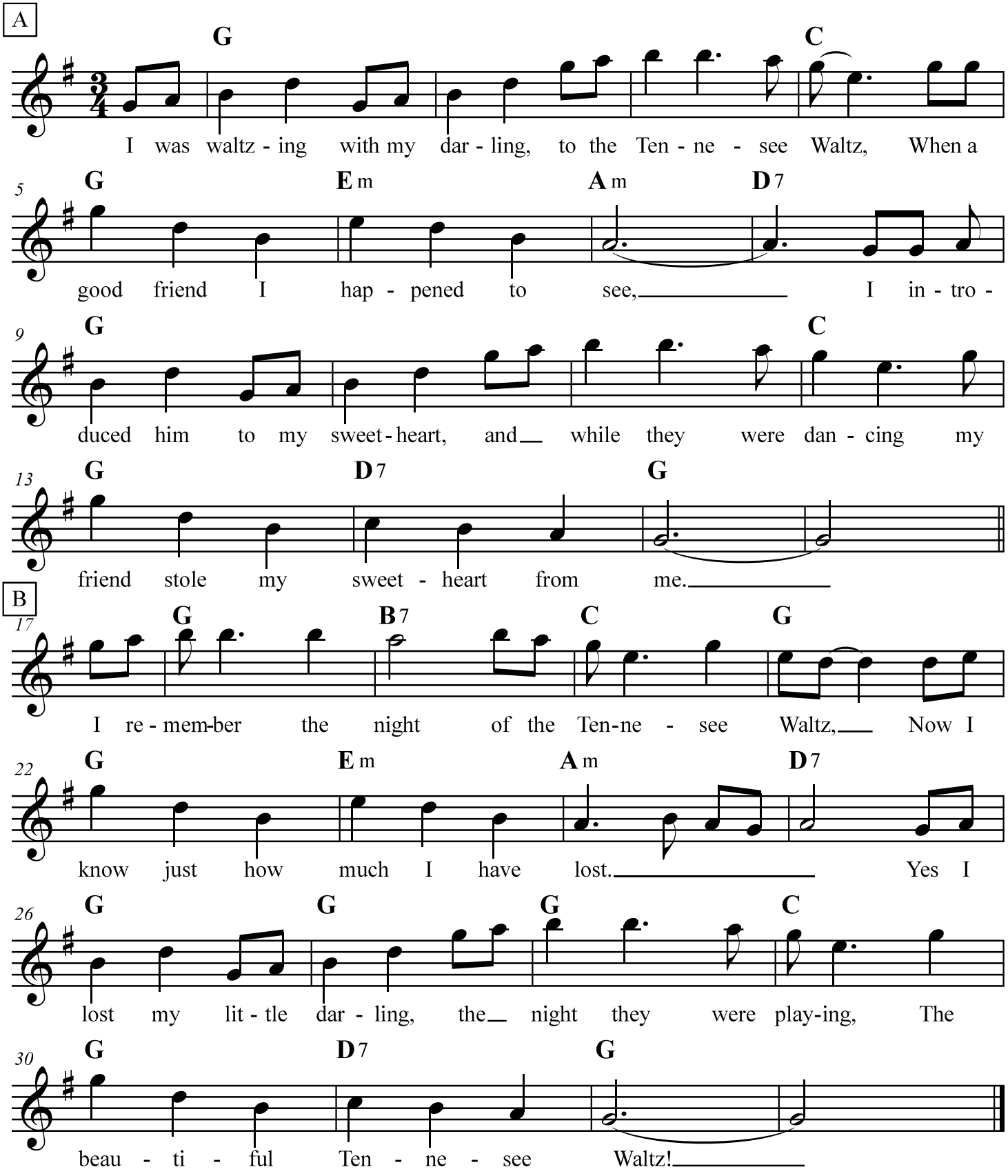
Pat Shaw



Copyright © 1959, Pat Shaw

Tennessee Waltz
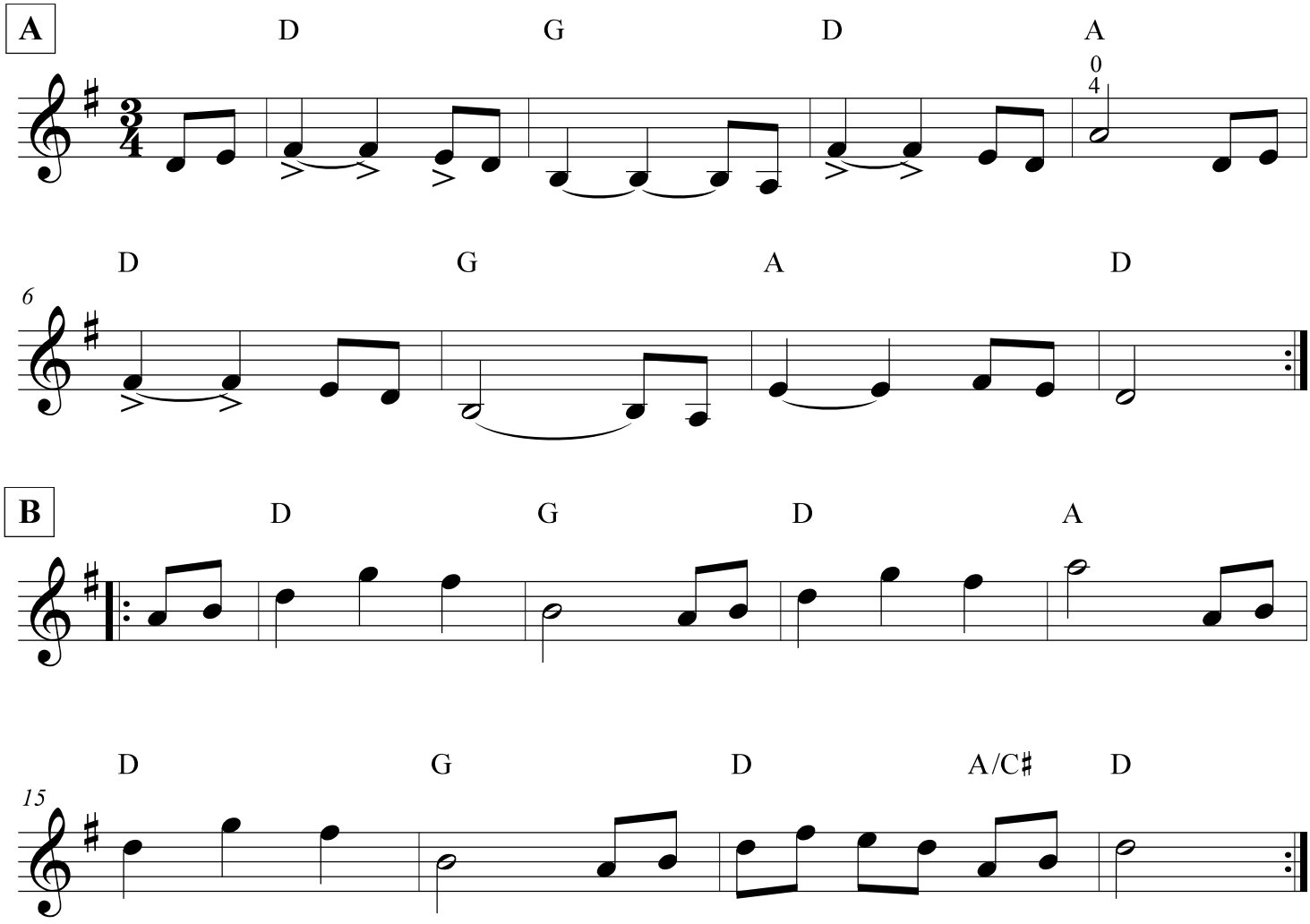
Music: Pee Wee King
Lyrics: Redd Stewart



Swannanowa Waltz
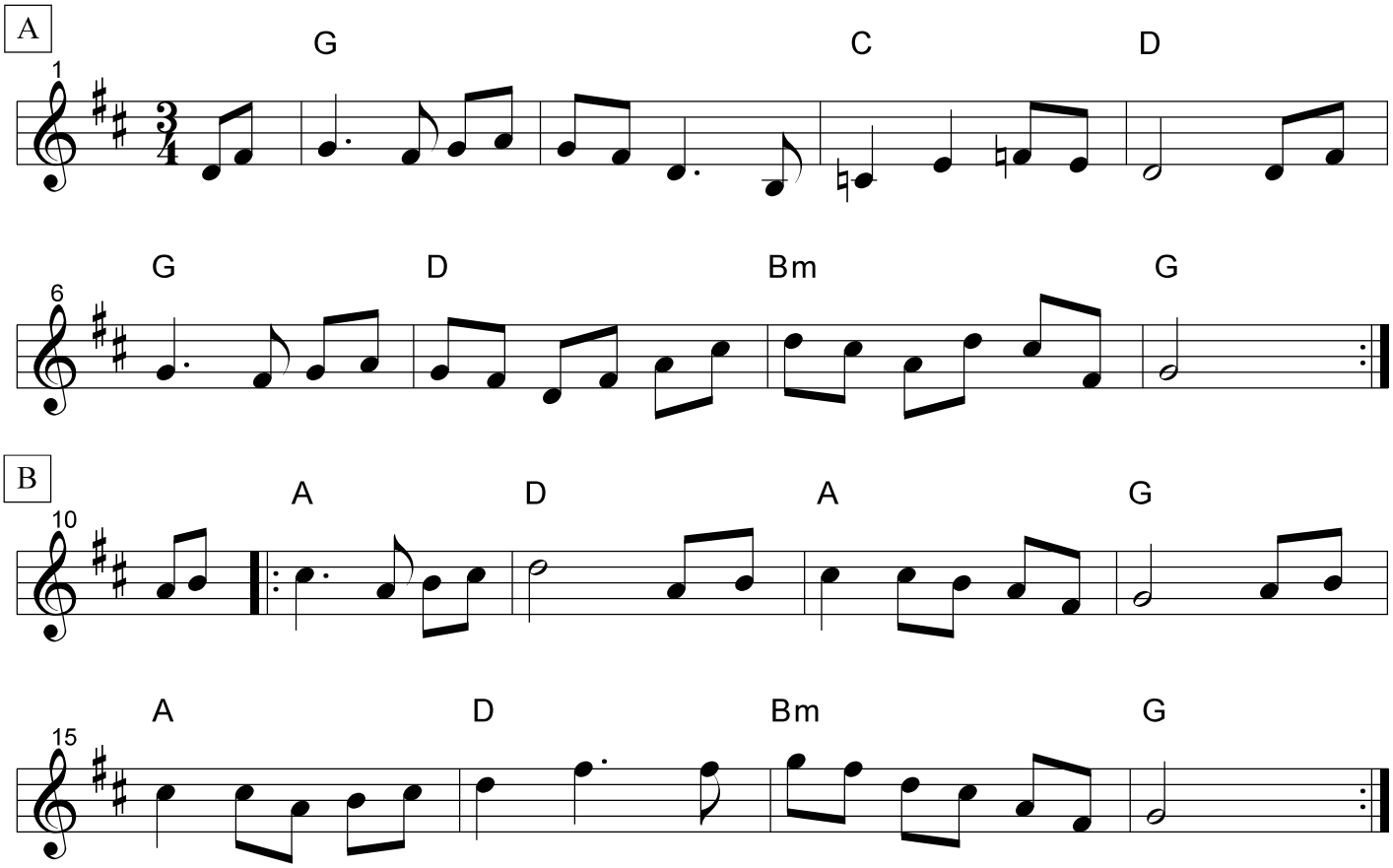
Rayna uses high-bass tuning: A-D-A-E

Rayna Gellert



From the album *Ways of the World*, by Rayna Gellert & Friends.

WEE HOURS WALTZ



Somewhere, somebody commented, "A Lydan tune!" Upon considering it, yes, this is in G, Lydian Mode...

Early Evening Waltz

A Dance in Progress: Right Progressing Becket Longways

A1 Star Left Half Way, Turn Single, Repeat to place (Puts everyone back where they started)

A2 Waltz Petronella Two Times (Couples Change Sides)

B1 In a Line of Four: Down Hall, With Partner:

Pass Thru Across, Face Up, Return, Hand Cast to (Everyone back on original side)

B2 With Partner, Waltz Around Neighbors, then onto Next Neighbors
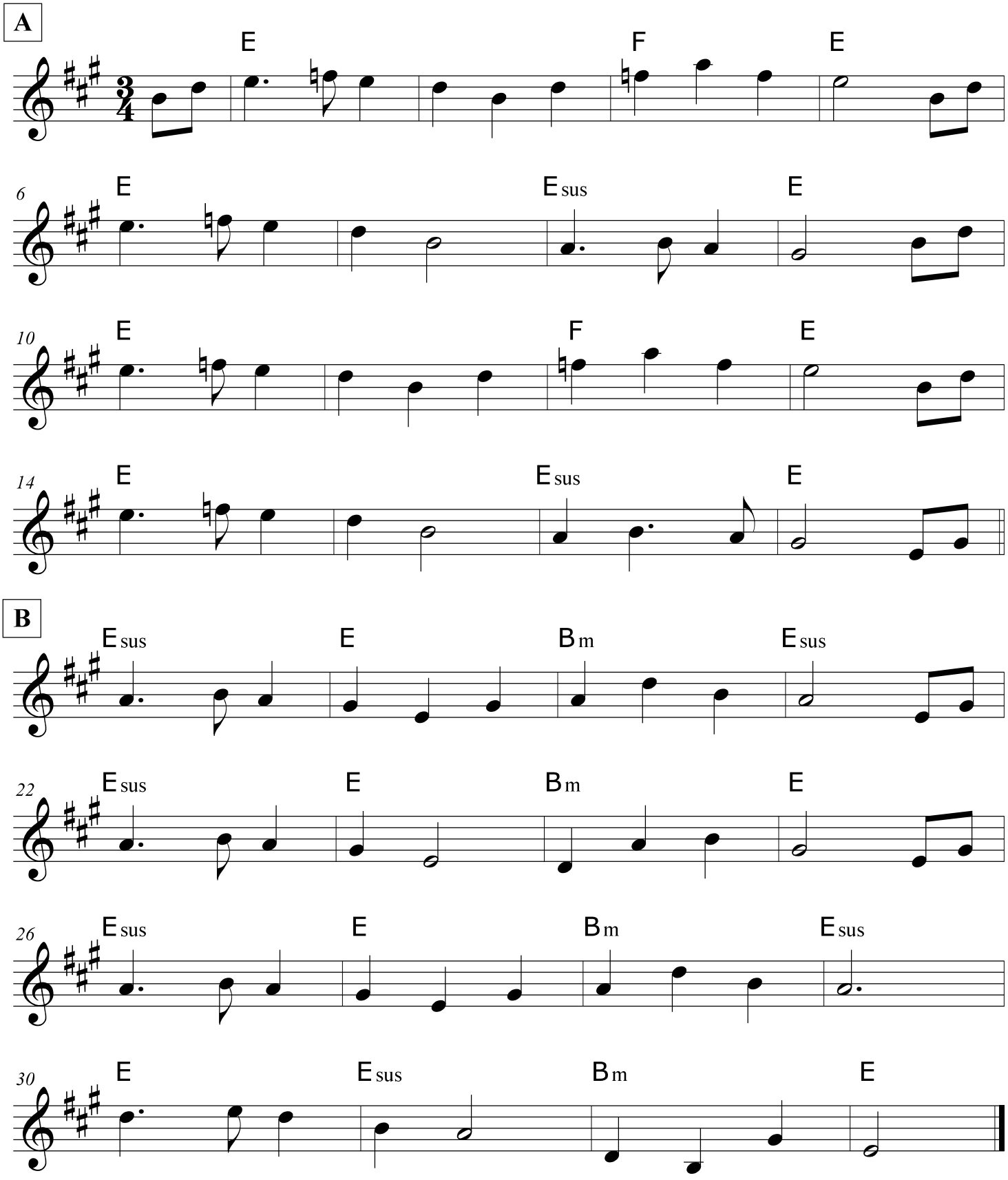
Dance Choreographed February 2020

© Erik Hoffman - 1999

Waiting for Audrey

2014 © Erik Hoffman
At Lark Camp, August 2014

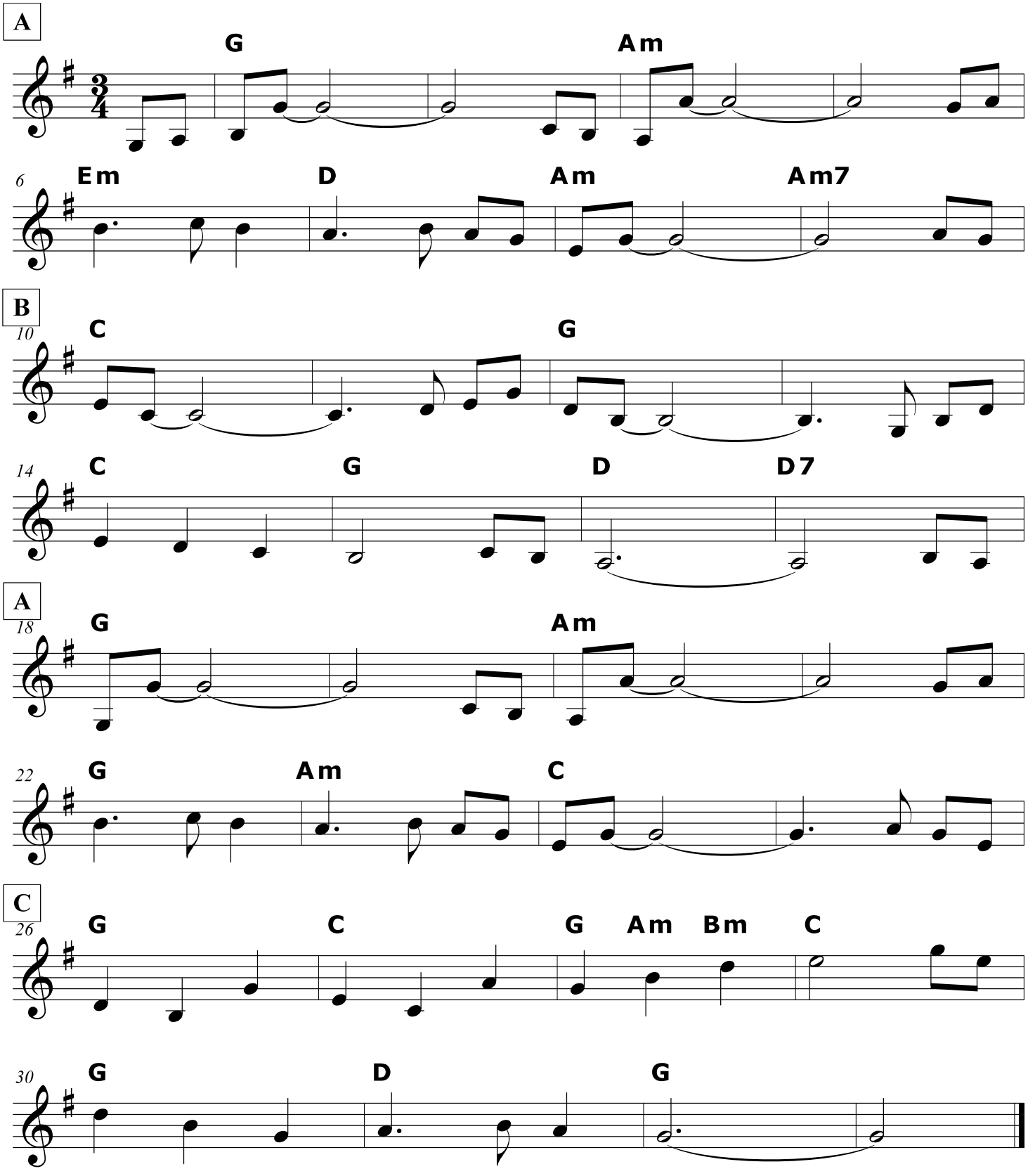
This tune came to me while waiting for my co-teacher, Audrey Knuth, and our students to arrive at our evening contra band & dance class.



The Delight Dancing With Phyllis

Erik Hoffman © 2020
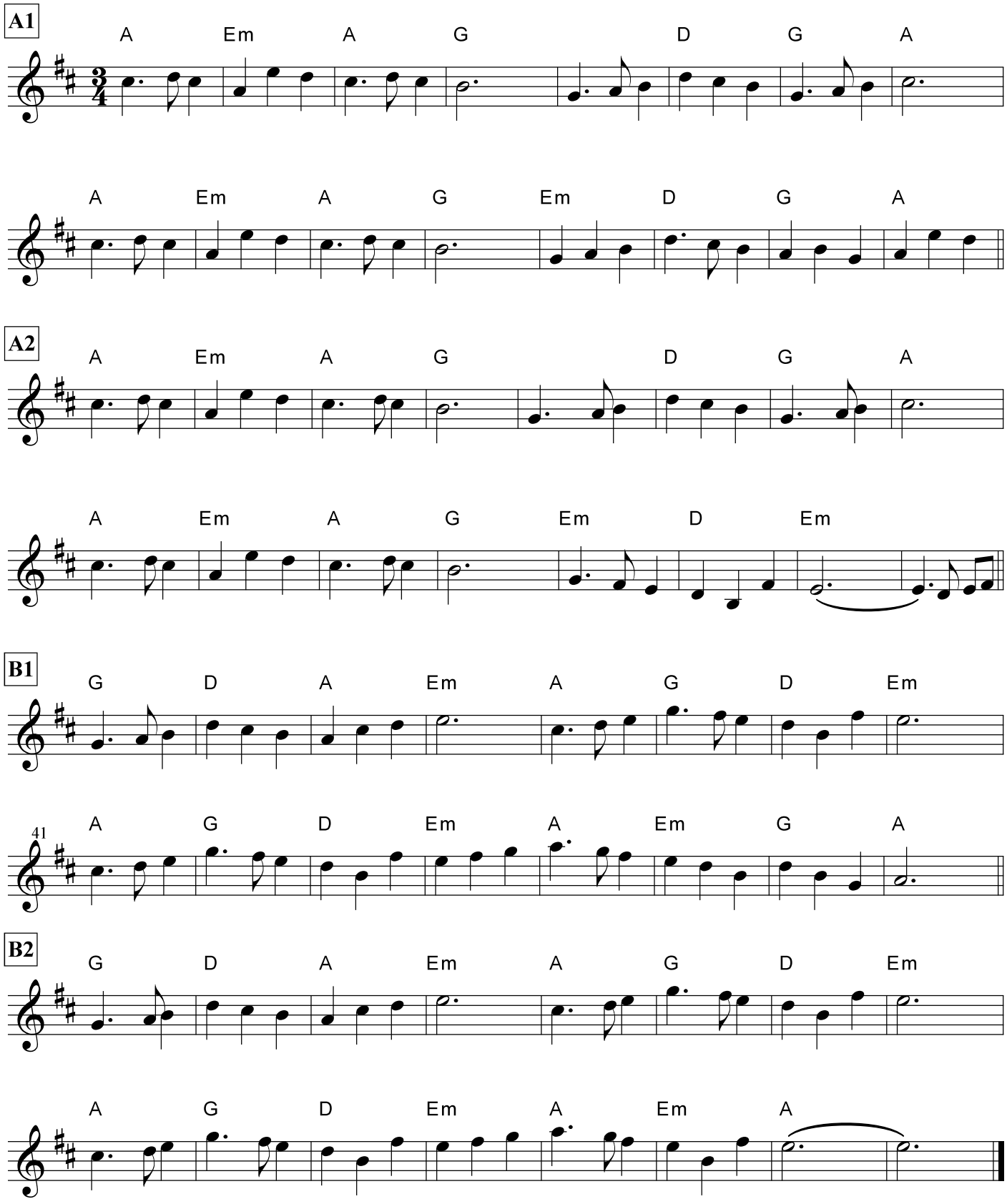
In memory of Mark Galipeau's mother, Phyllis, who came to dances and sit and enjoy the music. I convinced her to dance with me and it became a habit: it was always a joy to waltz around the room with Pyllis.



Waltz for Barbara

Dedicated with warm thoughts and love to Barbara Leal
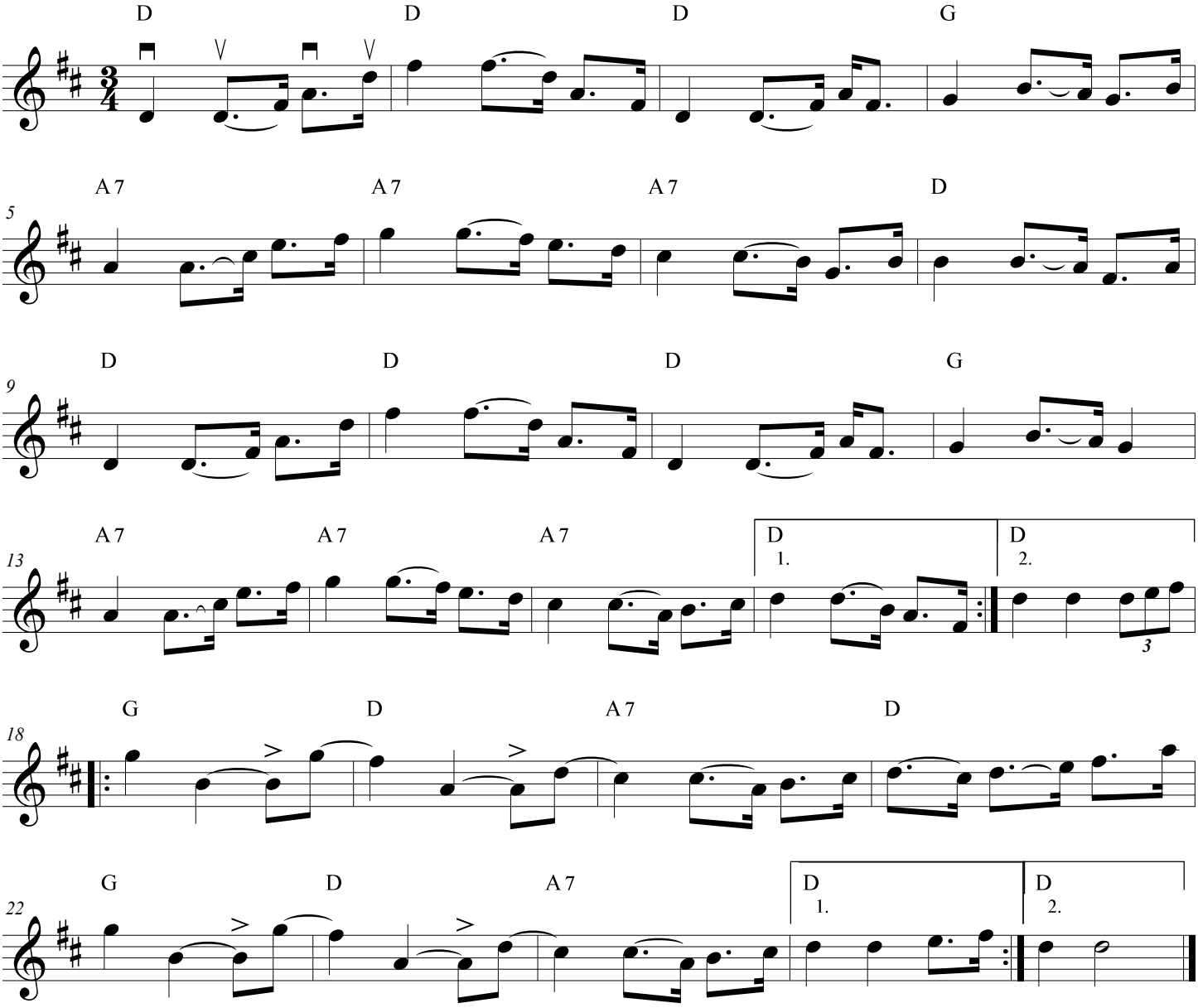
© 2001, Erik Hoffman



Hambos

Rättviks Polska
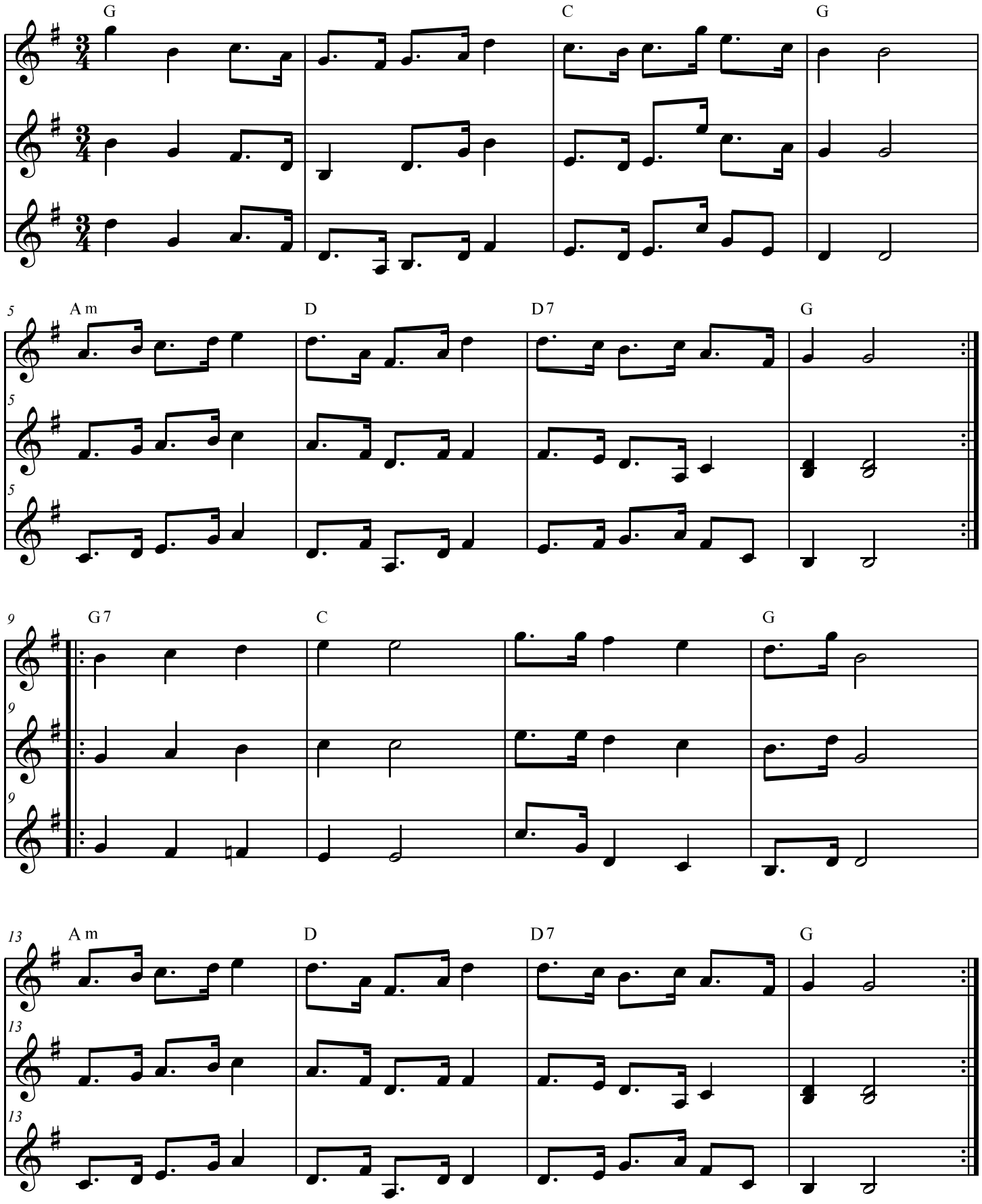
A Hambopolska



Rhythm Players, REMEMBER: this is not a waltz, the we want to play:
1 pause 3 (boom pause strum)
or try:
Bass Bass Strum (boom boom chuck)
but not:
Bass Strum Strum (boom chuck chuck)
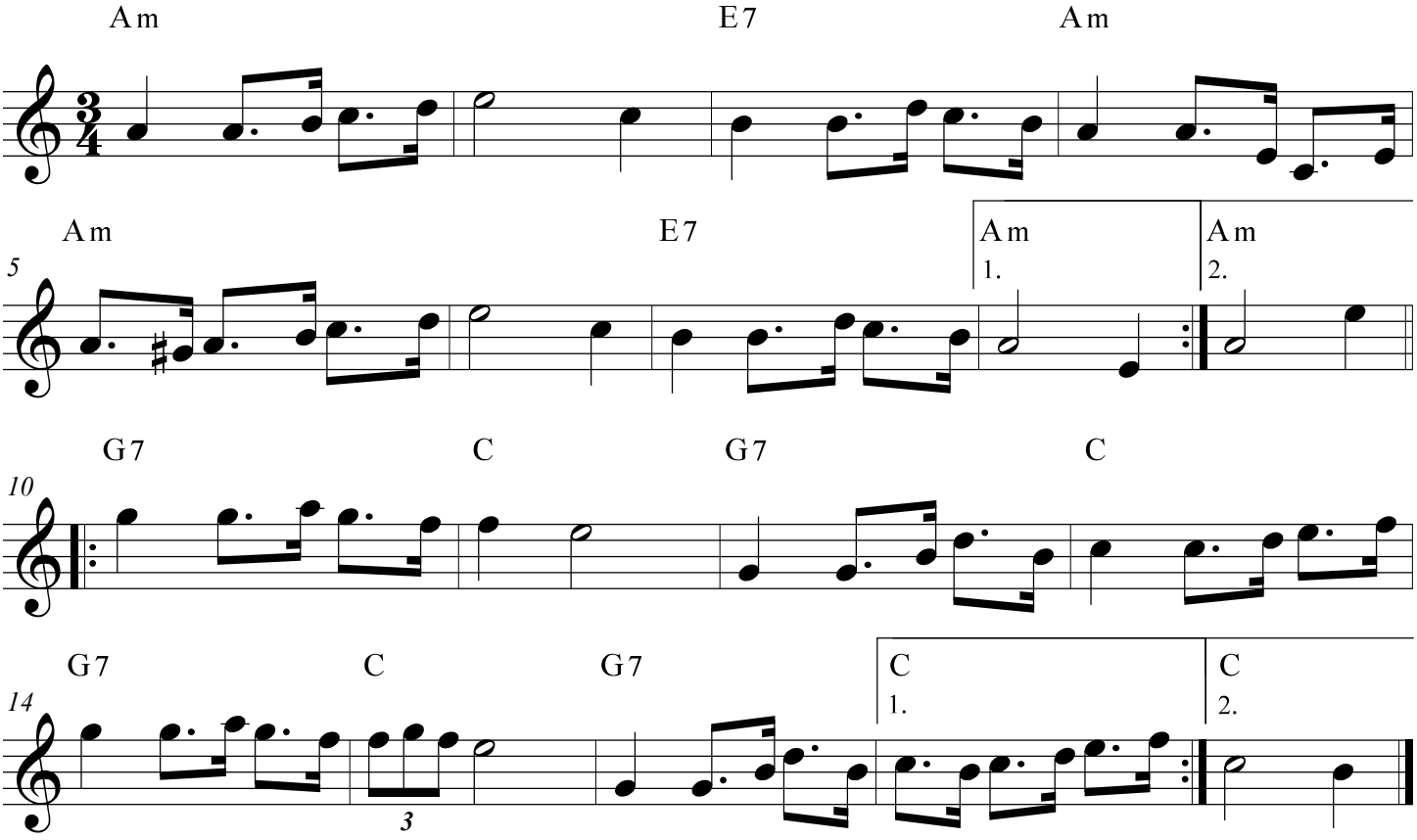
From a transcription by David Kaynor. But I've changed a few things to closer to how I now play it...
The bowings indicate a basic hambo bowing, which goes like the dance:
1: Down ___ 2: Up ___ 3: Down Up
Some great fiddlers who play hambos (that I know) are Andrea Hoag, Loretta Kelly, and Ellika Frisell.
When Ellika visited us for the Valley of the Moon Scottish Fiddle School, she taught us: The Swedish style doesn't use vibrato, but trills.

Hambo Wiger



Furoboms Polska

A Hambopolska


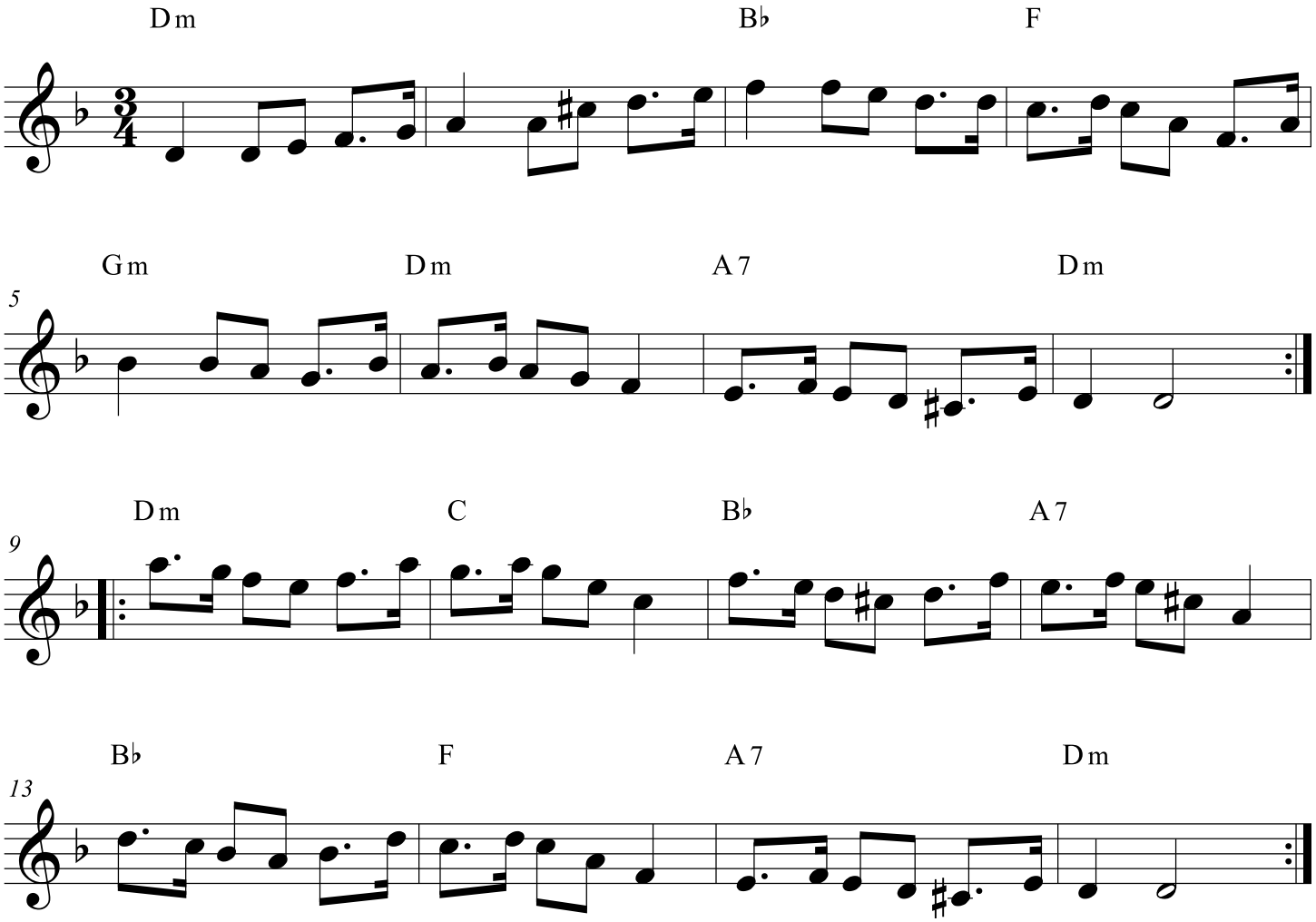
Trollspolskan
(The Troll's Polska)

