

Bonaparte's Retreat [1]

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff is marked 'Andante'. The second staff begins with a box containing the number '4' and is marked 'accelerando', featuring a triplet of eighth notes. The third staff begins with a box containing the number '7'. The fourth staff begins with a box containing the number '10' and is marked 'poco', featuring a triplet of eighth notes. The fifth staff begins with a box containing the number '13' and is marked 'Piu moto', changing to a 2/4 time signature. The sixth staff begins with a box containing the number '15' and is marked 'Allegro', featuring a long melodic line with a first ending bracket. The seventh staff begins with a box containing the number '18' and is marked 'Allegretto', featuring a triplet of eighth notes and a second ending bracket.

Book: Ford - Traditional Music in America (1940)

Notes: DDAd tuning

Drone strings throughout.

Transcribed by: AK/Fiddler's Companion

Bonaparte's Retreat [1]

Reel

The image shows a musical score for a reel in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff is labeled '1.' and contains 8 measures. The second staff is labeled '5' in a box and contains 8 measures. The third staff is labeled '9' in a box and contains 8 measures. The music is written in treble clef and features a mix of eighth and sixteenth notes, with some triplet-like patterns in the final staff.

ABC source: Marcus Martin (1881-1974, Macon and Buncombe Counties, western N.C.)

Discography: Library of Congress, AFS (1942)

Notes: DDad tuning (fiddle)

Drone strings throughout

Martin varies strains by playing an octave above.

Transcribed by: Transcribe by Andrew Kuntz

Bonaparte's Retreat [1]

Reel

The musical score is written on a single treble clef staff in the key of D major (three sharps) and 2/4 time. It consists of 60 measures, with measure numbers 2, 6, 12, 18, 23, 29, 35, 41, 46, 51, 56, and 60 marked at the beginning of their respective lines. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign with a double bar line and a circled 'X' is located at the end of measure 12. The score concludes with a double bar line and the instruction 'D.S.' (Da Capo) at the end of measure 60.

Book: David Parker Bennett, "A Study in Fiddle Tunes from Western North Carolina". Dissertation, UNC, Chapel Hill; 1940, p. 61.

https://scholarworks.moreheadstate.edu/cgi/viewcontent.cgi?article=1789&context=msu_theses_dissertations

Notes: Transcribed by David P. Bennett from the playing of western
N.C. fiddler Bill Hensley, 1939.
BEbe tuning (fiddle), according to Bennett, who said Hensley also played
"My Last Gold Dollar" in this tuning.
Transcribed by: AK/Fiddler's Companion

Bonaparte's Retreat

Moderately Quick

3. 6 11 14 18

Discography: Columbia 15485-D (78 RPM), The Skillet Lickers (1929)
Document DOCD 8059, "Skillet Lickers: Complete Recorded Works vol. 4" (2000)
<https://www.slippery-hill.com/recording/hell-broke-loose-georgia>

Notes: From the playing of the north Georgia group The Skillet Lickers,
Played in standard fiddle tuning, not the usual DDad used for this piece.
The grace notes and trills (e.g. 2nd & 3rd measures) are variously timed
each repeat, and are meant to imitate bagpipes.

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat [1]

4. 

5 

9 

13 

ABC source: Howard L. Maxey (1882-1947, Ferrum, Franklin County, southwest Virginia)

Discography: Library of Congress, AFS 02742 B01, Howard L. Maxey (1939)

Notes: Drone liberally throughout.

GDad tuning (fiddle)

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat [1]

Air/Listening piece

The musical score is written on a single treble clef staff in the key of D major (two sharps) and common time. It consists of six lines of music, each starting with a measure number in a box: 5, 9, 13, 17, and 21. The piece begins with a slow tempo and gradually speeds up through each measure. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs. At the end of the piece, there is a double bar line followed by a 2/4 time signature and a final cadence.

ABC source: Oscar "Os" Scholes (1891-1984, Mountain View, Arkansas)

Discography: Os Scholes - The Fiddlers at Stone County, Arkansas, vol. 1

Notes: Scholes adopts the frequent fiddler's practice of starting the tune slow, then speeding up each time around.

DDad tuning (fiddle)

Transcribed by: Transcribed by Andrew Kuntz

Napoleon's Retreat

Bonaparte's Retreat [1]

Reel

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains a triplet of eighth notes. The third staff features a series of eighth-note runs. The fourth staff includes first and second endings, with time signatures changing to 3/4 and 5/4. The fifth staff contains another triplet. The sixth staff is a continuous eighth-note run. The seventh staff also includes first and second endings with 3/4 and 5/4 time signatures, ending with a double bar line and a repeat sign.

Discography: Appalachian Center AC003, John Salyer - "Home Recordings 1941-42, vol. 2" (1993)
Berea Sound Archives <https://soundarchives.berea.edu/items/show/4232>

Notes: From the playing of John Morgan Salyer (1882-1952, Salyersville, Magoffin County, eastern Ky.)
DDad tuning (fiddle)

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat [1]

Reel

8.

Notes: DDad tuning

Based on W.H. Stepp's (Ky.) version

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat

9.

ABC source: Oscar Wright (1894 - 1978?, Princeton, Mercer County, W.Va.)

Discography:

Notes: DDad tuning (fiddle)

Play ABCB.

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat

Reel

Moderate

10. ^{*}

5

9 ^{**}

13 1 2

Substitutions

16 ^{*} ^{**}

Discography: Library of Congress, AFS 14458, Earl Collins, 1970 (Dave Ricker Collection)
<https://www.slippery-hill.com/recording/bonapartes-retreat-14>

Notes: From the playing of fiddler Earl Collins (1911-1975, Oklahoma and southern California, whose musical family had roots in Missouri).
DDadtuning (fiddle)

Transcribed by: Transcribed by Andrew Kuntz

Bonaparte's Retreat [1]

11. 

5 

10 

16 

20 

25 

29 



The Traditional Tune Archive

Discography: Aly Bain/Phil Cunningham, The Ruby
Transcribed by: Nigel Gatherer