

# Margaret's Waltz

Pat Shuldham-Shaw

Chord progression for the first staff: A, A, D, E<sup>7</sup>

Chord progression for the second staff: A, A, E<sup>7</sup>, A

Chord progression for the third staff: A, D, D, E<sup>7</sup>

Chord progression for the fourth staff: A, F#m, Bm, E<sup>7</sup>

Chord progression for the fifth staff: A, D, A, E<sup>7</sup>

Chord progression for the sixth staff: A, F#m, E<sup>7</sup>, A

New York fiddler Jay Ungar is quoted in Matthiesen's *Waltz Book* (1992) as having taught the melody, popular at New England contra dances for years, to Shetland fiddler Aly Bain, though at the time he was unaware of its origins (Ungar himself learned it from New York hammered dulcimer player Bill Spence). Bain took the tune back to Scotland and fancied it the kind of melody his friend Pat (Shuldham-)Shaw would enjoy hearing. After dinner one night in Bain's Sylvan Place, Edinburgh, flat, the instruments came out and Bain played his 'new' waltz, asking Shaw what he thought. Shaw, the story goes, dryly replied that yes, indeed, he did like the tune—because as a matter of fact, he'd composed it.