

Peek-a-Boo Waltz

The musical score for "Peek-a-Boo Waltz" is written in D major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a boxed section marker 'A' above a D chord. The second staff ends with a D chord. The third staff ends with an A7 chord. The fourth staff begins with a D chord and contains a boxed section marker 'B' above a D chord. The fifth staff ends with a D chord. The sixth staff ends with an A7 chord. The seventh staff ends with a D chord. The piece concludes with a double bar line.

Chords: D, G, D, A7, D, G, A7, D, G, A7, D, E7, A7, D, G, E7, A7, D.

"Peek-a-Boo Waltz" is an American and Canadian waltz in 3/4 time and D Major (most versions) or G Major (Howard Marshall). The parts are played AB (Silberberg), AABB (Phillips) or AA'BB' (Perlman).

This tune, under the name "Svensk Anna's Vals" is popular with Scandinavian folk dancers. The waltz actually began as a song air, originally written and composed by William J. Scanlan (1856-1898), who published it in 1881. Scanlan was a singer who began his career as a child and by his early teens was accompanying lectures at temperance meetings to sing hymns and provide a musical interlude between sermons. He toured the New England temperance circuit for seven years, until, at the age of 20, he left for a career in show business. Forming a team with an Irish comedian William Cronin, he performed on the early vaudeville stage, until finally he made it to Broadway. Scanlan was performing in 1891 when he began to show signs of mental instability. In 1892, he was institutionalized at the Bloomingdale Asylum in White Plains, New York, where he remained until his death six years later.

The title appears in a list of traditional Ozarks Mountains fiddle tunes compiled by musicologist/folklorist Vance Randolph, published in 1954. It was also in the repertoire of Galax, Virginia, old time fiddler Luther Davis.

It was printed in Stephen F. Davis' **Devil's Box, vol. 19, No. 4**, (Winter 1985), Ford's **Traditional Music in America** (1940), Perlman's **The Fiddle Music of Prince Edward Island** (1996), Phillips' **Traditional American Fiddle Tunes, vol. 2** (1995), Ruth's **Pioneer Western Folk Tunes** (1948) and Silberberg's **Fiddle Tunes I Learned at the Tractor Tavern** (2002).

It was recorded by Uncle Dave Macon (1927), John McCutcheon on **Barefoot Boy with Boots On** (1981) (He learned it from hammered dulcimer player Paul Van Arsdale, Tonawanda, N.Y., who had it from his grandfather), Ward Allen on **The Best of Ward Allen** (1973) and **Ward Allen Presents Maple Leaf Hoedown, Vol. 2**, Howard Marshall & John Williams on **Fiddling Missouri** (1999) (Appears as "Art Galbraith's Peekaboo Waltz") and Alan Jabbour, James Reed and Bertram Levy on **A Henry Reed Reunion** (2002).