

Marches

April's March

Bob McQuillen

The musical score for "April's March" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of four staves of music. Chord annotations are placed above the notes on each staff. The chords are: D, D, D, D, A7, A7, D, G, D/F#, A7/E on the first staff; D, D, D, D, A7, A7, D, G, D on the second staff; D, D, D, D, D, Bm, Em, Em A7 on the third staff; and D, D, D, D, G, Em, A7, D, G, D on the fourth staff.

Source: New England Tradition, *Farewell To The Hollow*. Whistler's Music, CDWM 9860, 1988 and 1991.

Notes: Written for April Limber, fiddler for New England Tradition. April's, Pete's and Deanna's Marches were played by New England Tradition as a set in that order. In the late 1980s we still danced to marches pretty frequently and this was my favorite set. The melody is largely as written. One notable exception is in the A part measure 3. Bob wrote it with a B, but April always played it with an A. and that's how I wrote it here. Chords are identified as accurately as possible from Bob's playing on the New England Tradition recording.

Deanna's March

Bob McQuillen

D D D G D D/C# D/B D/F# Bm Bm A

D G D D D D G Em A7 D

D G D G D D Bm Bm A7

D G D G Bm Bm/A Bm/G Em A7 D

Source: New England Tradition, *Farewell To The Hollow*. Whistler's Music, CDWM 9860, 1988 and 1991.

Notes: Written for Deanna Stiles, flute player for Old New England.

April's, Pete's and Deanna's Marches were played by New England Tradition as a set in that order. April's March is the brightest of the three. Pete's is a bit darker, and Deanna's is the darkest and the hardest to learn although in many ways the most interesting.

Chords are identified as accurately as possible from Bob's playing on the New England Tradition recording.

Down the Brae

Em Em G Bm

G D | 1 D A/C# Bm | 2 Bm Em

Em Em Bm Bm D D D A/C# Bm

Em Em Bm Bm G D Bm Em

Source: Rod & Randy Miller, *New England Chestnuts Vol. 2*, Alcazar Records FR 204, 1981.

Notes: This tune produces quite a variety of chord sets. The chords here are based on the playing of Randy Miller on *New England Chestnuts Vol. 2*. I'm unsure about the A chords, but they work nicely.

Earl of Mansfield

Musical score for "Earl of Mansfield" in A major, 4/4 time. The score consists of six staves of music. Chords are indicated above the notes: A, A, E7, E7, A, A, E7, A, A, E7, E7, A, A, E7, E7, A, A, E7, A.

Source: Canterbury Country Dance Orchestra, *Mistwold* (F&W Records, F&W 5, 1974).

Notes: The tune is also sometimes played in G.

The Huntsman's Chorus

Musical score for "The Huntsman's Chorus" in G major, 4/4 time. The score consists of two staves of music. Chords are indicated above the notes: G, G, D7, G, G, G, C, D7, D7, G, B7/Bm, Em, Am, D, G, G7, C, D7, D7, G.

Source: *Canterbury Country Dance Orchestra*. F&W Records, F&W 3, 1972, both melody and chords.

Notes: The B7 alternate chord is how I play the tune; I think it adds to the tune. Likewise the G7 is my chord; Bob McQuillen played a G chord.

Jamie Allen

G G D7 D7 G C G D7 G

G G A7 D7 G C G D7 G

Source: *Farm & Wilderness String Band Tunebook*. Compiled by Christy Keevil and Henry Darley Chapin. Plymouth, Vt., Farm & Wilderness, 1980.

Notes: The Farm & Wilderness Tunebook should probably be given credit for quite a few tunes in this collection. It was one of my first tunebooks, and I learned a lot from it.

Laura Andrews

Miss Laura Andrew

J. Scott Skinner

A A D A E A A D7 E A

A A E7 E7 A A D E A

A A E7 E A A D E7 A

Notes: This is a Scottish tune, possibly really a strathspey. It's not really suitable for most New England dance although it might work for a Gay Gordons.

Mistwold

Dudley Laufman

In G

G G D7 G D7 G G D7 1 G 2 G

G D7 G D7 C G/B C D7 1 G 2 G

Source: Canterbury Country Dance Orchestra, *Mistwold*. F&W Records, F&W 5, 1974.

Mistwold

Dudley Laufman

In Bb

Bb Bb F7 Bb F7 Bb Bb F7 1 Bb 2 Bb

Bb F7 Bb F7 Eb Bb/D Eb F7 1 Bb 2 Bb

Source: Canterbury Country Dance Orchestra, *Mistwold*. F&W Records, F&W 5, 1974.

Notes: The tune was originally recorded in Bb, although Dudley now is more likely to play it in G.

Nancy

Neil Vincent Orzechowski's Welcome To Earth

Bob McQuillen

Source: *Choose Your Partners*, Smithsonian Folkways SFW CD 40126, 1999, Old New England playing.

Notes: The melody is as Bob wrote the tune. The chords aren't given so to the best of my ability I've included the chords he used on the Old New England track on *Choose Your Partners*. Note that the second time through the tune his bass lines and chords were rather different!

In the Chord Book I've included a basic set of chords that should work just fine.

Pete's March

Bob McQuillen

The musical score for Pete's March consists of four staves of music in the key of D major (one sharp) and 2/4 time. The chords are as follows:

- Staff 1: D, G D, D, G D, D, G, Em, A7, A7
- Staff 2: D, G, D, D, G, D, D, G, Em, A7, D
- Staff 3: D, G, G, D, D, Bm, Em, A7
- Staff 4: D, D, G, D, D, G, Em, A7, D

Here is how they sometimes ended the first half of the B part:

B Part Measures 7-8

The notation shows a melody line on a treble clef staff with a key signature of one sharp (F#). The chords are: Em, Em, Em, /A, /B, /C#.

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.

Source: New England Tradition, *Farewell To The Hollow*. Whistler's Music, CDWM 9860, 1988 and 1991.

Notes: Written for Pete Colby, banjo player for New England Tradition. April's, Pete's and Deanna's Marches were played by New England Tradition as a set in that order. Pete's March seems to have ended up as the most popular of the three.

Chords are identified as accurately as possible from Bob's playing on the *New England Tradition* recording.

Prince William

In A

A A E7 A E7 A

A E7 E7 B7 | 1 E7 | 2 E7

A D A E7 E7 E7

A E7 A D A E7 | 1 A | 2 A

Source: *Canterbury Country Dance Orchestra*. F&W Records, F&W 3, 1972.

Notes: This tune is played in both G and A so I included both here.

Prince William

In G

G D7 G D7 G

G D7 D7 A7 | 1 D7 | 2 D7

G C G D7 D7 D7

G D7 G C G D7 | 1 G | 2 G

Source: *Canterbury Country Dance Orchestra*. F&W Records, F&W 3, 1972.

Notes: This tune is played in both G and A so I included both here.

Marche de Quêteux Pomerleau

La Marche Pomerleau

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains the following chords: D7, G, D7, C (with a triplet of eighth notes), G, G, Em, A7, and D7. The second staff contains: G, D7, C (with a triplet), G, C, D7, followed by a first ending box with G and a second ending box with G. The third staff contains: C, G, Am, D7, G, and E7. The fourth staff contains: Am, G, Am, D7, followed by a first ending box with G, a second ending box with G, a final section with G, and a concluding D7 chord.

Source: Lisa Ornstein who learned it from Henri Landry who learned it from Thomas Pomerleau. This is a fairly simplified version.
 The chords are my best guess of Martine Billette's accompaniment for André Brunet on a YouTube video. I'm fairly confident about the E-major chord in the B part.

On the Road to Boston

Road to Boston

D D A7 D
 D D A7 1 D 2 D
 Alt. Chords: B7 Em A7
 D D7 G G#dim A7 1 D 2 D

Source: *Farm & Wilderness String Band Tunebook*. Compiled by Christy Keevil and Henry Darley Chapin. Plymouth, Vt., Farm & Wilderness, 1980.

Notes: A couple chords have been modified. The alternative chords are listed as "special chords for the last time through", but these days they're played at other times as well.

Rollstone Mountain

Ralph Page

Based on the Playing of Rodney Miller

D D Em Em A7 A7 D D

D D G Em A7 A7 D G D

D D Em Em A7 A7 D D

D D G E7 A7 A7 D G D

Source: Rod & Randy Miller, *Castles in the Air*, Fretless FR 119, 1975.

Notes: The melody and chords are pretty close to how Rod and Randy Miller played it.

Rollstone Mountain

Ralph Page

As Composed by Ralph Page

The musical score for 'Rollstone Mountain' is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The chord suggestions for each staff are as follows:

- Staff 1: D, D, G, D, Em, A7, A7, D, D
- Staff 2: D, D, G, Em, A7, A7, D, D
- Staff 3: D, D, Em, Em, E7, A, A, A7, D, D
- Staff 4: D, D7, B7, Em, Em, E7, A, A, A7, D, G, D

Source: *Ralph Page Book of Contras*. London: English Folk Dance and Song Society, 1969. Chord suggestions by Leigh Dyer.

Notes: There are fairly substantial differences between the version in the book and the tune as played by Rod and Randy Miller.

Sarah's Slightly Different March

Sarah Hydorn

Musical score for 'Sarah's Slightly Different March' in G major, 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two staves are an accompaniment. Chords are indicated above the notes. The key signature has one sharp (F#), and the time signature is 2/4. The melody starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The accompaniment starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The melody ends with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The accompaniment ends with a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

Notes: When Sarah brought this in to the band we all agreed that it was very similar to something, but it was different enough to be a separate tune. So it became *Sarah's Slightly Different March* even though there were varied opinions about from what it differed slightly.

Still They Say She's Kind of Pretty

Dudley Laufman

Musical score for 'Still They Say She's Kind of Pretty' in G major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two staves are an accompaniment. Chords are indicated above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The melody starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The accompaniment starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The melody ends with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The accompaniment ends with a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

Source: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974.

Notes: This is kind of a marchy sort of reel; it could have been classified as a reel.

La Marche du Violoneux

Fiddle March

Andy De Jarlis

The musical score is written in 3/8 time and consists of four staves. The first staff has a key signature of one sharp (F#) and a common time signature of 3/8. The chords above the first staff are C, C, Dm, and Dm. The second staff has chords G7, G7, and a first ending with C and G7, followed by a second ending with C, G7, and C. The third staff has chords C, C, F, and D7. The fourth staff has chords G7, G7, and a first ending with C and G7, followed by a second ending with C, G7, and C. The score includes various musical notations such as eighth notes, quarter notes, and triplets.

Year of the Jubilo

Kingdom Coming

Henry Clay Work

Musical score for "Year of the Jubilo" in G major, 2/4 time. The score consists of four staves of music. The first staff has chords D, D, D, and A7. The second staff has chords D, D, D, A7, and two first endings of D. The third staff has chords G, G, D, and A7. The fourth staff has chords D, D, D, A7, and two first endings of D.

Here is a variation in the first two measure of the B part:

Musical score showing a variation in the first two measures of the B part. The variation consists of two measures of music in G major, 2/4 time, with a G chord above each measure.

The melody line is what April played. Bob played block chords in measure B7 and a bass run in the second measure.

Canadian Two-Steps

Happy Acres Two-Step

Cecil "Cec" McEachern

End on A2

The musical score for "Happy Acres Two-Step" is written in D major (two sharps) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is primarily eighth and quarter notes. Chords are indicated above the staff: D, D, D, D. The second staff continues the melody with chords A7, A7, D, D. The third staff has chords D, D, D, D. The fourth staff features a repeat sign with two endings, both marked with a D chord. The fifth staff has chords A, A, A, A. The sixth staff has chords E7, E7, A, A. The seventh staff has chords A, A, A, A. The eighth staff has chords E7, E7, A, A. The piece concludes with a final A2 chord.

Source: As played by Marcel Robidas, Dover, NH fiddler.

Hunter's March

Ward Allen

As Played by Ward Allen

The musical score for "Hunter's March" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It is divided into two main sections, A and B. Section A, marked "AAB", consists of 12 measures. Section B, marked "B", consists of 12 measures. The score includes various chords (A, E7) and a downward slide symbol (*). The piece ends with a 3/4 time signature change and a "Last Time" section.

* This is a downward slide of about a half step. It is really part of the note preceding the slide symbol. Thus a C# ends with a slide down to a C.

Source: As played by Ward Allen, *Memories of Ward Allen*, Mousehole Music PM-08-29; originally on *Ward Allen Presents Maple Leaf Hoedown, Vol. 1*, Sparton SP 203.

Notes: * The downward slide is about a half step from the C#; it's actually part of the note before the slide symbol. Although named as a march, I think it has more in common with Canadian two-steps, so I have classified it as such. This is a slightly simplified version. He played some parts, especially the ending of the B part, differently each time. There is another version that tries to show many of his variations.

Hunter's March

Ward Allen

AAB.AAC.AAD

With Variations

The musical score for "Hunter's March" is presented in three variations, A, B, and C. Each variation consists of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes guitar chords (E7 and A) and various musical notations such as slurs, ties, and repeat signs. Variation A is the main theme, Variation B is a first variation, and Variation C is a second variation. The score concludes with a 3/4 time signature change.

A

B

C

* *This is a downward slide of about a half step. It is really part of the note preceding the slide symbol. Thus a C# ends with a slide down to a C.*

Source: As played by Ward Allen, *Memories of Ward Allen*, Mousehole Music PM-08-29; originally on Ward Allen Presents Maple Leaf Hoedown, Vol. 1, Sparton SP 203.

Notes: There is a once-through version elsewhere. Ward Allen played many parts of the tune differently each time through. This version attempts to show many of his variations, especially the ending of the B part.

Loggieville Two-Step

Matilda Murdoch

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. Above each staff are chord symbols: D, D, D, D, A7, A7, D, D for the first two staves; D, D, D, D, A7, A7, D, D for the third staff; and D, D, D, D, A7, A7, G/A7, D for the fourth staff. The melody features various rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings (indicated by a '3' and a slur) in the third and fourth staves.

Source: *Matilda Murdoch plays Some of her own.* Paff Inc. PF-0003.

Notes: Here is a transcription of this excellent two-step as she plays it. Especially in the A part she sometimes plays the sixteenth note pairs as triplets. Some people prefer a G chord as noted in the B part.

Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

As Composed by Andy De Jarlis

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The chords indicated above the notes are: D, D, G, D, A7, A7, D, D; D, D, G, D, A7, A7, D, D; G, G, D, D, A7, A7, D, D7; G, G, D, D, A7, A7, D, D.

Source: Andy De Jarlis, *Manitoba's Golden Fiddler*. Don Mills, Ontario, BMI Canada, 1969.

Notes: As written by Andy De Jarlis; also presented as played in New Hampshire.

Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

New Hampshire Version

D D G D A7 A7 D D

D D G D A7 A7 D D7

G G D D A7 A7 D D7

G G D D A7 A7 D D

Notes: As played in New Hampshire; also presented as written by Andy De Jarlis.

This was a favorite of Elise Nichols who played for Boston-area dances probably in the 1950s or 1960s. One night square dance George Hodgson was looking for a tune for a square dance and she suggested this tune; it quickly became one of his favorites. I learned it at the West Hopkinton NH square dance and started playing it a lot, and it was picked up by other local musicians. A few years later Frank Ferrel brought it in to Maine Fiddle Camp and it became moderately popular among campers.

Maple Sugar

A(ABAC)A

Ward Allen

The musical score for "Maple Sugar" is written in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). It consists of three main sections: A, B, and C.

- Section A:** The first two staves of music. It begins with a double bar line and repeat sign. The first staff has a boxed 'A' above the first measure. Chords are indicated above the notes: A, A, A, A, A, E7, E7, A, A. The second staff continues with chords A, A, A, A, E7, E7, A, followed by two first endings labeled '1 A' and '2 A'.
- Section B:** The third and fourth staves of music. It begins with a double bar line and repeat sign. The first staff has a boxed 'B' above the first measure. Chords are indicated above the notes: A, A, A, A, A, E7, E7, A, A. The second staff continues with chords A, A, A, A, E7, E7, A, followed by two first endings labeled '1 A' and '2 A'.
- Section C:** The fifth and sixth staves of music. It begins with a double bar line and repeat sign. The first staff has a boxed 'C' above the first measure. Chords are indicated above the notes: E, E, E, E, B7, B7, E, E. The second staff continues with chords E, E, E, E, B7, B7, E, E7.

Here is the final ending:

The final ending is shown on a single staff. It begins with a double bar line and repeat sign. Chords are indicated above the notes: A, A, A, A, E7, E7, A, followed by a final note marked with a '+' sign.

Source: *Ward Allen Presents Maple Leaf Hoedown* (Sparton, SP-203, 1954).

Notes: Ward Allen's recordings are available on CD from Valley Heritage Radio and probably elsewhere as *Memories of Ward Allen* vol. 1-4.

Sequence: On the recording Ward Allen played it A2B2ACA2B2A. A more usual sequence would be A(ABAC - repeat as desired)A. In other words start and end with an A part, and play the ABAC sequence as desired. If the repeats are omitted, the second endings should be used.

This transcription is as accurate as possible for melody, timing and slurs. I leave out double-stops to avoid too much complexity. As they are important, I recommend listening to Ward Allen's recording to learn it. I have also included a transcript of the square dance version of the tune in the Squares section.

Silver and Gold Two-Step

The musical score for "Silver and Gold Two-Step" is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first three staves each begin with a D major chord, followed by a D major chord, and then a sequence of four A7 chords. The fourth staff begins with a D major chord, followed by a D major chord, a G major chord, an E7 chord, and then two A7 chords. The piece concludes with a D major chord. The melody is primarily composed of eighth and quarter notes, with some slurs and ties.

Chord progression for the first three staves: D D A7 A7 A7 A7 D D

Chord progression for the fourth staff: D D G E7 A7 A7 D D

Sleeping Giant Two-Step

Andy De Jarlis

New Hampshire Version

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The chords are: D, D, G, E7, A7, A7, D, D, D, D, G, E7, A7, A7, D, D, D7, G, G, D, D, A7, A7, D, D, D7, D. The score includes a double bar line with first and second endings in the fourth and eighth staves.

Notes: This is as we play it in New Hampshire, which differs slightly from the tune as written by Andy De Jarlis (presented elsewhere) in terms of melody and also has somewhat different chord choices.

Sleeping Giant Two-Step

Andy De Jarlis

As Written by Andy De Jarlis

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The chords are indicated above the notes. The first ending is marked with a box containing '1 D' and the second ending with a box containing '2 D'. The score ends with a double bar line and repeat dots.

Chords: D, A7, A6, Em7, G, B7.

Source: Andy De Jarlis, *Canadian Fiddle Tunes from the Red River Valley, Book 2*.
Toronto, BMI Canada Limited, 1961.

Notes: This is as written by Andy De Jarlis. I also present a version as we play it in New Hampshire, which differs slightly in terms of melody and also has somewhat different chord choices.

