Marches

April’s March

Bob McQuillen


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


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

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

Notes: The tune is also sometimes played in G.

The Huntsman’s Chorus

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


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*

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.
Mari’s Wedding
Mary’s Wedding

Meeting of the Waters

Two-Part Version

Notes: I have also presented a four-part version of this tune.
In the last two measures of both parts I often play the chords as
| A D | A/C# E7/B |], frequently as block chords.
Meeting of the Waters

Four-Part Version


Notes: This version of the tune was found by Rod Linnell, who inspired the source record, on a recording by the Jim Cameron Scottish Country Dance Band (*Gay Gordons*, London LL 1581, 1956). Note that with four parts it doesn’t include the usual B part.
Mistwold

Dudley Laufman

In G


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

Mistwold

Dudley Laufman

In Bb

Nancy

Neil Vincent Orzechowski’s Welcome To Earth


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

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

B Part Measures 7-8

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


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

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

Prince William

In G

Notes: This tune is played in both G and A so I included both here.
Marche de Quêteux Pomerleau
La Marche Pomerleau

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

Alt. Chords:

D B7 G Em G A7

D D7 D G G#dim A7


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

Based on the Playing of Rodney Miller

D D D Em Em A7 A7 D D

D D D G Em A7 A7 D G D

D D D Em Em A7 A7 D D

D D D G E7 A7 A7 D G D


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

As Composed by Ralph Page


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

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

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

Source: Canterbury Country Dance Orchestra, Swinging on a Gate, Front Hall Records, FHR-03, 1974.
La Marche du Violoneux
Fiddle March

Andy De Jarlis

C C Dm Dm
G7 G7 C G7 C G7 C

C C F D7
G7 G7 C G7 C

1 C

2 C G7

3 C

3 G7

1 C

2 C G7

3 C

3 G7
Here is a variation in the first two measure of the B part:

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 "Cee" McEachern

End on A2

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


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.
* 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.


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

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

As Composed by Andy De Jarlis

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

Here is the final ending:


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.
Sleeping Giant Two-Step

New Hampshire Version

Andy De Jarlis

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.
As Written by Andy De Jarlis

Sleeping Giant Two-Step


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.
Waverly Two-Step

Graham Townsend

Here is one of Marcel’s endings as well as a few melodic variations.

Ending (replaces A29 A32)

Here are some variations for the measures noted, as played by Marcel.

Source: Marcel Robidas (Dover, NH), played frequently at the Wednesday Night Soirées.

Notes: Graham Townsend wrote this tune with two parts. Marcel Robidas from New Hampshire and Simon St. Pierre from Maine only play the first part. This transcription is based on the playing of Marcel Robidas. I present some of Marcel’s variations as well.