Contras\-dance\-s

Chorus Jig

Notes: Play in the sequence ABCD; note that the B and D parts are identical so it’s really ABCB. Some people like to play a modal (C) chord during the 4th and 8th measures of the C part. In my opinion this would better be done now and then for effect than all the time.
Hull’s Victory

In F

Notes: The dance goes very well with the tune; it can be disruptive to the dancers to switch tunes. Bob McQuillen wrote a tune called Hull’s Relief that makes a good change tune; it’s sort of like Hull’s Victory inside out. The other good change tune is Hull’s Victory in D, with a switch back to F at the end. Therefore I’m also including the tune in D in this collection.
Hull’s Victory

In D (For use as a change tune)

Notes: It’s best not to change tunes with Hull’s Victory; it is likely to be disruptive for the dancers. If you want a change tune, consider Hull’s Victory in D. The usual sequence would be Hull’s Victory in F, switch to D, and then back to F. Hull’s Victory in F is also included in this collection.
Lady Walpole’s Reel

Massai’s Favorite

Some Lady Walpole Variations

A1-A4, variations in A2 & A4

B7-B8

Source: The chord choices are strongly influenced by Randy Miller’s chords:
Rod & Randy Miller, New England Chestnuts Vol. 1, Alcazar Records FR 203, 1980
Notes: The alternate chords (top line) are a more conventional set.
Notes: The top line of chords are alternate chord choices. Although in measures B2 and B6 the E chord is generally played, I find the D chord to be a better fit and to sound much fuller.
Here are three variations on the C part. The second ending of the B part may need to be adjusted slightly to fit. The C parts presented here may be mixed in a tasteful fashion as long as there are 8 bars of C music. I have heard a few other distinct C parts played as well.

Source: New England contradances, and recordings by the Canterbury Country Dance Orchestra, David Kaynor, Vivian Williams, Rod & Randy Miller.

Notes: Ralph Page (Northern Junket, Vol. 2 #11, Oct. 1951) said, "About one hundred years ago in this part of New Hampshire the people dropped eight measures of music, tho retaining the same number of figures. So you are doing a 32 measure dance to 24 measures of music." Instead of playing the N:tune in the AABB sequence as it had been, it was now played in the ABC sequence.

The G chord is a fun but rather startling alternative, best used sparingly. I learned it from the playing of Randy Miller, New England Chestnuts (Alcazar FR 203).
Notes: When playing for a dance it generally makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part.
Carter and Kaity Newell of the Maine Country Dance Orchestra wrote a dance to this tune. Because Carter is left handed, he adapted to the dance so it’s friendly to left-handed dancers.
Petronella
Green Mountain Petronella

Notes: This tune has been used for Petronella in Vermont. It can be played by itself or, as is often done in New Hampshire, as a change tune for Petronella, preferably with a switch back to Petronella at the end. The high part in the first half of B2 comes from Rodney Miller, and is N:optional. The B chord in the second half of B2 is also optional but adds a lot to the tune.
Rory O’More

Notes: This is an English country dance tune but Doug Protsik of Maine wrote a contradance to the tune.
Notes: The book was compiled by Gale Huntington from Martha’s Vineyard from a manuscript found in a ship’s log. William Litten transcribed, and in some cases wrote, a set of tunes while out at sea during this time period. I learned the tune from the Maine Country Dance Orchestra, and Doug Protsik wrote a dance to the tune. Note that the measures are twice as long as in most dance tunes: a piano player would play two oom-pahs per measure instead of the usual one.
Sweets of May

Source: Canterbury Folk at the Marble Palace, Shake a Leg! Andrea Record Co., AR-1002, 1981. Also, learned from dancing the dance of the same name to the calling and playing of Dudley Laufman every May for many years.

Notes: The upper row of chords are from the Canterbury Folk record. Although Dick Nevell treat the second part as being in Em, they work quite nicely.
The Willow Tree

Notes: There is a longways dance written for this tune; although I prefer to use the three-part version of Pigtown Fling for the dance.
Notes: This version is strongly influenced by the playing of Omer Marcoux from Concord, NH. His version has become fairly widespread in central and surrounding regions of New Hampshire. I haven’t been able to learn anything about its origin. I have heard a couple recordings of fiddlers playing similar versions but I have been unable to find them while preparing this web site.
Coming Round the Mountain

F F F F F F C7 C7

F F Bb Bb F F C7 F F

Notes: This version of the tune is influenced by the playing of April Limber, Marcel Robidas, Omer Marcoux and probably other New Hampshire fiddlers. I’v also included a set of variations elsewhere in this collection.

Crooked Stovepipe

G G G G G D7

D7 D7 D7 G G

Notes: This version of the tune is influenced by the playing of April Limber, Marcel Robidas, Omer Marcoux and probably other New Hampshire fiddlers. I’v also included a set of variations elsewhere in this collection.
**Crooked Stovepipe**

**Variations**

Notes: I’ve heard many different versions of this tune. Here are some of them. I probably wouldn’t play the tune this way but different variations could be used different times through, and expanded to other parts of the tune. The straight melody is elsewhere in this collection.

**Darling Nelly Gray**

In D

Notes: Traditionally the last square of the evening at Monadnock area dances. The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas’ band, Dover NH) played a G chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the B7/E7 progression (although minor chords could be played instead). It’s most commonly played in D and G; the G version is elsewhere in this collection.
Notes: Traditionally the last square of the evening at Monadnock area dances.
The alternate chords are worth considering. The Maple Sugar Band (Marcel Robidas’ band, Dover NH) played a IV chord at the beginning of the B part. At the Contoocook NH square dance they played something dramatic which is approximated by the E7-A7 progression (although minor chords could be played instead).
It’s most commonly played in D and G; the D version is elsewhere in this collection.
Don’t Dilly Dally

Source: As played by Lou Heath, 10/24/98, West Hopkinton, NH for a dance of the same name called by George Hodgson.

Notes: George enjoyed calling this dance and would put on an English accent for parts of the dance that we all found quite amusing.
Golden Slippers

Full Version

Notes: This is the usual version of the tune. There is also a square dance version presented here. It has a half-length B part to fit the dance as usually called.

Golden Slippers

Square Dance Version

Notes: The square dance version has a half-length B part because the chorus of the dance is generally called as a promenade which is an 8-bar figure. Occasionally someone will call a full-length chorus figure so it’s always good to check when playing for a caller for the first time. A version with a full B part is also presented in this collection.
Honolulu Baby
Spanish Cavaliero

Basic Melody

G G C C D7 D7 G G
GG C A7 D7 D7 D7 G

Notes: This is a version of the tune that is fairly typical of how it’s been played at square dances in New Hampshire over the past seventy or more years. It’s sometimes played in 6/8 time. I’ve also included a version by New Hampshire fiddler Marcel Robidas which is much more elaborate.

Honolulu Baby
Spanish Cavaliero

As Played by Marcel Robidas

G G C C D7 D7 G G
GG C A7 D7 D7 D7 G

Notes: This version was transcribed from the playing of Marcel Robidas (Tune Recording Session at the Cuckoo’s Nest, Dover, NH. Winter 1996). I have provided a core version of the tune elsewhere.
Hot Time in the Old Town Tonight

Square Dance Version

\[ G G G G G G G G \]
\[ G G D7 D7 G G \]

Notes: This is how the tune is generally played. There is another part to it, which is included in this collection.

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Hot Time in the Old Town Tonight

Two-Part Version

\[ G G G G A 7 D 7 \]
\[ GG GG D 7 G \]

Source: Milt Appleby (NH fiddler), Phil Johnson (Lebanon, ME square dance caller).

Notes: I was visiting with Milt Appleby one day and we were playing some square dance tunes. When we got to this one Milt mentioned that Phil Johnson had once taught him the other part of the tune. Milt taught it to me, and when I looked it up, sure enough the original score for this tune had an A part quite similar to what I had just learned.
Life on the Ocean Wave

A Reasonably Standard New England Version

April Limber played second half of the B part slightly differently:

Note that in her measure B6 an E7 or G#dim chord would work well.

Notes: Harold Luce in Vermont had a very interesting version of this tune that I present together with this one.
Life on the Ocean Wave

As Played by Harold Luce

Sequence: Introduction followed by AB As Needed

Source: Harold Luce, Vermont fiddler, as played at dances.
Notes: Harold Luce from Vermont had an interesting version of the tune. The B part is a full 16 measures; his call was to promenade twice around. There is also a more conventional version of the tune in this collection.
Little Old Log Cabin in the Lane

**In F**

Source: Recording of Emerson Hill Square Dance. George Hodgson calling with Lou Heath (fiddle), Walter Heath (piano), Frenchy [Wilfred French] (drums), Royce Riddle (banjo), Bob Boynton (electric bass), Bob Messer (saxophone).

Notes: As played by Lou Heath. West Hopkinton, NH. I’ve also included it in D as it’s often played in that key.
Little Old Log Cabin in the Lane

In D

Source: Recording of Emerson Hill Square Dance. George Hodgson calling with Lou Heath (fiddle), Walter Heath (piano), Frenchy [Wilfred French] (drums), Royce Riddle (banjo), Bob Boynton (electric bass), Bob Messer (saxophone).

Notes: As played by Lou Heath. West Hopkinton, NH. The tune is often played in F so I’m including it in that key too.
Maple Sugar

Square Dance Version [End on a B part]

Notes: Although originally a Canadian two-step, this is the square dance version. It is used for the square dance Maple Sugar Gal. The full Ward Allen two-step is presented in the Marches and Two-Steps section. Although the original tune usually ends on an A part, the dance ends on a B part.

Red River Valley
Snow Deer

Source: This version of the tune is heavily influenced by Maine fiddler Lucien Mathieu and by Old Grey Goose from Maine.

Wabash Cannon Ball

In F

Source: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950’s.

Notes: I call it in F, but the original key was A; it’s presented in that key too.

Wabash Cannon Ball

In A

Source: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950’s.

Notes: This is in the original key of A; it’s presented in F as well.

29
When You Wore A Tulip

Percy Renwich, 1914

A Standard Version

Notes: This is a fairly standard version of the tune. I also present it as played by Vermont fiddler Harold Luce.
When You Wore A Tulip

Percy Renwich, 1914

As Played by Harold Luce


Notes: Harold Luce fiddled, played piano and called contras and squares in Vermont. He was known to call, fiddle and play piano at the same time. He played and called for many years for the Ed Larkin Dancers, a well-known Vermont performance dance group. There are two fiddlers on the recording. This version has both fiddling, and at times includes more than either played at once. But it’s certainly playable and makes for a nice version of the tune. I also present a more standard version in this collection.
Circles & Other Formations

La Bastringue

Québec

Notes: For a circle dance of the same name.
Levi Jackson Rag

Pat Shaw, 1975

Notes: The tune and dance were composed by Pat Shaw. The dance is a five-couple dance.
The Roberts

Notes: I danced this dance to many musicians and callers. It’s a 16-bar dance, sometimes possibly danced as a 32-bar dance. This is my best recall of how it was played. I consulted with recordings of April Limber and Dick Richardson. The tune is related to Col. Robertson which is a three-part tune and some people play all three parts with rep
The Roberts

As Played by Dick Richardson, 1952


Notes: The previous version is what I remember dancing to with reference to a recording of April Limber playing it for Duke Miller. This is a recording of Dick Richardson who played for Ralph Page for many years. The B part is different and not related to Col. Robertson’s. Interestingly in the recording of April playing it she plays this B part the first time through. Dick Richardson repeated both parts.
Walpole Cottage

Sequence: Intro-A-B-C; repeat as desired. End on Intro

Notes: Pat Shaw wrote a dance of the same name to this tune. The tune ends on a final introductory phrase (first line).