

~ Marches & Two-Steps ~

~• Marches ~•

April's March

Bob McQuillen

Chords for April's March:
Staff 1: D, D, D, D, A7, A7, D, G, D/F#, A7/E
Staff 2: D, D, D, D, A7, A7, D, G, D
Staff 3: D, D, D, D, D, Bm, Em, Em, A7
Staff 4: D, D, D, D, G, Em, A7, D, G, D

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

Tune Notes: Written for April Limber, fiddler for New England Tradition. The melody is transcribed as written except in the A part measure 3. Bob wrote it with a B, but April always played it with an A; that's how I wrote it. See Deanna's March for additional details.

Deanna's March

Bob McQuillen

Chords for Deanna's March:
Staff 1: D, D, D, G, D, D/C#, D/B, D/F#, Bm, Bm, A
Staff 2: D, G, D, D, D, D, G, Em, A7, D
Staff 3: D, G, D, G, D, D, Bm, Bm, A7
Staff 4: D, G, D, G, Bm, Bm/A, Bm/G, Em, A7, D

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

Tune Notes: Written for Deanna Stiles, flute player for Old New England. The transcription is based on how April played it on the New England Tradition recording.

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 march set. April's March is the brightest of the three. Pete's is a bit darker, and Deanna's is the darkest and most complex although perhaps the most interesting.

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

Marche Domino

Musical score for Marche Domino, featuring five staves of music in G major (one sharp) and 2/4 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the notes: A, E7, and A. A 3/4 time signature change occurs in the fourth staff. A triplet of eighth notes is marked with a '3' in the fifth staff.

Source/Origin: Isidore Soucy, *Dansons avec Isidore Soucy, Lafleur et Montpetit*. Carnaval C-520, 1968.

Down the Brae

Musical score for Down the Brae, featuring four staves of music in G major (one sharp) and 2/4 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the notes: Em, G, Bm, D, A/C#, and Bm. A first ending bracket is present in the second staff, with a second ending bracket following it.

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

Tune 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

Chords: A, A, E7, E7, A, A, E7, A, A, E7, E7, A, A, E7, E7, A, A, E7, A.

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

Tune Notes: The tune is also sometimes played in G.

Gone A Rovin'

Ralph Page

Chords: G, G, G, C, C, G, A7, D7, G, G, G, C, C, G, D7, G, D, D, G, G, C, C, G, D7, G, G, G, C, C, G, Em, Am, D7, G.

Source/Origin: Ralph Page (publisher), *Northern Junket*, Vol. 13, No. 11, Pg. 26 (June 1981).

Tune Notes: This march is one of Ralph Page's lesser known tunes, but certainly a very nice one. There is some discussion of the chords elsewhere on the web site in the *About Fiddle Tunes* section.

The Huntsman's Chorus

Chords for 'The Huntsman's Chorus':

Melody: G G D7 G G G C D7 D7 G

Bass: B7 Bm Em Am D G G7 C D7 D7 G

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

Tune 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.

Glenn Towle

Dudley Laufman

In A, from the *Mistwold* recording

Chords for 'Glenn Towle':

Melody: A A E7 E7 A A E7 (1 A) (2 A)

Bass: A A D A/C# E7/B A A A E7/B A/C# D A/E E7

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

Tune Notes: Glenn Towle was a young and enthusiastic dancer who unfortunately died of leukemia at a young age. Dudley wrote this tune in his honor.

There is also a transcription in G, from a recording of a Canterbury Orchestra reunion in 1992. The melody is about the same but there are some differences in chord choices.

The bass line goes nicely with the chords. Here's what Bob McQuillen was playing to the best of my ability to pick it out.

	AE	AE	BE	F#G#	AE	AE	BG#	AA
	AE	AE	BE	BG#	AE/F#	AC#	eG#	AA
	AE	AE	BE	F#E	AC#	DD#	eG#	AA
	AE	AE	BE	e/DC#/B	AE	AC#/D	eG#	AA
:	AE/F#	AD	C#B	AE	AA/B	C#D	ee/f#	e/D/C#/B
	AE/F#	AD	C#B	AB/C#	DC#	BA	G#F#/G#	AA :

Glenn Towle

Dudley Laufman

In G, from the 1992 Reunion

Source/Origin: Canterbury Country Dance Orchestra, Reunion, June 13, 1992.

Tune Notes: Glenn Towle was a young and enthusiastic dancer who unfortunately died of leukemia at a young age. Dudley wrote this tune in his honor.

There is also a transcriptioin in A, from the Mistwold record, recorded in 1994. reunion in 1992. The melody is about the same but there are some differences in chord choices.

The bass line goes nicely with the chords. Here's what Bob McQuillen was playing to the best of my ability to pick it out.

	GD	GD	AD	AD	GD	GD	AD	GG	
	GD	GD	AD	AD	GD	GD	DE/F	GD	
	GB	cc	BB	A/D/E/F#	GB	cA	dE/F	GG	
	GG	cc	BB	A/D/E/F#	GB	cA	dE/F	GD	
:	GG/A	BA	GD	GD	GB/c	dA	GG	DD	
	GG/A	BA	GF#	EE	AA	AG	DD/E//F#//	GG	:

Jamie Allen

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

Tune 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.

La Jarretière



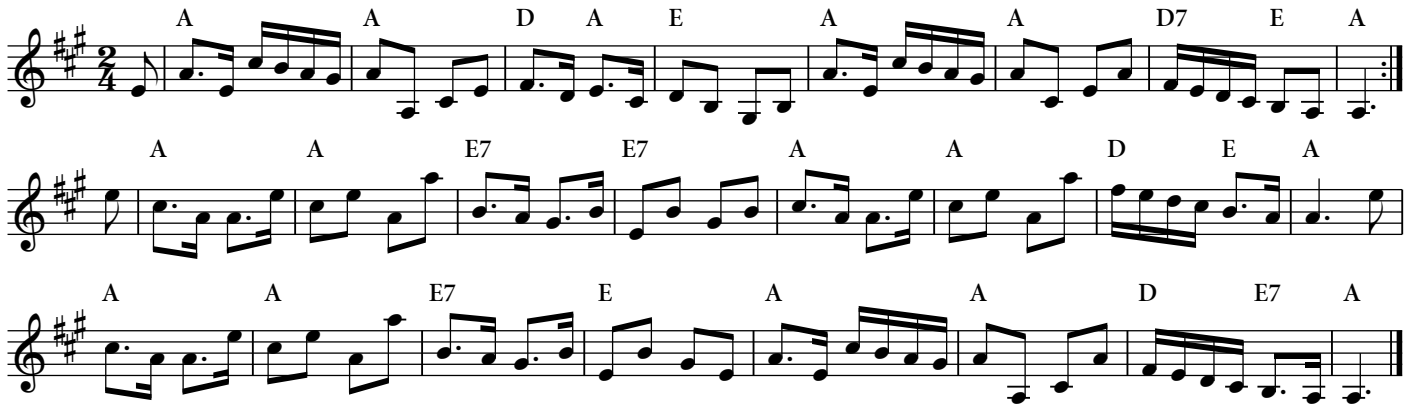
Musical score for "La Jarretière" in G major, 4/4 time. The score consists of four staves of music. The first two staves are the melody and a simple accompaniment. The last two staves feature a more complex accompaniment with triplets and sixteenth notes. Chord symbols are placed above the notes: G, G, G, G, G, G, D7, D7 on the first staff; G, G, G, G, G, D7, G, G on the second; G, G, C, C, G, G, G, D7, D7 on the third; and G, G, C, C, G, G, D7, G, G on the fourth.

Source/Origin: Aimé Gagnon, *Violoneux d'origine*. TB-147-CD, 1998.

Laura Andrews

Miss Laura Andrew

J. Scott Skinner



Musical score for "Laura Andrews" in A major, 2/4 time. The score consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. Chord symbols are placed above the notes: A, A, D, A, E, A, A, D7, E, A on the first staff; A, A, E7, E7, A, A, D, E, A on the second; and A, A, E7, E, A, A, D, E7, A on the third.

Tune 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



Musical score for "Mari's Wedding" in G major, 2/4 time. The score consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. Chord symbols are placed above the notes: G, C, D, G, C, D on the first staff; and G, C, D, G, C, D on the second.

Neil Vincent Orzechowski's Welcome To Earth

Bob McQuillen

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

Tune 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.

Meeting of the Waters

Two-Part Version

Tune 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

The musical score is a four-part setting of the tune 'Meeting of the Waters'. It is written in G major (one sharp) and 2/4 time. The score consists of eight staves, each representing a different part of the ensemble. The melody is primarily composed of eighth and quarter notes, with some dotted rhythms. Chord symbols are placed above the notes to indicate the harmonic structure. The key signature is G major, and the time signature is 2/4. The score includes repeat signs and a final double bar line with repeat dots.

Chord symbols: A, D, A, E7, B7, E.

Source/Origin: Fireside String Band, *Square Dance Tunes for a Yankee Caller* (F & W Records, F75-FW-6, 1976).

Tune 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

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

Mistwold

Dudley Laufman

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

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

Nancy

Pete's March

Bob McQuillen

The musical score for Pete's March is presented in four staves. The key signature is one sharp (F#) and the time signature is common time (C). The chords are annotated above the notes 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 musical notation for the ending of the first half of the B part shows a melody line on a single staff. The chords are annotated above the notes as follows:

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

Tune 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

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/Origin: Canterbury Country Dance Orchestra. F&W Records, F&W 3, 1972.

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

Prince William

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/Origin: Canterbury Country Dance Orchestra. F&W Records, F&W 3, 1972.

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

Marche de Quêteux Pomerleau

La Marche Pomerleau

Musical score for Marche de Quêteux Pomerleau. The 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. The first staff contains the main melody with chords: D7, G, D7, C, G, G, Em, A7, D7. The second staff continues the melody with chords: G, D7, C, G, C, D7, and a first ending (1) G and second ending (2) G. The third staff shows a bass line with chords: C, G, Am, D7, G, E7. The fourth staff concludes the piece with chords: Am, G, Am, D7, and a final section with chords: 1 G, 2 G, Final G, D7.

Source/Origin: 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

Musical score for On the Road to Boston. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The first staff contains the main melody with chords: D, D, A7, D. The second staff continues the melody with chords: D, D, A7, and first ending (1) D and second ending (2) D. The third staff shows a bass line with chords: D, D, G, G. Below this staff, alternative chords are listed: Alt. Chords: B7, Em, A7. The fourth staff concludes the piece with chords: D, D7, G, G#dim, and first ending (1) D and second ending (2) D.

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

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

Tune 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

D D G D Em A7 A7 D D
D D G Em A7 A7 D D
D D Em Em E7 A A A7 D D
D D7 B7 Em Em E7 A A A7 D G D

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

Tune 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 are a bass line. Chords are indicated above the notes: G, G, C, C, G, G, D, D, G, G, C, C, G, G, C, C, A, D, C, C, G, Em, A, D, G, G.

Tune 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 are a bass line. Chords are indicated above the notes: G, D7, G, C, G, G, D7, G, G, D7, G, Em, G, C, G, G, D7, D7, G.

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

Tune 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

Musical score for 'La Marche du Violoneux' in 6/8 time. The score consists of four staves. The first staff shows the melody with chords 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. Triplet markings are present in the second and fourth staves.

Year of the Jubilo

Kingdom Coming

Henry Clay Work

Musical score for 'Year of the Jubilo' in 2/4 time. The score consists of four staves. The first staff has chords D, D, D, and A7. The second staff has chords D, D, D, A7, and a first ending with D, followed by a second ending with D. The third staff has chords G, G, D, and A7. The fourth staff has chords D, D, D, A7, and a first ending with D, followed by a second ending with D.

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

Musical score for a variation in the first two measures of the B part. It consists of a single staff with two measures, both with a G chord.

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 •~

Blue Mountain Two-Step

C. Artus

Intro A A D D

A A E7 E7

A A D D

A A E7 A

D D A A

E7 E7 A A

D D A A

E7 E7 A E7 1 A 2 A

Source/Origin: Andy De Jarlis & His Early Settlers. London EB 44, 1962.

Happy Acres Two-Step

Cecil "Cec" McEachern

End on A2

The musical score is written in D major (two sharps) and 2/4 time. It consists of eight staves of music. The first staff has four measures with D chords above. The second staff has four measures with A7 and D chords. The third staff has four measures with D chords. The fourth staff has four measures with A7 and D chords, followed by a repeat sign with first and second endings, both marked with D chords. The fifth staff has four measures with A chords. The sixth staff has four measures with E7 and A chords. The seventh staff has four measures with A chords. The eighth staff has four measures with E7 and A chords, ending with a double bar line.

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

Loggieville Two-Step

Matilda Murdoch

The musical score for Loggieville Two-Step consists of four staves of music in 2/4 time, key of D major. The first two staves represent the A part, and the last two staves represent the B part. Chords are indicated above the notes. The A part features a mix of D and A7 chords. The B part features D, A7, and G chords. There are triplet markings in the B part and a '2' marking under a pair of notes.

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

Tune 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.

Hunter's March

Ward Allen

As Played by Ward Allen

The musical score for Hunter's March consists of four staves of music in 2/4 time, key of D major. The first two staves represent the A part, and the last two staves represent the B part. Chords are indicated above the notes. The A part features A and E7 chords. The B part features A and E7 chords. There are AAB and B markings for the first two staves, and 1, 2, and Last Time markings for the last two staves. There are also asterisks under some notes in the B part.

Source/Origin: 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.

Tune 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

With Variations

The musical score for "Hunter's March" is presented in a single system with four variations. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is written on a single treble clef staff. Above the staff, the following chords are indicated: A, A, A, A, E7, E7, A, A. The first variation (A) consists of two staves of music. The second variation (B) consists of two staves of music, with a box labeled 'B' at the beginning. The third variation (C) consists of two staves of music, with a box labeled 'C' at the beginning. The fourth variation (D) consists of two staves of music, with a box labeled 'D' at the beginning. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also slide symbols (*) and a downward slide symbol (a vertical line with a downward-pointing arrow) in the B and C variations. The score ends with a double bar line and a final note.

* 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/Origin: 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.

Tune 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.

Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

As Composed by Andy De Jarlis

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

Tune 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

Tune 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

Ward Allen

A(ABAC)A

The musical score for "Maple Sugar" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three main sections: A, B, and C. Section A is the first and last section, marked with a box 'A'. Section B is the middle section, marked with a box 'B'. Section C is the final section before the ending, marked with a box 'C'. The score includes guitar chords (A, E7, B7) and first/second endings for sections A and C. The final ending leads to a double bar line with a sharp sign.

Here is the final ending:

The final ending of the piece is a single line of music in treble clef, key signature of three sharps, and 2/4 time. It consists of eight measures of music, with guitar chords A, A, A, A, E7, E7, A, and a final sharp sign. The piece ends with a double bar line.

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

Tune 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

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 and their positions are as follows:

- Staff 1: Chords D, D, G, E7.
- Staff 2: Chords A7, A7, D, D.
- Staff 3: Chords D, D, G, E7.
- Staff 4: Chords A7, A7, D, followed by a first ending (1) with chord D, and a second ending (2) with chord D7.
- Staff 5: Chords G, G, D, D.
- Staff 6: Chords A7, A7, D, D, D7.
- Staff 7: Chords G, G, D, D.
- Staff 8: Chords A7, A7, D, followed by a first ending (1) with chord D7, and a second ending (2) with chord D.

Tune 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 staff has chords D, D, A7, A7, and A6. The second staff has A7, A6, A7, D, A7, and D. The third staff has D, D, A7, A7, and A6. The fourth staff has A7, A7, Em7, A7, D, and a first ending (1 D) and second ending (2 D, A7, D7). The fifth staff has G, G, D, and D. The sixth staff has A7, A7, D, A7, D, and A7, D7. The seventh staff has G, G, D, D, and B7. The eighth staff has Em7, A7, Em7, A7, D, and a first ending (1 D, A7, D7) and second ending (2 D).

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

Tune 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.

Two-Step in D from Simon St. Pierre

Basic Melody. *Sequence:* AAB once, then AB as desired using second ending of A part.

Musical score for 'Two-Step in D' (Basic Melody). The score is written in treble clef, 2/4 time, and D major. It consists of four staves of music. The first staff begins with a repeat sign. Chord symbols are placed above the notes: D, D, D, D, A7, A7, D, D. The second staff has a first ending bracket over the final two measures, labeled '1 D' and '2 D'. The third staff continues the melody. The fourth staff has a first ending bracket over the final two measures, labeled '1 D *** D' and '2 D *** D'. The key signature has two sharps (F# and C#).

*** *Ending 1:* Usual ending; *Ending 2:* Last time; end with fade out

Two-Step in D from Simon St. Pierre

As played by Simon St. Pierre. *Sequence:* AAB once, then AB as desired using second ending of A part.

Musical score for 'Two-Step in D' (As played by Simon St. Pierre). The score is written in treble clef, 2/4 time, and D major. It consists of four staves of music. The first staff begins with a repeat sign. Chord symbols are placed above the notes: D, D, D, D, A7, A7, D, D. The second staff has a first ending bracket over the final two measures, labeled '1 D' and '2 D'. The third staff continues the melody. The fourth staff has a first ending bracket over the final two measures, labeled '1 D *** D' and '2 D *** D'. The key signature has two sharps (F# and C#).

*** *Ending 1:* Usual ending; *Ending 2:* Last time; end with fade out

Source/Origin: Simon St. Pierre, At Sam Rouleau's, 6-4-95, with Sam Rouleau & Joe Pomerleau.

Tune Notes: The resemblance to *Scotland the Brave* is obvious. I know nothing about the origin of the tune although I know it was played now and then at the Wednesday Night Soirees at Marcel Robidas' in Dover, NH.

The first version has the core melody and plays correctly from an abc reader.

The second version is transcribed from Simon's playing as accurately as I could, but it doesn't play back correctly from an abc reader.

Silver and Gold Two-Step

Musical score for "Silver and Gold Two-Step" in G major, 2/4 time. The score consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, A7, A7, A7, A7, D, D. The second staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, A7, A7, A7, A7, D, D. The third staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, A7, A7, A7, A7, D, D. The fourth staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, G, E7, A7, A7, D, D.

Waverly Two-Step

Graham Townsend

Musical score for "Waverly Two-Step" in G major, 2/4 time. The score consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, D, D, D, D, A7, A7. The second staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are A7, A7, A7, A7, A7, A7, D, D. The third staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are D, D, D, D, D, D, G, G. The fourth staff has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords above are G, G, D, D, A7, A7, D, D.

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

Ending (replaces A29-A32)

Musical score for Marcel's ending in G major, 2/4 time. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The score starts with a repeat sign and ends with a double bar line.

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

Musical score for variations in G major, 2/4 time. The first variation is labeled A5,6 and has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second variation is labeled A7,8 and has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The third variation is labeled A13, 14 and has notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

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

Tune 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.