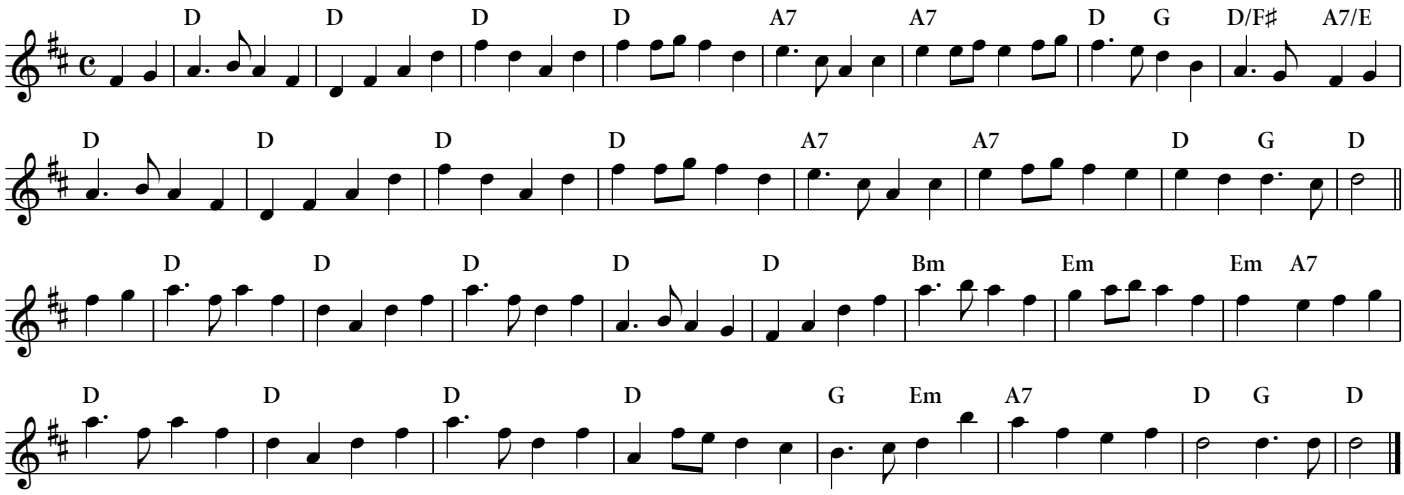
~ *Marches & Two-Steps* ~

~• Marches •~

April's March

Bob McQuillen

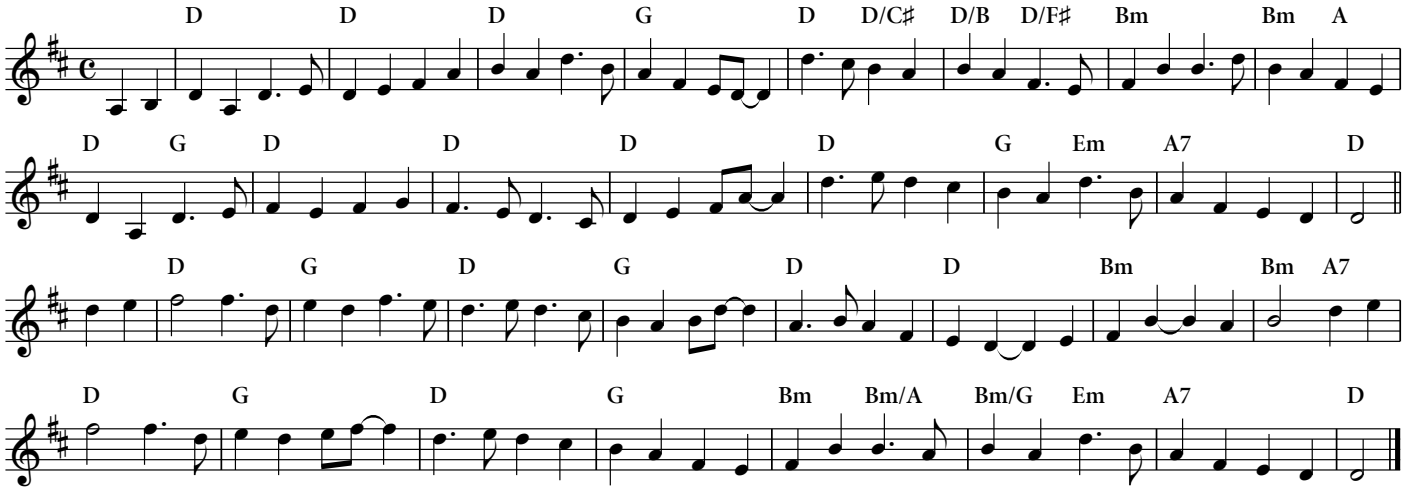


Source/Origin: New England Tradition, *Farewell To The Hollow.* Whistler's Music, CDWM 9860, 1988 and 1991.

Tune Notes: Written for April Limber, fidder 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



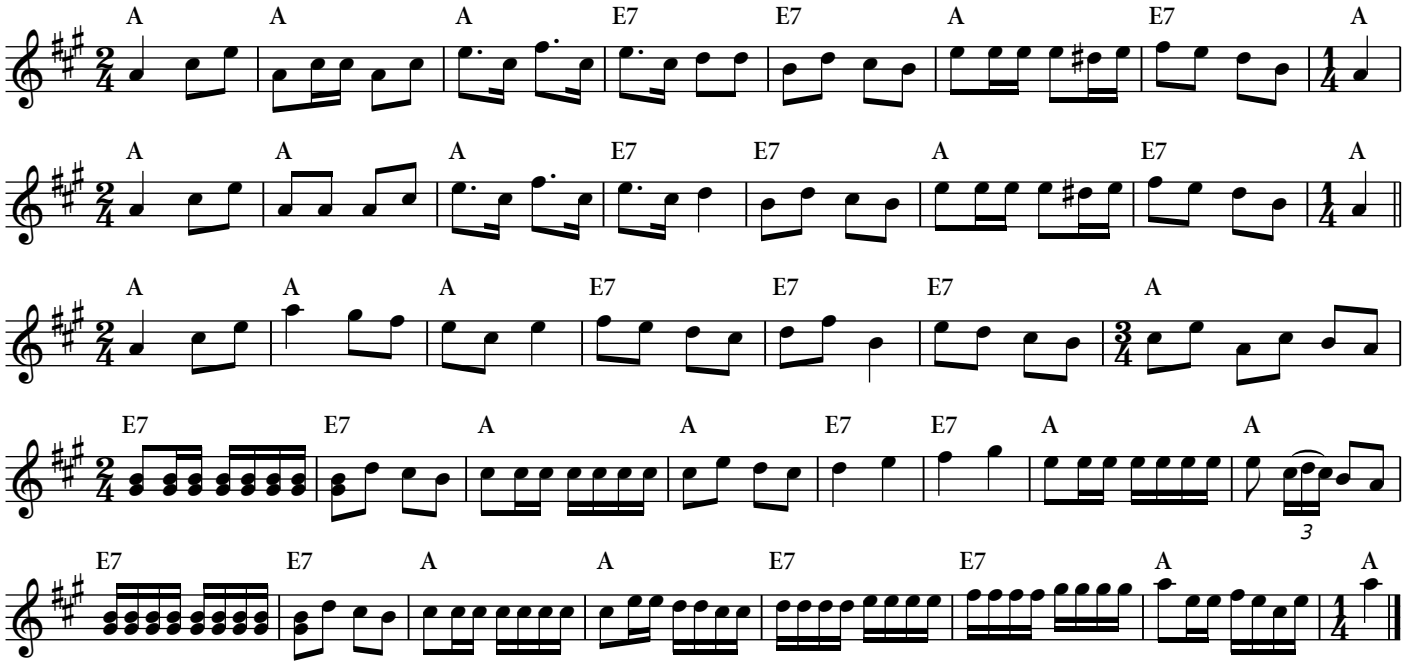
Source/Origin: New England Tradition, *Farewell To The Hollow.* Whistler's Music, CDWM 9860, 1988 and 1991.

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.

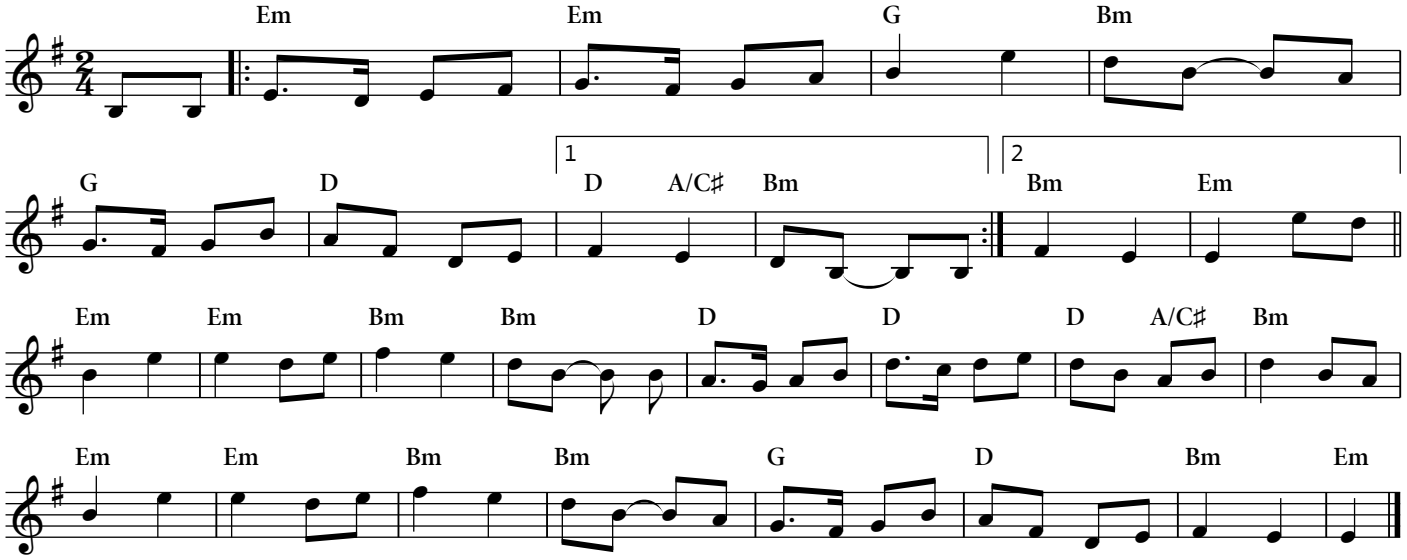
Chords are identified as accurately as possible from Bob's playing on the New England Tradition recording.

Marche Domino



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

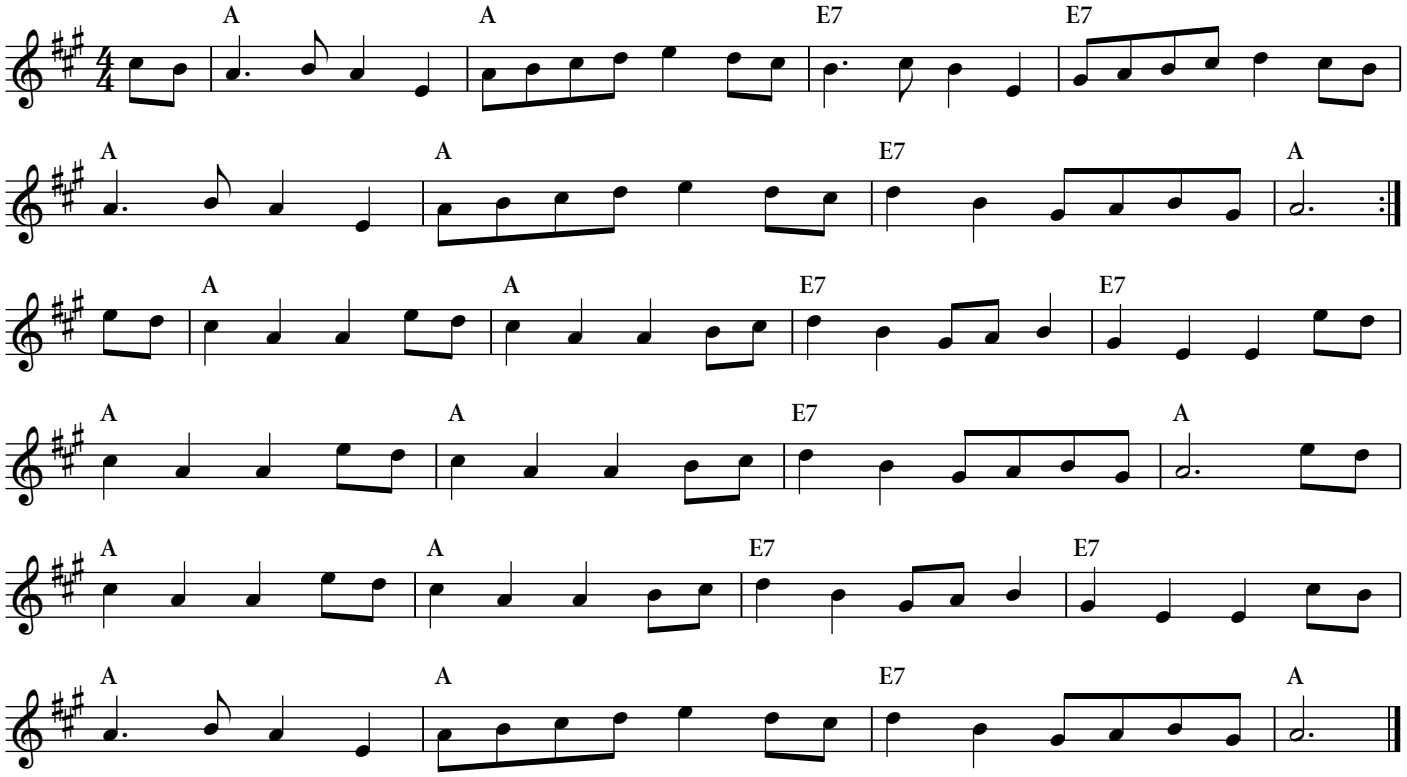
Down the Brae



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

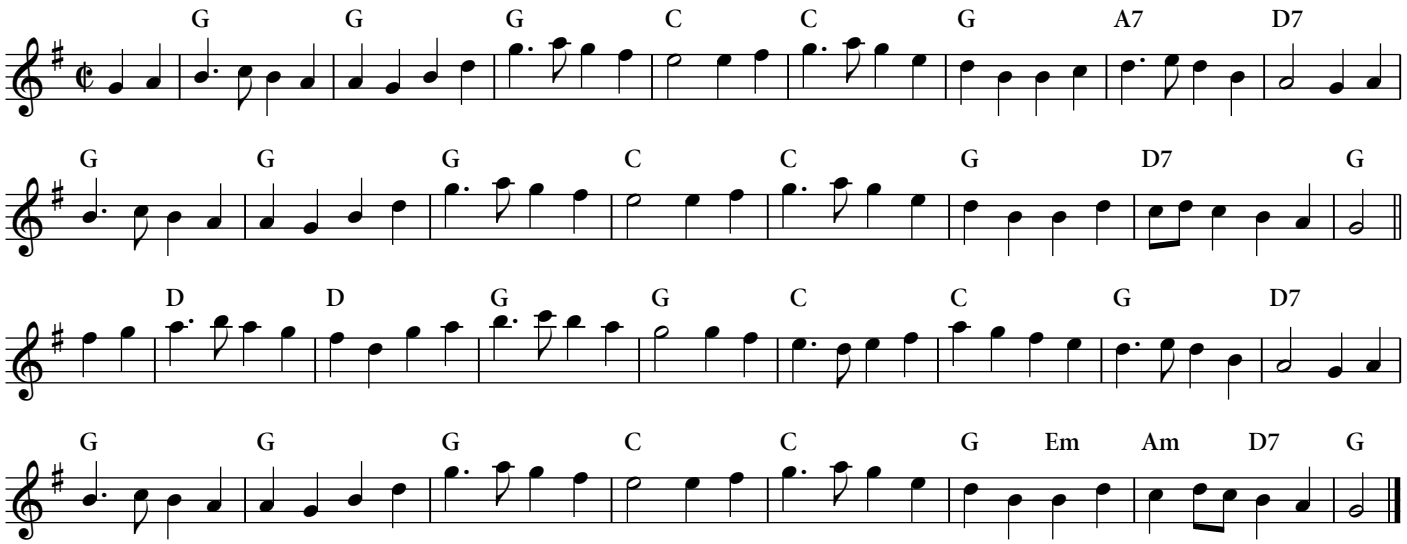


Source/Origin: Canterbury Country Dance Orchestra, *Mistwold* (F&W Records, F&W 5, 1974).

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

Gone A Rovin'

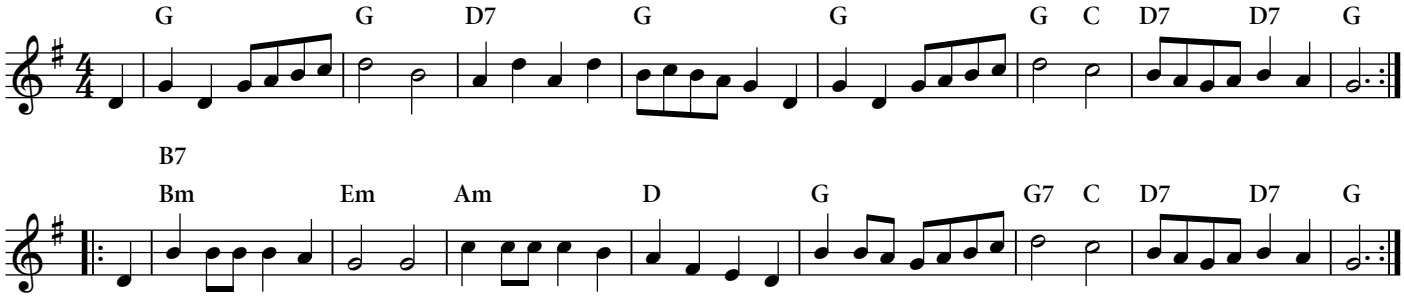
Ralph Page



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



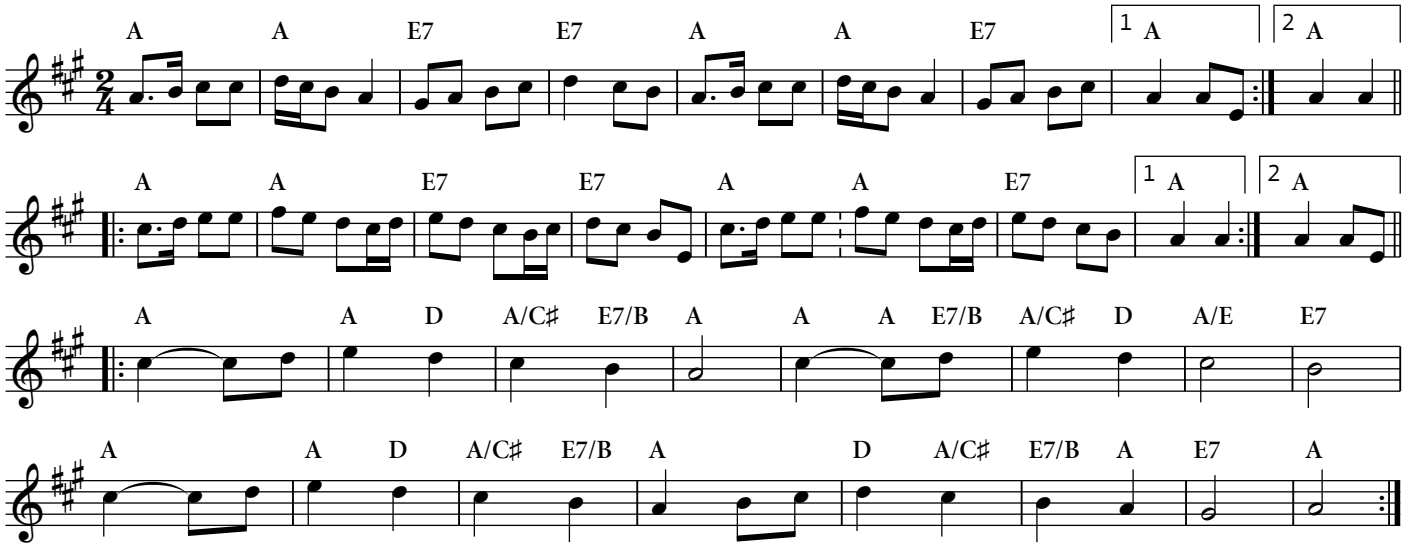
Source/Origin: *Canterbury Country Dance Orchestra.* F&W Records, F&W 3, 1972, both melody and chords.

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



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.

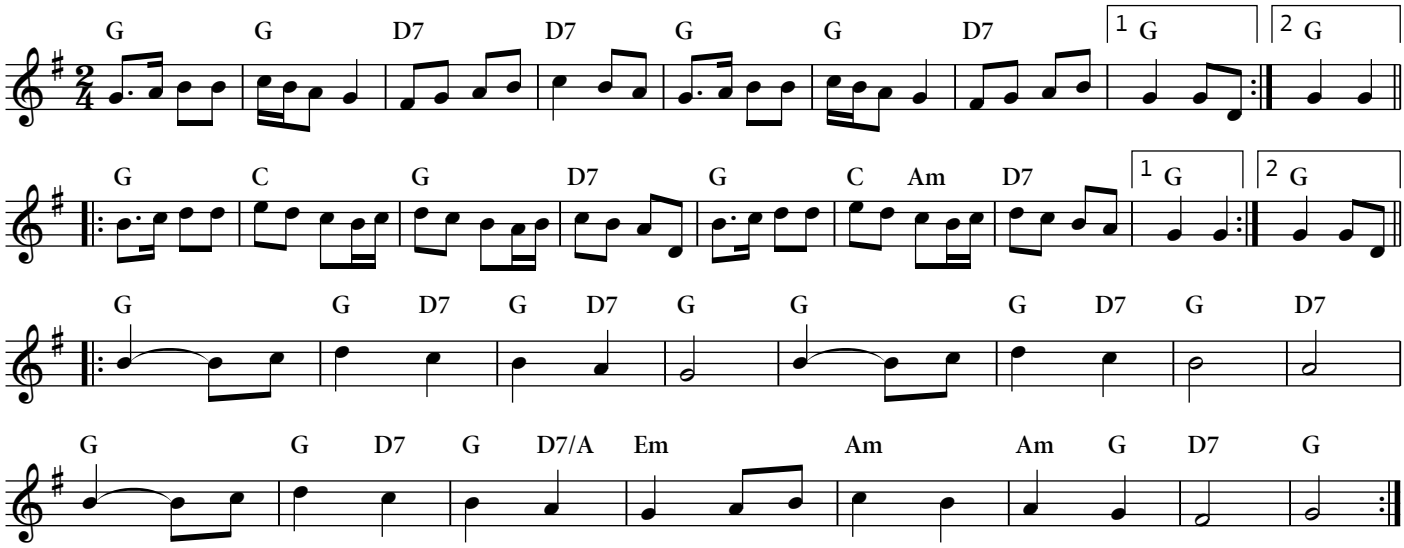
The bass line goes nicely with the chords. Here's what Bob McQuillen was playing to the best of my ability to pick it out.

```
||  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.*

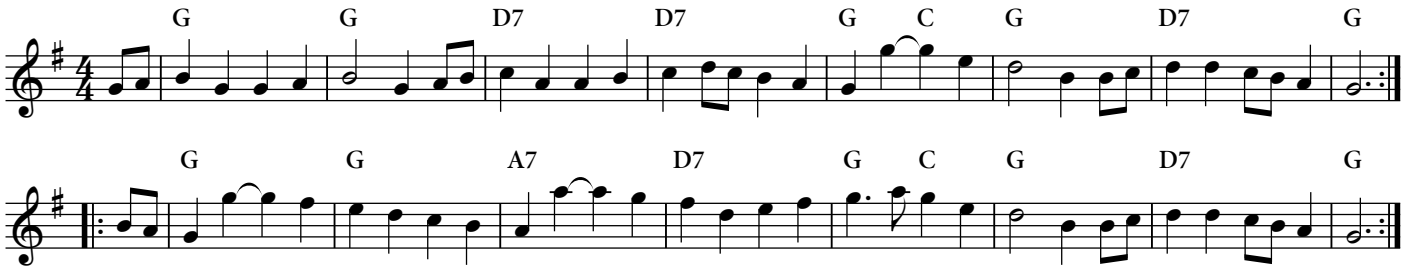
Tune Notes: Glenn Towle was a young and enthusiastic dancer who unfortunately died of leukemia at a young age. Dudley wrote this tune in his honor.

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 :||
```

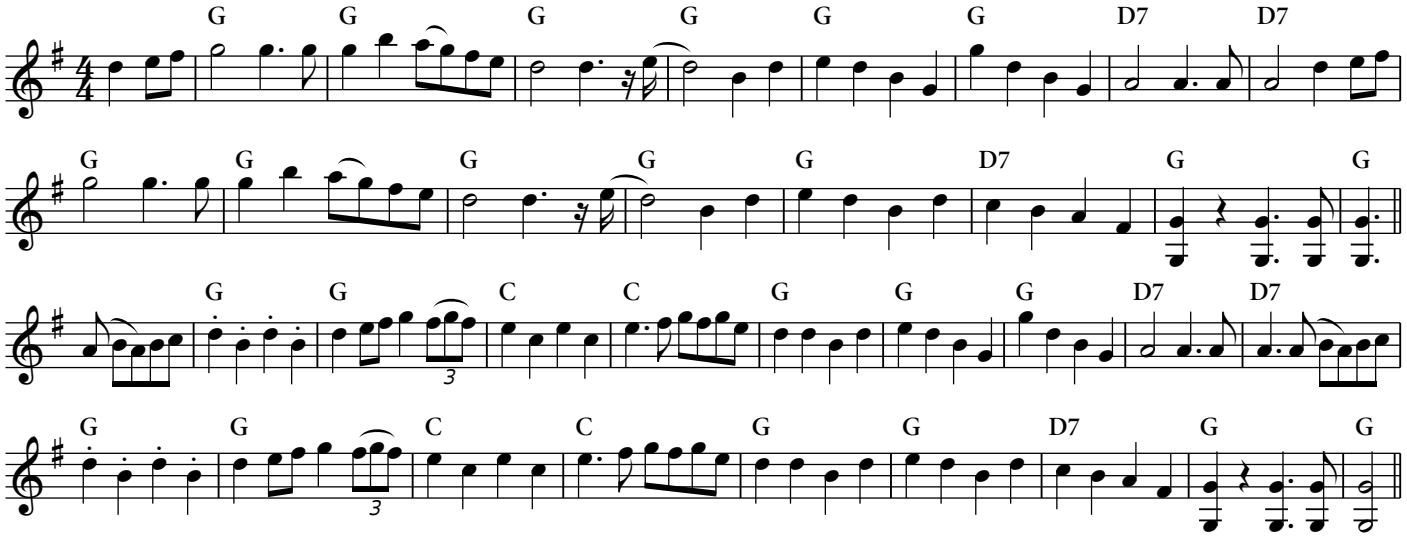
Jamie Allen



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

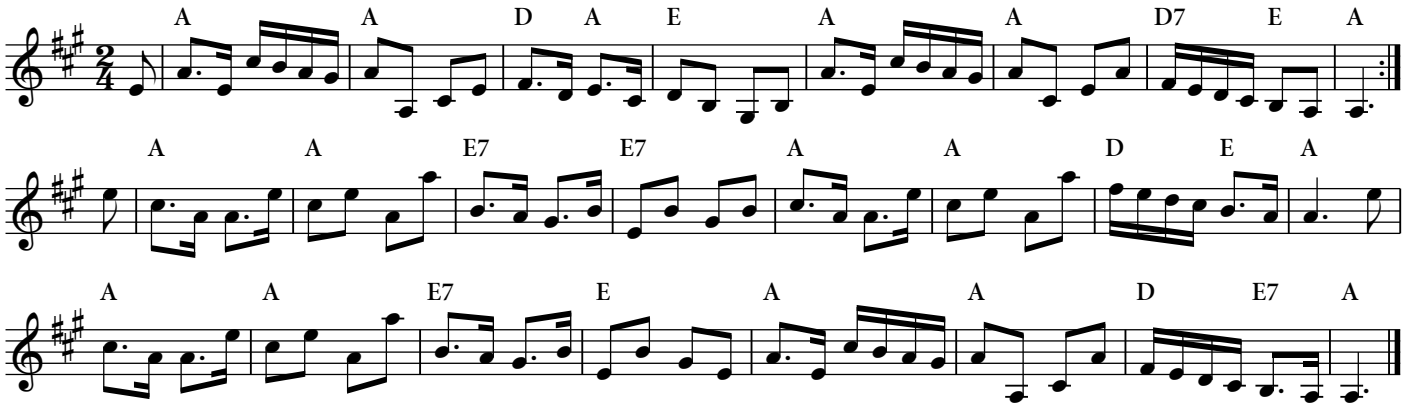


Source/Origin: Aimé Gagnon, *Violoneux d'origine.* TB-147-CD, 1998.

Laura Andrews

Miss Laura Andrew

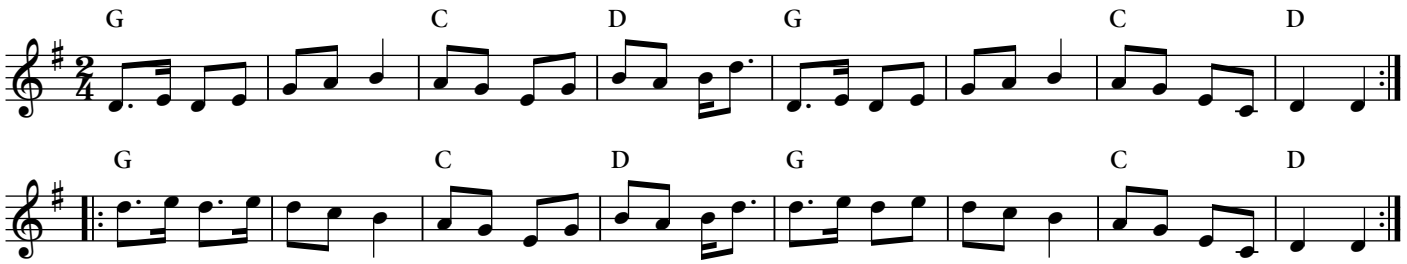
J. Scott Skinner



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.

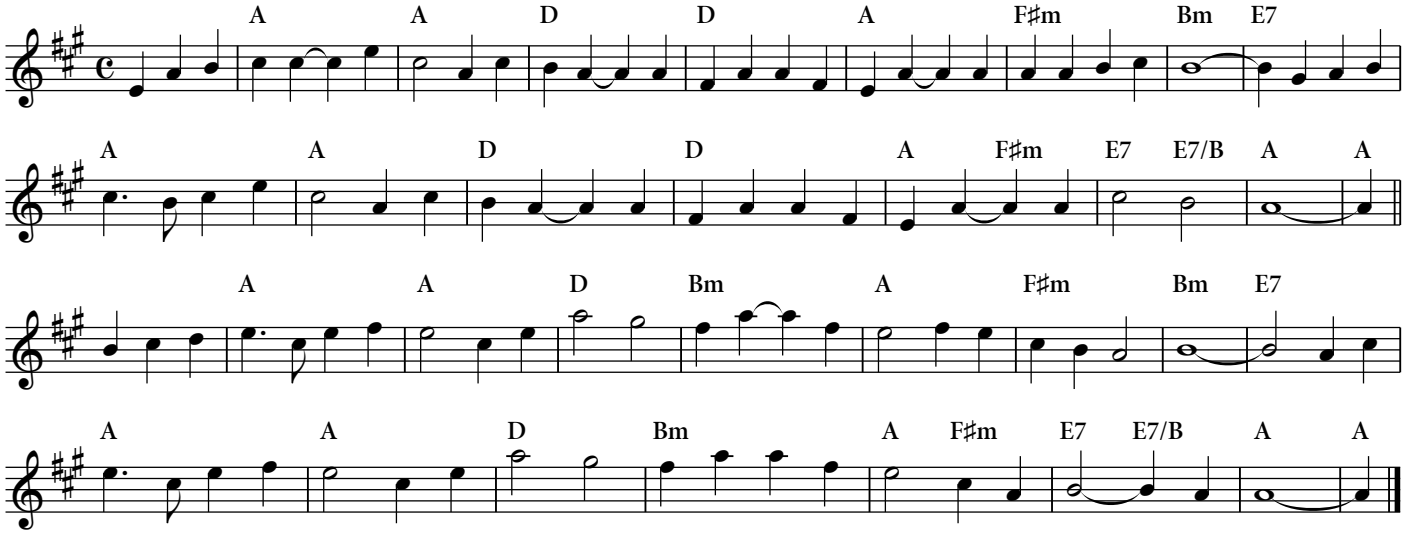
Mari's Wedding

Mary's Wedding



Neil Vincent Orzechowski's Welcome To Earth

Bob McQuillen



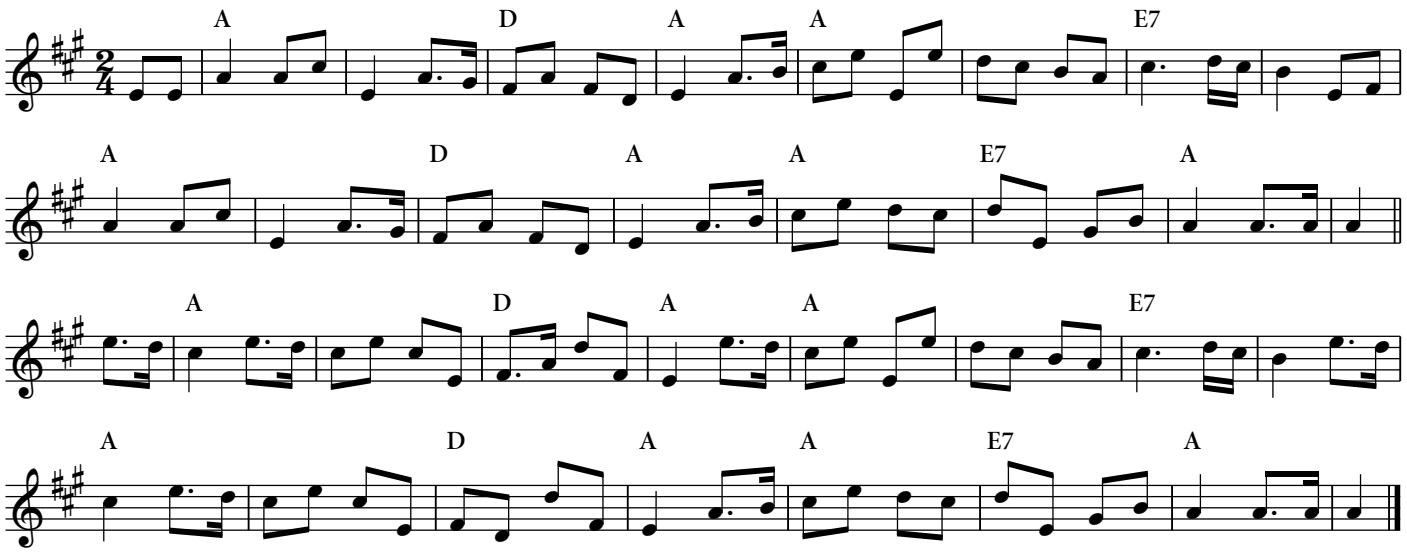
Source/Origin: *Choose Your Partners*, Smithsonian Folkways SFW CD 40126, 1999, Old New England playing.

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

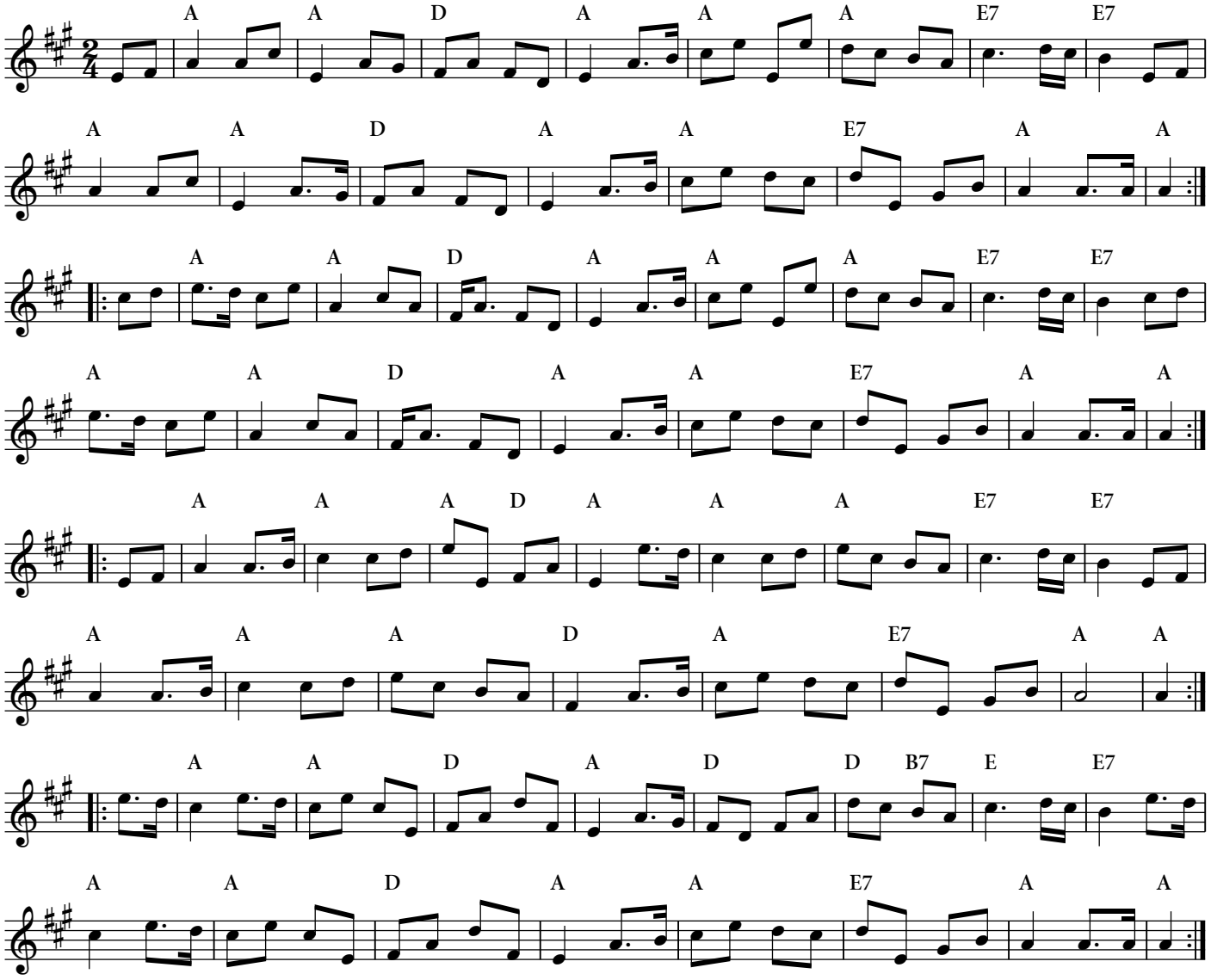
Two-Part Version



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



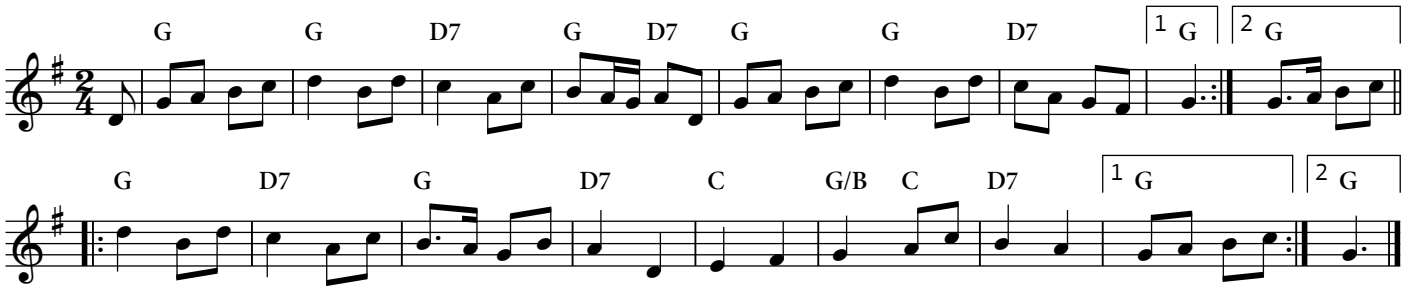
Source/Origin: Fireside String Band, *Square Dance Tunes for a Yankee Caller* (F & W Records, F75-FW-6, 1976.

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

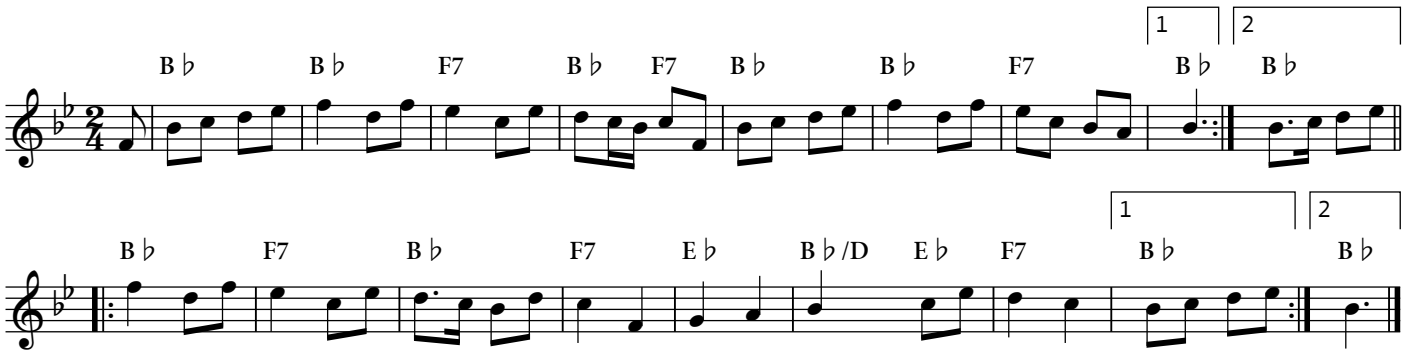
In G



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

Mistwold

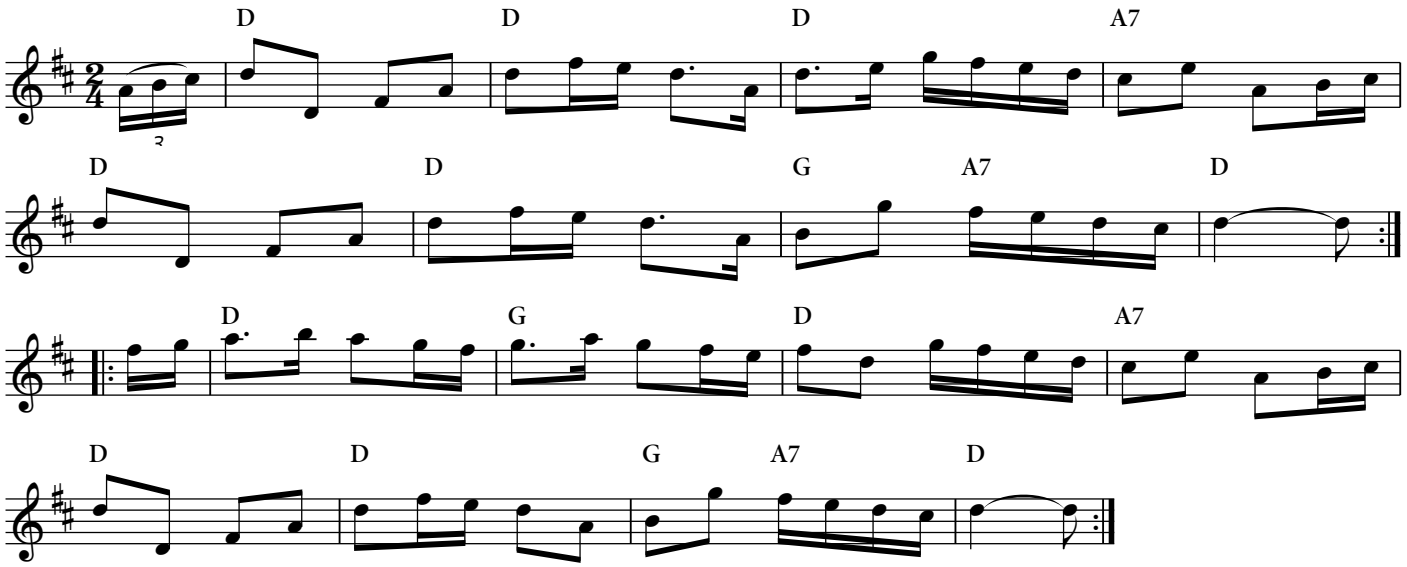
Dudley Laufman



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

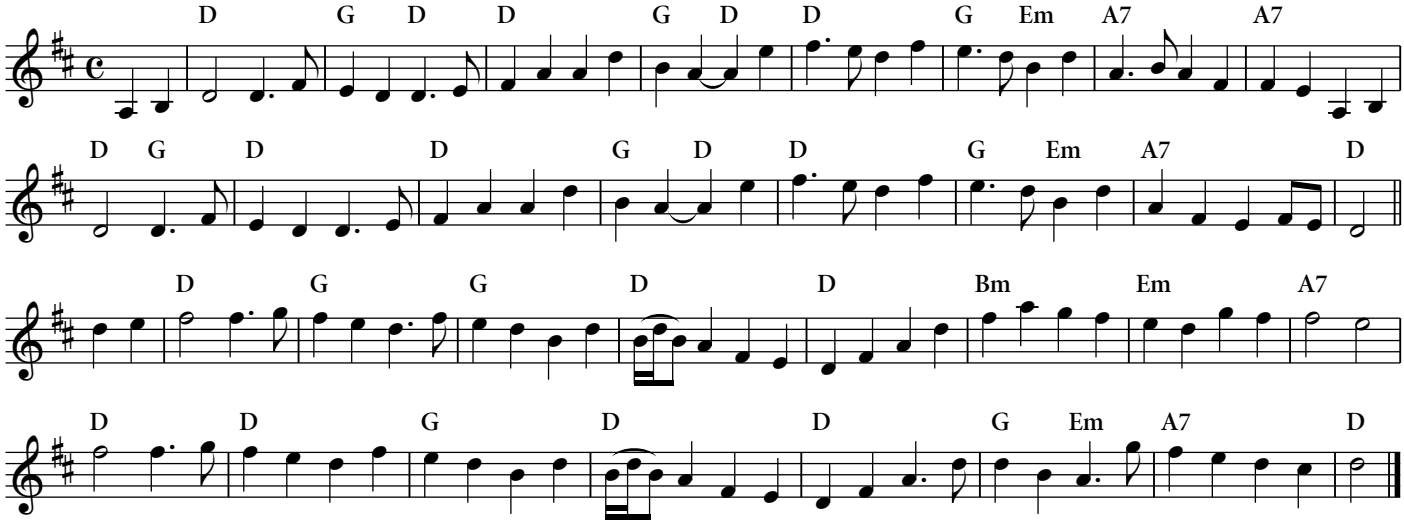
Tune Notes: The tune was originally recorded in Bb, although Dudley now is more likely to play it in G.

Nancy



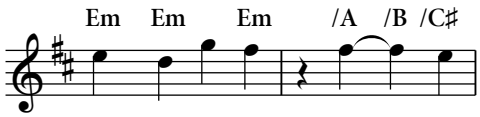
Pete's March

Bob McQuillen



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.

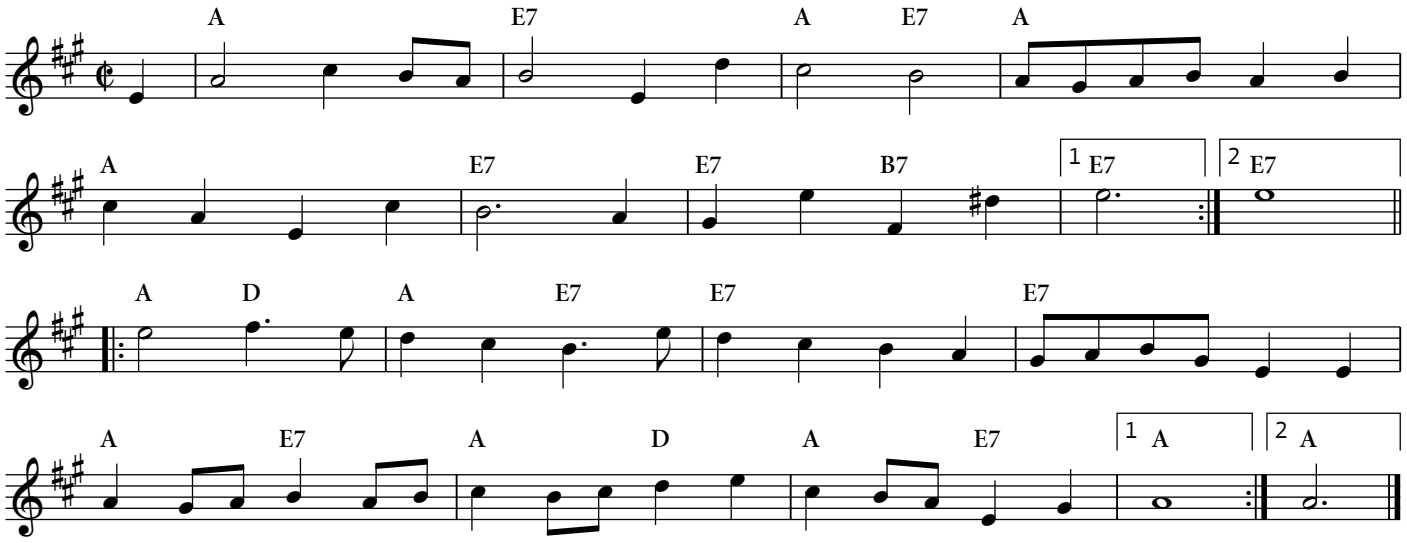
Source/Origin: New England Tradition, *Farewell To The Hollow.* Whistler's Music, CDWM 9860, 1988 and 1991.

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.

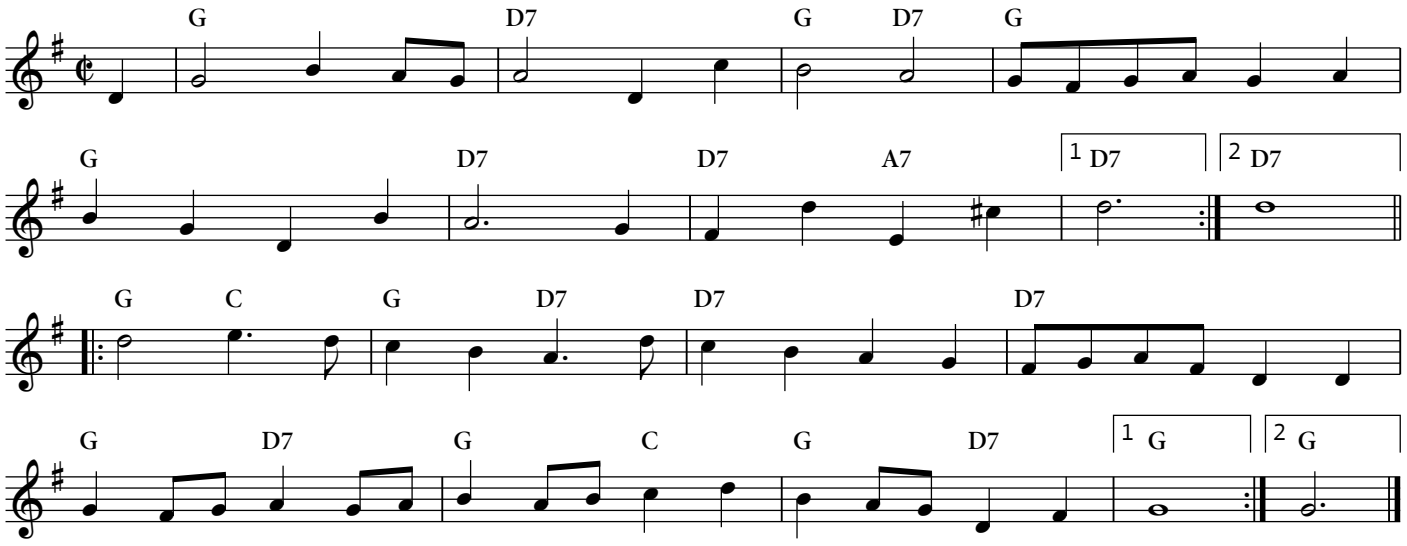
Chords are identified as accurately as possible from Bob's playing on the *New England Tradition* recording.

Prince William



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.

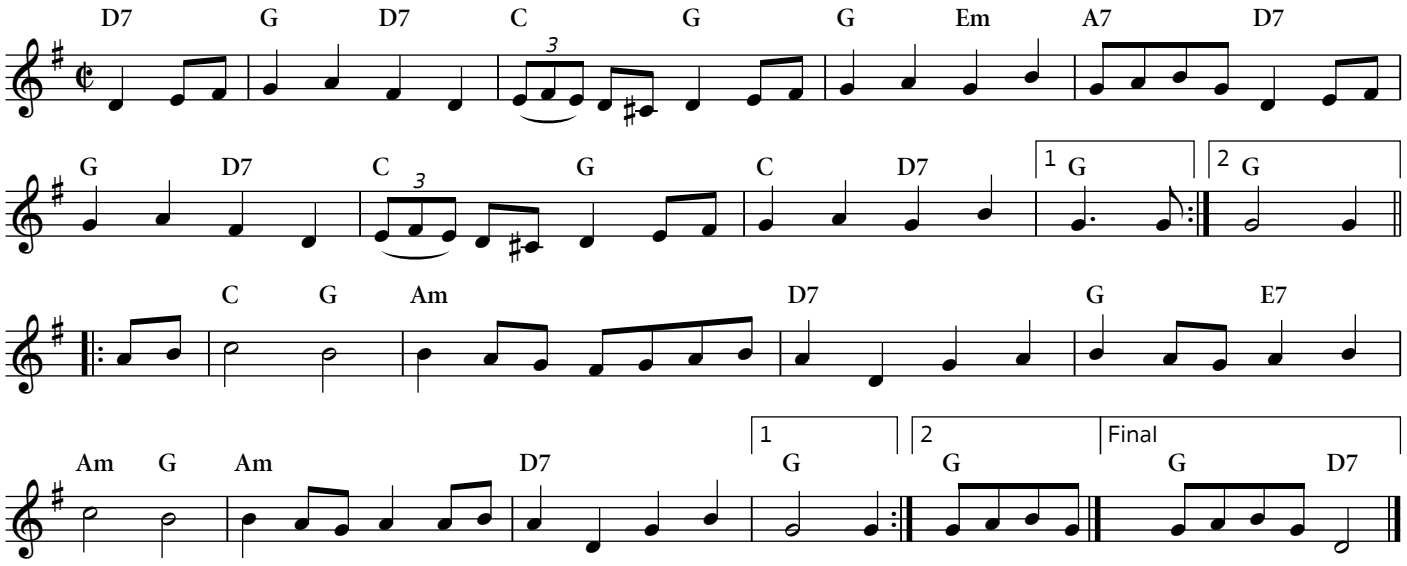
Prince William



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

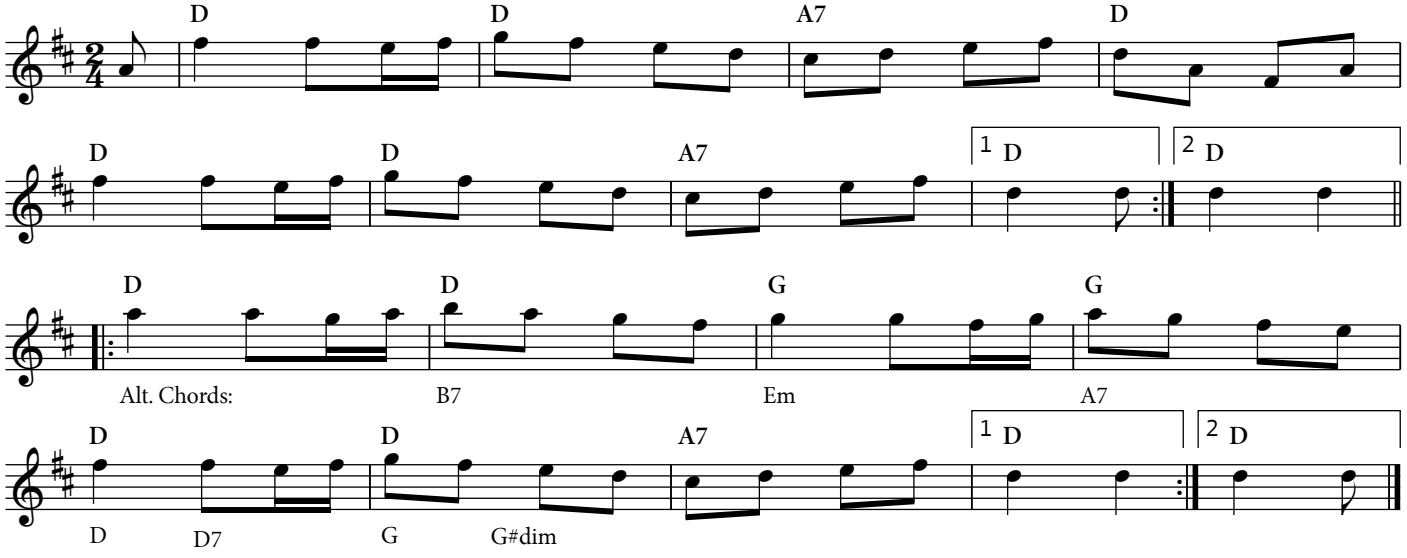


Source/Origin: Lisa Ornstein who learned it from Henri Landry who learned it from Thomas Pomerleau. This is a fairly simplified version.

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



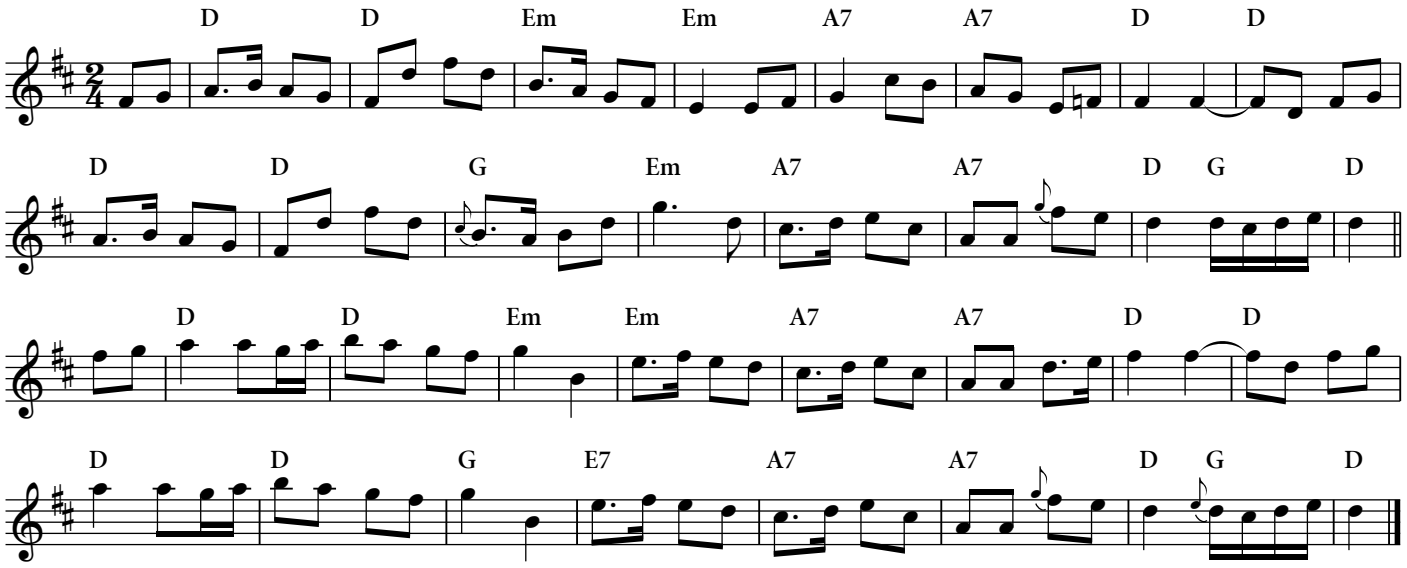
Source/Origin: *Farm & Wilderness String Band Tunebook.* Compiled by Christy Keevil and Henry Darley Chapin. Plymouth, Vt., Farm & Wilderness, 1980.

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



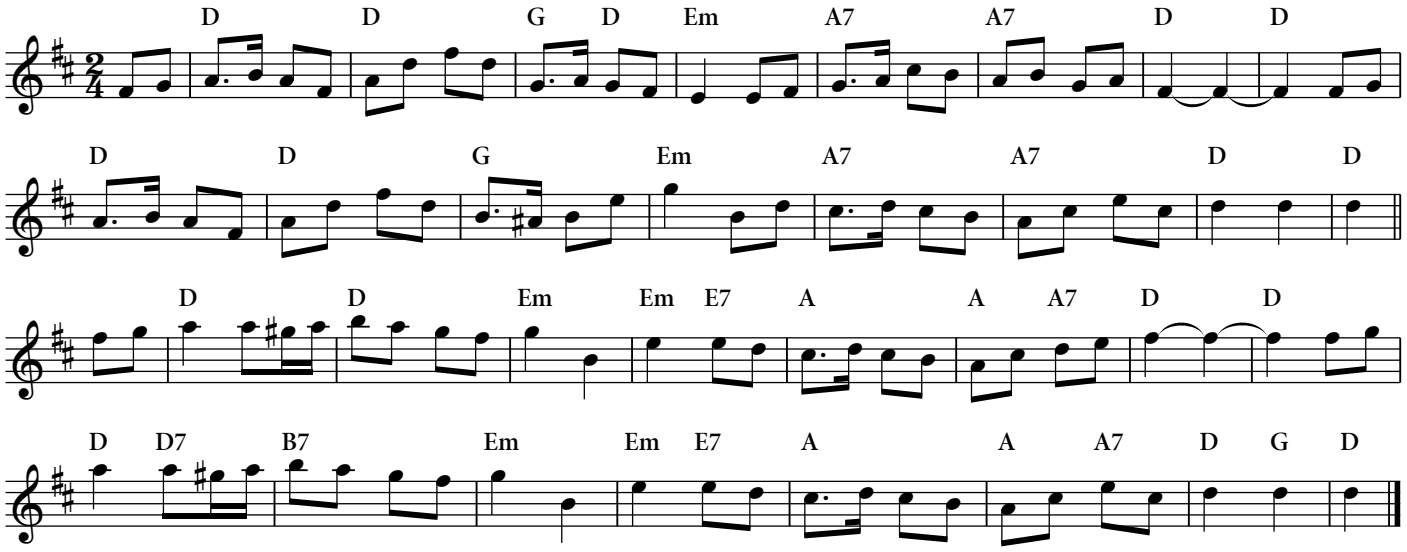
Source/Origin: Rod & Randy Miller, *Castles in the Air,* Fretless FR 119, 1975.

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

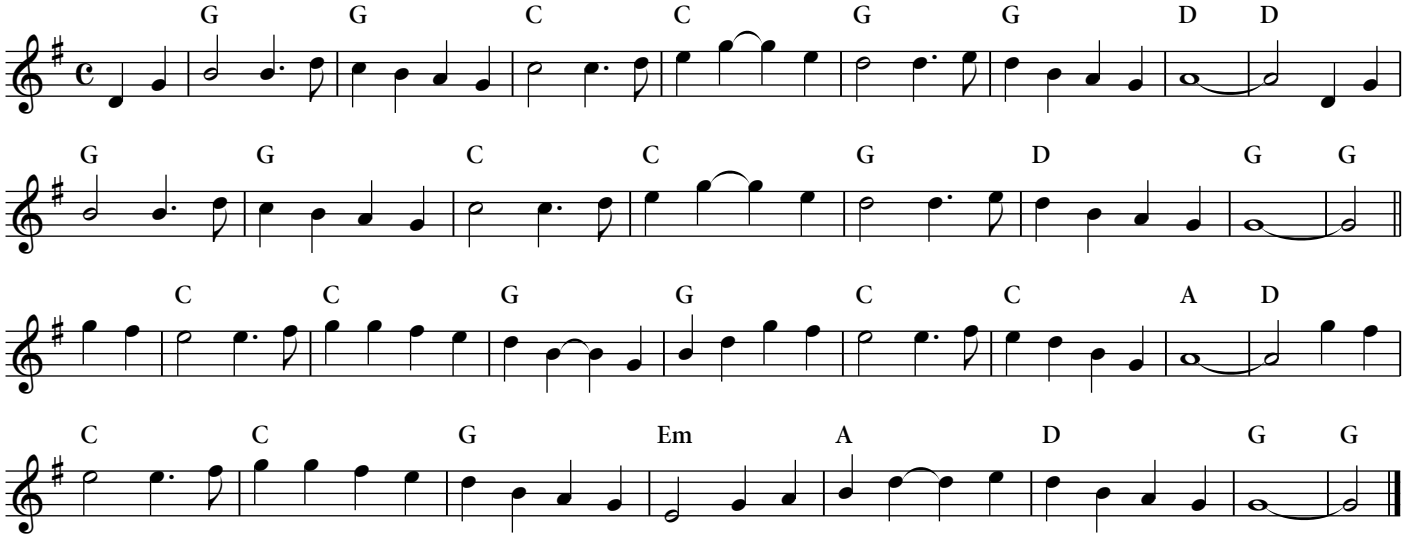


Source/Origin: *Ralph Page Book of Contras.* London: English Folk Dance and Song Society, 1969. Chord suggestions by Leigh Dyer.

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

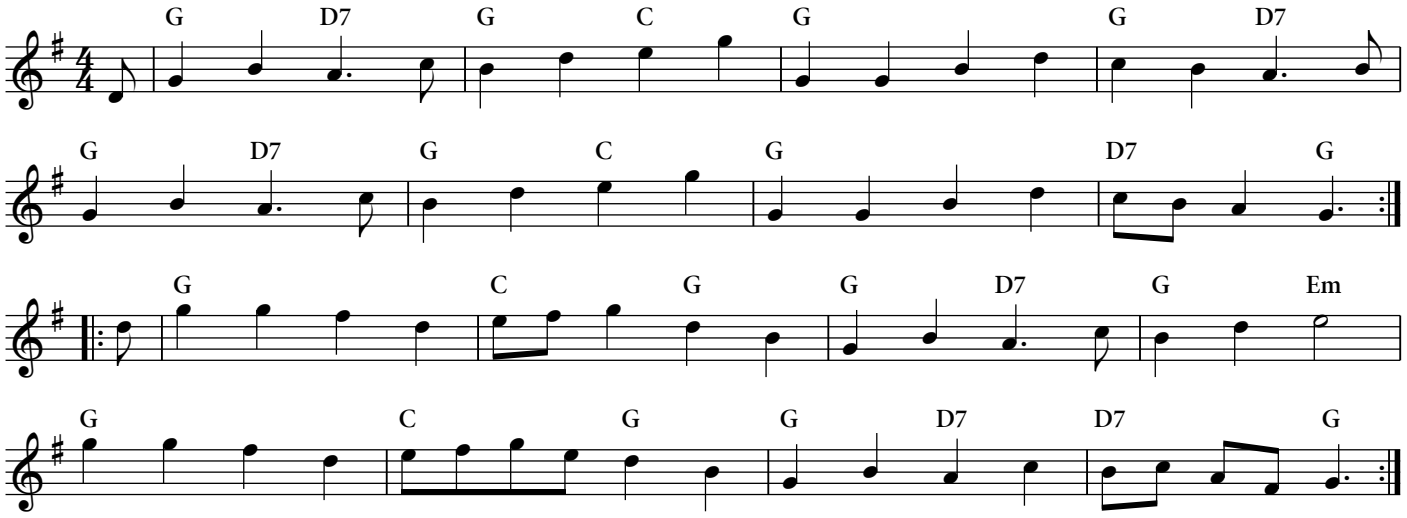
Sarah Hydorn



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



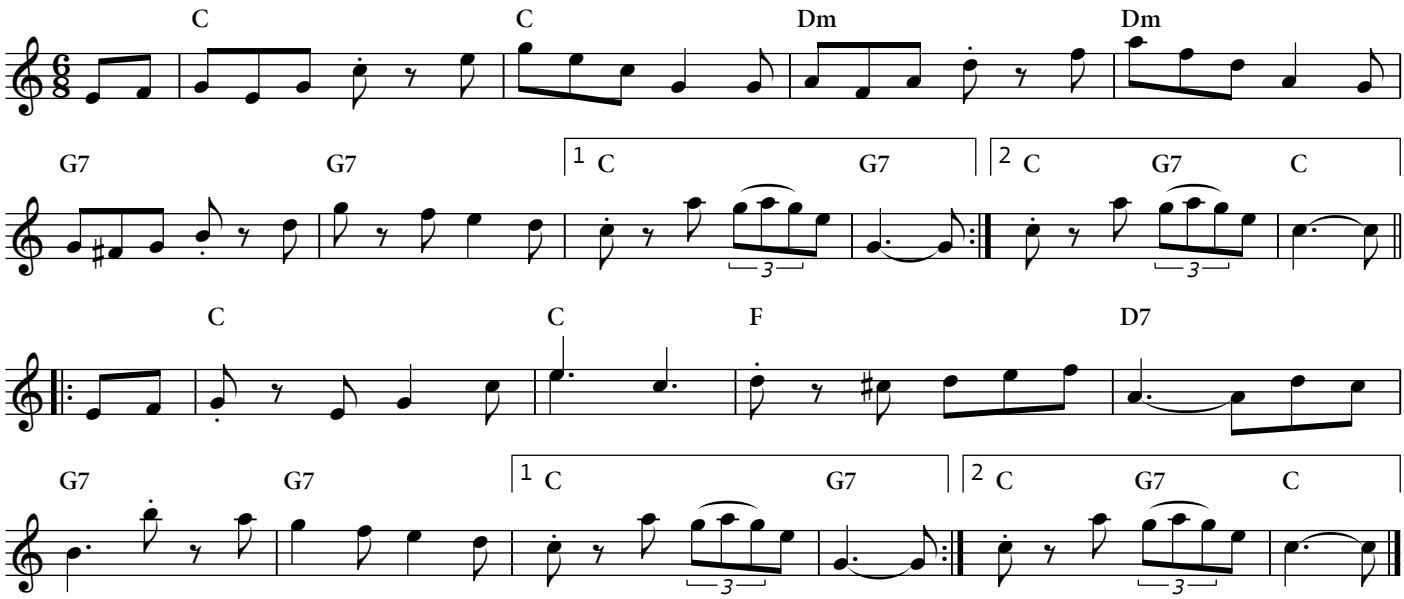
Source/Origin: Canterbury Country Dance Orchestra, *Swinging on a Gate,* Front Hall Records, FHR-03, 1974.

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

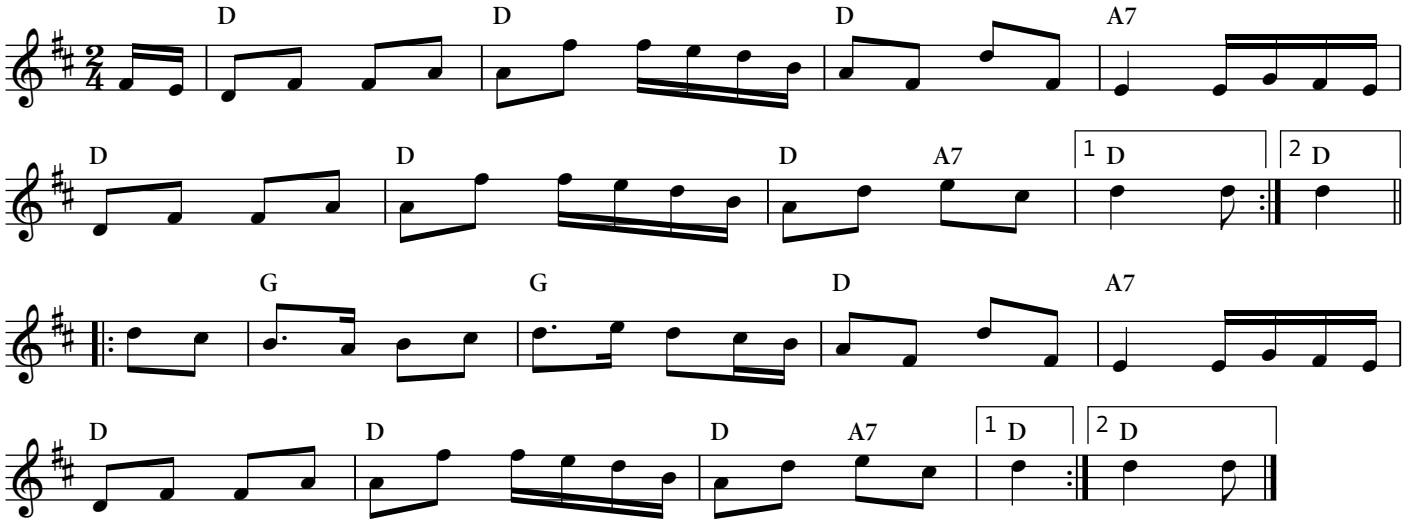
Andy De Jarlis



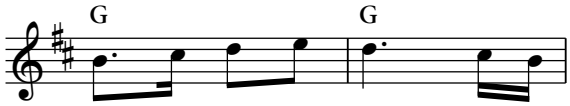
Year of the Jubilo

Kingdom Coming

Henry Clay Work



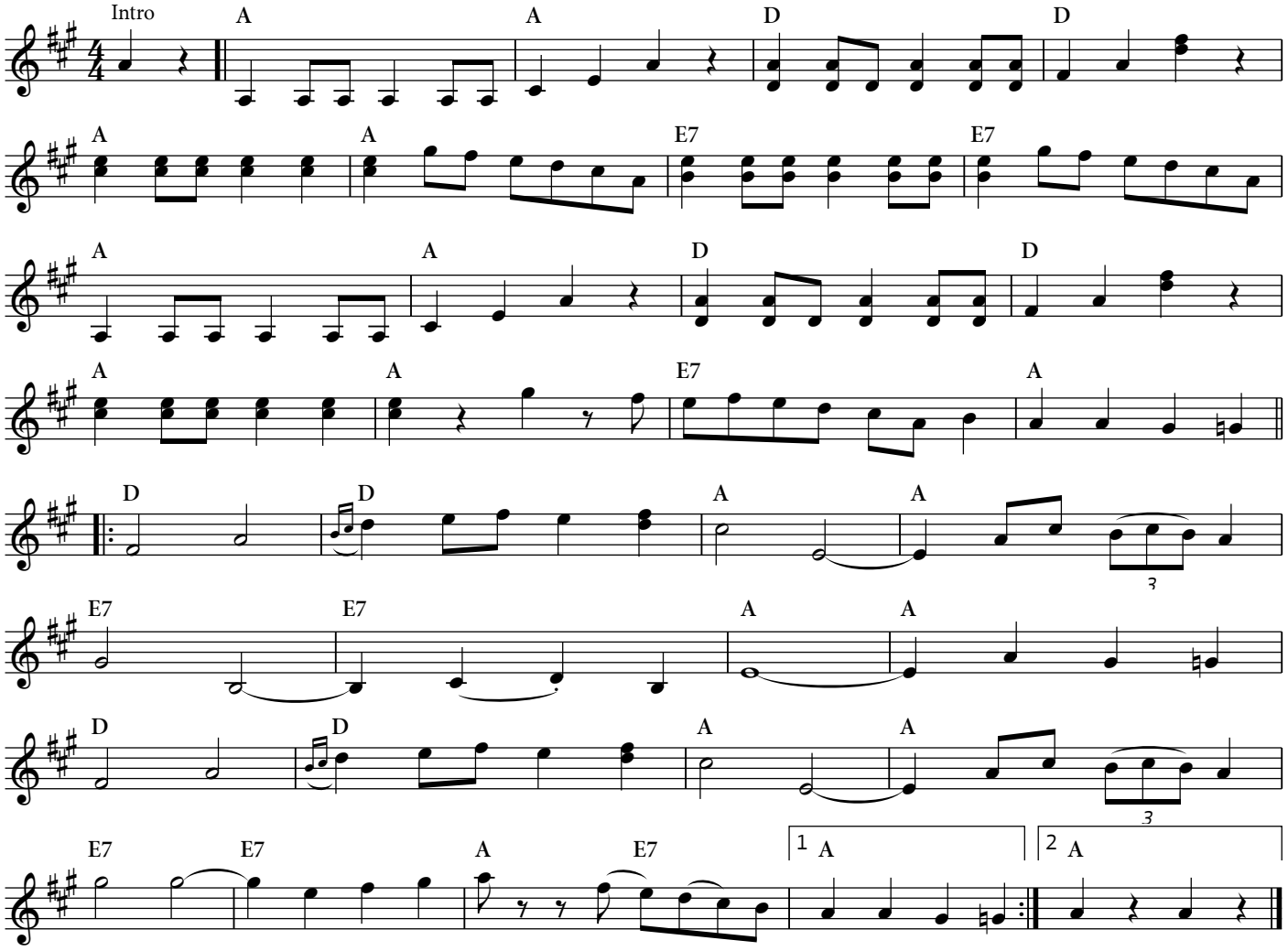
Here is a variation in the first two measure of the B part:



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

Blue Mountain Two-Step

C. Artus

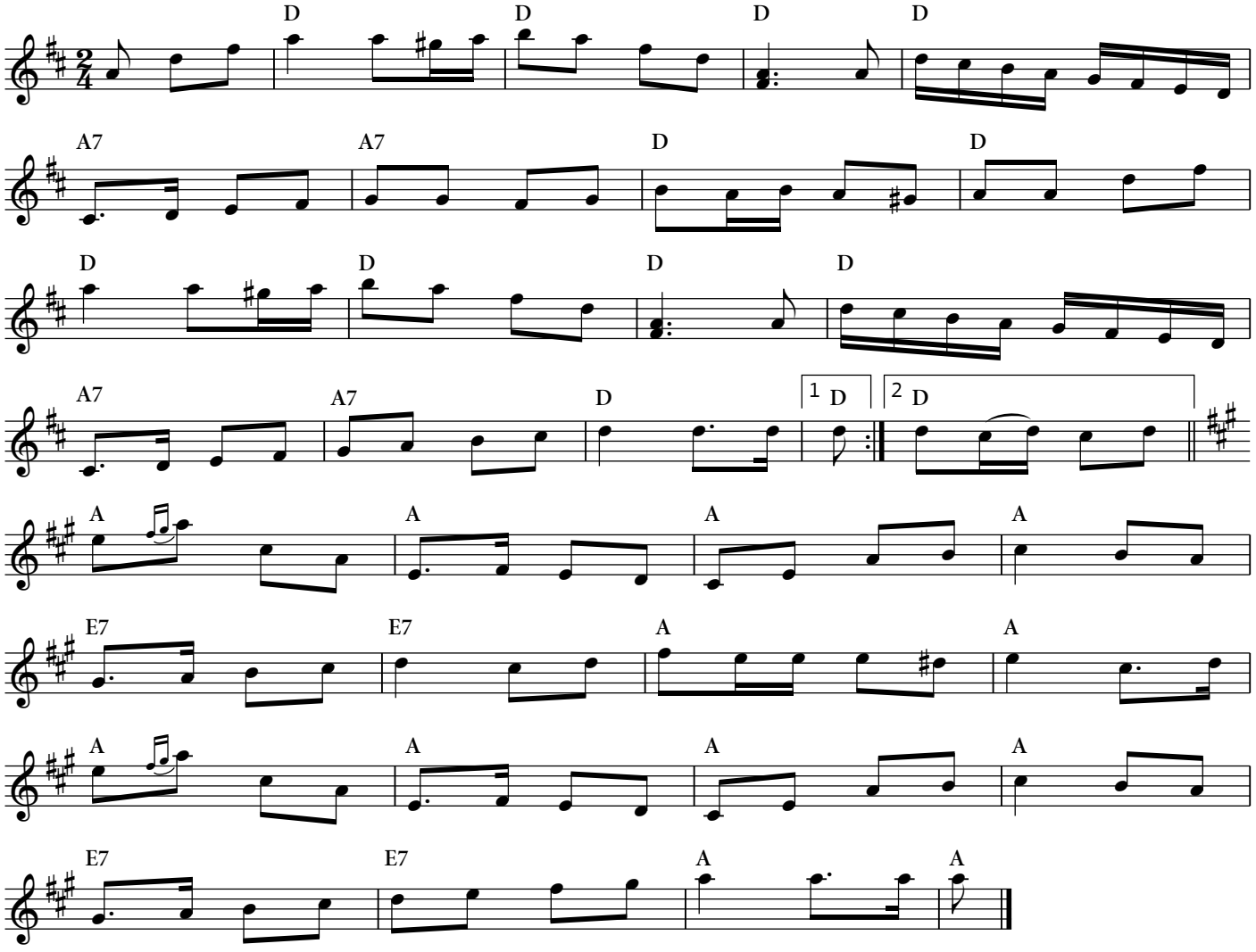


Source/Origin: Andy De Jarlis & His Early Settlers. London EB 44, 1962.

Happy Acres Two-Step

Cecil "Cec" McEachern

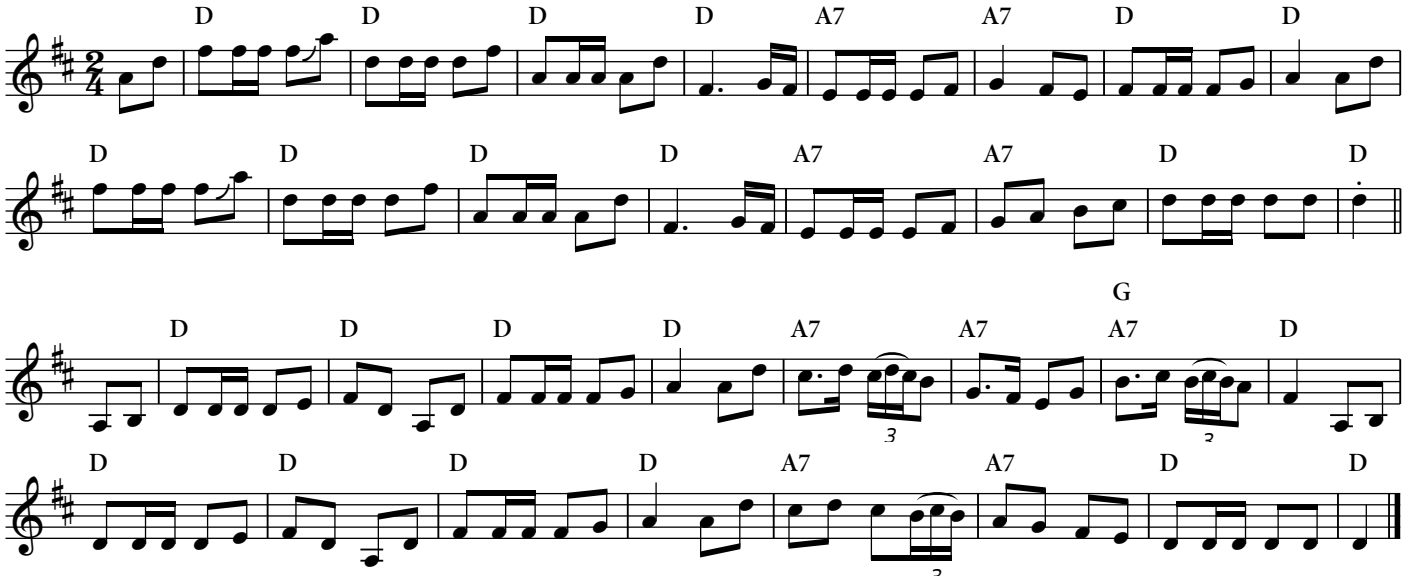
End on A2



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

Loggieville Two-Step

Matilda Murdoch



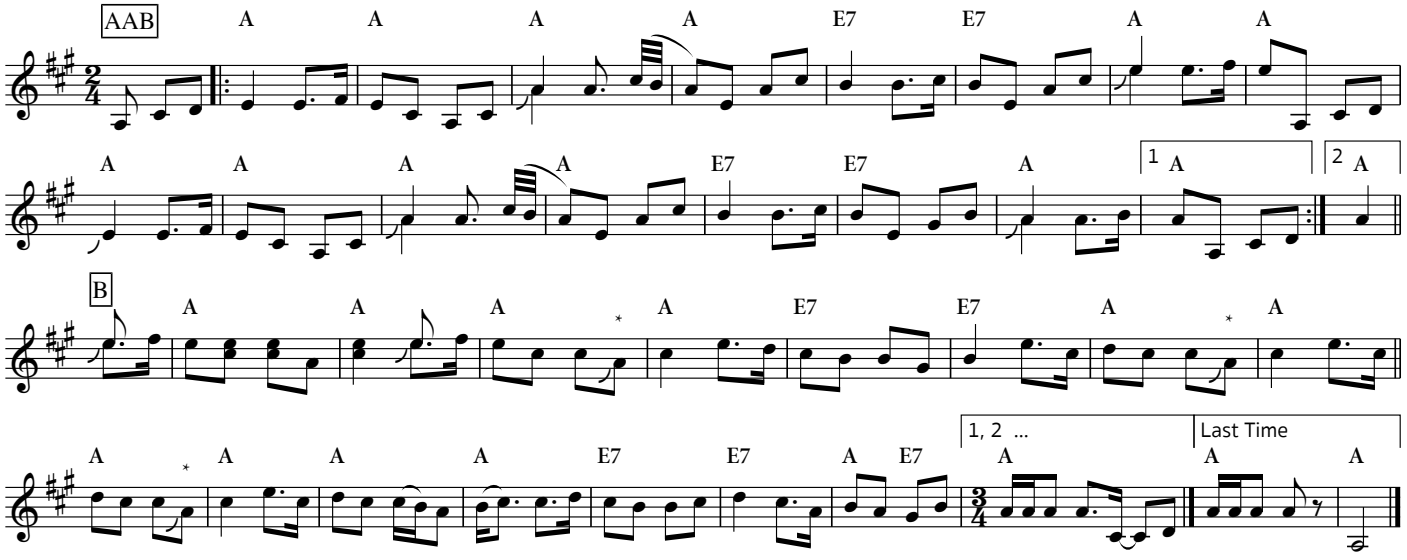
Source/Origin: *Matilda Murdoch plays Some of her own.* Paff Inc. PF-0003.

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



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.

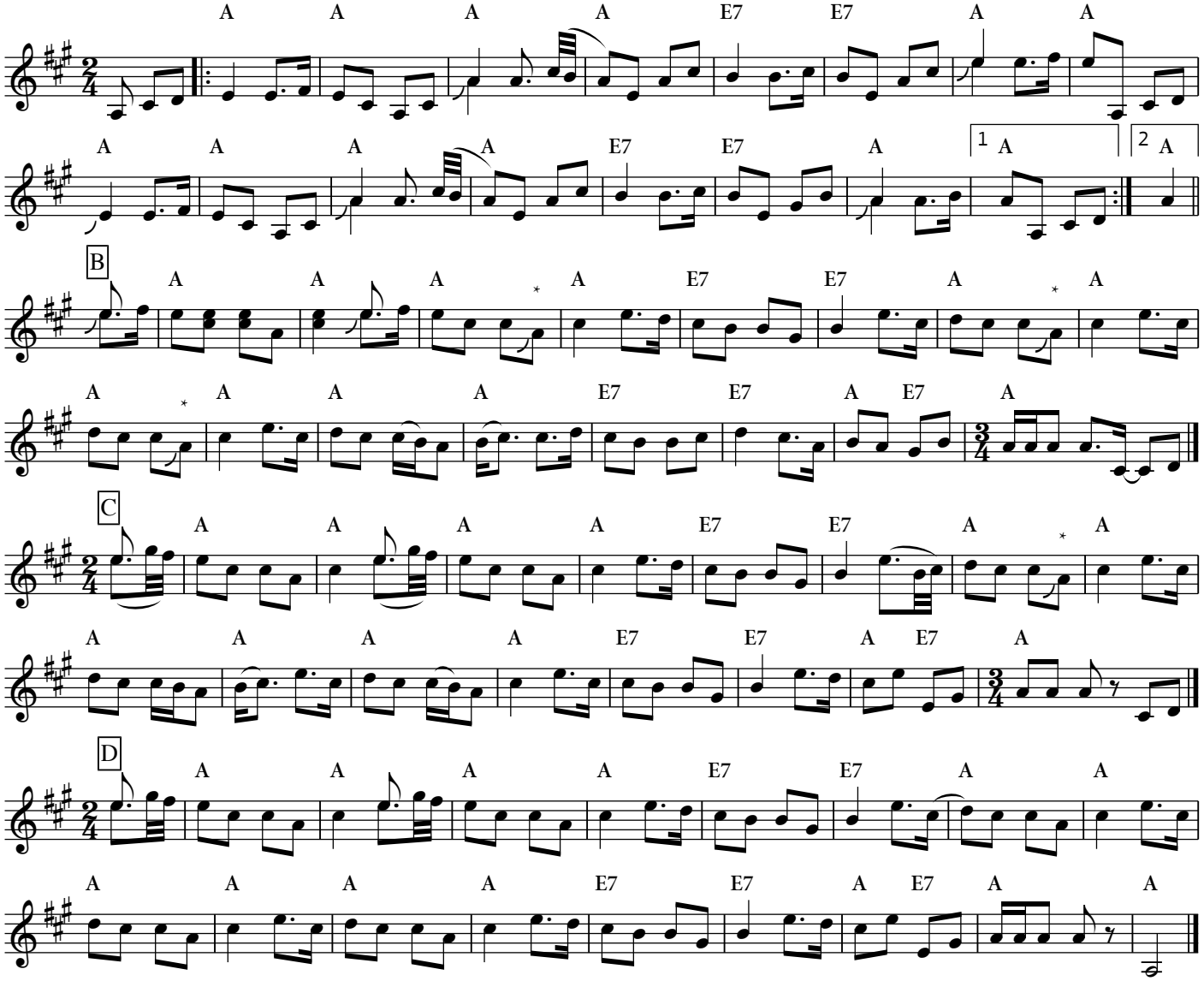
Although named as a march, I think it has more in common with Canadian two-steps, so I have classified it as such.

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



* *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.

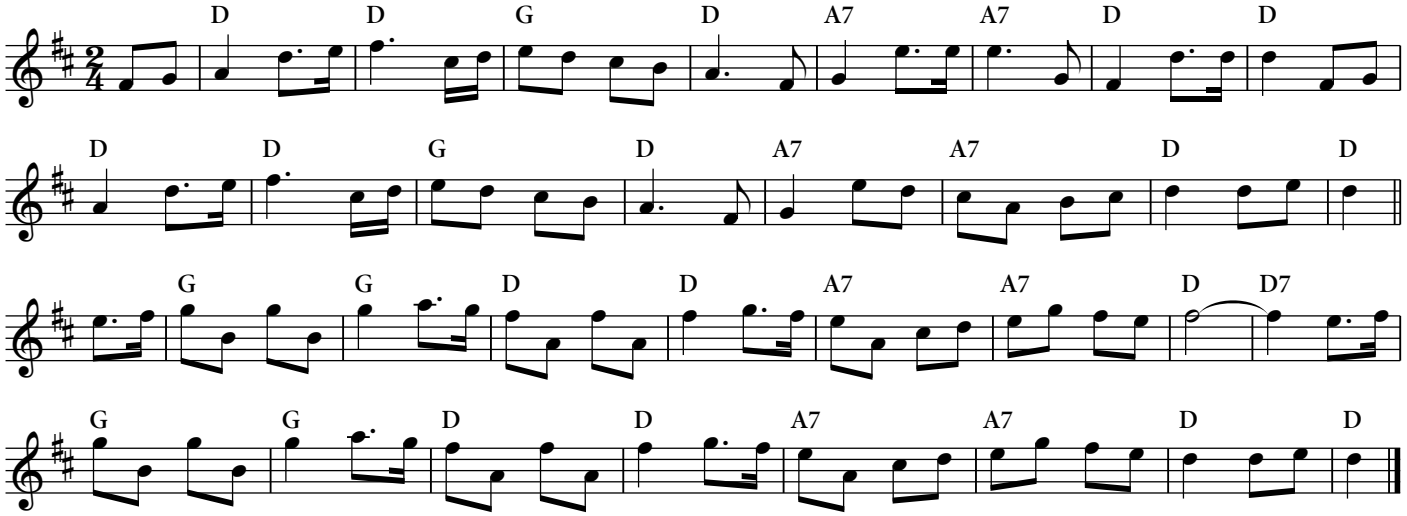
Tune Notes: There is a once-through version elsewhere. Ward Allen played many parts of the tune differently each time through. This version attempts to show many of his variations, especially the ending of the B part.

Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

As Composed by Andy De Jarlis



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

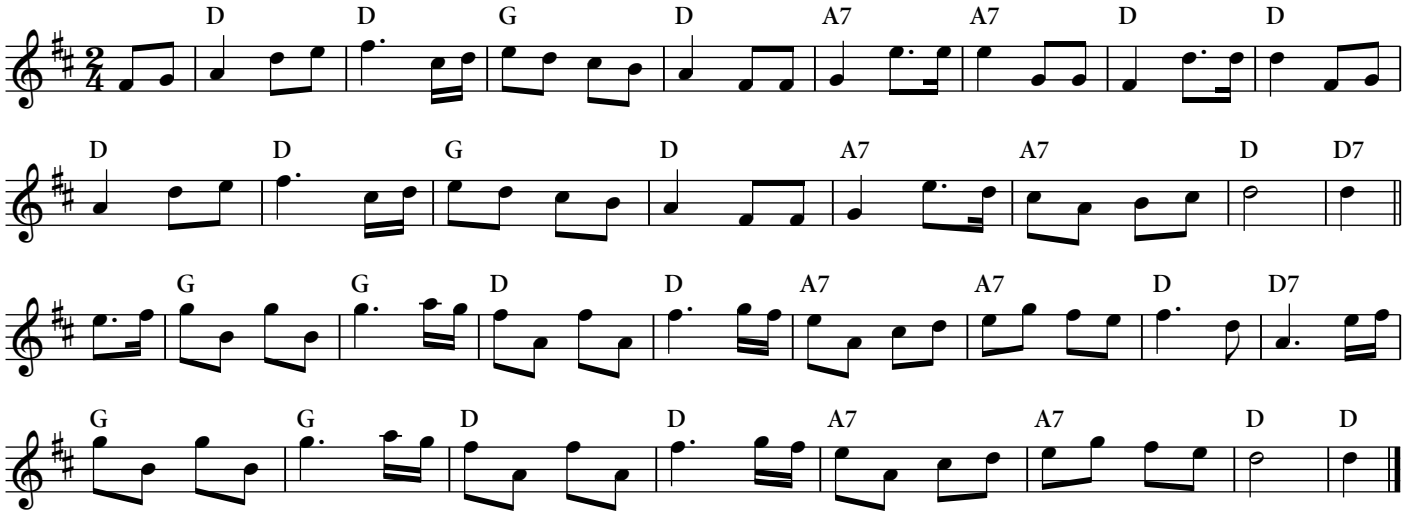
Tune Notes: As written by Andy De Jarlis; also presented as played in New Hampshire.

Manitoba's Golden Boy

Golden Boy

Andy De Jarlis

New Hampshire Version



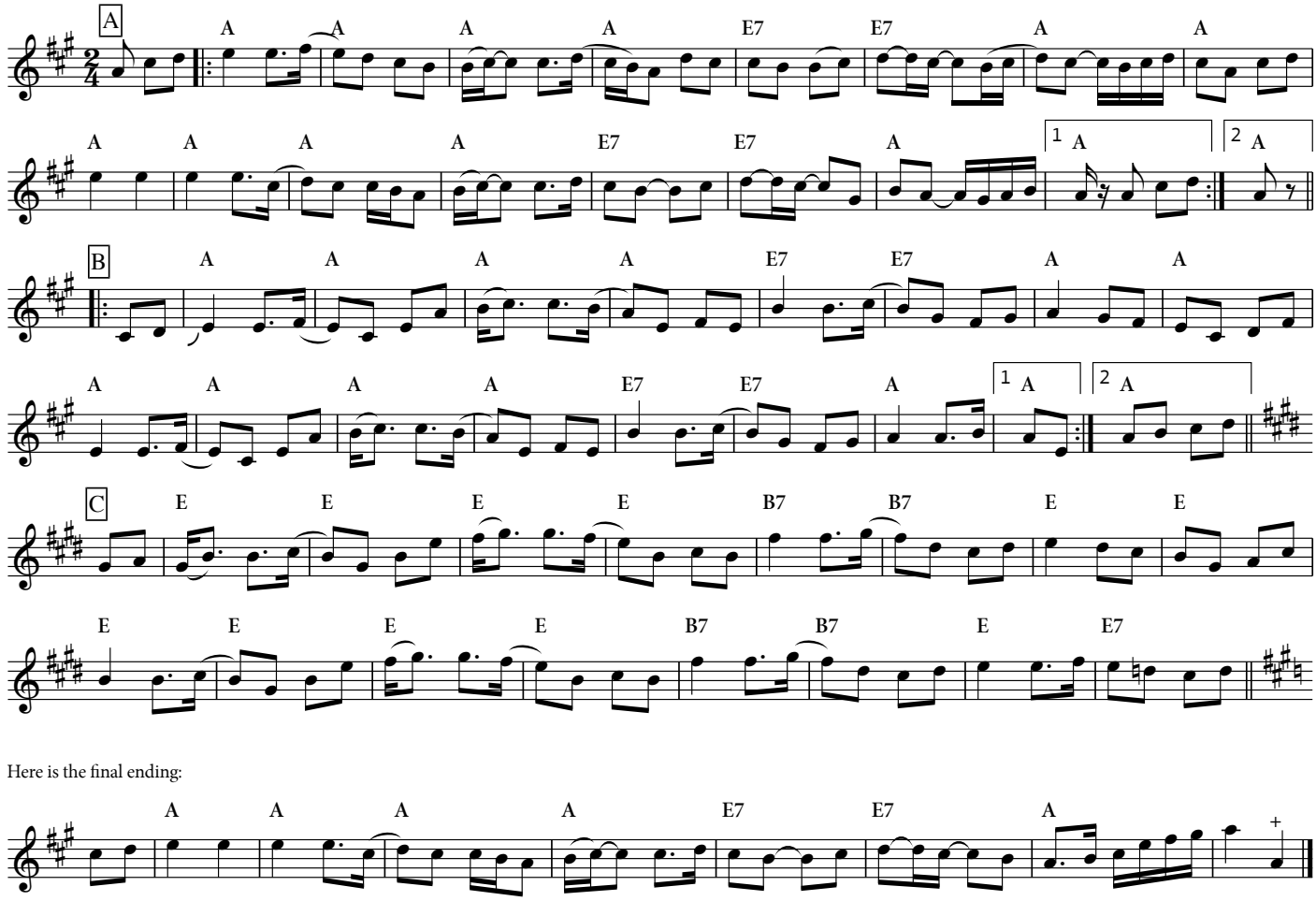
Tune Notes: As played in New Hampshire; also presented as written by Andy De Jarlis.

This was a favorite of Elise Nichols who played for Boston-area dances probably in tue 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



Here is the final ending:

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.

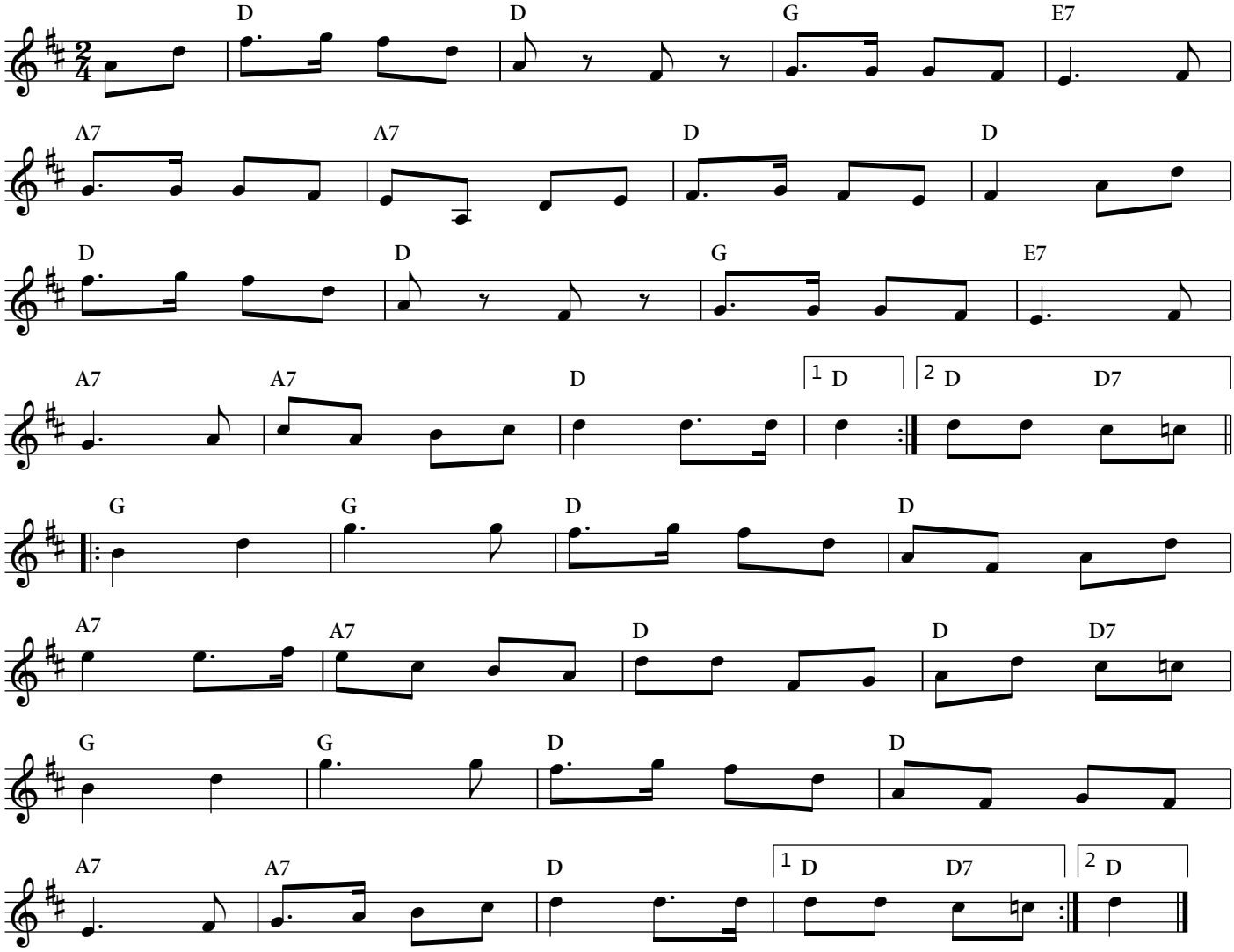
Sequence: On the recording Ward Allen played it A2B2ACA2B2A. A more usual sequence would be A(ABAC - repeat as desired)A. In other words start and end with an A part, and play the ABAC sequence as desired. If the repeats are omitted, the second endings should be used.

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

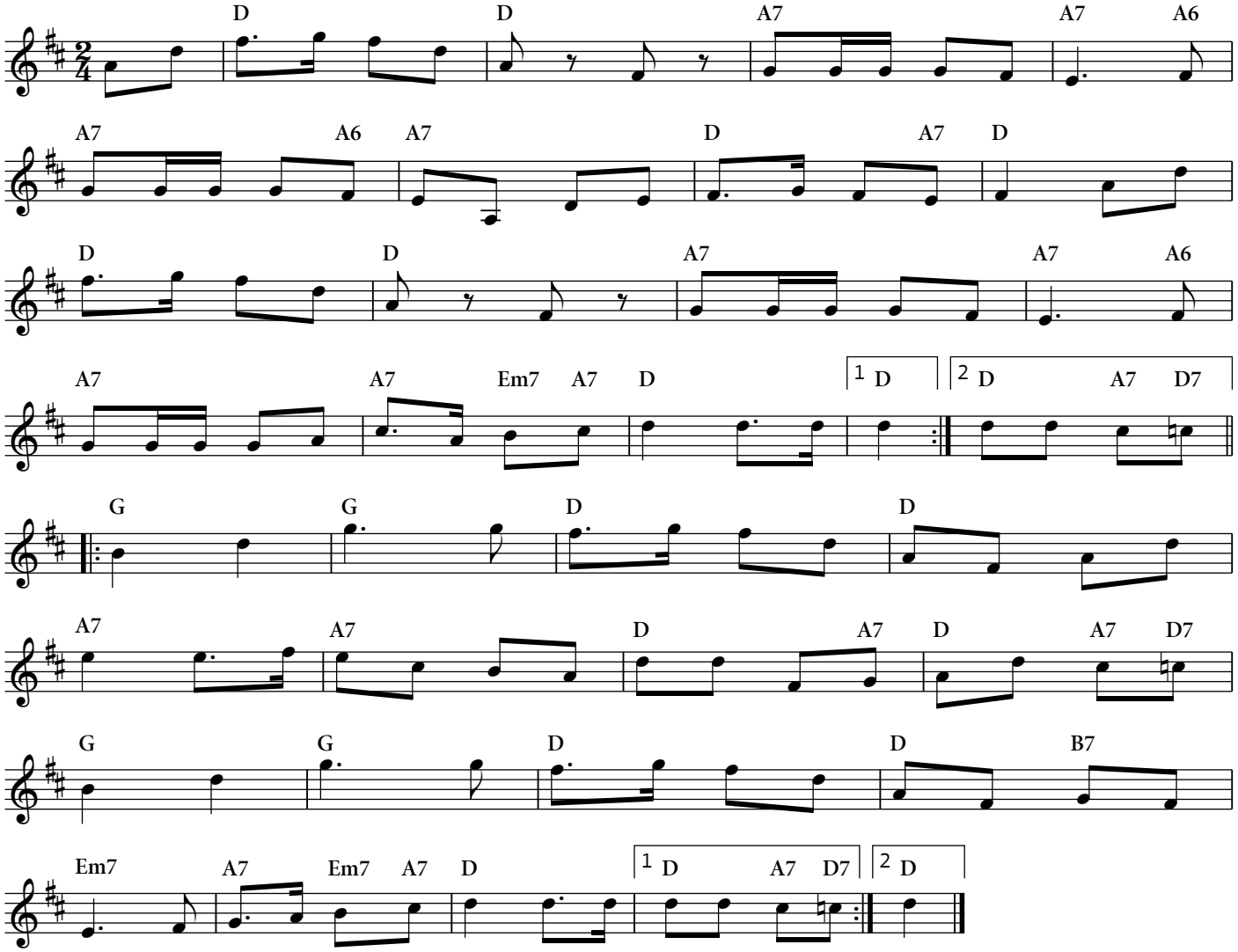


Tune Notes: This is as we play it in New Hampshire, which differs slightly from the tune as written by Andy De Jarlis (presented elsewhere) in terms of melody and also has somewhat different chord choices.

Sleeping Giant Two-Step

Andy De Jarlis

As Written by Andy De Jarlis

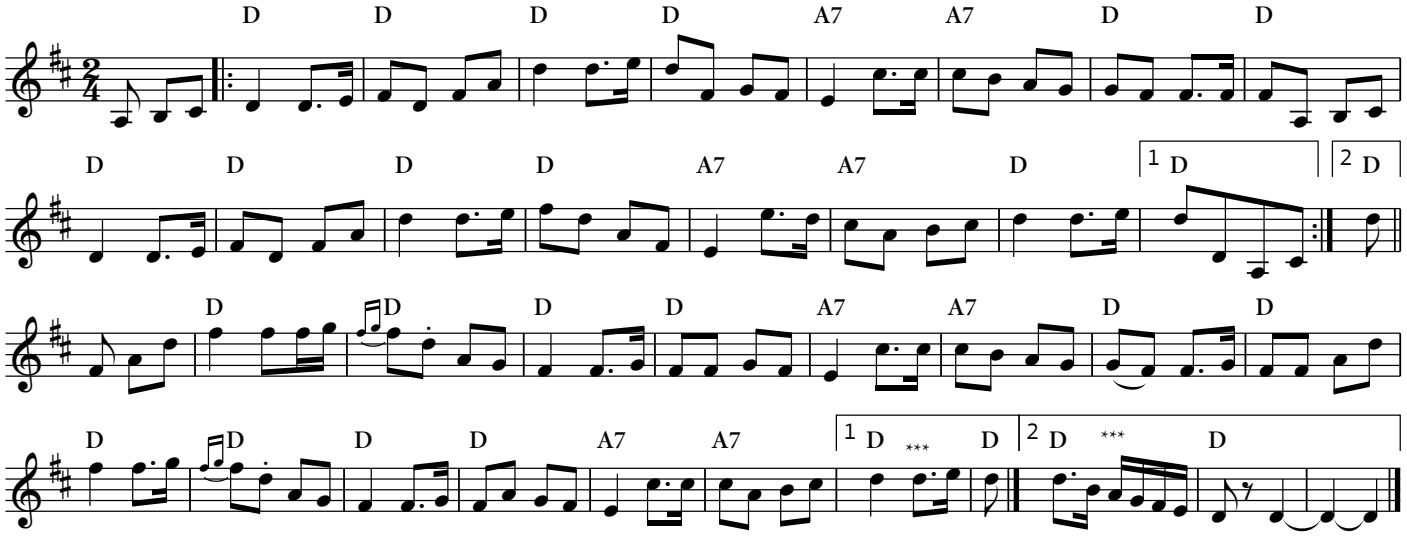


Source/Origin: Andy De Jarlis, *Canadian Fiddle Tunes from the Red River Valley, Book 2.* Toronto, BMI Canada Limited, 1961.

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

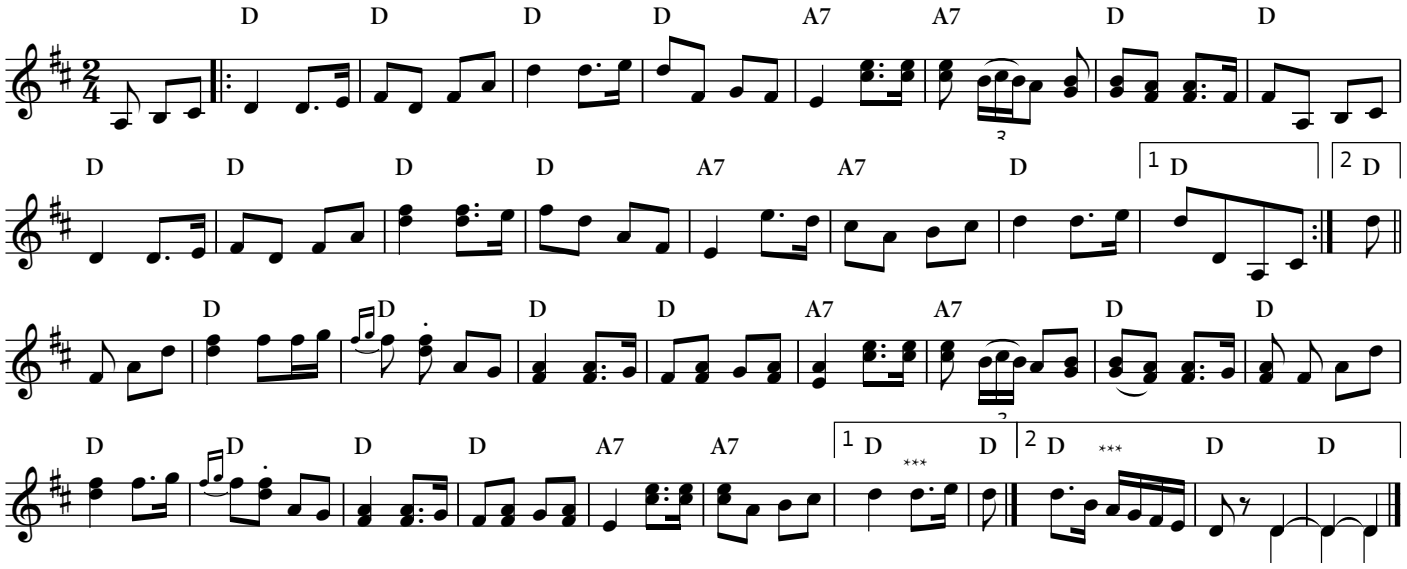
Basic Melody. *Sequence:* AAB once, then AB as desired using second ending of A part.



*** *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.



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

---

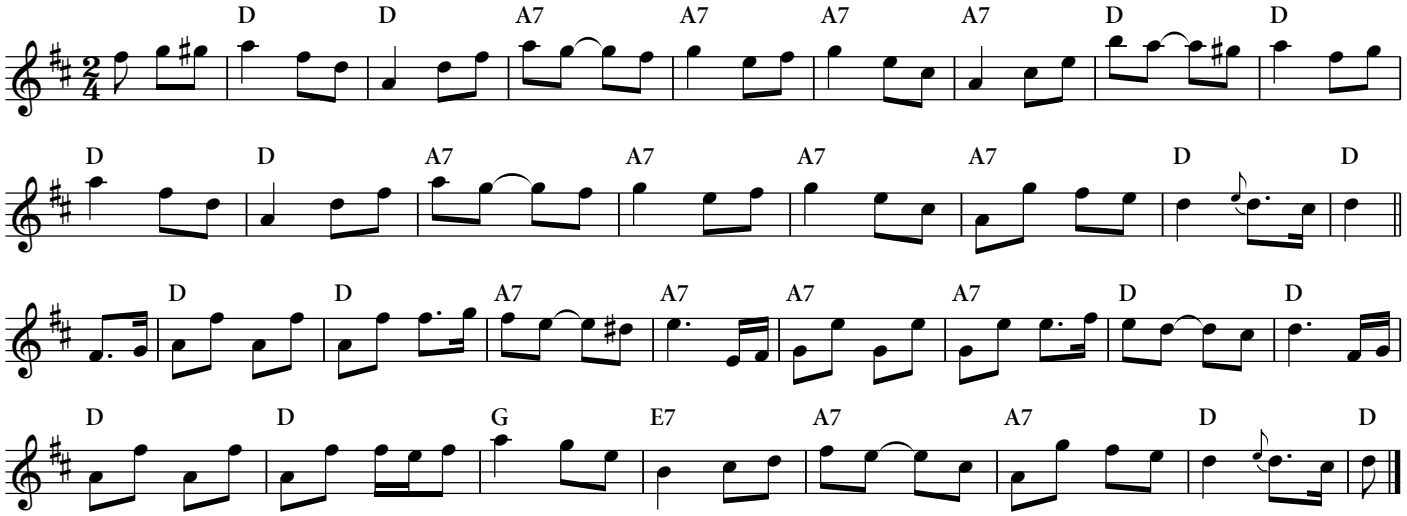
Source/Origin: Simon St. Pierre, At Sam Rouleau's, 6-4-95, with Sam Rouleau & Joe Pomerleau.

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.

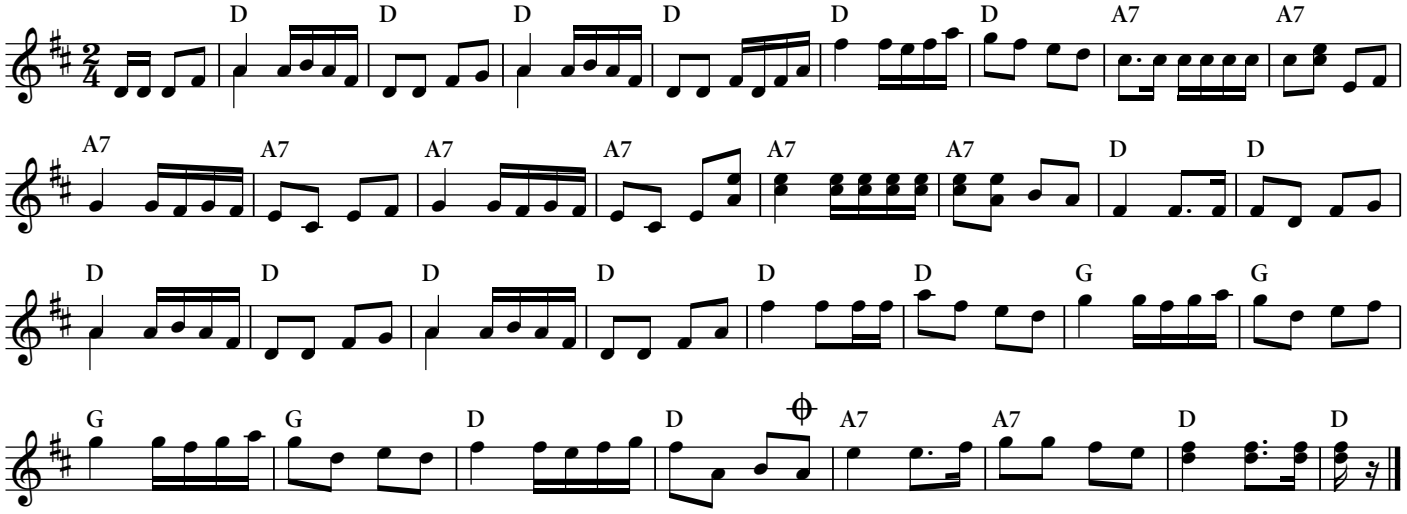
The second version is transcribed from Simon's playing as accurately as I could, but it doesn't play back correctly from an abc reader.

Silver and Gold Two-Step



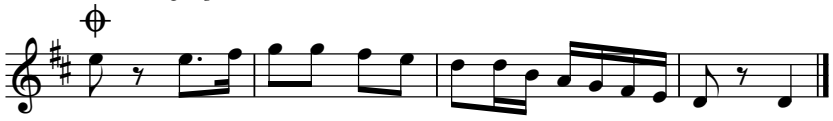
Waverly Two-Step

Graham Townsend



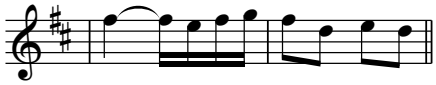
Here is one of Marcel's endings as well as a few melodic variations.

Ending (replaces A29-A32)

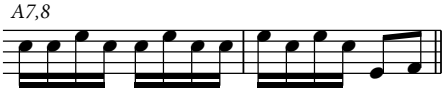


Here are some variations for the measures noted, as played by Marcel.

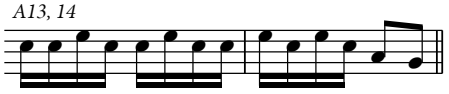
A5,6



A7,8



A13, 14



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.