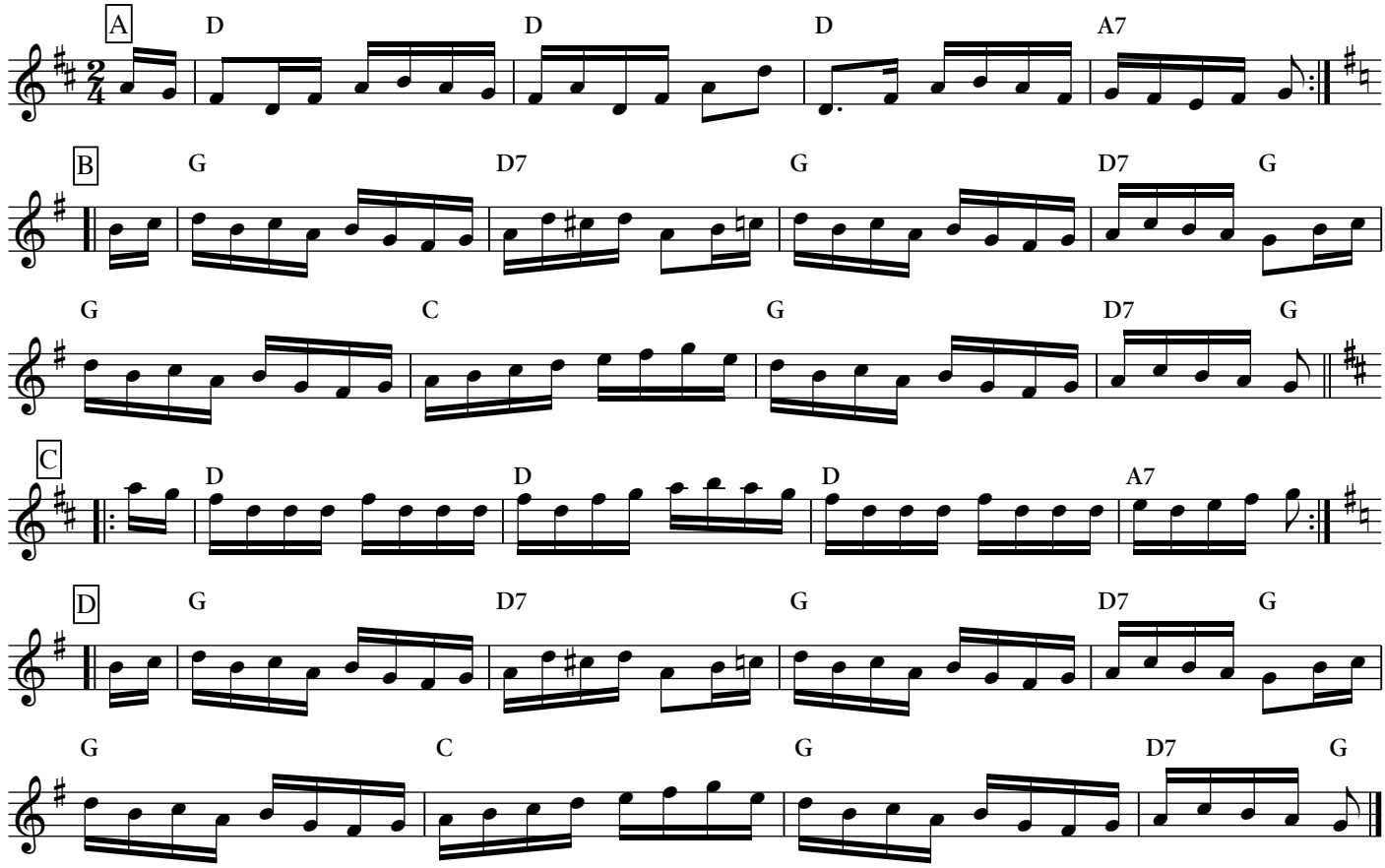
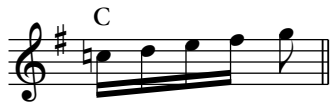
Chorus Jig

ABCD



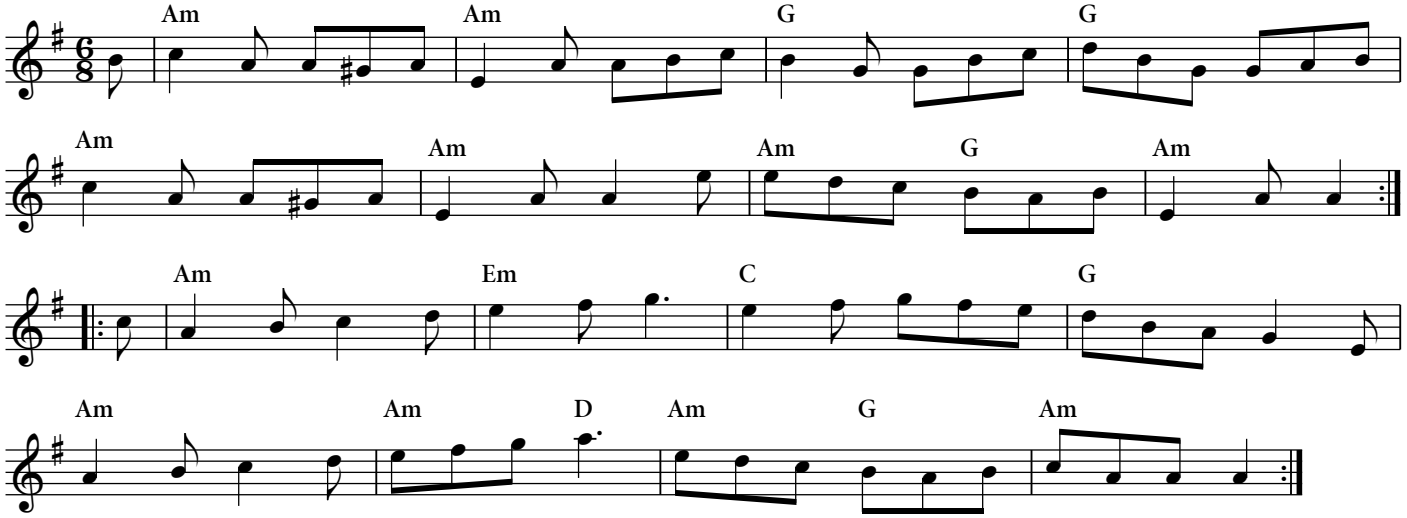
(Alt. Version, C, meas. 4)



Tune 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.

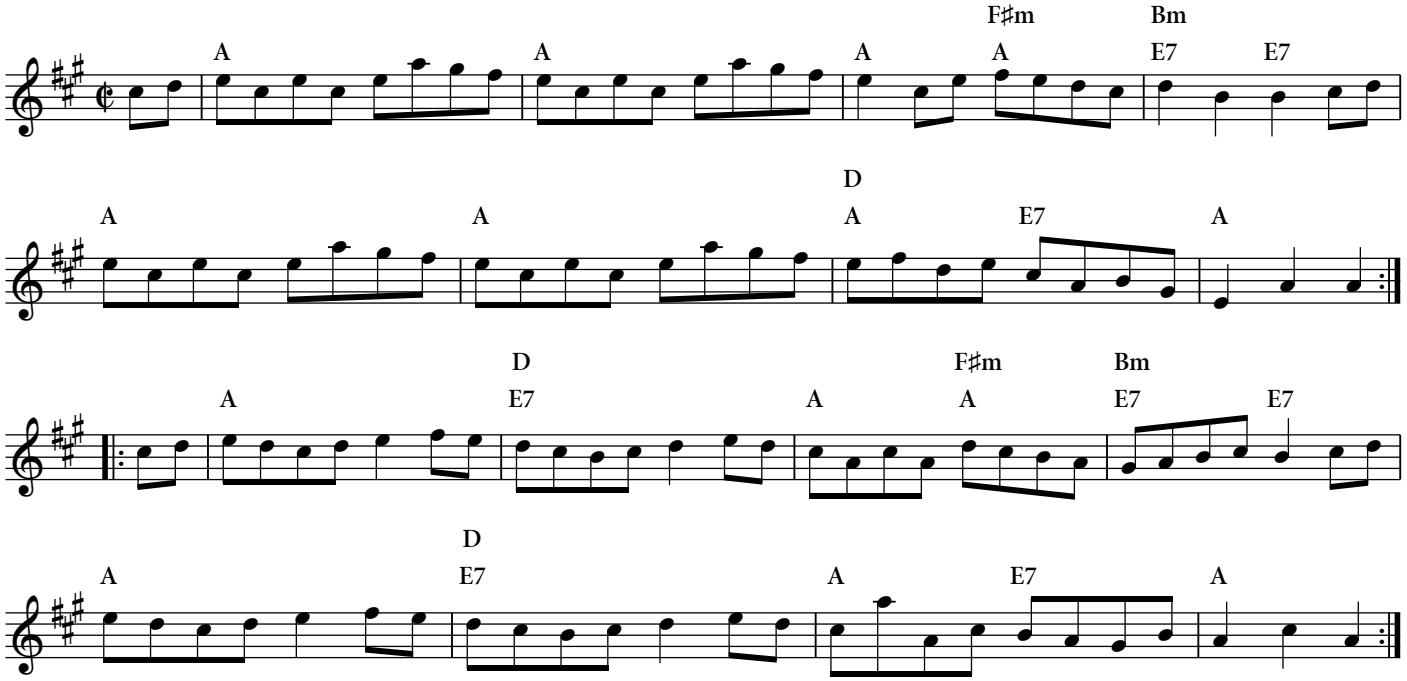
The Gobby-O

Jefferson and Liberty



Tune Notes: Used for the dance Jefferson and Liberty. Thomas Jefferson used it as a campaign song too.

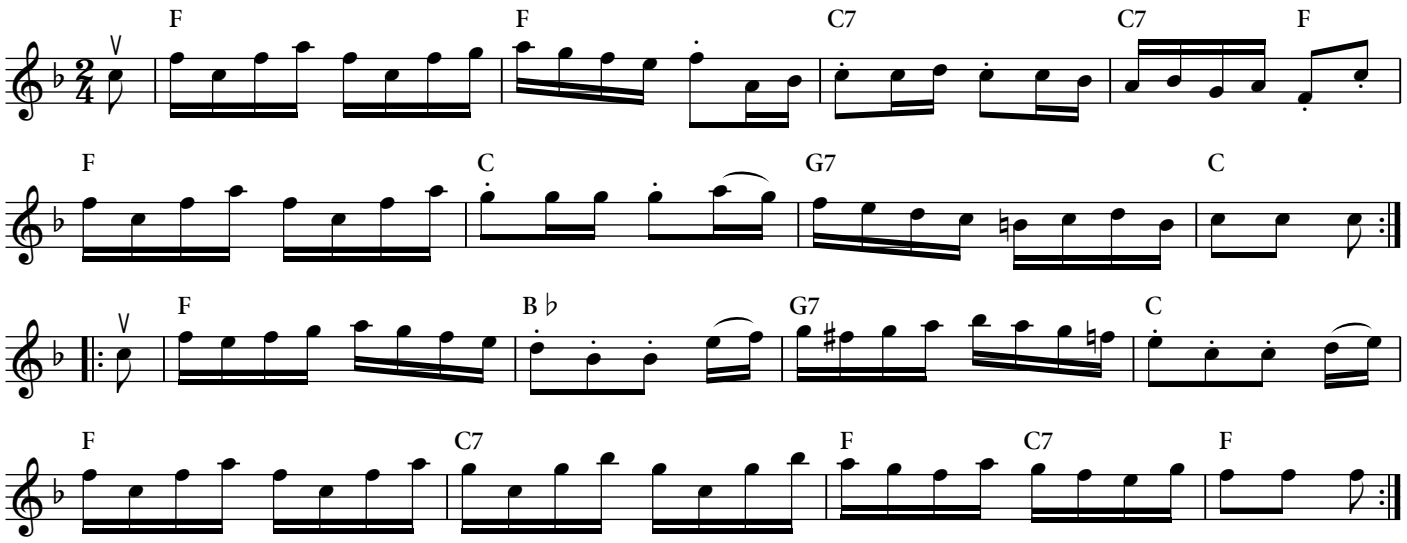
Lamplighter's Hornpipe



Tune 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.

Hull's Victory

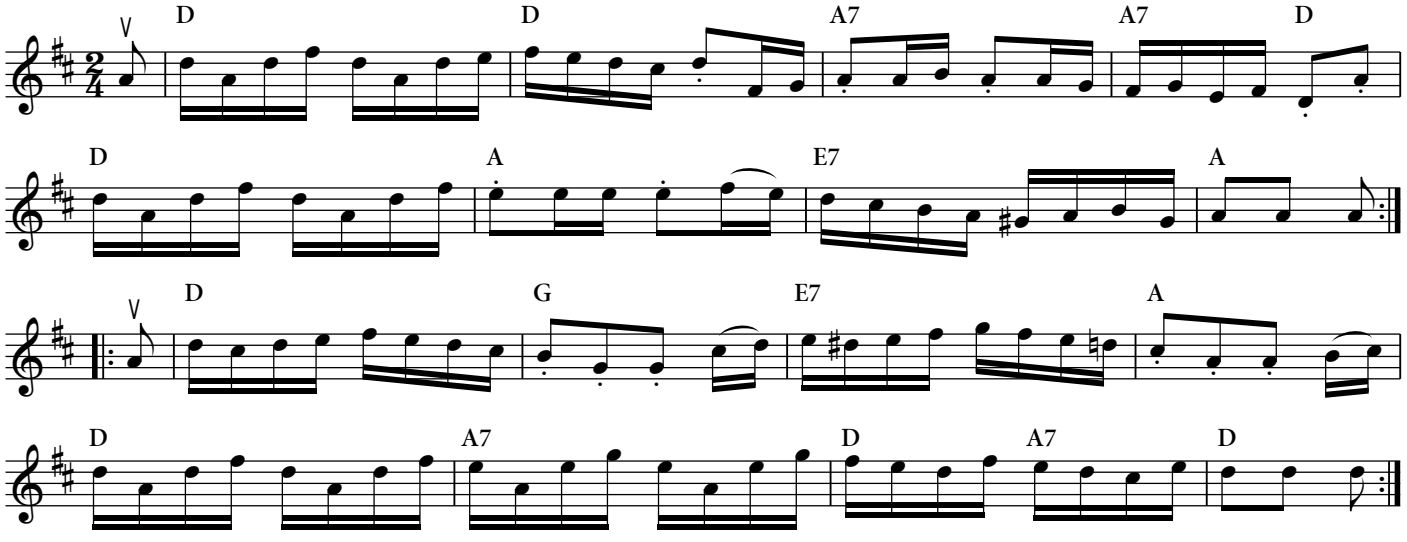
In F



Tune 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

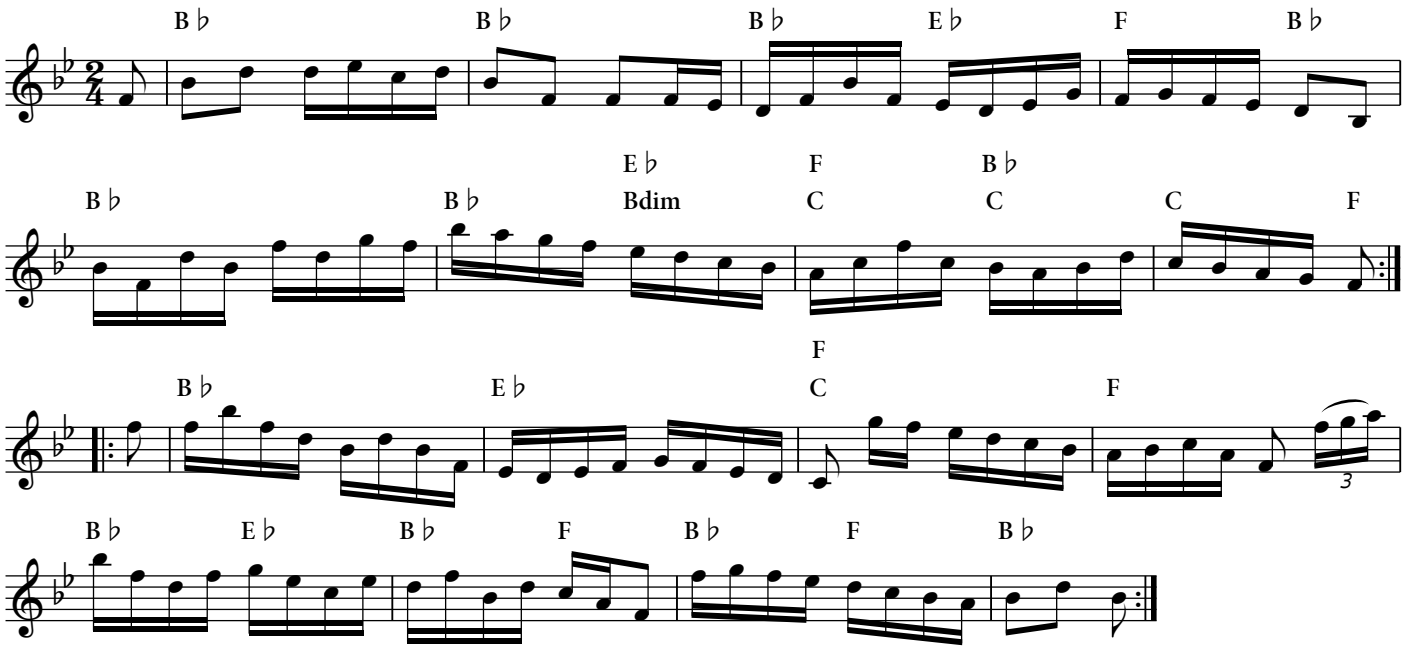
In D (For use as a change tune)



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 channge 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

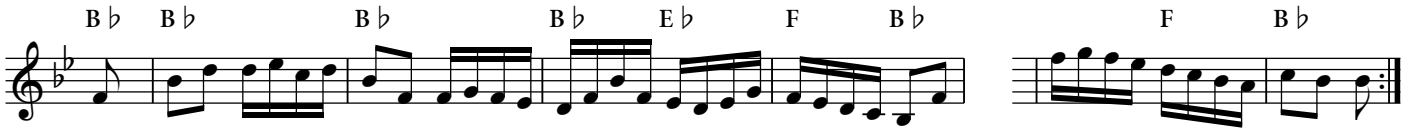
Massai's Favorite



Some Lady Walpole Variations

A1-A4, variations in A2 & A4

B7-B8

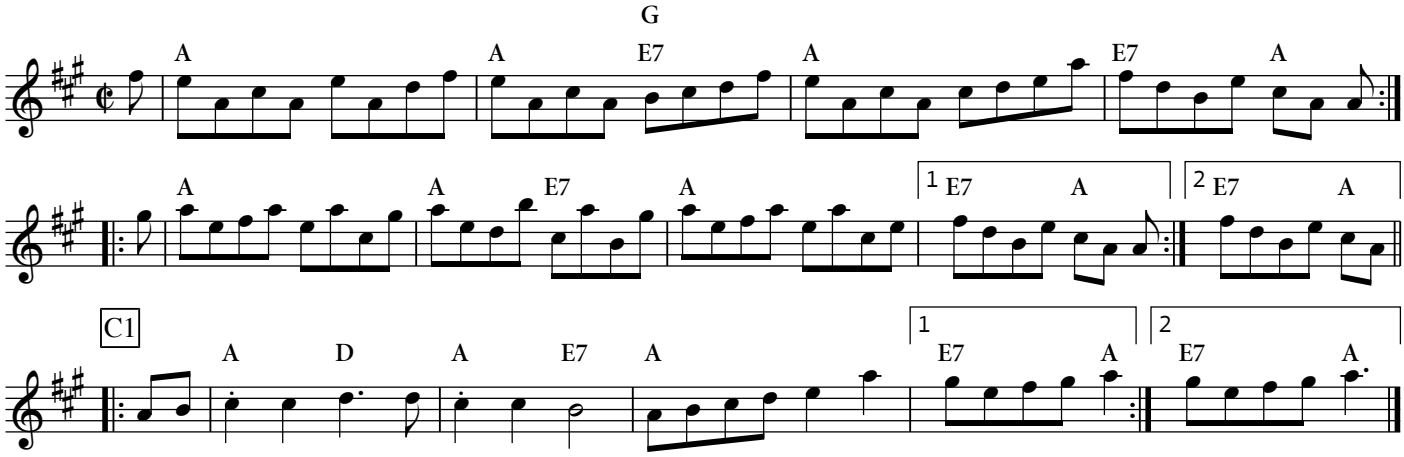


Source/Origin: The chord choices are strongly influenced by Randy Miller's chords: Rod & Randy Miller, *New England Chestnuts Vol. 1,* Alcazar Records FR 203, 1980

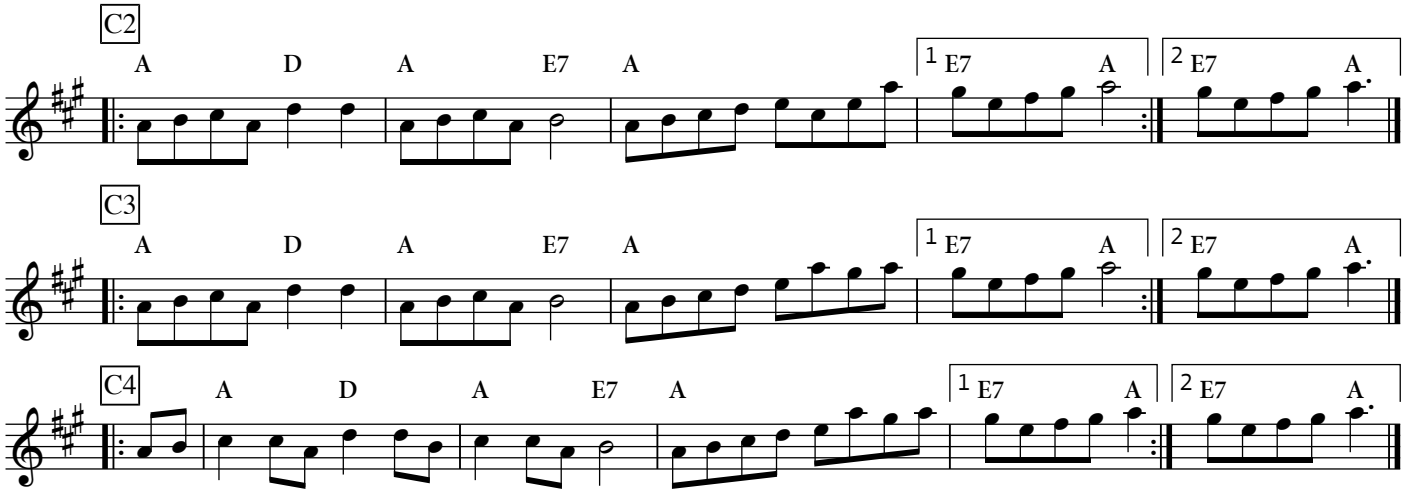
Tune Notes: The alternate chords (top line) are a more conventional set.

Money Musk

Daniel Dow, 1776



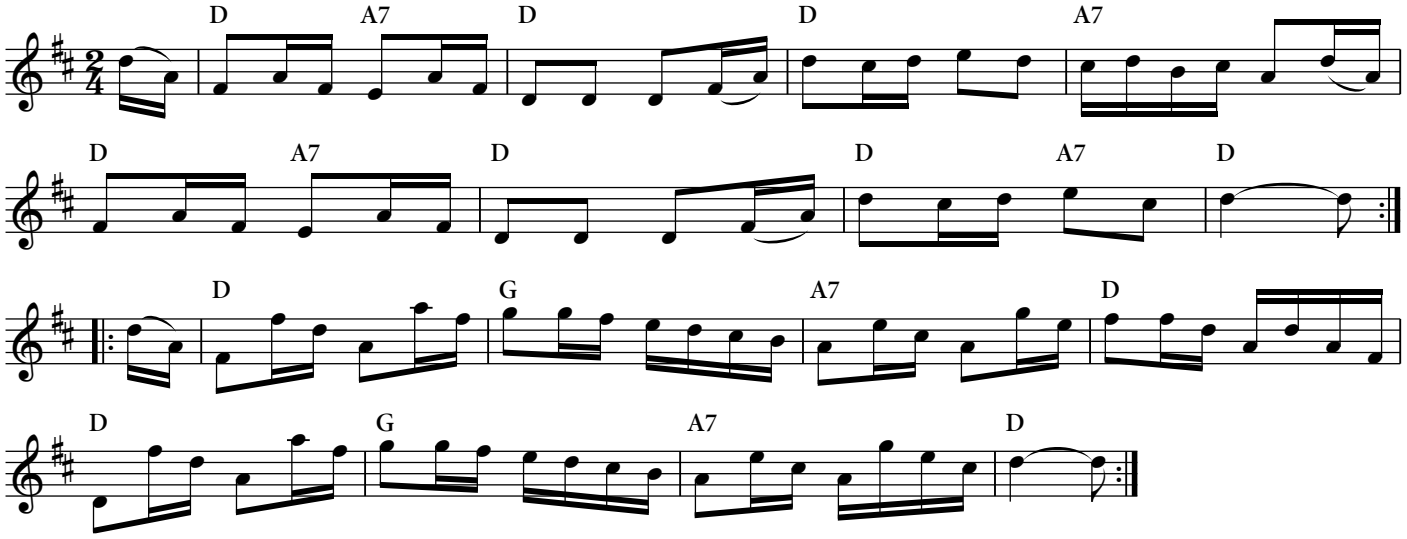
C-Part Variations. Here are three variations on the C part. The second B-part ending may need to be adjusted slightly to fit. I have heard a few other distinct C parts played as well.



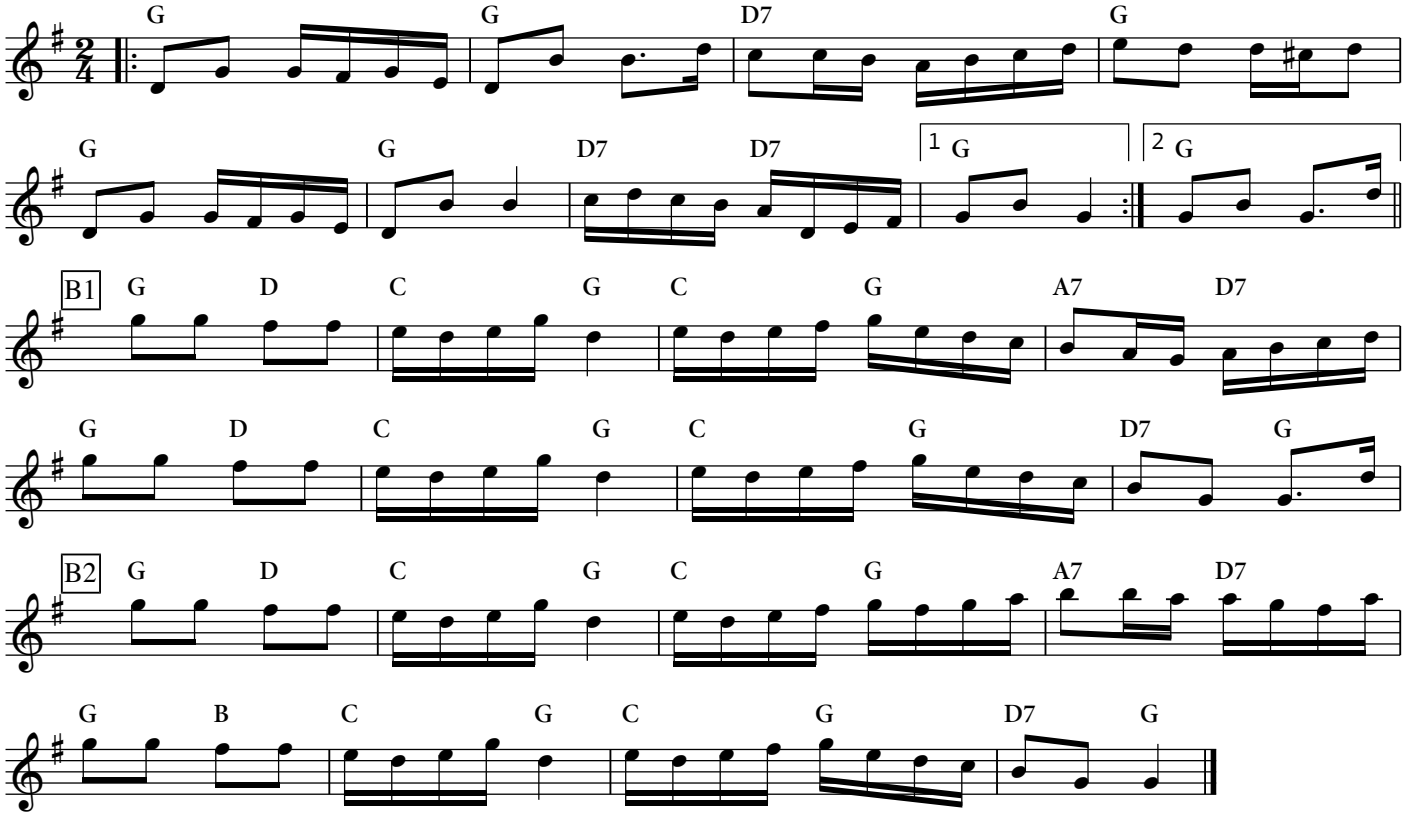
Source/Origin: New England contradances, and recordings by the Canterbury Country Dance Orchestra, David Kaynor, Vivian Williams, Rod & Randy Miller.

Tune 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 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).

Petronella

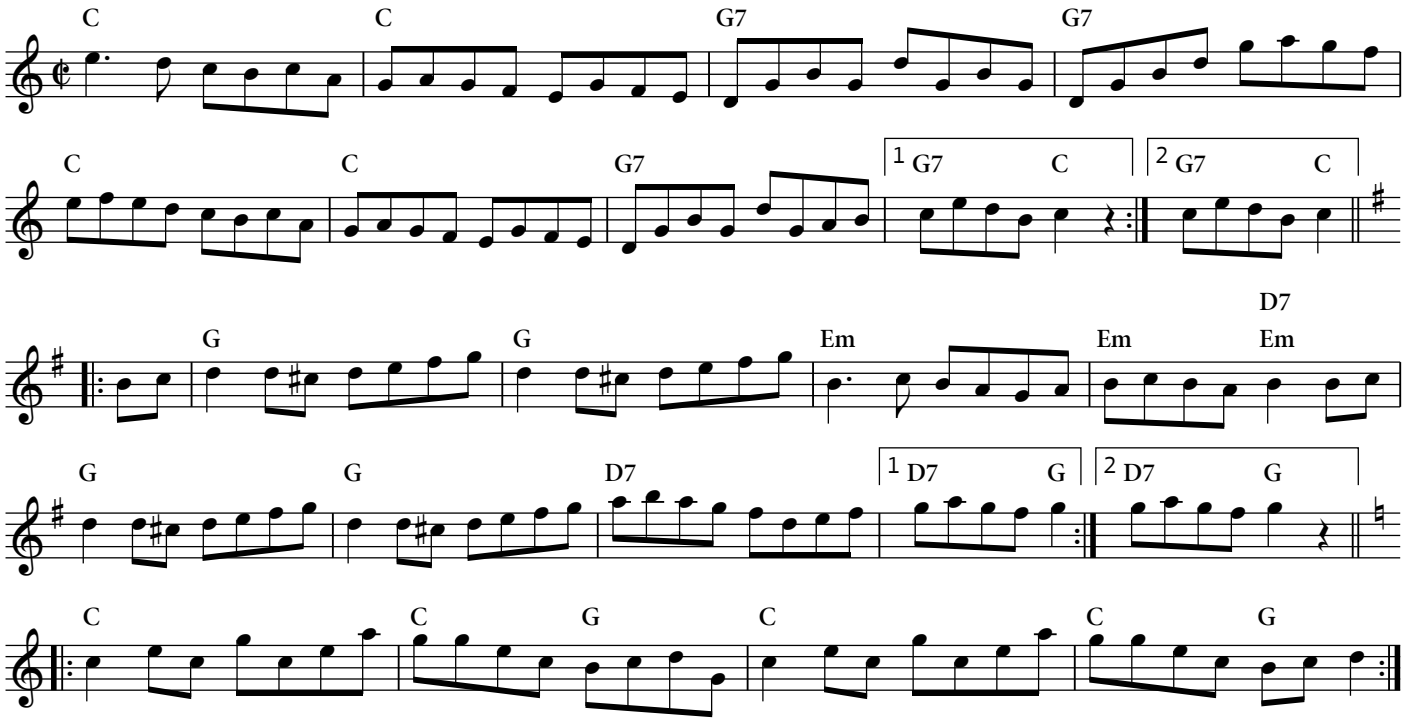


Green Mountain Petronella



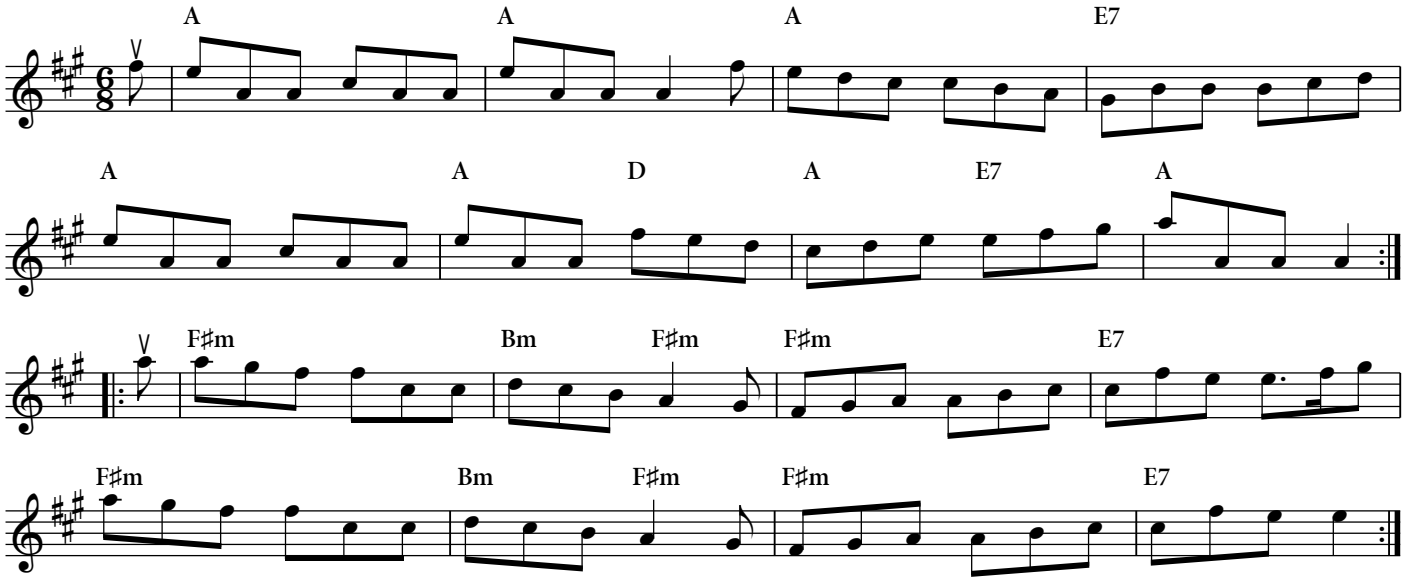
Tune Notes: This tune has been used for Petronella in Vermont. It can be played by itself or, as is often done in New Hampshire, as a change tune for Petronella, preferably with a switch back to Petronella at the end. The high part in the first half of B2 comes from Rodney Miller, and is optional. It used to be played the same as in that part of B1 and I usually play it that way. The B chord in the second half of B2 is also optional but adds a lot to the tune.

Mother's Reel

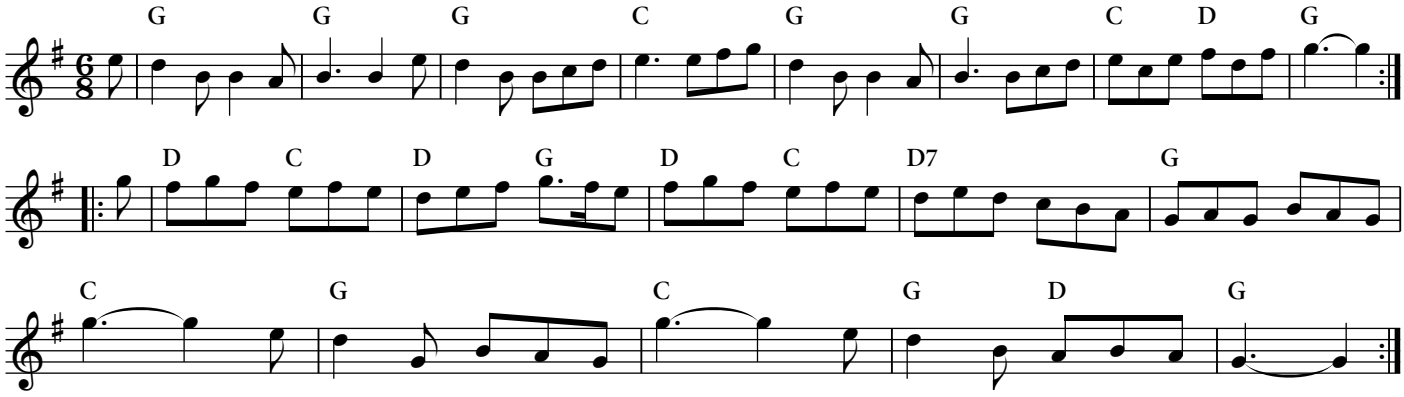


Tune Notes: When playing for a dance it generalliy makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part. Carter and Kaity Newell of the Maine Country Dance Orchestra wrote a dance to this tune. Because Carter is left handed, he adapted to the dance so it's friendly to left-handed dancers.

Rory O'More



The Whistling Thief

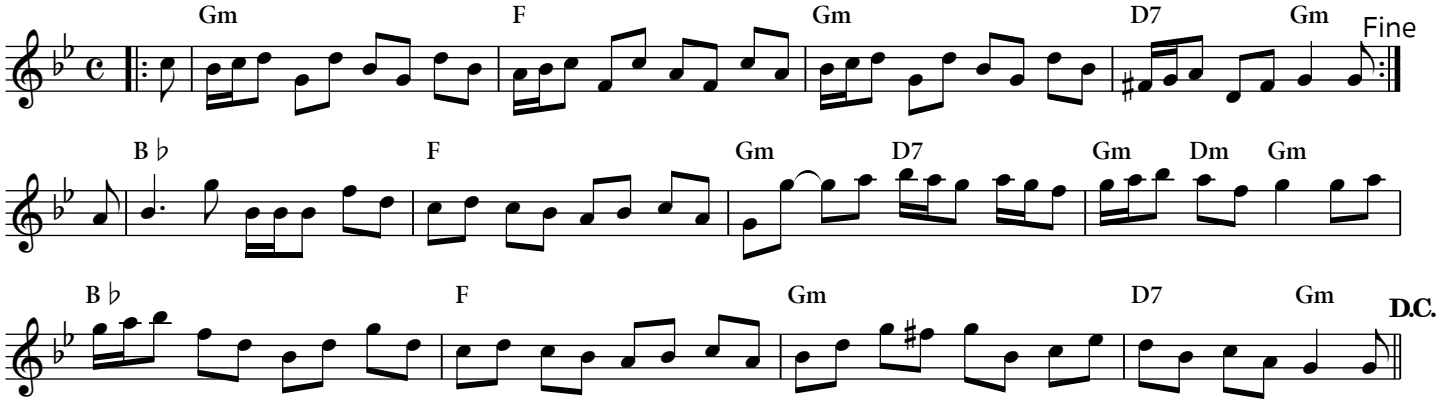


Tune Notes: This is an English country dance tune but Doug Protsik of Maine wrote a contradance to the tune.

William Litten Country Dance

William Litten

End on an A Part

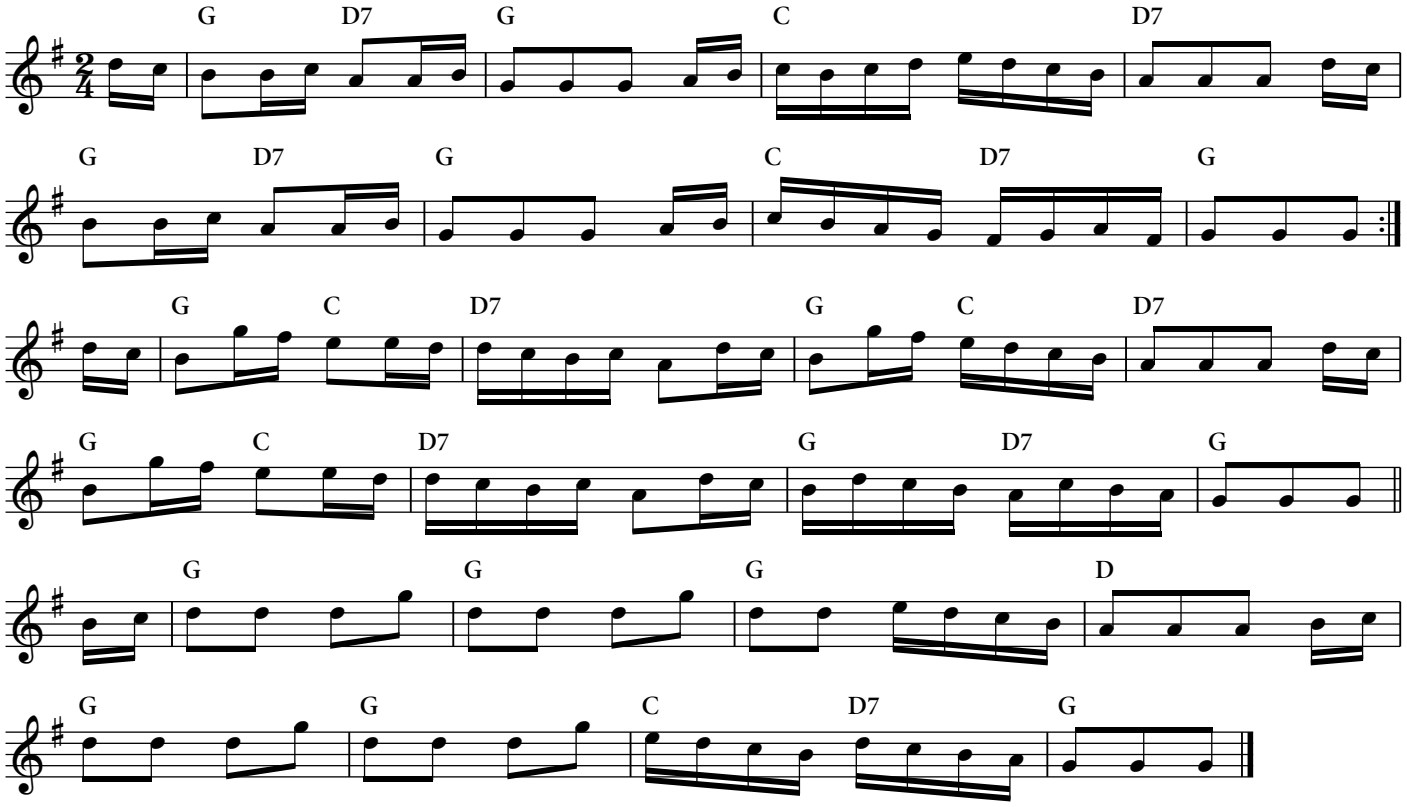


Source/Origin: Gale Huntington (editor), *William Litton's Fiddle Tunes, 1800-1802,* 1977.

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.

Galopede

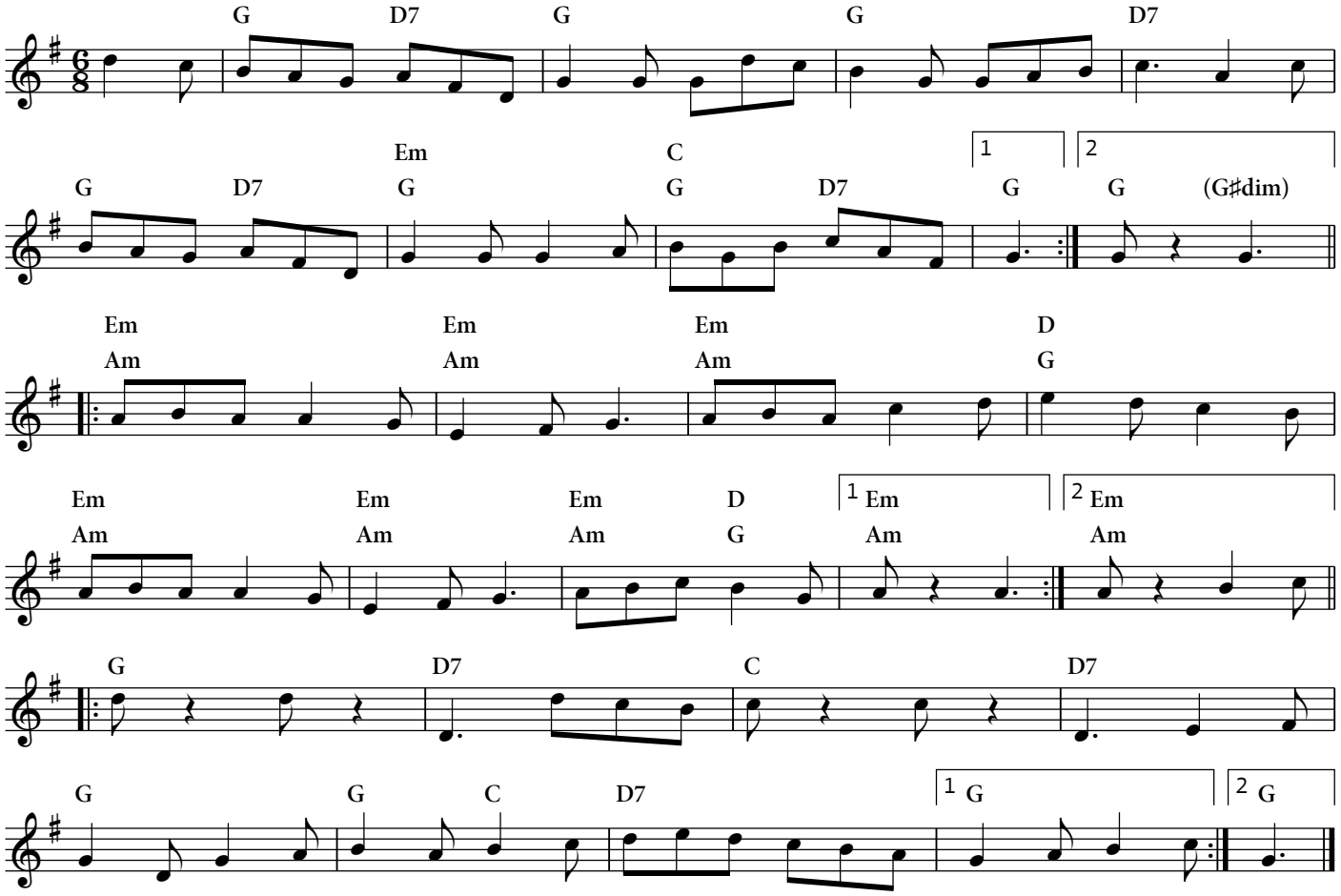
Yarmouth Reel



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

Tune Notes: Galopede is actually the name of the dance; the tune is the Yarmouth Reel. I list it as Galopede because it seems likely that more people know it by that name.

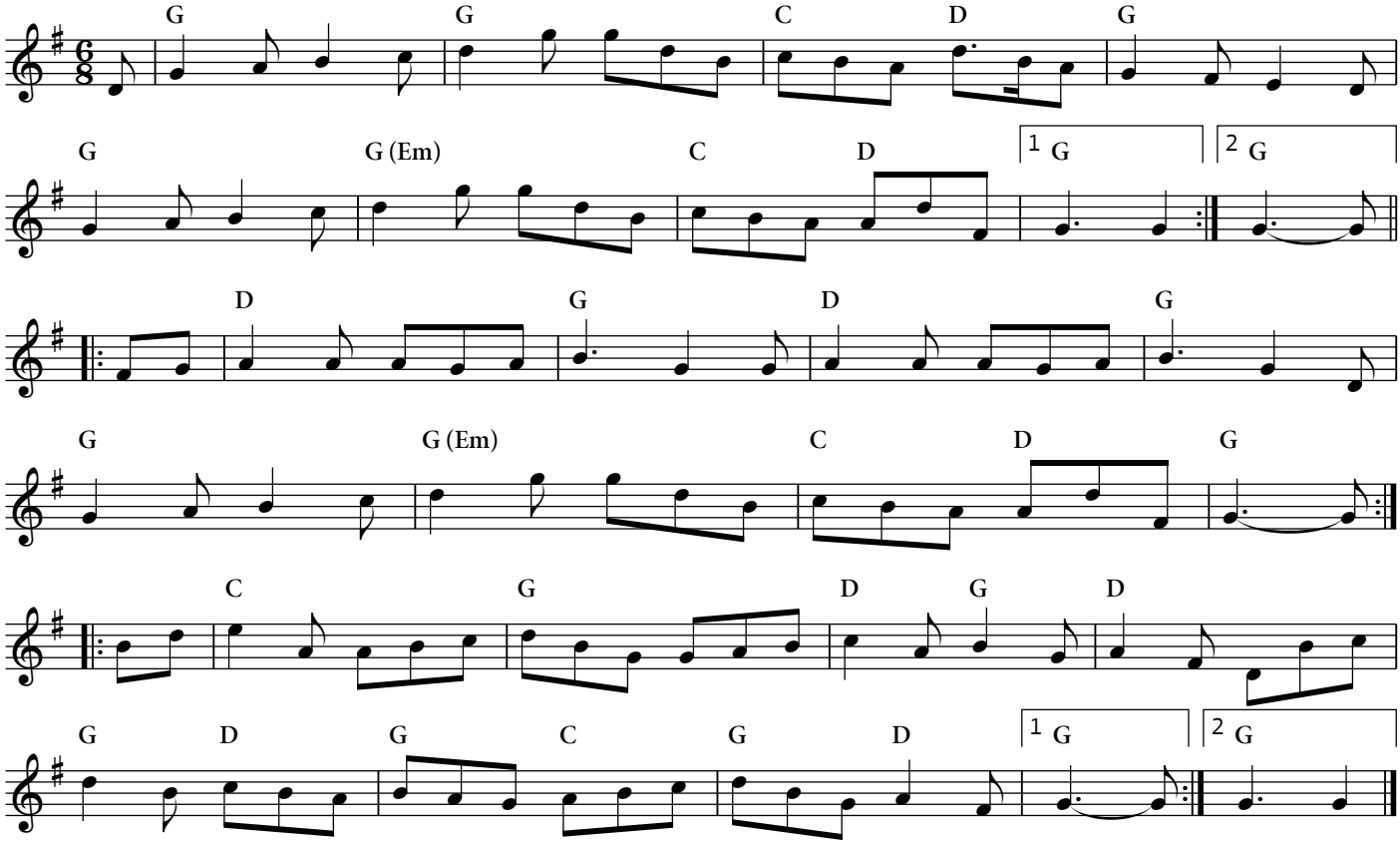
Sweets of May



Source/Origin: *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.

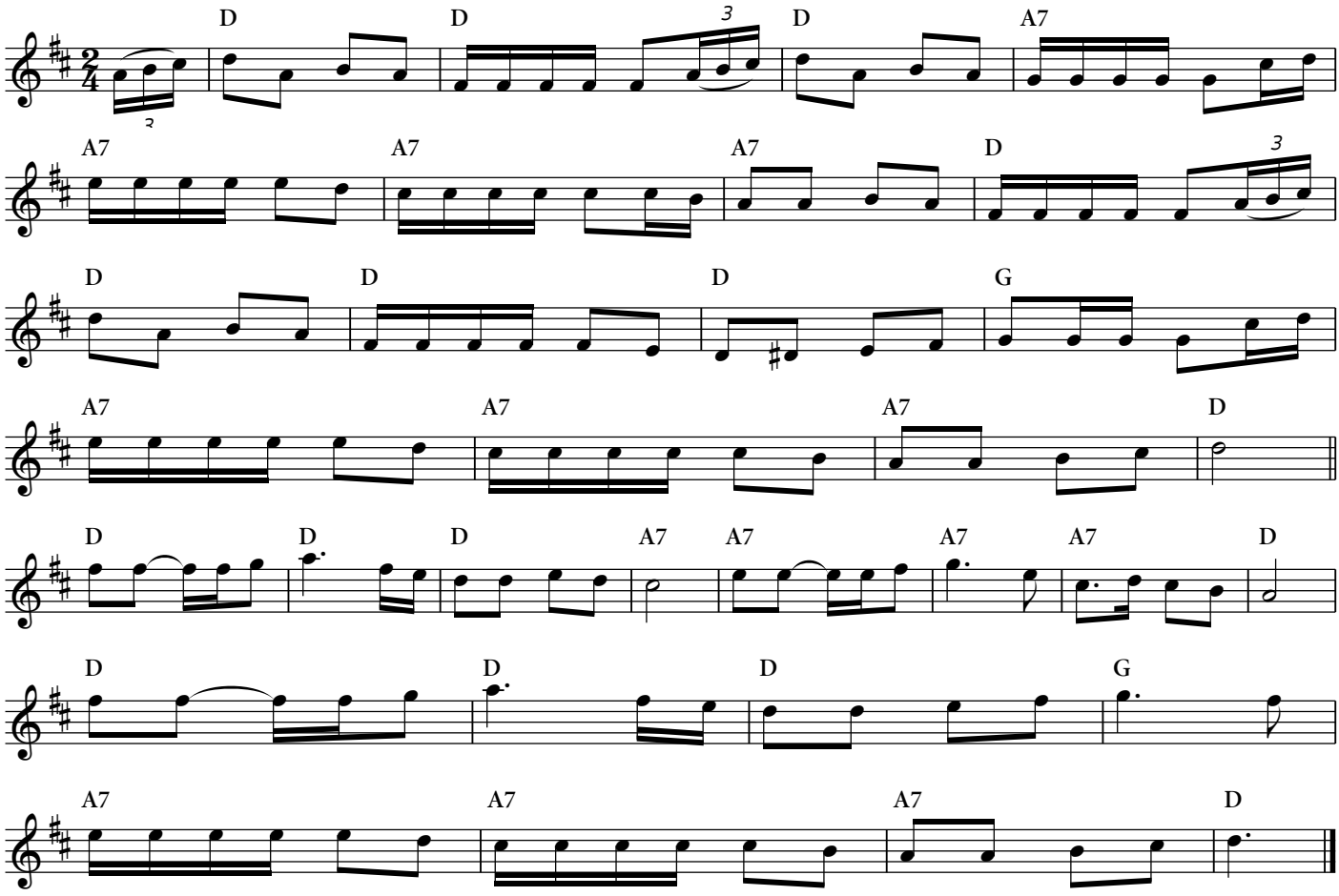
Tune Notes: The upper row of chords are from the Canterbury Folk record. Although Dick Nevell sometimes treated the second part as being in Em, the chords work quite nicely.

The Willow Tree



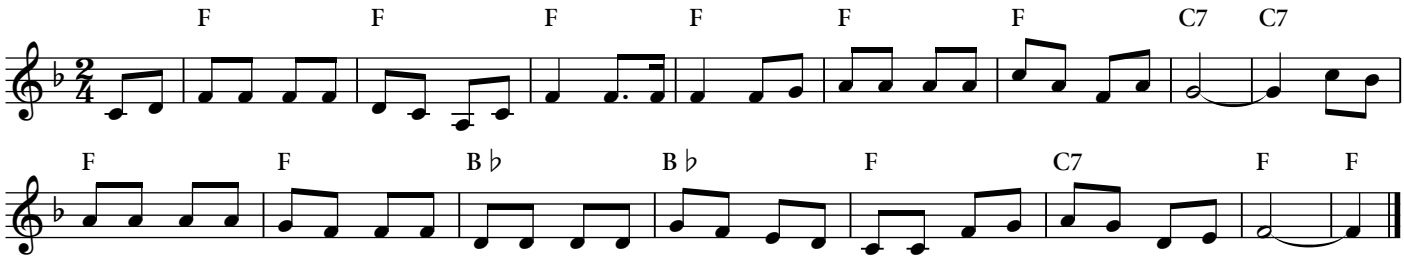
Tune Notes: There is a very lively longways dance written for this tune, feauring strip the willow (reel the set) from both the top and bottom simultaneously. We used to dance it at the Bowdoinham dance to a three-part version of Pigtown Fling.

Chinese Breakdown



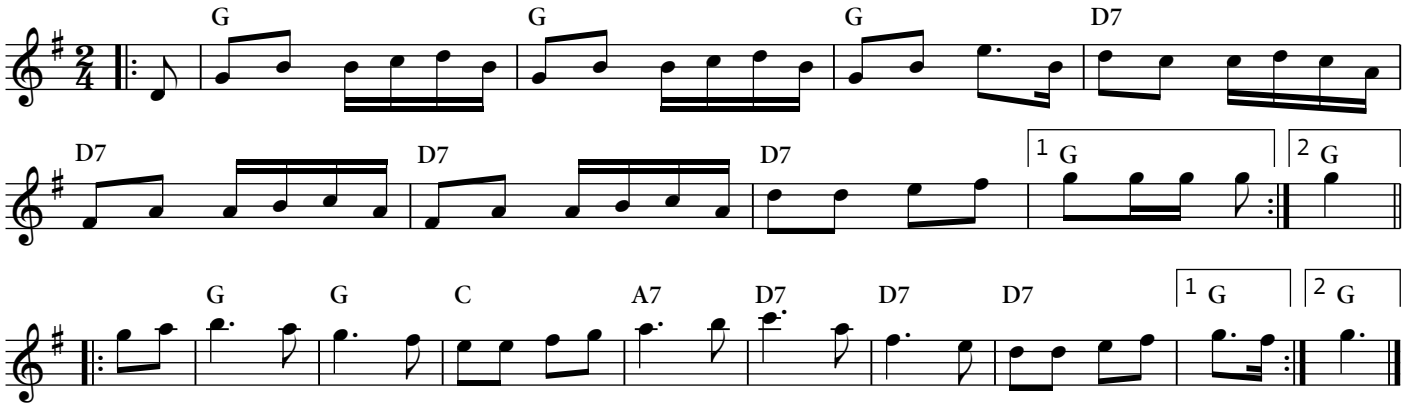
Tune Notes: This version is strongly influenced by the playing of Omer Marcoux from Concord, NH. His version has become fairly widespread in central and surrounding regions of New Hampshire. I haven't been able to learn anything about its origin. I have heard a couple recordings of fiddlers playing similar versions but I have been unable to find them while preparing this web site.

Coming Round the Mountain



Crooked Stovepipe

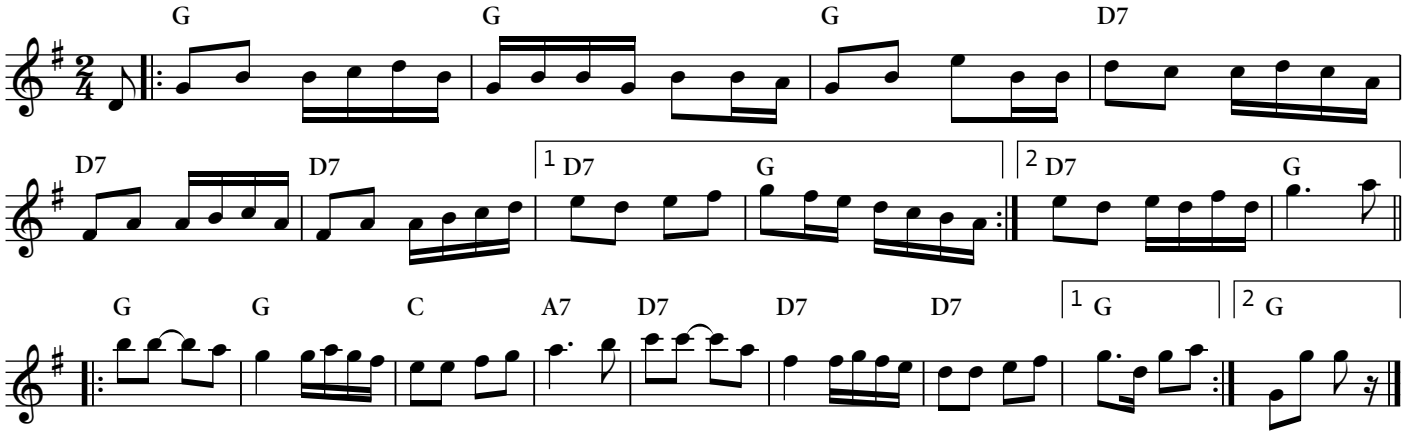
The Melody



Tune 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

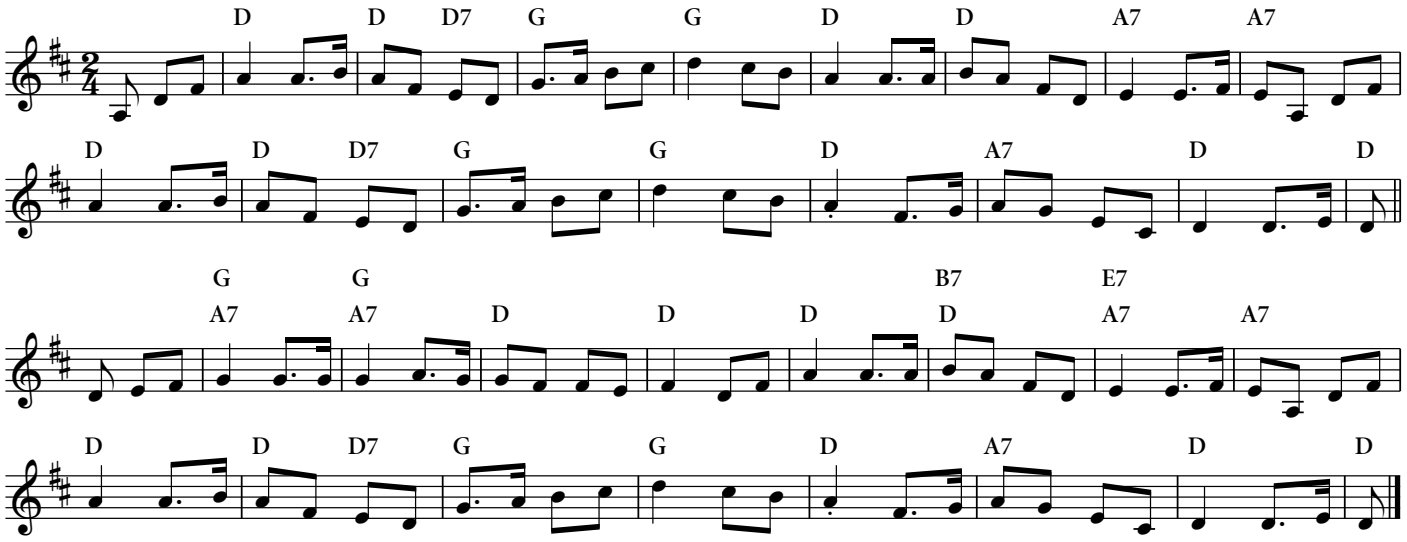
Variations



Tune 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

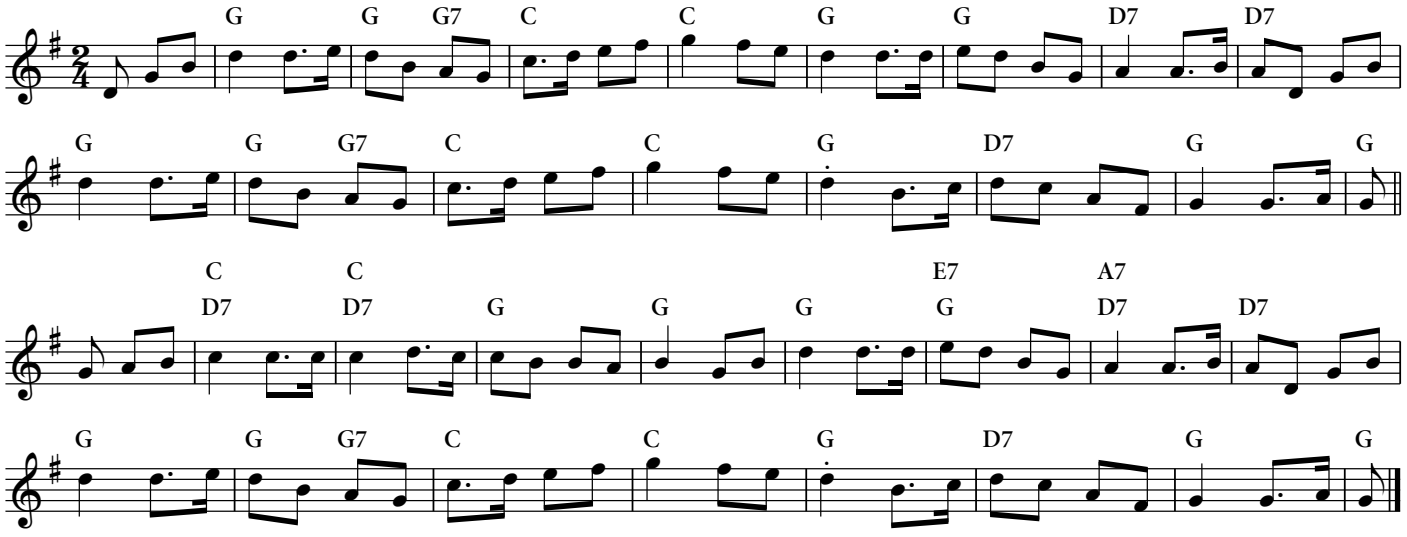
In D



Tune 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.

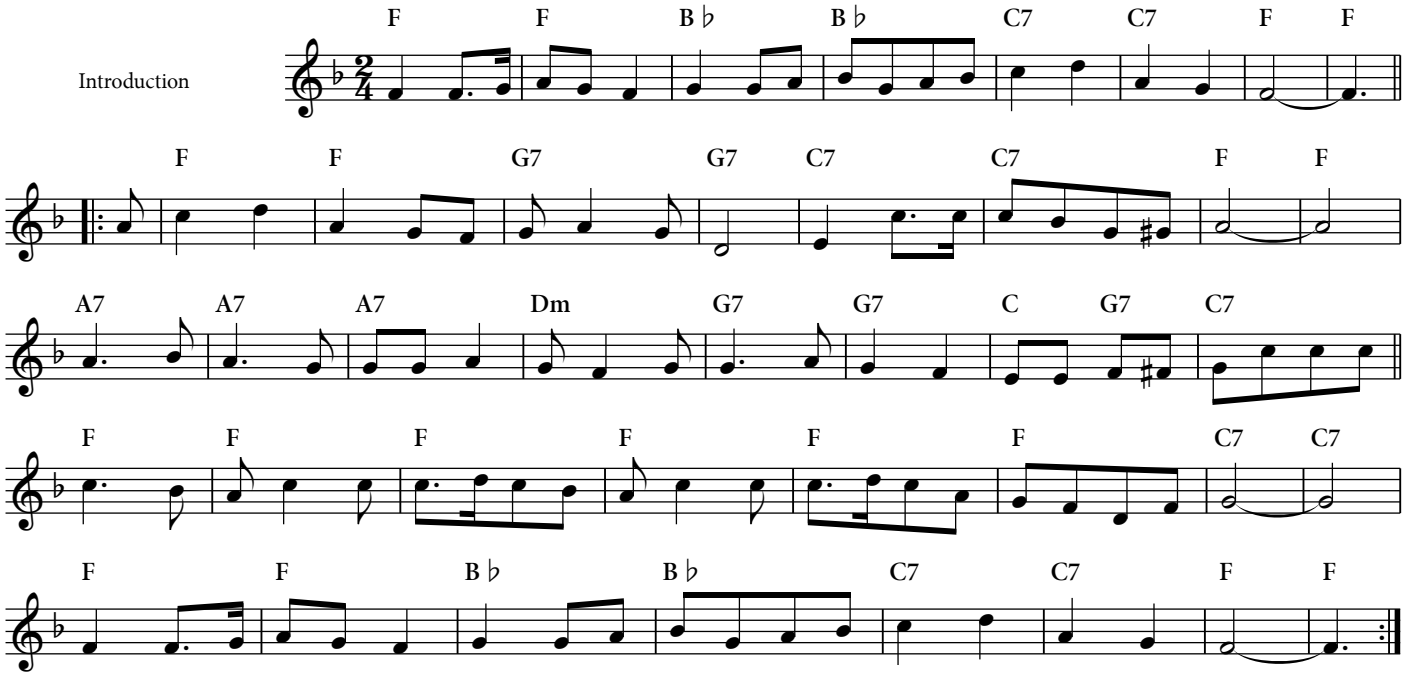
Darling Nelly Gray

In G



Tune 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



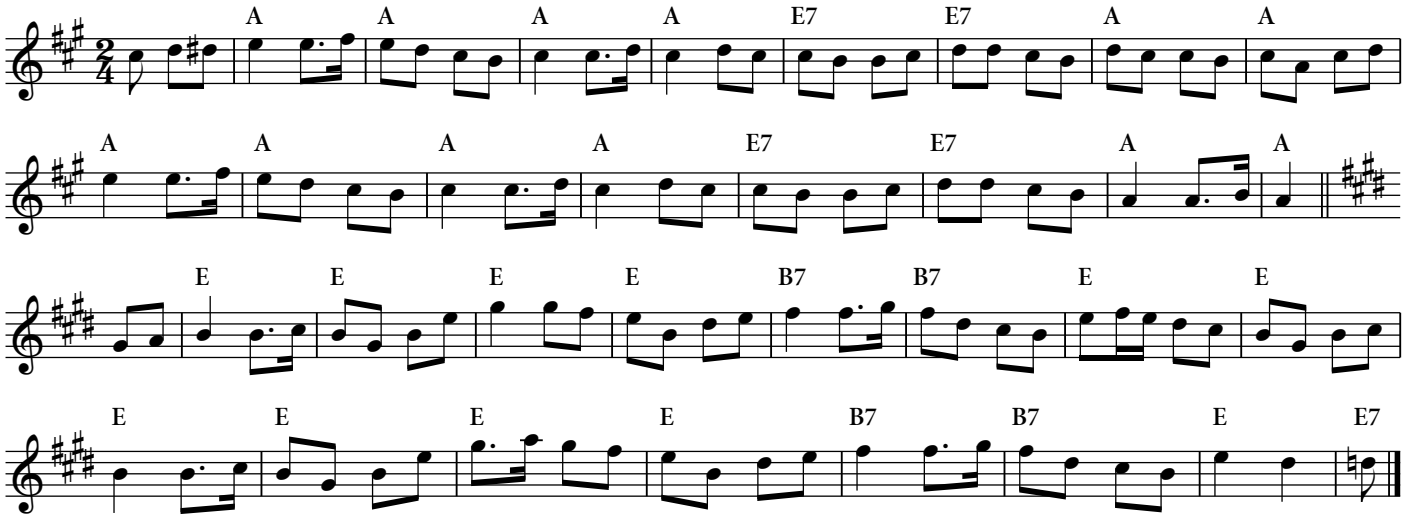
Source/Origin: As played by Lou Heath, 10/24/98, West Hopkinton, NH for a dance of the same name called by George Hodgson.

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

Maple Sugar

Ward Allen

Square Dance Version [End on a B part]

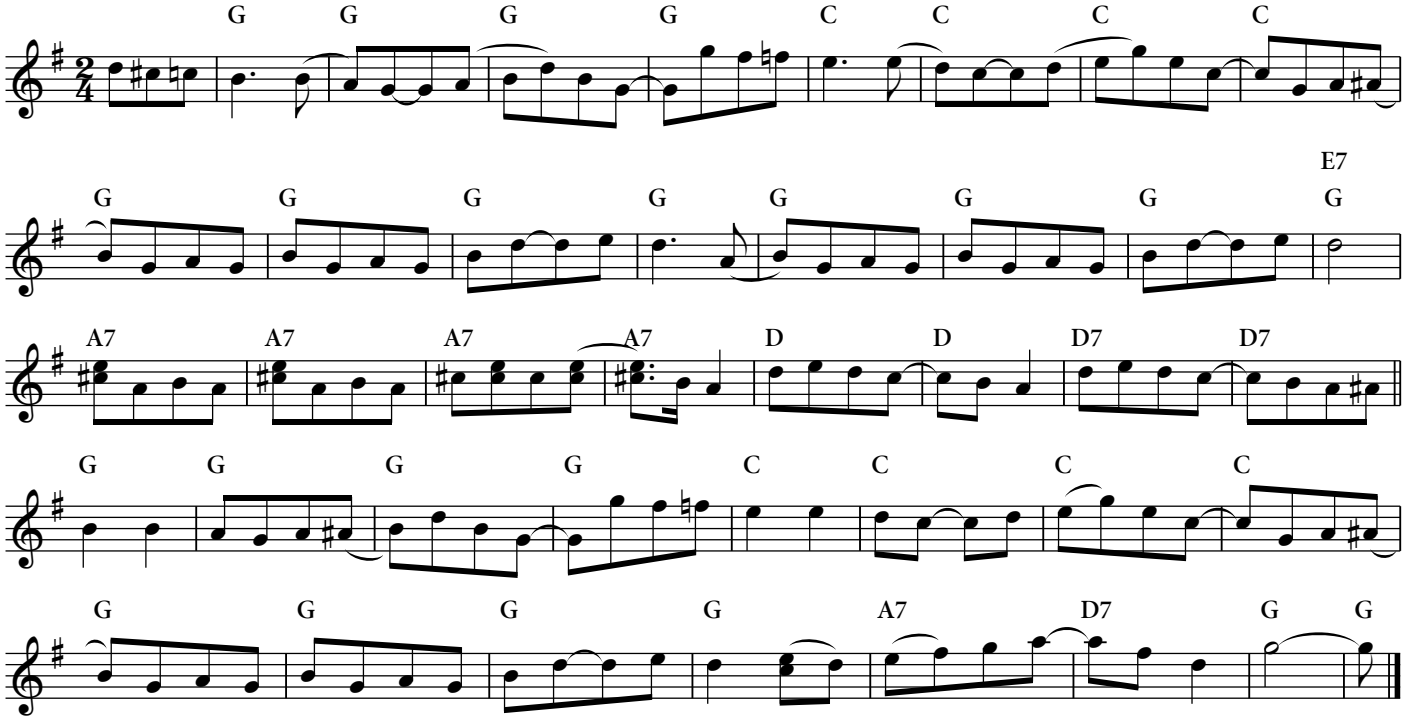


Tune Notes: Although originally a Canadian two-step, this is the square dance version. It is used for the square dance Maple Sugar Gal. The full Ward Allen two-step is presented in the Marches and Two-Steps section. Although the original tune usually ends on an A part, the dance ends on a B part.

Down Yonder

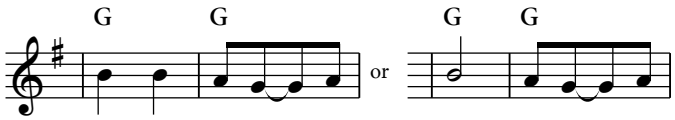
L. Wolfe Gilbert, 1921

Small notes are harmony notes

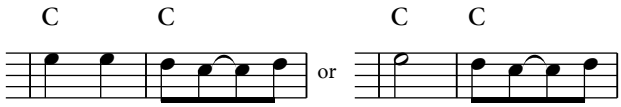


This tune is commonly played with many melodic and rhythmic variations. Here are a few.

Here are some similar variations for meas. 1-2 …

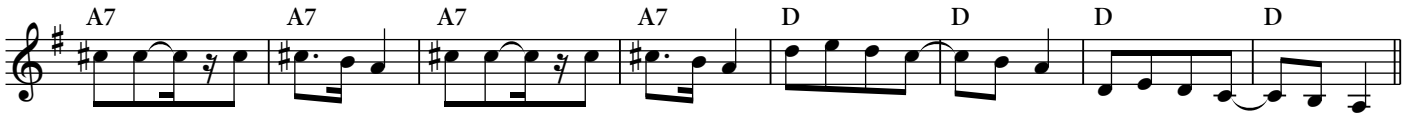


… and meas. 5-6 of both the A and B parts



A couple line 3 variations: rhythmic …

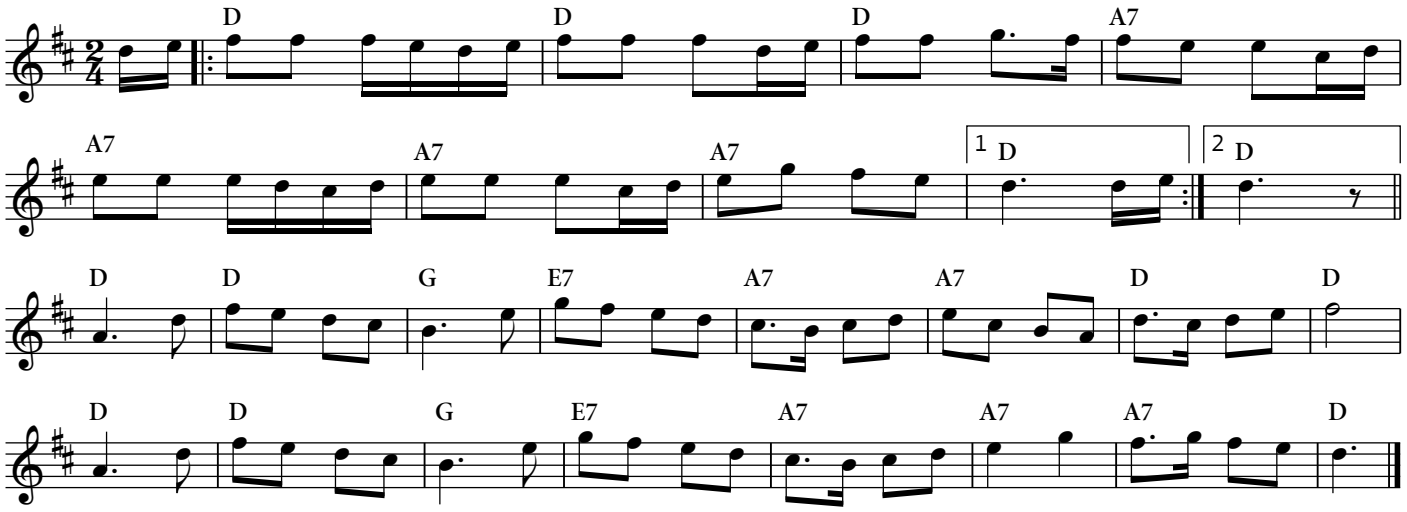
… and an octave jump.



Tune Notes: *Down Yonder* is a part of many different repertoires. In the New England repertoire its primary role is as the tune for the singing square dance of the same name. This version is as I (Peter Yarensky) play it based on listening to many people play it at dances and to many recordings over the years (including classics such as the *Skillet Lickers* recording). I present a couple variations but as this was used as a show tune by many people there are many ways to play the tune.

Golden Slippers

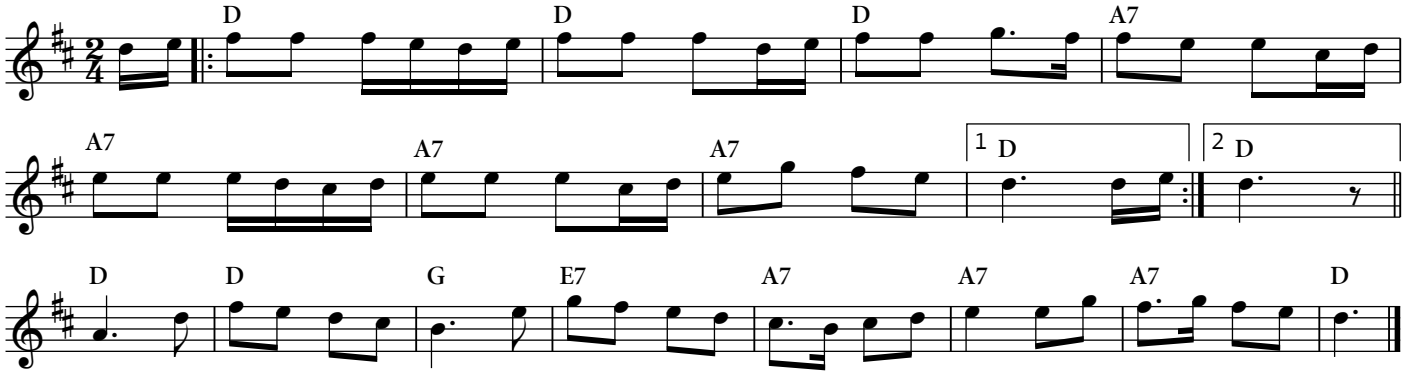
Full Version



Tune 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

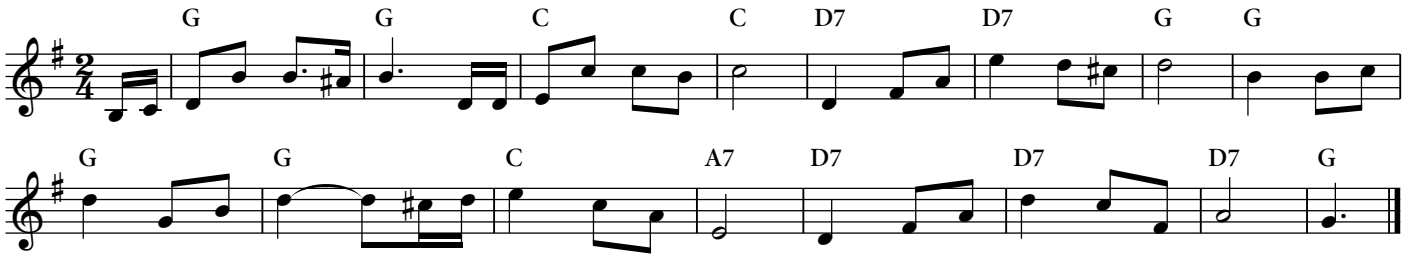


Tune Notes: The square dance version has a half-length B part because the chorus of the dance is generally called as a promenade which is an 8-bar figure. Occasionally someone will call a full-length chorus figure so it's always good to check when playing for a caller for the first time. A version with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

Honolulu Baby

Spanish Cavaliero

Basic Melody

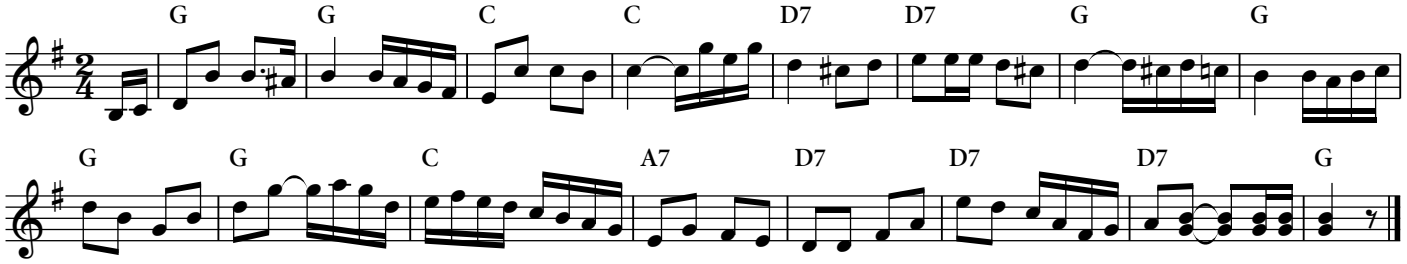


Tune Notes: This is a version of the tune that is fairly typical of how it's been played at square dances in New Hampshire over the past seventy or more years. It's sometimes played in 6/8 time. I've also included a version by New Hampshire fiddler Marcel Robidas which is much more elaborate.

Honolulu Baby

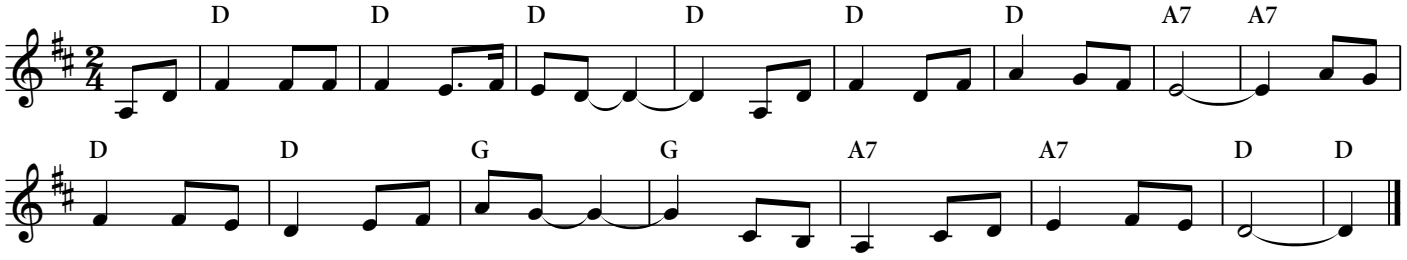
Spanish Cavaliero

As Played by Marcel Robidas



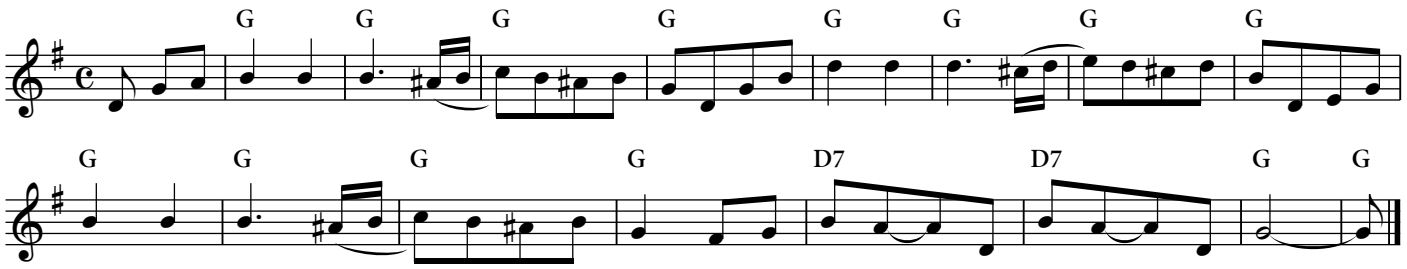
Tune Notes: This version was transcribed from the playing of Marcel Robidas (Tune Recording Session at the Cuckoo's Nest, Dover, NH. Winter 1996). I have provided a core version of the tune elsewhere.

Red River Valley



Hot Time in the Old Town Tonight

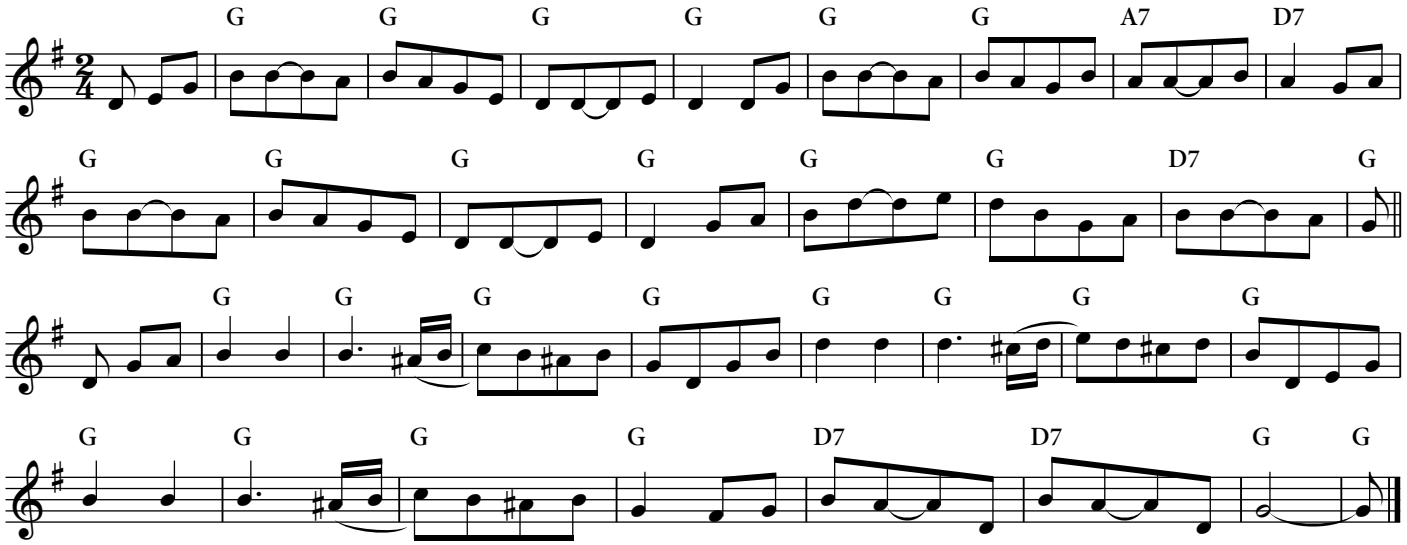
Square Dance Version



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

Hot Time in the Old Town Tonight

Two-Part Version

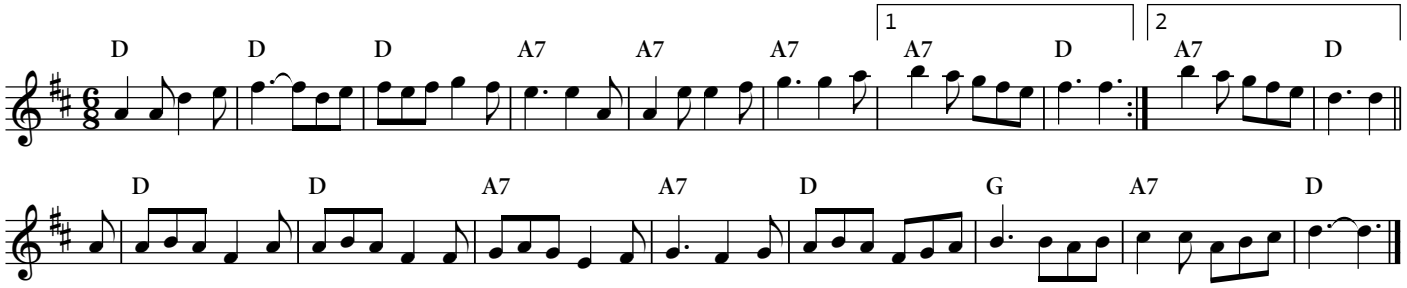


Source/Origin: Milt Appleby (NH fiddler), Phil Johnson (Lebanon, ME square dance caller).

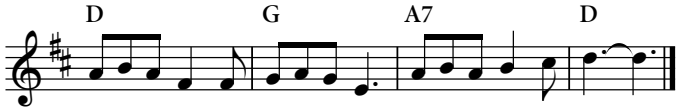
Tune Notes: I was visiting with Milt Appleby one day and we were playing some square dance tunes. When we got to this one Milt mentioned that Phil Johnson had once taught him the other part of the tune. Milt taught it to me, and when I looked it up, sure enough the original score for this tune had an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

Life on the Ocean Wave

This is a Reasonably Standard New England Version



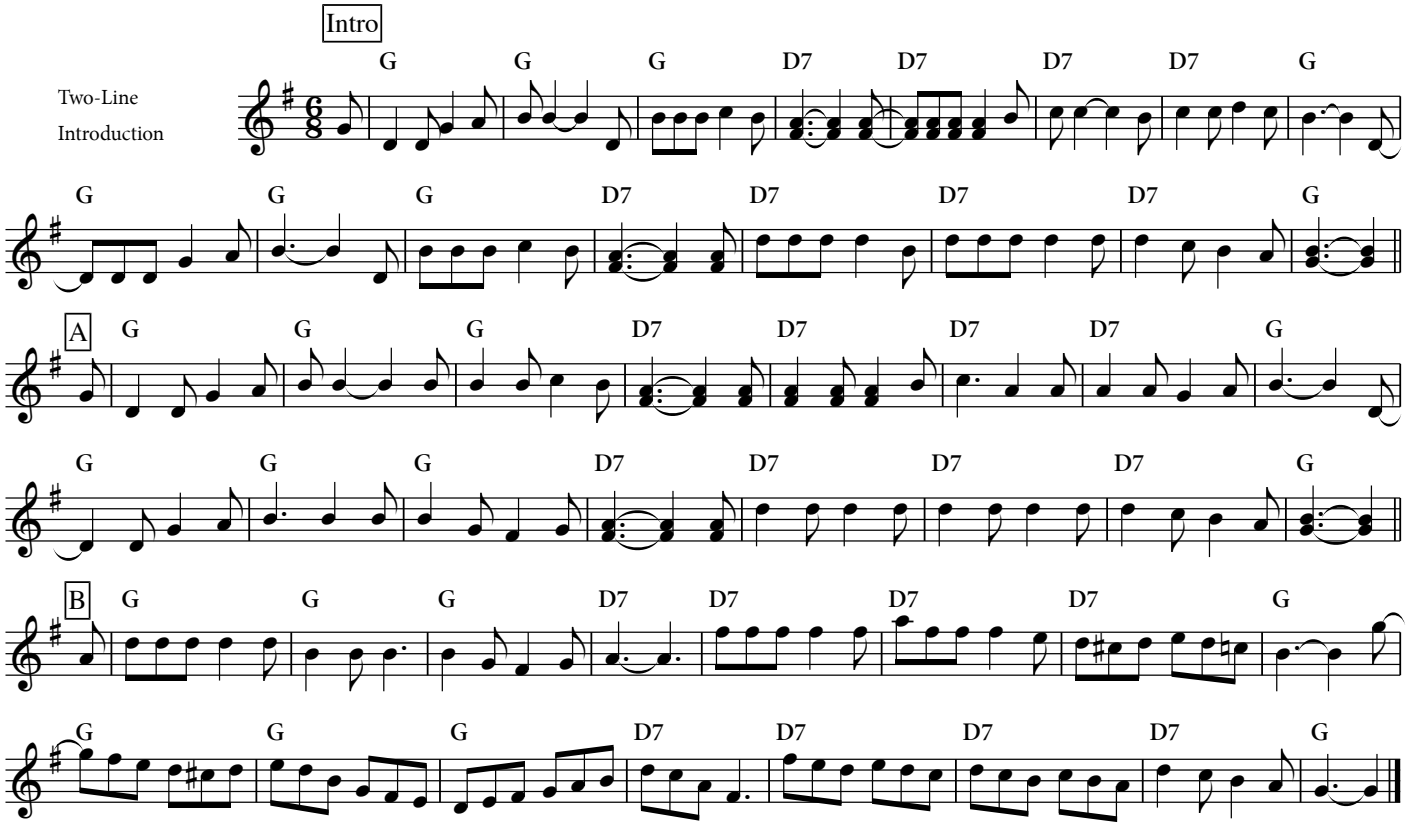
April Limber played second half of the B part slightly differently:



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

Life on the Ocean Wave

As Played by Harold Luce. Sequence: Introduction followed by AB As Needed

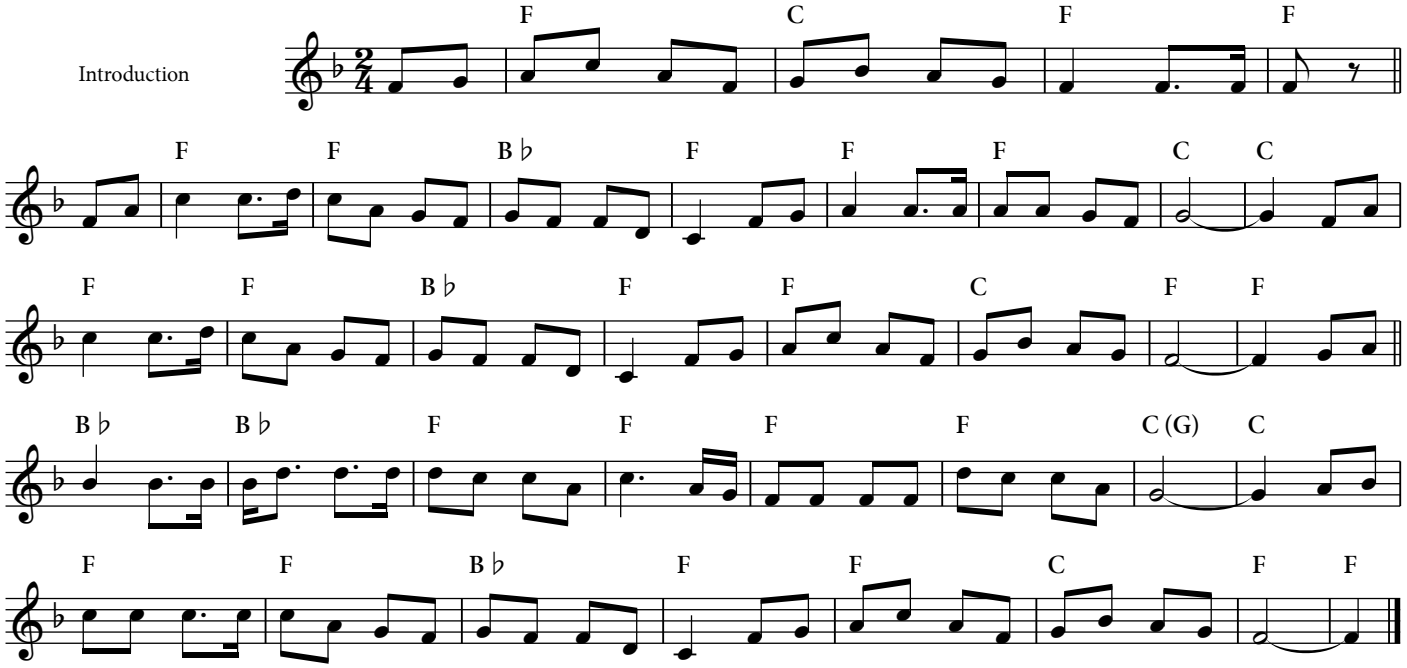


Source/Origin: Harold Luce, Vermont fiddler, as played at dances.

Tune 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.

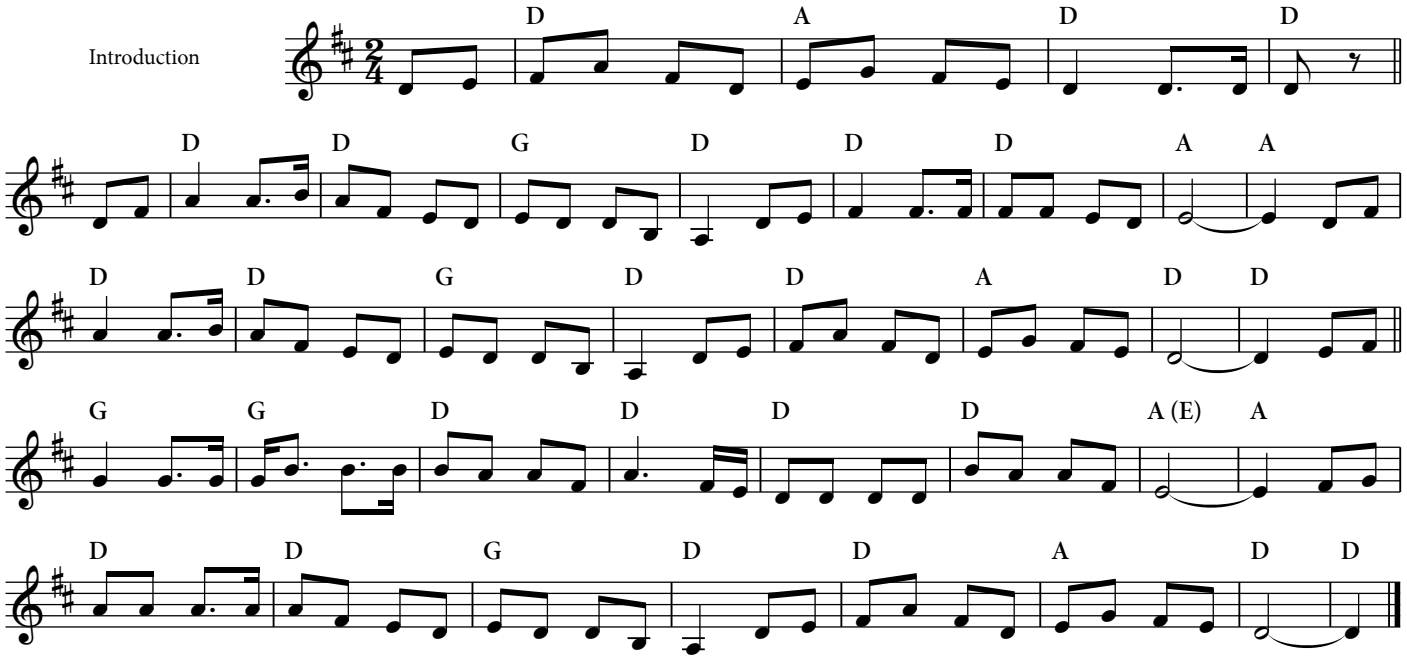
Little Old Log Cabin in the Lane

In F



Little Old Log Cabin in the Lane

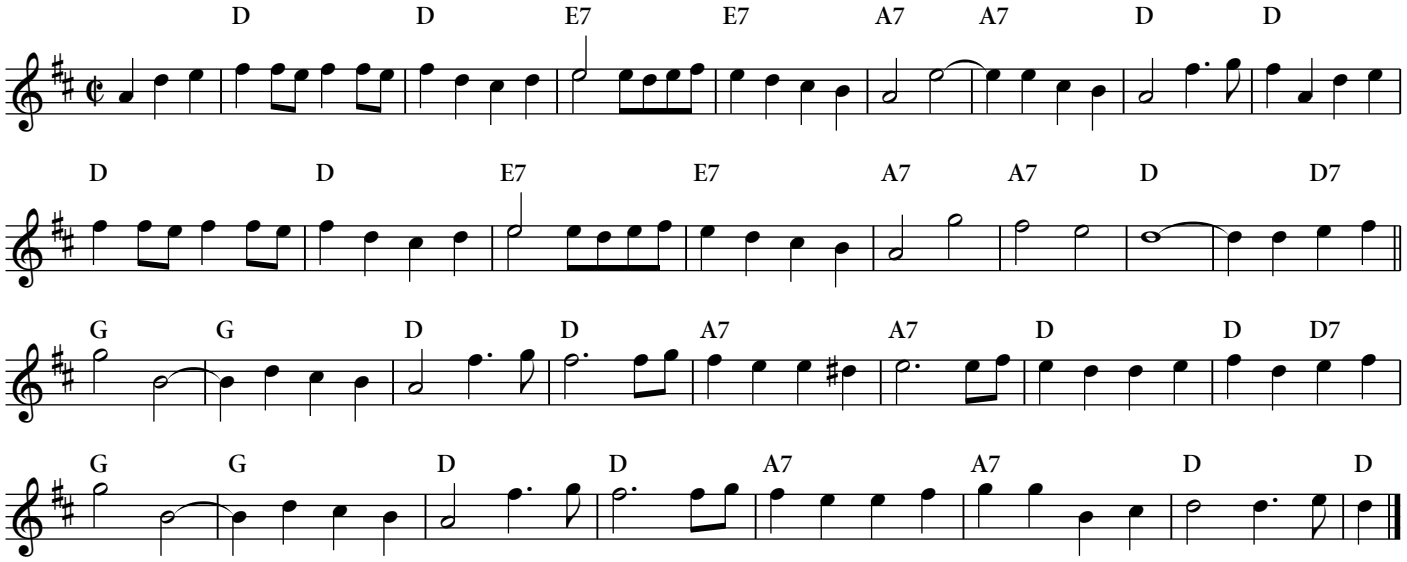
In D



Source/Origin: 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).

Tune Notes: As played by Lou Heath. West Hopkinton, NH. Lou played it in F but tune is often played in D.

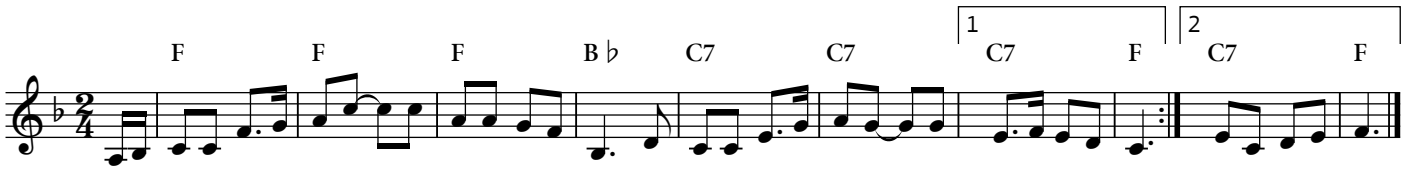
Snow Deer



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

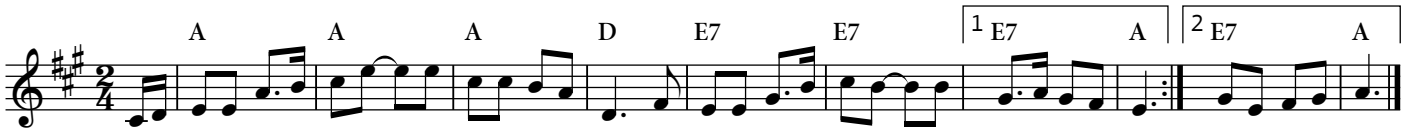
Wabash Cannon Ball

In F



Wabash Cannon Ball

In A



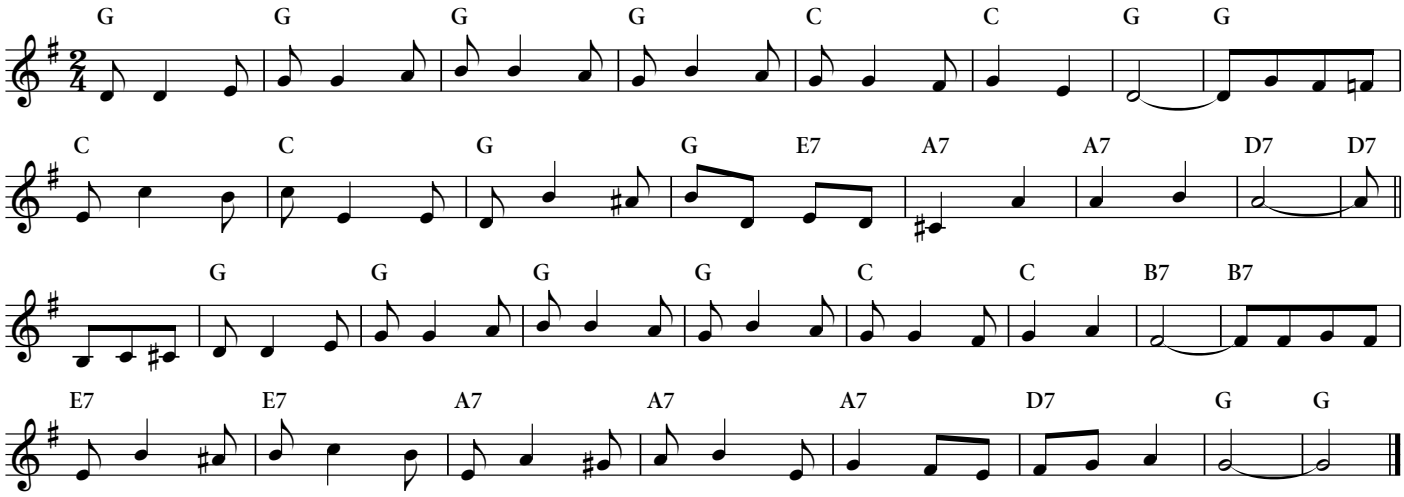
Source/Origin: Frank Fortune calling with the Myron ("Mike") Colby Orchestra, Bradford, NH, recorded by Clarence Jeffrey, probably mid 1950's.

Tune Notes: Mike Colby played it in A. I call it in F so I've included it in that key too.

When You Wore A Tulip

Percy Renwich, 1914

A Standard Version

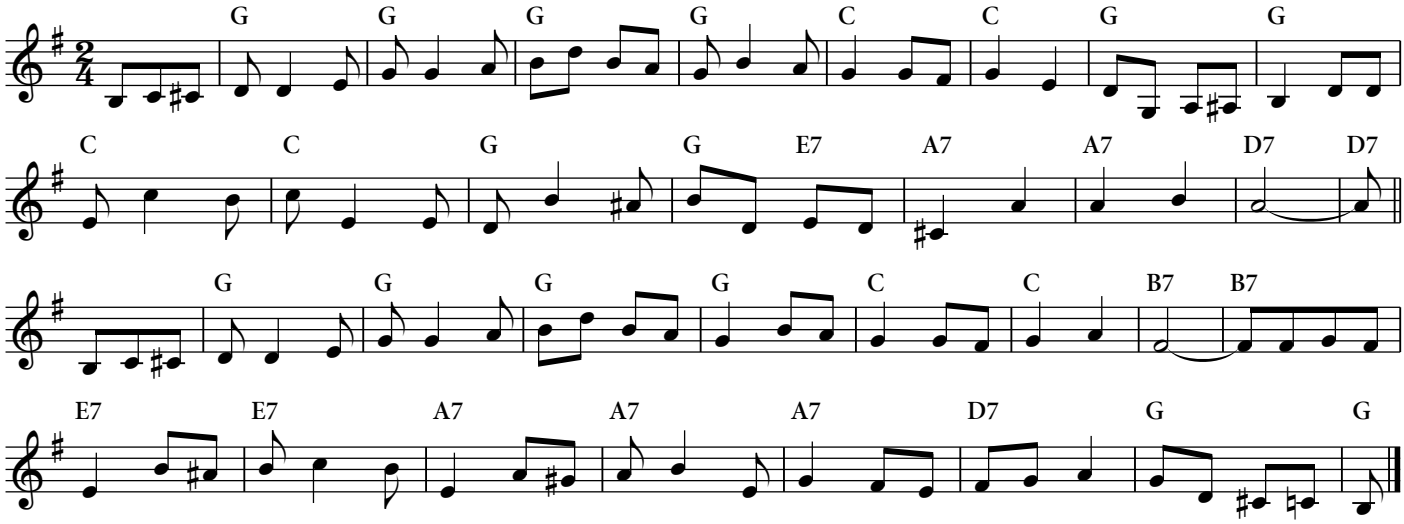


Tune Notes: This is a fairly standard version of the tune. I also present it as played by Vermont fiddler Harold Luce.

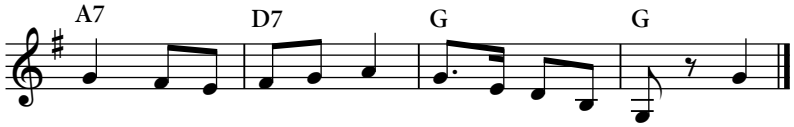
When You Wore A Tulip

Percy Renwich, 1914

As Played by Harold Luce



Here is the final ending (replaces last line):

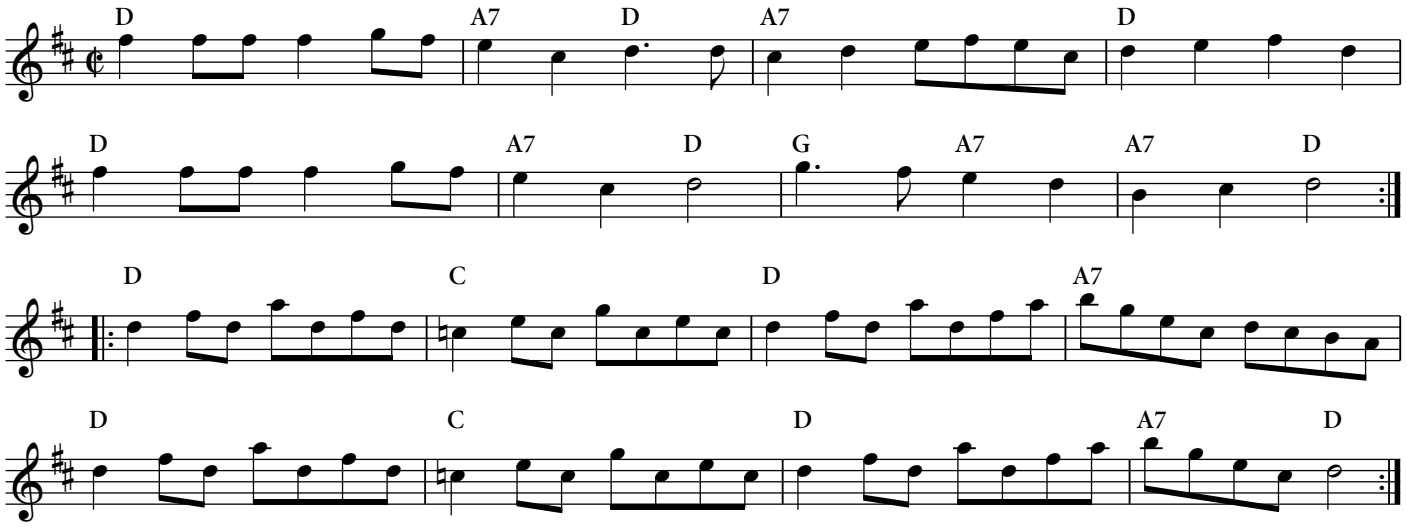


Source/Origin: Hartt Hollow, *Smile Awhile*. Record Co. of Vermont, RV411112, 1994; Harold Luce and Wayne Doyle fiddling.

Tune 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.

La Bastringue

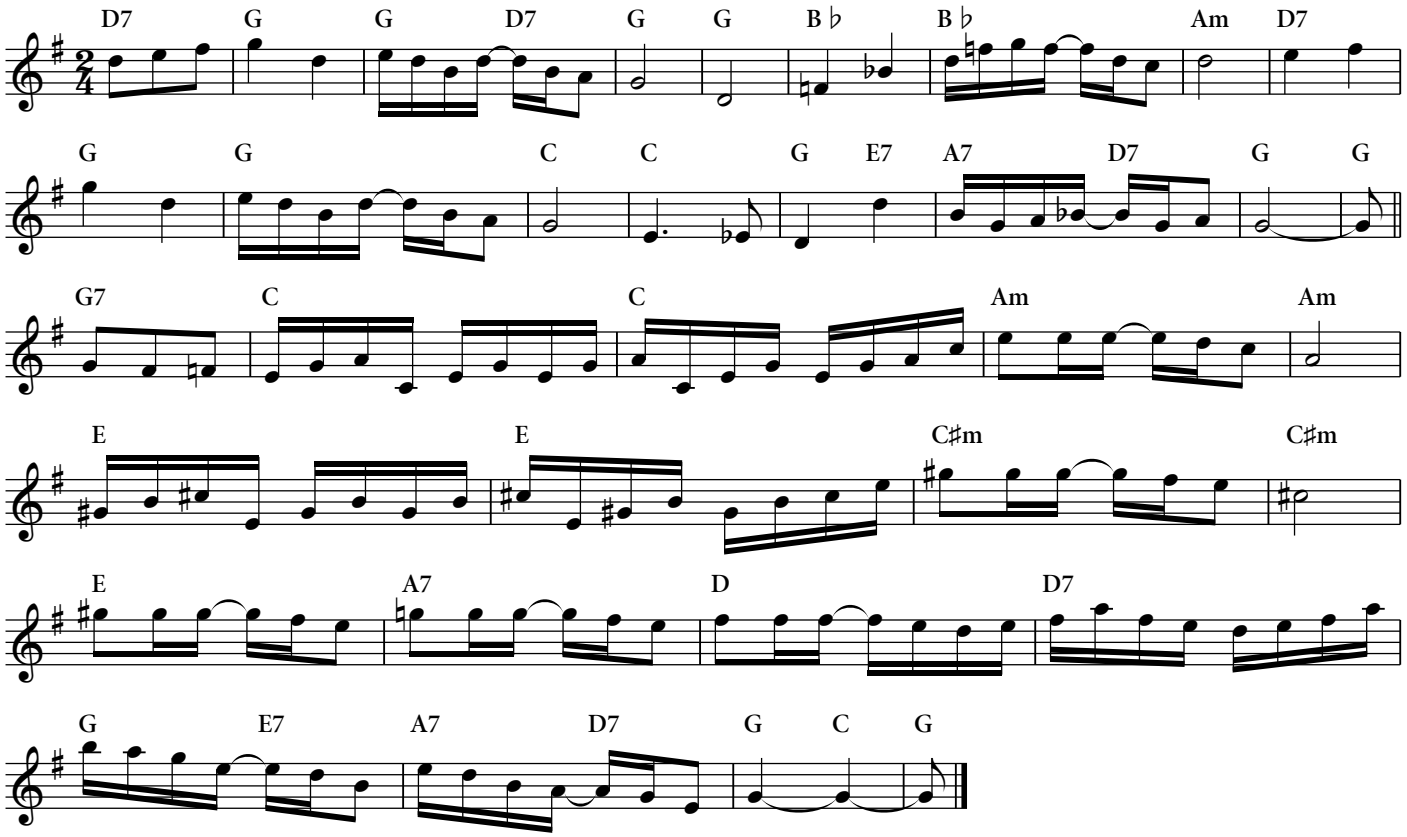
Québec



Tune Notes: For a circle dance of the same name.

Levi Jackson Rag

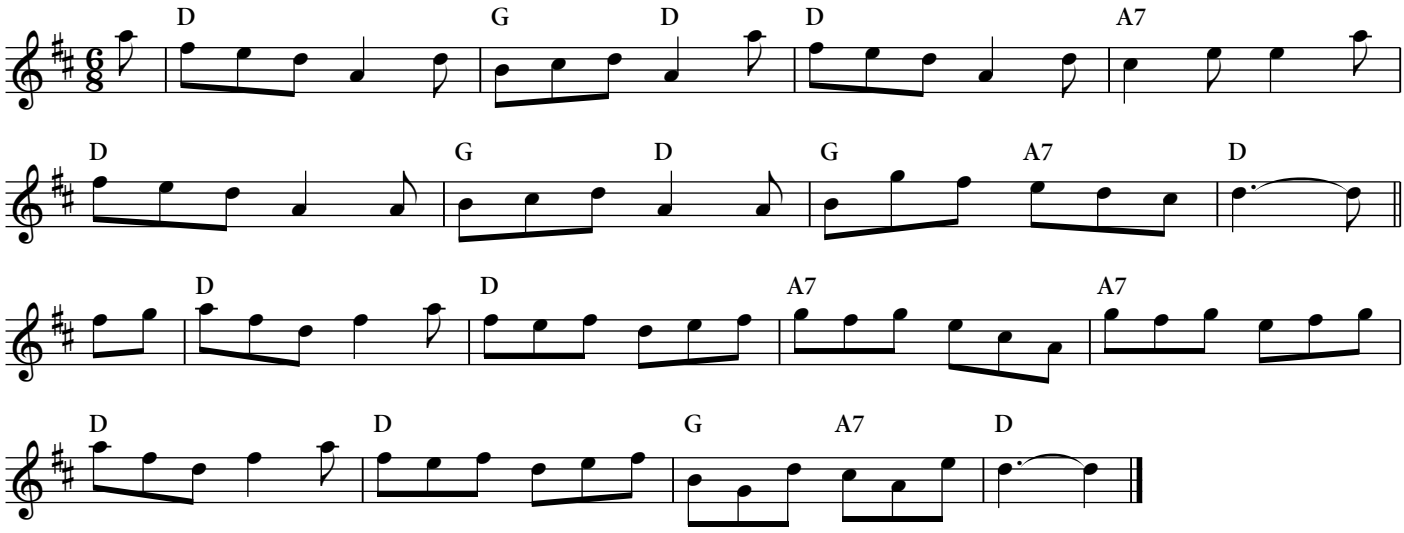
Pat Shaw, 1975



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

The Roberts

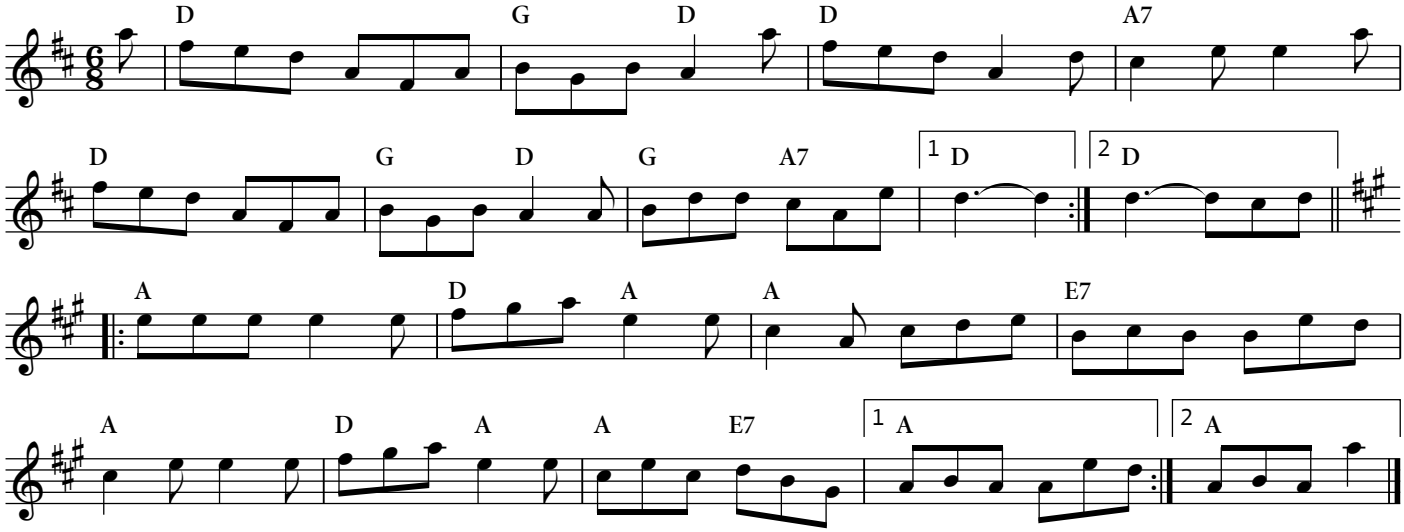
A New Hampshire Version, c. 1980



Tune 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 repeats.

The Roberts

As Played by Dick Richardson, 1952

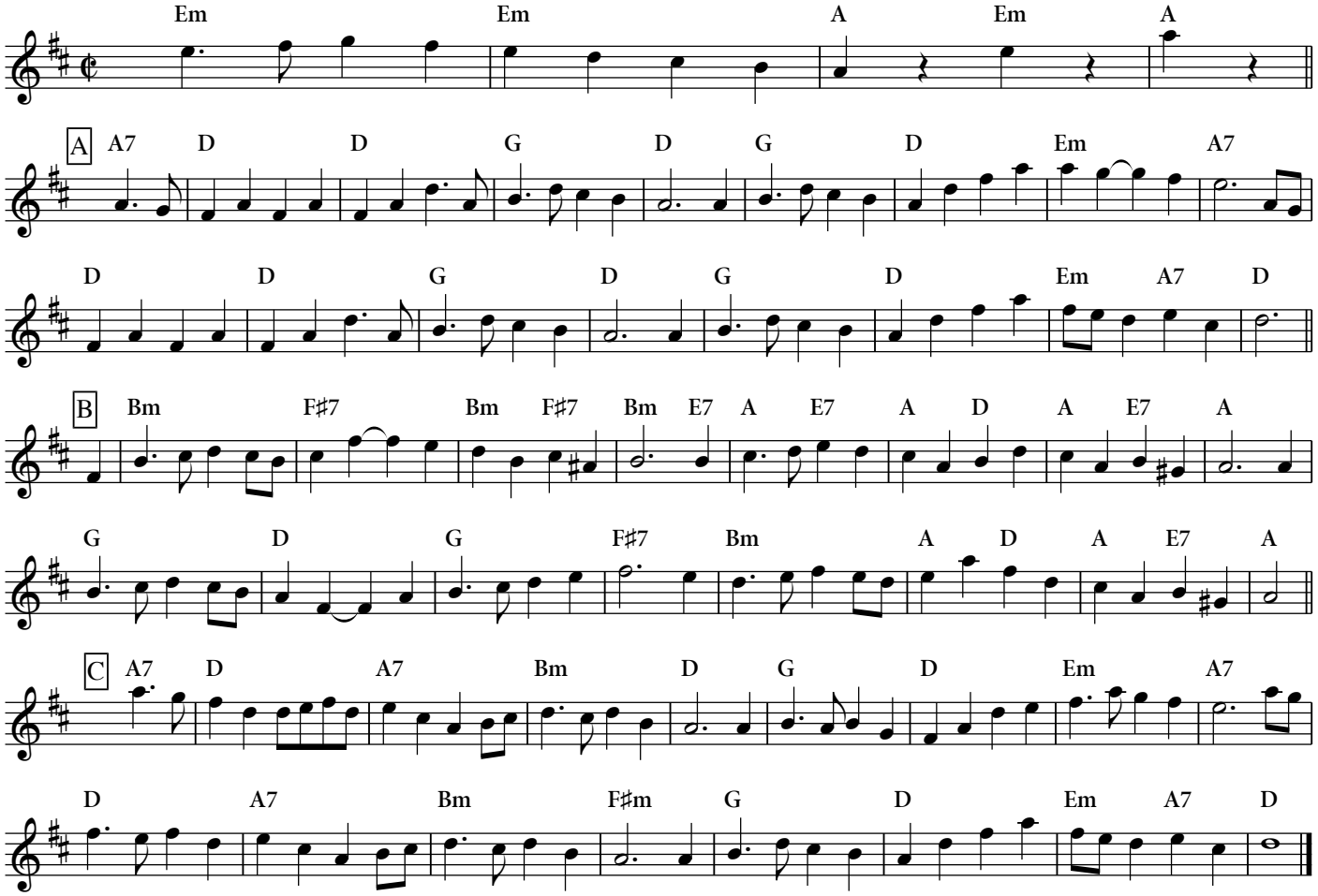


Source/Origin: *Dick Richardson: Old Time New Hampshire Fiddler.* Originally recorded 1952.

Tune 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 Rickardson 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



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