

## April's March / Pete's March / Deanna's March

Here is one of my favorite sets of tunes. I wrote out the melody based on how April played the tunes on *Farewell to the Hollow*. The chords are taken from Bob's accompaniment. There are a couple ambiguous spots, but for most of it I have confidence in the accuracy of my transcriptions. If you see any error or have questions about any of it send me an email (peter@pyarensky) and if necessary I'll correct it. There are some real differences from how Bob wrote it, so be sure to check the recording.

Each tune in standard notation, and in Sloanaker & Parkes chord-book-style (with two chord slots per measure).

I've written it out close to how it was played on the CD although without all the subtleties. Can this be reconciled with Laurie's desire for us to give chord suggestions? I think yes. I did my best to write out the tunes as played on the recording, usually the first time through. The second time through parts of the melody and some of the chords were played differently, likewise the third time. Although there are certainly some chords that most of us would agree were grossly incorrect, there are generally multiple ways to accompany a tune; this is just one.

New England Tradition used to play for Seacoast NH dances pretty frequently back in the 1980s. They often played this set of marches. When I first heard it I loved each tune and the resulting set. One time at a dance in Durham I asked Bob about it. His response to most such questions was "Ask April!" - or sometimes "I don't know, ask April!". April would then tell me the name, the book number, and often even the page number of a tune.

### April's March

*Bob McQuillen*

	D	D	D	D	D	D	D	D	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	D	G	D/F <sup>#</sup>	A <sup>7</sup> /E-C <sup>#</sup>
	D	D	D	D	D	D	D	D	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	D	G	D	D
	D	D	D	D	D	D	D	D	D	D	B <sup>m</sup>	B <sup>m</sup>	E <sup>m</sup>	E <sup>m</sup>	E <sup>m</sup>	A <sup>7</sup>
	D	D	D	D	D	D	D	D	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	D	G	D	D

The biggest difference from the way Bob wrote the tune is in the A part, measures 3 and 11. Bob wrote the tune with the third note of each measure being a B, but April always played it as an A.

# Pete's March

Bob McQuillen

The musical score for "Pete's March" consists of four staves of music in the key of D major (one sharp) and 4/4 time. The chords are 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

	D	D	G	D	D	D	G	D	D	D	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	A <sup>7</sup>	
	D	G	D	D	D	D	G	D	D	D	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	D	D	
	D	D	G	G	G	G	D	D	D	D	B <sup>m</sup>	B <sup>m</sup>	E <sup>m</sup>	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	
	D	D	D	D	G	G	D	D	D	D	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	D	D	

# Deanna's March

Bob McQuillen

Chord progression for the first staff: D, D, G, D, D/F#, G

Chord progression for the second staff: D, D/C#, Bm/B, D/F#-A, Bm, D/F#-A, Bm, A

Chord progression for the third staff: D, G, D, G, D, A, D

Chord progression for the fourth staff: D, D/F#, G, Em, A7, D

Chord progression for the fifth staff: D, D, G, D, G

Chord progression for the sixth staff: D, D/C#, Bm/B, D/F#-A, Bm, Bm, A

Chord progression for the seventh staff: D, G, D, G

Chord progression for the eighth staff: Bm, Bm/A, G, Em, A7, D

This was the hardest tune to figure out, and I still have doubts and questions. For example, in measures 5–8 of both the A and B parts he goes to Bm and stays there for a while. It's something like Bm with bass & chord alternating with what Mac called Johnny's Move - in this case after the Bm, F# bass, then A bass together with the chord. I called it a D chord as the strong A bass plus the chord sounds more like a D than a Bm to me. But I can't hear it clearly enough to be sure it's not got the B of the Bm chord. There are certainly people in this group with better listening skills and better notation skills than mine; any ideas are welcome.

The chords are on the next page.

## DEANNA'S MARCH ~ CHORDS

	D	D	D	G	D	D/F <sup>#</sup>	G	G	D	D/C <sup>#</sup>	B <sup>m</sup>	D	B <sup>m</sup>	D	B <sup>m</sup>	A <sup>7</sup>	
	D	G	D	D	D	D	D	A	D	D	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	D	D	
	D	D	G	G	D	D	G	G	D	D/C <sup>#</sup>	B <sup>m</sup>	D	B <sup>m</sup>	D	B <sup>m</sup>	A <sup>7</sup>	
	D	D	G	G	D	D	G	G	B <sup>m</sup>	B <sup>m</sup>	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup>	D	D	

There are some distinctive bass lines in Deanna's March. It's difficult to include them with the chords without making the chords too busy to read while playing piano. So, below is the same set of chords with some of the bass note included as well.

	D	D	D	G	D	D/F <sup>#</sup>	G	G	D	D/C <sup>#</sup>	B <sup>m</sup>	D/F <sup>#</sup> -A	B <sup>m</sup>	D/F <sup>#</sup> -A	B <sup>m</sup>	A <sup>7</sup>	
	D	G	D	D	D/D	D/D	D/D	A	D	D/F <sup>#</sup>	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup> /B-C <sup>#</sup>	D	D	
	D	D/F <sup>#</sup>	G	G	D	D/F <sup>#</sup>	G	G	D	D/C <sup>#</sup>	B <sup>m</sup>	D/F <sup>#</sup> -A	B <sup>m</sup>	D/F <sup>#</sup> -A	B <sup>m</sup>	A <sup>7</sup>	
	D	D	G	G	D	D	G	G	B <sup>m</sup>	B <sup>m</sup> /A	G	E <sup>m</sup>	A <sup>7</sup>	A <sup>7</sup> /B-C <sup>#</sup>	D	D	

And that's the end – I hope some of you have found it interesting and/or useful. I guess this serves as my own personal tribute to four people who have been major influences on my life both musically and personally; and one of whom had a daughter who inspired one of Bob's very best and best loved tunes, and who herself has been both important and enjoyable to have as a friend.