

John Brown's March

Traditional

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G

The tablature is organized into six systems, each representing a line of music. The first system starts with a key signature of G major and a 4/4 time signature. It includes a double bar line with repeat dots and a key signature change to C major. The piece features various chords including Em, G, D7, C, and G7. It includes first and second endings, a double bar line with repeat dots, and a key signature change to C major in the final system. Fingerings and techniques like slides (Sl) and hammer-ons (H) are indicated throughout.

G

1. **G**

2. **G** **Em** **C** **G**

Em **C** **G** **D7**

1. **G** 2. **G** **G**

1. **G**

Doing some web browsing, I ran across an old Harper's Weekly lithograph from a University of Virginia website with the caption "Marching On!- the Fifty-Fifth Massachusetts Colored Regiment singing John Brown's March in the Streets of Charleston, February 21, 1865." The Fifty-Fifth was a sister regiment of the Fifty-Fourth Massachusetts, made famous in the movie "Glory," and had an equally distinguished record, proving to a skeptical nation, North and South, that black troops would, indeed, fight to the death for the Union cause.

John Brown's March is often played in medley with John Brown's Dream, although I can't do that myself, because I use two different tunings. I first ran across this tune in a little book called "Welling's Hartford Tunebook," published by New England fiddler Bill Welling in 1974. The tune has been played by Dwight Diller, Norman Blake, and Dan Levenson, to name a few.

Remember that the ghost notes, the notes in parentheses, are not actually played. They are inserted so that the earlier notes continue ringing in the MIDI playback, in order to make the MIDI have the proper dynamic.