

Key: D

♩ = 90

Quince Dillion's High-D Reel

Traditional

(aka "Quince Dillon's ...", "Quincy Dillon's ...")

Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two main sections, A and B. Section A (measures 1-8) begins with a key signature change to D major (two sharps). It features a melody with several eighth and sixteenth notes. Above the staff, chords D and A are indicated. A bracketed section of measures 7-8 is labeled 'fiddles to 3rd pos'n' and contains a high-D note (F#5) marked with a '4'. Section B (measures 9-16) starts with a key signature change to C major (one sharp). It continues the melody with eighth and sixteenth notes. Chords D and C are indicated above the staff. Measures 15-16 are marked with '1 D' and '2 D' respectively, indicating first and second endings. The score ends with a double bar line.

Good practice for fiddlers, getting into 3rd position and finding that high D!

About the name(s): the *Traditional Tune Archive* (tunearch.org) has an essay that says Quincy 'Dillon' was a Civil-War-era fifer, who taught the tune to fiddler Henry Reed (who gave it its descriptive name, and who was later recorded, playing this and many other tunes, by archivist Alan Jabbour). Reed is apparently the only known source. Gene Silberberg's book *Tunes I Learned at the Tractor Tavern* asserts that Dillion spelled his name with the extra 'i', but that it's "commonly pronounced" like 'Dillon', without that 'i'. (The Tune Archive essay also says that Dillon, or Dillion, signed his name with an 'X' on his enlistment papers -- so maybe he didn't spell it at all!)

Under whichever name, the tune is also in the *Fiddler's Fakebook* and the *Phillips Collection [of Traditional American Fiddler Tunes]*, all with slightly different arrangements. In all three the 'high D' part comes first (as it does above), whereas Alan Jabbour played it the other way around: www.youtube.com/watch?v=uIrRn2Y1mpE. The recording he made of Henry Reed playing it is ambiguous: it missed the start of the tune, and Reed faded out at the end after his accompanist stopped, rather than finishing properly. You can hear that recording at the Library of Congress website: www.loc.gov/item/afcreed000178/

The arrangement here is more or less how I play it, with the melody somewhat simplified compared to those sources (but still with the high-D part first).

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/23 /2017.