Phil Katz fell in love w/ the recording of a box powered band, playing the high second part and the

Bm/Em chords in the 2nd part. The drama that makes the tune is popping up out of G major into the high part in Bm, then "heading home early" via the Em/C trick.

There are versions around New England, played by some very reputable fiddlers and printed in standard books, that "ease off" the second part by playing it down a fourth in "D". And they miss the minor-key drama in the second part entirely. That produces a respectable, ordinary major key, driving New England hornpipe; one of many of its genre that will keep a dance going. Those versions imo, pale in comparison once you've heard this one, played w/ a backup who appreciates and "nails" the major/minor/major transitions.

This version will close a half or even an entire dance for you.

Medleys

Small Pleasures: 2009-2019

Run Down Boot (D) or Draper's Polka (D) / Marilyn's Music (G/D) / Oyster River Hornpipe (G)

Grey Owl: Mid-late 2000's:

Manitoba's Golden Boy (D) / Whoa Ha Gee (Am, A)/Oyster River (G/Bm)

Manitoba's Golden Boy is a very ditzy two-step/march; then Whoa Ha Gee is a very driving, very Metis reel, a specialty locally of Miche Baker-Harvey (it was a personal fiddle show-off piece) before we "took it home" w/ Oyster River. There are many other Am/A driving reels in various traditions, that would do the same job.

Scotsbroome: Late 1990's

Round the Horn/Oyster River

(a much more laid-back version, emphasizing the "Celtic-like" chord changes, but not the drive. There were thoughts to follow those w/ Silver Street Lasses (Am). or Ice on the Pond (Em), that never got tried out.