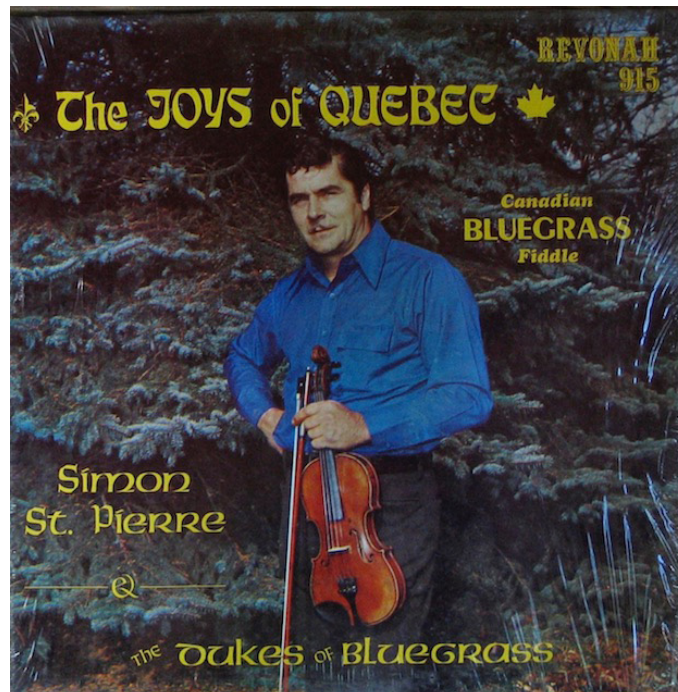


# *The Joys of Quebec*

Simon St. Pierre



## *The Joys of Quebec*

Tune Name	Composer (if known)
1. Golden Wedding Reel	
2. Big John McNeil	Peter Milne (Scotland, 1824–1908)
3. Joys of Quebec	
4. Woodchopper's Reel	
5. Point Prim Hornpipe	Graham Townsend (Ontario, 1942–1998)
6. Maple Sugar	Ward Allen (Ontario, 1924–1965)
7. Donnie Gilchrist's Breakdown	Graham Townsend (Ontario, 1942–1998)
8. Minstrel's Fancy	
9. Cuckoo's Nest	
10. Waltz to the Leaves	Graham Townsend (Ontario, 1942–1998)
11. Caber Feigh	
12. Princess Irena	Andy De Jarlis (Manitoba, 1914–1975)
13. St. Anne's Reel	



# Golden Wedding Reel

Golden Wedding Reel

Chords: G, G, F, F, 3, G, G, G, D7, G, C, C, D, D, C, C, D, D7, G

Intro

Ending (follows second B part)

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.  
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Big John McNeil

*Peter Milne (Scotland, 1824–1908)*

The musical score for 'Big John McNeil' is written in D major (two sharps) and 4/4 time. It consists of five staves of music.

- Staff 1:** Starts with a key signature change from D major to B minor (two flats) for the first two measures, then returns to D major. Chords: A, A, A, B7, E7.
- Staff 2:** Chords: A, A, A, D. Includes a first ending (1) with chords E7 and A, and a second ending (2) with chords E7 and A.
- Staff 3:** Chords: A, A, A, B7, E7.
- Staff 4:** Chords: A, A, A, D. Includes a first ending (1) with chords E7 and A, and a second ending (2) with chords E7 and A.
- Staff 5:** Labeled 'Intro' and 'Ending (replaces last two measures)'. The ending section starts with a key signature change to B minor (two flats) and ends with a key signature change back to D major (two sharps).

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.  
 Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

## Joys of Quebec

1 E7 E7 A 2 E7 E7 A

Introduction, replacing mm 1-2 Final Ending, replaces second ending of B part

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon and many other Canadian fiddlers use frequent drones on the open E, especially in the A part.

Between A2 and B1 there is an extra beat; this is accompanied by an A chord.

## Joys of Quebec (core version)

1 E7 E7 A 2 E7 E7 A

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon and many other Canadian fiddlers use frequent drones on the open E, especially in the A part.

Between A2 and B1 there is an extra beat; this is accompanied by an A chord.

## Woodchopper's Reel

Chords indicated above the staff:

- Staff 1: G, D7, D7, D7, G
- Staff 2: G, D7, D7, D7, G
- Staff 3: G, D7, G, D7, G
- Staff 4: G, F, G, [1 D7 G], [2 D7 G]
- Staff 5: Intro, Ending, replaces second ending of B part, 3

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: This isn't the commonly played Woodchopper's Reel. The A part is 12 measures long and the last measure is half again as long as the others.

This is a really strange tune!

# Point Prim Hornpipe

Graham Townsend (Ontario, 1942–1998)

The musical score for "Point Prim Hornpipe" is written in 4/4 time and the key of D major (two sharps). It consists of five staves of music. The first four staves contain the main melody, with chords D, G, A7, and D indicated above the notes. The fifth staff contains an "Intro" section followed by an "Ending - play after 2 A parts" section. The ending section includes a triplet of eighth notes and a final chord D.

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Discography: Graham Townsend. Graham Townsend and His Fiddle, Banff SBS 5284, 1967.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Mislabeled on the record as "Point Prime".

Simon played the C ♮ notes with the †† symbol above them very sharp; actually closer to C ♯ than to C ♮. After considerable debate we decided to call them very sharp C ♮ notes because Graham Townsend played them as C ♮, and it's consistent with Simon's style to play certain notes very sharp.

# Maple Sugar

Ward Allen (Ontario, 1924–1965)

Ending tag after last A part

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: In the A part Simon plays a drone on the open E string much of the time.

Simon's order of parts: ABCABABA

Ward Allen used the sequence ABACA, sometimes with repeats.



## Maple Sugar (core version)

Ward Allen (Ontario, 1924–1965)

The musical score for "Maple Sugar (core version)" is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of six staves of music. The first four staves are for the 'A' part, and the last two are for the 'B' part. Chords are indicated above the notes: A, A, A, A, E7, E7, A, A for the first four staves; and E, E, E, E, B7, B7, E, E for the last two staves. The melody is a simple, folk-like tune with a drone on the open E string.

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: In the A part Simon plays a drone on the open E string much of the time.

Simon's order of parts: ABCABABA

Ward Allen used the sequence ABACA, sometimes with repeats.

## Donnie Gilchrist's Breakdown

*Graham Townsend (Ontario, 1942–1998)*

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first four staves contain the main melody, which is a fiddle tune. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff: G major (G), C major (C), and D7 (D7). There are several triplet markings (3) over groups of notes. The fifth staff is divided into two sections: 'Introduction' and 'Ending'. The 'Introduction' section consists of a few chords (G, C) and the 'Ending' section consists of a few more notes and a final chord (G).

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. *The Joys of Quebec*, Revonah 915, 1973.

Discography: Graham Townsend. *Graham Townsend And His Country Fiddle*, Banff SBS 5296, 1968.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Minstrel's Fancy

## Hanover Hornpipe

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The Hanover Hornpipe is a fife and drum standard.

This tune is also widely played in Scotland and Ireland under various names.

## Cuckoo's Nest

Chords indicated in the score:

- Staff 1: D, D, C, C, G
- Staff 2: D, D, G, D, A7, D
- Staff 3: D, A, C, G
- Staff 4: D, D, G, D, A7, D

Ending (after the final B part)

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Discography: MaineFiddleCamp, Interview and Session with Simon St. Pierre, YouTube video, 2011, <<https://youtu.be/h03V9VeqLiQ>>.

Simon St. Pierre. Simon St. Pierre, Field Recorders' Collective, FRC206, 2006.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

## Waltz to the Leaves

Waltzing Through the Leaves (Graham Townsend's title)

Graham Townsend (Ontario, 1942–1998)

Slightly swung throughout

Ending: Replaces final two measures of B part

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Discography: Graham Townsend. The Inimitable Graham Townsend, Banff Rodeo RBS 1239, 1966.

Patti Kusturok. Cross Canada Fiddle, 1983. Calvin Vollrath. Live From Mon Oncle Edmond's, 2012.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

## Waltz to the Leaves (core version)

Waltzing Through the Leaves (Graham Townsend's title)

Graham Townsend (Ontario, 1942–1998)

Slightly swung throughout

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Discography: Graham Townsend. The Inimitable Graham Townsend, Banff Rodeo RBS 1239, 1966.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Caber Feigh

C C Dm Dm G

C C F G G C

C C D D G

C C F G G C

Introduction

Ending, follows second A part (Banjo)

Banjo Bass Line, Measures A3-A5

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.  
 Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Princess Irena

Andy De Jarlis (Manitoba, 1914–1975)

The musical score for 'Princess Irena' is written in 4/4 time. It consists of five staves. The first four staves contain the main melody, which includes various chords (C, Am, G7) and a triplet. The fifth staff is divided into an 'Introduction' and an 'Ending (follows second B part)'.

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Discography: Simon St. Pierre. YouTube video, <<https://youtu.be/tquzCK9pf8M>>.

Andy De Jarlis. Jolly Old Time Music, London Records, EB 102, 1965. As YouTube video, <<https://youtu.be/F6uhALOVqnY>>.

Graham Townsend. World Champion Folk Fiddler, Banff SBS 5406, 1970.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: An F with a + above it can be sharp, natural, or in between.

There's a lot in this tune that seems improbable, but when you listen carefully it's really there.

Simon's use of nonstandard pitch is very important to the richness of his overall sound.

Listen to the video of Simon playing Princess Irena for details shown in the notation and for others that would be very difficult to notate.

## St. Anne's Reel

Chords indicated above the staff:

- Staff 1: D, D, G, D
- Staff 2: D, D, G, A7, D
- Staff 3: D, G, A7, D
- Staff 4: D, G, A7, D

Introduction: Ending: (follows second B part)

Source: As played by Simon St. Pierre and the Dukes of Bluegrass. The Joys of Quebec, Revonah 915, 1973.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Note: All G naturals in the B part are played very high, closer to G sharp.



# *The Woods of Maine*

Simon St. Pierre



## *The Woods of Maine*

<b>Tune Name</b>	<b>Composer (if known)</b>
1. Happy Acres Two Step	Cecil "Cec" McEachern (PEI, ca. 1926–2014)
2. Quebec Reel	
3. Fisher's Hornpipe	
4. Jimmie's Favorite Jig	Jim Magill (Ireland 1902 – Ontario 1954)
5. Bow on the String	Ned Landry (New Brunswick, born 1921)
6. Roseanna Waltz	Kenny Baker (Kentucky, 1926–2011)
7. Running Water	Graham Townsend (Ontario, 1942–1998)
8. Flannagan Polka	
9. Montreal Reel	
10. Black Velvet Waltz	Rossie Mann (Ontario, dates unknown)
11. Frenchie's Reel	Ward Allen (Ontario 1924-1965) & Mel Lavigne (Ontario, 1919–1994)
12. Growling Old Man and Old Woman	
13. Home Sweet Home Reel	
14. Antiquite #2	



# Happy Acres Two Step

Cecil "Cec" McEachern (PEI, ca. 1926–2014).

The musical score for "Happy Acres Two Step" is written in 2/4 time and the key of D major (indicated by two sharps). It consists of four staves of music. The first two staves are the main melody, and the last two are variations. The score includes various chords (D, D7, A7, E7, A) and ornaments (tr, 3). The first staff has a 3-measure rest at the end. The second staff has a 1-measure rest and a 2-measure rest. The third and fourth staves have a 3-measure rest at the end. The ending is a short phrase after a second A part.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Don Messer and His Islanders. The Down East Dance Music of Don Messer and His Islanders, Apex LA-1637, 1965. As YouTube video, <<https://youtu.be/CoV0s23TBqs>>.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon played it in the AAB sequence, as did Marcel Robidas (Dover, NH) and other Canadian fiddlers.

Shortly after composing it, Cec McEachern played it without repeats on the Don Messer recording listed above.

## Quebec Reel

The musical score for "Quebec Reel" is written in D major (two sharps) and 4/4 time. It consists of four staves of music. The chords D, G, and A7 are indicated above the notes. The melody features eighth and sixteenth notes, with some triplets and a repeat sign at the end of the third staff.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Graham Townsend. Salutes Canada's Centennial, Banff RBS 1258, 1967.

Same, as YouTube video, <<https://youtu.be/cTBkodjQfJo>>.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

## Fisher's Hornpipe

The musical score for "Fisher's Hornpipe" is written in D major (two sharps) and 4/4 time. It consists of five staves of music.

- Staff 1:** The melody begins with a triplet of eighth notes (D4, E4, F#4) followed by a series of eighth-note runs. Chords D, G, D, G, D, G, D, and A7 are indicated above the staff. The staff ends with a triplet of eighth notes (G4, A4, B4).
- Staff 2:** Continues the melody with eighth-note runs. Chords D, G, D, G, D, A7, D, and D are indicated. The staff ends with a double bar line.
- Staff 3:** Starts with a repeat sign. The melody features a trill (tr) on the note G4. Chords A7, D, A7, E7, and A7 are indicated. The staff ends with a double bar line.
- Staff 4:** Continues the melody with eighth-note runs. Chords G, D, G, A7, and D are indicated. The staff ends with a double bar line.
- Staff 5:** Labeled "Introduction" and "Ending - replaces last 2 mm. of B part:". It begins with a series of chords (D, G, D, G, D, G, D, G) and ends with a final chord (D) and a double bar line.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.  
 Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Jimmy's Favorite Jig

*Jim Magill (Ireland 1902 – Ontario 1954).*

The musical score for 'Jimmy's Favorite Jig' is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. Chords G, D7, C, and A7 are indicated above the notes. Trills (tr) are marked on specific notes. A triplet of eighth notes is marked with a '3' and a slur. The piece ends with a double bar line and repeat dots.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: MaineFiddleCamp, Interview and Session with Simon St. Pierre, YouTube video,

2011. <<https://youtu.be/h03V9VeqLiQ>>, at 3:54.

Simon St. Pierre. Field Recorders' Collective, FRC206, 2006. "Unnamed", track 30.

Andy De Jarlis. Tribute To Jim Magill, London Records GA.1001, 1965.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Sequence: AAB; end on A-part. Each A part is 16 measures, or double length.

# Bow on the String

Bowing the Strings (Ned Landry's title)

Ned Landry (New Brunswick, born 1921).

A

A

D

D

A

A

E7

E7

A

A

D

D

A

E7

A

1 A 0 0 0

2 A A7

D

D

A

A

B7

B7

E7

E7

A

A

D

D

A

E7

A

A

Introduction

Variation, B part mm. 1-2

Ending

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Only repeat A part the very first time you play the tune.

The way he plays it here is fairly crooked, as you may have noticed.

## Roseanna Waltz

Roxanna Waltz (Baker's original title)

Kenny Baker (Kentucky, 1926–2011).

Ending (replaces last 2 mm. final B)

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Kenny Baker. Master Fiddler, County Records 2705, 1993. As YouTube video, <<https://youtu.be/KHBANLHxaq8>>. Originally recorded 1972.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Play with a slightly dotted rhythm. The weighting and duration of Simon's notes are uneven, usually somewhere between a dotted and a triplet rhythm. Listening to a recording of him playing the tune will be the most helpful. You can download a recording at <http://www.maine-fiddlecamp.org/roseanna-waltz/>.

## Roseanna Waltz (core version)

Roxanna Waltz (Baker's original title)

Kenny Baker (Kentucky, 1926–2011).

Ending (replaces last 2 mm. final B)

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Play with a slightly dotted rhythm. The weighting and duration of Simon's notes are uneven, usually somewhere between a dotted and a triplet rhythm. Listening to a recording of him playing the tune will be the most helpful. You can download a recording at <http://www.maine-fiddlecamp.org/roseanna-waltz/>.



# Running Water

Graham Townsend (Ontario, 1942–1998)

G G D7 G  
 G G D7 G  
 Em Em D Em  
 Em Em D7 D7 G  
 Ending, gradually quieter

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Don Messer. The Everlasting Don Messer and His Islanders, MCA 17008, 1970. As YouTube video, < <https://youtu.be/XJe9-WMTmzc>>.

Graham Townsend. North American Fiddle Champion ..., Arc Records AS 817.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon played the G natural on the E string a bit sharp much of the time. In the B part he played them closer to G# than to G natural. These notes are indicated by up arrows.

## Flannagan's Polka

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The last measure is three full beats because of the three note pickup at the top of the tune.

This tune could have been written in 4/4 time with double-length measures. It is noted here in 2/4 because dancers and dance musicians expect each measure to be one polka step and two measures to be the length of a balance.

## Flannagan Polka (core version)

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The last measure is three full beats because of the three note pickup at the top of the tune.

This tune could have been written in 4/4 time with double-length measures. It is noted here in 2/4 because dancers and dance musicians expect each measure to be one polka step and two measures to be the length of a balance.

## Montreal Reel

Chords for the first staff: G, G, G, D7, D7, D7, D7, 1 G, 2 G

Chords for the second staff: G, Em/G, C, A7, D7, D7, D7, G

Ending: play after 2nd A part

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Don Messer. Don Messer & His Islanders - 4, Apex AL 1611, 1949.

Andy De Jarlis and His Early Settlers. Swing Your Partners, London Records EBX 4174, 1972. As YouTube video, <<https://youtu.be/oqTL4camLbo>>.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Black Velvet Waltz

Rossie Mann (Ontario, dates unknown)

Ending (replaces last 2 mm.)

Rhythm, mm. 14, 48

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Anne Lederman: "Rossie Mann was one of the original fiddlers on the long-running country radio/variety show from Wingham Ontario called the CKNX Barn Dance."

In the B part note the three EF sequences in which Simon plays the F quite sharp.

In the 3rd m. from the end of each part, beat 3 is longer (see example, bottom line).

The top line of chords are alternative chords that are often played although not on this recording.

# Frenchie's Reel

Ward Allen (Ontario 1924-1965) & Mel Lavigne (Ontario, 1919-1994).

The musical score for "Frenchie's Reel" is written in F major (one flat) and 4/4 time. It consists of six staves of music. The melody is written in treble clef. Chords are indicated above the notes: F, F, C7, C7, F, F, C7, Bb, Bb, C7, F, C7, C7, C7, F. The piece ends with a double bar line and repeat dots.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Although the tune was written in Bb, Simon played it in F.

He also dropped two beats (4/4 to 2/4) from the eighth measure of the B part.

## Growling Old Man and Old Woman

The musical score is written in 4/4 time and consists of two systems, each with an A part and a B part. The key signature has two sharps (F# and C#).

**System 1:**

- A part:** Four measures of eighth-note melody. Chords: A (measures 1-2), G (measure 3), A (measure 4).
- B part:** Four measures of eighth-note melody. Chords: A (measures 1-2), G (measure 3), A (measure 4).

**System 2:**

- A part:** Four measures of eighth-note melody. Chords: A (measures 1-2), G (measure 3), A (measure 4).
- B part:** Four measures of eighth-note melody. Chords: A (measures 1-2), G (measure 3), Am (measure 4).

The score includes various musical notations such as triplets, slurs, and repeat signs.

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon plays the A part differently than most modern contradance fiddlers do, although other Canadian fiddlers play it this way too. Simon plays it with C sharps rather than the usual C natural. The B part is mostly in A mixolydian (G natural instead of G sharp). The Em chord in the B part is often used instead of the G although it wasn't used on this recording.

# Home Sweet Home Reel

Quadrille de chez nous

Also known as Reel de Tadoussac, Glise de Sherbrooke, La Grande Chaine

Ending (replaces last m.)

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Joseph Allard. "Quadrille de chez-nous", Victor, "His Master's Voice" 263514-B (78 RPM record), 1928. As YouTube video, <<https://youtu.be/ChecxcCw1BA>>.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The C chords listed as alternates aren't used on this recording. They were used with this tune by Joseph Allard on his 1928 recording (see above) and by many other Canadian and New England musicians since. The tune is based on the song "Home, Sweet Home" written by Sir Henry Bishop (1823) for the opera "Clari, or the Maid of Milan". The opera and the song's words were written by John Howard Payne.

## Antiquite #2

Ending (after one A part, replaces last 2 mm.)

Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Gérard Joyal. Ti-Noir, London SDS 5041, as "Le reel Antiquité no. 1"

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: This is basically Paddy on the Turnpike, except the last beat of each part is dropped.

Simon accompanied himself with his feet; there is no chord accompaniment on the record.

"They call it "Antiquite No. 2"... Oh, they start, oh, early in the 1800s, you know...

People up in Canada, they was real poor. And they did no have no guitar that time, so... No piano, no money to buy piano neither. And they was crazy about that fiddle music! You know everybody was play the fiddle. So, they play the fiddle and they find out the ways, you know, to chord with that. So they use the feet.

It's the only thing they have for square dance, you know." -Simon St. Pierre, 1973

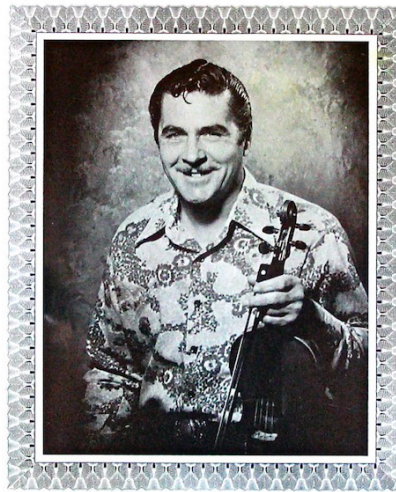


# *Fiddler From Maine*

Simon St. Pierre

**Simon St. Pierre**

REVORAK  
RS 928



**Fiddler From Maine**

## *Fiddler From Maine*

Tune Name	Composer (if known)
1. Redwing	Kerry Mills (American, 1869–1948)
2. Waverly Two Step	Graham Townsend (Ontario, 1942–1998)
3. Joe King's Hornpipe	
4. Busy Fingers	Graham Townsend (Ontario, 1942–1998)
5. Uncle Henry's Reel	
6. Run Johnny Run	
7. Kiss Me Waltz	
8. Little Roy's Breakfast	Graham Townsend (Ontario, 1942–1998)
9. Concert Reel	John Durocher (Ontario, 1934–1989)
10. Lighthouse Keeper	Graham Townsend (Ontario, 1942–1998)
11. Nova Scotia Hop	
12. Grandfather's Reel	John Durocher (Ontario, 1934–1989)



# Redwing

Kerry Mills (American, 1869–1948)

The musical score for 'Redwing' is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first six staves contain the main melody with various chords (G, C, D7, A7) and triplets. The seventh staff is divided into an 'Introduction' section with a steady eighth-note accompaniment and a 'Dance version of last 2 measures of B part' which is a faster, more rhythmic version of the final two measures of the previous section.

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon played a crooked version of the tune. To play it for a polka or a contradance, substitute the dance version above for the last two measures.

# Waverly Two Step

Graham Townsend (Ontario, 1942–1998)

Chord progression: D, D, D, D, D, D, A7, A7, A7, A7, A7, A7, D, D, D, D, D, D, G, G, G, G, D, D, A7, A7, D, D.

Ending (replaces last 4 measures of the tune)

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197  
Graham Townsend. Graham Townsend And His Fiddle, Banff SBS 5284, 1967.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: This tune has a second part which is not often played in New England.

## Joe King's Hornpipe

Chords indicated in the score: D, G, A7, D.

Introduction

Ending

3

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197  
Graham Townsend And His Backwoodsmen. By The Fireside, Point Records PS-372, 1972.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: All A naturals on the E string are played low. The G naturals marked with arrows are played nearly as G#.  
The names of Joe King's Hornpipe and Busy Fingers were reversed on the record. The names are listed correctly here.

# Busy Fingers

Graham Townsend (Ontario, 1942–1998)

Ending - replaces last 2 mm. after one A part

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197  
Graham Townsend. North American Fiddle Champion ..., Arc Records AS 817.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The names of Joe King's Hornpipe and Busy Fingers were reversed on the record. The names are listed correctly here.

## Uncle Henry's Reel

The musical score for "Uncle Henry's Reel" is written in G major (two sharps) and 4/4 time. It consists of six staves of music. The first four staves contain the main body of the reel, featuring various chords (A, E7, D, B7) and musical notations such as triplets and slurs. The fifth staff is labeled "Introduction" and shows two endings for the first A part. The sixth staff shows a variation for the second ending of the A part and a "Final Ending" in 5/4 time.

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197'. Don Messer. Down East Dancing Vol. 2, Apex AL 1602, 1952. As YouTube video, <<https://youtu.be/kdduzZZILwc>>. Graham Townsend. I Like Don Messer, Banff SBS 5306, 1969.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: Simon played the beginning of the second A part with a double stop, continuing the pattern of the previous measure. One time he played the A2 ending differently, adding an extra beat between the A and B parts. Both of these are shown at the end.

## Run Johnny Run

Chords: D, D, D, A7, D

Chords: D, D, D, A7, D

Chords: D, A7/D, D, D, A7, D

Chords: D, A7/D, D, D, A7, D

Introduction

Ending

3

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The alternate chords in the B part (top line) fit the melody better and are commonly played.

Simon plays this mostly as a 28 bar tune, leaving out 4 bar sections in a seemingly random fashion.

The tune ends after a 16 bar A part. This is not recommended for playing this tune at a dance, as the dancers will trip and you will not be rehired.



## Kiss Me Waltz

Ending, after a B part:

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 1977.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: This tune is often attributed to Bill Monroe or Kenny Baker, but there are recordings predating both of them so it's best considered traditional.

You'd do better to listen to the recording than try to play this from the page! Take a look at the simplified version to understand where the melody is headed. Note that in places like measure 4, the pitch with the arrow is significantly higher than the "same" pitch in beat 1.

Also note that Simon seems to take great pleasure in the tension between an even 1-2-3 beat and one where the first and last beat receive more time than beat 2.

## Kiss Me Waltz (core version)

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 1977.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: This tune is often attributed to Bill Monroe or Kenny Baker, but there are recordings predating both of them so it's best considered traditional.

End with one A part (8 measures), using the second ending.

# Little Roy's Breakfast

*Graham Townsend (Ontario, 1942–1998)*

Chords indicated above the staff:

- Staff 1: D, G, D, A7
- Staff 2: D, G, A7, A7, D
- Staff 3: D, G, D, A7
- Staff 4: D, G, A7, A7, D

Ending (after the last A part)

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. *Fiddler From Maine*, Revonah RS 926, 197  
Graham Townsend. *North American Fiddle Champion ...*, Arc AS 817.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

## Concert Reel

*John Durocher (Ontario, 1934–1989)*

The musical score for "Concert Reel" is written in D major (two sharps) and 4/4 time. It consists of five staves of music. The first four staves contain the main melody, which includes several triplets and is accompanied by chords: A, D, and E7. The fifth staff is labeled "Ending (after a B part)" and also features a triplet. The score concludes with a double bar line.

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. *Fiddler From Maine*, Revonah RS 926, 1977.  
 Don Messer. *More of Don Messer and His Islanders*, Apex AL 1623, 1962. As YouTube video, <[https://youtu.be/CU2TIui\\_7m0](https://youtu.be/CU2TIui_7m0)>.  
 Graham Townsend. *North American Fiddle Champion ...*, Arc Records AS 817.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The notes in parentheses are ghost notes: notes that are really there, but barely audible, generally played with minimal bow movement and light bow pressure.  
 Some of you may remember this tune as *Century Reel* on Greg Boardman's 1990s recording of the same name (Simon probably misremembered the name at the time Greg learned it.) It was made popular on the Don Messer Show.

## Lighthouse Keeper

Graham Townsend (Ontario, 1942–1998)

Alternate for measures A12–13

Bass line for measures A7–8

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 1977.

Graham Townsend. Graham Townsend And His Fiddle, Banff SBS 5284, 1967.

Patti Kusturok. YouTube video, <<https://youtu.be/CTYFU4TSXBs>>.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: End on an A major chord (C# & A) after a final A part.

Measures A12–13 were played two different ways; the alternate is shown at the end.

Also a common bass line for measures A7–8 is shown at the end.

## Lighthouse Keeper (core version)

Graham Townsend (Ontario, 1942–1998)

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 1977.

Graham Townsend. Graham Townsend And His Fiddle, Banff SBS 5284, 1967.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: End on an A major chord (C# & A) after a final A part.

## Nova Scotia Hop

The musical score for "Nova Scotia Hop" is written in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first five staves are the main body of the piece, and the sixth staff is an introduction. The chords D, G, and A7 are indicated above the notes. The melody is primarily composed of eighth and sixteenth notes, with some triplets and rests. The piece ends with a double bar line.

Introduction

Ending, replaces last 2 mm. of a single A part

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 1977  
Graham Townsend. Graham Townsend Salutes Canada's Centennial, Banff RBS 1258, 1967.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

# Grandfather's Reel

Reel du grandpère

*John Durocher (Ontario, 1934–1989)*

The musical score for "Grandfather's Reel" is written in 4/4 time. It consists of five staves of music. The first two staves are in C major, and the last three are in G major. Chords are indicated above the notes. The piece includes an "Intro - replaces pickup" and an "Ending" section.

Staff 1: C, C, F, G7

Staff 2: C, C, F, C, G7, C

Staff 3: G, G, C/G, D7, G

Staff 4: G, G, C/G, D7, G

Staff 5: Intro - replaces pickup, Ending

Discography: As played by Simon St. Pierre and the Kennebec Valley Boys. Fiddler From Maine, Revonah RS 926, 197'.  
Don Messer. YouTube video, <<https://youtu.be/ppbKm9K8RTk>>.  
Gerry Robichaud. Fancy Fiddlin', Banff RBS 1222, 1965.

Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

Notes: The bass player played an implied C chord reliably where noted, but others stay on the G chord.