The Woods of Maine

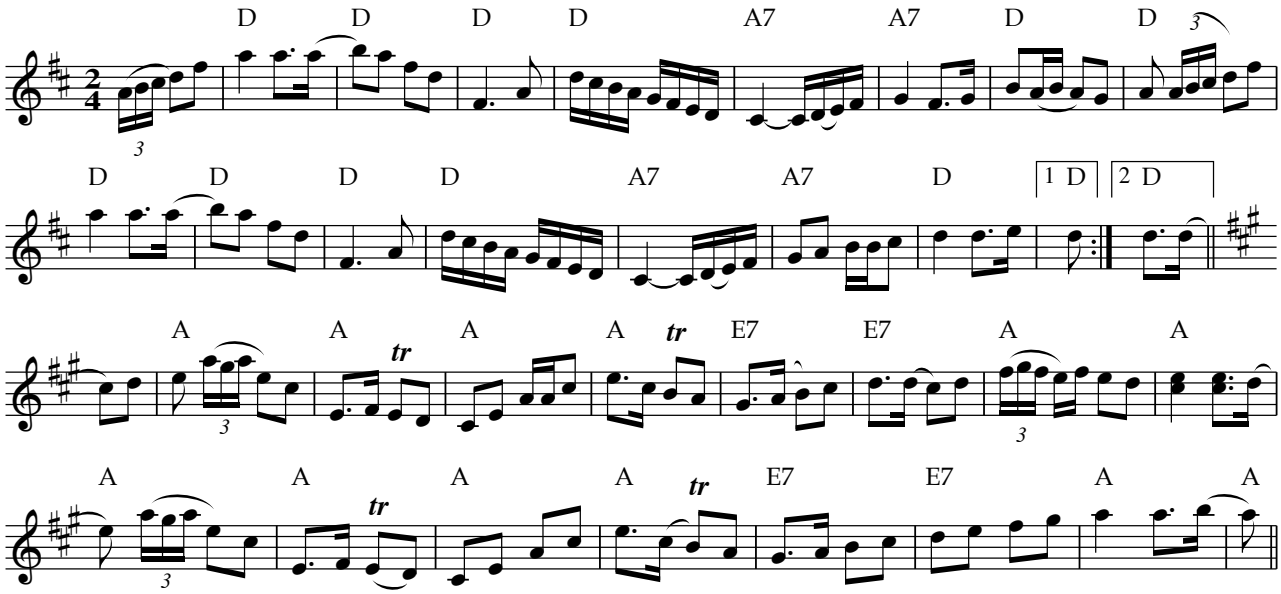
Simon St. Pierre

The Woods of Maine

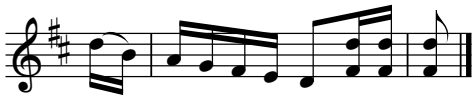
	Tune Name	Composer (if known)
1.	Happy Acres Two Step	Cecil "Cec" McEachern (PEI, ca. 1926–2014)
2.	Quebec Reel	
3.	Fisher's Hornpipe	
4.	Jimmie's Favorite Jig	Jim Magill (Ireland 1902 – Ontario 1954)
5.	Bow on the String	Ned Landry (New Brunswick, born 1921)
6.	Roseanna Waltz	Kenny Baker (Kentucky, 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).



Ending - after a second A part



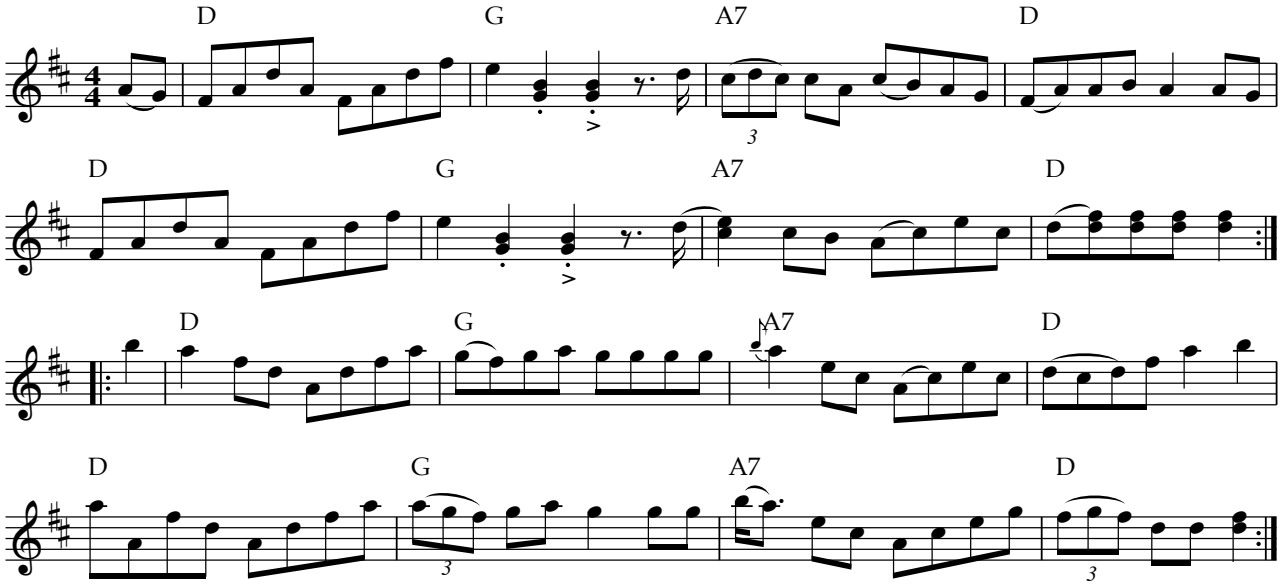
Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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

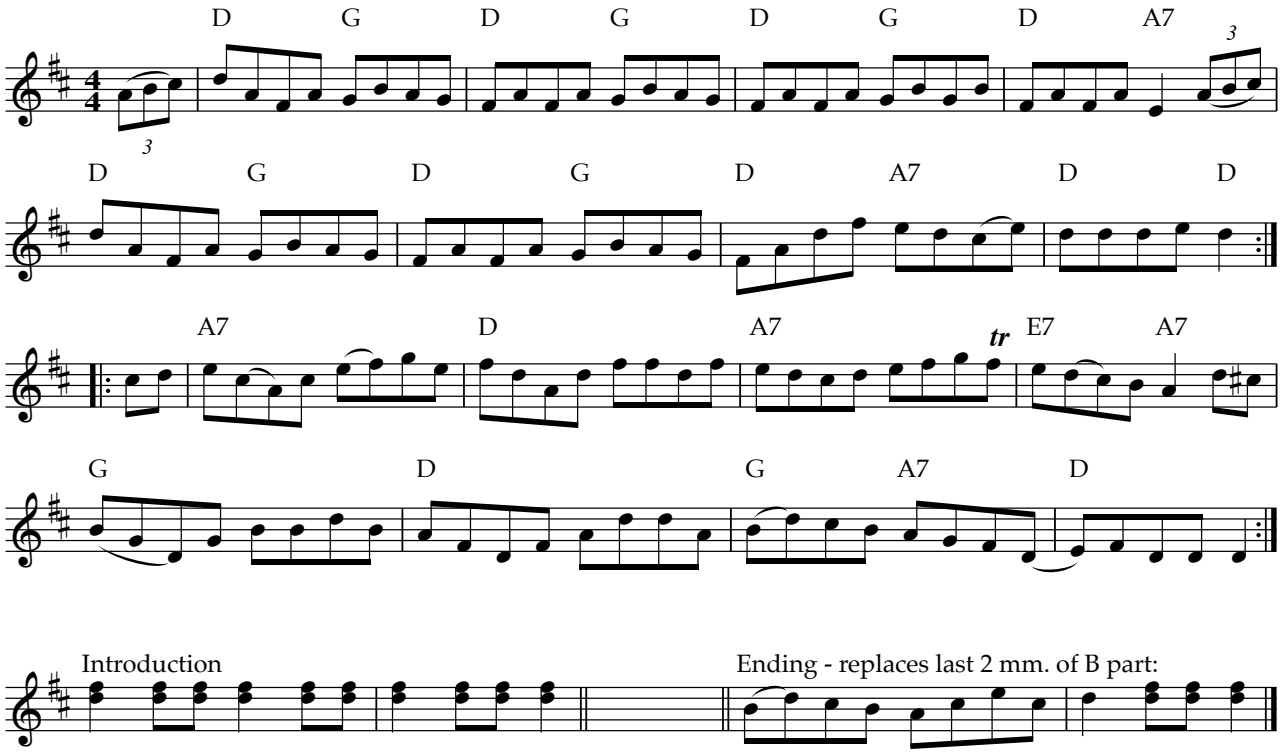


Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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.

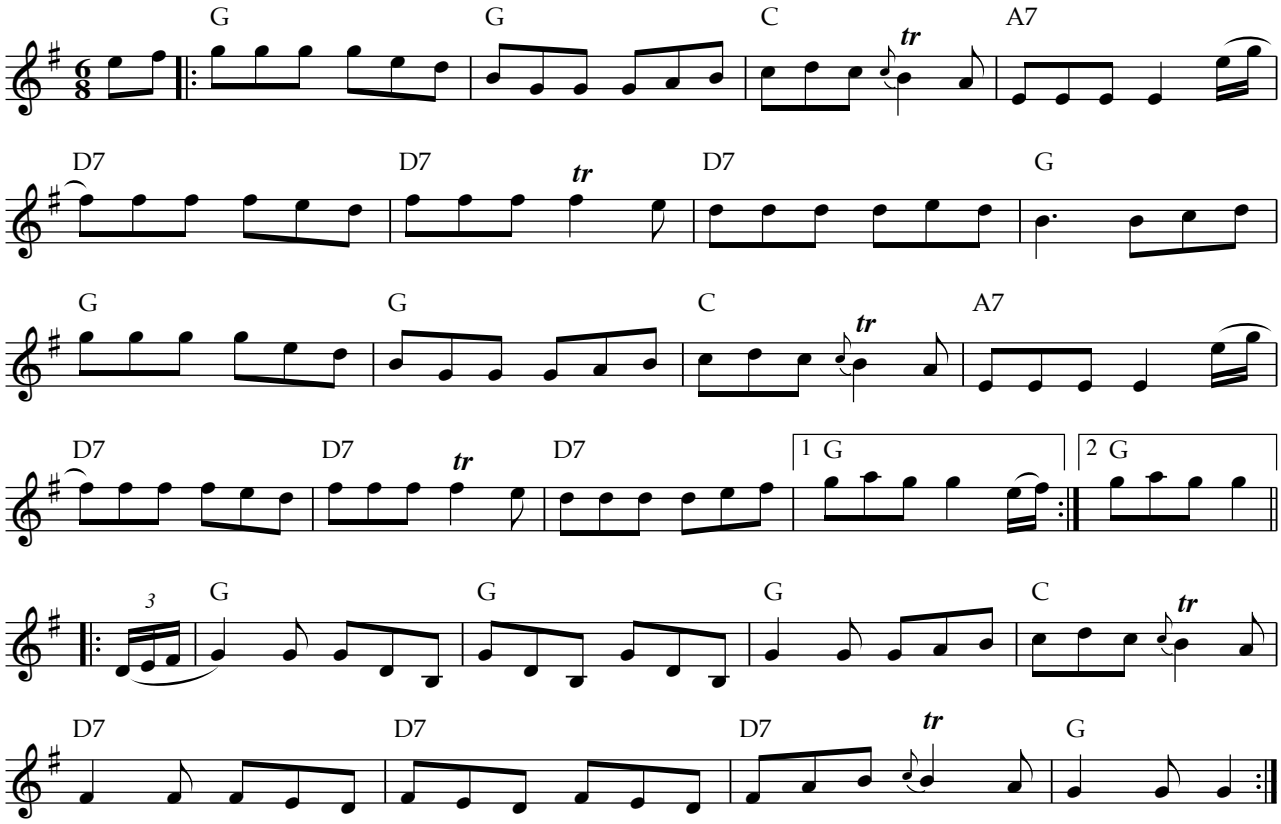
Fisher's Hornpipe



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).



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.

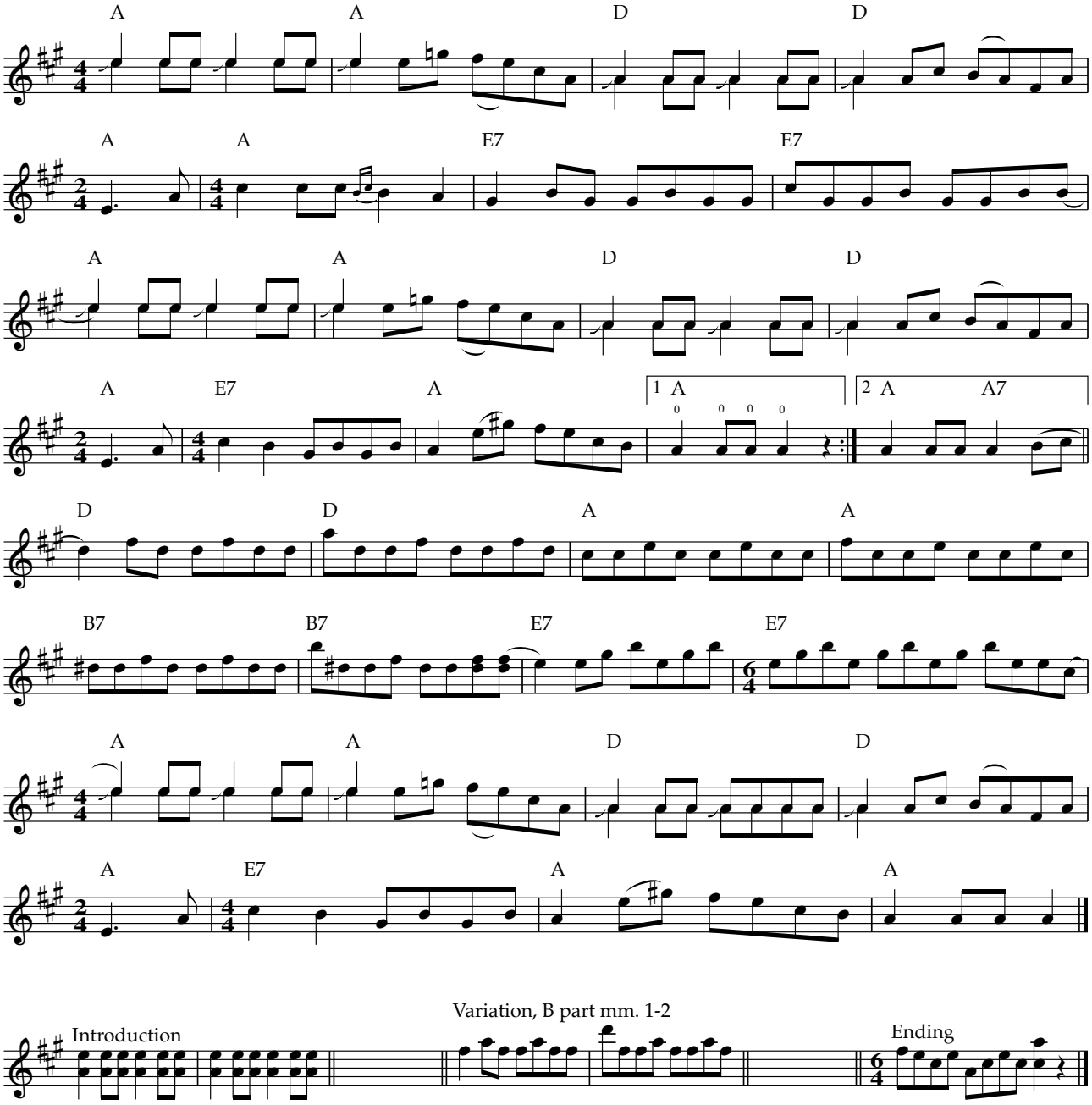
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

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).



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

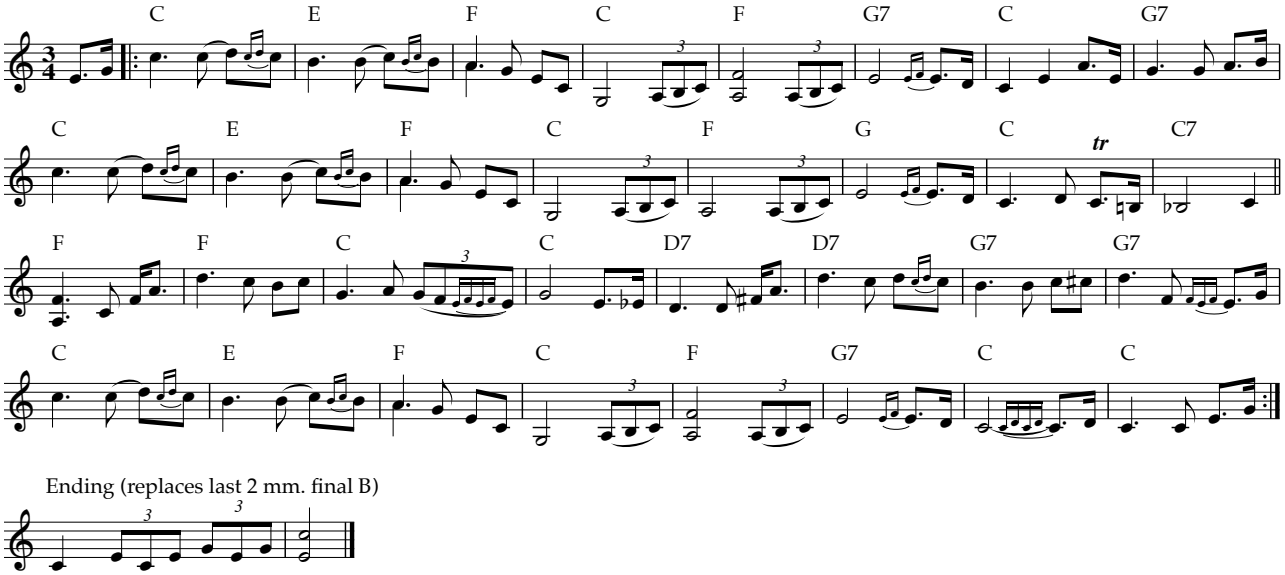
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

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.

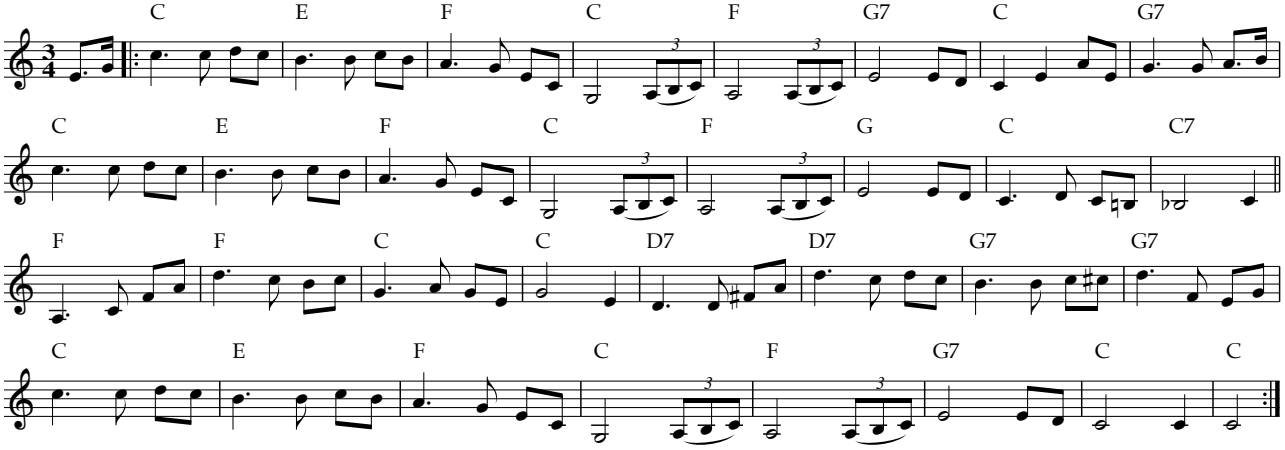
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

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.mainefiddlecamp.org/roseanna-waltz/.

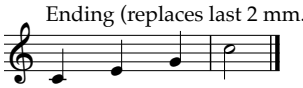
Roseanna Waltz (core version)

Roxanna Waltz (Baker's original title)

Kenny Baker (Kentucky, 1926–2011).



Ending (replaces last 2 mm. final B)



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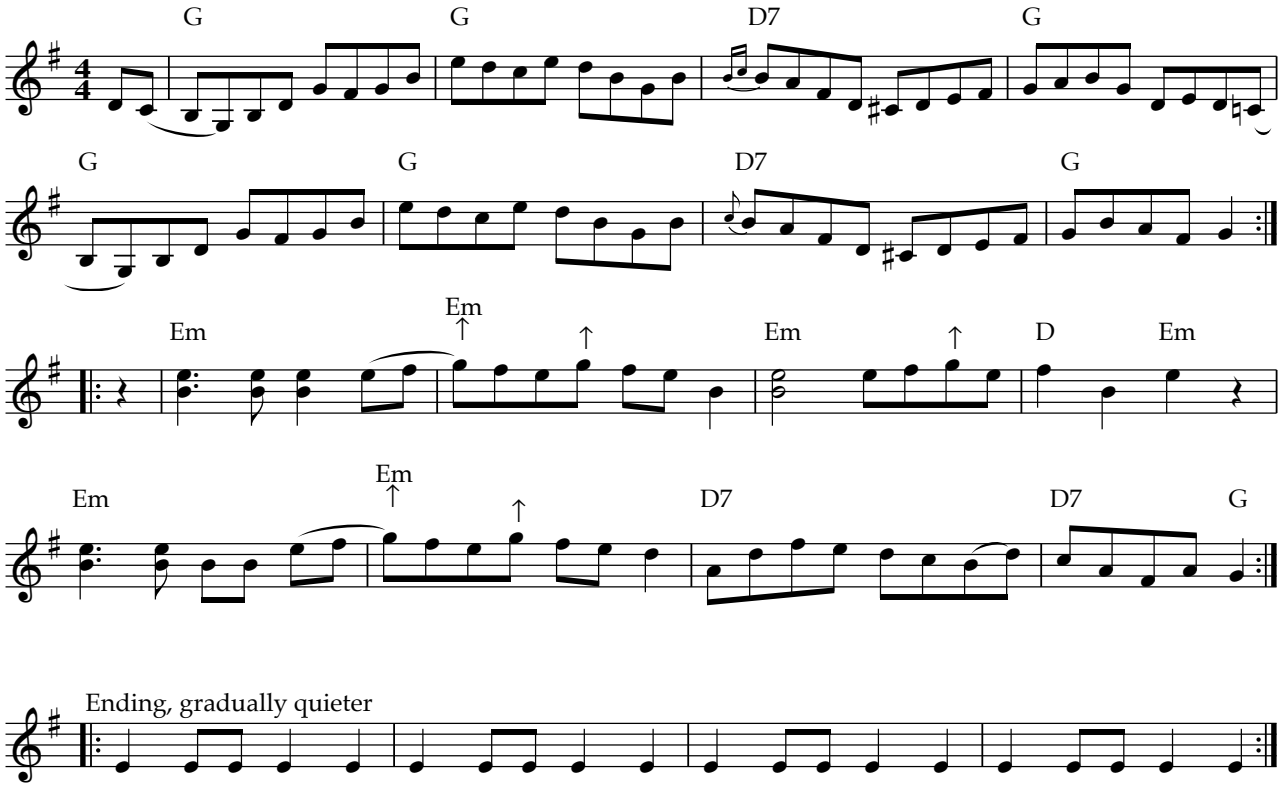
Notes: Play with a slightly dotted rhythm. The weighting and duration of Simon's notes are uneven, usually somewhere between a dotted and a triplet rhythm. Listening to a recording of him playing the tune will be the most helpful. You can download a recording at http://www.mainefiddlecamp.org/roseanna-waltz/.

Running Water

Graham Townsend (Ontario, 1942–1998)



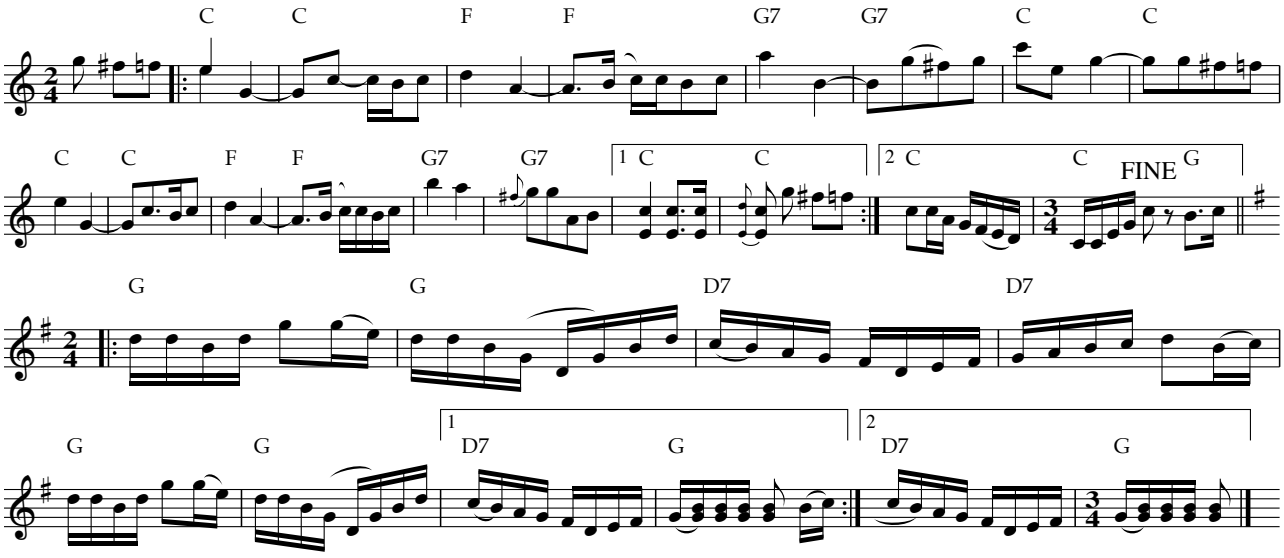
Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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

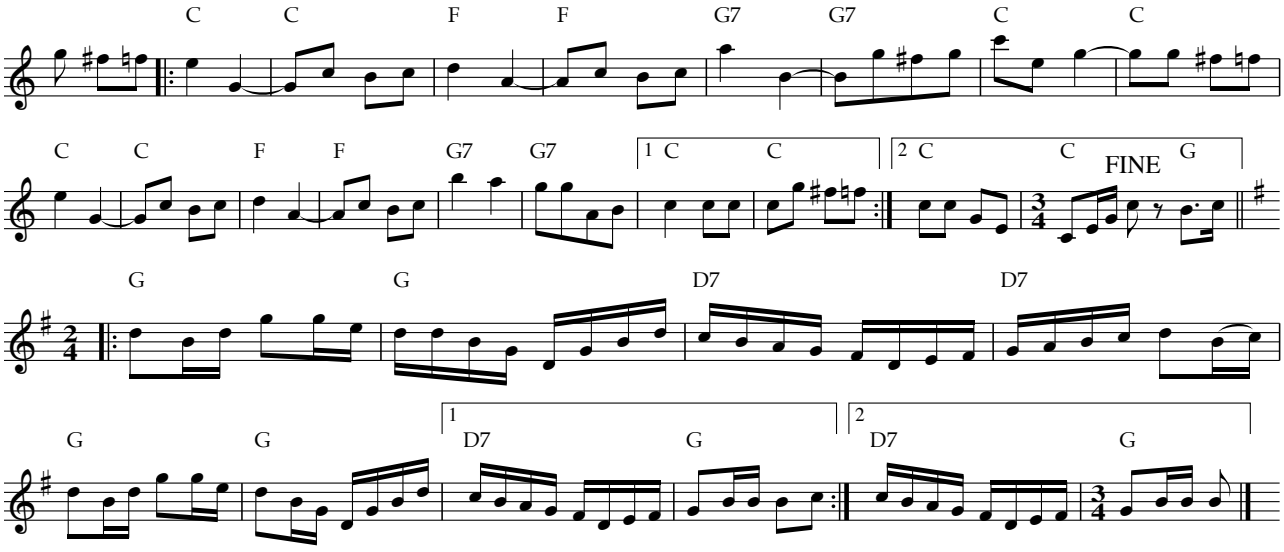


Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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)

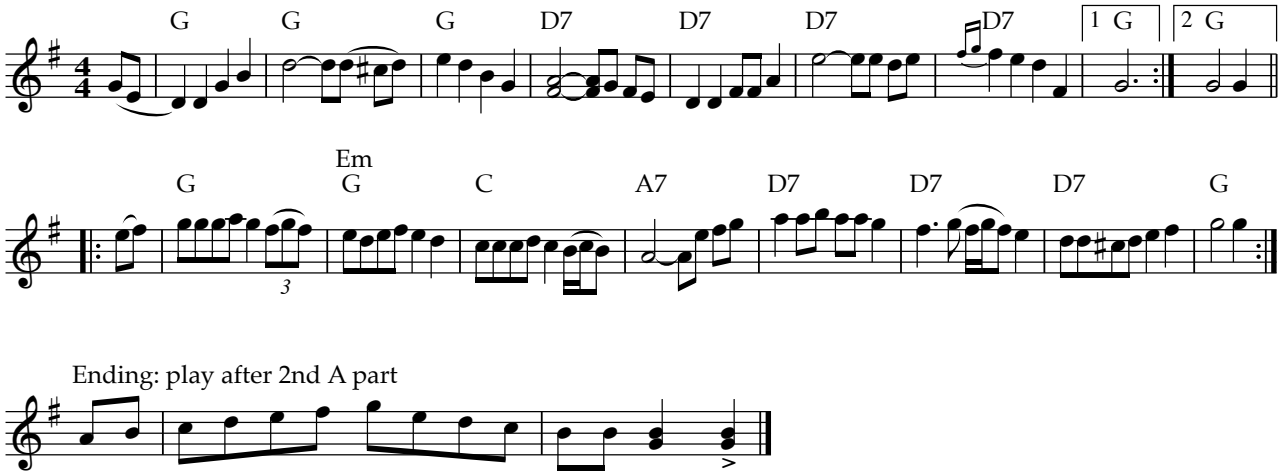


Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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



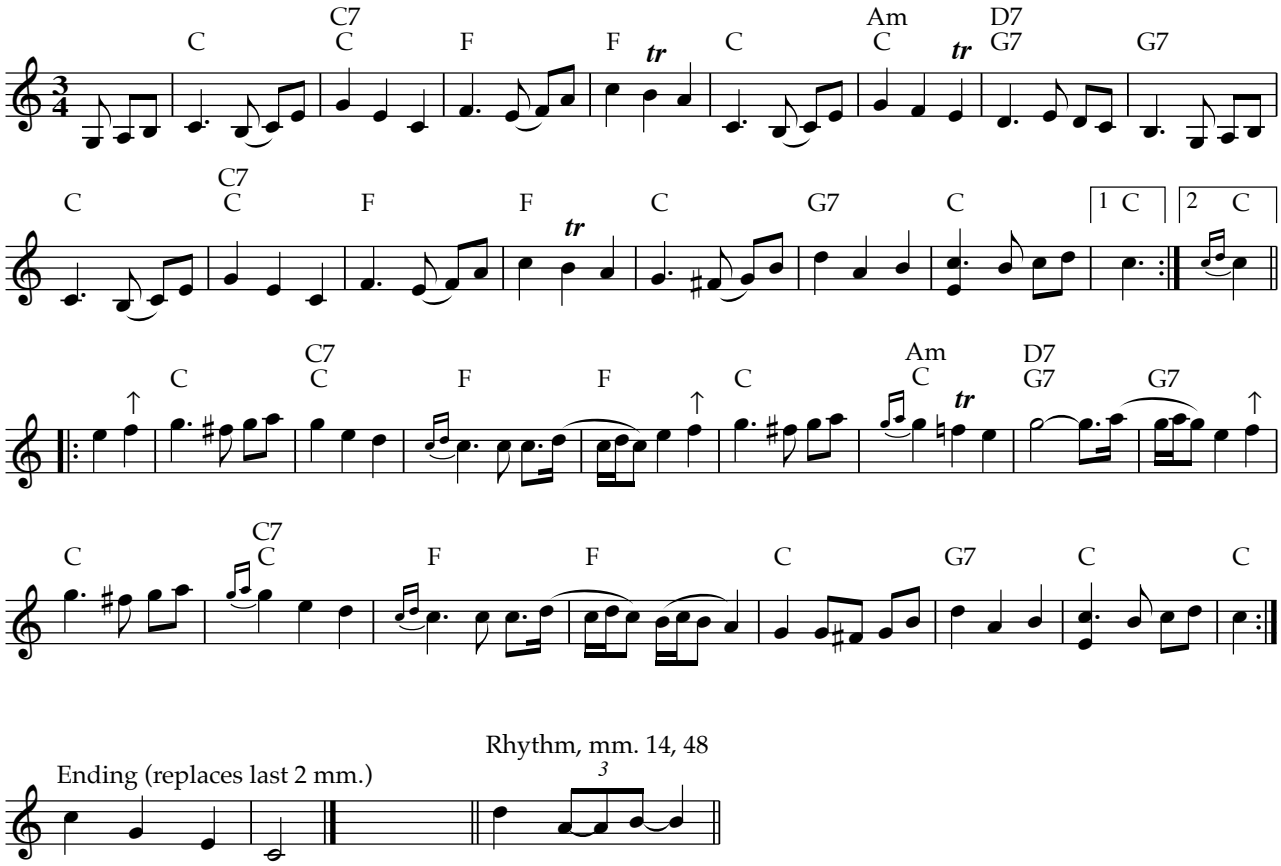
Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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)



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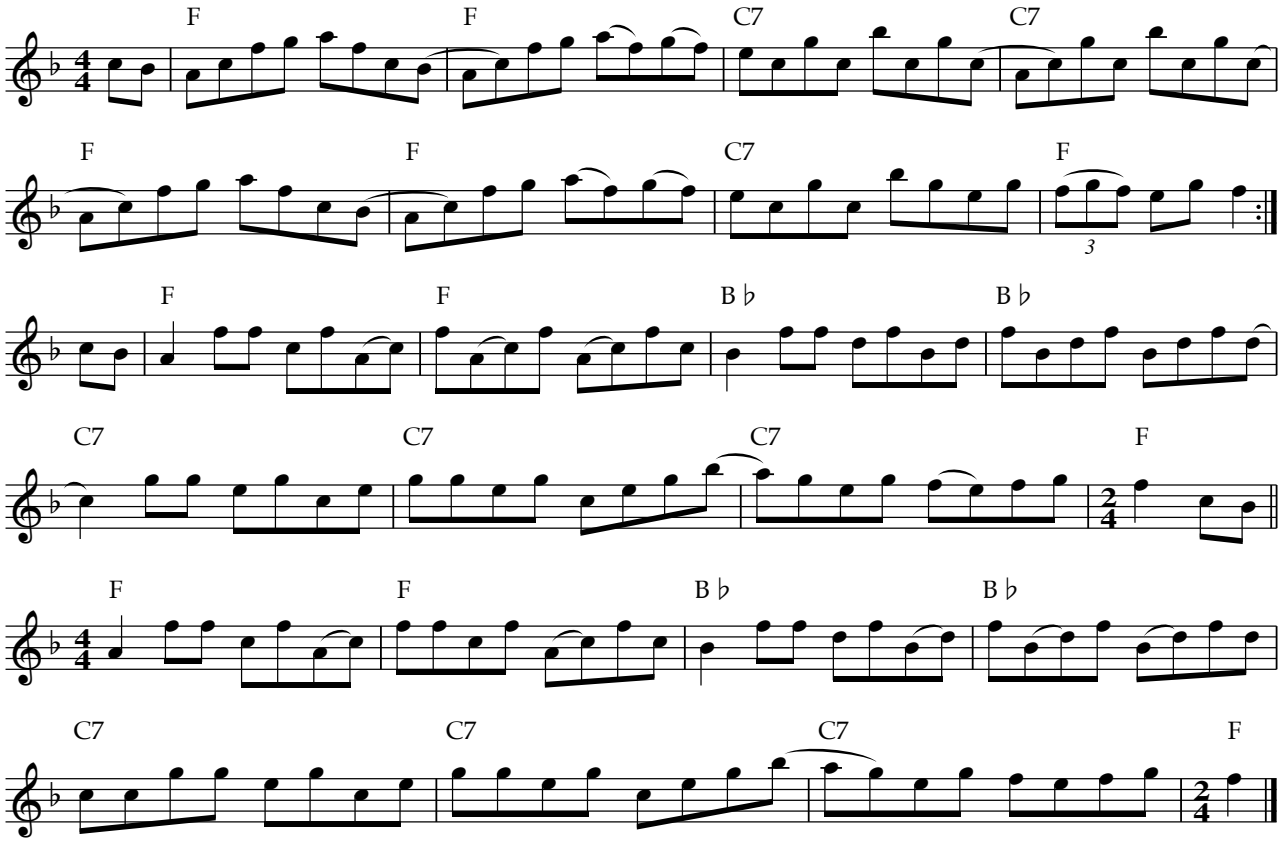
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

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).

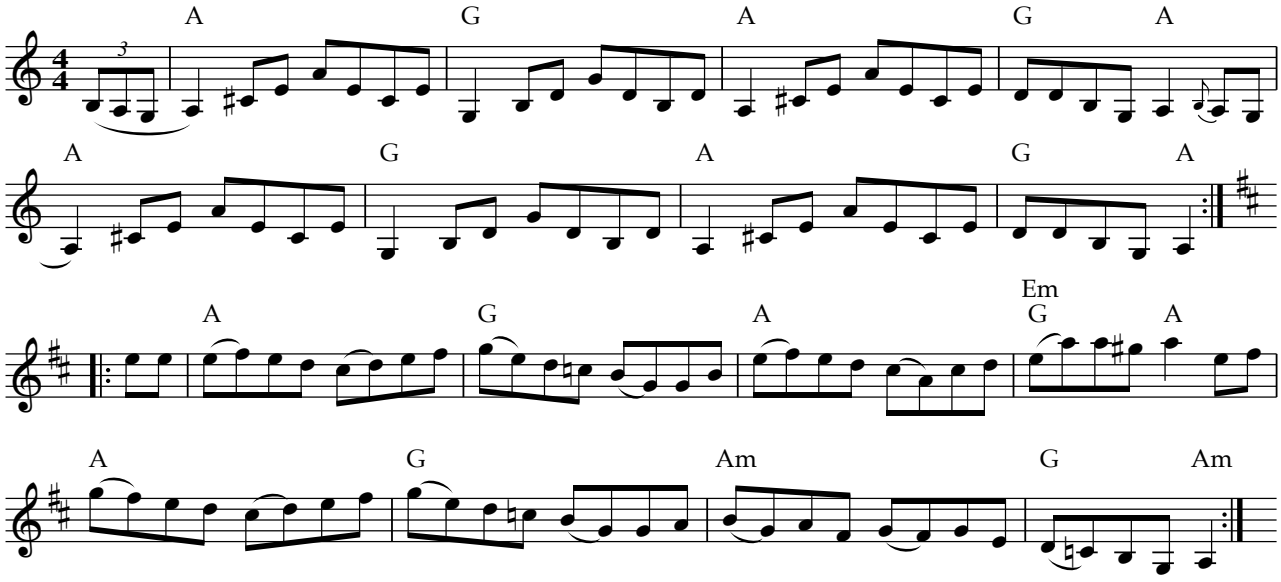


Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

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



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

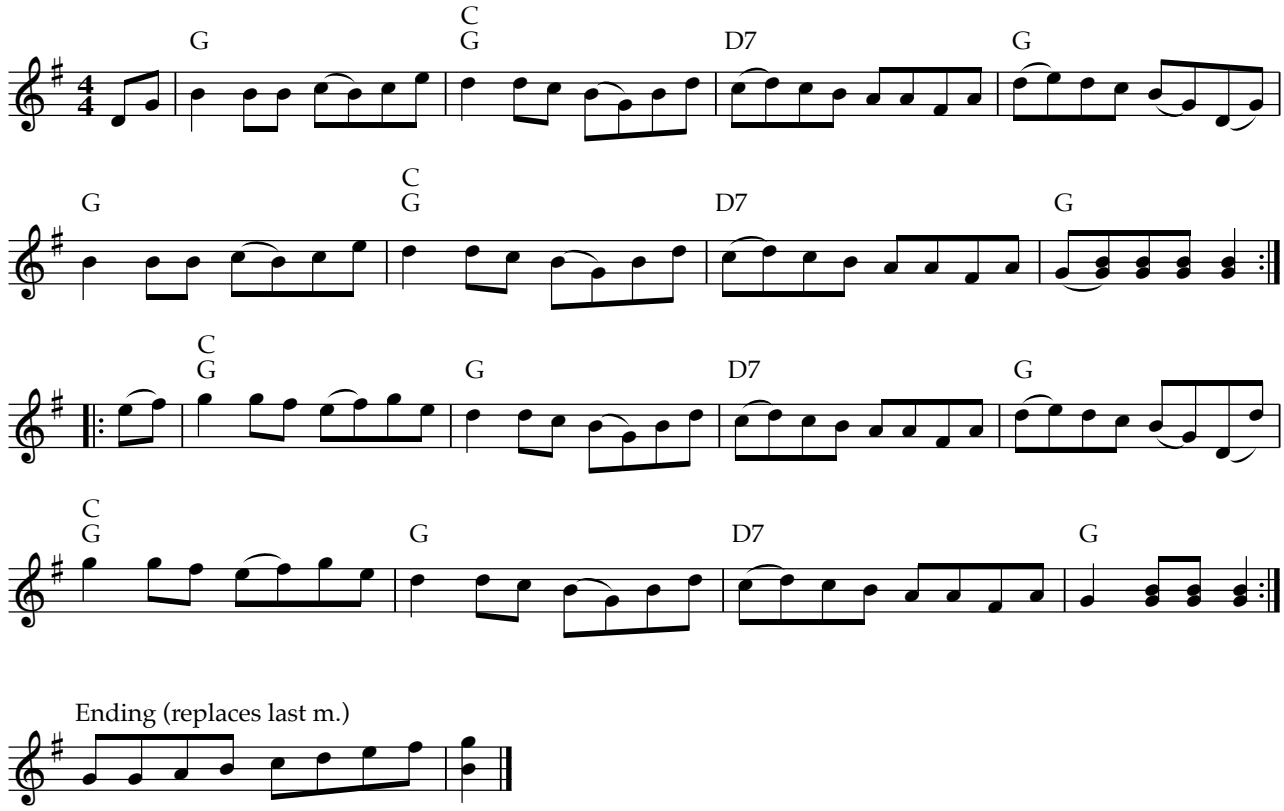
Transcription: Melody, chords and lots of careful editing by Emeline Dehn-Reynolds and Peter Yarensky.

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



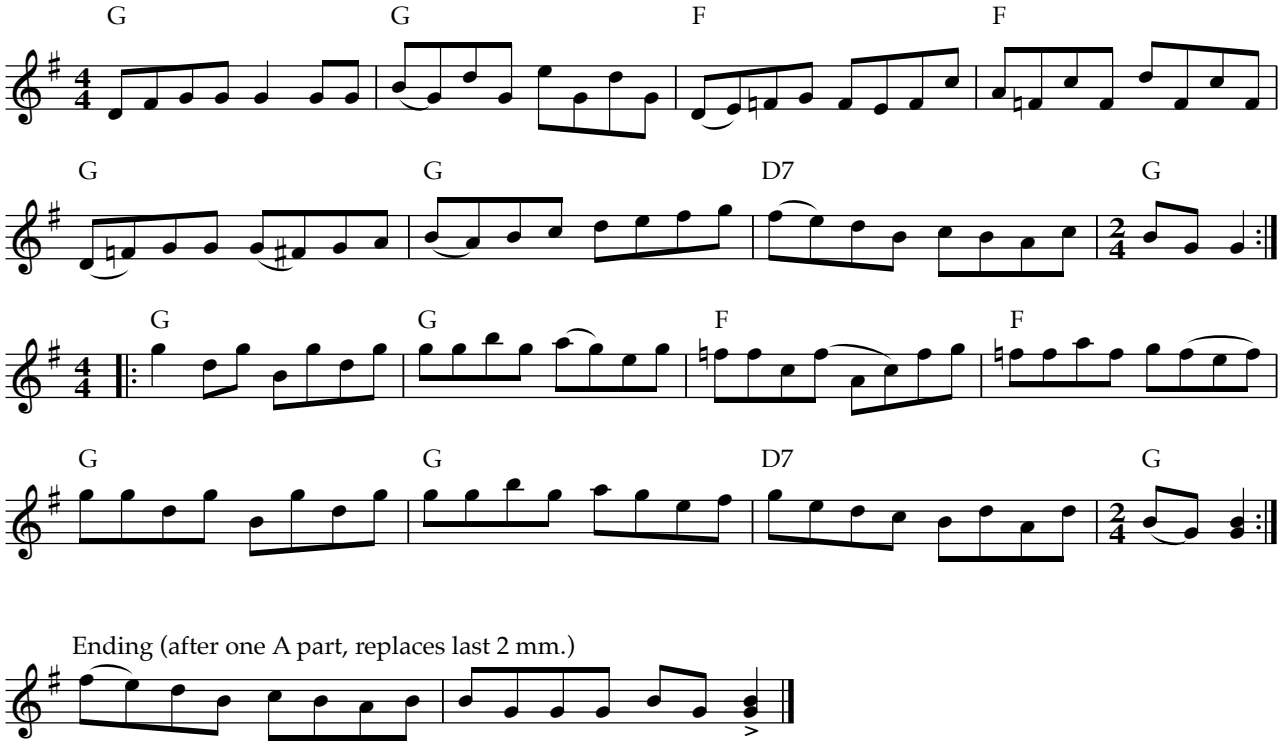
Source: As played by Simon St. Pierre and the Kennebec Valley Boys. The Woods of Maine, Revonah RS 920, 1975.

Discography: Joseph Alllard. "Quadrille de chez-nous", Victor, "His Master's Voice" 263514-B (78 RPM record), 1928. As YouTube video, <https://youtu.be/ChecxkCw1BA>.

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



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