

The Woods of Maine

Simon St. Pierre



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<u>Tune Name</u>	<u>Composer (if known)</u>
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

The musical score for "Quebec Reel" is written in D major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a D chord, followed by a G chord, an A7 chord, and a final D chord. The second staff continues with D, G, A7, and D chords. The third staff features D, G, A7, and D chords. The fourth staff concludes with D, G, A7, and D chords. The melody is primarily composed of eighth and sixteenth notes, with some triplet figures and rests. The piece ends with a double bar line.

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 (one sharp) and 4/4 time. It consists of five staves of music. The first four staves contain the main melody with various chords and ornaments. The fifth staff contains an introduction and an ending section.

Staff 1: Chords: D, G, D, G, D, G, D, A7. Ornaments: triplet (3).

Staff 2: Chords: D, G, D, G, D, A7, D, D.

Staff 3: Chords: A7, D, A7, E7, A7. Ornaments: tr.

Staff 4: Chords: G, D, G, A7, D.

Staff 5: Introduction: Four measures of chords (D, G, D, G). Ending: "Ending - replaces last 2 mm. of B part": Four measures of melody and chords (D, G, D, G).

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).

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of several systems of staves. The first system has a 4/4 time signature and includes chords A, A, D, and D. The second system has a 2/4 time signature and includes chords A, A, E7, and E7. The third system has a 4/4 time signature and includes chords A, A, D, and D. The fourth system has a 2/4 time signature and includes chords A, E7, A, and a first ending with chords A and A7. The fifth system has a 4/4 time signature and includes chords D, D, A, and A. The sixth system has a 6/4 time signature and includes chords B7, B7, E7, and E7. The seventh system has a 4/4 time signature and includes chords A, A, D, and D. The eighth system has a 2/4 time signature and includes chords A, E7, A, and A. The final system includes an Introduction, a Variation, B part mm. 1-2, and an 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).

Musical score for the first version of Roseanna Waltz. It consists of four staves of music in 3/4 time. The first staff has a key signature of one flat and a common time signature. The melody is written in treble clef. Chords are indicated above the notes: C, E, F, C, F, G7, C, G7. The second staff continues the melody with chords C, E, F, C, F, G, C, tr, C7. The third staff has chords F, F, C, C, D7, D7, G7, G7. The fourth staff has chords C, E, F, C, F, G7, C, C. The piece ends with a double bar line.

Ending (replaces last 2 mm. final B)

Ending for the first version of Roseanna Waltz. It consists of a single staff of music in treble clef, 3/4 time. The ending is a triplet of eighth notes: C4, E4, F4, followed by a whole note chord of C4.

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).

Musical score for the core version of Roseanna Waltz. It consists of four staves of music in 3/4 time. The first staff has a key signature of one flat and a common time signature. The melody is written in treble clef. Chords are indicated above the notes: C, E, F, C, F, G7, C, G7. The second staff continues the melody with chords C, E, F, C, F, G, C, C7. The third staff has chords F, F, C, C, D7, D7, G7, G7. The fourth staff has chords C, E, F, C, F, G7, C, C. The piece ends with a double bar line.

Ending (replaces last 2 mm. final B)

Ending for the core version of Roseanna Waltz. It consists of a single staff of music in treble clef, 3/4 time. The ending is a triplet of eighth notes: C4, E4, F4, followed by a whole note chord of C4.

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)

The musical score for "Running Water" is presented in five staves. The first two staves contain the melody, with chords G, G, D7, and G indicated above the notes. The third and fourth staves contain the accompaniment, with chords Em, Em, Em, D7, D7, and G indicated above the notes. The fifth staff is an ending section labeled "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

The musical score for Flannagan's Polka is presented in two systems. The top system shows the melody line in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody begins with a repeat sign and a double bar line. Chords are indicated above the notes: C, C, F, F, G7, G7, C, C. The bottom system shows the bass line in bass clef with a key signature of one sharp and a time signature of 2/4. It also begins with a repeat sign and a double bar line. Chords are indicated below the notes: G, G, D7, D7. The score includes first and second endings for both the melody and bass lines, and concludes with a 'FINE' marking and a G chord.

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)

The musical score for Flannagan Polka (core version) is presented in two systems, identical in notation to the first score. The top system shows the melody line in treble clef with a key signature of one sharp and a time signature of 2/4. The melody begins with a repeat sign and a double bar line. Chords are indicated above the notes: C, C, F, F, G7, G7, C, C. The bottom system shows the bass line in bass clef with a key signature of one sharp and a time signature of 2/4. It also begins with a repeat sign and a double bar line. Chords are indicated below the notes: G, G, D7, D7. The score includes first and second endings for both the melody and bass lines, and concludes with a 'FINE' marking and a G chord.

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.

Frenchie's Reel

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

The musical score for "Frenchie's Reel" is presented in six staves. The key signature is one flat (Bb), but the notes are in F major. The time signature is 4/4. The first two staves (A part) contain the following chords: F, F, C7, C7. The last two staves (B part) contain the following chords: C7, C7, Bb, Bb, C7, F. A triplet of eighth notes is marked with a '3' in the second staff. The score 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.

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/ChexkCw1BA>>.

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