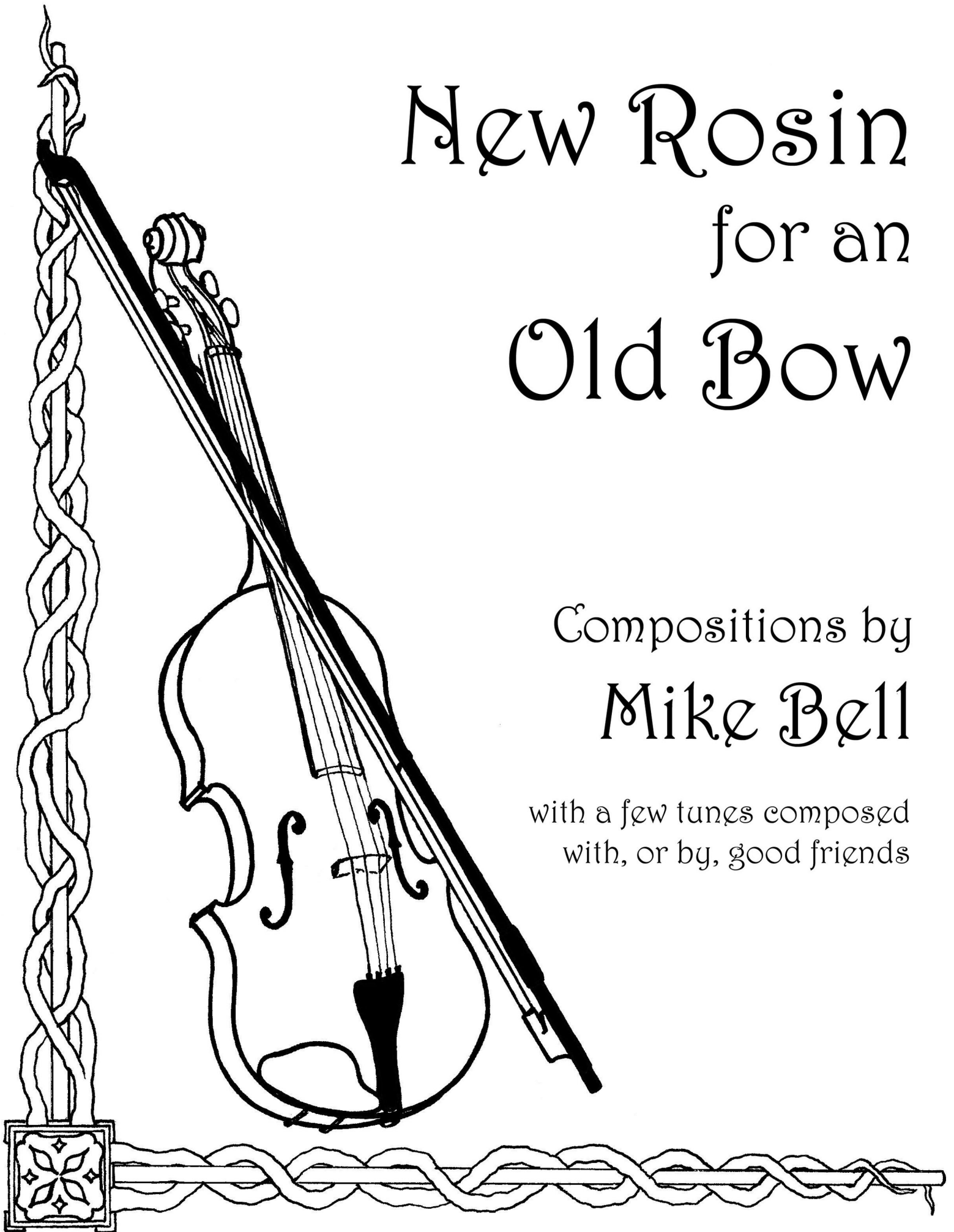


New Rosin for an Old Bow

Compositions by
Mike Bell

with a few tunes composed
with, or by, good friends



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Version 1.1

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FOREWORD

For many years I've had this problem: I can't play traditional tunes without finding new ones hopping out of my mandolin. I think that's how it's supposed to be with tradition. It's supposed to be alive and hopping, not dead and slumbering. Traditional music is supposed to connect past and present, and is supposed to have a future as well. It is supposed to be *unfinalizable*, as the Russian philosopher Mikhail Bakhtin was fond of saying.

Thus the title of this tune collection: *New Rosin for an Old Bow*. I do not desire to offer here new rosin for a new bow. I like the old bow very much. But if you keep using a favorite old bow, you will soon feel the need to rosin it up once again. Some day you may even feel the need to acquire a whole new chunk of the stuff. Here in this book, you may find that new chunk of rosin for your old bow.

Alright, so I play mandolin and banjo, not fiddle. Maybe I should have called the collection "new picks for an old mandolin," or "new strings for an old banjo." But the tradition these tunes emerge out of is that of "fiddle tunes"—the generic name players toss around to encompass a range of styles, from Southern to New England, Celtic to French-Canadian, that flow from the common pulse of (generally) 32 bar tunes with an AABB melodic pattern, so suited to dancing and to sitting around in a living room or a kitchen, swapping tunes.

I hope these tunes will find their way into many a dance and many a jam session. You'll find that I've marked each tune with a copyright notice, and the phrase "some rights reserved." Here's what that means: I and my co-composers in this book hereby give free license to anyone for the live performance, in private or public, of any of these tunes. And if you're lucky enough that someone pays you for your performance, well bless you. We hope you spend the money well. We don't ask for any of it. We have not registered these tunes with ASCAP or BMI. To do so would be, I think, to violate the spirit of folk tradition.

But if you want to record or otherwise mechanically reproduce any of these tunes, then we would like to hear from you first. In my case, I have yet to ask for any royalty greater than a free copy of the CD the tune is recorded on or book it is printed in. Yet in the remote circumstance that somebody is going to make big money with one of these tunes, we don't want to end up like Stephen Foster either, dead in the gutter with only the crumbs. As long as these tunes are still in a "folk" context, we seek no gain from them. But if they enter the commercial realm, we think we should have the opportunity to negotiate a share of any return.

And long life to that folk tradition! That's what really wrote these tunes. The basic ideas behind "fiddle tunes" have been worked out over the years by countless players. My co-composers and I have just given these ideas a twist here and there.

I've found the materials for the twists that I add from Klezmer, jazz, classical, and other tapestries I cannot give name to, because I don't know what the names are. These twists just show up in my head and in my fingers, often in the midst of playing for a contradance, or right afterwards when I get home, head still swirling with notes. In this sense, my band-mates always have at least an indirect role in writing the tunes (and in several instances, indicated by co-composership, a direct role). So many thanks to my fellow members of the Barn Owl Band, eleike, Fiddlasaurus Rex, Fiddle Faddle, the Fiddleheads, Froggie on the Carport, Heywired, the Outhouse Shouters, the Pretty Good Band, Taychopera, and the Wiretappers, bands past and present in varying degrees.

And thanks to you for rosining up your bow with these tunes, giving them the continuing life that is the true essence of tradition.

MMB
January 1, 2009
Madison, Wisconsin

A NOTE ON "SLIP WALTZES"

In the waltz section of the collection are a couple of tunes I call "slip waltzes," sort of (but not really) the waltz equivalent of "slip jigs." Like a slip jig, a slip waltz has an extra beat. But unlike a slip jig the extra beat comes only every fifth measure: 4 measures in $3/4$ followed by one measure in $4/4$. The result gives a total of 16 beats in the sequence (3 times 4 = 12, plus 4 more), and dancers happily wind up on their starting foot at the start of the next sequence. I intend them as a couple dance, in ballroom position, and quite fast—at Viennese waltz speed, in the range of 160 beats per minute. The result feels like a cross between a waltz and a polka. You dance the first four measures as a regular waltz (but at Viennese speed), followed by two quick "slip steps" for the $4/4$ measure, pivoting around as in a polka. In many ways, a slip waltz is a reinvention of "zweifachers," an Austrian couple dance with an irregularly variable meter. The meter in slip waltzes also varies, but in a constant five-measure pattern.

Musicians beware: For a slip waltz to work for the dancers, you really have to pound out the *one-two, three-four* in the $4/4$ measure.

REELS

BISHOP STREET

MIKE BELL

REEL

Em C Em

Bm Em Em

B7 Em

Bm Em Bm Em

1. 2.

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- A STREET IN NEW HAVEN, CONNECTICUT, WHERE LOTS OF GRADUATE STUDENTS AT YALE LIVE. BACK IN THE 1980s, TWO GREAT BANDS - WILD ASPARAGUS AND FOOL'S GOLD - BOTH RECORDED THIS ONE.

BUFFALO CREEK

MIKE BELL

REEL

Dm C

Dm C D7 F(ma7) Am

Dm A7

Dm C Dm Bb C Dm

1. 2.

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- FOR THE PEOPLE OF BUFFALO CREEK, WEST VIRGINIA, VICTIMS OF A TERRIBLE FLOOD IN 1975. AND FOR KAI ERIKSON, WHO TOLD THEIR STORY WITH SUCH HUMANITY.

BULLFROG KNOCKING AT THE COTTAGE DOOR

MIKE BELL

REEL

WITH A SWING

The musical score for 'Bullfrog Knocking at the Cottage Door' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: D, G, Bm, and A7. The second staff continues the melody with chords D, Bm, F#m, G, A, and D. The third staff has chords G, Bm, G, D, and A7. The fourth staff concludes with chords G, Bm, G, A7, and D. Accents (>) are placed over many of the notes.

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- FOR JAMIE, WHO COULDN'T SLEEP FOR THE KNOCKING.

EAST ROCK REEL

MIKE BELL

REEL

The musical score for 'East Rock Reel' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: D, A7, D, F#m, G, Em, and A7. The second staff continues with chords D, G, A7, and D, followed by first and second endings. The third staff has chords D, G, D, and A7. The fourth staff concludes with chords D, G, D, A7, and D, also featuring first and second endings. Accents (>) are placed over many of the notes.

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- ONE OF THE TWO HUGE TRAPROCK RIDGES THAT STAND BEHIND NEW HAVEN, CONNECTICUT, ONCE THE PIPEWORK OF A MASSIVE VOLCANIC ERUPTION AND NOW ONE OF AMERICA'S GREAT URBAN PARKS.

ELLIS ISLAND

MIKE BELL

REEL

A Dm A A Dm A B^b
 A Dm A B^b A B^b A
 Dm A Dm A
 Dm A B^b A B^b A

HIGHER NOTES SECOND TIME
 LOWER NOTES FIRST TIME

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- A KLEZ-CONTRA TUNE. NAMED FOR THE PORT OF ENTRY THAT BROUGHT SO MUCH OF KLEZMER MUSIC TO AMERICA.

FLY BY NIGHT

MIKE BELL

REEL

Am C D D Em
 Am C D Em Am
 C D C Em Am
 C D G D G A C D

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- SOME ADVICE FOR JASON HUNTLEY, WHO WAS LEAVING TOWN.

FORGIVE YOU? FORGET IT!

MIKE BELL

REEL Am Dm Am Dm Am Bb E7

Am Dm Am Dm Am Em E7 Am

Am F G Am Em C D E7

Am F G Am Am Em E7 Am Am Em E7 Am

1. 2. 3.

- WELL, MAYBE...

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FREE FALL

MIKE BELL

REEL Am EAUG

C Dm E7 Am

C D7

Fm7 Am E7 Am E7 Am

1. 2.

- FOR THE CRASH OF 2008.

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GIBBOUS MOON

MICHAEL BELL AND BILL OBERMEYER

REEL

The musical score for 'GIBBOUS MOON' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music. The first two staves are marked 'REEL' and feature a melodic line with various note values and rests. The third and fourth staves continue the melodic line, ending with a double bar line and repeat dots. Chord symbols are placed above the notes: Am/C, Bb7, Gm6, A7, Dm, Am/C, Bb7, Gm6, A7, Dm, Dm, Am, Bb, Dm, Am, Bb, A7, Dm, Am, Bb, Gm6, A7, Dm.

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- A SPOOKY AND JAZZY LITTLE TUNE. WRITTEN PRETTY MUCH WHILE WE FIRST PERFORMED IT.

HORSERADISH

MIKE BELL

REEL

The musical score for 'HORSERADISH' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music. The first two staves are marked 'REEL' and feature a melodic line with various note values and rests. The third and fourth staves continue the melodic line, ending with a double bar line and repeat dots. Chord symbols are placed above the notes: Am, Am, Am, A, Am, Am, Gm, A, Bb, Am, Bb, Am, Am, A, Am, A, Bb, Am, Bb, Am, A, A, Bb, A.

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- A KLEZ-CONTRA TUNE. WITH SOME BITE.

HOWLIN' BILL

REEL

MIKE BELL

Musical score for 'Howlin' Bill' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, rhythmic style. Chords are indicated above the staff: A, A, G, G. The second staff continues the melody with chords A, A, G, A, A. The third staff features a more complex rhythmic pattern with chords A7, Asus4, A7, and Em. The fourth staff concludes the piece with chords A7, Asus4, G, A, and A. The score includes first and second endings for the final phrase.

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- FOR BILL OBERMEYER. LONG MAY HE HOWL. THE BARN OWL BAND AND SHIFT HAVE BOTH RECORDED THIS ONE.

JAMMIN' THE BREAKS

REEL

MIKE BELL AND BILL OBERMEYER

Musical score for 'Jammin' the Breaks' in D minor, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The melody is written in a simple, rhythmic style. Chords are indicated above the staff: Am, Dm7, Dm, Dm7, E7. The second staff continues the melody with chords Am, Dm7, Am, G, Am, G, Am. The third staff features a more complex rhythmic pattern with chords D7, D#dim, Bb7, and E7. The fourth staff concludes the piece with chords D7, Dm7, G, Am, G, Am. The score includes first and second endings for the final phrase.

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- AKA JAM ON THE BRAKES.

JASON'S

JASON HUNTLEY

REEL

Musical score for 'Jason's' in G minor, 2/4 time. The score consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: Gm, Eb, and D7. The second staff continues the melody with chords Gm, Eb, D7, and Gm. The third staff has chords Gm, Cm, Gm, Eb, and D7. The fourth staff has chords Gm, Cm, D7, and Gm. The piece ends with a double bar line and repeat sign.

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- AN IRREPRESSABLE TUNE BY AN IRREPRESSIBLE FIDDLER.

KIDS' ISLAND

MIKE BELL

REEL

Musical score for 'Kids' Island' in F major, 2/4 time. The score consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: F, Gm, Dm, and C7. The second staff has chords F, C7, and F, with first and second endings. The third staff has chords F, Bb, F, C7, F, Bb, C7, and F, Bb. The fourth staff has chords F, C7, F, Bb, C7, F, C7, and F, with first and second endings. The piece ends with a double bar line and repeat sign.

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- A GREAT PLACE TO SWIM.

MICHAEL'S WELCOME TO SAMUEL (SAM'S REEL)

MIKE BELL

REEL

D F#m G D Em Bm Em A7
 D F#m G D Em Bm A7 D A7 D
 D G A7 D A7 Bm G A7 D G A7 Bm
 G Bm A7 D D G A7 D A7
 Bm A7 D G A7 Bm G Bm A7 D

Detailed description: This is a musical score for a reel in the key of D major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in eighth notes. Above the staff, the following chords are indicated: D, F#m, G, D, Em, Bm, Em, and A7. The second staff continues the melody and includes first and second endings, marked '1.' and '2.'. The third staff continues the melody with chords D, G, A7, D, A7, Bm, G, A7, D, G, A7, and Bm. The fourth staff continues with chords G, Bm, A7, D, D, G, A7, D, A7, and D. The fifth staff concludes the piece with chords Bm, A7, D, G, A7, Bm, G, Bm, A7, and D. The piece ends with a double bar line.

- WRITTEN UPON THE BIRTH OF MY SON.

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NEW ROSIN FOR AN OLD BOW

MIKE BELL

REEL

Dm Bb Dm Dm7 Gm C Edim A7
 Dm Bb Dm Dm7 Gm Edim A7 Dm
 Dm Bb A7
 Dm Gm Edim A7 Dm

Detailed description: This is a musical score for a reel in the key of D minor. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The melody is written in eighth notes. Above the staff, the following chords are indicated: Dm, Bb, Dm, Dm7, Gm, C, Edim, and A7. The second staff continues the melody with chords Dm, Bb, Dm, Dm7, Gm, Edim, A7, and Dm. The third staff continues with chords Dm, Bb, and A7. The fourth staff concludes the piece with chords Dm, Gm, Edim, A7, and Dm. The piece ends with a double bar line.

- OR FOR AN OLD BEAU.

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OY VEY, SUCH A DAY

MIKE BELL

REEL

The musical score for 'Oy Vey, Such a Day' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols are placed above the notes: D7, Gm, D7, D7. The second staff continues the melody with chords D7, Gm, D7, D7. The third staff features a series of chords: Bb, D7, E7, Gm, Dm, D, Gm. The fourth staff includes chords Dm, A, A, Bb, A, A, F#dim, Dm. The piece concludes with a double bar line and repeat signs.

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— ONE OF THE TUNES WRITTEN FOR THE WEDDING OF MY FRIENDS SUE WEST AND ERIC PALLANT. IN THE KEY AFFECTIONATELY KNOWN BY SOME FORMER FELLOW BAND MEMBERS AS "BELL-BIZARRE-0."

PLEASANT STREET

MIKE BELL AND RICK MOHR

REEL

The musical score for 'Pleasant Street' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of five staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols are placed above the notes: Bm, A, Bm, A. The second staff continues the melody with chords Bm, A, F#m, A, F#m, Bm, E7, A. The third staff features chords A, Bm, E7. The fourth staff includes chords A, D, A, E7, A. The fifth staff concludes with chords A, Bm, E7, F#m, D, A, E7, A. The piece concludes with a double bar line and repeat signs.

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— NAMED FOR THE STREET IN NEW HAVEN, CONNECTICUT, WHERE A GREAT OLD BAND OF THE PAST, FROGGIE ON THE CARPORT, USED TO PRACTICE, AND FOR WHERE WE ALL SHOULD LIVE.

THE PLEASURE OF LEISURE

MIKE BELL

REEL

The musical score for 'The Pleasure of Leisure' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues with a second ending bracket. The third and fourth staves also contain repeat signs and first/second ending brackets. Chord symbols are placed above the notes: E, B7, C#m, A, E, B7, E, F#m, C#m, A, B7, E, F#m, A, E, B7, E, B7, E.

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- THE GREAT DEBATE: IS IT THE PLEH-SURE OF LEH-SURE OR THE PLEE-SURE OF LEE-SURE? EITHER WAY, WE ALL NEED MORE OF IT.

RIVER DRAGON REEL

MIKE BELL

REEL

The musical score for 'River Dragon Reel' is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues with a second ending bracket. The third and fourth staves also contain repeat signs and first/second ending brackets. Chord symbols are placed above the notes: A, G, A, Em, A, G, Em, D, A, Am, G, F, D7, Em7, Am, G, F, G, C, E7.

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- FOR THE GREAT PROTECTIVE SPIRITS OF THE ST. LAWRENCE RIVER.

SLAPPING MOSQUITOES

MIKE BELL AND EVAN PREMO
ON AN INSPIRATION OF LAURA BELL

REEL

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- OTHERWISE, IT WAS A LOVELY EVENING.

TOE DUSTING

MIKE BELL

REEL

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- FOR THE BARN OWL BAND, TOE DUSTING IS ONE OF THE CHARACTERISTIC HABITS OF BARN OWLS.

TRIP TO THE RIVER

MIKE BELL

MARCH OR REEL

Musical score for 'Trip to the River' in G major (one sharp). The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, rhythmic style. Above the first staff, the chord 'A' is indicated. Above the second staff, the chords 'A' and 'E7' are indicated. Above the third staff, the chords 'A', 'E7', 'Asus4', and 'A' are indicated. Above the fourth staff, the chords 'A7', 'D', and 'Bm' are indicated. Above the fifth staff, the chords 'E7', 'A', 'Asus4', and 'A' are indicated. The score includes first and second endings, marked with '1.' and '2.' respectively. The piece concludes with a double bar line.

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- FOR WILLOW SOLTOW AND JIM SIRCH, WHO TOOK A GREAT TRIP TO THE RIVER ONE SUMMER, AND ARE STILL TAKING IT.

UNQUOA ROAD

MIKE BELL

REEL

Musical score for 'Unquoa Road' in G major (one sharp). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, rhythmic style. Above the first staff, the chords 'A', 'D', 'A', and 'E7' are indicated. Above the second staff, the chords 'A', 'D', 'A', 'E7', 'A', and 'A' are indicated. Above the third staff, the chords 'D', 'A', 'E7', and 'A' are indicated. Above the fourth staff, the chords 'F#m', 'E7', 'A', and 'A' are indicated. The score includes first and second endings, marked with '1.' and '2.' respectively. The piece concludes with a double bar line.

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- FOR THE ROAD IN CONNECTICUT, NAMED AFTER AN ANCIENT SACHEM, WHERE A BANTO-PLAYING FRIEND USED TO LIVE.

WIRETAPPERS

MIKE BELL

REEL

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- BECAUSE YOU NEVER KNOW WHO'S LISTENING.

THE WISE PEASANT

MIKE BELL

REEL

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- FOR ONE OF MY TEACHERS, JIM SCOTT, AND HIS FAVORITE EGYPTIAN PROVERBS.

JIGS

BARNACLE LOVE

MIKE BELL

Musical score for 'Barnacle Love' in G major, 6/8 time. The score consists of four staves of music. The first staff is marked 'JIG' and features a sequence of eighth notes with accents. Chords Em, Bm, and D are indicated above the staff. The second staff continues the melody with a first ending bracket and a second ending. The third and fourth staves provide a bass line with chords C, Gma7, A, Bm, Em, and D. Accents are present on many notes throughout the piece.

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- THIS ONE I WON'T EXPLAIN. ASK A MARINE BIOLOGIST.

BROKEN GLASS

MIKE BELL

Musical score for 'Broken Glass' in G major, 6/8 time. The score consists of five staves of music. The first staff is marked 'JIG' and features a sequence of eighth notes with accents. Chords Em, D, C, Bm, and Em are indicated above the staff. The second staff continues the melody. The third and fourth staves provide a bass line with chords Em, D, Em, D, Am, C, Em, D, Em, C, Bm, and Em. The fifth staff features a second ending. Accents are present on many notes throughout the piece.

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- MINIMALISM AFTER THREE PINTS OF GUINNESS.

COVENTINA'S WELL

MIKE BELL

JIG

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- NAMED FOR A PLACE GODDESS WHO LIVES IN A WELL ALONG HADRIAN'S WALL IN NORTHUMBRIA, ENGLAND. BOTH THE CELTS AND THE ROMANS USED TO WORSHIP HER AND HER HEALING POWERS.

CROSSING THE EQUINOX

MIKE BELL

JIG

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- IN TESTAMENT TO THE DYNAMIC CIRCULARITY OF THE SEASONS WHICH BRINGS IT ALL AROUND AGAIN, BUT ALWAYS AT LEAST A LITTLE BIT DIFFERENT. THIS CIRCULARITY IS ALSO MUSICAL: THE A-PART AND B-PART CAN BE PLAYED AS A TWO-PART ROUND.

DANCING ON A SKATEBOARD

MIKE BELL

Musical score for 'Dancing on a Skateboard' in 6/8 time. The score consists of four staves of music. The first staff begins with a 'JIG' marking and a key signature of one flat. Chords are indicated above the notes: Dm, Gm, Dm, Dm, A7. The second staff continues with Dm, Gm, Dm, Dm, C. The third staff has Dm, Dm, A7. The fourth staff has F, Bb, Gm, Dm, C. The music features eighth and sixteenth notes with accents.

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- SOMETIMES YOU JUST GET A LITTLE SHORT OF TUNE NAMES. WRITTEN WITH THE EDITORIAL HELP OF MY FELLOW BARN OWLS.

THE EMPTY BOTTLE

MIKE BELL*

Musical score for 'The Empty Bottle' in 6/8 time. The score consists of four staves of music. The first staff begins with a 'JIG' marking and a key signature of one flat. Chords are indicated above the notes: Dm, Dm/C-Bass. The second staff continues with Dm/Bb-Bass, A7, and a first ending (1.) with Dm, followed by a second ending (2.) with Dm. The third staff has Gm, Dm. The fourth staff has A7, Dm, and Dm. The music features eighth and sixteenth notes with accents.

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* WITH THANKS TO JON DUVICK FOR THE CHORDS.

- AND THE STORES WERE ALL CLOSED AT THAT HOUR.

THE FIDDLER AT THE BAR

MIKE BELL

JIG

Chords: Dm, Am, Dm, Bb, A7, Dm, A7, Dm, Dm, Am, Bb, A7, Dm, A7, Dm, Dm, A7, Dm, Gm, Dm, Gm, Bb, A7, Dm, A7, Dm.

Repeat signs: 1., 2., 1., 2.

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- A COMMON HABITAT OF FIDDLERS. FOR MICHAEL KOENIGSBERG, A LEGAL FIDDLER.

MATTABASSETT

MIKE BELL

JIG

Chords: Am, G, Am, E7, Am, G, Am, Em, Am, Em, Am, Am, F, Am, G, E7, Am, G, Dm, E7, Am, E7, Am.

Repeat signs: 1., 2., 1., 2.

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- FOR THE MOHEGAN SACHEM, MATTABASSETT, WHO RESISTED THE EUROPEAN COLONIZATION OF CONNECTICUT.

OCTOBER JIG

MIKE BELL

JIG

Em Am Em Am Em Am Bm Em

Em Am Em Am Em D Em

Em C Bm Em Bm

Em C Bm Am G D Em

- BECAUSE IT WAS OCTOBER.

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QUANTUM CHAOS

MIKE BELL

JIG

D Gm D Gm D D D

Gm D D Eb D D

Bb D Bb

D Eb D D

D Gm D Gm F#m D D Gm

D D Eb D D

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- A THREE-PART TUNE FOR MALCOLM SANDERS, A FIDDLER-PHYSICIST AND OLD FRIEND.

WILF THE BEERMAT TOSSE

ALISDAIR TURNBULL

JIG

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- ONE OF TWO TUNES ALI WROTE FOR A FRIEND'S LATE, LAMENTED BAR HOUND. SEE ALSO ALI'S LAMENT FOR WILF.

WALTZES

BUD'S WALTZ

MIKE BELL

WALTZ

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- FOR BUD LICHTENSTEIN, WHO NEEDED THIS AT THE TIME. THE MASSACHUSETTS BAND SWALLOWTAIL MADE A LOVELY RECORDING OF THIS ONE.

THE CLOUD FOREST

MIKE BELL

WALTZ

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- IN HONOR OF THE WEDDING OF ERIC AND SUE, WHO DISCOVERED THE CLOUD FOREST OF LOVE IN COSTA RICA. IN 2002, THE BARN OWLS PLAYED THIS ONE ON NATIONAL PUBLIC RADIO'S LONGRUNNING SHOW A PRAIRIE HOME COMPANION.

DULCINEA'S WALTZ

MIKE BELL

WALTZ

Chords: G, D7, C, Em, C, G, Am, D7, G, D7, G, G, G, Bm, Am, C, G, Em, Am, D7, G, Bm, Am, C, G, Em, D7, G, G.

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- FOR A GRACIOUS FELINE, LONG-LIVED AND LONG-LOVED, OF TWO GOOD FRIENDS.

FALLING FOR YOU

MIKE BELL

SLIP WALTZ

Chords: G, Em, C, Am, D7, G, Am, Bm, C, D7, G, Am, Em, C, D7, G, C, D7, Em, D, C, Am, D7, Em, D, C, Am, D7, G.

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- IN HONOR OF THE WEDDING OF SHARON AND JEFF, JULY 7, 2001. SEE THE NOTE ON SLIP WALTZES AT THE END OF THE FORWARD.

THE FIDDLE LOVES THE PIPES

MIKE BELL

WALTZ

The musical score for 'The Fiddle Loves the Pipes' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked 'WALTZ'. The notation consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The third staff continues with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The fourth staff continues with a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The fifth staff concludes the piece with a quarter note A3, followed by a quarter note G3, and then a quarter note F#3. The score includes various guitar chords: D, G, Em, Bm, A7, D, D7, G, Bm, Em, A7, G, D, G, Bm, Em, A7, Asus4, D, D7, and D. There are also first and second endings indicated by '1.' and '2.'.

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- FOR KEITH AND MAUREEN. ON THE OCCASION (MORE OR LESS) OF MAUREEN'S 50TH BIRTHDAY.

THE GREAT HALL WALTZ

MIKE BELL

WALTZ

The musical score for 'The Great Hall Waltz' is written in treble clef with a key signature of two flats (Bb) and a 3/4 time signature. The piece is marked 'WALTZ'. The notation consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter note Gb4, followed by a quarter note Ab4, and then a quarter note Bb4. The second staff continues the melody with a quarter note C5, followed by a quarter note Bb4, and then a quarter note Ab4. The third staff continues with a quarter note Gb4, followed by a quarter note F4, and then a quarter note Eb4. The fourth staff concludes the piece with a quarter note D5, followed by a quarter note C5, and then a quarter note Bb4. The score includes various guitar chords: Gm, Eb3, Cm, Gm, Cm, Eb, D7, Gm, Eb3, Cm, Gm, Cm, Eb, F, Gm, Gm, F, F7, Bb, Eb, F, D7, Gm, Bb, Cm, F, F7, Bb, Eb, Cm, F, Gm, Cm, Gm. There are also first and second endings indicated by '1.' and '2.'.

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- IN HONOR OF THE WEDDING OF JASON AND HEATHER. IN THE GREAT HALL, OCTOBER 14, 2000.

LAURA'S WALTZ

MIKE BELL

WALTZ

The musical score for 'Laura's Waltz' consists of four staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a waltz style. Chords are indicated above the notes: Em, G, C, and B7. The second staff continues the melody with chords Em, Am, Em, C, D7, C, G, C, and G. It includes a first and second ending. The third staff has chords B7, C, and B7. The fourth staff concludes the piece with chords F#dim, G, Em, B7, C, B7, Em, and Em. It also features a first and second ending.

- FOR LAURA, WHEREVER SHE IS NOW.

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LEAVING NORTHUMBERLAND

MIKE BELL

WALTZ

The musical score for 'Leaving Northumberland' consists of four staves of music in D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a waltz style. Chords are indicated above the notes: D, C, D, C, and D. The second staff continues the melody with chords C, D, G, D, C, D, C, and D. It includes a first and second ending. The third staff has chords F, G, F, and D. The fourth staff concludes the piece with chords F, C, G, F, G, C, D, and D. It also features a first and second ending.

- FOR THE GANG AT THE TAP AND SPILE, MORPETH, NORTHUMBERLAND.

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PLANXTY MOM

MIKE BELL

WALTZ

The musical score for 'Planxty Mom' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains the first two measures. The second staff continues the melody with a first ending bracket over the final two measures. The third staff features a bass line with eighth notes and rests, including accents. The fourth staff continues the bass line and includes a second ending bracket. Chord symbols are placed above the notes: Em, Bm, C, Em, Bm, Em, Bm, C, Em, Em, Em, Bm, F, C, G, F#, F, Em, Em, Em, Em, Am, Am, Em, Em, Am, Em, Am, Em, Am, C, F#7, F#7, Em, Em, F#7, F#7, Em, Em.

- FOR JOE LYNCH AND HIS MOM.

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PLANXTY PIOTR

MIKE BELL

VIENESE WALTZ

The musical score for 'Planxty Piotr' is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and contains the first two measures. The second staff continues the melody with a first ending bracket over the final two measures. The third staff features a bass line with eighth notes and rests, including accents. The fourth staff continues the bass line and includes a second ending bracket. The fifth staff concludes the piece with a final measure. Chord symbols are placed above the notes: D, Bm, F#m, G, Em, EDim, F#m, A7, D, Bm, F#m, G, Em, EDim, F#m, A7, G, A7, D, Em, F#m, G, A7, A7, D, Em, F#m, G, A7, D.C. AL FINE, D, FINE.

- IT WAS JUST A NUTCRACKER OF A DAY.

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THE ROOSTER AND THE NIGHTINGALE

WALTZ MIKE BELL

Musical score for 'The Rooster and the Nightingale' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'WALTZ'. The music features various chords including E7, Am, B7, and Dm, and includes triplet markings (r3) and first/second endings. The piece concludes with a double bar line and repeat signs.

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- IN HONOR OF THE WEDDING OF JOE LYNCH AND LONNA NACHTIGAL.

STITCHIN' TIME

SLIP WALTZ MIKE BELL

Musical score for 'Stitchin' Time' in 3/4 time, key of D major. The score consists of six staves of music. The tempo is marked 'SLIP WALTZ'. The music features various chords including D, F#m, Em, A7, G, F#7, and Bm, and includes first/second endings and dynamic markings (>). The piece concludes with a double bar line and repeat signs.

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- ANOTHER SLIP WALTZ. NAMED FOR HOW THIS RHYTHM STICHES TWO TIME SIGNATURES TOGETHER, AS IT DOES A COUPLE AS THEY DANCE TO IT. HAVE A LOOK AT THE END OF THE FORWARD FOR ADVICE ON DANCING A SLIP WALTZ.

WALTZING WITH A BLACKBERRY

WALTZ

MIKE BELL

Musical score for 'Waltzing with a Blackberry' in 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some accents. Chord symbols are placed above the notes: Dm, Bb, A7, Dm, C. The second staff continues the melody with chords A7, Dm, Bb, A7, and includes first and second endings. The third staff has chords C, Bb, F, and A7. The fourth staff has chords F, Gm, A7, and C. The fifth staff has chords Bb, F, A7, F, Gm, A7, and ends with 'D.S. AL FINE'.

- FOR A DEAR BLACKBERRY BLONDE.

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WALTZING WITH WOLFGANG

VIENESE WALTZ

MIKE BELL

Musical score for 'Waltzing with Wolfgang' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes. Chord symbols are placed above the notes: A, F#m, A, E7, A, F#m, A, E7. The second staff continues the melody with chords D, A, E7, A, F#m, E7, and includes first and second endings. The third staff has chords D, A, F#m, Bm, and Bdim. The fourth staff has chords A, E, F#m, E7, D, A, E7, and includes first and second endings.

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- WRITTEN ON A DAY WHEN I WAS CHANNELING MOZART. FOR SOME REASON.

**AIRS, HORNPIPES,
AND
OTHER TUNES**

CLOSING THE COTTAGE

MIKE BELL

SLOW AIR

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- THE HARDEST TUNE FOR ME TO PLAY. I WROTE IT AS WE WERE CLOSING UP OUR SUMMER PLACE FOR THE SEASON, SITTING AMONG THE BAGS DUE TO GO DOWN TO THE DOCK. MY BROTHER AND I LATER PLAYED IT AT OUR FATHER'S MEMORIAL SERVICE.

CLOSING THE COTTAGE

MIKE BELL

SLOW AIR

WITH SUGGESTIONS FOR ORNAMENTATION

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- I USUALLY PLAY THIS AIR HIGHLY ORNAMENTED, ALONG THESE LINES - PARTICULARLY THE SECOND TIME THROUGH THE TUNE.

DRAGONFLY

RAG-ISH REEL

MIKE BELL

Chords: A, D, F#m, A, D, A, D, E7, A, F#m, D, A, D, F#m, D, A, D.

- JUST BECAUSE IT SOUNDS LIKE ONE.

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THE FIRST NOTES OF SPRING

LIVELY BUT GENTLY

MIKE BELL

Chords: D, Em, A7, Bm, Em, F#m, G, Bm, A7, D, Em, A7, Bm, A7, G, A7, D, D, A7, Bm, A7, D, Fm, Em, A7, D, A7, Bm, A7, D, Fm, Em, A7, D, A7, Bm, G, Em, A7, Asus4, D.

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- A TUNE TO WELCOME THE SOUNDS OF LIFE BACK TO THE LAND. WRITTEN FOR A FRIEND WHO NEEDED SOME GOOD CHEER.

THE FIRST TOMATO

MIKE BELL

POLKA

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- THERE IS NO BETTER TOMATO THEN THE FIRST ONE OUT OF THE YEAR'S GARDEN. YOU WATCH IT AS A FLOWER, WHICH GROWS INTO A PROMISING GREEN BALL, AND RIPENS INTO SUN-HOT GOODNESS. SUCH SWEET ANTICIPATION.

LAMENT FOR WILF

ALISDAIR TURNBULL

SLOW AIR

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- ALI'S OTHER TUNE FOR WILF. SEE ALSO WILF THE BEERMAT TOSSEY.

MABON

MIKE BELL

HORNPIPE

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- MABON IS THE NAME OF A WLESH AND BRITISH GOD, ALSO VENERATED BY THE ROMAN SOLDIERS ALONG HADRIAN'S WALL. MABON IS FAVORED WITH EVER-LASTING YOUTH. I NAMED THE TUNE AFTER THIS ANCIENT ASPIRATION.

MICHAEL'S WELCOME TO ELEANOR

MIKE BELL

SLOW MARCH

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- WRITTEN UPON THE BIRTH OF OUR DAUGHTER, ELEANOR.

QUINNETUCKQU

MIKE BELL

SLOW REEL G Em C G Am D7 G

D7 G D7 G G

G Em Am D7 G

Em D7 G D7 G D7 G RIT. D7 G

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- THE ORIGINAL NATIVE AMERICAN NAME FOR CONNECTICUT, THE STATE WHERE I WAS LIVING AT THE TIME. IT IS REPUTED TO MEAN "LAND BESIDE THE LONG RIVER."

SILVERBERRY'S CHALICE

MIKE BELL

HORNPIPE Gm F (Dm) Eb D7

Gm F (Dm) Eb D7 Gm FINE

D7 Gm Cm Cm D7

Cm Gm EbDIM EbDIM D7 D. C. AL FINE

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- FOR DIANE AND TWENTY-FIVE YEARS OF THE BEST POTION EVER.

TWO BRAIDS

MIKE BELL

AIR OR SLOW MARCH

Musical score for 'Two Braids' in D major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is written in a simple, march-like style. Chord symbols are placed above the staff: D, Bm, Gm, F#7, and A7. The second staff continues the melody, featuring a first ending (1.) and a second ending (2.). Chord symbols include D, G, D, Bm, Em, and Em. The third staff continues the melody with chord symbols D, Em, A7, D, and A7. The fourth staff concludes the piece with a first ending (1.) and a second ending (2.). Chord symbols include D, Em, D, Bm, Em, and Em.

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- THE SIGHT FROM BEHIND OF MY WIFE AND DAUGHTER, SITTING TOGETHER. IT ALSO WORKS WELL IN A, WHICH IS WHERE I USUALLY PLAY IT, UP HIGH.

URSINA'S RAMBLE

MIKE BELL

HORNPIPE

Musical score for 'Ursina's Ramble' in D major, 12/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody is written in a hornpipe style, characterized by its dotted rhythms. Chord symbols are placed above the staff: D, A7, Bm, D, G, D, G, D, Em, and A7. The second staff continues the melody with chord symbols D, A7, Bm, F#m, G, D, Em, F#m, A7, and D. The third staff continues the melody with chord symbols F#m, Bm, F#7, Bm, F#m, Bm, and A7. The fourth staff concludes the piece with chord symbols G, D, Em, A7, G, D, Em, F#m, A7, and D.

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- FOR A LITTLE BEAR FROM SWITZERLAND WHO RAMBLED TO AMERICA. THE B-PART OF THIS ONE QUOTES A PIPERS' TUNE FROM SCOTLAND, *ATHOLE HIGHLANDERS*, BUT SETS THE SAME PITCHES IN A DIFFERENT KEY.