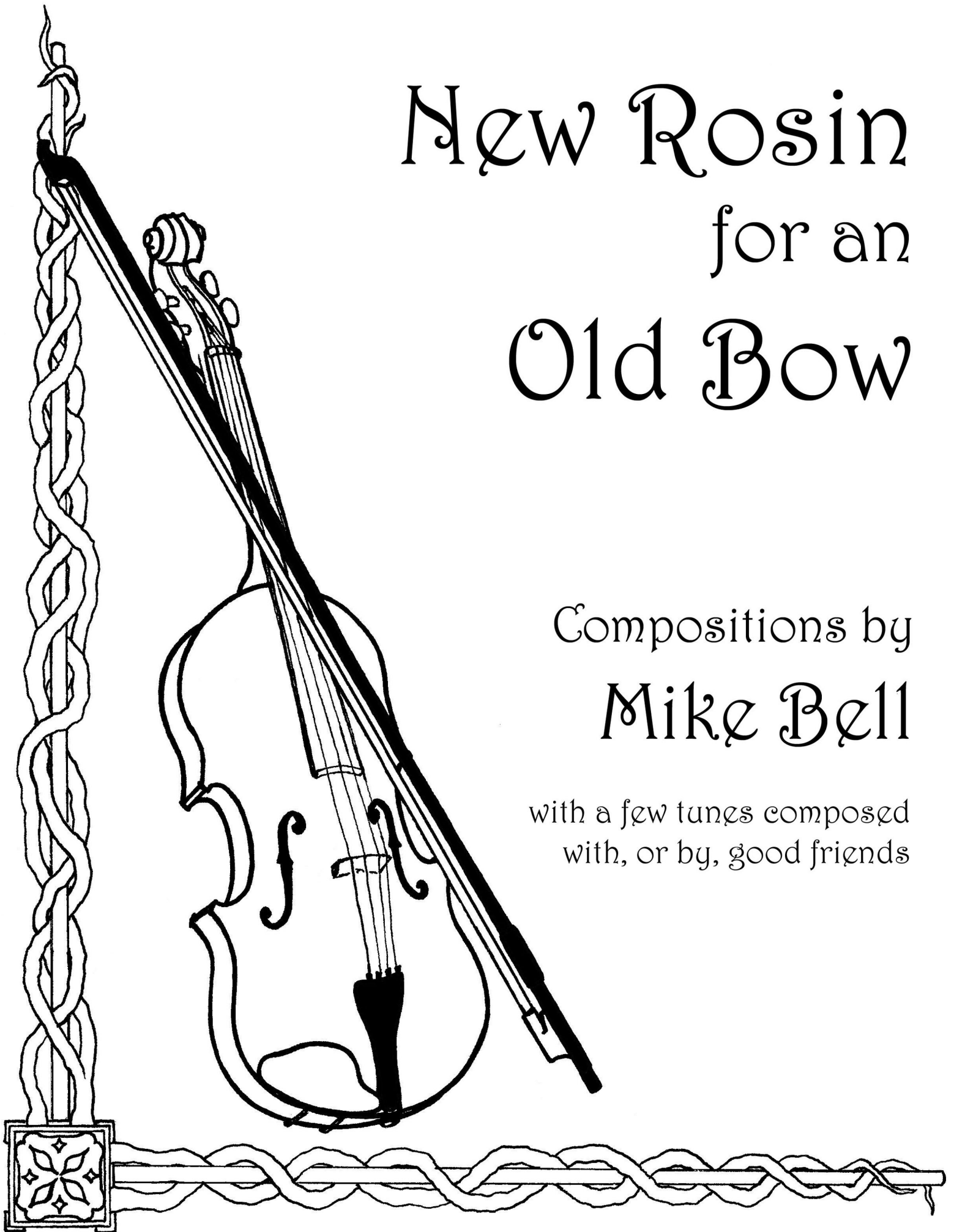


New Rosin for an Old Bow

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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LIST OF TUNES

REELS

Bishop Street	1
Buffalo Creek	1
Bullfrog Knocking at the Cottage Door	2
East Rock Reel	2
Ellis Island	3
Fly by Night	3
Forgive You? Forget It?	4
Free Fall	4
Gibbous Moon	5
Horseradish	5
Howlin' Bill	6
Jammin' the Breaks	6
Jason's	7
Kids' Island	7
Michael's Welcome to Samuel	8
New Rosin for an Old Bow	8
Oy Vey, Such a Day	9
Pleasant Street	9
The Pleasure of Leisure	10
River Dragon Reel	10
Slappin' Mosquitos	11
Toe Dusting	11
Trip to the River	12
Unquowa Road	12
Unreel	13
West Rock Reel	13
Wiretappers	14
The Wise Peasant	14

JIGS

Barnacle Love	16
Broken Glass	16
Coventina's Well	17
Crossing the Equinox	17
Dancing on a Skateboard	18
The Empty Bottle	18
The Fiddler at the Bar	19
Mattabassett	19
October Jig	20
Quantum Chaos	20
Wilf the Beermat Tossler	21

WALTZES

Bud's Waltz	23
The Cloud Forest	23
Dulcinea's Waltz	24
Falling For You (slip waltz)	24
The Fiddle Loves the Pipes	25
The Great Hall Waltz	25
Laura's Waltz	26
Leaving Northumberland	26
Planxty Mom	27
Planxty Piotr	27
The Rooster and the Nightingale	28
Stichin' Time (slip waltz)	28
Waltzing with a Blackberry	29
Waltzing with Wolfgang	29

AIRS, HORNPIPES, AND OTHER TUNES

Closing the Cottage (air)	31
Closing the Cottage (air, with ornamentation)	31
Dragonfly (rag-ish reel)	32
The First Notes of Spring (slow march)	32
The First Tomato (polka)	33
Lament for Wilf (air)	33
Mabon (hornpipe)	34
Michael's Welcome to Eleanor (slow march)	34
Quinnetuckcut (slow reel)	35
Silverberry's Chalice (hornpipe)	35
Two Braids (air)	36
Ursina's Ramble (hornpipe)	36

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 rosinning 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

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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

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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

D G Bm A7

D Bm F#m G A D

G Bm G D A7

G Bm G A7 D

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

EAST ROCK REEL

MIKE BELL

REEL

D A7 D F#m G Em A7

D G A7 1. 2.

D G D A7

D G D A7 1. 2.

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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 Bb

A Dm A Bb A Bb A

Dm A Dm A

HIGHER NOTES SECOND TIME

Dm A1 Bb Bb A Bb A

LOWER NOTES FIRST TIME

1. 2.

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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

1. 2.

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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

Detailed description: This block contains the musical score for the piece 'FORGIVE YOU? FORGET IT!'. It is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The score consists of four staves of music. The first staff begins with a 'REEL' marking and a key signature change to Bb. Chords are indicated above the notes. The second and third staves continue the melody with various chords and triplets. The fourth staff features a first ending (marked '1.') and a second ending (marked '2.') with a repeat sign. The piece concludes with a final chord.

- 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.

Detailed description: This block contains the musical score for the piece 'FREE FALL'. It is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The score consists of four staves of music. The first staff begins with a 'REEL' marking and a key signature change to Bb. Chords are indicated above the notes. The second and third staves continue the melody with various chords and triplets. The fourth staff features a first ending (marked '1.') and a second ending (marked '2.') with a repeat sign. The piece concludes with a final chord.

- FOR THE CRASH OF 2008.

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GIBBOUS MOON

MICHAEL BELL AND BILL OBERMEYER

REEL

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

Detailed description: This is a four-staff musical score for the piece 'Gibbous Moon'. It is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The first staff begins with a 'REEL' marking and a repeat sign. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Am/C, Bb7, Gm6, A7, and Dm. The second staff continues the melody. The third and fourth staves feature a more complex rhythmic pattern with dotted notes and eighth notes. Chord symbols for these staves include Dm, Am, Bb, Dm, Am, Bb, A7, Dm, Am, Bb, A7, and Dm.

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

HORSERADISH

MIKE BELL

REEL

Am Am Am A

Am Am Gm A

Bb Am Bb Am Am A Am A

Bb Am Bb Am A A Bb A

Detailed description: This is a four-staff musical score for the piece 'Horseradish'. It is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The first staff begins with a 'REEL' marking and a repeat sign. The melody is primarily composed of eighth notes. Chord symbols are placed above the staff: Am, Am, Am, and A. The second staff continues the melody. The third and fourth staves feature a more complex rhythmic pattern with dotted notes and eighth notes. Chord symbols for these staves include Bb, Am, Bb, Am, Am, A, Am, A, Bb, Am, Bb, Am, A, A, Bb, and A. The final staff includes first and second endings, marked with '1.' and '2.' and an accent (>) over the notes.

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- A KLEZ-CONTRA TUNE, WITH SOME SITE.

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. The second staff ends with a double bar line and repeat sign. The third and fourth staves also begin with double bar lines and repeat signs. Chord symbols are placed above the notes: Gm, Eb, D7, Gm, Eb, D7, Gm, Cm, Gm, Eb, D7, Gm, Cm, D7, Gm.

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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. The second staff has first and second endings. The third and fourth staves also begin with double bar lines and repeat signs. Chord symbols are placed above the notes: F, Gm, Dm, C7, F, C7, F, Bb, F, C7, F, Bb, C7, F, Bb, F, C7, F, Bb, C7, F.

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- A GREAT PLACE TO SWIM.

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

MIKE BELL

REEL

Chords: D, F#m, G, D, Em, Bm, Em, A7, D, F#m, G, D, Em, Bm, A7, D, A7, D, D, G, A7, Bm, G, A7, D, G, A7, Bm, G, Bm, A7, D, D, G, A7, D, A7, G, Bm, A7, D, A7, Bm, G, Bm, A7, D

The score consists of five staves of music in treble clef with a key signature of two sharps (D major). The first staff begins with a 'REEL' marking and a repeat sign. The music is primarily eighth-note based. The second staff includes first and second endings. The third and fourth staves feature some notes with accents (>) and a double-sharp symbol (x) above a G note. The fifth staff concludes the piece 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

Chords: Dm, Bb, Dm, Dm7, Gm, C, Edim, A7, Dm, Bb, Dm, Dm7, Gm, Edim, A7, Dm, Dm, Bb, A7, Dm, Gm, Edim, A7, Dm

The score consists of four staves of music in treble clef with a key signature of one flat (D minor). The first staff begins with a 'REEL' marking and a repeat sign. The music is primarily eighth-note based. The second and fourth staves include notes with accents (>). The fourth staff concludes the piece 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 2/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending. The second staff continues the melody with a first and second ending. The third staff features a series of chords with accents: Bb, D7, E7, Gm, Dm, D, and Gm. The fourth staff has a first ending with chords A, A, Bb, A, A, F#Dm, and Dm, followed by a second ending.

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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-O."

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 2/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and a first ending. The second staff continues the melody with a first and second ending. The third staff features a series of chords: A, Bm, E7, and A. The fourth staff has a first ending with chords A, D, A, E7, and A. The fifth staff has a second ending with chords A, Bm, E7, F#m, D, A, E7, and A.

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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

E B7 C#m A

E B7 E

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

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

The musical score for 'Slapping Mosquitoes' is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chords are indicated above the notes: D, G, SLAP, Bm, and A7. The second staff continues the melody with chords D, G, SLAP, A7, D, A7, and D. The third staff features a sequence of eighth notes with chords D, G, D, C, and D. The fourth staff concludes the piece with chords D, G, D, C, D, C, and A7, including first and second endings.

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- OTHERWISE, IT WAS A LOVELY EVENING.

TOE DUSTING

MIKE BELL

REEL

The musical score for 'Toe Dusting' is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chords are indicated above the notes: Em, Am, Em, Am, and D. The second staff continues the melody with chords Em, Am, Em, Am, C, F, Em, F, and Em, including first and second endings. The third staff features a sequence of eighth notes with chords F, A, F, A, F, and E7. The fourth staff concludes the piece with chords F, A, F, A, C, G, F, E, F, and E, including first and second endings.

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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 starts with a quarter rest followed by a series of eighth and quarter notes. Chords are indicated above the staff: A, F#m, A, and E7. The second staff shows a first ending (1.) with a repeat sign and a double bar line. The third staff shows a second ending (2.) with a repeat sign and a double bar line. The fourth staff continues the melody with chords A7, D, and Bm. The fifth staff shows a first ending (1.) with a repeat sign and a double bar line, followed by a second ending (2.) with a repeat sign and a double bar line. Chords E7, A, Asus4, and A are indicated above the staff.

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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 starts with a quarter rest followed by eighth and quarter notes. Chords are indicated above the staff: A, D, A, and E7. The second staff shows a first ending (1.) with a repeat sign and a double bar line, followed by a second ending (2.) with a repeat sign and a double bar line. Chords A, D, A, E7, A, and A are indicated above the staff. The third staff continues the melody with chords D, A, E7, and A. There are triplets (3) indicated below the staff. The fourth staff shows a first ending (1.) with a repeat sign and a double bar line, followed by a second ending (2.) with a repeat sign and a double bar line. Chords F#m, E7, A, and A are indicated above the staff.

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- FOR THE ROAD IN CONNECTICUT, NAMED AFTER AN ANCIENT SACHEM, WHERE A BANJO-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, Jig. 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 6/8 time signature. The tempo is marked 'JIG'. The first staff contains the first four measures of the piece, with chords Em, Em, Bm, and Bm. The second staff contains measures 5-8, with chords C, C, D, and D. The third staff contains measures 9-12, with chords C, Gma7, D, and Em. The fourth staff contains measures 13-16, with chords C, Gma7, A, Bm, Em, and D. The piece ends with a double bar line and repeat dots.

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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, Jig. 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 6/8 time signature. The tempo is marked 'JIG'. The first staff contains the first four measures of the piece, with chords Em, D, C, and Bm. The second staff contains measures 5-8, with chords Em, D, C, Bm, and Em. The third staff contains measures 9-12, with chords Em, D, Em, D, Am, and C. The fourth staff contains measures 13-16, with chords Em, D, Em, C, Bm, and Em. The fifth staff contains measures 17-20, with chords Em, D, G, D, G, D, C, Bm, and Em. The piece ends with a double bar line and repeat dots.

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- MINIMALISM AFTER THREE PINTS OF GUINNESS.

COVENTINA'S WELL

MIKE BELL

JIG

Dm C Bb C Am7 Dm Dm Am Bb C Gm Am7 Dm

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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

Em Am C D Em Em C D Em Em C D Em Em

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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, featuring a key signature of one flat (Bb). The score consists of four staves of music. The first staff begins with a 'JIG' marking and a double bar line with repeat dots. Chords are indicated above the notes: Dm, Gm, Dm, Dm, and A7. The second staff continues the melody with chords Dm, Gm, Dm, Dm, and C. The third staff features chords Dm and A7. The fourth staff concludes with chords F, Bb, Gm, Dm, and C. Accents (>) are placed above several notes throughout the piece.

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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, featuring a key signature of one flat (Bb). The score consists of four staves of music. The first staff begins with a 'JIG' marking and a double bar line with repeat dots. Chords are indicated above the notes: Dm, Dm/C-BASS, and Dm. The second staff continues with chords Dm/Bb-BASS, A7, and Dm. It includes a first ending (1.) and a second ending (2.). The third staff features chords Gm and Dm. The fourth staff concludes with chords A7, Dm, and Dm. It also includes a first ending (1.) and a second ending (2.). Accents (>) are placed above several notes throughout the piece.

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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

Musical score for 'The Fiddler at the Bar' in 6/8 time, key of D minor. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is written in a single line. Chords are indicated above the staff: Dm, Am, Dm, Bb, A7. The second staff continues the melody with chords Dm, Am, Bb, A7, Dm, A7, Dm. The third staff has chords Dm, A7, Dm, E7, A7, Gm. The fourth staff has chords Dm, Gm, Bb, A7, Dm, A7, Dm. The piece concludes with a double bar line and a repeat sign.

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

MATTABASSETT

MIKE BELL

JIG

Musical score for 'Mattabasset' in 6/8 time, key of D minor. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is written in a single line. Chords are indicated above the staff: Am, G, Am, E7. The second staff continues the melody with chords Am, G, Am, Em, Am, Em, Am. The third staff has chords Am, F, Am, G, E7. The fourth staff has chords Am, G, Dm, E7, Am, E7, Am. The piece concludes with a double bar line and a repeat sign.

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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 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
 Gm D D Eb 1. 2.
 Bb D Bb
 D Eb 1. 2.
 D Gm D Gm F#m D D Gm
 D D Eb 1. 2.

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

WILF THE BEERMAT TOSSEY

ALISDAIR TURNBULL

JIG

D A7 G D

D A7

D A7 D

G D Bm A7 D

D G D A7

D G D A7

1. 2.

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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

Em G+ G A⁹ D F#m⁷ D⁷ B⁷

C Em D A Em Em

C G Am B⁷

Em C Em D A Em Em

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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

D D G F#m Bm Bm G A⁷

D D G F#m G A⁷ A⁷ D D

D A⁷ G D/F# Em Bm -3- Em A⁷

D A G D/F# Em Em⁷-3- A⁷sus⁴ A⁷ D D

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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, C, Em, C, 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, Em, D, C, Am, D7, Em, D, C, Am, D7, G, FINE.

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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. It consists of five staves of music. The first staff begins with a 'WALTZ' marking and a 3/4 time signature. The melody is primarily quarter and eighth notes. Chord symbols are placed above the staff: D, G, Em, Bm, A7, A7, D, D7, G, Bm, Em, A7, G, D, G, Bm, Em, A7, Asus4, D, D7, D. The piece includes first and second endings, with the second ending leading to a final double bar line.

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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, Eb) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'WALTZ' marking and a 3/4 time signature. The melody features eighth-note patterns and triplets. Chord symbols are placed above the staff: Gm, Eb 3, Cm, Gm, Cm, Eb, D7, Gm, Gm, F, Gm, Gm, F, F7, Bb, Eb, F, D7, Gm, Bb, Cm, F, F7, Bb, Eb, Cm, F, Gm, Cm, Gm. The piece includes first and second endings, with the second ending leading to a final double bar line.

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

LAURA'S WALTZ

WALTZ MIKE BELL

Em G C B7

Em Am Em C D7 C G C G

B7 C B7

F#Dim G Em B7 C B7 Em Em

1. 2.

- FOR LAURA, WHEREVER SHE IS NOW.

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LEAVING NORTHUMBERLAND

WALTZ MIKE BELL

D C D C D

C D G D C D

F G F D

F C G F G C D D

1. 2.

- 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 a first ending bracket. The second staff continues the melody with a first ending bracket. The third staff features a series of chords and a second ending bracket. The fourth staff concludes the piece with a first ending bracket and a final cadence.

Em Bm C Em Bm Em Bm C Em Em
 Em Bm F C G F# F Em Em Em Em
 Em Am Em Em Am Em Em Em 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

VIENESE WALTZ

MIKE BELL

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 a first ending bracket. The second staff continues the melody with a first ending bracket. The third staff features a series of chords and a second ending bracket. The fourth staff concludes the piece with a first ending bracket and a final cadence. The fifth staff provides a second ending and a final cadence.

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
 D Em F#m G A7
 A7 D.C. AL FINE D FINE

- IT WAS JUST A NUTCRACKER OF A DAY.

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THE ROOSTER AND THE NIGHTINGALE

MIKE BELL

WALTZ

Musical score for 'The Rooster and the Nightingale' in 3/4 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 3/4 time signature. The music features a mix of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. Chord symbols above the staff include E7, Am, B7, and E7. The second staff continues the melody with similar rhythmic patterns and chord symbols Am, B7, and E7. The third staff introduces a more complex rhythmic pattern with eighth notes and triplets, with chord symbols Am, Dm, Am, Dm, Am, B7, and G. The fourth staff concludes the piece with a final cadence, featuring chord symbols E7, Am, G7, C, E7, and Am. The piece ends with a double bar line.

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

STITCHIN' TIME

MIKE BELL

SLIP WALTZ

Musical score for 'Stitchin' Time' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a mix of eighth and quarter notes, with some slurs and accents. Chord symbols above the staff include D, F#m, Em, and A7. The second staff continues the melody with similar rhythmic patterns and chord symbols A7, A7, and G. The third staff introduces a more complex rhythmic pattern with eighth notes and slurs, with chord symbols EDIM, F#7, EDIM, G, A7, G, G, and F#7. The fourth staff concludes the piece with a final cadence, featuring chord symbols Bm, Em, EDIM, and F#7. The fifth staff continues the melody with similar rhythmic patterns and chord symbols D, F#m, F#7, D, G, G, and A7. The sixth staff concludes the piece with a final cadence, featuring chord symbols EDIM, F#7, EDIM, G, A, G, G, A, and D. The piece ends with a double bar line.

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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, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written in a waltz style with eighth and sixteenth notes. Chords are indicated above the staff: Dm, Bb, A7, Dm, C. The second staff continues the melody with chords A7, Dm, Bb, A7, and a first ending leading to a second ending marked 'FINE'. The third staff shows a bass line with chords C, Bb, F, and A7. The fourth staff continues the bass line with chords F, Gm, A7, and C. The fifth staff concludes the piece with chords Bb, F, A7, F, Gm, A7, and 'D.S. AL FINE'.

- FOR A DEAR BLACKBERRY BLONDE. COPYRIGHT © 1999 MICHAEL MAYERFELD BELL. SOME RIGHTS RESERVED.

WALTZING WITH WOLFGANG

VIENESE WALTZ

MIKE BELL

Musical score for 'Waltzing with Wolfgang' in 3/4 time, key of A major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is written in a waltz style with eighth and sixteenth notes. Chords are indicated above the staff: 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 a first ending leading to a second ending marked '1.' and '2.'. The third staff shows a bass line with chords D, A, F#m, Bm, and Bdim. The fourth staff concludes the piece with chords A, E, F#m, E7, D, A, E7, and a first ending leading to a second ending marked '1.' and '2.'.

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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

Chords: G, G(MA)7, C, G, G, Em, Am7, D7, G, G(MA)7, C, G, D7, C, G, G7, Bm, Am, C, Bm, Em, G, G7, Bm, C, Dsus4, D7, G, Am, D7, Em, G, D7, C, G, G7, C, G.

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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

Chords: G, G(MA)7, C, G, G, Em, Am7, D7, G, G(MA)7, C, G, G, D7, C, G, G7, Bm, Am, C, Bm, Em, G, G7, Bm, C, Dsus4, D7, G, Am, D7, Em, G, D7, C, G, G7, C, G.

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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

Musical score for 'Dragonfly' in treble clef, key of D major (two sharps), and 2/4 time. The score consists of four staves of music. Chord symbols are placed above the notes: 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

Musical score for 'The First Notes of Spring' in treble clef, key of D major (two sharps), and 2/4 time. The score consists of six staves of music. Chord symbols are placed above the notes: D, Em, A7, D, 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 TOSSEER.

MABON

MIKE BELL

HORNPIPE

Musical score for 'Mabon' in 12/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature of one flat. Chords are indicated above the notes: Am, Em, G, Am. The second staff continues the melody with chords Am, Em, F, G, and a first/second ending structure with Am above both. The third staff features chords C, G, F, and E7. The fourth staff concludes with chords Am, G, C, Dm, Am, F, G, and another first/second ending structure with F, Am, F, Am above the notes.

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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

Musical score for 'Michael's Welcome to Eleanor' in 3/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature of one sharp. Chords are indicated above the notes: G, D7, and a triplet of eighth notes. The second staff continues with chords C, Em, D7, C, and a first/second ending structure with G above both. The third staff features chords C, G, C, Em, D7, Em, D, C. The fourth staff concludes with chords Em, D7, C, and another first/second ending structure with G above both.

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- WRITTEN UPON THE BIRTH OF OUR DAUGHTER, ELEANOR.

QUINNETUCKUT

MIKE BELL

SLOW REEL G Em C G Am D7 G

D7 G D7 1. G 2. G

G Em Am D7 G

Em D7 G 1. D7 G 2. D7 G RIT. D7

Detailed description: The score for 'Quinnetuckut' is a slow reel in G major, 4/4 time. It 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. The second staff features a first and second ending. The third staff continues the melody with various chord changes. The fourth staff concludes the piece with a ritardando and a final chord.

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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

Detailed description: The score for 'Silverberry's Chalice' is a hornpipe in G minor, 12/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 12/8 time signature. The melody is characterized by a steady eighth-note pulse. The second staff features a first and second ending. The third staff continues the melody with various chord changes. The fourth staff concludes the piece with a double bar line and the instruction '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 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth staves complete the piece, with the fourth staff also featuring first and second endings. The key signature and time signature remain consistent throughout.

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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, 8/8 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 time signature of 8/8. The melody is written in a more complex, rhythmic style characteristic of a hornpipe. Chord symbols are placed above the staff: D, A7, Bm, D, G, D, G, D, Em, and A7. The second staff continues the melody and includes a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth staves complete the piece, with the fourth staff also featuring first and second endings. The key signature and time signature remain consistent throughout.

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- FOR A LITTLE BEAR FROM SWITZERLAND WHO RAMBLD TO AMERICA. THE 8-PART OF THIS ONE QUOTES A PIPERS' TUNE FROM SCOTLAND, *ATHOLE HIGHLANDERS*, BUT SETS THE SAME PITCHES IN A DIFFERENT KEY.