

NEW ROSIN FOR AN OLD BOW

A COLLECTION OF
REELS, JIGS, WALTZES, AIRS,
AND OTHER FIDDLE TUNES

COMPOSED BY

MIKE BELL

WITH A FEW TUNES COMPOSED WITH,
OR BY, GOOD FRIENDS

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Version 1.0

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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 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

Em C Em

Bm Em 1. Em 2.

B7 Em

Bm Em Bm Em 1. Em 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(maj7) Am

Dm A7

Dm C Dm Bb C Dm

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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

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

EAST ROCK REEL

MIKE BELL

REEL

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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 \flat

A Dm A B \flat A B \flat A

Dm A Dm A

Dm A B \flat A B \flat 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 B \flat 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 4/4 time signature. The score consists of four staves of music. The first staff begins with a 'REEL' marking and a key signature change to one flat. The second staff features a triplet of eighth notes. The third staff has accents over several notes. The fourth staff includes first and second endings, with a triplet of eighth notes in the second ending. Chord symbols are placed above the notes throughout the piece.

- WELL, MAYBE....

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FREE FALL

MIKE BELL

REEL Am EADG

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 4/4 time signature. The score consists of four staves of music. The first staff begins with a 'REEL' marking and a key signature change to one flat. The second staff features a key signature change to two flats (Bb, Eb). The third staff has accents over several notes. The fourth staff includes first and second endings. Chord symbols are placed above the notes throughout the piece.

- FOR THE CRASH OF 2008.

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GIBBOUS MOON

MICHAEL BELL AND BILL OBERMEYER

REEL

Am/C B^b7 Gm⁶ A⁷ Dm

Am/C B^b7 Gm⁶ A⁷ Dm

Dm Am B^b Dm Am B^b A⁷

Dm Am B^b 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

Am Am Am A

Am Am Gm A

B^b Am B^b Am Am A Am A

B^b Am B^b Am A A B^b 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 contains the first two measures with chords A and G. The second staff contains measures 3-4, with a first and second ending. The third staff contains measures 5-6 with chords A7, Asus4, A7, and Em. The fourth staff contains measures 7-8, with a first and second ending. The key signature has one sharp (F#).

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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 contains the first two measures with chords Am, Dm7, Dm, Dm7, and E7. The second staff contains measures 3-4, with a first and second ending. The third staff contains measures 5-6 with chords D7, D#dim, Bb7, and E7. The fourth staff contains measures 7-8, with a first and second ending. The key signature has no sharps or flats.

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- AKA JAM ON THE BRAKES.

JASON'S

JASON HUNTLEY

REEL

Gm Eb D7 Gm Eb D7 Gm

Gm Eb D7 Gm

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

F Gm Dm C7 F C7 F F

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

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.' respectively. 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, and A7. The fifth staff concludes the piece with chords Bm, A7, D, G, A7, Bm, G, Bm, A7, and D. There are some accents and slurs over certain notes in the later staves.

- WRITTEN UPON THE BIRTH OF MY SON. COPYRIGHT © 1989 MICHAEL MAYERFELD BELL. SOME RIGHTS RESERVED.

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. There are some accents and slurs over certain notes in the later staves.

- OR FOR AN OLD BEAU. COPYRIGHT © 2001 MICHAEL MAYERFELD BELL. SOME RIGHTS RESERVED.

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 first ending. The second staff continues the melody with a second ending. The third staff features a series of chords: Bb, D7, E7, Gm, Dm, D, and Gm. The fourth staff includes a first ending with chords A, A, Bb, A, A, F#dim, 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-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 three sharps (F#, C#, and G#) and a common 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 second ending. The third staff features a series of chords: A, Bm, E7, and A. The fourth staff includes a first ending with chords A, D, A, E7, and A. The fifth staff includes 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

Chords: E, B7, C#m, A, E, B7, E, 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

Chords: 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

Musical score for 'Slapping Mosquitoes' in G major, 2/4 time. The score consists of four staves of music. The first staff is marked 'REEL' and includes a repeat sign. Chords are indicated above the notes: D, G, SLAP, Bm, A7. The second staff includes a first and second ending. The third and fourth staves continue the melody with various chords including D, G, C, and A7. Accents (>) are placed over many notes throughout the piece.

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- OTHERWISE, IT WAS A LOVELY EVENING.

TOE DUSTING

MIKE BELL

Musical score for 'Toe Dusting' in G major, 2/4 time. The score consists of four staves of music. The first staff is marked 'REEL' and includes a repeat sign. Chords are indicated above the notes: Em, Am, Em, Am, D. The second staff includes a first and second ending. The third and fourth staves continue the melody with various chords including F, A, E7, and G. A triplet of eighth notes is marked with a '3' in the second and fourth staves. Accents (>) are placed over many notes throughout the piece.

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

TRIP TO THE RIVER

MARCH OR REEL

MIKE BELL

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 and a key signature of one sharp. The second staff has a first ending bracket. The third staff has a second ending bracket. The fourth staff begins with a repeat sign. The fifth staff has first and second ending brackets. Chord symbols are placed above the notes: A, F#m, A, E7, A, E7, Asus4, A, A7, D, Bm, A, Asus4, A, E7, A, Asus4, A.

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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

REEL

MIKE BELL

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 and a key signature of one sharp. The second staff has first and second ending brackets. The third staff has a triplet of eighth notes. The fourth staff has first and second ending brackets. Chord symbols are placed above the notes: A, D, A, E7, A, A, D, A, E7, A, A, E7, A, F#m, E7, A, A.

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

UNREEL

MIKE BELL AND MERLE HALL

WITH EDITORIAL HELP FROM
THE BARN OWL BAND

REEL

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- SORT OF APPALACHIA MEETS THE STEEL. WRITTEN AT AN OWLS PRACTICE SESSION IN ABOUT FIVE MINUTES.

WEST ROCK REEL

MIKE BELL

REEL

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- ONE OF THE TWO GREAT TRAPROCK RIDGES THAT OVERLOOK NEW HAVEN, CONNECTICUT, WHERE I WAS LIVING AT THE TIME. TED SENELLA, THE GREAT NEW ENGLAND CALLER WHO WAS INSTRUMENTAL IN REVIVING THE NEW ENGLAND STYLE, OFTEN USED TO ASK FOR THIS ONE. I ALWAYS REMEMBER HIM WHEN I PLAY IT.

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

JIG

Em Em Bm Bm

C C D D

C Gma7 D Em

C Gma7 A Bm Em D

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

BROKEN GLASS

MIKE BELL

JIG

Em D C Bm Em

Em D C Bm Em

Em D Em D Am C

Em D Em C Bm Em

Em D G D G D C Bm Em

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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

JIG 6/8

The musical score for 'Dancing on a Skateboard' is written in 6/8 time and D minor. It 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 marked with accents and includes the following chords: Dm, Gm, Dm, Dm, and A7. The second staff continues the melody with chords Dm, Gm, Dm, Dm, and C. The third staff features a bass line with chords Dm and A7. The fourth staff continues the bass line with chords F, Bb, Gm, Dm, and C. The piece concludes with a double bar line and repeat dots.

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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*

JIG 6/8

The musical score for 'The Empty Bottle' is written in 6/8 time and D minor. It 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 marked with accents and includes the following chords: Dm and Dm/C-BASS. The second staff continues the melody with chords Dm/Bb-BASS, A7, and Dm. It features a first ending (1.) and a second ending (2.). The third staff features a bass line with chords Gm and Dm. The fourth staff continues the bass line with chords A7 and Dm. It also features a first ending (1.) and a second ending (2.). The piece concludes with a double bar line and repeat dots.

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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, Am, Bb, A7, Dm, A7, Dm, Dm, A7, Dm, E7, A7, Gm, Dm, Gm, Bb, A7, Dm, A7, Dm.

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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.

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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

The score consists of four staves of music in 6/8 time, key of D major. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of two sharps (F# and C#). The third and fourth staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets and rests. Chord symbols are placed above the notes.

- BECAUSE IT WAS OCTOBER.

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QUANTUM CHAOS

MIKE BELL

JIG

D Gm D Gm D 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.

The score consists of six staves of music in 6/8 time, key of D major. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of two sharps (F# and C#). The third and fourth staves have a key signature of two sharps (F# and C#). The fifth and sixth staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets and rests. Chord symbols are placed above the notes.

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

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WILF THE BEERMAT TOSSER

ALISDAIR TURNBULL

3/4

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



Musical score for Dulcinea's Waltz, 3/4 time signature, key of G major. The score consists of four staves of music. The first two staves are the main melody, and the last two are the bass line. The melody features a repeating eighth-note pattern in the first two staves, followed by a more complex rhythmic pattern in the last two staves. Chord symbols are placed above the notes: 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



Musical score for Falling for You, 3/4 time signature, key of G major. The score consists of seven staves of music. The first two staves are the main melody, and the last five are the bass line. The melody features a repeating eighth-note pattern in the first two staves, followed by a more complex rhythmic pattern in the last two staves. Chord symbols are placed above the notes: 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.

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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 two sharps (D major) 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 has a first ending bracket that leads to a second ending bracket. The third staff continues the melody. The fourth and fifth staves also contain first and second ending brackets. Chord symbols are placed above the notes: D, G, Em, Bm, A7, D, D7, G, Bm, Em, A7, G, D, G, Bm, Em, A7, Asus4, D, D7, D.

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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 (B-flat major) 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 has a first ending bracket that leads to a second ending bracket. The third and fourth staves also contain first and second ending brackets. Chord symbols are placed above the notes: 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.

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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

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

MIKE BELL

WALTZ

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

Musical score for 'Planxty Mom' in 3/4 time, key of D major. 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 melody is written in a waltz style. Chords are indicated above the notes. The second staff includes first and second endings. The third and fourth staves continue the melody with various chord progressions and accents.

- FOR JOE LYNCH AND HIS MOM.

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PLANXTY PIOTR

MIKE BELL

VIENESE WALTZ

Musical score for 'Planxty Piotr' in 3/4 time, key of D major. 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 3/4 time signature. The melody is written in a Viennese waltz style. Chords are indicated above the notes. The second and third staves continue the melody. The fourth and fifth staves include first and second endings, with the second ending leading to a double bar line and the word 'FINE'. The word 'D.C. AL FINE' is written above the second ending.

- IT WAS JUST A NUTCRACKER OF A DAY.

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THE ROOSTER AND THE NIGHTINGALE

WALTZ MIKE BELL

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

Detailed description: This is a musical score for a waltz in 3/4 time. It consists of four staves of music. The key signature has one sharp (F#). The score includes various chords such as E7, Am, B7, Dm, G, and C. There are several triplet markings (indicated by a '3' and a bracket) and first/second ending brackets. The piece concludes with a double bar line.

STITCHIN' TIME

SLIP WALTZ MIKE BELL

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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.

Detailed description: This is a musical score for a 'slip waltz' in 3/4 time. It consists of six staves of music. The key signature has two sharps (F# and C#). The score includes various chords such as D, F#m, Em, A7, G, F#7, Bm, and Edim. A defining feature is the 'slip' rhythm, where the time signature changes from 3/4 to 4/4 and back to 3/4 within the same phrase. There are first and second ending brackets and triplet markings. The piece concludes with a double bar line.

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 3/4 time signature, and a key signature of one flat. It features a series of eighth notes and quarter notes with various chords above: Dm, Bb, A7, Dm, and C. The second staff continues the melody with chords A7, Dm, Bb, A7, and a first ending marked '1.' leading to a second ending marked '2. 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 a 'D.S. AL FINE' instruction.

- 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, key of A major. The score consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of three sharps. It features a series of eighth notes and quarter notes with various chords above: A, F#m, A, E7, A, F#m, A, and E7. The second staff continues the melody with chords D, A, E7, A, F#m, E7, and a first ending marked '1.' leading to a second ending marked '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 marked '1.' leading to a second ending marked '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

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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

Musical score for 'Dragonfly' in G major, 2/4 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 (C). The melody is written in a simple, rhythmic style. Chords are indicated above the notes: A, D, F#m, A, D. The second staff continues the melody with chords A, D, E7, A. The third staff has chords F#m, D, A, D. The fourth staff has chords F#m, D, A, D. The piece ends with a double bar line and repeat dots.

- 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 G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is more complex and rhythmic than 'Dragonfly'. Chords are indicated above the notes: D, Em, A7, Bm, Em, F#m, G, Bm, A7. The second staff has chords D, Em, A7, Bm, A7, G, A7, D. The third staff has chords D, A7, Bm, A7, D, Fm, Em, A7. The fourth staff has chords D, A7, Bm, A7, D, Fm, G, Fm, Em, A7. The fifth staff has chords D, A7, Bm, A7, D, Fm, Em, A7. The sixth staff has chords D, A7, Bm, G, Em, A7, Asus4, D. The piece ends with a double bar line and repeat dots.

- A TUNE TO WELCOME THE SOUNDS OF LIFE BACK TO THE LAND.

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THE FIRST TOMATO

MIKE BELL

POLKA

Chords: G, Am, D7, C, G, Em, D7, C, G, D7, G, B7, G, D7, G.

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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.

MABON

MIKE BELL

HORNPIPE

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

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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

SLOW MARCH

MIKE BELL

Musical score for 'Michael's Welcome to Eleanor' in G major, 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 common time signature. It features a G chord above the first measure and a triplet of eighth notes in the second measure. The second staff includes a C chord, an Em chord, a D7 chord, and a C chord, followed by a first ending bracket over two measures and a second ending bracket over two measures. The third staff continues with C, G, C, Em, D7, Em, D, and C chords. The fourth staff includes Em, D7, C, and G chords, with first and second endings.

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- WRITTEN UPON THE BIRTH OF OUR DAUGHTER, ELEANOR.

QUINNETUCKQUIT

SLOW REEL

MIKE BELL

Musical score for 'Quinnetuckquit' in G major, 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 common time signature. It features a G chord above the first measure, followed by Em, C, G, Am, D7, and G chords. The second staff includes D7, G, D7, and G chords, with first and second endings. The third staff continues with G, Em, Am, D7, and G chords. The fourth staff includes Em, D7, G, D7, G, D7, G, and G chords, with first and second endings, a 'RIT.' marking, and a final G 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)* *E^b* *D7*

Gm *F (Dm)* *E^b* *D7* *Gm* **FINE**

D7 *Gm* *Cm* *Cm* *D7*

Cm *Gm* *E^bDIM* *E^bDIM* *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 *D* *Bm* *Gm* *F#7* *A7*

D *G* *D* *Bm* *E^m* *E^m*

D *E^m* *A7* *D* *A7*

D *E^m* *D* *Bm* *E^m* *E^m*

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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 $\frac{12}{8}$

Chord progression: D A7 Bm D G D G D Em A7

Chord progression: D A7 Bm F#m G D Em F#m A7 D

Chord progression: F#m Bm F#7 Bm F#m Bm A7

Chord progression: G D Em A7 G D Em F#m A7 D

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- FOR A LITTLE BEAR FROM SWITZERLAND WHO RAMBLED TO AMERICA.