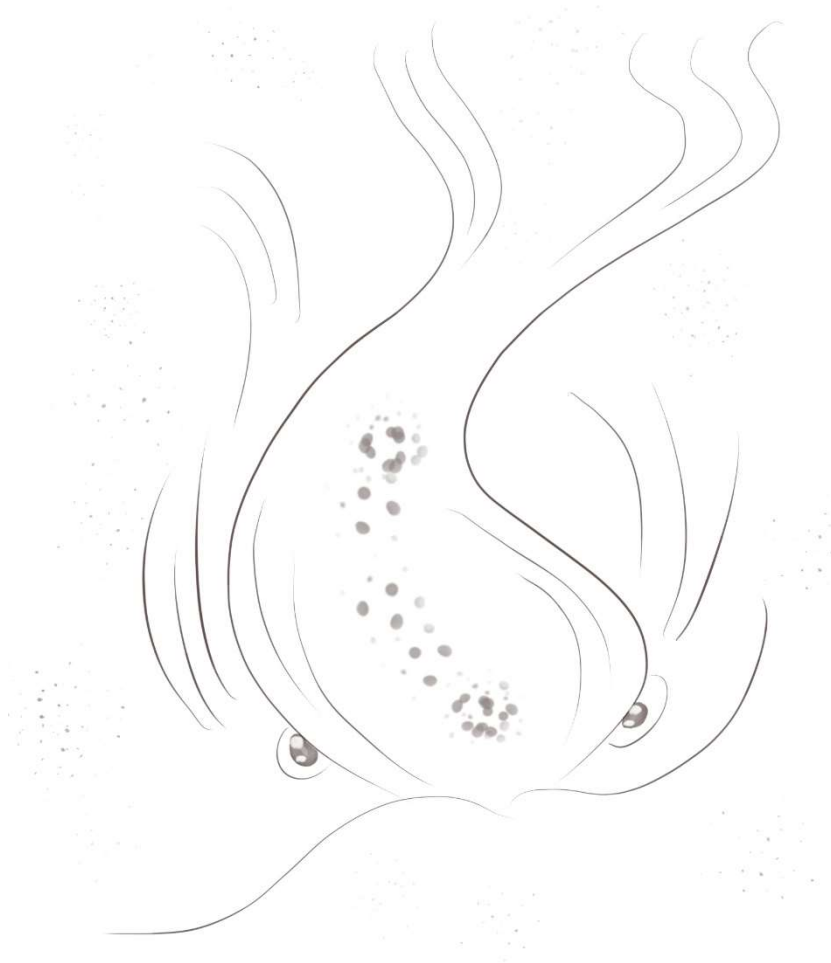


The Fish Who Played Hooky

and Other Stories



Max Wolpert



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Contents

1. Card-Carrying Carrot Carriers. *Reel.*
2. Halstad. *Långdans.*
3. Sealskin. *Air.*
4. The Fish Who Played Hooky. *March.*
5. Focus the Squirrel. *Jig.*
6. Up Penrose Stairs. *Polska.*
7. Feather Share. *Slip-jig.*
8. Jessup, Nevada. *Reel.*
9. Unpolished Boots. *Waltz.*
10. Dust Hazard. *Reel.*
11. Library Susan. *Strathspey.*
12. Snake Doctor. *Reel.*

On Using this Book

Each tune in this book is built on the structure of a traditional dance form. Some hew fairly close to that tradition; some go off into outer space. In the name of this book's accessibility to musicians of all stylistic backgrounds, the following front matter is provided to describe ornaments that may be unfamiliar. Similarly, the printed bowings provided are a good starting point for string players who may not be fluent in the traditional styles (or riffs on traditional styles) found in this book.

However....

This material, as with all the material in this book (ornaments, bowings, chord progressions, and the notes and rhythms of the tunes themselves), should be treated as suggestions, or ideas which hopefully inspire, rather than ironbound absolutes. Let this book jumpstart your own creativity. Put the ornaments from one tune in a different one! Try tunes faster, or slower, or swung, or not! Create variations! Reharmonize! Take solos! Decompose and recompose! In a word....play.

Rolls

∞ indicates a roll. Rolls consist of rapid grace notes above the target note, back to the target note, below the target note, and finally back to the target note again.

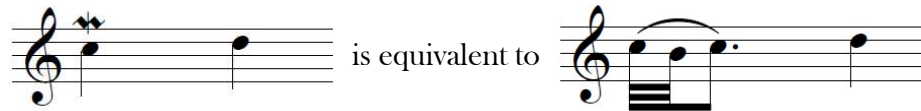


Bends and Neutral Pitches

∩ above a note indicates a bend. Slightly slide upward into the indicated note, on the beat. If desired, the target note may be a neutral pitch somewhere between a natural and a sharp.

Mordents

♯ indicates a lower mordent. All mordents should be as short and fast as possible, and fall on the beat.



Ghost Notes

Notes with **small noteheads** should be read as ghost notes. These notes should still be played (so as to keep the rhythmic activity and integrity of the right hand) but they can be so small that the actual sound may or may not be audible to the audience, and may only be heard as a rhythmic attack without defined pitch content. The goal is to create a perpetual, steady rhythmic framework within the right hand, and, rather than **accent** the notes which constitute the melody, **reduce** or “carve away” these ghost notes which **do not** constitute the melody.

Nonstandard Tuning

The last tune of this book, “Snake Doctor,” was written in mind of the fiddle tuned to DDAD, a traditional old-time tuning. Two staves are provided for this tune; the top staff consists of the actual pitches of the tune, and may be used to play the tune in standard tuning. The bottom staff is notated **positionally**; performers may read from this staff as though in standard tuning. Notes on this staff given a separate down-facing stem should be played stopped on the lowest string.

Finally, if you enjoy playing in nonstandard tunings, I encourage you to experiment with other tunings for other tunes! Most musical traditions have a rich variety of interesting tunings for stringed instruments (including, by the way, the Western classical tradition well through the lifetime of J.S. Bach). To start out, try playing “Card-Carrying Carrot Carriers” in slack-bass tuning (E₂DAE), or “Sealskin” in cross-G tuning (GDGD). Go wild!

Listening

Lastly and most importantly, the reader is encouraged to remember that music does not live in books. Listen, to recordings old and new, to musicians across a wide spectrum of styles and homelands. Listen with an open mind and voracious curiosity. A complete list of the musicians and recordings that inspired the tunes in this book would be longer than the book itself; if you’re curious, visit www.maxwolphertmusic.com to get in touch with me – I would be happy to pass along the names of my favorites!

Acknowledgements

This book was made possible by a grant from the City of Boulder Office of Arts + Culture. Stephen Brackett, Damon Wood, Patrick Sites, Ryan Sapp, Jen Herling, David Becher, and Lisa White all contributed tune titles, whether through intention or sheer scintillating conversation.

Card-Carrying Carrot Carriers

Max Wolpert

Laid-back old-time ♩ = 72

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Laid-back old-time' with a quarter note equal to 72 beats per minute. The score is divided into two main sections, A and B, each enclosed in a box. Section A begins at measure 1 and ends at measure 8. Section B begins at measure 10 and ends at measure 18. The score includes various musical notations such as slurs, accents, and repeat signs. Chord symbols are placed above the staff to indicate the harmonic structure. Section A features chords E5, A, and D5. Section B features chords D, A, E5, and A5. There are two first endings and two second endings marked with '1.' and '2.'.

A E5 A D5

4 E5 D5

7 A5 D5 E5 D5 E5 A

B D A E5

10 A D E5

13 A5 D5 E5 A D5 E5

16 1. 2.

Halstad

Max Wolpert

Långdans ♩ = 108 (straight ♩s)

A

Cm

G



5

Cm

G

Cm



B

G5

9



13

G5

Cm

G

Cm



Sealskin

Max Wolpert

Air ♩ = 70, freely

A

G_m F G_m D G_m F G_m D G_m



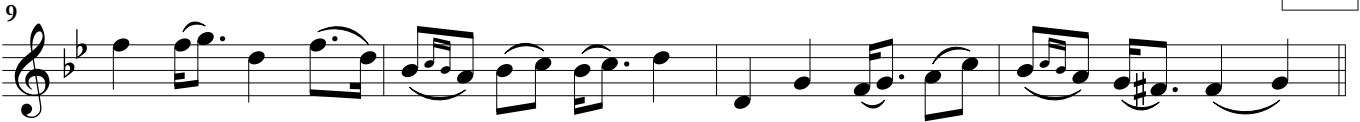
A'

G_m F G_m D G_m F G_m F D



B

B^b D_m B^b B^b/A G_m7 D G_m F G_m D G_m **Fine**



C

G_m/D F/C B^bmaj7 F G_m D G_m



C'

G_m/D C B^bmaj7



20

A_{sus} A₇ D_m F G D



The Fish Who Played Hooky

Max Wolpert

With motion, but relaxed ♩ = 116 (straight ♩s)

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of five staves of music. The first staff (measures 1-4) has chords G, A, C, and D. The second staff (measures 5-7) has chords G, C, and D. The third staff (measures 8-10) has chords G and Bm, with first and second endings. The fourth staff (measures 11-13) has chords Am, D, Em, G, Bm, and C, with a double bar line and repeat sign at the beginning. The fifth staff (measures 14-16) has chords D, G, Bm, and G, with first and second endings. The piece concludes with a double bar line.

Focus the Squirrel

Max Wolpert

Jig ♩ = 110

A

D A/C# Bm7 A/C# Bm Dmaj7(#11)

5

D A/C# Bm7 F#m Bm D A D

A'

9 D A/C# Bm7 A/C# Bm Dmaj7(#11)

13

D A/C# Bm7 F#m E7 Amaj7 D

B

17 Bm7 Dmaj7(#11) C#m7 F#m7 Dmaj7 F#m/A

21

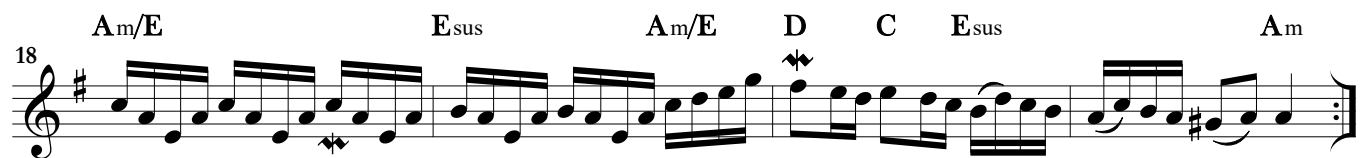
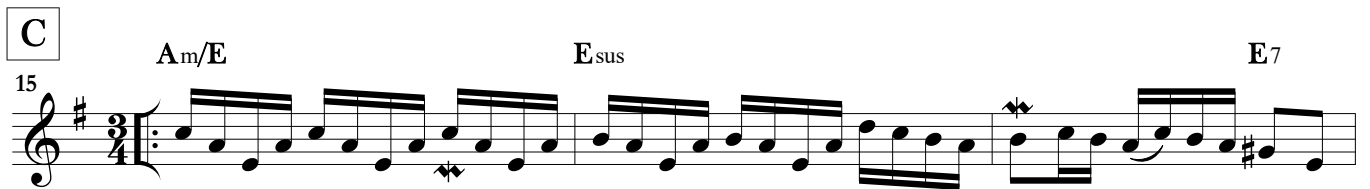
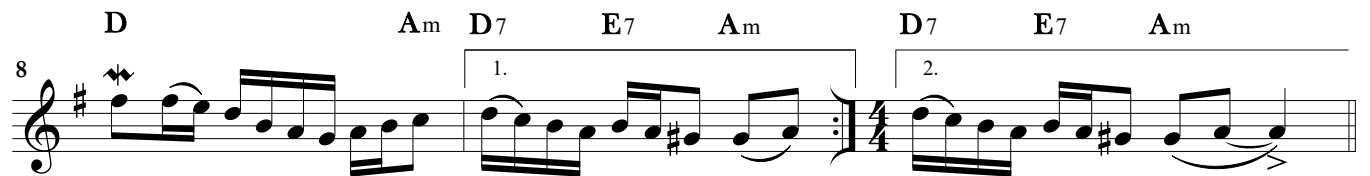
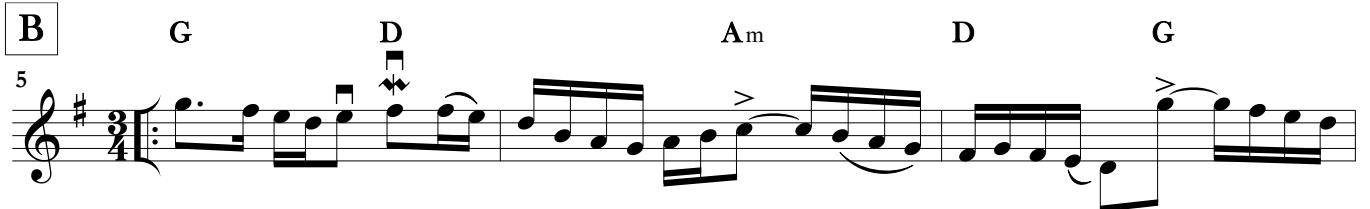
Bm7 Dmaj7(#11) E7 F#m7 Amaj7 D

Up Penrose Stairs

Quasi-polska ♩ = 78

Max Wolpert

A D5



Feather Share

Max Wolpert

Slip-jig ♩ = 108

A

Bm Am G D

5 Em G D C D_{sus} D C Am Bm

B

8 Em Bm D Em D G

11 Em Bm Em D Em D G Em D G

1. 2.

C

15 Am Em C D Bm Am/C G/B

18 Am G/B C Bm Am G Am G

1. 2.

Jessup, Nevada

Max Wolpert

Laid-back old-time ♩ = 76

The musical score is written in E major (three sharps) and 2/4 time. It consists of six staves of music. The tempo is marked as 'Laid-back old-time' with a quarter note equal to 76 beats per minute. The key signature is E major. The score includes guitar chords and a melody with first and second endings.

Chords and their positions:

- Staff 1: E5 (measures 1-2), A (measures 3-4), D5 (measures 5-6), E5 (measures 7-8)
- Staff 2: D5 (measures 9-10), A (measures 11-12), E5 (measures 13-14), D5 (measures 15-16), C5 (measures 17-18)
- Staff 3: Bm (measures 19-20), D5 (measures 21-22), E5 (measures 23-24)
- Staff 4: E5 (measures 25-26), Am (measures 27-28), B (measures 29-30), G (measures 31-32), D5 (measures 33-34)
- Staff 5: Am (measures 35-36), G (measures 37-38), Bm (measures 39-40)
- Staff 6: D5 (measures 41-42), E5 Am (measures 43-44), E5 (measures 45-46)

First ending: measures 23-24 (E5) and 33-34 (D5).
Second ending: measures 43-44 (E5 Am) and 45-46 (E5).

Unpolished Boots

Max Wolpert

Ungar/Mason waltz ♩ = 88 (straight ♩s)

A F Am Dm B \flat F

6 Gm F C7 F Am Dm

12 Gm C7 B \flat C_{sus} F

B B \flat Gm C_{sus} B \flat

23 Gm C7 F B \flat Gm

29 C_{sus} B \flat Gm E \flat C7 F

Dust Hazard

Max Wolpert

Laid-back old-time $\text{♩} = 80$

D5 A

5 G5 A5 D5 D5 1. 2.

10 B C5

14 D5 F

17 A5 D5 A5 D5 1. 2.

Library Susan


Max Wolpert

Dignified strathspey ♩ = 126

A E \flat B \flat E \flat B \flat A \flat E \flat B \flat C \flat B \flat E \flat




5 B \flat E \flat B \flat F7 G \flat m C \flat m E \flat C \flat m B \flat /F F7 B \flat E \flat




A' B \flat E \flat B \flat A \flat E \flat B \flat C \flat B \flat E \flat




13 B \flat E \flat B \flat C \flat m G7 C \flat m B \flat 7 E \flat



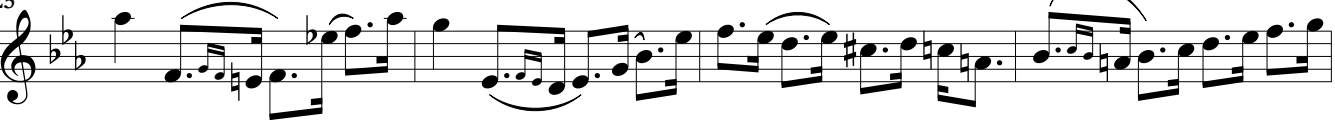
B F \flat m E \flat B \flat F7 B \flat 7




21 F \flat m E \flat G7 C \flat m B \flat 7 E \flat



B' F \flat m E \flat B \flat F7 B \flat 7



29 F \flat m E \flat B \flat F \flat /A \flat E \flat /G E \flat m/G \flat D \flat /F B \flat 7



Snake Doctor

A Fast and driving ♩ = 110

Max Wolpert

Musical notation for measures 1-3. The piece is in 2/4 time. Measure 1 has a D5 chord, measure 2 has a G chord, and measure 3 has an Asus chord. The melody consists of eighth and quarter notes with slurs and ties. The bass line consists of quarter notes.

Musical notation for measures 4-6. Measure 4 has a D5 chord, measure 5 has a G chord, and measure 6 has an Asus chord. The melody continues with eighth and quarter notes. The bass line consists of quarter notes.

Musical notation for measures 7-9. Measure 7 has a Gm chord, measure 8 has an Asus chord, and measure 9 has a D5 chord. A section marker 'B' is placed above measure 9, which contains a D7 chord. The melody features eighth and quarter notes with slurs. The bass line consists of quarter notes.

Musical notation for measures 10-13. Measure 10 has an Asus chord, measure 11 has a G chord, measure 12 has a Bb chord, and measure 13 has an Asus chord. A first ending bracket covers measures 12 and 13, with '1, 2, 3.' above it. A second ending bracket covers measure 13, with '4.' above it. The melody consists of eighth and quarter notes. The bass line consists of quarter notes.

C

F Eb Asus

Musical notation for measures 1-16. The system consists of two staves. The top staff contains a melodic line with various notes and rests, including a dotted quarter note followed by an eighth note. The bottom staff contains a bass line with chords and moving lines. Chord symbols F, Eb, and Asus are placed above the staff. Measure 16 ends with a double bar line and repeat dots.

17

F Eb Gm Dadd9

Musical notation for measures 17-19. The system consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and moving lines. Chord symbols F, Eb, Gm, and Dadd9 are placed above the staff. Measure 19 ends with a double bar line and repeat dots.

20

1. 2.

Musical notation for measures 20-25. The system consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and moving lines. The notation includes first and second endings, indicated by '1.' and '2.' above the staff. Measure 25 ends with a double bar line and repeat dots.

D

D5

Musical notation for measures 26-28. The system consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and moving lines. Chord symbol D5 is placed above the staff. Measure 28 ends with a double bar line and repeat dots.

26

Musical notation for measures 26-28. The system consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and moving lines. Measure 28 ends with a double bar line and repeat dots.

29

Musical notation for measures 29-32. The system consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and moving lines. Measure 32 ends with a double bar line and repeat dots.