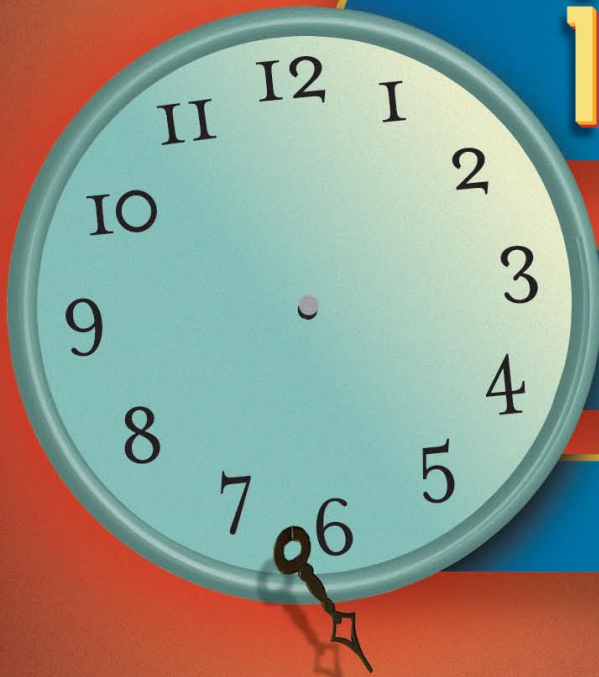


All the Time in the World



EXCITING NEW FIDDLE TUNES
FROM YESTERYEAR

Harry Bolick & Friends



Collect one, collect 'em all!

In addition to the 22 new tunes on this recording, the PDF sheet music and chords for 57 of Harry's fiddle tunes and the abc version of the tune notations, the following MP3s are available for FREE DOWNLOAD from: www.bolick.net/allthetime

- 8 previously unreleased recordings
- 4 original tunes from "That Banjo from Hell"
- 14 tunes from "Tunesmith"
- 14 tunes from "Teaching the Mule Manners"

Ms. Elizabeth Bolick

In my daughter's earliest efforts, she would race over paper in extravagant crayon gestures and then announce the drawing as a princess or a horse. At that age, her act of drawing put a name to her mental picture. She thought horse, she drew. Therefore, it was a drawing of a horse. She was convinced. I couldn't see the whole picture.

In my sketchbooks, I encounter old drawings and instantly, much of that day returns to me in full force, with sights, smells and emotions. The skill and accuracy of the drawing seem to be irrelevant to triggering the memory.

The Light of Other Days

Twenty-six years of extravagant gestures with my bow have created this collection of 57 fiddle tunes. Each one has a name and its time, its private memory. I'm convinced. But you may not be seeing the whole picture. I'll tell you what I can.

If these were drawings, each would have been finished and completed a long time ago. But this is where it gets interesting.

What's in a name?

I discovered early with fiddling that one must know many tunes to take part in the musical conversation. If only as an aid to memory, names of tunes become essential. What good is learning a thousand tunes if you cannot recall them?

Fully Engaged

Like the subjects of my daughter's early drawings, I have fixed these tunes with reminders of moments. They commemorate places, family, friends, births, weddings, engagements and good times. But unlike drawings that signify a single moment of time, I have carried these tunes with me across decades, and they resonate with memories of players and listeners, like a refrigerator that becomes encrusted with photos, magnets and post-its.



Mr. Ed

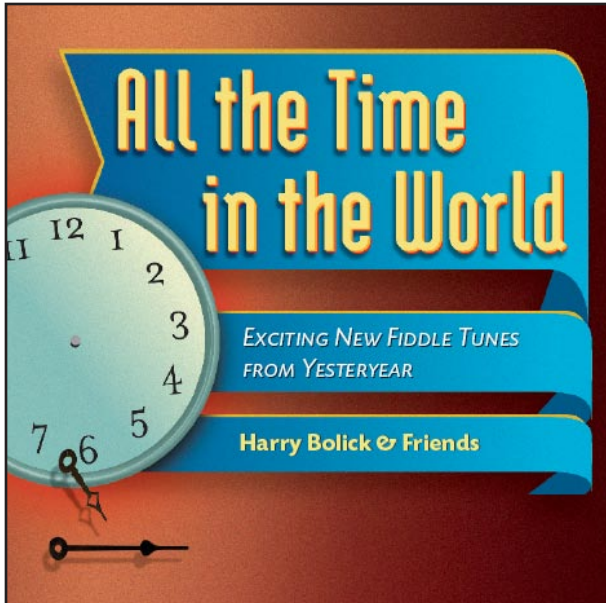
As I play them I remember my father on Saturday afternoons napping on the couch as I practiced high school trombone or guitar. Mom and Dad, who I had never before seen dance, out on the floor at a poorly attended square dance my band played in Manhattan. Trying out a new tune for Dad, and years later struggling to play it at his funeral.

Drawing is a solitary art, ah, but fiddling is social by nature.

There are dancers and listeners, but what a sadly diminished life it would be without the rich friendships with players that music has brought me. Notes, rhythms, moods – all have changed as different friends have joined me.

As I wrote them, the tunes all seemed to be old-timey fiddle reels and waltzes. They sound different now. What a wonderful collaborative art this can be.

I am very proud of how my friends have shaped this recording and happy to be able to share it with you.



All the Time in the World (2006)

Hastings-On-Hudson, New York. All of the more recent projects were recorded in my living room using ProTools, a Macintosh computer and Octava microphones. Joe Dejarnette, engineer and sound production.

ALL THE TIME IN THE WORLD

This one came to me a few months before 9/11. Brian Slattery started playing regularly with me in a freelance hospitality tent for police and rescue workers a few blocks from the World Trade Center. The tune had nothing to do with the events, but I think of that time every time I play it. The smells, the sound of the generators, the cold, all the donated food and supplies. The workers.

Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, resophonic guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

WAITING FOR THE HAMMER TO FALL/TUNESMITH'S HAMMER/SHORTCUT

Shortcut. For a while in college, I had a kleptomaniac housemate. After he had moved out, I heard that he took a shortcut through a neighbor's yard, saw a canoe that he fancied. Took it. Talked down the police when they came to inquire about it. Stayed out of jail. Much later, I heard that he was working for the IRS.

Harry Bolick-fiddles, Brian Slattery-banjo, Charlie Shaw-guitar, Jim Garber-mandolin, Joe Dejarnette-bass

JULIANA GARBER

This celebrated the birth of Jim Garber and Liz Slade's first daughter.

Harry Bolick-fiddles, Jim Garber-mandolin, Ken Bloom-guitars, Joe Dejarnette-bass

OLD DEVIL

Wahoo, my current band, has been playing in the East Village of Manhattan at a cozy and funky "Southern" restaurant, Old Devil Moon, for about 2 years on Wednesday nights. The proprietor Tami, makes us feel like family! Come on down and join us. During the day, it doubles as a pornographic bakery, Masturbakers (www.masturbakers.com). Ken Bloom and I also recorded this tune for his second bowed dulcimer CD, *Bloom's General Store*.

Harry Bolick-fiddle, Brian Slattery-banjo, Charlie Shaw-guitar, Joe Dejarnette-bass

MONEY

My grandfather once had a small farm in Money, Mississippi. I never saw it, and so it has a mythical quality in my childhood memories.

Harry Bolick-fiddle, Brian Slattery-banjo, fiddles, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass



My grandfather, Ernest Bole, in Carroll County, circa 1917.



Wahoo at Old Devil Moon, winter 2005. Brian Slattery, Joe Dejarnette, Harry Bolick, Ljova Zhurbin and Peter Kohman.



Sawmill River reclaims the Sawmill River Parkway, 1999



Harry and Ed Bolick, circa 1984



Ed and Margaret Bolick, circa 1989



Elizabeth Bolick, 2005

THE LONG ROAD

is a wedding waltz for Steve Uhrik and Rena Rubin. Jim Garber and I played it at the reception. Elizabeth was a year or so, and slept in the grass outside the Ethical Culture building. There is now an annual old-timey festival in that location every year.

Harry Bolick-fiddle, Brian Slattery-fiddle, Ken Bloom-bowed dulcimer, Joe Dejarnette-bass

NEAR MISS

This was an attempt to write a tune for my mother, Margaret Bole Bolick. Because of her interest in our Scottish heritage, I tried to at least get a Celtic flavor into the tune. She was not fond of it. I think she would have enjoyed a march or strathspey. On my every visit, she requested that I play “Scotland the Brave.” When Patty and I went to Scotland a couple of years ago, I felt a bit like I was going for her as well.

Harry Bolick-fiddle, Ken Bloom-guitar, flutes, bouzouki, Joe Dejarnette-bass

SAWMILL RIVER

The Sawmill River Parkway runs by our town in Westchester. Built on the riverbed of the Sawmill River, the highway occasionally floods. So strange to look out over a highway and only see the stops signs.

Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

MR. ED

For my father, who shaped me and watched over me.

Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

JUST ABOVE THE DELTA

describes the location of Carroll County, Mississippi pretty well. You wind down Highway 82 through the kudzu-covered trees to get to Greenwood in the delta.

Harry Bolick-fiddle, Brian Slattery-fiddles, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

GET UP IN THE MORNING AND DO IT AGAIN

This one came during a stretch of intermittent employment between jobs. I was thinking of the process of looking for new work. Funny how everyone I play it for thinks it’s about sex.

Harry Bolick-fiddle, Brian Slattery-guitar, banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

ELIZABETH LEAH BOLICK/FULLY ENGAGED

Just before Elizabeth’s birth, *Tunesmith* was performing this recently composed tune at the Eagle Tavern for a full house.



Joe DeJarnette, Ken Bloom, Harry Bolick, mixing 2006



Joe DeJarnette, 2005



Pat Schories, 2005



The Hillside Hillbillies, Vicky Gould, Pat Schories, Harry Bolick and Dan Elias, 2005

I told the audience that, as good a time as I was having playing for them, I might leave suddenly, in mid-tune if necessary, as her birth was imminent. It was several weeks later that the nurse wrapped her and handed her to me. Sixteen years later, I am finally able to record the tune for her.

*Harry Bolick-fiddle, Ken Bloom-guitar,
Jim Garber-mandolin, Joe DeJarnette-bass*

“Fully Engaged” was written for Brian and Stephanie Slattery to celebrate their engagement. They both are amazing, intelligent and fully engaged in a thoughtfully planned life. I am so glad to know them.

*Harry Bolick-fiddle, Brian Slattery-fiddle, Ken Bloom-guitar, bowed dulcimer,
Joe DeJarnette-bass*

KAITLYN SMITH/WEST OF CHESTER

celebrates the most recent addition to the family. Kaitlyn is my wife Pat’s nephew, Nathan Smith’s daughter.

*Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, bowed dulcimer,
banjo, flute, Charlie Shaw-trap set, Joe DeJarnette-bass*

A NEW SEASON

A wedding waltz for Kevin and Ruby Krajik.

Harry Bolick-fiddle, Ken Bloom-guitars, bowed dulcimer, Joe DeJarnette-bass

The next four tunes are for my life’s partner, Pat Schories, who gave me back my heart and with it, my desire to make music again.

SO GLAD TO KNOW YOU

Patty and I had just started dating and her birthday was coming up. She refused to let me buy her a present so I wrote this tune for her. This was recorded in Charlotte, North Carolina in 2000 at the same time as the *That Banjo from Hell*.

*Harry Bolick-fiddles, Ken Bloom-guitar, domra, flutes, clarinet,
Robbie Link-bass*

PATTY ON THE TURNPIKE/COMING UP ON COLD SPRING/LIFE’S FULL MEASURE

We would commute for weekends together from my place in Brooklyn to hers in Cold Spring, New York. So here’s an audio picture of “Patty on the Turnpike.”

*Harry Bolick-fiddle, Dan Elias-clarinets, Ken Bloom-guitar,
Joe DeJarnette-bass*

“Coming up on Cold Spring” makes me remember the growing excitement I would feel on the drive up, and how much I looked forward to making the last turn on Lake Surprise Road to see the lights in her windows in her cottage in the woods.

*Harry Bolick-fiddle, Ken Bloom-guitar, Brian Slattery-banjo,
Joe DeJarnette-bass*



Pat Schories and Harry Bolick wedding, Cold Spring, NY, 1988. Juliana and Jim Garber in back.



Brian Slattery, 2004



Charlie Shaw, 2004

“Life’s Full Measure” I was teaching Patty to fiddle as part of our weekends together. After I proposed and she accepted, she asked me to write a tune for the wedding. One that she would be able to play. The wedding was a small but lovely one at her cottage. Patty played the melody, I played the harmony and our friends joined in before we cut the cake.

Harry Bolick-fiddle, Ken Bloom-guitar, bowed dulcimer, Brian Slattery-fiddle, Joe Dejarnette-bass

Bonus Mp3 Additions available at www.bolick.net/allthetime

BUSTIN’ UP

A recent solo fiddle version of this tune which was issued on *Tunesmith*.

Harry Bolick-fiddle

GOOD NEWS FROM HOME

A new recording, this time on fiddle, of a tune from *Teaching the Mule Manners*.

Harry Bolick-fiddle, Jim Garber-guitar, Brian Slattery-banjo, Joe Dejarnette-bass

INDIAN SUMMER

Harry Bolick-fiddle, Ken Bloom-guitar, Brian Slattery-banjo, Joe Dejarnette-bass

WAITING FOR THE HAMMER TO FALL (1998)

Harry Bolick-fiddle, Sam Zygmuntowicz-oud

IT’S ABOUT TIME

Sam Zygmuntowicz is a long-time friend, a member of several of my bands and is on *Tunesmith*. Since I had been married earlier and he much later, I made this tune to tease him at his wedding party. It was a magnificent wedding in a state park, lasting 3 days, with many bands, much dancing and food. This was recorded in Charlotte, North Carolina in 2000, at the same time as the *That Banjo from Hell*.

Harry Bolick-fiddles, Ken Bloom-guitar, clarinet, Robbie Link-bass

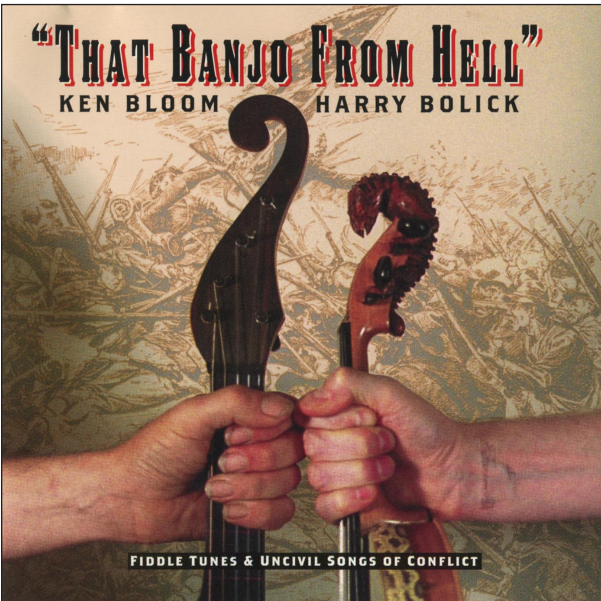
JACK IN THE PULPIT

Jack Hirschorn, “the New York Mayor of Old-Timey Music,” played this duet with me around 1998.

Harry Bolick-fiddle, Jack Hirschorn-guitar



Joe Dejarnette, Harry Bolick and Brian Slattery.



JAH COUNTY

This track is from a funky rehearsal tape made in the final days of our band, Tunesmith. We created the idea of “Jah County” as a county where the borders of North Carolina, Bulgaria and the Caribbean meet. What a rocking band that was.

Harry Bolick-fiddle, Ken Bloom-clarinet, and Jim Garber-mandocello.

Carroll County, Mississippi (2004)

Hastings-On-Hudson, New York, home studio

CARROLLTON

This project centered on music played and created in Carroll County, Mississippi, mostly by Narmour and Smith. I attempted to write a tune for this recording that could have come from the playing of Willie Narmour. I named it after my mother’s birthplace, Carrollton. However, when my dear friend Pat Conte heard it and recorded it with me, it came out beautiful but strange. That is what is on the CD.

I have included another version at www.bolick.net/allthetime as an MP3 with just guitar and fiddle to make it easier to hear my original intent.

Harry Bolick-fiddle, Ken Bloom-guitar

That Banjo from Hell (2000)

To my dismay, Ken moved to Pilot Mountain, North Carolina in 1990. We were hired to play the first Clifftop festival as Tunesmith and it was our last real gig.

The next 10 years were a pretty quiet time for music. Elizabeth was young and then Hanna was ill. I stayed close to home and would have stopped playing, except two friends, David Commins and Tim Pitt, who arranged a conference room in a nearby office building. We would play once a week for about an hour at lunch. For years, that was the only time I would pick up a fiddle. But it helped to keep that small musical flame alight.

After I met Pat Schories, we started going to the Clifftop festival and camping with Ken. As we started to play again, I discovered that I wanted to finish up some ideas from the Tunesmith band. It turned into *That Banjo from Hell*.

Ken was game.

So in 2000, Ken and I recorded at Wireknot productions, a small studio in Charlotte, North Carolina. Ken was doing



Ken Bloom and Harry Bolick

military re-enactment gigs at the time. He brought in the Civil War stories, songs and weapons. The album became a showroom for the instruments he was building: minstrel banjo, banjofiddle, a pony banjo and the bowed dulcimers that have been keeping him busy in more recent years. It was a very different proceeding from *Tunesmith* and *Teaching the Mule Manners*.

We drove to Charlotte from Pilot Mountain and put in several 10am to 5pm days. Very organized and intense. Ken brought in Jane Peplow and Robbie Link from his band Mappamundi to help us. Ken went back down to do a few overdubs, I designed the cover and we were done.

THE FREE STATE OF WINSTON

commemorates the free will and contrariness of the citizens of Winston County, Alabama, who refused to secede from the Union along with the rest of the state.

Harry Bolick-fiddle, Ken Bloom-bowed dulcimer, minstrel banjo, bluegrass banjo

RODGERS AND SPENCER

The US government ordered 5,000 of these pistols in early 1865. They were delivered in time for the conclusion of hostilities. Purchased at the price of \$5.00 each, they were put into storage until 1903, when they were sold to Bannerman & Son of Long Island, New York, for 50 cents each. Though they were one of the best designed cap-and-ball revolvers ever made, they never saw official service.

Harry Bolick-fiddle

I THINK MY BRAINS FELL OUT

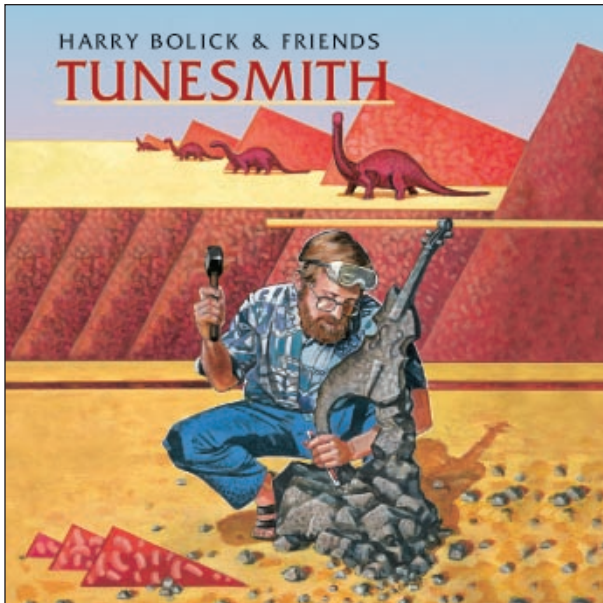
As a sort of urban folklorist, I keep an ear open for colorful, descriptive phrases. “I think my brains fell out” was one of Jim Garber’s favorites and I stole it. Jim used it instead of “Oops, I forgot.” Howie Burson recorded this one in 2001 on his fine Folk Legacy CD *Banjo Manikin*.

Harry Bolick-fiddle, Ken Bloom-minstrel banjo

LOST BALL IN HIGH WEEDS

In high school, I had an elderly and cranky social studies teacher who once stood in front of the class and announced that he had shook the hand of a man who shook the hand of a man who shook the hand of a man who shook hands with Lincoln. “Anyone want to shake hands?” No one took him up on the offer. When a student was unable to answer in class he would often say, “son, you’re a lost ball in high weeds.”

Harry Bolick-fiddle, Ken Bloom-bowed dulcimer, clarinet, minstrel banjo



Tunesmith (1988)

In 1988, I had written a new batch of tunes, but had no band at the time. Shlomo Pestcoe and I were running an old-timey session in the Village. Ken Bloom showed up one night with a guitar. He later told me he had come in to toughen up his hands pounding A chords on those Old timey tunes he had learned from the New Lost City Ramblers records. Problem was, we never did play any tunes he knew. There was all of this other stuff, and it was weird. I loved his playing and went to visit him on City Island. His tiny apartment was so crammed with instruments and stuff that we met at a local vintage record dealer's shop. Pat Conte had come along to check out the records while Ken and I played tunes. After playing for about an hour, I asked Ken if he would record with me. He said, "sure." And we have been partners in mischief ever since.

I quickly discovered that Ken knew a great deal about making music and recordings. He had been a guitarist for the Monkees and Linda Rondstadt, a record producer for Warner Brothers, a solo folk artist and had produced many recordings for Flying Fish records in Chicago.

I was very nervous on our first gig together. We had a flat tire on the way and arrived one minute late for the gig. Ken grabbed a couple of small instruments and went on stage while I shlepped in the rest of the toys. Ken needs lots of toys. My fears dissolved as I entered the hall with the first load. There was a sound like an air leak in a tire repair shop as Ken was blowing a 2-hole flute made from a caribou legbone. That went on for five minutes. Anything we did from that point had to be uphill. And has been.

For the *Tunesmith* sessions, I recruited almost all of the old-timey musicians in New York that I had ever played with and a few of my heroes with whom I had not. The theme was "composed tunes." I wrote about half of them the others I had collected from friends and at festivals.

I made lists and lists and lists matching up the tunes with groups of players, sent out tapes to everyone so they could learn their tunes, negotiated schedules and practiced. Then for about 3 months, most every weekend, we would assemble a studio of sorts in my living room, rehearse and then record 2 or 3 tunes. We would then break down the studio and return all the borrowed equipment. We used a 4-track reel-to-reel recorder, a noisy PA mixing board and all the microphones we could locate. Cables everywhere. Blankets and quilts covered the walls. We bounced tracks, overdubbed parts and included more and more people. Twenty-three in all. Hanna cooked soups, chili, made bread and salads and made sure everyone was comfortable and well fed. It was a rolling party.



Tunesmith 1989, Sam Zygmuntowicz, Ken Bloom and Harry Bolick, Stephanie Winters and Jim Garber.



Tunesmith sessions 1988, Bob Guida, Jim Garber, Jack Hirschorn, Sam Zygmuntowicz, Shlomo Pestcoe, Harry Bolick, and Ken Inoue.



Tunesmith sessions 1988, Jack Hirschorn, Henry Sapoznik, Liz Slade, Harry Bolick, and Ken Bloom.



Tunesmith sessions 1988, Bob Guida, Harry Bolick, Bob Melman, Bill Christopherson and Ken Bloom.



Tunesmith sessions 1988, Steve Ubrik, Harry Bolick, Pat Conte, Bob Guida, Jack Hirschorn.

When I was first learning fiddle in New York, The Fly-By-Night string band ruled the roost. I discovered the old-timey scene by meeting other musicians at their concerts. I was one of their biggest fans. I wanted to grow up and play just like them! Even though by '88 they had disbanded, I was able to persuade each of them to come and record. It felt like I had reunited the Beatles!

Everyone on those sessions had been in bands for years and could play me into the dirt! I was the new kid on the block. I was just glad they let me play on my own record.

At the sessions, Ken quietly stage-managed. He and Sam Zygmuntowicz wrote out chord charts and section arrangements on the spot. Others slightly rewrote my tunes and made them better. Everyone had good ideas and jokes and offered them.

The days were exhilarating and then everyone would go home, and the house would be quiet. We would clean up. Prop our feet up, watch Star Trek, rest up and plan the next week.

—Harry Bolick, 2006

When I first met Harry, I had been mostly teaching and doing some solo gigs. I hadn't played with any sort of a band regularly for many years. At the prodding of one of my students, I went down to a local old-time jam so I could begin to build my guitar stamina back. What I found was not only great music, and new tunes, but a fiddle player with a unique sense of musicality. Harry's tunes were not the generic 8-bar collections of scales and arpeggios. There were some great melodies along with rhythmic kicks that made these tunes really interesting to play. Along with this was Harry's lovely penchant for never playing things the same way twice. Now that's my idea of a good time. I found I had to stay on my musical toes to catch all the subtle rhythmic curves that were being thrown at me. This was the most fun I'd had in years!

Out of these sessions I came to know a whole community of players. We all came together at Harry's house for music, food and recording. I had worked in the recording industry for decades and was very familiar with the standard ways of doing things. This experience was very different. It was the recording equivalent of hacking it out with an ax. We had a quixotic array of recording equipment that never got hooked up quite the same way twice. Somehow we managed to actually get sound to tape, creating the arrangements as we went. The mixing sessions were really amazing. It was Harry and I trying to make all this stuff work. This whole project was a wonderfully bright note in a rather tough time in my



Tunesmith sessions 1988, Liz Slade and Steve Uhrik.



Tunesmith sessions 1988, Harry Bolick, Marjorie Landa, Jonah Sidman.



Elizabeth Bolick, Hozumi Inoue, Harry Bolick, Ken Inoue, circa 1990.

life. Out of all of this grew a lasting friendship and many more projects, which we continue to do. I think the best phrase to apply to our endeavors is “no commercial potential.” And yet we continue to do projects and people continue to actually buy the results. Amazing. Thanks, Harry, for some of the best times I have had and continue to have!

—Ken Bloom, 2006

BOB ON THE JOB

I came up with the tune when we were recording *Tunesmith*. The night before the session, I had the notion to add the lyrics. My friends were mystified by the arrangement that we recorded that day until I went in later to do the vocals. Now they just laugh.

Harry Bolick-fiddle and vocal, Ken Bloom-slide guitar, Sam Zygmuntowicz-mandolin, Marco Brehm-bass

BUSTIN' UP

I was very sad to hear that a band that has always inspired me, the Double Decker String Band, was breaking up. Fortunately, they have overcome geographical separation and continued to play great music. This tune therefore commemorates a rumor. Sam Zygmuntowicz recorded it in 1997 on his CD *Jump When the Trumpets Blow*

Harry Bolick-fiddle, Bill Christopherson-fiddle, Bob Melman-guitar, Bob Guida-bass

BUYING SOME TIME

Harry Bolick-fiddle, Steve Uhrik-percussion, Jim Garber-guitar, Bob Guida-bass

COUNTING ON HANNA

was written for my late wife on whom I depended. My cousin Elsie Berryhill loves this one as she did Hanna. We still play it on piano and fiddle during visits back home.

Harry Bolick-fiddle, Steve Uhrik-fiddle, Jack Hirschorn-guitar, Pat Conte-bowed bass

CLOGGER LADIES/FLAT FEET AND BLOODSHOT EYES

A short song of anonymous composition that just seemed the perfect introduction to “Flat feet and Bloodshot Eyes,” a tune for those long festival nights when we would play until dawn in large “beehives” of 10 or more musicians surrounded by cloggers on their “step-a-tune” boards. The Groovemongers recorded a fun version on their first CD.

Harry Bolick-fiddle and vocal, Ken Bloom-slide guitar, Sam Zygmuntowicz-mandolin, Jim Garber-percussion, Bob Guida-bass



Hanna Bolick and her sister Edna Holin, circa 1987.

I THINK MY BRAINS FELL OUT

Harry Bolick-fiddle, Steve Ubrik-fiddle, Henry Sapoznik-banjo, Jack Hirschorn-guitar, Bob Guida-bass, Liz Slade-pistachios poured into a plastic mixing bowl

JAILBAIT

Harry Bolick-fiddle, Henry Sapoznik-banjo, Ken Bloom-guitar, Bob Guida-bass

JONAH

David Sidman played his usual instrument, the electric guitar, so that his new son Jonah could recognize his papa on this tune. Jonah, now in college, plays Irish fiddle well and I have enjoyed playing tunes with him. He was at a dance in another state recently and the band announced that they would next play one of my tunes. The caller said “Harry Bolick, what kind of name is that? He doesn’t exist.” How can I argue with that?

Harry Bolick-fiddle, David Sidman-electric guitar, Ken Bloom-guitar, Henry Sapoznik-banjo, Bob Guida-bass

PYGMIES ON PENNSYLVANIA AVENUE

Harry Bolick-fiddle, Steve Ubrik-fiddle, Kevin Krajik-guitar, Bob Guida-bass, Ken Bloom, Jim Garber, Steve Ubrik-percussion

SHE’S A KEEPER

Hozumi Inoue’s proud father’s banjo playing punctuates this tune. I wrote it to celebrate her birth and I wish her a melodious life.

Harry Bolick-fiddle, Ken Inoue-banjo, Jack Hirschorn-guitar, Bob Guida-bass

STRANGER EVERY DAY

Harry Bolick-fiddle, Scott Kellogg-mandolin, Kevin Krajik-ukulele, Ken Bloom-guitar, Marco Brehm-bass

THE LIGHT OF OTHER DAYS

shares a title and a mood with a haunting short story by Bob Shaw about people in a near future yearning for images of a rural life to escape the urban squalor. But now I look back and I remember my own “other days.”

Harry Bolick-fiddle, Lisa Gutkin-fiddle, Sam Zygmuntowicz-violin, Jim Garber-mandola, Ken Bloom-guitar, Marco Brehm-bass

VISITOR AND A HALF

was written in honor of Edna Holin, Hanna’s sister who came to visit while pregnant with her son, Amit.

Harry Bolick-fiddle, Steve Ubrik-fiddle, Rena Rubin-accordion, Ken Bloom-saxophone, Kevin Krajik-guitar, Bob Guida-bass



WALKING PAST MIDNIGHT

More than other tunes, this one came to me and knocked insistently on my door demanding to come in. It took hours to get it to gel and capture the mood that I still feel when I play it.

Harry Bolick-fiddle, Liz Slade-fiddle, Ken Bloom-guitar, Jack Hirschorn-guitar, Henry Sapoznik-banjo, Bob Guida-bass

Teaching the Mule Manners (1984)

I was working as a graphic designer at the time and had access to typesetting equipment. Pete Sutherland's cassette, *5 Miles from Town* had just come out. That recording is still a great favorite. As I looked at it, I became excited over the design possibilities and created a drawing, a cover design and went so far as to typeset the liner notes. And then I realized that I would need to actually record the tunes! It was a primitive process. We used Michael Schlesinger's monaural Nagra reel-to-reel tape recorder and did live takes. We mixed with a razor blade. The cassettes were dubbed with a dual cassette deck at home. The labels were rubber cemented in place. The covers were xeroxed on the company machine on custom paper after hours. Then I assembled the tapes over the kitchen table. It was a real do-it-yourself kind of project.

THE LIGHT OF OTHER DAYS

Harry Bolick-fiddle, Sam Zygmuntowicz-fiddle, Jim Garber-mandola, David Sidman-guitar

TEACHING THE MULE MANNERS/THE FREE STATE OF WINSTON

Harry Bolick-fiddle, Michael Schlesinger-guitar

GIZMO'S RETREAT (FROM INGENUITY)

is a companion piece for that traditional warhorse "Colored Technocracy."

Harry Bolick-fiddle, Henry Sapoznik-banjo

GOOD NEWS FROM HOME

I stole the title from a delightful 10" LP recording of traditional music from mainland China. Some sentiments are universal.

Harry Bolick-guitar, Jim Garber-mandolin



Hanna and Harry Bolick circa 1981.



The Wooden Nickel String Band, Gerry Donnally, Harry Bolick and David Sidman circa 1980.

GRIDLOCK

is an urban buzzword for the dreaded traffic jam so complete that they'll have to clear the streets with bulldozers, cranes and helicopters.

Harry Bolick-fiddle, Jack Hirschorn-guitar

GUINEVERE WITH SCUBA GEAR

While we were playing one of the many variations of "Lady of the Lake" at a local dance this tune came to me.

Harry Bolick-fiddle, Michael Schlesinger-guitar

HOUBEN'S WINDMILL

was made on my banjo mandolin just after my friend Anden Houben made it. Anden makes his living building fine harpsichords in Alabama.

Harry Bolick-banjo mandolin, David Sidman-guitar

KANOON JUNCTION

was my side of a musical conversation with a visiting Israeli kanoon player. The kanoon is an arabic lap harp.

HB-banjo mandolin, Michael Schlesinger-guitar

THE SNOWS OF JANUARY

My first tune written on the fiddle. My band at the time, Wooden Nickel, played it for dances. In the early 1980s, there was a tremendous snow in Brooklyn that covered the stoops of the brownstones right up to the roofs of the cars parked on the street. Having barely ever seen snow before, it was a wonder.

Harry Bolick-fiddle, David Sidman-guitar

WAITING AND WAITING ON HANNA

I wrote this to tease my wife Hanna.

Harry Bolick-guitar, Michael Schlesinger-guitar, Sam Zygmuntowicz-fiddle

GOIN' TO HELL IN A HANDCAR

Harry Bolick-fiddle, Michael Schlesinger-guitar

ROLL IN THE HAY

Harry Bolick-fiddle, Jack Hirschorn-guitar

WHERE THE SEA MEETS THE SKY

Harry Bolick-fiddle, David Sidman-guitar



Harry Bolick, circa 1983.

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All the Time in the World

57 New-Timey Fiddle Tunes

by
Harry Bolick

RECORDINGS:

Twenty-two are on the *All the Time in the World* CD.

MP3 files for the remaining tunes are posted at
www.bolick.net/allthetime

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All harmony charts by Ken Bloom

1. A New Season

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The musical score is written in G major (one sharp) and 3/4 time. It consists of six 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 starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), Bm (quarter), A (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter). The second staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), A (quarter), Bm (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter). The third staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), A (quarter), Bm (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter). The fourth staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), A (quarter), Bm (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter). The fifth staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), A (quarter), Bm (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter). The sixth staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A repeat sign follows. The first ending (marked '1') consists of two measures: G (quarter), A (quarter), Bm (quarter), G (quarter). The second ending (marked '2') consists of two measures: G (quarter), G (quarter), D (quarter), D (quarter).

1b. A New Season Harmony 1

Musical score for 'A New Season Harmony 1' in G major, 3/4 time. The score consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains two first endings, marked '1' and '2'. The third staff contains two second endings, marked '1' and '2'. The fourth staff begins with a repeat sign and a double bar line. The fifth staff contains two first endings, marked '1' and '2'. The sixth staff contains two second endings, marked '1' and '2'. Chord symbols are placed above the notes: D, Bm, A, G, D, A, G, D, Bm, Em, Bm, C, G, Am, Bm, Bm, A, D, A.

1c. A New Season Harmony 2

Musical score for 'A New Season Harmony 2' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains two first endings, marked '1' and '2'. The third staff contains two second endings, marked '1' and '2'. The fourth staff contains two first endings, marked '1' and '2'. Chord symbols are placed above the notes: D, Bm, A, G, D, A, G, A, D, G, D, Bm, Em, Bm, C, G, Am, Bm, Bm, A, D, A.

2. All the Time In The World

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The musical score is written in D minor (one flat) and 4/4 time. It consists of five staves of music. The first staff begins with a repeat sign and a Dm chord. The second staff ends with a double bar line. The third staff features chords F, G, Dm, F, G, and Dm. The fourth staff features chords F, G, Dm, and C. The fifth staff features chords F, G, Dm, A, Dm, G, and Dm, and ends with a double bar line. A triplet of eighth notes is marked with a '3' below it in the fifth staff.

3. Bob On the Job (dada tuning)

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Musical notation for 'Bob On the Job' in 2/4 time, Dm key signature. The piece consists of four staves of music. The first two staves are the melody, and the last two are accompaniment. Chord markings include Dm, E no3rd, C no3rd, and D no3rd.

Bob on the job, he's on top
He's no slob, with his mop

Chorus: Bob, Bob, Bob on the Job

Bob's in love with an auto mechanic
She tunes his engine and puts his parts in a panic

Bos's in a bar, he drove right in
Ordered a drink for his car

Bob's in a band, they're all named bob
They all play banjo, it's one hell of a job.

4. Bustin' Up (aeae tuning)

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Musical notation for 'Bustin' Up' in 2/4 time, A key signature. The piece consists of four staves of music. The first two staves are the melody, and the last two are accompaniment. Chord markings include A, E, D, D, E, F#m, and A.

5. Buying Some Time

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Musical score for "Buying Some Time" in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with a repeat sign and first/second endings. Chords G, C, G, and D are indicated above the staff. The second staff continues the melody with first and second endings, with a chord G above. The third staff features a bass line with a chord D above. The fourth staff continues the bass line with first and second endings, with chords C, G, D, and G indicated above.

6. Carrollton

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Musical score for "Carrollton" in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with a repeat sign and first/second endings. Chords C and G are indicated above the staff. The second staff continues the melody with first and second endings, with chords C, G, G, (D7), and G indicated above. The third staff features a bass line with a chord C above. The fourth staff continues the bass line with a chord (Em) above.

7. Coming Up On Cold Spring (edae tuning)

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Musical score for "Coming Up On Cold Spring" in edae tuning, 2/4 time, G major. The score consists of three staves. The first staff begins with a repeat sign and contains the notes G4, A4, B4, C5, B4, A4, G4, with chords Em, G, Em, and D above. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4, with chords G, Em, G, C, and Em above. The third staff begins with a repeat sign and contains the notes G4, A4, B4, C5, B4, A4, G4, with chords Em, D, Em, and D above.

8. Counting on Hanna (eaea tuning)

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Musical score for "Counting on Hanna" in eaea tuning, 3/4 time, D major. The score consists of four staves. The first staff begins with a repeat sign and contains the notes D4, E4, F#4, G4, F#4, E4, D4, with chords A, E, D, and A above. The second staff contains the notes D4, E4, F#4, G4, F#4, E4, D4, with chords D, A, and D above, including a triplet of eighth notes. The third staff begins with a repeat sign and contains the notes D4, E4, F#4, G4, F#4, E4, D4, with chord A above. The fourth staff contains the notes D4, E4, F#4, G4, F#4, E4, D4, with chords D and A above.

9. Flat Feet and Blood Shot Eyes (edae tuning)

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Musical score for "Flat Feet and Blood Shot Eyes" in edae tuning. The piece is in 2/4 time and G major. It consists of four staves of music. The first two staves are the main melody, and the last two are accompaniment. Chords are indicated above the notes: Em, A-no3rd, G, D, and Em.

10. Free State Of Winston

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Musical score for "Free State Of Winston". The piece is in 4/4 time and G major. It consists of four staves of music. The first two staves are the main melody, and the last two are accompaniment. Chords are indicated above the notes: C, G, D, Am, C, G, D, and C. The score includes first and second endings, marked with "1" and "2".

11. Fully Engaged

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The musical score for "Fully Engaged" is written in 3/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a repeat sign and a Dm chord. The second staff continues with Gm, C, and F chords. The third staff features Bb, C, and Dm chords. The fourth staff includes Am, Gm, C, and F chords. The fifth staff has C and Dm chords. The sixth staff contains Dm, F, and G chords. The seventh staff concludes with Bb, C, and Dm chords. The piece ends with a double bar line and repeat dots.

11b. Fully Engaged Harmony

This musical score is for a piece titled "11b. Fully Engaged Harmony". It is written in a 3/4 time signature and a key signature of one flat (Bb). The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The chords are indicated above the notes. The first staff begins with a repeat sign. The melody is primarily composed of quarter and eighth notes, with some half notes and dotted notes. The chords used include Dm, Gm, C, Bb, Am, F, and G. The piece concludes with a double bar line and repeat dots.

Chords: Dm, Gm, C, Bb, Am, F, G

12. Gizmo's Retreat

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Musical score for "Gizmo's Retreat" in 4/4 time, key of A major. The score consists of five staves of music. The first staff begins with a repeat sign and a key signature change to A major. Chords A, D, E, and A are indicated above the first four measures. The second staff contains a first ending bracket with a first ending (1) and a second ending (2). The third staff continues the melody with chords E, D, A, D, C, and E. The fourth staff has a first ending bracket with chords A, D, A, and E. The fifth staff has a second ending bracket with chords D, A, D, and A.

13. Going to Hell in a Handcar (aeae tuning)

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Musical score for "Going to Hell in a Handcar (aeae tuning)" in 4/4 time, key of A major. The score consists of three staves of music. The first staff begins with a repeat sign and a key signature change to A major. Chords Am and E are indicated above the first and fifth measures. The second staff has chords Am, G, Am, G, Am, and G above the measures. The third staff has chords Am, G, Am, G, and Am above the measures.

14. Good News from Home

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Musical score for 'Good News from Home' 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 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G, and then a series of eighth and quarter notes. Chords are indicated above the staff: D, A, D, G, and D. The second staff continues the melody with similar rhythmic patterns and chords: D, A, D, G, and D. The third staff features a more active bass line with eighth notes and chords: D, G, D, and A. The fourth staff concludes the piece with a final chord of D and a double bar line.

15. Gridlock

©1984 Harry Bolick

Musical score for 'Gridlock' 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 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G, and then a series of eighth and quarter notes. Chords are indicated above the staff: D, C, D, and A. The second staff continues the melody with similar rhythmic patterns and chords: D, C, G, and D. The third staff features a more active bass line with eighth notes and chords: A, D, and A. The fourth staff concludes the piece with a final chord of D and a double bar line.

16. Guinivere With Scuba Gear

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Musical score for 'Guinivere With Scuba Gear' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols G6, G7, and D are placed above the first three measures. The second staff has chord symbols G, D, and G above its measures. The third staff has a chord symbol C above its measures. The fourth staff has chord symbols G, D, and G above its measures. The piece concludes with a double bar line and repeat dots.

17. Houbin's Windmill Jig

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Musical score for 'Houbin's Windmill Jig' in D minor, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols Dm, Am, Dm, C, Am, F, and C are placed above the first seven measures. The second staff has chord symbols Dm, Am, Dm, C, Am, Dm, F, and Dm above its measures. The third staff has chord symbols F, C, F, C, F, C, and Am above its measures. The fourth staff has chord symbols Gm, Dm, C, Dm, C, Dm, Am, and Dm above its measures. The piece concludes with a double bar line and repeat dots.

18. I Think My Brains Fell Out

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Musical score for 'I Think My Brains Fell Out' in G major, 4/4 time. The score consists of three staves. The first staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a repeat sign. Chords are indicated above the staff: D, A. The second staff continues the melody with chords D, G, A. The third staff features a bass line with chords D, G, D, A, D. There are first and second endings marked with '1' and '2' above the staff.

19. Indian Summer

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Musical score for 'Indian Summer' in G major, 4/4 time. The score consists of four staves. The first staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a repeat sign and includes a triplet of eighth notes. Chords are indicated above the staff: D, G, D, A. The second staff continues the melody with chords D, G, A, D, D. The third staff features a bass line with chords D, E, A. The fourth staff continues the bass line with chords D, E, A, D. There are first and second endings marked with '1' and '2' above the staff.

20. It's About Time

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Musical score for "It's About Time" in 3/4 time, featuring six staves of music. The key signature has one flat (B-flat). The score includes a repeat sign at the beginning and a double bar line at the end. Chord symbols are placed above the staves: Dm, D, G, and A. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present in the second staff.

21. Jack in the Pulpit (aeae tuning)

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Musical score for "Jack in the Pulpit (aeae tuning)" in 4/4 time, featuring four staves of music. The key signature has three sharps (F#, C#, G#). The score includes a repeat sign at the beginning and a double bar line at the end. Chord symbols are placed above the staves: A, E, and A. A triplet of eighth notes is marked with a '3' in the fourth staff.

22. Jah County

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Musical score for 'Jah County' in C minor, 4/4 time. The score consists of two staves. The first staff has a key signature of two flats and a 4/4 time signature. The second staff also has a key signature of two flats. Chords are indicated above the notes: Cm, B, Cm, Cm, B, Cm.

23. Jailbait

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Musical score for 'Jailbait' in A major, 2/4 time. The score consists of four staves. The first two staves have a key signature of one sharp and a 2/4 time signature. The last two staves have a key signature of one sharp. Chords are indicated above the notes: Am, C, D, C, D, C, D, G.

24. Jonah

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Musical score for 'Jonah' in A major, 2/4 time. The score consists of four staves. The first two staves have a key signature of one sharp and a 2/4 time signature. The last two staves have a key signature of one sharp. Chords are indicated above the notes: G, D, G, D, Em, D, G, D, Em.

25. Juliana Garber

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Musical score for 'Juliana Garber' in G major, 4/4 time. The score consists of four staves of music. The first two staves are in 4/4 time, and the last two staves are in 2/4 time. The key signature is one sharp (F#). The chords are: Am, D, Am, D/F# (Staff 1); Am, D, Am, D (Staff 2); Am, F, Em, Am, G (Staff 3); Am, G, Em, D, Em, Am7, D/F# (Staff 4). A triplet of eighth notes is marked with a '3' over it in the third staff.

25b. Juliana Garber Harmony

Musical score for 'Juliana Garber Harmony' in G major, 4/4 time. The score consists of four staves of music. The first two staves are in 4/4 time, and the last two staves are in 2/4 time. The key signature is one sharp (F#). The chords are: Am, D, Am, D/F# (Staff 1); Am, D, Am, D (Staff 2); Am, F, Em, Am, G, Am, G (Staff 3); Em, D, Em, Am7, D/F# (Staff 4). The score includes repeat signs at the beginning and end of the piece.

26. Just Above The Delta

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Musical score for 'Just Above The Delta' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords above the staff are Em, D, Em, Em, D, Em. A triplet of eighth notes (G4, A4, B4) is marked with a '3'. The second staff continues the melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords above are D, Em, C, D, G, E. A triplet of eighth notes (G4, A4, B4) is marked with a '3'. The third staff features a more active melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords above are A, E, A, E, Em. The fourth staff concludes the piece with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords above are G, C, G, D. The piece ends with a double bar line and repeat dots.

27. Kaitlyn Smith

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Musical score for 'Kaitlyn Smith' in F major, 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains the notes F4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Chords above the staff are F, Bb, Dm, F, Bb, Dm. The second staff continues the melody with notes F4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Chords above are F, Bb, Dm, C, F. The third staff features a more active melody with notes F4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Chords above are Bb, F, Dm, Bb, F, Bb, Dm. The fourth staff concludes the piece with notes F4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Chords above are Bb, F, Dm, C, F. The piece ends with a double bar line and repeat dots.

28. Kanoon Junction

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Musical score for "Kanoon Junction" in G minor, 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: Gm, D7, Gm, Cm, D7, Gm. The second staff continues the melody with chords Cm, Gm, Cm, Gm, D7, Gm, D7, Gm. The third staff concludes the piece with chords Cm, D7, Gm.

29. Life's Full Measure

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Musical score for "Life's Full Measure" in A major, 3/4 time. The score consists of seven staves of music. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: Em, Am. The second staff continues with Em, Am. The third staff has Em, D. The fourth staff has G, Am, Bm, Em. The fifth staff has A, D, A. The sixth staff has A, D, E, with a first ending bracket above the last three notes. The seventh staff has a second ending bracket above the notes, with chords G, D-no 3rd, A-no 3rd indicated below.

29b. Life's Full Measure Harmony

Musical score for "Life's Full Measure Harmony" in 3/4 time, key of D major. The score consists of seven staves of music. The first four staves are in the key of D major (one sharp). The fifth and sixth staves are in the key of A major (two sharps). The seventh staff is in the key of A major with a key signature change to two sharps. Chord symbols are placed above the notes: Em, Am, D, G, Am, Bm, Em, A, D, A, A, D, E, G, D-no 3rd, and A-no 3rd. The score includes repeat signs and first/second endings.

30. Lost Ball in High Weeds (GCGEb tuning)

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Musical score for "Lost Ball in High Weeds" in 4/4 time, key of C minor (three flats). The score consists of four staves of music. The key signature is C minor (three flats). The chord symbol Cm is placed above the first staff. The score includes repeat signs.

31. Miss Elizabeth Leah Bolick

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The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The melody is primarily composed of quarter and eighth notes, with some rests. Chords are indicated by letters above the staff lines. The piece begins with a repeat sign and ends with a double bar line and repeat dots.

Chords and their positions in the score:

- Staff 1: Dm (measures 2-3), Gm (measures 4-5)
- Staff 2: Bb (measures 1-2), Dm (measures 3-4), F (measures 5-6), Dm (measures 7-8)
- Staff 3: F (measures 1-2), Bb (measures 3-4), C (measures 5-6), Dm (measures 7-8)
- Staff 4: F (measures 1-2), Bb (measures 3-4), C (measures 5-6), F (measures 7-8)
- Staff 5: F (measures 1-2), Dm (measures 3-4), C (measures 5-6), C (measures 7-8)
- Staff 6: F (measures 1-2), Dm (measures 3-4), G (measures 5-6), C (measures 7-8)
- Staff 7: F (measures 1-2), Dm (measures 3-4), C (measures 5-6), C (measures 7-8)
- Staff 8: F (measures 1-2), Bb (measures 3-4), C (measures 5-6), F (measures 7-8)

31b. Miss Elizabeth Leah Bolick Harmony

This musical score is for the hymn "Miss Elizabeth Leah Bolick Harmony". It is written in the key of B-flat major (one flat) and 3/4 time. The piece consists of a single melodic line with a corresponding chord accompaniment. The melody begins with a repeat sign, indicating a first ending. The chord progression follows the melody, using chords such as Dm, Gm, Bb, F, and C. The score concludes with a final double bar line.

Chord progression (from top to bottom):

- Line 1: Dm, Gm
- Line 2: Bb, Dm, F, Dm
- Line 3: F, Bb, C, Dm
- Line 4: F, Bb, C, F
- Line 5: F, Dm, C, C
- Line 6: F, Dm, G, C
- Line 7: F, Dm, C, C
- Line 8: F, Bb, C, F

32. Money Mississippi

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Musical score for "Money Mississippi" in G major, 4/4 time. The score consists of seven staves of music with various guitar chords indicated above the notes.

Staff 1: G, D

Staff 2: G, D, G

Staff 3: C, G

Staff 4: CC, G, C, G

Staff 5: C, G

Staff 6: 1 F, C, G, C

Staff 7: 2 F, C, G, C

33. Mr. Ed Bolick (dada tuning)

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Musical score for "Mr. Ed Bolick (dada tuning)" in D minor, 3/4 time. The score consists of four staves of music with various guitar chords indicated above the notes.

Staff 1: Dm, Gm, C-no 3rd

Staff 2: Dm, Gm, C, Dm

Staff 3: Dm, Gm, Dm

Staff 4: Dm, Gm, C, Dm

35. Near Miss

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The musical score for "Near Miss" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest followed by a double bar line with repeat dots. The notes are G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords Bm, Em, and F#m are indicated above the staff. The second staff continues the melody with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords Bm, A, and F#m are indicated. The third staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords Bm, F#m, G, and Bm are indicated. The fourth staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords D and Bm are indicated. The fifth staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords G and D are indicated. The sixth staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords G, D, and G are indicated. The seventh staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords D and G are indicated. The eighth staff has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords D and G are indicated. The score concludes with a double bar line and repeat dots.

36. Old Devil

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Musical score for "Old Devil" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a G chord. The second staff features F and G chords. The third staff starts with a G chord. The fourth staff concludes with D and G chords. The melody is primarily eighth and quarter notes, with some sixteenth-note runs.

37. Patty on the Turnpike

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Musical score for "Patty on the Turnpike" in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a C chord. The second staff features G and C chords. The third staff features F, G, F, Am, and G chords. The fourth staff features F, G, F, G, and C chords. The melody is primarily quarter and eighth notes.

38. Pygmies on Pennsylvania Ave

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Musical score for 'Pygmies on Pennsylvania Ave' in 2/4 time. The score consists of five staves of music. The first staff begins with a repeat sign and includes chords Am and G. The second staff has a first ending bracket labeled '1' with chords G, C, D, and E. The third staff has a second ending bracket labeled '2' with chords C, G, and A no-3rd. The fourth and fifth staves continue the melody with various chords including A no-3rd, G, and C.

39. Roll in the Hay

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Musical score for 'Roll in the Hay' in 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and includes chords G and C. The second staff includes chords G, C, G, C, and G. The third staff includes chords D, C, G, and C. The fourth staff includes chords G, D, C, G, C, D, and G.

40. Rodgers and Spencer (gdgd tuning)

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Musical score for Rodgers and Spencer in G major, 4/4 time, gdgd tuning. 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 4/4 time signature. The melody starts with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a repeat sign at the beginning and includes a measure with a dotted half note G. The fourth staff concludes the piece with a final cadence. Chord markings G, D, C, and G are placed above the notes to indicate the harmonic accompaniment.

41. Sawmill River (gdad tuning)

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Musical score for Sawmill River in F major, 4/4 time, gdad tuning. 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 4/4 time signature. The melody starts with a quarter rest followed by a quarter note F, then a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a repeat sign at the beginning and includes a measure with a dotted half note F. The fourth staff concludes the piece with a final cadence. Chord markings F, Gm, Dm, and Cm are placed above the notes to indicate the harmonic accompaniment.

42. She's A Keeper

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Musical score for "She's A Keeper" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols A-no3rd, C, D, C, and D are placed above the notes. The second staff continues the melody with chord symbols A-no3rd, D, C, and A-no3rd. The third staff has chord symbols C, D, C, and D. The fourth staff concludes with chord symbols A-no3rd, C, D, C, D, and G. The piece ends with a double bar line and repeat dots.

43. Shortcut (dada tuning)

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Musical score for "Shortcut (dada tuning)" in 4/4 time. The score consists of five staves of music. The first staff has a Dm chord symbol above the first measure. The second staff has Dm chord symbols above the first and third measures, with a triplet "3" under the first measure. The third staff has Dm, F, G, C, and Dm chord symbols above the first, second, third, fourth, and fifth measures, with a triplet "3" under the fifth measure. The fourth staff has Dm, C, and G chord symbols above the first, second, and fourth measures, with a first ending bracket "1" over the last two measures. The fifth staff has A no-3d, Dm, G, and Dm chord symbols above the first, second, third, and fourth measures, with a second ending bracket "2" over the last two measures. The piece ends with a double bar line and repeat dots.

44. Snows of January

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Musical score for "Snows of January" in G major, 4/4 time. The score consists of four staves. The first two staves are the melody, and the last two are the accompaniment. The melody starts with a repeat sign and a key signature change to G major. Chords are indicated above the notes: Am, G, Am, G, Em, Am, G, Am. The accompaniment starts with a key signature change to G major and includes chords: D, G, D, Bm, A, D, G, C, G, Am.

45. So Glad To Know You

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Musical score for "So Glad To Know You" in G major, 4/4 time. The score consists of six staves. The first two staves are the melody, and the last four are the accompaniment. The melody starts with a repeat sign and includes triplets. Chords are indicated above the notes: D, A, D, D7, G, D, Em, A, D, Em, A, D, D, Bm, Em, F#m, G, A, D, Em, F#m, G, Em, F#m, G, A, D.

46. Stranger Every Day

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Musical score for "Stranger Every Day" in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a repeat sign and includes chords Bm, D, and F#m. The second staff includes chords D, A, and F#m. The third staff includes a G chord. The fourth staff includes chords F#m, G, A, and F#m, with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff includes chords A and F#m.

47. Teaching the Mule Manners

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Musical score for "Teaching the Mule Manners" in G major, 4/4 time. The score consists of four staves of music. The first staff includes chords G, C, D, G, C, and D. The second staff includes chords G, C, D, G, D, and G. The third staff includes a D chord. The fourth staff includes chords G, C, D, G, D, and G.

48. The Light of Other Days

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The musical score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The chords and their positions are as follows:

- Staff 1: Em, G, Em
- Staff 2: Am, Em, F#m
- Staff 3: Em, C, Bm, Em
- Staff 4: G, A, Bm, 1 Em, 2 Em
- Staff 5: G, Am, Bm, Em
- Staff 6: G, A, Bm, Em
- Staff 7: C, D, Bm, Em
- Staff 8: Bm, G, Em, Bm, 1 Em, 2 Em

The score includes repeat signs and first/second endings in the fourth and eighth staves.

49. The Long Road (aeae tuning)

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Musical score for "The Long Road" in aeae tuning, 3/4 time, key of A major. The score consists of five staves of music. Chords are indicated above the notes: A, E, F#m, D, E, A, A, E, D, A, E, A, A, E, A. A triplet of eighth notes is marked with a '3' below it. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13.

49b. The Long Road Harmony

Musical score for "The Long Road Harmony" in aeae tuning, 3/4 time, key of A major. The score consists of five staves of music. Chords are indicated above the notes: A, E, F#m, D, E, A, A, E, D, A, E, A, A, E, A. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13.

50. Tunesmith's Hammer (dada tuning)

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Musical score for "Tunesmith's Hammer" in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a D chord and a repeat sign. The second staff has a G chord. The third and fourth staves feature triplets and end with a D chord. The key signature has one sharp (F#) and the time signature is 2/4.

51. Visitor and a Half

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Musical score for "Visitor and a Half" in C major, 4/4 time. The score consists of three staves of music. The first staff starts with a C chord and a repeat sign. The second and third staves feature various chords (G, C, Am) and first/second endings. The key signature has no sharps or flats and the time signature is 4/4.

52. Waiting and Waiting for Hanna

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Musical score for "Waiting and Waiting for Hanna" in 4/4 time, key of A major. The score consists of six staves of music. The first two staves are the main melody. The third staff is a first ending (marked '1') and the fourth staff is a second ending (marked '2'). The fifth and sixth staves are the main melody repeated. Chord symbols are placed above the notes: A6, Bm7, Am7, Bm7, A6, A7, D6, A6, E7, A6, E7, Bm7, F#m7, A6, E7, Bm7, E7, A6, E7, A6, E7, A6, E7, A6, E7.

53. Waiting for the Hammer to Fall (dada tuning)

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Musical score for "Waiting for the Hammer to Fall (dada tuning)" in 4/4 time, key of D major. The score consists of four staves of music. The first two staves are the main melody. The third and fourth staves are the main melody repeated. Chord symbols are placed above the notes: Dm, C, Dm, Dm, Dm, D, A, D, G, D, G, D, D, A, D, G, D, G, D.

54. Wake up in the Morning and Do It Again

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Musical score for 'Wake up in the Morning and Do It Again' in G minor, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a Gm chord. The second staff ends with a Gm chord. The third staff contains chords Cm, Gm, Eb7, D7, and Gm. The fourth staff contains chords G7, C, Gm, Eb, and Gm.

55. Walking Past Midnight (g#aea tuning)

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Musical score for 'Walking Past Midnight (g#aea tuning)' in A major, 2/4 time. The score consists of four staves of music. The first staff has chords A and E. The second staff has chords A, E, and A. The third staff has chords E, D, and A. The fourth staff has chords E, D, and E.

56. West of Chester

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Musical score for 'West of Chester' in 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a C chord. The second staff ends with a double bar line and repeat dots. The third and fourth staves continue the melody and accompaniment. Chords are indicated above the notes: C, F, C, F, C, F, C, G, C, F, C, F, C.

57. Where the Sea Meets the Sky

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Musical score for 'Where the Sea Meets the Sky' in 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a Bm chord. The second staff ends with a double bar line and repeat dots. The third and fourth staves continue the melody and accompaniment. Chords are indicated above the notes: Bm, A, Em, Bm, A, G, Bm, A, G, Em, D, A, Em, G, D, Am, Em, Am, G, D, F#m, G, D, Am, Bm, D, G, D, G, D, Em.