

Ye
Crie Hauock
Booke of
Alto Recorder
(U Fingering)
Notes

The Bumper Booke



Ye
Crie Hauock
Booke of
Alto Recorder
(U Fingering)
Dottes

The Bumper Booke

The collected Bookes of Dottes



Compiled by Jim Hague

Ye Crie Havoc Booke of Dottes

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to Jane
for the music, and the dance

Introduction

Music forms a core part of Cry Havoc Botley Morris. Of course, the musicians provide the music we dance to. And after every practice or dance-out, there is a music-playing session.

Havoc musicians come in all shades of experience and ability. This collection is intended to help those like me who are inexpert with instrument and folk music generally, but have a little musical background.

Being folk tunes, many of the tunes herein have many variations. The music presented here is my attempt at reflecting what the musicians of Cry Havoc play. I'm in no way suggesting that they are in any way *correct*. This is just how we go about them.

The majority of tunes in this book have no identifiable author, and are unquestionably in the public domain. Rather than litter the pages with *Trad.* or *Anon.*, I have left them unattributed. Some, however, may have an identifiable author or arranger and copyright unquestionably remains with that person. I believe these tunes to enjoy widespread currency on the folk music scene, and therefore there is at least tacit approval by the authors for their dissemination. If this is not the case, please contact me at dottes@cryhavoc.org.uk and I will remove the offending tune.

This book has an accompanying website, <https://dottes.cryhavoc.org.uk>. It's updated from time to time with the latest tunes we're playing. As well as the written music (the dots), you can listen to the computer play each tune and its chords, or download the audio or the dots. For those who want to learn by ear, there's a page for each tune with the computer playing the melody only, at four different speeds. You can also download the latest version of the various print books, formatted for A4 or A5 size paper, to print at home.

Finally, many, many thanks to all who have helped me with this project, in particular fellow Havocs KateK, Nerys, MickP, LouisT, Susie and Ed. And most especially to Jane, without whose enthusiasm, support and encouragement this would never have been possible.

About Cry Havoc

Cry Havoc are a friendly mixed Cotswold Morris side based in Botley, Oxford. We practice between September and April on Thursday evenings at the Botley Womens' Institute Hall, North Hinksey Lane, Botley, Oxford OX2 0LT and dance out in the summer months at locations around Oxfordshire.

Find out more at <https://www.cryhavoc.org.uk/>, or email bag@cryhavoc.org.uk for more information. Would-be dancers or musicians always welcome.

The Booke of Dottes was first produced to mark Cry Havoc's 20th anniversary in 2013, and substantially updated for our 25th anniversary in 2018 and again for our 30th anniversary in 2023.

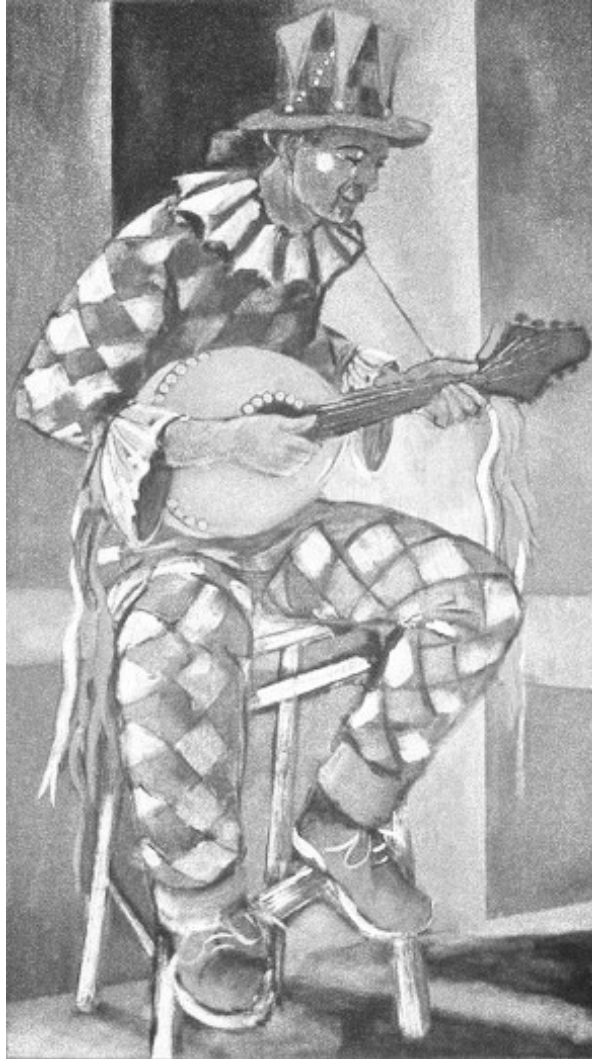
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Session tunes

Music commonly played at Cry Havoc sessions



Barbara Payne, *Mandoharlequin*

This book provides the dots for the tunes commonly played at Cry Havoc music sessions.

The set of tunes played at sessions does tend to vary over time. Some tunes are perennial favourites and so are included here automatically. Others appear less regularly. I aim to only include tunes that I remember hearing at a session in the not too distant past, but nobody keeps a log of what gets played, so the choice is imprecise. And to be completely honest, some tunes are there simply because I want them to be there. Any complaints? Good.

A La Mode De France



Change: Ruffy Tufty.

Albert Farmer's Bonfire Tune



All In A Garden Green

Harwood Hall



Change: Gathering Peascods. From Paul Hardy's Session Tunebook.

Argeers The Wedding Night



A favourite of Sue, our resident Playford expert.

Astley's Ride



Philip Astley's *Ride* was a circular arena in which the famous equestrian demonstrated his trick riding skills. When, in 1770, he added jugglers, acrobats and a clown to his show, he invented an art form that spread rapidly around the world. Though as often happens with inventors, it was his imitator and rival Charles Dibdin who gave it the name we know today; the circus.

Bagpipers



The melody should be accompanied by a continuous drone on the string below on the fiddle. The chords are a suggested drone.

Battle of the Somme

Pipe Major William Laurie



William Laurie was Pipe Major of the 8th Argyllshire Battalion of the Argyll and Sutherland Highlanders in 1914. Posted to France in 1915, he became ill in 1916 due to trench conditions. Invalided to England, he died in the Third Southern General Hospital in Oxford aged 35, one of piping's greatest premature losses.

Bear Dance



A foot stomping pulse behind this Flemish polka and its inevitable predecessor Laridé 6 typically marks the end, or somewhere near the end, of a Havoc evening.

Unless we're feeling contrary, in which case it'll happen somewhere near the start of a session.

Bonny Kate



Change: Harper's Frolick.

Brighton Camp
The Girl I Left Behind Me

$\text{♩} = 180$



5

8

13

This musical score is for the piece 'Brighton Camp' by 'The Girl I Left Behind Me'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 180 beats per minute, indicated by a quarter note followed by '= 180'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '8', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Buttered Peas

$\text{♩} = 180$



5

9

13

This musical score is for the piece 'Buttered Peas'. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 180 beats per minute, indicated by a quarter note followed by '= 180'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Le Canal En Octobre

Frederick Paris

$\text{♩} = 140$



5

9

13

This musical score is for the piece 'Le Canal En Octobre' by Frederick Paris. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute, indicated by a quarter note followed by '= 140'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Captain Lanoe's Quick March

$\text{♩} = 160$

5

9

13

This musical score is for 'Captain Lanoe's Quick March' in G major (one sharp). It consists of 13 measures. The tempo is marked as 160 beats per minute. The melody is written on a single staff. Measures 1-4 form the first phrase, measures 5-8 the second, and measures 9-13 the third. The piece ends with a double bar line and repeat dots at the end of measure 13.

Captain Rock's Farewell

$\text{♩} = 140$

6

9

14

19

This musical score is for 'Captain Rock's Farewell' in G major (one sharp). It consists of 19 measures. The tempo is marked as 140 beats per minute. The melody is written on a single staff. Measures 1-5 form the first phrase, measures 6-8 the second, and measures 9-13 the third. Measures 14-18 form the fourth phrase, and measure 19 is the final measure. The piece ends with a double bar line and repeat dots at the end of measure 19.

Change: Orange in Bloom (Sherborne Waltz).

Click Go the Shears

Ring The Bell, Watchman



First published in 1891 with the title *The Bare-Bellied Ewe* and using the tune of an 1865 US song *Ring The Bell, Watchman* by Henry Clay Work, this song became an Australian classic by the 1950s. The tune was used in 1966 as a jingle accompanying the switch from the pound sterling to the Australian dollar.

The Dancing Oolert

Sally Kirkpatrick



An oolert, or wollert, is a name used in Shropshire for a barn owl.

Davy Davy Knick Knack

$\text{♩} = 140$

5

8

13

This musical score is for the piece 'Davy Davy Knick Knack'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7. The third staff, starting at measure 8, contains measures 8 through 11. The fourth staff, starting at measure 13, contains measures 13 through 15. The piece concludes with a double bar line and repeat dots.

Elizabeth Clare

Chris Wood

$\text{♩} = 120$

8

16

24

This musical score is for the piece 'Elizabeth Clare'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The score consists of four staves. The first staff contains measures 1 through 7. The second staff, starting at measure 8, contains measures 8 through 15. The third staff, starting at measure 16, contains measures 16 through 23. The fourth staff, starting at measure 24, contains measures 24 through 31. The piece concludes with a double bar line and repeat dots.

Change: Michael Turner's Waltz.

Emma From Finland

$\text{♩} = 140$

5

9

13

This musical score is for the piece 'Emma From Finland'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 8 and includes first and second endings. The third staff, starting at measure 9, contains measures 9 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16 and includes first and second endings. The piece concludes with a double bar line and repeat dots.

Enrico



The novelist Thomas Hardy was a keen fiddle player and collector of folk songs in his native Dorset. This was his favourite tune, and the fiddle he played it on still lies on his cabinet in Dorset County Museum.

The Exploding Potato

Ed Pritchard



Change: The Extension Reel

The Extension Reel

Ed Pritchard

$\text{♩} = 180$

5

9

13

The Fiery Clock Face

$\text{♩} = 160$

5

8

13

From Night Till Morn

$\text{♩} = 140$

5

9

13

17

This musical score is for the piece 'From Night Till Morn'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of five staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a first ending bracket over measures 7 and 8, and a second ending bracket over measures 9 and 10. The third staff contains measures 11 through 14. The fourth staff contains measures 15 through 18. The fifth staff contains measures 19 through 22, ending with a double bar line and repeat dots. The melody is primarily composed of eighth and sixteenth notes.

The Gamekeeper's Cottage

$\text{♩} = 90$

5

8

13

17

21

This musical score is for the piece 'The Gamekeeper's Cottage'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The score consists of six staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a 2/4 time signature change at measure 7. The third staff contains measures 9 through 12, with a 3/4 time signature change at measure 10. The fourth staff contains measures 13 through 16, with a 2/4 time signature change at measure 14. The fifth staff contains measures 17 through 20, with a 3/4 time signature change at measure 18. The sixth staff contains measures 21 through 24, with a 2/4 time signature change at measure 22. The melody features a mix of eighth, sixteenth, and quarter notes, with some measures containing beamed sixteenth notes.

Gathering Peascods

$\text{♩} = 116$

7

13

1 2

Detailed description: The score for 'Gathering Peascods' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 116. The first line contains measures 1 through 6, ending with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second line starts at measure 7 and ends with a repeat sign. The third line starts at measure 13 and ends with a repeat sign.

Grandfather's Tune

$\text{♩} = 160$

5

9

13

Detailed description: The score for 'Grandfather's Tune' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 160. The first line contains measures 1 through 4. The second line starts at measure 5 and ends with a repeat sign. The third line starts at measure 9 and ends with a repeat sign. The fourth line starts at measure 13 and ends with a repeat sign.

Change: The Sloe

Green Mountain Petronella

$\text{♩} = 140$

5

9

12

Detailed description: The score for 'Green Mountain Petronella' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The first line contains measures 1 through 4. The second line starts at measure 5 and ends with a repeat sign. The third line starts at measure 9 and ends with a repeat sign. The fourth line starts at measure 12 and ends with a repeat sign.

Harper's Frolick

$\text{♩} = 160$



5

8

13

The musical score for 'Harper's Frolick' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 160. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest of 5, contains measures 5 through 8. The third staff, starting with a measure rest of 8, contains measures 9 through 12. The fourth staff, starting with a measure rest of 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

Change: Three Around Three (The Pleasure Of The Town).

Herbert the Sherbert

Martin Ellison

$\text{♩} = 165$



5

9

13

The musical score for 'Herbert the Sherbert' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 165. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest of 5, contains measures 5 through 8. The third staff, starting with a measure rest of 9, contains measures 9 through 12. The fourth staff, starting with a measure rest of 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

Horse's Brawl

Le Bransle des Chevaux

$\text{♩} = 180$

A *bransle*, or variously *branle*, *brawl*, *brall*, or *brantle* is a type of simple renaissance French dance. The name comes from the verb *branler* (to shake, wave, sway) and refers to the characteristic side-to-side movement of the dancers.

L'Inconnu de Limoise

Jean-François "Maxou"
Heintzen

$\text{♩} = 104$

Inisheer

Tommy Walsh



Musical score for "Inisheer" by Tommy Walsh. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7, with a triplet of eighth notes in measure 7. The third staff, starting at measure 8, contains measures 8 through 11, with a triplet of eighth notes in measure 11. The fourth staff, starting at measure 12, contains measures 12 through 14, with a triplet of eighth notes in measure 14. The piece concludes with a double bar line.

Iron Legs



Musical score for "Iron Legs". The score is written in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of $\text{♩} = 132$. The score consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7. The third staff, starting at measure 8, contains measures 8 through 11. The fourth staff, starting at measure 13, contains measures 13 through 15. The piece concludes with a double bar line.

An Italian Rant



Musical score for "An Italian Rant". The score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo marking of $\text{♩} = 95$. The score consists of three staves of music. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 9. The third staff, starting at measure 10, contains measures 10 through 14. The piece concludes with a double bar line.

Jamaica



From Paul Hardy's Session Tunebook.

Jamie Allen



Jessie's Hornpipe

attrib. to Aird's Collection
1794



A little tune Susie's been working on.

Just As The Tide Was Flowing

$\text{♩} = 160$

5

8

13

Detailed description: This block contains the musical notation for the first piece, 'Just As The Tide Was Flowing'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute with a quarter note. The notation consists of four staves. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 8 and ends at measure 12. The fourth staff starts at measure 13 and ends at measure 16. The piece concludes with a double bar line and repeat dots.

Change: Rochdale Coconut Dance.

King Of The Fairies

$\text{♩} = 140$

5

8

13

18

Detailed description: This block contains the musical notation for the second piece, 'King Of The Fairies'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute with a quarter note. The notation consists of five staves. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 8 and ends at measure 12. The fourth staff starts at measure 13 and ends at measure 17. The fifth staff starts at measure 18 and ends at measure 21. The piece concludes with a double bar line and repeat dots. There are triplets indicated by a '3' under the notes in measures 10, 11, 14, and 15.

Change: Lanigan's Ball.

Lanigan's Ball

$\text{♩} = 180$

5

9

13

1 2

This musical score for 'Lanigan's Ball' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 180 beats per minute, indicated by a quarter note symbol followed by '= 180'. The piece consists of 16 measures. The first four measures (1-4) form the first line. The next four measures (5-8) form the second line, starting with a measure rest for the first measure. The next four measures (9-12) form the third line, also starting with a measure rest. The final four measures (13-16) form the fourth line, starting with a measure rest. Measures 15 and 16 are marked with first and second endings, respectively, indicated by bracketed numbers '1' and '2' above the staff.

Laridé 6

$\text{♩} = 160$

5

9

13

This musical score for 'Laridé 6' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute, indicated by a quarter note symbol followed by '= 160'. The piece consists of 16 measures. The first four measures (1-4) form the first line. The next four measures (5-8) form the second line, starting with a measure rest for the first measure. The next four measures (9-12) form the third line, also starting with a measure rest. The final four measures (13-16) form the fourth line, starting with a measure rest. Measures 15 and 16 are marked with first and second endings, respectively, indicated by bracketed numbers '1' and '2' above the staff.

Change: Bear Dance.

Louth Quickstep

$\text{♩} = 100$

5

9

13

This musical score for 'Louth Quickstep' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 100 beats per minute, indicated by a quarter note symbol followed by '= 100'. The piece consists of 16 measures. The first four measures (1-4) form the first line. The next four measures (5-8) form the second line, starting with a measure rest for the first measure. The next four measures (9-12) form the third line, also starting with a measure rest. The final four measures (13-16) form the fourth line, starting with a measure rest. Measures 15 and 16 are marked with first and second endings, respectively, indicated by bracketed numbers '1' and '2' above the staff.

Maguire and Patterson

$\text{♩} = 120$

9

17

25

Mazurka d'Auvergne

$\text{♩} = 120$

5

8

13

In previous editions of the Booke, this was incorrectly titled *Mazurka Avignon*.

Mazurka de Lapleau

$\text{♩} = 130$



5

8

13

The musical score for 'Mazurka de Lapleau' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The piece consists of 13 measures. The first measure starts with a half rest followed by a quarter note F#4. Measures 2-4 contain eighth notes. Measure 5 is the start of a second line, marked with a '5' above the staff. Measures 6-8 continue the eighth-note pattern. Measure 9 is the start of a third line, marked with an '8' above the staff. Measures 10-12 continue the pattern. Measure 13 is the end of the piece, marked with a '13' above the staff and a double bar line.

Change: Mazurka d'Auvergne.

Michael Turner's Waltz

$\text{♩} = 140$



5

8

11

The musical score for 'Michael Turner's Waltz' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The piece consists of 11 measures. The first measure starts with a half rest followed by a quarter note F#4. Measures 2-4 contain eighth notes. Measure 5 is the start of a second line, marked with a '5' above the staff. Measures 6-8 continue the eighth-note pattern. Measure 9 is the start of a third line, marked with an '8' above the staff. Measures 10-11 continue the pattern. Measure 11 is the end of the piece, marked with an '11' above the staff and a double bar line.

The Midsummer Waltz

Ed Pritchard

$\text{♩} = 140$

9

17

27

37

Mount Hills

$\text{♩} = 152$

5

9

13

The Mudjee Waltz

$\text{♩} = 140$

6 1 2

9

14 1 2

A nice little waltz from Mudjee in New South Wales. It's not quite a Havoc session regular yet, but I like it.

New Road To Alston

$\text{♩} = 150$

5

9

13

Orange in Bloom

Sherborne Waltz

$\text{♩} = 140$

8

16

From Paul Hardy's Session Tunebook.

The Oyster Girl

$\text{♩} = 120$

5

8

13

This musical score for 'The Oyster Girl' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of measure 16.

The Plane Tree

Undine Hornby

$\text{♩} = 140$

5

9

13

This musical score for 'The Plane Tree' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Change: Herbert the Sherbert.

Poplar Grove

Veronica Wagner

$\text{♩} = 130$

5

9

13

The musical score for "Poplar Grove" is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The score consists of four staves of music. The first staff contains measures 1 through 4, ending with a triplet of eighth notes. The second staff contains measures 5 through 8, ending with a repeat sign. The third staff contains measures 9 through 12, ending with a triplet of eighth notes. The fourth staff contains measures 13 through 16, ending with a repeat sign.

A tune from the Squire of Sydney's Black Joak Morris. Put her up on her travels, and maybe she'll write you one too.

Quarter Brawls

$\text{♩} = 140$

5

8

13

The musical score for "Quarter Brawls" is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of four staves of music. The first staff contains measures 1 through 4, ending with a repeat sign. The second staff contains measures 5 through 7, ending with a repeat sign. The third staff contains measures 8 through 12, ending with a repeat sign. The fourth staff contains measures 13 through 17, ending with a repeat sign.

Rochdale Coconut Dance



The Rogues' March



Change: Captain Lanoe's Quick March

A derisive piece of music played to accompany punishment of soldiers in the 18th and 19th centuries, typically drumming out incorrigible offenders. Listen out for *Poor old soldier*.

La Roulante

Jean Blanchard

$\text{♩} = 104$

5

9

13

Rub-a-dub Stockport Polka

$\text{♩} = 180$

5

8

13

From Paul Hardy's Session Tunebook.

Rufty Tufty

$\text{♩} = 180$

5

9

Salmon Tails



Seacourt Bridge

Ed Pritchard



Ed's tribute to the Botley pub that is not only kind enough to host our after-practice sessions over the winter, but gives us something to eat too. Thanks Tracey!

Seven Stars

The Moon And Seven Stars



From Paul Hardy's Session Tunebook.

Shandy Hall

$\text{♩} = 140$

5

8

13

Another tune from Susie.

The Sheriff's Ride

$\text{♩} = 160$

5

9

13

Change: Bear Dance.

Si Bheag Si Mhor

Turlough O'Carolan
(1670-1736)

$\text{♩} = 140$



8

16

24

This musical score is for the piece 'Si Bheag Si Mhor' by Turlough O'Carolan. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 7. The second staff, starting with a measure rest of 8, contains measures 8 through 15. The third staff, starting with a measure rest of 16, contains measures 16 through 23. The fourth staff, starting with a measure rest of 24, contains measures 24 through 31. The piece concludes with a double bar line and repeat dots.

Slängpolska 32

Byss-Calle (Carl Ersson)
Bössa, 1783–1847)

$\text{♩} = 104$



5

9

13

This musical score is for the piece 'Slängpolska 32' by Byss-Calle (Carl Ersson). It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 104. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure rest of 5, contains measures 5 through 8. The third staff, starting with a measure rest of 9, contains measures 9 through 12. The fourth staff, starting with a measure rest of 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

The Sloe

$\text{♩} = 140$

5

8

13

The musical score for 'The Sloe' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Soldier's Joy

The Forester

$\text{♩} = 140$

5

8

13

The musical score for 'Soldier's Joy' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Spootiskerry

Ian Burns

$\text{♩} = 160$

5

8

13

17

21

From Paul Hardy's Session Tunebook.

Springvals

arr. Ceylon Wallin

$\text{♩} = 130$

5

9

13

Sussex Cotillion

$\text{♩} = 130$

5

8

13

17

Detailed description: This block contains the first 17 measures of the 'Sussex Cotillion' piece. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The melody consists of eighth and sixteenth notes, with some dotted rhythms. Measures 1-4 form the first phrase, 5-8 the second, 9-12 the third, and 13-17 the fourth. The piece ends with a double bar line and repeat dots at measure 17.

Change: Mount Hills

Teatree Waltz

$\text{♩} = 120$

9

17

27

37

Detailed description: This block contains the first 37 measures of the 'Teatree Waltz' piece. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The melody features a mix of eighth, sixteenth, and dotted notes. Measures 1-8 form the first phrase, 9-16 the second, 17-26 the third, 27-36 the fourth, and 37 the final measure. The piece ends with a double bar line and repeat dots at measure 37. There are first and second endings indicated by bracketed numbers 1 and 2 above the staff at measures 15-16.

Theme Vannetaise

Twiglet

$\text{♩} = 140$

5

9

13

Three Around Three

The Pleasure Of The Town

$\text{♩} = 160$

5

9

13

Tip Top Polka

$\text{♩} = 160$

6

8

Tom Tolley's Hornpipe

$\text{♩} = 132$

5

8

13

17

Detailed description: This block contains the first 17 measures of the piece 'Tom Tolley's Hornpipe'. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 132. The score is divided into five systems. The first system contains measures 1-4. The second system, starting with a measure number '5', contains measures 5-8. The third system, starting with a measure number '8', contains measures 9-12. The fourth system, starting with a measure number '13', contains measures 13-16. The fifth system, starting with a measure number '17', contains measures 17-20 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some rests.

Change: Iron Legs.

The Twister

Ed Pritchard

$\text{♩} = 180$

5

9

13

17

21

Detailed description: This block contains the first 21 measures of the piece 'The Twister'. The music is written in treble clef with a key signature of one flat (Bb). The tempo is marked as quarter note = 180. The score is divided into six systems. The first system contains measures 1-4. The second system, starting with a measure number '5', contains measures 5-8. The third system, starting with a measure number '9', contains measures 9-12. The fourth system, starting with a measure number '13', contains measures 13-16. The fifth system, starting with a measure number '17', contains measures 17-20. The sixth system, starting with a measure number '21', contains measures 21-24 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some rests.

Valse Musette



A French tune Sue picked up. Previously it appeared simply as *Sue's French Tune*, but Sue says she's seen it called *Valse Musette*, so let's go with that.

Wals voor Polle

Wim Poesen



Whinshields Hornpipe

J. L. Dunk

$\text{♩} = 160$

6

9

14

19

Will's Way

$\text{♩} = 140$

5

9

13

Change: Three Around Three (The Pleasure Of The Town).

The Winstar Gallop

$\text{♩} = 210$

5

9

13

Change: Salmon Tails.

Morris tunes

Music for common Cry Havoc dances



Barbara Payne, *Constant Billy*

This book provides the dots for the music to all the dances performed by Cry Havoc. The name of the dance is given as the tune title. If the name of the tune differs from the name of the dance, the tune name is given in the subtitle.

(A2.B2)4

Balance the Straw

$\text{♩} = 130$

A

5 **B**

9

A.(A.B3)3.A

Banbury Bill

$\text{♩} = 170$

A

5

8 **B**

13

(A2.B2)2.(A2.C2)2

The Banks of the Dee

$\text{♩} = 120$

A

4 **B**

9

$\text{♩} = 180$

12 **C**

20 $\text{♩} = 120$

Detailed description: This musical score for 'The Banks of the Dee' is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of three sections: Section A (measures 1-8) at 120 bpm, Section B (measures 9-11) at 120 bpm, and Section C (measures 12-23) which changes to 180 bpm for measures 12-15 and returns to 120 bpm for measures 16-23. Section C is marked with a 4/4 time signature for measures 12-15 and a 6/8 time signature for measures 16-23. Section A and B are in 4/4 time. Section A is marked with a box 'A', Section B with a box 'B', and Section C with a box 'C'.

A.(A.B2)4

Bean Setting

$\text{♩} = 80$

A

5

$\text{♩} = 80$

8 **B**

Detailed description: This musical score for 'Bean Setting' is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of two sections: Section A (measures 1-8) at 80 bpm and Section B (measures 9-12) at 80 bpm. Section A is in 4/4 time, and Section B is in 6/8 time. Section A is marked with a box 'A' and Section B with a box 'B'. Triplet markings (3) are present over measures 3, 4, 7, and 8 of Section A, and over measures 6 and 7 of Section A. Section B starts with a 6/8 time signature and ends with a 9/8 time signature for the final measure.

(A2.B)6

Black Joke

$\text{♩} = 120$

A

7 **B**

12

(A2.B)6.C

Blue Bells of Scotland

$\text{♩} = 160$

Oh where oh where has my high - land las - - sie gone?
She's gone to the pub with her bells and bald - ricks on!

4 **A**

8 **B**

13

$\text{♩} = 260$

17 **C**

1 2

A.(A.B)4

Bobbing Around

$\text{♩} = 92$

A

5

B

8

13

1 2

Detailed description: This is a musical score for the song 'Bobbing Around'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 92. The piece consists of two main sections, A and B. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 14 and ends at measure 17. There are repeat signs at the beginning of section B and at the end of section A. The score is presented on four staves.

A3.B.C

Bonny Green Garters

$\text{♩} = 100$

A

1 2

6

B

14

C

Detailed description: This is a musical score for the song 'Bonny Green Garters'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The piece consists of three main sections, A, B, and C. Section A starts at measure 1 and ends at measure 6. Section B starts at measure 7 and ends at measure 13. Section C starts at measure 14 and ends at measure 20. There are repeat signs at the beginning of section B and at the end of section A. The score is presented on three staves.

A.(A2.B2)4

Constant Billy

$\text{♩} = 130$

A

4

B

8

Detailed description: This is a musical score for the song 'Constant Billy'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The piece consists of two main sections, A and B. Section A starts at measure 1 and ends at measure 4. Section B starts at measure 5 and ends at measure 8. There are repeat signs at the beginning of section B and at the end of section A. The score is presented on three staves.

A.(A2.(BA)2)4

Country Gardens

$\text{♩} = 150$

A

5 **B**

9

A.(A2.B2)4

Dogs of War

Paul Ferrett

$\text{♩} = 150$

A

4 **B**

8

A.(A.B2)4

Getting Upstairs

$\text{♩} = 168$

A

5

9 **B**

14

(A2.B)

Greenham Long Odds

$\text{♩} = 120$

A



5 **B**



9



This is danced by a variable number of dancers. Repeat as many times as necessary. We dance this very infrequently, and only when Emma is around to remind us how to do it.

A.(A.B2)4

Haste to the Wedding

$\text{♩} = 92$

A



5



8 **B**



13



A.(A.B2)4

Highland Mary

$\text{♩} = 150$

A



5



8 **B**



12



We also dance Highland Mary to Highland Mary (Old Tom of Oxford).

A.(A.B2)4

Highland Mary

Old Tom of Oxford

$\text{♩} = 140$

A



5



8 **B**



13



We also dance Highland Mary to Highland Mary. If KateK's playing for Highland Mary, we'll dance to this tune.

A.(AB)4

Hunt the Squirrel

$\text{♩} = 160$

A

5

B

9

13

Detailed description: This is a musical score for the song 'Hunt the Squirrel'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute with a quarter note. The score consists of four staves. The first staff begins with a boxed 'A' and contains four measures of eighth-note runs. The second staff starts at measure 5 and continues the eighth-note pattern. The third staff begins with a boxed 'B' and contains four measures of eighth-note runs. The fourth staff starts at measure 9 and continues the eighth-note pattern, ending with a double bar line at measure 13.

A.(AB)4

Jenny Lind

$\text{♩} = 150$

A

5

B

8

13

1 2

Detailed description: This is a musical score for the song 'Jenny Lind'. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 150 beats per minute with a quarter note. The score consists of four staves. The first staff begins with a boxed 'A' and contains five measures of eighth-note runs. The second staff starts at measure 5 and continues the eighth-note pattern. The third staff begins with a boxed 'B' and contains five measures of eighth-note runs. The fourth staff starts at measure 8 and continues the eighth-note pattern, ending with a double bar line at measure 13. There are two first endings marked with '1' and '2' above the staff, leading to a final double bar line.

A4.B.(C2.B)2

Ladies Pleasure

$\text{♩} = 120$

A

B

C

A jig from the Field Town tradition.

A.(BC)6.C

Lads-a-Bunchum

$\text{♩} = 150$

A

Oh dear moth -er, what a fool I be, Six young mai -dens came a court - in' me.

B

Five were blind and the oth - er coul - dn't see, oh dear moth -er, what a fool I be!

C

A.(A.B3)2.(A.C3)2

Laudnum Bunches

$\text{♩} = 88$

A

4 **B**

9

$\text{♩} = 88$

12 **C**

18 $\text{♩} = 88$

Detailed description: The score for 'Laudnum Bunches' is written in treble clef with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 1-4) is marked with a tempo of quarter note = 88 and a box labeled 'A'. The second system (measures 5-8) is marked with a box labeled 'B'. The third system (measures 9-11) continues the melody. The fourth system (measures 12-17) is marked with a box labeled 'C' and includes a time signature change to 4/4 at measure 13. The fifth system (measures 18-23) includes a time signature change to 6/8 at measure 18 and is also marked with a tempo of quarter note = 88.

A2.(A2.B2)3

Lillibulero

Henry Purcell

$\text{♩} = 165$

A

5

9 **B**

13

Detailed description: The score for 'Lillibulero' is written in treble clef with a key signature of one sharp (F#). It consists of four systems of music. The first system (measures 1-4) is marked with a tempo of quarter note = 165 and a box labeled 'A'. The second system (measures 5-8) continues the melody. The third system (measures 9-12) is marked with a box labeled 'B'. The fourth system (measures 13-16) concludes the piece.

A.(AB2)2.(AC2)2.A

Monck's March

$\text{♩} = 60$

A

1

2

5 **B**

9

13 **C**

21

A.(AB)4

Mountain Goats

Ed Pritchard

$\text{♩} = 130$

A

5

8 **B**

12

B.(AB)6.B

The Postman's Knock

$\text{♩} = 150$

A

6

11

B

17

Ev - er - y morn - ing as true as the clock, some - bod - y hears the post - man's knock.

21

21

Ev - er - y morn - ing as true as the clock, some - bod - y hears the post - man's knock.

Sing at the start and at the end.

A.(AB)2)4

Rigs of Marlow

$\text{♩} = 144$

A

5

9

B

9

(A.B)2.A2.B2.C

Ring O' Bells

$\text{♩} = 100$

A

5

B

13

16 **C**

19

A.(A.B)3.A

Shave the Donkey

$\text{♩} = 152$

A

5 **B**

(A2.B2)6

Shepherd's Hey

$\text{♩} = 130$

A

5 **B**

(A2.B3)6

Shooting

Beaux of London City

$\text{♩} = 160$

A

5 **B**

A.(AB)4

Side Steps

Paul Ferrett

$\text{♩} = 150$

A

4 **B**

10

1 2

A2.(A2.B2)3

Skirmish

British Grenadiers

$\text{♩} = 160$

A

4 **B**

9

(A2.B2)3.A2

Step Back

$\text{♩} = 140$

A

5

B

13

Detailed description: The musical score for 'Step Back' is in G major (one sharp) and 2/4 time. It consists of four staves. The first staff is marked with a box 'A' and contains measures 1-8. The second staff starts at measure 5 and contains measures 5-8. The third staff is marked with a box 'B' and contains measures 9-12. The fourth staff starts at measure 13 and contains measures 13-16. The piece ends with a double bar line.

A.(A.B.C)4

Step n' Fetch Her

$\text{♩} = 152$

A

1 2

5 **B**

1 2

8 **C**

Detailed description: The musical score for 'Step n' Fetch Her' is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff is marked with a box 'A' and contains measures 1-8, with first and second endings indicated by brackets and numbers 1 and 2. The second staff is marked with a box 'B' and contains measures 5-8, also with first and second endings. The third staff is marked with a box 'C' and contains measures 8-11, ending with a double bar line.

A.(AB)6.A

Sweet Jenny Jones

$\text{♩} = 150$

A

My sweet Jen - - ny Jones she's the pride of Lan - - gol - - len

4

My sweet Jen - - ny Jones she's the girl I a - - dore.
My sweet Jen - - ny Jones she's the girl I love best.

8 **B**

17

Detailed description: The musical score for 'Sweet Jenny Jones' is in G major (one sharp) and 2/4 time. It consists of four staves. The first staff is marked with a box 'A' and contains measures 1-4, with lyrics 'My sweet Jen - - ny Jones she's the pride of Lan - - gol - - len'. The second staff contains measures 4-7, with lyrics 'My sweet Jen - - ny Jones she's the girl I a - - dore.' and 'My sweet Jen - - ny Jones she's the girl I love best.' below. The third staff is marked with a box 'B' and contains measures 8-16. The fourth staff starts at measure 17 and contains measures 17-20, ending with a double bar line.

Sing at the start and at the end.

A.(AB3)2.(AC3)2.A

Valentine

♩ = 120

A

5

B

13

♩ = 150

C

16

22

♩ = 120

Detailed description: This is a musical score for a piece titled 'Valentine'. It is written in treble clef with a key signature of one sharp (F#). The score is divided into several measures, with measure numbers 1, 5, 8, 13, 16, and 22 indicated. The tempo is marked as 120 beats per minute (♩ = 120) for the first section and 150 beats per minute (♩ = 150) for the second section. The score includes three main sections labeled A, B, and C. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 13 and ends at measure 16. Section C starts at measure 16 and ends at measure 22. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines.

A.(AB)4

Vandals of Hammerwich

♩ = 150

A

5

B

9

13

1

2

Detailed description: This is a musical score for a piece titled 'Vandals of Hammerwich'. It is written in treble clef with a key signature of one sharp (F#). The score is divided into several measures, with measure numbers 1, 5, 9, and 13 indicated. The tempo is marked as 150 beats per minute (♩ = 150). The score includes two main sections labeled A and B. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 13 and ends at measure 16. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines. There are also first and second endings marked with '1' and '2' respectively.

(AB)2.(AC)2.A

William and Nancy

$\text{♩} = 150$

A

4 **B**

12 **C**

(A2.B2)

Winster Processional The Morris March

$\text{♩} = 150$

A

4 **B**

Keep repeating as long as necessary.

A.(A2.B2)4

Young Collins

$\text{♩} = 150$

A

4 **B**

8

List of tune first lines

You know the feeling. Everyone has just launched into a well-loved tune. You've heard it before, but don't remember the name. So here's a list of tune first lines to help you figure out what it is in time to join in.

Session tunes



Brighton Camp (The
Girl I Left Behind
Me)



Buttered Peas



Le Canal En Octobre



Captain Lanoe's
Quick March



Captain Rock's
Farewell



Click Go the Shears
(Ring The Bell,
Watchman)



The Dancing Oolert



Davy Davy Knick
Knack



Elizabeth Clare



Emma From Finland



Enrico



The Exploding Potato



The Extension Reel



The Fiery Clock Face

From Night Till Morn

The Gamekeeper's Cottage

Gathering Peascods

Grandfather's Tune

Green Mountain Petronella

Harper's Frolick

Herbert the Sherbert

Horse's Brawl (Le Bransle des Chevaux)

L'Inconnu de Limoise

Inisheer

Iron Legs

An Italian Rant

Jamaica

Jamie Allen



Jessie's Hornpipe



Just As The Tide Was
Flowing



King Of The Fairies



Lanigan's Ball



Laridé 6



Louth Quickstep



Maguire and
Patterson



Mazurka d'Auvergne



Mazurka de Lapleau



Michael Turner's
Waltz



The Midsummer
Waltz



Mount Hills



The Mudgee Waltz



New Road To Alston



Orange in Bloom
(Sherborne Waltz)



The Oyster Girl



The Plane Tree



Poplar Grove



Quarter Brawls



Rochdale Coconut
Dance



The Rogues' March



La Roulante



Rub-a-dub (Stockport
Polka)



Rufty Tufty



Salmon Tails



Seacourt Bridge



Seven Stars (The
Moon And Seven
Stars)



Shandy Hall



The Sheriff's Ride



Si Bheag Si Mhor



Slängpolska 32



The Sloe



Soldier's Joy (The Forester)



Spoontiskerry



Springvals



Sussex Cotillion



Teatree Waltz



Theme Vannetaise
(Twiglet)



Three Around Three
(The Pleasure Of The Town)



Tip Top Polka



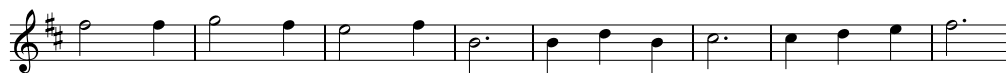
Tom Tolley's
Hornpipe



The Twister



Valse Musette



Wals voor Polle



Whinshields
Hornpipe



Will's Way



The Winster Gallop



Morris tunes

Balance the Straw



Banbury Bill



The Banks of the Dee



Bean Setting



Black Joke



Blue Bells of
Scotland



Laudnum Bunches



Lillibulero



Monck's March



Mountain Goats



The Postman's Knock



Rigs of Marlow



Ring O' Bells



Shave the Donkey



Shepherd's Hey



Shooting (Beaux of
London City)



Side Steps



Skirmish (British
Grenadiers)



Step Back



Step n' Fetch Her



Sweet Jenny Jones



Valentine



Vandals of
Hammerwich



William and Nancy



Winster Processional
(The Morris March)



Young Collins



Notes

