



The Bumper Book

**Gillibutties
Book of
Grimm**

He
Crie Hauock
Booke of
Cello Dottes

The Bumper Booke

The collected Bookes of Dottes



Compiled by Jim Hague

Notes

TeX Live on a Debian Linux system. Grateful thanks to all contributors to abc, \TeX , \LaTeX , \TeX , \LaTeX , \TeX and related software.
Music typeset by Jeff Molme's abcme2ps (<http://molmeje.free.fr/>). Document typeset by \LaTeX using \XeLaTeX from

(<http://abcnotation.com/>).

<https://git.lunch.org/CryHavoc/dotless/>. Tunes are in Chris Wallshaw's abc notation
Book sources can be found at in a Git (<https://git-scm.com/>) repository at

Techmical data

<http://dotless.cryhavoc.org.uk/>. This is issue 439, generated 7th November 2024.
The Book of Dotes is a constant work in progress. The latest version is always available from

Second printed edition 2019. Third printed edition 2024.
First published in the UK 2013 by Jim Hague.

Copyright of Jim Hague to be identified as the author of this work has been asserted by him in accordance with the
Copyright, Designs and Patents Act 1998.
Some tunes are reproduced from Paul Hardyr's Session Tunebook (www.paulhardy.net/).

<http://creativecommons.org/licenses/by-nc-sa/2.0/uk/>.
Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales License. Details at
Tune collection and presentation is copyright © Jim Hague 2013-2024 and is licensed under a Creative Commons

Ye Chie Havoc Book of Dotes



to Jane
for the music, and the dance

Step n' Fetch Her



Sweet Jenny Jones



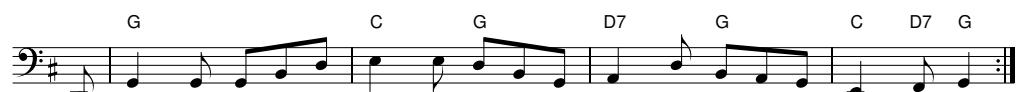
Valentine



Vandals of
Hammerwich



William and Nancy



Winstor Processional
(The Morris March)



is just how we go about them.
 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 who are inexperienced with instrument and folk music generally, but have a little musical background.
 Havoc musicians come in all shades of experience and ability. This collection is intended to help those like me
 And after every practice or dance-out, there is a music-playing session.
 Music forms a core part of Cry Havoc Battley Morris. Of course, the musicians provide the music we dance to.

Introduction

149

The musical score consists of six staves of music, each representing a different tune. The tunes are:

- Step Back**: The first staff shows a simple melody in G major, primarily using quarter notes and eighth-note pairs.
- Grenadiers**: The second staff shows a more complex melody in G major, featuring eighth-note patterns and some grace notes.
- Skirmish (British Grenadiers)**: The third staff shows a fast-paced melody in G major, characterized by sixteenth-note patterns.
- Side Steps**: The fourth staff shows a rhythmic pattern in E minor, with a mix of eighth and sixteenth notes.
- London City**: The fifth staff shows a melody in G major, with a prominent bass line and eighth-note patterns.
- Shepherd's Hey**: The sixth staff shows a rhythmic pattern in G major, similar to the Side Steps but with a different harmonic structure.

Each staff includes a key signature and a time signature of 6/8. The music is divided into measures by vertical bar lines, and specific notes are labeled with letters (G, D, C, Em, D, etc.) corresponding to the notes in the original image.

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.

ii

Lillibulero	
Monck's March	
Mountain Goats	
The Postman's Knock	
Rigs of Marlow	
Ring O' Bells	

The Book of Dots 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.

Find out more at <https://www.cryhavoc.org.uk/>, or email bags@cryhavoc.org.uk for more information.

Would-be dancers or musicians always welcome.

Laudnum Bunches

Lads-a-Bunchum

Ladies Pleasure

Jenny Lind

Hunt the Squirel

Highland Mary (Old Tom of Oxford)

Contents

Introduction	i	Brighton Camp (The Girl I Left Behind Me)	12
About Cry Havoc	ii	Buttered Peas	13
Session tunes	1	Le Canal En Octobre	14
A La Mode De France	3	Captain Lanoe's Quick March	15
Albert Farmer's Bonfire Tune	4	Captain Rock's Farewell	16
All In A Garden Green (Harwood Hall)	5	Click Go the Shears (Ring The Bell, Watch-	
Argeers (The Wedding Night)	6	man)	17
Astley's Ride	7	The Dancing Oolert	18
Bagpipers	8	Davy Davy Knick Knack	19
Battle of the Somme	9	Elizabeth Clare	20
Bear Dance	10	Emma From Finland	21
Bonny Kate	11	Enrico	22

iv

Country Gardens

Dogs of War

Getting Upstairs

Greenham (Long Odds)

Haste to the Wedding

Highland Mary

The Exploding Potato	46	
The Extension Reel	47	
Mazurka d'Auvergne	48	
Mazurka de Lapleau	49	
Michael Turner's Waltz	50	
Mount Hills	51	
The Meadow Waltz	52	
New Road To Alston	53	
Orange in Bloom (Shebome Waltz)	54	
The Oyster Girl	55	
The Plane Tree	56	
Rochdale Coconut Dance	59	
Quarter Brawls	58	
Poplar Grove	57	
Limeonnu de Limousie	34	
Harpers' Frolick	31	
Horses' Brawl (Le Bransle des Chevaux)	33	
An Italian Ram	36	
Jamica	38	
La Roulotte	61	
Ruffy Tufty	63	
Salmon Tails	64	
Seven Stars (The Moon And Seven Stars)	65	
Shandy Hall	67	
The Sherriff's Ride	68	
Louth Quickstep		
Laride 6		
Lamigan's Ball		
King Of The Fairies		
Just As The Tide Was Flowing		
Jessie's Homespire		
Jamie Allen		
Jameca		
Ruba-dub (Stockport Polka)	62	
Ruffy Tufty	63	
Salmon Tails	64	
Seven Stars (The Moon And Seven Stars)	65	
Shandy Hall	67	
The Sherriff's Ride	68	

Constant Billy Bonnie Green Garters Bobbing Around Blue Belles of Scotland Black Joke Bean Setting

G D7 G C D7 G

D A7 D A7 D G

G D7 G C D7 G

G D7 G C D7 G

G D7 G C D7 G

Si Bheag Si Mhor	69	The Banks of the Dee	91
Slängpolska 32	70	Bean Setting	92
The Sloe	71	Black Joke	93
Soldier's Joy (The Forester)	72	Blue Bells of Scotland	94
Spootiskerry	73	Bobbing Around	95
Springvals	74	Bonny Green Garters	96
Sussex Cotillion	75	Constant Billy	97
Teatree Waltz	76	Country Gardens	98
Theme Vannetaise (Twiglet)	77	Dogs of War	99
Three Around Three (The Pleasure Of The Town)	78	Getting Upstairs	100
Tip Top Polka	79	Greenham (Long Odds)	101
Tom Tolley's Hornpipe	80	Haste to the Wedding	102
The Twister	81	Highland Mary	103
Valse Musette	82	Highland Mary (Old Tom of Oxford)	104
Wals voor Polle	83	Hunt the Squirrel	105
Whinshields Hornpipe	84	Jenny Lind	106
Will's Way	85	Ladies Pleasure	107
The Winster Gallop	86	Lads-a-Bunchum	108
Morris tunes	87	Laudnum Bunches	109
Balance the Straw	89	Lillibulero	110
Banbury Bill	90	Monck's March	111
		Mountain Goats	112
		The Postman's Knock	113

vi

The Winster Gallop

Morris tunes

Balance the Straw

Banbury Bill

The Banks of the Dee

143

The sheet music displays six staves of musical notation for a guitar solo, arranged vertically. Each staff begins with a key signature of one sharp (G major). The time signature is 6/8 throughout. Below each staff, the corresponding chord is labeled. The chords are: G (first staff), A (second staff), D (third staff), G (fourth staff), D (fifth staff), and Em (sixth staff). The music features various note patterns, including eighth and sixteenth notes, and includes several grace notes indicated by small vertical strokes.

Session tunes

Music commonly played at Cry Havoc sessions

1

Springvals



Sussex Cotillion



Teatree Waltz



Theme Vannetaise
(Twiglet)



Three Around Three
(The Pleasure Of The
Town)



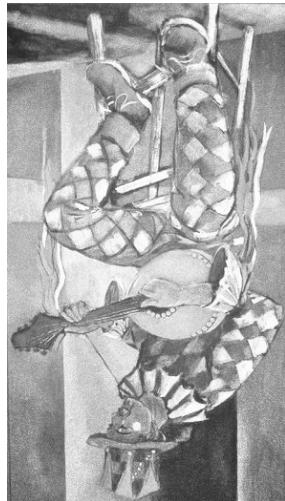
Tip Top Polka



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

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

Barbara Payne, *Maudoharlequin*



141

Spoofskerry

Soldier's Joy (The
Forester)

The Sloe

Szaniepolska 32

Si Bheag Si Mhor

The Sheriff's Ride

Spooner's Joy (The Forester)

The Sloe

Szaniepolska 32

Si Bheag Si Mhor

The Sheriff's Ride

Szaniepolska 32

Soldier's Joy (The Forester)

Spooners Joy (The Forester)

The Sloe

Szaniepolska 32

A La Mode De France

A musical score for three staves of bassoon part. The top staff starts with a tempo of $\text{♩} = 160$. The middle staff begins at measure 4, and the bottom staff begins at measure 9. Each staff consists of five measures. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The bassoon part uses a bass clef and a key signature of one sharp (F#). The score includes labels 'D' and 'G' above specific notes to indicate harmonic progress.

Change: Rufty Tufty.

3

Rub-a-dub (Stockport Polka)

Rufty Tufty

Salmon Tails

Seacourt Bridge

Seven Stars (The Moon And Seven Stars)

Shandy Hall

13 D
13 D Em A Em
8 D A D A D
5 D A Em D
4 D A D

Albert Farmer's Bonfire Tune

139

La Roulotte
The Rogues' March
Rockdale Coconut Dance
Quarter Brawls
Poplar Grove
The Plane Tree

D D Am D G D D
D G D D G D
Em Am G D7 Em
Em G G Em G G D
Em G D G C G D
Em Am G C D D B

All In A Garden Green
Harwood Hall

D = 90

G D Em G C Am D C G Am D7 G

9 G C D7 G Em Am D7 G

14 Am Bm C Am D G

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

5

The Midsummer
Waltz

D G D G Em Am D

Mount Hills

G D G Am

The Mudgee Waltz

G C Am D

New Road To Alston

Am Em Am Em Am

Orange in Bloom
(Sherborne Waltz)

G Em G Am Em G D7 G

The Oyster Girl

G D G D

A favourite of Sue, our resident Playford expert.

Musical score for "The Wedding Night" by Aggers, measures 12-7. The score is in common time (indicated by a 'C') and G major (indicated by a 'G'). The key signature is one sharp. The tempo is marked as♩=130. The score consists of two staves of music with various notes and rests. Below the music, the chords are listed: 12: D A7 D G D G D7 G; 7: C D7 G D A7 D A D A. The music ends with a double bar line and repeat dots.

The Wedding Night
Aggers

137

Musical score for "Michael Turner's Waltz" and other dances, measures 137-1. The score is in common time (indicated by a 'C') and G major (indicated by a 'G'). The key signature is one sharp. The tempo is marked as♩=130. The score consists of five staves of music with various notes and rests. Below the music, the chords are listed: Michael Turner's Waltz: G D G G D G D; Mazurka de Laplaeu: D G G D; Mazurka d'Auvergne: Am D; Maguire and Patterson: A D A D; Louth Quickstep: D G C D. The music ends with a final section labeled "Lairde 6" with chords Em D Bm.

Astley's Ride

$\text{♪} = 180$

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.

7

Jamaica

Jamie Allen

Jessie's Hornpipe

Just As The Tide Was Flowing

King Of The Fairies

Lanigan's Ball

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

Bagpipers

135

Herbert the Sherebet

Battle of the Somme

Pipe Major William Laurie

$\text{♪} = 120$

6 D C D G D
II G D G D C D

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.

9

From Night Till Morn

The Gamekeeper's
Cottage

Gathering Peascods

Grandfather's Tune

Green Mountain
Petronella

Harper's Frolick

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

or somewhere near the end, of a Havoc evening.

A foot stomping pulse behind this Flemish polka and its inevitable predecessor Lariede 6 typically marks the end,

Bear Dance

$\text{♩} = 120$

The Fiery Clock Face

The Extension Reel

The Exploding Potato

Enrico

Emma From Finland

Elizabeth Clare

Bonny Kate

J = 180

5 Em Am G D [1 D] [2 D]

9 G Am Bm C D

13 G D G C D G

Change: Harper's Frolick.

11

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

Brighton Camp

The Git I Left Behimd Me

$\text{♩} = 180$

5 G C G G

8 G D7 G Em C D7

13 G C D7 G

Bagpipers

Battle of the Somme

Bear Dance

Bonny Kate

Brighton Camp (The)

Gill I Left Behin Me

Buttered Peas

A

Buttered Peas

Bass Fiddle

Tempo: ♩ = 180

D G D Em A
D G D D
D A D Em A
D A D A7 D

5 9 13

13

Session tunes

A La Mode De France

D D G G G

Albert Farmer's Bonfire Tune

D A D

All In A Garden Green (Harwood Hall)

G D Em G C Am D C G Am D7 G

Argeers (The Wedding Night)

G D D G D7 G

Astley's Ride

G D C G

The image shows four staves of sheet music for three voices: Treble, Alto, and Bass. The music is in common time and consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure starts with an alto note followed by a bass note. The third measure starts with a bass note followed by a treble note. The fourth measure starts with an alto note followed by a bass note. The notes are primarily eighth notes, with some sixteenth-note patterns. The lyrics are written below each staff: 'Three blind mice' (Treble), 'catched by the tail' (Alto), 'Run all the way' (Bass), and 'Down went they' (Treble). The key signature changes from G major to C major to E minor to D major throughout the measures.

Le Canal En Octobre

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.

List of tune first lines

Captain Lanoe's Quick March

$\text{♪} = 160$

1 G G D G D Em
5 G G D G D G
9 B B D G G
13 Em Em C G D G

15

A.(A2.B2)4

Young Collins

$\text{♪} = 150$

A (G) C D7 G C D7 G
4 B (C) D7 G G C D7
8 G C D7 G C D7 G

Change: Orange in Bloom (Sherborne Wallz).

♩ = 140

Captain Rock's Farewell

Keep repeating as long as necessary.

Musical score for 'Dancing Queen' in G major, 4/4 time, at 150 BPM. The score shows two staves of music. The top staff starts with a G major chord (G-B-D) followed by a D7 chord. The melody consists of eighth-note patterns. The bottom staff continues the melody with eighth-note patterns. Measure 4 ends with a G major chord. Measure 5 begins with a D7 chord.

Wimster Professional The Morris March

(A2.B2)

Click Go the Shears
Ring The Bell, Watchman

J = 140

G C G A7 G C

7 D7 G D7 G C

I2 G D G C D7 G

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.

17

(AB)2.(AC)2.A

William and Nancy

J = 150

A G C G D7 G C D7 G

4 B G C G G C D7 G C G D7 G C D7 G

I2 C Slows G C G Em A7 D7 G C G G C D7 G C G D7 G C D7 G

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

12 Em D Em G D
8 Em D Em D
5 D Am Bm D A D
Em C D7 E
♩ = 130

The Dancing Oolert *Sally Kirthropstick*

13 C G D7 [1] G [2] G
9 B G G C G
5 G G D7 G
7 G G D7 D7
A. (AB)4 G A
♩ = 150

Vandals of Hammerwich

Davy Davy Knick Knack

$\text{♪} = 140$

1 G

5 G D G

8 G D G

13 G D G

19

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

Valentine

$\text{♪} = 120$

1 A C G D7

5 C G D7 G

8 B G D7 G D7

13 G C G G

16 C G G D7 G D7

22 D7 G C G C

$\text{♪} = 150$

Change: Michael Turner's Waltz.

24 D G D G C G D G

16 C G D C G Am

8 D G D G C G D G

$\text{♩} = 120$ G D C G G C G D G

Chris Wood

Elizabeth Clare

Sing at the start and at the end.

17 D D A7 A7 D G A7 A7 D

8 B D A7 G A7 D A7 G A7 D

My sweet Jenny - - ny Jones she's the pride of Lam - - go! - - len

My sweet Jenny - - ny Jones she's the pride of Lam - - go! - - len

$\text{♩} = 150$

A. (AB)6A

Sweet Jenny Jones

Emma From Finland

D = 140

1 Dm 2 n.c.

9 Gm Dm

13 A7 1 Dm n.c. 2 Dm

21

A.(A.B.C)4

Step n' Fetch Her

D = 152

A G C G D 1 G D G 2 G D G

B D G D G 1 D G 2 D G

C Am G C G Am G D G

This 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.

12 G A D A D A D
6 D A D D Em G
= 150

Enrico

121

12 Em D C D C D7 G C
6 G D7 G G C
= 140

Step Back

A B

The Exploding Potato

Ed Pritchard

$\text{♩} = 180$

G Am D
5 G D7 G
9 D Em7 Am D G
13 D Em7 D7 G

Change: The Extension Reel

23

A2.(A2.B2)3

Skirmish British Grenadiers

$\text{♩} = 160$

A G D G D7 G
4 B G C Am G D
9 G D G D G D7 G

120

Ed Pitchard

The Extension Reel

$\text{♩} = 180$

5 G
6 Am
7 D
8 Em
9 C
10 D
11 G
12 Am
13 G

Paul Ferreret

Slide Steps

$\text{♩} = 150$

A (A B) 4
B Em
C D
D E
E G
F A
G D

The Fiery Clock Face

$\text{♪} = 160$

1 G

5 G C D7 G

8 G Am D7

13 G Am D7 G

25

(A2.B3)6

Shooting Beaux of London City

$\text{♪} = 160$

A G D G D G

5 G D G D G D G

15 Am G D G Am G D G

9 G D G D G C G D G

5 G G Am G [1 D G] [2 D G]

$\text{♩} = 140$ G D Am G D

From Night Till Morn

5 G C G D7 D7 G G

9: # G C G D7 D7 G G

$\text{♩} = 130$

(A2.B2)6 Shepherd's Hey

The Gamekeeper's Cottage

$\text{♩} = 90$

8 G C Em D C G C Em D G

I7 G C Em D C G Am G Am D G

27

A.(A.B)3.A

Shave the Donkey

$\text{♩} = 152$

[A] G C G D [1 G D G] [2 G D G]

5 D G D G D G [1,2 D G] [3 D G]

[B]

Gathering Peasocks

13 G = 116

7 13

Gathering Peasods

115

Ring O' Bells

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

Grandfather's Tune

$\text{♩} = 160$

D A D A A
5 D A D A D
9 A A A A
13 D A D A D

Change: The Sloe

29

A.(AB2)4

Rigs of Marlow

$\text{♩} = 144$

A G D G D G
5 G D G D G
9 B G D G D G

Musical score for 'Green Mountain Petronella' featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (no sharps or flats) to E major (one sharp) at measure 9. The time signature is common time (indicated by 'C'). The vocal line includes lyrics such as 'G D Em D Em B C Bm C G D G', 'Em B C Bm C G', 'G', 'Em B C Bm C G', 'G', 'D', 'G', 'D', 'C', and 'D'. The piano accompaniment consists of eighth-note chords and patterns.

Green Mountain Petronella

113

Sing at the start and at the end.

Musical score for 'The Postman's Knock' featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (no sharps or flats) to D major (one sharp) at measure 17. The time signature is common time (indicated by 'C'). The vocal line includes lyrics such as 'Ev - er - y morn - ing as true as the clock, some - bod - y hears the post - man's knock.', 'Ev - er - y morn - ing as true as the clock, some - bod - y hears the post - man's knock.', 'D D G D D D', 'G G A G D A D', 'A A D D E7 E7 A A', 'G G D D E7 E7 A A', and 'D D E7 E7 A A'. The piano accompaniment features eighth-note chords and patterns. Measure 17 includes a dynamic instruction 'B = 160' and measure 21 includes a dynamic instruction 'A = 150'.

The Postman's Knock

B.(AB)6.B

Harper's Frolick

The image shows a musical score for bass guitar in D major. The tempo is 160 BPM. The score is divided into four staves, each representing a different bass line. The bass lines are labeled with letters: D, A, D, D, A, D, A, D, A, D, A, D. The music features eighth-note patterns and rests.

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

31

A.(AB)4

Mountain Goats

Ed Pritchard

A musical score for a bassoon part, featuring three staves of music. The top staff starts with a key signature of one sharp (F#) and a tempo of $\text{♩} = 130$. It includes lyrics: 'A' at measure 1, 'G' at measure 2, 'C' at measure 4, 'D' at measure 5, 'A7' at measure 9, and 'D' at measure 10. The middle staff continues the melody with lyrics: 'G' at measure 5, 'C' at measure 6, 'G' at measure 8, 'D7' at measure 9, 'G' at measure 10, 'D7' at measure 11, and 'G' at measure 12. The bottom staff begins at measure 8 with a key signature of one sharp (F#), labeled 'B'. It has lyrics: 'G' at measure 8, 'D' at measure 9, 'C' at measure 10, 'C' at measure 11, and 'D' at measure 12. The score concludes at measure 12.

Martin Ellisor

Herbert the Sherebert

$\text{♩} = 165$

13 D Em

9 Em D C Bm Em Bm

5 Em C D Em Em D

1 Em C D Em Em D

III

Mönck's March

$\text{♩} = 60$

21 G D7 G D7 G

13 G Bm C D7 G Bm C D7 G Bm C D7 G Bm C D7

5 G Bm C D7 G Bm C D7 G Bm C D7 G Bm C D7 G Bm C D7

1 G D7 G Bm C D7 G Bm C D7 G Bm C D7 G Bm C D7

Horse's Brawl
Le Bransle des Chevaux

$\text{♩} = 180$

1 G D G C D G D Em D G
9 D G D G D G D G D G
17 Em D Em D G

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.

33

A2.(A2.B2)3

Lillibulero

Henry Purcell

$\text{♩} = 165$

1 G D C G C D G
5 G D C G C D G
9 Em C D G G D
13 C G C G C D G

13

G D G

C Em G Bm

Jean-Frangois "Maloux"

L'Inconnu de Limosie

Heintzen

$\text{♩} = 104$

5 G 3 Em 3 C 3 D

8

7: #: G G Em C D

13

109

14

D G C D

$\text{♩} = 88$

G C D G

G C D G

G C D G

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

Laudum Bunches

B

$\text{♩} = 88$

A

7

7: #: G D7 C G C D7 G

7

7: #: G D7 C G C D7 G

7

7: #: G C D G C D7 G

7

Inisheer

Tommy Walsh

Music score for Inisheer, featuring two staves of music with lyrics and chords. The score consists of two staves, each with a bass clef and a key signature of one sharp. The first staff starts with G, Em, C, D. The second staff starts with G, Em, C, D, followed by a measure of G. The third staff starts with C, Am, G, G, D, G. The fourth staff starts with C, Am, G, G, D, G.

35

A.(BC)6.C

Lads-a-Bunchum

Music score for Lads-a-Bunchum, featuring three staves of music with lyrics and chords. The score includes lyrics for both parts A and B. Part A starts with a boxed section labeled [A] containing the lyrics "Oh dear moth - er, what a fool I be," followed by "Six young mai - dens came a court - in' me." Part B starts with a boxed section labeled [B] containing the lyrics "Five were blind and the oth - er coul - dn't see," followed by "oh dear moth - er, what a fool I be!" The score consists of three staves, each with a bass clef and a key signature of one sharp. Chords include G, C, D7, G, C, G, C, G, G, D7, G.

Jig

13 G D G A D
8 D A Bm A Bm F#m
5 D A D G A D
2 = 132 D A D Bm G A

Iron Legs

A jig from the Field Town tradition.

Jig

12 C
9
4
A

Ladies Pleasure

J = 120
A4.B.(C2.B)2

An Italian Rant

$\text{J.} = 95$

1 Gm Dm Cm Dm Cm B_b Dm Gm

5 Gm Dm Cm Dm Gm Dm Cm B_b Cm

10 Dm Gm Dm Cm Dm Cm B_b Dm Gm

37

A.(AB)4

Jenny Lind

$\text{J.} = 150$

A D G D A7 D

D G D A7 D

B C G D7 G

C G D7 [1 G] [2 G]

From Paul Hardy's Session Tunebook.

Jamaica

105

Hunt the Squirrel

A.(AB)⁴

Jamie Allen

$\text{♩} = 160$

5 G C G D7 G

8 G D7

13 G C G D7 G

39

A.(A.B2)4

Highland Mary Old Tom of Oxford

A G C D7 G D

5 G C D7 G D G

8 B G G C C

13 G D G

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

A little tune Susie's been working on.

I3 G C G G D G
8 G C G Em G C D
5 G Bm D Em G
2 =180 G C D G

Jessie's Hornpipe
attrib. to Aird's Collection 1794

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

12 G D7 G C D7 G D7 G
8 G D7 C D7 G D7 D7
5 G C D7 G D7 G
2 =150 G C D7 G D7

Highland Mary

A.(A.B24)

Just As The Tide Was Flowing

J. = 160

G C D G D Em Em C D
5 G C D G D G D C D G
8 Bm C Bm C G Em C D
13 G C D G D G D C D G

Change: Rochdale Coconut Dance.

41

A.(A.B2)4

Haste to the Wedding

J. = 92

A G C G D
5 G C G D G
8 B G C G D
13 G C G D G

Change: Laniigan's Ball.

Musical score for King Of The Fairies, measures 7 to 18. The score consists of three staves of music. Measure 7 starts with a 3/4 time signature. Measures 8 through 12 transition to a 2/4 time signature. Measures 13 through 18 return to a 3/4 time signature. The key signature changes frequently, indicated by labels such as D, Em, Bm, E, C, D, Em, Bm, Em, D, Em, Bm, Em, D, Em, Bm, Em, and E. The tempo is marked as $\text{♩} = 140$.

King Of The Fairies

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

Musical score for Long Odds, measures 5 to 9. The score consists of three staves of music. Measures 5 and 6 start with a 2/4 time signature, indicated by a 'B' in a box. Measures 7, 8, and 9 transition to a 3/4 time signature, indicated by an 'A' in a box. The key signature changes frequently, indicated by labels such as Em, G, Am, D, C, G, Am, D, C, D, G, and G. The tempo is marked as $\text{♩} = 120$.

Greennham
Long Odds

(A2.B)

Lanigan's Ball

$\text{♩} = 180$

Em D
5 Em Bm Em
9 Em D
13 Em Bm [1 Em] [2 Em]

43

A.(A.B2)4

Getting Upstairs

$\text{♩} = 168$

A G D7 C G D7 G
5 G D7 C G D7 G
9 G C D7 C G
14 D7 C G D7 G

Change: Bear Dance.

13 Em G D Bm Em
9 Em G D Bm Em
5 Em D Bm
Em

$\text{♩} = 160$

Larie 6

8 G D Em D Em
4 G D G D G Em

$\text{♩} = 150$

A. (A2.B2)4 Dogs of War Paul Ferreritt

Louth Quickstep

$\text{♩} = 100$

1 G C D G D C D

5 G C D G

9 G D G C D G

13 G D C D G

45

A.(A2.(BA)2)4

Country Gardens

$\text{♩} = 150$

A G C D7 G G C D7 G

B G D G D G A7 D7

9 G C D7 G C D7 G

98

25 D A G [1 D] [2 D]

17 Bm A G D Bm A G A

9 G A G [1 D] [2 D]

$\text{♩} = 120$

Maguire and Patterson

8 G D7 C G D7 G

4 G C D7 G C Am D7

A. (A2.B2)4 G D7 C G

$\text{♩} = 130$

Constant Billy

Mazurka d'Auvergne

$\text{♪} = 120$

1 G

5 G

8 G

13 G

Am

D

C

D

G

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

47

A3.B.C

Bonny Green Garters

$\text{♩} = 100$

[A] D

G A7

D A7

[1] D A7

[2] A7 D

6 [B] G D G C G

D G D G C G

D G

[C]

14 G D G D G D G C G

D G

Chamge: Mazurka d'Auvérgne.

Musical score for Mazurka de Lapleau, 13 measures. The key signature is A major (no sharps or flats). The tempo is indicated as $\text{♩} = 130$. The score consists of four staves of music. Measure 1 starts with a G note. Measures 2-3 show a sequence of D, C, C, G notes. Measures 4-5 show a sequence of G, D, G, G notes. Measures 6-7 show a sequence of D, G, G, G notes. Measures 8-9 show a sequence of G, G, G, G notes. Measures 10-11 show a sequence of D, G, G, G notes. Measures 12-13 show a sequence of G, G, G, G notes.

Mazurka de Lapleau

Musical score for Bobbing Around, 13 measures. The key signature is A major (no sharps or flats). The tempo is indicated as $\text{♩} = 92$. The score consists of four staves of music. Measure 1 starts with a G note. Measures 2-3 show a sequence of C, G, D, G, D notes. Measures 4-5 show a sequence of G, C, G, D notes. Measures 6-7 show a sequence of G, C, D, G notes. Measures 8-9 show a sequence of B, C, G, D notes. Measures 10-11 show a sequence of G, C, D, G notes. Measures 12-13 show a sequence of G, C, D, G notes.

Bobbing Around

A.(A.B)4

Michael Turner's Waltz

$\text{♩} = 140$

1 G D G C G D
5 G D G G D G
8 D D D G
11 Em C G G G D G

49

(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 land bald ricks on!
A G C G C G D7 G B G Bm Em A7
4

II D A7 D C D7 G C G C G D7 G
11 D A7 D C D7 G C G C G D7 G

$\text{♩} = 260$

C G
17 Double time C G C G D7 [1 G] [2 G]

94

Ed Priichard

The Midsummer Waltz

$\text{♩} = 140$

12 C D G G C C D7 G

14 D C G G Am Em C Bm Am D G D Am

27 Bm D Am C G G Am Bm C

37 Em C Am D D Am C G

$\text{♩} = 120$

Black Joke

$\text{♩} = 120$

12 C D G G C C D7 G

14 C D G G C C D7 G

27 B G C D G G C D G

37 A G D7 D G G D7 G

Mount Hills

$\text{♩} = 152$

1 G D G Am D G

5 G D Am D G

9 D C G D

13 G Em Am Am7 D G

51

A.(A.B2)4

Bean Setting

$\text{♩} = 80$

A

1 G D7 G G D7 G

5 G D7 G G Am G

$\text{♩} = 80$

B

8 G D7 C G D7 G

92

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

14 | 1 Am G D | 2 D7 G
9 G Am D
6 | 1 D7 G D | 2 D7 G
G = 140

The Mudgee Waltz

20 C = 120 G D C D7 G
12 C G Slows = 180 G C G C D7
7 C G D C G D C D7 G
A D G C D7 G G [B] G C G
A = 120 D2.B2.(A2.C2)2

The Banks of the Dee

New Road To Alston

$\text{♩} = 150$

Am Em Am Em Am
5 Am Em Am
9 Am Em Am Em Am
13 Am Em Am

53

A.(A.B3)3.A

Banbury Bill

$\text{♩} = 170$

A D G A7 D A7
5 D G A7 D
8 B D A7 G A7
13 D G A7 D

90

From Paul Hardy's Session Tunebook.

Orange in Bloom

Sherborne Waltz

J = 140

16 Em G Em G Am D7 G
8 G G Em Am Am G

Orange in Bloom

Sherborne Waltz

Balance the Straw

J = 130

9 G D7 G C G D7 G
5 B G C D7 G C D7
5 A G D7 C G D7 G

The Oyster Girl

$\text{J.} = 120$

1 G
5 G
8 G
13 G

55



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.

Chorus: Herbert the Sherbert.

I3 C D G C D B Em

9 C D G C D Bm

5 Em Am G C D D Em

Em Am G C D D B

$\text{♩} = 140$

The Plane Tree

Undine Horbury

Music for common Cry Havoc dances

Morris tunes

Poplar Grove

Veronica Wagner

A musical score for a bassoon part, featuring four staves of music. The tempo is indicated as $\text{♩} = 130$. The first staff begins with a G note, followed by a series of eighth notes. The second staff starts with a G note, followed by C, Em, G, C, D, and G. The third staff starts with Am, followed by D, C, and D. The fourth staff starts with G, followed by C, Em, G, C, D, and G. Measure numbers 5, 9, and 13 are marked above the staves. The bassoon part uses a bass clef and includes dynamic markings such as slurs and a triplet indicator (3).

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.

57

The Winster Gallop

Bassoon

$\text{♩} = 210$

1 G
C
G
D7

5 G
C
G
D7

9 G
D7

13 D7
G

Change: Salmon Tails.

The image shows four staves of musical notation for guitar, arranged vertically. Each staff has letter labels below it indicating specific notes or chords:

- Staff 1: G, D, G, D, G
- Staff 2: G, G, C, C, G, D
- Staff 3: C, D, G, G
- Staff 4: G, G, D

The tempo is indicated as $=140$.

Quarter Brawls

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

Will's Way

Rochdale Coconut Dance

$\text{♩} = 160$

Em Em Am G D7 Em
5 Em Em Am G D7 Em
9 G D G D
13 G D G D G

59

Whinshields Hornpipe

J. L. Dunk

$\text{♩} = 160$

G D7 G C
6 G [1 Am A7 D7] [2 Am D7 G] G Am
12 D7 G A7 D D7 G
18 D7 G D7 C D7 G

84

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*.

Change: Captain La noe's Quick March

13 G D G
9 Em D C Em D C D
5 G D G D C C
1: G = 160

The Rogues' March

25 G D D G
16 G D D G
9 G D D G
1: G = 180

Wals voor Polle

Wim Poessen

La Roulante

Jean Blanchard

$\text{♩} = 104$

D Am D G D D Em
5 D Em D Am D [1] [2]
9 Em G D Em G D Em G D
13 [1] [2]

61

Valse Musette

$\text{♩} = 160$

Em C D Em D B
9 Em C D Em D B Em
17 C Em D B C Em
25 C Em D B Em

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.

From Paul Hardy's Session Tunebook.

Rub-a-dub Stockport Polka

$\text{♩} = 180$

13 D G D7 G
8 D G D7 G
5 G D7 G D7 G
4 G D7 G D7 G

Ed Pritchard

$\text{♩} = 180$

7 Gm D Gm F Cm Gm D Gm
13 F Cm Gm D7 Gm Gm Cm Gm D
19 Gm A D Gm Cm Gm D Gm D Gm

Rufty Tufty

The musical score consists of three staves of music for a band. The top staff uses a bass clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The tempo is 180 BPM. The music is divided into measures by vertical bar lines. Measure 1: Bass (D), Treble (D). Measure 2: Bass (D), Treble (G). Measure 3: Bass (D), Treble (D). Measure 4: Bass (D), Treble (D). Measure 5: Bass (G), Treble (D). Measure 6: Bass (G), Treble (G). Measure 7: Bass (D). Measure 8: Bass (D), Treble (G). Measure 9: Bass (G), Treble (C). Measure 10: Bass (D), Treble (G). Measure 11: Bass (C), Treble (D). Measure 12: Bass (D), Treble (G). Measure 13: Bass (D), Treble (C). Measure 14: Bass (D), Treble (D). Measure 15: Bass (D), Treble (D). Measure 16: Bass (D), Treble (G).

63

Tom Tolley's Hornpipe

Bass Line

1 G C C D7 C G

6 C D G D7 G Em D7 G

11 Em D G G G Em

16 Am D C G D7 G

Change: Iron Legs.

17 G G D7 G
G G Em G C G D
G G C G D7 G

$\text{♩} = 160$

Salmon Tails

8 C G C D G
D G D G C D G

$\text{♩} = 160$

Tip Top Polka

Seacourt Bridge

Ed Pritchard

$\text{♩} = 134$

The musical score consists of two staves of music. The first staff begins with a key signature of one sharp (F#) and a tempo of $\text{♩} = 134$. The second staff begins with a key signature of one sharp (F#). The lyrics and chords are as follows:

- Line 1: G, G, C, D, G, D
- Line 2: G, C, Em7, D
- Line 3: G, C, D, G, D
- Line 4: G, C, D, G, D

Measure numbers 5, 9, and 13 are indicated above the staves.

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!

65

Three Around Three The Pleasure Of The Town

$\text{♩} = 160$

The musical score consists of two staves of music. The first staff begins with a key signature of one sharp (F#) and a tempo of $\text{♩} = 160$. The second staff begins with a key signature of one sharp (F#). The lyrics and chords are as follows:

- Line 1: G, D, G, C, G, D
- Line 2: G, D, G, C, G, G, D, G
- Line 3: D, G, C, G, D
- Line 4: D, G, C, G, D, G

Measure numbers 5, 9, and 13 are indicated above the staves.

78

From Paul Hardy's Session Tunebook.

13 G D G A D
9 A
5 D A G G D
13 D = 160

The Moon And Seven Stars
Seven Stars

77

13 Em C B Em
9 Em D
5 Em C D Em
Em = 140

Theme Vanmetaise
Twiglet

Shandy Hall

$\text{♩} = 140$

1 G D G Bm C D7

5 G D7 G C D7 G

8 D G C G D7 C

13 D G C D7 G

Another tune from Susie.

67

Teatree Waltz

$\text{♩} = 120$

1 G D7 Am D7 G

9 G C Am D7 G [1] [2]

17 G D7 Am

27 D7 G D7 G

37 G7 C Am G Em G D7 G

76

Change: Bear Dance.

13 Em Am Em Em

9 Em Bm Em Bm

5 Em Am Em Em

$\frac{d}{\cdot} = 160$ Em Am Em Bm

The Sheriff's Ride

75

Change: Mount Hils

15 C Am D C G Em D G

8 G G C G C G

5 C D G Em C G D G

$\frac{d}{\cdot} = 130$ G D Em C D

Sussex Cotillion

Si Bheag Si Mhor

*Turlough O'Carolan
(1670-1736)*

$\text{♪} = 140$ D

8 G D F# Bm G A D

16 D G D A Bm G

24 D Bm G D G A D

69

Springvals

arr. Ceylon Wallin

$\text{♪} = 130$

5 D G D G

9 D G D G

13 D G D G

74

13 G Em D G C Am D G
9 G Em G Am G D Em G
5 G D G C G D C G D
G = 104

Bösså, 1783-1847)
Byss-Calle (Carl Ersson

Slängpolska 32

From Paul Hardy's Session Tunebook.

19 G Em A7 D7 G C Am D7 G
13 Em C G C D G Em C
7 C Am D7 G Em C G Em A7 D7
G = 160

Ian Burns
Spootiskeerry

The Sloe

$\text{♪} = 140$

D A D G A D
5 D A D G A D
8 D D A D
13 A D G A D

71

Soldier's Joy The Forester

$\text{♪} = 140$ D

D G D E7 A7
5 D G D A7 D
8 D A7 D E7 A
13 D A7 D A7 D

72