

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

Library tunes
Music outside the regular Havoc repertoire.



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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Library tunes

Music outside the regular Havoc repertoire.



This book is for tunes that are not part of the regular Havoc session or dance repertoire.

Typically these tunes have either fallen out of popularity at sessions, or are simply tunes that I like.

Ashokan Farewell

Jay Ungar

$\text{♩} = 120$

9

17

25

Barnacle Bill

Blue Peter theme tune

Ashworth-Hope

The image shows a musical score for the Blue Peter theme tune 'Barnacle Bill'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is organized into five staves, with measure numbers 6, 10, 15, 20, and 25 indicated at the beginning of each staff. The melody consists of eighth and sixteenth notes, with some triplets. There are two first endings: the first ending starts at measure 5 and ends at measure 6, and the second ending starts at measure 11 and ends at measure 12. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

The Black Nag

$\text{♩} = 120$

4

9

The image shows a musical score for the piece 'The Black Nag'. It consists of three staves of music in G major (one sharp). The tempo is marked as quarter note = 120. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves are marked with measure numbers 4 and 9 respectively. The music is written in a simple, rhythmic style, primarily using eighth and quarter notes. The first staff ends with a double bar line and repeat dots. The second and third staves also end with double bar lines and repeat dots.

The Boys of Bluehill

$\text{♩} = 120$

5

8

13

The Butterfly

$\text{♩} = 150$



Ending



Caddam Wood

$\text{♩} = 140$

1

2

9

17

The College Hornpipe

$\text{♩} = 160$

5

8

13

Dear Tobacco

$\text{♩} = 160$

5

9

13

Handlarens Vals

Jonas Åkerlund

$\text{♩} = 160$

9

17

25

1 2

1 2

Harvest Home

$\text{♩} = 120$

5

8

13

The Hundred Pipers March

$\text{♩} = 180$

5

8

13

The image shows a musical score for 'The Hundred Pipers March'. It consists of four staves of music in G major (one sharp). The tempo is marked as quarter note = 180. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' at the beginning. The third staff is marked with an '8' at the beginning. The fourth staff is marked with a '13' at the beginning. The music is written in a simple, rhythmic style typical of a march. The first staff contains 8 measures, the second 8 measures, the third 8 measures, and the fourth 8 measures. The piece ends with a double bar line and repeat dots.

Jack Robinson

$\text{♩} = 180$

5

9

14

From the repertoire of fiddler William Tibury, of Pitch Place, midway between Churt and Thursley in Surrey. Tibury learned his repertoire from an uncle, Fiddler Hammond, who died around 1870 and who had been the village fiddler before him.

The King's House

$\text{♩} = 140$

5

8

13

The image displays a musical score for a piece titled "The King's House". The score is written on four staves of music, all in the key of D major (indicated by two sharps) and a 2/4 time signature. The tempo is marked as quarter note = 140. The first staff begins with a treble clef and a key signature of two sharps. The music consists of a sequence of eighth and sixteenth notes, with some notes beamed together. The second staff starts with a measure rest labeled "5". The third staff starts with a measure rest labeled "8". The fourth staff starts with a measure rest labeled "13". Each staff concludes with a double bar line and repeat dots. The overall structure is a single melodic line.

May Mazurka

Jane Griffiths

$\text{♩} = 120$

3

5

3

1

2

9

3

14

3

1

2

Moll in the Wad

Musical score for "Moll in the Wad" in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-12. The fourth staff, starting at measure 13, contains measures 13-16. The piece concludes with a double bar line and repeat dots at the end of the final measure.

5

9

13

La Mourisque

Tielman Susato
1551

Basse danse 5, La

♩ = 180

5

9

13

From Paul Hardy's Session Tunebook.

Navvy on the Line

$\text{♩} = 120$

The musical score is written on four staves in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8. 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. The piece concludes with a double bar line and repeat dots.

The Night Poor Larry Was Stretched



Off to California

$\text{♩} = 120$

3 3 3

5 3 3

8 3 3

13 3 3

Old Towler

$\text{♩} = 180$

6

11

15

21

26

33

Polska från Lövstabruk

*arr. Ceylon
Wallin*

4

3

5

4

3

1

2

2

4

4

5

4

4

1

2

The Railway

$\text{♩} = 160$

5

8

13

The image shows a musical score for a piece titled "The Railway". It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked as quarter note = 160. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line and repeat dots. The melody is primarily eighth and sixteenth notes, with some quarter notes and a final half note.

Rattling Bog

$\text{♩} = 160$

5

8

13

The Rigged Ship

$\text{♩} = 140$

5

8

13

The Rights Of Man

♩ = 140

The musical score for 'The Rights Of Man' is presented in four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of ♩ = 140. The first four measures of this staff feature eighth-note triplets, each marked with a '3' below the notes. The melody continues with eighth and sixteenth notes. The second staff starts at measure 5 and contains similar triplet patterns in the first four measures, followed by a melodic line that ends with a double bar line and repeat dots. The third staff starts at measure 8 and features a more complex rhythmic pattern with sixteenth-note triplets and sixteenth-note pairs. The fourth staff starts at measure 13 and continues the melodic line with eighth and sixteenth notes, concluding with a double bar line and repeat dots.

Sir Roger de Coverley

$\text{♩} = 180$

5

9

13

The image shows a musical score for the piece "Sir Roger de Coverley". It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked as quarter note = 180. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The music is a simple, rhythmic melody with a repeating pattern of eighth and sixteenth notes. Each staff ends with a double bar line and repeat dots.

Sonny Brogan's Mazurka

The musical score for "Sonny Brogan's Mazurka" is presented in four staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff contains measures 1 through 4. The second staff, starting with a measure number of 4, contains measures 5 through 8. The third staff, starting with a measure number of 8, contains measures 9 through 12. The fourth staff, starting with a measure number of 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the final measure.

The Staffordshire Hornpipe

3

6

3

12

3

Te Deum Prelude

Marc-Antoine
Charpentier

5

8

14

20

26

31

36

The image displays a musical score for the 'Te Deum Prelude' by Marc-Antoine Charpentier. The score is written in G major (one sharp) and consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The score is divided into measures, with measure numbers 5, 8, 14, 20, 26, 31, and 36 indicated at the start of their respective staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

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.

Library tunes

Ashokan
Farewell



Barnacle Bill
(Blue Peter
theme tune)



The Black
Nag



The Boys of
Bluehill



The Butterfly



Caddam
Wood



The College
Hornpipe



Dear Tobacco



Handlarens
Vals



Harvest
Home



The Hundred
Pipers March



Jack
Robinson



The King's
House



May Mazurka



Moll in the
Wad



La Mourisque
(Basse danse
5, La)



Mrs Casey



Navy on the
Line



The Night
Poor Larry
Was
Stretched



Off to
California



Old Towler



Polska från
Lövstabruk



The Railway



Rattling Bog



The Riggled
Ship



The Rights
Of Man



Sir Roger de
Coverley



Sonny
Brogan's
Mazurka



