

Ye  
Grie Hauock  
Booke of  
Horn in A  
Bottes

Library tunes  
Music outside the regular Havoc repertoire.



Compiled by Jim Hague

## **Ye Crie Havoc Booke of Dottes**

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

Some tunes are reproduced from Paul Hardy's Session Tunebook ([www.paulhardy.net](http://www.paulhardy.net)).

The right 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.

First published in the UK 2013 by Jim Hague.

Second printed edition 2019. Third printed edition 2024.

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

### **Technical data**

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

Music typeset by Jef Moine's `abcm2ps` (<http://moinejf.free.fr/>).

Document typeset by  $\LaTeX$  using  $X_{\text{Y}}\LaTeX$  from  $\TeX$  Live on a Debian Linux system. Grateful thanks to all contributors to `abc`,  $\LaTeX$ , Debian, Linux and related software.

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](mailto: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](mailto: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.

# Contents

<b>Introduction</b>	<b>i</b>	Harvest Home . . . . .	12
About Cry Havoc . . . . .	iii	The Hundred Pipers March . . . . .	13
<b>Library tunes</b>	<b>1</b>	Jack Robinson . . . . .	14
Ashokan Farewell . . . . .	3	The King's House . . . . .	15
Barnacle Bill (Blue Pe- ter theme tune) . . . . .	4	May Mazurka . . . . .	16
The Black Nag . . . . .	5	Moll in the Wad . . . . .	17
The Boys of Bluehill . . . . .	6	La Mourisque (Basse danse 5, La) . . . . .	18
The Butterfly . . . . .	7	Mrs Casey . . . . .	19
Caddam Wood . . . . .	8	Navvy on the Line . . . . .	20
The College Hornpipe . . . . .	9	The Night Poor Larry Was Stretched . . . . .	21
Dear Tobacco . . . . .	10	Off to California . . . . .	22
Handlarens Vals . . . . .	11		



Old Towler . . . . .	23	The Staffordshire Horn-	
Polska från Lövestabruk .	24	pipe . . . . .	31
The Railway . . . . .	25	Te Deum Prelude . . . . .	32
Rattling Bog . . . . .	26	The Trumpet Hornpipe	
The Rigged Ship . . . . .	27	(Captain Pugwash)	33
The Rights Of Man . . . .	28		
Sir Roger de Coverley . .	29	<b>List of tune first lines</b>	<b>34</b>
Sonny Brogan's Mazurka	30	Library tunes . . . . .	35

# 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'. It consists of five staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, melodic style. The score includes first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots. Measure numbers 6, 10, 15, 20, and 25 are marked at the beginning of their respective staves.

# 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 written in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of a quarter note equal to 120 beats per minute. The music is in 2/4 time. The first staff contains five measures of music, ending with a double bar line and repeat dots. The second staff starts with a measure rest labeled '4' and contains four measures of music. The third staff starts with a measure rest labeled '9' and contains four measures of music, also ending with a double bar line and repeat dots. The melody is primarily composed of eighth and sixteenth notes, with some rests and a final half-note cadence in the first and third staves.

# The Boys of Bluehill

♩ = 120



# The Butterfly

♩ = 150



Ending





# Caddam Wood

$\text{♩} = 140$

1 2

9

17

# The College Hornpipe

♩ = 160

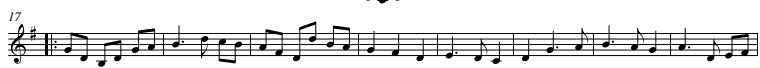




# Handlarens Vals

*Jonas Åkerlund*

$\text{♩} = 160$



# Harvest Home

$\text{♩} = 120$

5

8

13

# The Hundred Pipers March

♩ = 180

The musical score consists of four staves of music in treble clef. The first staff begins with a tempo marking of ♩ = 180. 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'. The music is written in a simple, rhythmic style with eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

## Jack Robinson

$\text{♩} = 180$

5

9

14

1 2

1 2

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 shows a musical score for a piece titled "The King's House". The score is written in treble clef with a key signature of one sharp (F#) and a tempo marking of quarter note = 140. The music is organized into four staves. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of quarter note = 140. The second staff is marked with a measure number of 5. The third staff is marked with a measure number of 8. The fourth staff is marked with a measure number of 13. The music consists of eighth and sixteenth notes, with some beamed eighth notes and dotted rhythms. The piece concludes with a double bar line and repeat dots.



# May Mazurka

*Jane Griffiths*

$\text{♩} = 120$

5

9

14

## Moll in the Wad

Musical score for "Moll in the Wad" in G major, 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

$\text{♩} = 180$

5

9

13

From Paul Hardy's Session Tunebook.

# Mrs Casey

Musical score for "Mrs Casey" in treble clef, 2/4 time. The score consists of five staves of music. The first staff begins with a repeat sign. The second staff includes first and second endings. The third staff continues the melody. The fourth staff continues the melody. The fifth staff includes first and second endings. The piece concludes with a double bar line.

4

8

14

20

1

2

1

2

# Navvy on the Line

$\text{♩} = 120$

5

8

13

The image shows a musical score for the piece 'Navvy on the Line'. It consists of four staves of music, each starting with a measure number (1, 5, 8, and 13). The tempo is marked as quarter note = 120. The music is written in a single melodic line on a treble clef staff. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the final measure.

# The Night Poor Larry Was Stretched



# Off to California

$\text{♩} = 120$

5

8

13

The musical score consists of four staves of music in treble clef. The tempo is marked as quarter note = 120. The piece features a consistent eighth-note rhythmic pattern. The first staff contains measures 1 through 4, with a triplet of eighth notes in the second measure. The second staff contains measures 5 through 8, with triplets in measures 6 and 8. The third staff contains measures 9 through 12, with a triplet in measure 9. The fourth staff contains measures 13 through 16, with triplets in measures 14 and 16. The piece concludes with a double bar line and repeat dots.

# Old Towler

$\text{♩} = 180$





# Polska från Lövstabruk

*arr. Ceylon  
Wallin*

4

3

5

1

2

2

4

4

5

4

1

2

# The Railway

♩ = 160



# Rattling Bog

$\text{♩} = 160$

5

8

13

# The Rigged Ship

♩ = 140

Musical score for 'The Rigged Ship' in treble clef, 2/4 time. The tempo is marked as ♩ = 140. The score consists of four staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The piece concludes with a double bar line and repeat dots.

5

8

13

# The Rights Of Man

$\text{♩} = 140$

The musical score consists of four staves of music in treble clef. The first staff begins with a tempo marking of quarter note = 140. The first two staves contain a melody with several triplet markings (indicated by a '3' above the notes). The third staff continues the melody with eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line and repeat dots. The piece is in a common time signature, indicated by the absence of a time signature symbol.

# Sir Roger de Coverley

♩ = 180

Musical score for Sir Roger de Coverley, measures 1-16. The score is written in treble clef and consists of four staves. The tempo is marked as ♩ = 180. The music is in 3/4 time and features a repeating rhythmic pattern of eighth and sixteenth notes. The first staff (measures 1-4) ends with a repeat sign. The second staff (measures 5-8) also ends with a repeat sign. The third staff (measures 9-12) ends with a repeat sign. The fourth staff (measures 13-16) ends with a repeat sign.

1

5

9

13

# Sonny Brogan's Mazurka

The image displays a musical score for "Sonny Brogan's Mazurka" in G major. The score is written on four staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 4. The second staff is marked with a "4" at the beginning and contains measures 5 through 8. The third staff is marked with an "8" at the beginning and contains measures 9 through 12. The fourth staff is marked with a "13" at the beginning and contains measures 13 through 16. The music consists of eighth and sixteenth notes, with a final measure on each staff ending with a double bar line and repeat dots. The overall tempo and feel are characteristic of a traditional mazurka.

# The Staffordshire Hornpipe

Musical score for 'The Staffordshire Hornpipe' in treble clef. The piece consists of three staves of music. The first staff begins with a triplet of eighth notes (G4, A4, B4) and continues with a sequence of eighth and quarter notes. The second staff starts at measure 6, featuring a triplet of eighth notes (G4, A4, B4) and includes a repeat sign. The third staff starts at measure 12, also featuring a triplet of eighth notes (G4, A4, B4) and concludes with a repeat sign. The key signature is one flat (B-flat) and the time signature is 2/4.



# 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 a single system on a grand staff (treble clef). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 8, 14, 20, 26, 31, and 36 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots at the end of the final measure.

# The Trumpet Hornpipe

Captain Pugwash

$\text{♩} = 130$

5

8

13

From Paul Hardy's Session Tunebook.

# 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  
Lövestabruk



The Railway



Rattling Bog



The Rigged  
Ship



The Rights  
Of Man



Sir Roger de  
Coverley



Sonny  
Brogan's  
Mazurka



The  
Staffordshire  
Hornpipe



Te Deum  
Prelude



The Trumpet  
Hornpipe  
(Captain  
Pugwash)

