

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

Morris tunes
Music for common Cry Havoc dances



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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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

♩ = 130

A

B

9

A.(A.B3)3.A

Banbury Bill

$\text{♩} = 170$

A

5

B

8

13

The musical score for 'Banbury Bill' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 170 beats per minute, represented by a quarter note symbol. The score is divided into four staves. The first staff contains measures 1 through 4, marked with a boxed 'A'. The second staff contains measures 5 through 8, marked with a boxed 'B'. The third staff contains measures 9 through 12, also marked with a boxed 'B'. The fourth staff contains measures 13 through 16, also marked with a boxed 'B'. The piece concludes with a double bar line at the end of the fourth staff.

(A2.B2)2.(A2.C2)2The Banks of the Dee

$\text{♩} = 120$

A

4 **B**

9

$\text{♩} = 180$

12 **C**

20 $\text{♩} = 120$

A.(A.B2)4

Bean Setting

$\text{♩} = 80$

A

5

$\text{♩} = 80$

B

8

(A2.B)6

Black Joke

♩ = 120

A

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

17 $\text{♩} = 260$ **C**

1 2

A.(A.B)4

Bobbing Around

$\text{♩} = 92$

A



B



A3.B.C

Bonny Green Garters

♩ = 100

1

2

6

14

A.(A2.B2)4

Constant Billy

$\text{♩} = 130$

A



B



8



A.(A2.(BA)2)4

Country Gardens

$\text{♩} = 150$

A



5

B



9



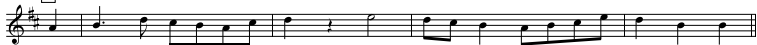
A.(A2.B2)4

Dogs of War

Paul Ferrett

$\text{♩} = 150$

A



B



8



A.(A.B2)4

Getting Upstairs

$\text{♩} = 168$

A



(A2.B)

Greenham

Long Odds

$\text{♩} = 120$

A



B

5



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

B

8

12

The musical score is written on four staves in G major (one sharp). The tempo is marked as quarter note = 150. 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. Section A is marked with a box labeled 'A' at the beginning of the first staff. Section B is marked with a box labeled 'B' at the beginning of the third staff. The piece concludes with a double bar line at the end of the fourth staff.

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

B

8

13

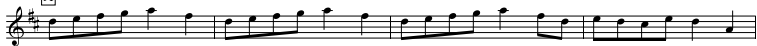
We also dance Highland Mary to Highland Mary. If KateK's playing for Highland Mary, we'll dance to this tune.

A.(AB)4

Hunt the Squirrel

$\text{♩} = 160$

A



5



9

B



13



A.(AB)4

Jenny Lind

$\text{♩} = 150$
A



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.

5

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

9 **B**

12 **C**

A.(A.B3)2.(A.C3)2 Laudnum Bunches

$\text{♩} = 88$

A

4

B

9

$\text{♩} = 88$

C

12

$\text{♩} = 88$

18

$\text{♩} = 88$

8

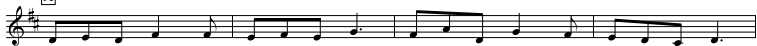
A2.(A2.B2)3

Lillibulero

Henry Purcell

$\text{♩} = 165$

A



B



A.(AB2)2.(AC2)2.A Monck's March

$\text{♩} = 60$

A

5 **B**

9

13 **C**

21

A.(AB)4

Mountain Goats

Ed Pritchard

$\text{♩} = 130$

A

5

B

8

12

B.(AB)6.B

The Postman's Knock

$\text{♩} = 150$

A

6

11

B

17

21

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.

Sing at the start and at the end.

A.(AB2)4

Rigs of Marlow

$\text{♩} = 144$

A



5



B



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

Ring O' Bells

$\text{♩} = 100$

A



5



8

B



13



16

C



19



A.(A.B)3.A

Shave the Donkey

$\text{♩} = 152$

A

1 2

5 **B**

1,2 3

(A2.B2)6

Shepherd's Hey

$\text{♩} = 130$

A

Section A consists of four measures of music in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: F#4, G4, A4, B4; Measure 2: A4, G4, F#4, E4; Measure 3: D4, C4, B3, A3; Measure 4: G3, F#3, E3, D3. The piece ends with a double bar line.

5 **B**

Section B consists of four measures of music in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: F#4, G4, A4, B4; Measure 2: A4, G4, F#4, E4; Measure 3: D4, C4, B3, A3; Measure 4: G3, F#3, E3, D3. The piece ends with a double bar line.

(A2.B3)6

Shooting

Beaux of London City

$\text{♩} = 160$

A

Section A consists of four measures of music in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 2: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 3: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Measure 4: A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). The section ends with a double bar line.

B

5

Section B consists of four measures of music in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 2: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 3: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Measure 4: A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). The section ends with a double bar line.

A.(AB)4

Side Steps

Paul Ferrett

$\text{♩} = 150$

A

B

10

1 2

The musical score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The tempo is marked as quarter note = 150. The piece is divided into sections A and B. Section A is marked with a box labeled 'A' and contains 8 measures. Section B is marked with a box labeled 'B' and contains 10 measures. The score includes first and second endings for the final section, marked with '1' and '2' above the notes. The piece concludes with a double bar line.

A2.(A2.B2)3

Skirmish

British Grenadiers

$\text{♩} = 160$

A

B

9

(A2.B2)3.A2

Step Back

$\text{♩} = 140$

A



B



A.(A.B.C)4

Step n' Fetch Her

$\text{♩} = 152$

A

B

C

1 2

1 2

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. best.

8 **B**

17

Sing at the start and at the end.

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

Valentine

$\text{♩} = 120$

A

5

8 **B**

13

$\text{♩} = 150$

16 **C**

22 $\text{♩} = 120$

The musical score for 'Valentine' is written for a single melodic line in treble clef with a key signature of one sharp (F#). The piece is divided into three main sections: A, B, and C. Section A begins at measure 1 with a tempo of 120 beats per minute (♩ = 120) and consists of 12 measures. Section B starts at measure 8 and continues for 5 measures. Section C begins at measure 16 with a tempo change to 150 beats per minute (♩ = 150) and lasts for 6 measures. The score concludes at measure 22, where the tempo returns to 120 beats per minute (♩ = 120). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and repeat signs. Measure numbers 5, 8, 13, 16, and 22 are indicated at the start of their respective lines.

A.(AB)4

Vandals of Hammerwich

$\text{♩} = 150$

A

5

B

9

13

1 2

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked as 150 beats per minute. The piece is divided into four measures per system. The first system (measures 1-4) is labeled 'A'. The second system (measures 5-8) is also labeled 'A'. The third system (measures 9-12) is labeled 'B'. The fourth system (measures 13-16) contains two first endings, labeled '1' and '2', which lead to the final measure of the piece.

(AB)2.(AC)2.A

William and Nancy

$\text{♩} = 150$

A

B

C

12

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). The tempo is marked as quarter note = 150. The piece is divided into three sections: Section A (measures 1-4), Section B (measures 5-8), and Section C (measures 9-12). Section A begins with a boxed 'A' above the first measure. Section B begins with a boxed 'B' above the fifth measure. Section C begins with a boxed 'C' above the ninth measure. The notation includes eighth and sixteenth notes, rests, and repeat signs at the end of each section. The key signature has one sharp (F#) and the time signature is 4/4.

Winster Processional

The Morris March

Winster Processional

The Morris March

♩ = 150

A



4

B



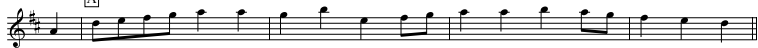
Keep repeating as long as necessary.

A.(A2.B2)4

Young Collins

♩ = 150

A



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.

Morris tunes

Balance the Straw



Banbury Bill



The first staff of music is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a repeat sign. After the repeat, the melody continues with eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The staff concludes with a first ending bracket over a quarter note G4 and a quarter note A4, and a second ending bracket over a quarter note G4 and a quarter note F#4.

Dogs of War



Getting
Upstairs



Greenham
(Long Odds)



Haste to the
Wedding



Highland
Mary



Highland
Mary (Old
Tom of
Oxford)



Hunt the
Squirrel



Jenny Lind



Ladies
Pleasure



Lads-a-
Bunchum



Laudnum Bunches



Lillibulero



Monck's March



Mountain Goats



The
Postman's
Knock



Rigs of
Marlow



Ring O' Bells



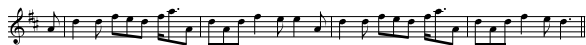
Shave the
Donkey



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



Winsters
Processional
(The Morris
March)



Young
Collins

