

The  
Crie Hawk  
Booke of  
Alto Saxophone Notes

Session tunes



Compiled by Jim Hague

**He  
Crie Havock  
Booke of  
Alto Saxophone Notes**

Session tunes

Music commonly played at Cry Havoc sessions



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

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## **Technical data**

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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](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.

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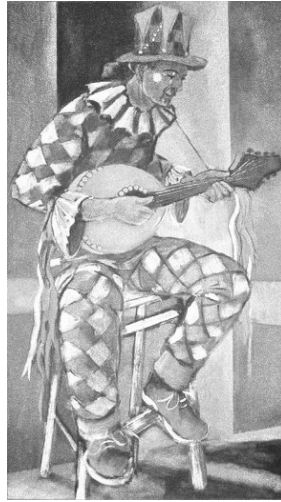


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# Session tunes

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

$\text{♩} = 160$

4

9

Change: Rufty Tufty.

## Albert Farmer's Bonfire Tune

♩ = 160

5

8

13

# All In A Garden Green

Harwood Hall

$\text{♩} = 90$

The musical score is written on three staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 90. The first staff contains measures 1 through 8, ending with a repeat sign. The second staff, starting at measure 9, continues the melody. The third staff, starting at measure 14, features a more active melodic line with eighth and sixteenth notes, also ending with a repeat sign.

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

$\text{♩} = 140$

5

8

13

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

$\text{♩} = 180$

5

9

13

Change: Harper's Frolick.

# Brighton Camp

## The Girl I Left Behind Me

$\text{♩} = 180$

5

8

13

## Buttered Peas

$\text{♩} = 180$

5

9

13

# Le Canal En Octobre

*Frederick Paris*

$\text{♩} = 140$

5

9

13



## Captain Lanoe's Quick March

$\text{♩} = 160$

5

9

13

The image displays a musical score for 'Captain Lanoe's Quick March' in 2/4 time, marked with a tempo of 160 beats per minute. The key signature is D major (two sharps). The score is written on four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5' above the first measure, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '9' above the first measure, contains measures 9 through 12. The fourth staff, starting with a measure number '13' above the first measure, contains measures 13 through 15 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes.

## Captain Rock's Farewell

$\text{♩} = 140$

6

1 2

9

17

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*

$\text{♩} = 130$

5

8

12

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

## Davy Davy Knick Knack

$\text{♩} = 140$

5

8

13

## Elizabeth Clare

*Chris Wood*

$\text{♩} = 120$

8

16

24

Change: Michael Turner's Waltz.

## Emma From Finland

♩ = 140

5

9

13

## 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*

$\text{♩} = 180$

5

9

13

Change: The Extension Reel

## The Extension Reel

*Ed Pritchard*

♩ = 180

5

9

13

## The Fiery Clock Face

$\text{♩} = 160$

5

8

13

## From Night Till Morn

$\text{♩} = 140$

5

1 2

9

15

## The Gamekeeper's Cottage

$\text{♩} = 90$

8

17

## Gathering Peascods

$\text{♩} = 116$

1 2

7

13

## Grandfather's Tune

$\text{♩} = 160$

5

9

13

Change: The Sloe

## Green Mountain Petronella

$\text{♩} = 140$

5

9

12



## Harper's Frolick

$\text{♩} = 160$

5

8

13

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

# Herbert the Sherbert

*Martin Ellison*

♩ = 165

5

9

13

## Horse's Brawl

### Le Bransle des Chevaux



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

♩ = 104

5

8

13

1 2

# Inisheer

*Tommy Walsh*



## Iron Legs

♩ = 132

The musical score for "Iron Legs" is written in 3/4 time with a key signature of one sharp (F#), indicating D major. The tempo is marked as 132 beats per minute. 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 and ends with a double bar line. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 15 and ends with a double bar line. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The key signature is D major, with F# as the only sharp.

## An Italian Rant

$\text{♩} = 95$



5

10

## Jamaica

$\text{♩} = 180$

5

9

From Paul Hardy's Session Tunebook.



## Jamie Allen

$\text{♩} = 160$

5

8

13

The image displays a musical score for a piece titled "Jamie Allen". The tempo is indicated as 160 beats per minute, represented by a quarter note symbol followed by "= 160". The score is written on four staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff contains measures 1 through 4. The second staff is preceded by a measure number "5" and contains measures 5 through 8, ending with a double bar line and repeat dots. The third staff is preceded by a measure number "8" and contains measures 9 through 12. The fourth staff is preceded by a measure number "13" and contains measures 13 through 16, also ending with a double bar line and repeat dots. The notation includes various note values such as quarter, eighth, and half notes, as well as rests.

## 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

Change: Rochdale Coconut Dance.

## King Of The Fairies

$\text{♩} = 140$

7

12

18

Change: Lanigan's Ball.

## Lanigan's Ball

$\text{♩} = 180$

5

9

13

1 2

## Laridé 6

$\text{♩} = 160$

5

9

13

Change: Bear Dance.

## Louth Quickstep

$\text{♩} = 100$

5

9

13

## Maguire and Patterson

$\text{♩} = 120$

9

17

25



## Mazurka d'Auvergne

$\text{♩} = 120$

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 120. The first staff contains measures 1 through 4. The second staff, starting with a measure rest labeled '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure rest labeled '8', contains measures 9 through 12. The fourth staff, starting with a measure rest labeled '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

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 G major (one sharp) and 3/4 time. It consists of four staves of music. The tempo is marked as quarter note = 130. The score includes measure numbers 5, 8, and 13. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots.

Change: Mazurka d'Auvergne.

## Michael Turner's Waltz

$\text{♩} = 140$

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 140. The score consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest labeled '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure rest labeled '8', contains measures 9 through 11. The fourth staff, starting with a measure rest labeled '11', contains measures 12 through 15 and ends with a double bar line and repeat dots.

5

8

11

# The Midsummer Waltz

*Ed Pritchard*

♩ = 140



14



27



37



## Mount Hills

$\text{♩} = 152$

5

9

13

## The Mudgee Waltz

$\text{♩} = 140$

6

9

14

A nice little waltz from Mudgee 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

## The Plane Tree

*Undine Hornby*

$\text{♩} = 140$

5

9

13

Change: Herbert the Sherbert.

## Poplar Grove

*Veronica Wagner*

♩ = 130

5

9

13

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

## Rochdale Coconut Dance

$\text{♩} = 160$

5

9

13

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 160. The first staff contains measures 1-4. The second staff, starting with a measure rest labeled '5', contains measures 5-8 and ends with a repeat sign. The third staff, starting with a measure rest labeled '9', contains measures 9-12. The fourth staff, starting with a measure rest labeled '13', contains measures 13-16 and ends with a repeat sign. The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes.

## 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

1 2

9

13

1 2

# Rub-a-dub

## Stockport Polka

$\text{♩} = 180$

5

8

13

From Paul Hardy's Session Tunebook.



## Rufty Tufty

$\text{♩} = 180$

1 2

5 1 2

9

## Salmon Tails

$\text{♩} = 160$

9

17

## Seacourt Bridge

*Ed Pritchard*

$\text{♩} = 134$

5

1 2 3

9

13

1 2

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

$\text{♩} = 160$

5

9

13

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)

♩ = 140

8

16

24

## Slängpolska 32

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

$\text{♩} = 104$

5

9

13



## The Sloe

$\text{♩} = 140$

5

8

13

# Soldier's Joy

The Forester

♩ = 140



## Spootiskerry

*Ian Burns*

$\text{♩} = 160$

7

13

19

From Paul Hardy's Session Tunebook.

## Springvals

*arr. Ceylon Wallin*

$\text{♩} = 130$

5

9

13

1

2

## Sussex Cotillion

$\text{♩} = 130$

5

8

15

Change: Mount Hills

## Teatree Waltz

♩ = 120

Musical score for Teatree Waltz, measures 1 through 40. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 120. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure 9 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The score ends with a double bar line at measure 40.

9

17

27

37

# Theme Vannetaise

Twiglet

♩ = 140

5

9

13

# Three Around Three

## The Pleasure Of The Town

♩ = 160





## Tip Top Polka

$\text{♩} = 160$

6

1 2

8

## Tom Tolley's Hornpipe

$\text{♩} = 132$

6

11

16

Change: Iron Legs.

# The Twister

*Ed Pritchard*

♩ = 180

7

13

19

## Valse Musette

$\text{♩} = 160$

9

17

25

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

$\text{♩} = 180$

9

16

25

## Whinshields Hornpipe

*J. L. Dunk*

$\text{♩} = 160$

6

12

18

## Will's Way

$\text{♩} = 140$

5

9

13

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

## The Winster Gallop

$\text{♩} = 210$

5

9

13

Change: Salmon Tails.



# 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



# All In A Garden Green (Harwood Hall)



## Argeers (The Wedding Night)



## Astley's Ride



## Bagpipers



## Battle of the Somme



## Bear Dance



Bonny Kate



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





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)



Spoostiskerry



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



# Notes





