

Ye
Crie Hauock
Booke of
Cello Bottes

Session tunes



Compiled by Jim Hague

**He
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Booke of
Cello Bottes**

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Music commonly played at Cry Havoc sessions



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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.

Contents

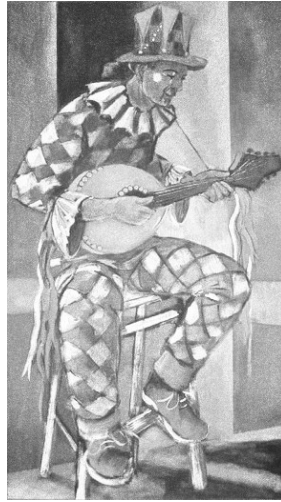
Introduction	i	Brighton Camp (The Girl I Left Behind Me) .	12
About Cry Havoc	ii	Buttered Peas	13
Session tunes	1	Le Canal En Octobre	14
A La Mode De France	3	Captain Lanoe's Quick March	15
Albert Farmer's Bonfire Tune	4	Captain Rock's Farewell	16
All In A Garden Green (Harwood Hall)	5	Click Go the Shears (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

The Exploding Potato	23	Maguire and Patterson	46
The Extension Reel	24	Mazurka d'Auvergne	47
The Fiery Clock Face	25	Mazurka de Lapleau	48
From Night Till Morn	26	Michael Turner's Waltz	49
The Gamekeeper's Cottage	27	The Midsummer Waltz	50
Gathering Peascods	28	Mount Hills	51
Grandfather's Tune	29	The Mudgee Waltz	52
Green Mountain Petronella	30	New Road To Alston	53
Harper's Frolick	31	Orange in Bloom (Sherborne Waltz)	54
Herbert the Sherbert	32	The Oyster Girl	55
Horse's Brawl (Le Bransle des Chevaux)	33	The Plane Tree	56
L'Inconnu de Limoise	34	Poplar Grove	57
Inisheer	35	Quarter Brawls	58
Iron Legs	36	Rochdale Coconut Dance	59
An Italian Rant	37	The Rogues' March	60
Jamaica	38	La Roulante	61
Jamie Allen	39	Rub-a-dub (Stockport Polka)	62
Jessie's Hornpipe	40	Rufty Tufty	63
Just As The Tide Was Flowing	41	Salmon Tails	64
King Of The Fairies	42	Seacourt Bridge	65
Lanigan's Ball	43	Seven Stars (The Moon And Seven Stars)	66
Laridé 6	44	Shandy Hall	67
Louth Quickstep	45	The Sheriff's Ride	68

Si Bheag Si Mhor	69	Tom Tolley's Hornpipe	80
Slängpolska 32	70	The Twister	81
The Sloe	71	Valse Musette	82
Soldier's Joy (The Forester)	72	Wals voor Polle	83
Spoostiskerry	73	Whinshields Hornpipe	84
Springvals	74	Will's Way	85
Sussex Cotillion	75	The Winster Gallop	86
Teatree Waltz	76		
Theme Vannetaise (Twiglet)	77	List of tune first lines	87
Three Around Three (The Pleasure Of The Town)	78	Session tunes	88
Tip Top Polka	79	Notes	103

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

$\text{♩} = 160$

D D G G G

4 G D G D G

9 D G D G

Change: Ruffy Tufty.

Albert Farmer's Bonfire Tune

♩ = 160

D A D

5 D Em A D

8 D A D A D

13 D Em A D

All In A Garden Green

Harwood Hall

$\text{♩} = 90$

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.

Argeers

The Wedding Night

♩ = 130

G D D G D7 G Em Am D

7 C D7 G D D A7 D A7 D A D A

12 D A7 D G D G D C D7 G

A favourite of Sue, our resident Playford expert.

Astley's Ride

♩ = 180

5

8

13

The musical score is written for a single melodic line in G major, 2/4 time. The tempo is marked as ♩ = 180. The key signature has one sharp (F#). The score is divided into four measures, each containing a specific chord above it: G, D, C, G, D, C, D7, Am, D7, G. The melody consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The score ends with a double bar line and repeat dots.

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

♩ = 140

C

G

5

C

G

8

G

D

G

13

C

G

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

♩ = 120

Bear Dance

$\text{♩} = 120$

Em D Em D Em D Em D

9 Em D C D Em D C D Em D Em

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

Chords: G, G, C, G, Em, Am, G, D, D, D, G, Am, Bm, C, D, G, D, G, C, D, G

Change: Harper's Frolick.

Brighton Camp

The Girl I Left Behind Me

♩ = 180

G C G D7

5 G C D7 G

8 G D7 G D7 G Em C D7

13 G C D7 G

Buttered Peas

$\text{♩} = 180$

D G D Em A

5 D G D D

9 D A D Em A

13 D A D A7 D

Le Canal En Octobre

Frederick Paris

$\text{♩} = 140$

5 G C G C Em D G

9 G C G C Em D D

13 G C G C Em D G

Captain Lanoe's Quick March

♩ = 160

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

Captain Rock's Farewell

$\text{♩} = 140$

6

9

17

Change: Orange in Bloom (Sherborne Waltz).

Click Go the Shears

Ring The Bell, Watchman

$\text{♩} = 140$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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

♩ = 130

5

8

12

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

Davy Davy Knick Knack

♩ = 140

G D

5 G D G

8 G D

13 G D G

Elizabeth Clare

Chris Wood

$\text{♩} = 120$

8

16

24

Change: Michael Turner's Waltz.

Emma From Finland

♩ = 140

Dm

5 A7

1 Dm 2 n.c.

9 Gm Dm

13 A7

1 Dm n.c. 2 Dm

Enrico

♩ = 150

D G D D G A D G

6 D G A D D D Em G

12 G A D A D A D A D

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 G D7 G

9 D Em7 Am D G

13 D Em7 D7 G

Change: The Extension Reel

The Extension Reel

Ed Pritchard

$\text{♩} = 180$

5

9

13

The Fiery Clock Face

♩ = 160

5

8

13

G

F

G

C

D7

G

G

Am

D7

G

Am

D7

G

From Night Till Morn

♩ = 140

G D G Am G D

5 G D G Am G 1 D G 2 D G

9 G D D C G D G D G

15 Am G D G D G Am G D G

Detailed description: The musical score is written for a single melodic line on a bass clef staff. The key signature has one sharp (F#), indicating G major. The tempo is 140 beats per minute, with a quarter note equal to one beat. The score is divided into four systems, each containing four measures. Chords are written above the staff at the beginning of measures 1, 2, 3, 5, 6, 8, 9, 10, 11, 13, 14, 16, 17, 18, and 19. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. There are repeat signs at the end of measure 11 and measure 17, with first and second endings provided for measure 11.

The Gamekeeper's Cottage

♩ = 90

G Am G Am G C G Am G Am D G

8 G C Em D C G C Em D G

17 G C Em D C G Am G Am D G

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of three systems of music. The first system contains measures 1 through 7, ending with a double bar line. The second system contains measures 8 through 16, also ending with a double bar line. The third system contains measures 17 through 24, ending with a double bar line. The tempo is marked as quarter note = 90. Chord symbols are placed above the notes. The time signature changes from 4/4 to 2/4 and 3/4 throughout the piece.

Gathering Peascods

$\text{♩} = 116$

G C D 1 G 2 G

7 D G D/F#m A D

13 G C G C G C G D G

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

Green Mountain Petronella

Green Mountain Petronella

Chord progression: G, G, D, C, D

5 G, G, D, G

9 Em, B, C, Bm, C, G

12 G, D, Em, B, C, Bm, C, G, G, D, G

Harper's Frolick

$\text{♩} = 160$

5

8

13

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

Herbert the Sherbert

Martin Ellison

♩ = 165

Em C Em D

5 Em C Em D Em

9 Em D C Bm Em Bm

13 D Em G D Em

Horse's Brawl

Le Bransle des Chevaux

$\text{♩} = 180$

Chord symbols for the first staff: G, D, G, C, D, G, D, Em, D, G.

Chord symbols for the second staff (starting at measure 9): D, G, D, G, D, G, D, G, D, G, D, G.

Chord symbols for the third staff (starting at measure 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.

L'Inconnu de Limoise

Jean-François "Maxou"
Heintzen

♩ = 104

5

8

13

1 D 2 D G

Inisheer

Tommy Walsh

The musical score for 'Inisheer' by Tommy Walsh is presented in four staves of bass clef notation. The key signature is one sharp (F#). The score includes measure numbers 1, 5, 8, and 12 at the beginning of their respective staves. Chords are indicated above the notes: G, Em, C, D, G, Em, C, D, G, C, G, Am, G, G, D, and G. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measures 10 and 14. The piece concludes with a double bar line and repeat dots in the final measure of the fourth staff.

Iron Legs

♩ = 132

D A D A D G Bm A

5 D A D A D G A D

8 D A D A Bm A Bm F#m

13 G D G D G A D

An Italian Rant

$\text{♩} = 95$

The musical score for "An Italian Rant" is written in bass clef with a key signature of one flat (Bb) and a tempo of 95 beats per minute. The time signature is 2/4. The score is divided into three staves, each containing 8 measures of music. The chords are indicated above the notes.

Staff 1 (Measures 1-8):

- Measure 1: Gm
- Measure 2: Dm
- Measure 3: Cm
- Measure 4: Dm
- Measure 5: Cm
- Measure 6: Bb
- Measure 7: Dm
- Measure 8: Gm

Staff 2 (Measures 5-12):

- Measure 5: Gm
- Measure 6: Dm
- Measure 7: Cm
- Measure 8: Dm
- Measure 9: Gm
- Measure 10: Dm
- Measure 11: Cm
- Measure 12: Bb

Staff 3 (Measures 10-17):

- Measure 10: Dm
- Measure 11: Gm
- Measure 12: Dm
- Measure 13: Cm
- Measure 14: Dm
- Measure 15: Cm
- Measure 16: Bb
- Measure 17: Dm
- Measure 18: Gm

Jamaica

$\text{♩} = 180$

5

9

From Paul Hardy's Session Tunebook.

Jamie Allen

♩ = 160 G



5 G C G D7 G

8 G D7

13 G C G D7 G

Jessie's Hornpipe

attrib. to Aird's Collection
1794

♩ = 180

5 G Bm Em D G

8 G C G C G Em C D

13 G C G C G D G

A little tune Susie's been working on.

Just As The Tide Was Flowing

♩ = 160

1 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.

King Of The Fairies

$\text{♩} = 140$
Em

D Em D

7 Em Bm Em Em C Em Bm 3

12 Em C Em D Em D Em Bm

18 D Em Bm Em Bm Em

Change: Lanigan's Ball.

Lanigan's Ball

♩ = 180

Em D

5 Em Bm Em

9 Em D

13 Em Bm 1 Em 2 Em

Detailed description: The musical score is written in bass clef with a key signature of one sharp (F#), indicating D major or E minor. The tempo is marked as 180 bpm with a quarter note symbol. The score is divided into four staves. The first staff contains measures 1 through 4, with an Em chord at the start and a D chord at measure 3. The second staff contains measures 5 through 8, with Em chords at measures 5 and 8, and a Bm chord at measure 6. The third staff contains measures 9 through 12, with Em chords at measures 9 and 11, and a D chord at measure 10. The fourth staff contains measures 13 through 16, with an Em chord at measure 13, a Bm chord at measure 14, and two first/second endings of Em chords at measures 15 and 16. The piece concludes with a double bar line.

Laridé 6

♩ = 160

Em D Bm

5 Em D Em

9 Em G D Bm Em

13 Em G D Bm Em

The musical score for 'Laridé 6' is written in E minor (one sharp, F#) and 4/4 time. The tempo is marked as 160 beats per minute. The score is divided into four staves, each containing four measures of music. The first staff begins with a tempo marking of 160. Chord changes are indicated above the staff: Em (E minor) at the start, D (D major) at measure 2, and Bm (B minor) at measure 4. The second staff starts at measure 5, with Em at measure 5, D at measure 6, and Em at measure 8. The third staff starts at measure 9, with Em at measure 9, G (G major) at measure 10, D at measure 12, Bm at measure 14, and Em at measure 16. The fourth staff starts at measure 13, with Em at measure 13, G at measure 14, D at measure 16, Bm at measure 18, and Em at measure 20. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Change: Bear Dance.

Louth Quickstep

$\text{♩} = 100$

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

Maguire and Patterson

$\text{♩} = 120$

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

Chords: D, A, D, A, D, G, A, G, Bm, A, G, A, D, A, D, G, A, G

First Ending: 1 D, 2 D

Mazurka d'Auvergne

♩ = 120

G Am D

5 G Am D G

8 G C D

13 G Am D G

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

Mazurka de Lapleau

$\text{♩} = 130$

1 D G G D G

5 G G D G

8 D G C D G

13 G C D G

Change: Mazurka d'Auvergne.

Michael Turner's Waltz

♩ = 140

G D G C G D

5 G D G G D G

8 D D G

11 Em C G G D G

Detailed description: The musical score is written for a single melodic line in bass clef, key of D major (indicated by two sharps: F# and C#). The time signature is 3/4, indicated by a quarter note equal to 140 beats per minute. The score is divided into four staves. The first staff contains measures 1 through 6, with chords G, D, G, C, G, and D written above. The second staff begins at measure 5 and contains measures 5 through 7, with chords G, D, G, G, D, and G. The third staff begins at measure 8 and contains measures 8 through 10, with chords D, D, and G. The fourth staff begins at measure 11 and contains measures 11 through 16, with chords Em, C, G, G, D, and G. The piece concludes with a double bar line and repeat dots in the final measure.

The Midsummer Waltz

Ed Pritchard

$\text{♩} = 140$

D G D G Em Am D D G D Am

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

27 Bm D Am D C G G Am Bm C

37 Em C Am D D G G D Am D C G

Mount Hills

♩ = 152

G D G Am

5 G D Am D G

9 D C G D

13 G Em Am Am7 D G

Detailed description: The musical score is written for a single melodic line in bass clef on a five-line staff. The key signature has one sharp (F#), indicating G major. The tempo is marked as 152 beats per minute with a quarter note symbol. The score is divided into four systems, each containing four measures. Measure numbers 1, 5, 9, and 13 are placed at the beginning of their respective systems. Chord symbols (G, D, Am, C, Em, Am7) are placed above the staff at the start of measures where a change occurs. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots in the final measure.

The Mudjee Waltz

$\text{♩} = 140$

1 G C Am D

6 1 D7 G D 2 D7 G

9 G Am D

14 1 Am G D 2 D7 G

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

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

Orange in Bloom

Sherborne Waltz

♩ = 140

G Em G Am Em G D7 G

8 G G Am G Em Am G

16 Em G Am Em G D7 G

From Paul Hardy's Session Tunebook.

The Oyster Girl

♩. = 120

G D G D

5 G D C G D7 G

8 G C D7 G

13 G D C G D7 G

The Plane Tree

Undine Hornby

$\text{♩} = 140$

Em Am G C D D B

5 Em Am G C D D Em

9 C D G C D D Bm

13 C D G C D B Em

Change: Herbert the Sherbert.

Poplar Grove

Veronica Wagner

$\text{♩} = 130$

5 G C Em G C D G

9 Am D C D

13 G C Em G C D G

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

$\text{♩} = 140$

Em G G D Em G G D

5 G G C D

8 G G D G C G C G G D

13 D G G D G G D G

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

The Rogues' March

$\text{♩} = 160$

5

9

13

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

♩ = 104

D Am D G D D Em

5 D Em D Am D 1 2

9 Em G D

13 1 2

Rub-a-dub

Stockport Polka

♩ = 180

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G D7 G D7 G D7 G D7 G D7 G D7 G

From Paul Hardy's Session Tunebook.

Rufty Tufty

$\text{♩} = 180$

D

D

G

D

1 D

2 D

5

G

D

G

D

1 D G

2 D G

9

G

C

D

G

C

D

D

D

D

G

5

G

D

G

D

1 D G

2 D G

9

G

C

D

G

C

D

D

D

D

G

Salmon Tails

$\text{♩} = 160$

G D G C G D7 G

9 G C G D G C G D7 G

17 G C G D G Em G D7 G

Seacourt Bridge

Ed Pritchard

♩ = 134

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G C D

1 D G 2 D G

G C Em7 D

1 D G 2 D G

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

♩ = 140

The musical score for 'Shandy Hall' is written in bass clef with a key signature of one sharp (F#) and a tempo of 140 bpm. The score is divided into four staves, each containing six measures of music. The chords are labeled as follows:

- Staff 1: G, D, G, Bm, C, D7
- Staff 2: G, D7, G, C, D7, G
- Staff 3: D, G, C, G, D7, C
- Staff 4: D, G, C, D7, G

The melody is primarily composed of eighth and sixteenth notes, with some measures featuring beamed eighth notes. The piece concludes with a double bar line and repeat dots.

Another tune from Susie.

The Sheriff's Ride

♩ = 160

Em Am Em Bm

5 Em Am Em Em

9 Em Bm Em Bm

13 Em Am Em Em

Change: Bear Dance.

Si Bheag Si Mhor

Turlough O'Carolan
(1670-1736)

♩ = 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

Slängpolska 32

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

$\text{♩} = 104$

5 9 13

The Sloe

♩ = 140

1 D A D G A D

5 D A D G A D

8 D A D

13 A D G A D

Soldier's Joy

The Forester

♩ = 140 D G D E7 A7

5 D G D A7 D

8 D A7 D E7 A

13 D A7 D A7 D

The musical score is written in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The music is divided into four systems, each with measure numbers 1, 5, 8, and 13 indicated at the start. Chords are written above the notes: D, G, D, E7, A7, D, A7, D, E7, A, D, A7, D, A7, D. The score ends with a double bar line and repeat dots in the final measure of the fourth system.

Spootiskerry

Ian Burns

♩ = 160

7 C Am D7 G Em C G Em A7 D7

13 Em C G C D G Em C

19 G Em A7 D7 G C Am D7 G

From Paul Hardy's Session Tunebook.

Springvals

arr. Ceylon Wallin

♩ = 130

D G D G

5 D G D 1 G 2 G

9 D G D G

13 D G D 1 G 2 G

Sussex Cotillion

♩ = 130

1 G D Em C D

5 C D G Em C G D G

8 G C G G C G

13 C Am D C G Em G D G

Change: Mount Hills

Teatree Waltz

♩ = 120

Chords: 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

Theme Vannetaise

Twiglet

♩ = 140

Em D B

5 Em C D Em

9 Em D B

13 Em C D C B Em

Three Around Three

The Pleasure Of The Town

♩ = 160

G D G C G D

5 G D G C G G D G

9 D G C G D

13 D G C C D G

Tip Top Polka

♩ = 160 G

6

1 D G 2 D G

8 C G D C G D G

Tom Tolley's Hornpipe

$\text{♩} = 132$

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.

The Twister

Ed Pritchard

$\text{♩} = 180$

Gm Cm Gm D Gm Cm

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

Valse Musette

♩ = 160

Em C D Em D B

9 Em C D Em D B Em

17 C Em D B

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.

Wals voor Polle

Wim Poesen

$\text{♩} = 180$

9

16

25

Whinshields Hornpipe

J. L. Dunk

$\text{♩} = 160$

1 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

Will's Way

$\text{♩} = 140$

D G A D C

5 D G A D A7 D

9 D C

13 D A7 D

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

The Winster Gallop

$\text{♩} = 210$

Chords: G, D7, G, C, G, D7, G, D7, G

Measure numbers: 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

A La Mode De France



Albert Farmer's
Bonfire Tune



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



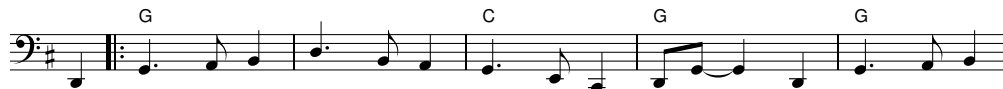
Le Canal En Octobre



Captain Lanoe's
Quick March



Captain Rock's
Farewell



Click Go the Shears
(Ring The Bell,
Watchman)



The Dancing Oolert



Davy Davy Nick
Knack



Elizabeth Clare



Emma From Finland



Enrico



The Exploding Potato



The Extension Reel



The Fiery Clock Face



From Night Till Morn



The Gamekeeper's
Cottage



Gathering Peascods



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



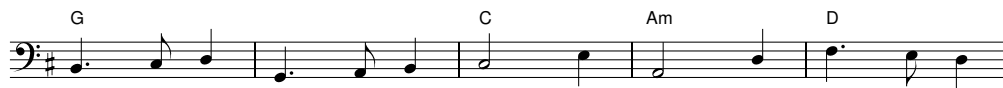
The Midsummer
Waltz



Mount Hills



The Mudjee 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)



Spoontiskerry



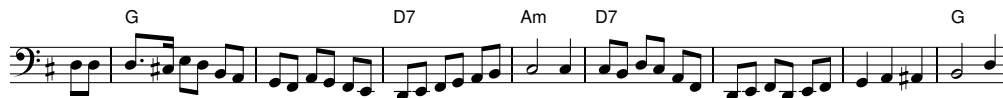
Springvals



Sussex Cotillion



Teatree Waltz



Theme Vannetaise (Twiglet)



Three Around Three (The Pleasure Of The Town)



Tip Top Polka



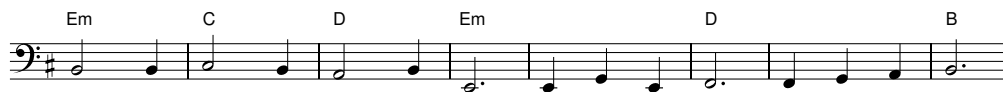
Tom Tolley's
Hornpipe



The Twister



Valse Musette



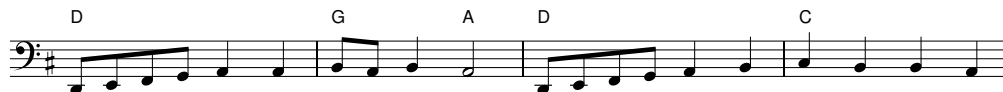
Wals voor Polle



Whinshields
Hornpipe



Will's Way



The Winsten Gallop



Notes

