

Ye
Crie Hauock
Booke of
Horn in A Dottes

Session tunes



Compiled by Jim Hague

He
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Horn in A Dottes

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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.

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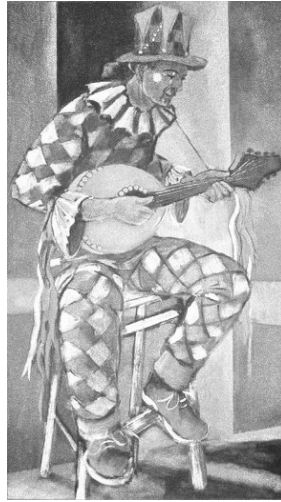
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Session tunes

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: Ruffy Tufty.

Albert Farmer's Bonfire Tune

$\text{♩} = 160$

5

8

13

All In A Garden Green

Harwood Hall

$\text{♩} = 90$

The musical score is written on three staves in treble clef. The first staff contains measures 1 through 8, ending with a repeat sign. The second staff, starting at measure 9, contains measures 9 through 13. The third staff, starting at measure 14, contains measures 14 through 17, also ending with a repeat sign. The tempo is indicated as quarter note = 90.

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

1 2

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

♩ = 140

5

9

13

Captain Lanoe's Quick March

♩ = 160

5

9

13

The musical score is written on four staves in treble clef. The tempo is marked as ♩ = 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 13-15. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes and a final double bar line with repeat dots.

Captain Rock's Farewell

♩ = 140

The musical score is written on four staves of five-line systems. 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 140 beats per minute. The first measure is a repeat sign. The melody consists of eighth and quarter notes. The second staff starts at measure 6 and includes a first ending bracket (labeled '1') and a second ending bracket (labeled '2'). The third staff starts at measure 9 and continues the melody. The fourth staff starts at measure 17 and concludes the piece with a double bar line.

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



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

Davy Davy Knick Knack

♩ = 140

The musical score is written on four staves, each beginning with a treble clef. The tempo is marked as ♩ = 140. The first staff contains measures 1 through 4. The second staff, marked with a '5' at the beginning, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, marked with an '8' at the beginning, contains measures 9 through 12. The fourth staff, marked with a '13' at the beginning, contains measures 13 through 16 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Elizabeth Clare

Chris Wood

♩ = 120

8

16

24

Change: Michael Turner's Waltz.

Emma From Finland

$\text{♩} = 140$

5

9

13

1

2

1

2

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

♩ = 180

5

9

13

Change: The Extension Reel

The Extension Reel

Ed Pritchard

♩ = 180

5

9

13

The Fiery Clock Face

$\text{♩} = 160$

The musical score for 'The Fiery Clock Face' is written in treble clef with a tempo of 160 beats per minute. It 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. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

From Night Till Morn

$\text{♩} = 140$

The musical score is written on four staves in treble clef. The first staff begins with a tempo marking of a quarter note equal to 140 beats per minute. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff includes first and second endings, marked with '1' and '2' above the staff. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat dots.

The Gamekeeper's Cottage

$\text{♩} = 90$

The musical score is written on three staves. The first staff begins with a treble clef and a tempo marking of quarter note = 90. It contains 7 measures of music, ending with a repeat sign. The second staff starts at measure 8 and contains 8 measures, also ending with a repeat sign. The third staff starts at measure 17 and contains 8 measures, ending with a repeat sign. The music is primarily in 2/4 and 3/4 time, with frequent eighth and sixteenth note patterns. The key signature is one flat (B-flat).

Gathering Peascods

$\text{♩} = 116$

1 2

7

13

Grandfather's Tune

$\text{♩} = 160$

5

9

13

Change: The Sloe

Green Mountain Petronella

♩ = 140

The musical score for 'Green Mountain Petronella' is written on four staves of music. The tempo is marked as ♩ = 140. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 11. The fourth staff, starting at measure 12, contains measures 12 through 15. The piece concludes with a double bar line and repeat dots at the end of the final measure.

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

$\text{♩} = 132$

5

8

13

An Italian Rant

$\text{♩} = 95$

5

10

Jamaica

$\text{♩} = 180$

5

9

From Paul Hardy's Session Tunebook.

Jamie Allen

♩ = 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 (♩ = 160). The score is written in treble clef and consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 7 and ends with a repeat sign. The third staff, starting at measure 8, contains measures 8 through 11. The fourth staff, starting at measure 13, contains measures 13 through 15 and also ends with a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures featuring beamed eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4.

Jessie's Hornpipe

attrib. to Aird's Collection
1794

♩ = 180

5

8

13

A little tune Susie's been working on.

Just As The Tide Was Flowing

♩ = 160

5

8

13

The image displays a musical score for the piece 'Just As The Tide Was Flowing'. It consists of four staves of music, each beginning with a treble clef. The tempo is indicated as a quarter note equals 160 beats per minute. The first staff contains measures 1 through 4. The second staff, marked with a '5' at the beginning, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, marked with an '8' at the beginning, contains measures 9 through 12. The fourth staff, marked with a '13' at the beginning, contains measures 13 through 16 and also ends with a double bar line and repeat dots. The melody is composed of eighth and quarter notes, with some measures featuring beamed eighth notes.

Change: Rochdale Coconut Dance.

King Of The Fairies

$\text{♩} = 140$

7

12

18

Change: Lanigan's Ball.

Lanigan's Ball

♩ = 180

5

9

13

1 2

Laridé 6

$\text{♩} = 160$

The musical score for 'Laridé 6' consists of four staves of music in treble clef. The tempo is marked as quarter note = 160. The key signature has one flat (B-flat). The melody is as follows:

- Staff 1 (Measures 1-4):
 - M1: Quarter note G4, Half note F4.
 - M2: Quarter note E4, Quarter note D4, Half note C4.
 - M3: Quarter note B3, Quarter note A3, Quarter note G3, Quarter note F3.
 - M4: Quarter note E3, Quarter note D3, Half note C3.
- Staff 2 (Measures 5-8):
 - M5: Quarter note G4, Half note F4.
 - M6: Quarter note E4, Quarter note D4, Half note C4.
 - M7: Quarter note B3, Quarter note A3, Quarter note G3, Quarter note F3.
 - M8: Quarter note E3, Quarter note D3, Half note C3, ending with a repeat sign.
- Staff 3 (Measures 9-12):
 - M9: Quarter note G4, Half note F4.
 - M10: Quarter note E4, Quarter note D4, Half note C4.
 - M11: Quarter note B3, Quarter note A3, Quarter note G3, Quarter note F3.
 - M12: Quarter note E3, Quarter note D3, Half note C3.
- Staff 4 (Measures 13-16):
 - M13: Quarter note G4, Half note F4.
 - M14: Quarter note E4, Quarter note D4, Half note C4.
 - M15: Quarter note B3, Quarter note A3, Quarter note G3, Quarter note F3.
 - M16: Quarter note E3, Quarter note D3, Half note C3, ending with a repeat sign.

Change: Bear Dance.

Louth Quickstep

♩ = 100

5

9

13

The musical score for 'Louth Quickstep' is presented in four staves of music, each in treble clef. The tempo is marked as ♩ = 100. The first staff contains measures 1 through 4. The second staff, labeled with a '5' at the beginning, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, labeled with a '9' at the beginning, contains measures 9 through 12. The fourth staff, labeled with a '13' at the beginning, contains measures 13 through 16 and also ends with a double bar line and repeat dots. The melody is composed of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes.

Maguire and Patterson

$\text{♩} = 120$

9

17

25

Mazurka d'Auvergne



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

Mazurka de Lapleau

$\text{♩} = 130$

The musical score for "Mazurka de Lapleau" is written in treble clef and consists of four staves. The tempo is marked as $\text{♩} = 130$. 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 and repeat dots. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16 and ends with a double bar line and repeat dots. The melody is composed of eighth and sixteenth notes, with some measures containing beamed eighth notes.

Change: Mazurka d'Auvergne.

Michael Turner's Waltz

$\text{♩} = 140$

The musical score is written on four staves, each beginning with a treble clef. The tempo is marked as quarter note = 140. The key signature has one flat (B-flat). The notation includes eighth notes, quarter notes, and half notes, with some beamed eighth notes. Measure numbers 5, 8, and 11 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots in the final measure of the fourth staff.

5

8

11

The Midsummer Waltz

Ed Pritchard

♩ = 140

14

27

37

Mount Hills

♩ = 152

The musical score for 'Mount Hills' is written in treble clef with a tempo of 152 beats per minute. It 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 8 and ends with a repeat sign. The third staff, starting at measure 9, contains measures 9 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16 and ends with a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes.

5

9

13

The Mudjee Waltz



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

♩ = 150

The musical score is written on four staves, each beginning with a treble clef and a key signature of one flat (B-flat). The tempo is indicated as 150 beats per minute. The first staff contains measures 1 through 4. The second staff, marked with a '5' at the beginning, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, marked with a '9' at the beginning, contains measures 9 through 12. The fourth staff, marked with a '13' at the beginning, contains measures 13 through 16 and ends with a double bar line and repeat dots. The melody consists of eighth and quarter notes, with some measures featuring beamed eighth notes.

Orange in Bloom

Sherborne Waltz



From Paul Hardy's Session Tunebook.

The Oyster Girl

$\text{♩} = 120$

The musical score for 'The Oyster Girl' is written on four staves of music. The first staff begins with a tempo marking of $\text{♩} = 120$. The music is in a single melodic line, likely for a flute or violin. 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 and repeat dots. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some slurs and ties.

The Plane Tree

Undine Hornby

♩ = 140

5

9

13

Change: Herbert the Sherbert.

Poplar Grove

Veronica Wagner

$\text{♩} = 130$

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

♩ = 160

5

9

13

The image shows a musical score for a piece titled "Rochdale Coconut Dance". The tempo is marked as ♩ = 160. The score is written on four staves, each containing four measures. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 9 and ends at measure 12. The fourth staff starts at measure 13 and ends at measure 16. The music is written in treble clef and consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The score ends with a double bar line and repeat dots in the final measure of the fourth staff.

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

$\text{♩} = 180$

The musical score for "Rufty Tufty" is written in 2/4 time with a tempo of 180 beats per minute. It consists of three staves of music. The first staff contains measures 1 through 4, ending with a repeat sign and two endings. The second staff contains measures 5 through 8, also ending with a repeat sign and two endings. The third staff contains measures 9 through 12, ending with a repeat sign. The melody is simple and rhythmic, using eighth and quarter notes.

1 2

5 1 2

9

Salmon Tails

$\text{♩} = 160$

9

17

Seacourt Bridge

Ed Pritchard

♩ = 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

$\text{♩} = 160$

The musical score for 'The Sheriff's Ride' is written on four staves of music. The first staff begins with a tempo marking of a quarter note equal to 160 beats per minute. The music is in a single melodic line on a treble clef staff. The first staff contains 8 measures. The second staff is marked with a '5' at the beginning and contains 8 measures, ending with a double bar line and repeat dots. The third staff is marked with a '9' at the beginning and contains 8 measures. The fourth staff is marked with a '13' at the beginning and contains 8 measures, also ending with a double bar line and repeat dots. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes.

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)*

♩ = 104

5

9

13

The Sloe

$\text{♩} = 140$

5

8

13

Soldier's Joy

The Forester

$\text{♩} = 140$

5

8

13

Spootiskerry

Ian Burns

♩ = 160

7

13

19

From Paul Hardy's Session Tunebook.

Springvals

arr. Ceylon Wallin

♩ = 130

5

1 2

9

13

1 2

Sussex Cotillion

♩ = 130

5

8

15

Change: Mount Hills

Teatree Waltz

$\text{♩} = 120$

The musical score for 'Teatree Waltz' is written in treble clef with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score consists of five staves of music. The first staff contains measures 1 through 8. The second staff starts at measure 9 and includes a first and second ending bracketed at the end. The third staff starts at measure 17. The fourth staff starts at measure 27. The fifth staff starts at measure 37 and concludes the piece with a double bar line. The notation includes various note values, rests, and phrasing slurs.

9

17

27

37

Theme Vannetaise

Twiglet

$\text{♩} = 140$

5

9

13

Three Around Three

The Pleasure Of The Town

$\text{♩} = 160$

5

9

13

The image displays a musical score for a piece titled "Three Around Three" with the subtitle "The Pleasure Of The Town". 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. The first staff contains measures 1 through 4. The second staff, marked with a "5" at the beginning, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, marked with a "9" at the beginning, contains measures 9 through 12. The fourth staff, marked with a "13" at the beginning, contains measures 13 through 16 and also ends with a double bar line and repeat dots. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and beams connecting notes.

Tip Top Polka

$\text{♩} = 160$

The musical score for 'Tip Top Polka' is written in 2/4 time with a tempo of 160 beats per minute. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest followed by a quarter note F#, then continues with a series of eighth and quarter notes. The second staff begins with a measure rest labeled '6'. It features a first ending bracketed over measures 7 and 8, and a second ending bracketed over measures 9 and 10. The third staff begins with a measure rest labeled '8' and continues the melody with various note values, ending with a double bar line and repeat dots.

Tom Tolley's Hornpipe

♩ = 132

6

11

16

The musical score is written on four staves in treble clef. The tempo is marked as 132 beats per minute (♩ = 132). The first staff contains measures 1 through 5. The second staff, starting at measure 6, includes a repeat sign at the end of measure 8. The third staff, starting at measure 11, continues the melody. The fourth staff, starting at measure 16, concludes the piece with a final double bar line and repeat dots.

Change: Iron Legs.

The Twister

Ed Pritchard

$\text{♩} = 180$

7

13

19

Valse Musette



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

♩ = 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 Winstar Gallop

♩ = 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

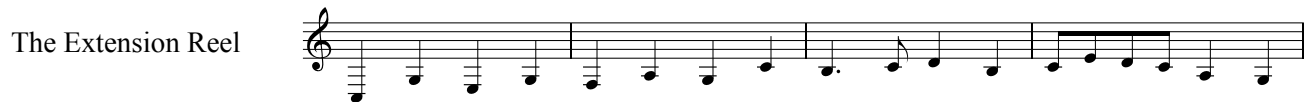


Emma From Finland



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

