

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

The Bumper Booke



Ye
Crie Hauock
Booke of
Alto Recorder
(U Fingering)
Dottes

The Bumper Booke

The collected Bookes of Dottes



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.

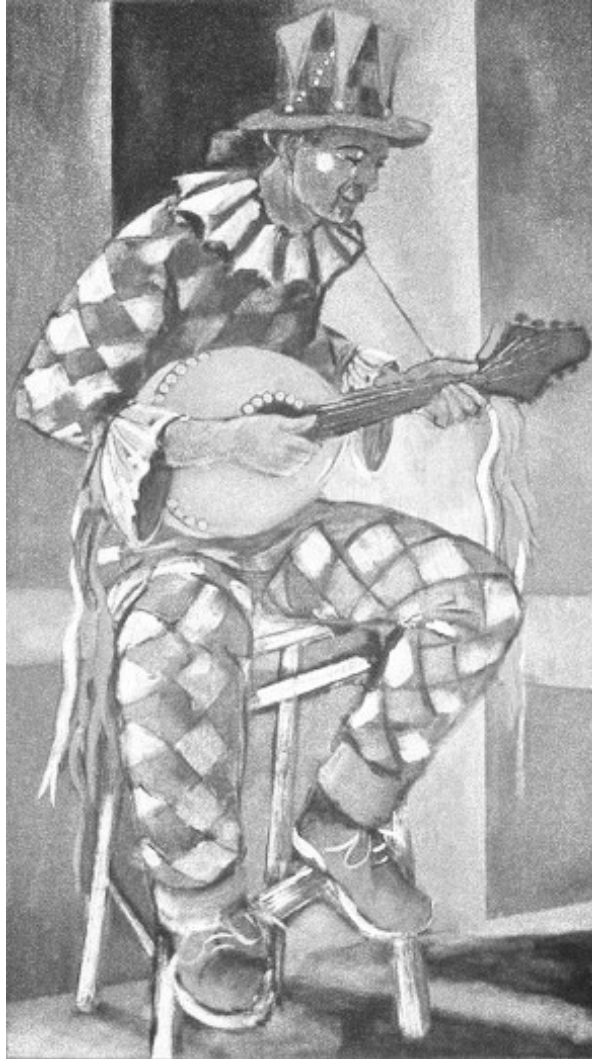
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Session tunes

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



Change: Rufty Tufty.

Albert Farmer's Bonfire Tune



All In A Garden Green

Harwood Hall



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



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

♩ = 180

5

9

13

Change: Harper's Frolick.

Brighton Camp
The Girl I Left Behind Me

$\text{♩} = 180$



5

8

13

This musical score is for the piece 'Brighton Camp' by 'The Girl I Left Behind Me'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 180 beats per minute, indicated by a quarter note followed by '= 180'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '8', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Buttered Peas

$\text{♩} = 180$



5

9

13

This musical score is for the piece 'Buttered Peas'. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 180 beats per minute, indicated by a quarter note followed by '= 180'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Le Canal En Octobre

Frederick Paris

$\text{♩} = 140$



5

9

13

This musical score is for the piece 'Le Canal En Octobre' by Frederick Paris. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute, indicated by a quarter note followed by '= 140'. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

Captain Lanoe's Quick March

$\text{♩} = 160$

5

9

13

This musical score is for 'Captain Lanoe's Quick March' in G major (one sharp). It consists of 13 measures. The tempo is marked as quarter note = 160. The melody is written on a single staff. Measures 1-4: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measures 5-8: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measures 9-12: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 13: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter. The piece ends with a double bar line.

Captain Rock's Farewell

$\text{♩} = 140$

6

9

14

19

This musical score is for 'Captain Rock's Farewell' in G major (one sharp). It consists of 19 measures. The tempo is marked as quarter note = 140. The melody is written on a single staff. Measures 1-5: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measures 6-8: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measures 9-13: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measures 14-18: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter; D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 19: D4 quarter, E4 quarter, F#4 quarter, G4 quarter; A4 quarter, G4 quarter, F#4 quarter, E4 quarter. The piece ends 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

$\text{♩} = 140$

5

8

13

Musical score for 'Davy Davy Knick Knack' in G major (one sharp). The tempo is marked as quarter note = 140. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '8'. The fourth staff begins with a measure rest labeled '13'. The piece ends with a double bar line and repeat dots.

Elizabeth Clare

Chris Wood

$\text{♩} = 120$

8

16

24

Musical score for 'Elizabeth Clare' in G major (one sharp). The tempo is marked as quarter note = 120. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest labeled '8'. The third staff begins with a measure rest labeled '16'. The fourth staff begins with a measure rest labeled '24'. The piece ends with a double bar line and repeat dots.

Change: Michael Turner's Waltz.

Emma From Finland

$\text{♩} = 140$

5

9

13

Musical score for 'Emma From Finland' in G major (one sharp). The tempo is marked as quarter note = 140. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13'. The piece ends with a double bar line and repeat dots. First and second endings are indicated by bracketed numbers 1 and 2 above the staves.

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



Change: The Extension Reel

The Extension Reel

Ed Pritchard

$\text{♩} = 180$

5

9

13

The Fiery Clock Face

$\text{♩} = 160$

5

8

13

From Night Till Morn

$\text{♩} = 140$

5

9

13

17

This musical score is for the piece 'From Night Till Morn'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of five staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a first ending bracket over measures 7 and 8, and a second ending bracket over measures 9 and 10. The third staff contains measures 11 through 14. The fourth staff contains measures 15 through 18. The fifth staff contains measures 19 through 22, ending with a double bar line and repeat dots. The melody is primarily composed of eighth and sixteenth notes.

The Gamekeeper's Cottage

$\text{♩} = 90$

5

8

13

17

21

This musical score is for the piece 'The Gamekeeper's Cottage'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The score consists of six staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a time signature change to 2/4 at measure 7 and back to 3/4 at measure 8. The third staff contains measures 9 through 12, with time signature changes to 2/4 at measure 10 and back to 3/4 at measure 12. The fourth staff contains measures 13 through 16, with time signature changes to 2/4 at measure 14 and back to 3/4 at measure 16. The fifth staff contains measures 17 through 20, with time signature changes to 2/4 at measure 18 and back to 3/4 at measure 20. The sixth staff contains measures 21 through 24, with time signature changes to 2/4 at measure 22 and back to 3/4 at measure 24. The melody features a mix of eighth, sixteenth, and quarter notes, with some measures containing beamed sixteenth notes.

Gathering Peascods

$\text{♩} = 116$

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

The musical score for 'Harper's Frolick' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 160. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8. The third staff, starting with a measure number '8', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

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

Herbert the Sherbert

Martin Ellison

$\text{♩} = 165$



5

9

13

The musical score for 'Herbert the Sherbert' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 165. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

Horse's Brawl

Le Bransle des Chevaux

$\text{♩} = 180$

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

$\text{♩} = 104$

Inisheer

Tommy Walsh



Musical score for "Inisheer" by Tommy Walsh. The score is written in treble clef with a key signature of two sharps (F# and C#). 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, with a triplet of eighth notes in measure 7. The third staff, starting at measure 8, contains measures 8 through 11, with a triplet of eighth notes in measure 11. The fourth staff, starting at measure 12, contains measures 12 through 14, with a triplet of eighth notes in measure 14. The piece concludes with a double bar line and repeat dots.

Iron Legs



Musical score for "Iron Legs". The score is written in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of $\text{♩} = 132$. 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. The third staff, starting at measure 8, contains measures 8 through 11. The fourth staff, starting at measure 13, contains measures 13 through 15. The piece concludes with a double bar line and repeat dots.

An Italian Rant



Musical score for "An Italian Rant". The score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo marking of $\text{♩} = 95$. The score consists of three staves of music. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 9. The third staff, starting at measure 10, contains measures 10 through 14. The piece concludes with a double bar line and repeat dots.

Jamaica



From Paul Hardy's Session Tunebook.

Jamie Allen



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

This musical score is for the tune 'Just As The Tide Was Flowing'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute. The score consists of four staves. 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 11. The fourth staff, starting at measure 13, contains measures 13 through 15. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line and repeat dots.

Change: Rochdale Coconut Dance.

King Of The Fairies

$\text{♩} = 140$

5

8

13

18

This musical score is for the tune 'King Of The Fairies'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute. The score consists of five staves. 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 11. The fourth staff, starting at measure 13, contains measures 13 through 16. The fifth staff, starting at measure 18, contains measures 18 through 20. The melody features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as quarter and half notes. There are several triplet markings (indicated by a '3' over a group of notes) in measures 10, 14, and 15. The piece concludes with a double bar line and repeat dots.

Change: Lanigan's Ball.

Lanigan's Ball

$\text{♩} = 180$

5

9

13

1 2

Detailed description: This block contains the musical notation for the first piece, 'Lanigan's Ball'. It is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is indicated as 180 beats per minute with a quarter note symbol. The piece consists of 16 measures. Measures 1-4 are the first line. Measures 5-8 are the second line, starting with a measure rest. Measures 9-12 are the third line. Measures 13-16 are the fourth line, which includes a first ending bracket over measures 15 and 16, and a second ending bracket over measures 17 and 18.

Laridé 6

$\text{♩} = 160$

5

9

13

Detailed description: This block contains the musical notation for the second piece, 'Laridé 6'. It is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is indicated as 160 beats per minute with a quarter note symbol. The piece consists of 16 measures. Measures 1-4 are the first line. Measures 5-8 are the second line, starting with a measure rest. Measures 9-12 are the third line. Measures 13-16 are the fourth line, which ends with a double bar line and repeat dots.

Change: Bear Dance.

Louth Quickstep

$\text{♩} = 100$

5

9

13

Detailed description: This block contains the musical notation for the third piece, 'Louth Quickstep'. It is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is indicated as 100 beats per minute with a quarter note symbol. The piece consists of 16 measures. Measures 1-4 are the first line. Measures 5-8 are the second line, starting with a measure rest. Measures 9-12 are the third line. Measures 13-16 are the fourth line, which ends with a double bar line and repeat dots.

Maguire and Patterson

$\text{♩} = 120$

9

17

25

Mazurka d'Auvergne

$\text{♩} = 120$

5

8

13

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 treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest for 5 measures, contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff, starting with a measure rest for 13 measures, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

Change: Mazurka d'Auvergne.

Michael Turner's Waltz

$\text{♩} = 140$



5

8

11

The musical score for 'Michael Turner's Waltz' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The piece consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest for 5 measures, contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff, starting with a measure rest for 11 measures, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

The Midsummer Waltz

Ed Pritchard

$\text{♩} = 140$

9

17

27

37

Mount Hills

$\text{♩} = 152$

5

9

13

The Mudjee Waltz

$\text{♩} = 140$

6 1 2

9

14 1 2

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

$\text{♩} = 150$

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 musical score for 'The Oyster Girl' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 120 beats per minute. The score consists of four staves. 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 measure 16.

The Plane Tree

Undine Hornby

$\text{♩} = 140$

5

9

13

The musical score for 'The Plane Tree' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute. The score consists of four staves. 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 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 measure 16.

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



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

9

13

Rub-a-dub Stockport Polka

$\text{♩} = 180$

5

8

13

From Paul Hardy's Session Tunebook.

Rufty Tufty

$\text{♩} = 180$

5

9

Salmon Tails



Seacourt Bridge

Ed Pritchard



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



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)

$\text{♩} = 140$



8

16

24

This musical score is for the piece 'Si Bheag Si Mhor' by Turlough O'Carolan. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 7. The second staff, starting with a measure number of 8, contains measures 8 through 15. The third staff, starting with a measure number of 16, contains measures 16 through 23. The fourth staff, starting with a measure number of 24, contains measures 24 through 31. The piece concludes with a double bar line and repeat dots.

Slängpolska 32

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

$\text{♩} = 104$



5

9

13

This musical score is for the piece 'Slängpolska 32' by Byss-Calle (Carl Ersson). It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 104. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting with a measure number of 5, contains measures 5 through 8. The third staff, starting with a measure number of 9, contains measures 9 through 12. The fourth staff, starting with a measure number of 13, contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

The Sloe

$\text{♩} = 140$

5

8

13

The musical score for 'The Sloe' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. 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 final measure.

Soldier's Joy

The Forester

$\text{♩} = 140$

5

8

13

The musical score for 'Soldier's Joy' is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The score consists of four staves. 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 final measure.

Spootiskerry

Ian Burns

$\text{♩} = 160$

5

8

13

17

21

From Paul Hardy's Session Tunebook.

Springvals

arr. Ceylon Wallin

$\text{♩} = 130$

5

9

13

Sussex Cotillion

$\text{♩} = 130$

5

8

13

17

Detailed description: This block contains the first 17 measures of the 'Sussex Cotillion' piece. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The melody consists of eighth and sixteenth notes, with some dotted rhythms. Measures 1-4 form the first phrase, 5-8 the second, 9-12 the third, and 13-16 the fourth. Measure 17 is the start of a fifth phrase. The piece ends with a double bar line and repeat dots at the end of measure 17.

Change: Mount Hills

Teatree Waltz

$\text{♩} = 120$

9

17

27

37

Detailed description: This block contains the first 40 measures of the 'Teatree Waltz' piece. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The melody features a mix of eighth, sixteenth, and dotted notes. Measures 1-8 form the first phrase, 9-16 the second, 17-26 the third, and 27-36 the fourth. Measures 37-40 form the final phrase. The piece ends with a double bar line and repeat dots at the end of measure 40. There are first and second endings indicated by bracketed numbers 1 and 2 above the staff in measures 15-16.

Theme Vannetaise

Twiglet

$\text{♩} = 140$

5

9

13

Three Around Three

The Pleasure Of The Town

$\text{♩} = 160$

5

9

13

Tip Top Polka

$\text{♩} = 160$

6

8

Tom Tolley's Hornpipe

$\text{♩} = 132$

5

8

13

17

Detailed description: This block contains the first 17 measures of the piece 'Tom Tolley's Hornpipe'. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 132. The score is divided into five staves. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-7. The third staff, starting with a measure number '8', contains measures 8-12. The fourth staff, starting with a measure number '13', contains measures 13-16. The fifth staff, starting with a measure number '17', contains measures 17-19. The piece concludes with a double bar line and repeat dots at the end of measure 19.

Change: Iron Legs.

The Twister

Ed Pritchard

$\text{♩} = 180$

5

9

13

17

21

Detailed description: This block contains the first 21 measures of the piece 'The Twister'. The music is written in treble clef with a key signature of one flat (Bb). The tempo is marked as quarter note = 180. The score is divided into six staves. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The fourth staff, starting with a measure number '13', contains measures 13-16. The fifth staff, starting with a measure number '17', contains measures 17-20. The sixth staff, starting with a measure number '21', contains measures 21-24. The piece concludes with a double bar line and repeat dots at the end of measure 24.

Valse Musette

$\text{♩} = 160$



9

17

25

The musical score for 'Valse Musette' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute. The score consists of four staves. The first staff contains measures 1 through 8. The second staff, starting at measure 9, contains measures 9 through 16. The third staff, starting at measure 17, contains measures 17 through 24. The fourth staff, starting at measure 25, contains measures 25 through 32. The melody is composed of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the fourth staff.

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

The musical score for 'Wals voor Polle' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 180 beats per minute. The score consists of four staves. The first staff contains measures 1 through 8. The second staff, starting at measure 9, contains measures 9 through 15. The third staff, starting at measure 16, contains measures 16 through 23. The fourth staff, starting at measure 25, contains measures 25 through 32. The melody features a mix of eighth, sixteenth, and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the fourth staff.

Whinshields Hornpipe

J. L. Dunk

$\text{♩} = 160$

6

9

14

19

Will's Way

$\text{♩} = 140$

5

9

13

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

The Winstar Gallop

$\text{♩} = 210$

5

9

13

Change: Salmon Tails.

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

$\text{♩} = 130$

A

5 B

9

This musical score is for the piece 'Balance the Straw'. It is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked as 130 beats per minute, with a quarter note equal to one beat. The piece is in 4/4 time. It consists of three staves of music. The first staff begins with a boxed 'A' and contains measures 1 through 4. The second staff begins with a boxed 'B' and contains measures 5 through 8. The third staff contains measures 9 through 12. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line at the end of the third staff.

A.(A.B3)3.A

Banbury Bill

$\text{♩} = 170$

A

5

8 B

13

This musical score is for the piece 'Banbury Bill'. It is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 170 beats per minute, with a quarter note equal to one beat. The piece is in 4/4 time. It consists of four staves of music. The first staff begins with a boxed 'A' and contains measures 1 through 4. The second staff contains measures 5 through 7. The third staff begins with a boxed 'B' and contains measures 8 through 12. The fourth staff contains measures 13 through 16. The melody is composed of quarter, eighth, and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line at the end of the fourth staff.

(A2.B2)2.(A2.C2)2

The Banks of the Dee

$\text{♩} = 120$

A

4 **B**

9

$\text{♩} = 180$

12 **C**

20 $\text{♩} = 120$

Musical notation for 'The Banks of the Dee' in G major. The piece consists of three sections: A (measures 1-8), B (measures 9-11), and C (measures 12-19). Section A is in 4/4 time with a tempo of 120. Section B is in 4/4 time with a tempo of 180. Section C is in 6/8 time with a tempo of 120. The notation includes treble clef, key signature of one sharp (F#), and various note values including eighth, sixteenth, and dotted notes. Section A ends with a double bar line.

A.(A.B2)4

Bean Setting

$\text{♩} = 80$

A

5

$\text{♩} = 80$

8 **B**

Musical notation for 'Bean Setting' in G major. The piece consists of two sections: A (measures 1-8) and B (measures 9-12). Section A is in 4/4 time with a tempo of 80. Section B is in 6/8 time with a tempo of 80. The notation includes treble clef, key signature of one sharp (F#), and various note values including eighth, sixteenth, and dotted notes. Section A ends with a double bar line.

(A2.B)6

Black Joke

$\text{♩} = 120$

A

7 **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

$\text{♩} = 260$

17 **C**

A.(A.B)4

Bobbing Around

$\text{♩} = 92$

A

5

B

8

13

1 2

Detailed description: The score for 'Bobbing Around' is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 7. The second staff starts at measure 5 and contains measures 5 through 7. The third staff starts at measure 8 and contains measures 8 through 13. Measure 13 has two endings, labeled 1 and 2. The piece ends with a double bar line.

A3.B.C

Bonny Green Garters

$\text{♩} = 100$

A

1 2

6 **B**

14 **C**

Detailed description: The score for 'Bonny Green Garters' is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 5. The second staff starts at measure 6 and contains measures 6 through 13. The third staff starts at measure 14 and contains measures 14 through 21. The piece ends with a double bar line.

A.(A2.B2)4

Constant Billy

$\text{♩} = 130$

A

4 **B**

8

Detailed description: The score for 'Constant Billy' is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 3. The second staff starts at measure 4 and contains measures 4 through 7. The third staff starts at measure 8 and contains measures 8 through 11. The piece ends with a double bar line.

A.(A2.(BA)2)4

Country Gardens

$\text{♩} = 150$

A

5 **B**

9

The musical score for 'Country Gardens' is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a boxed 'A' and contains four measures. The second staff begins with a '5' and a boxed 'B', and contains four measures. The third staff begins with a '9' and contains four measures. The tempo is marked as quarter note = 150.

A.(A2.B2)4

Dogs of War

Paul Ferrett

$\text{♩} = 150$

A

4 **B**

8

The musical score for 'Dogs of War' is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a boxed 'A' and contains four measures. The second staff begins with a '4' and a boxed 'B', and contains four measures. The third staff begins with an '8' and contains four measures. The tempo is marked as quarter note = 150.

A.(A.B2)4

Getting Upstairs

$\text{♩} = 168$

A

5

9 **B**

14

The musical score for 'Getting Upstairs' is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff begins with a boxed 'A' and contains four measures. The second staff begins with a '5' and contains four measures. The third staff begins with a '9' and a boxed 'B', and contains four measures. The fourth staff begins with a '14' and contains four measures. The tempo is marked as quarter note = 168.

(A2.B)

Greenham Long Odds

$\text{♩} = 120$

A

5 **B**

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

8 **B**

12

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

8 **B**

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

B

9

13

Detailed description: This is a musical score for the song 'Hunt the Squirrel'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 160 beats per minute with a quarter note. The score consists of four staves. The first staff begins with a box labeled 'A'. The second staff starts at measure 5. The third staff begins with a box labeled 'B'. The fourth staff starts at measure 13. The melody is primarily eighth and sixteenth notes, with some dotted rhythms. The piece ends with a double bar line.

A.(AB)4

Jenny Lind

$\text{♩} = 150$

A

5

B

8

13

1 2

Detailed description: This is a musical score for the song 'Jenny Lind'. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 150 beats per minute with a quarter note. The score consists of four staves. The first staff begins with a box labeled 'A'. The second staff starts at measure 5. The third staff begins with a box labeled 'B'. The fourth staff starts at measure 13 and includes first and second endings, indicated by brackets and the numbers '1' and '2'. The melody features a mix of eighth, sixteenth, and dotted rhythms. The piece concludes with a double bar line.

A4.B.(C2.B)2

Ladies Pleasure

$\text{♩} = 120$

A

4

B

9

C

12

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

B

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

9

C

12

A.(A.B3)2.(A.C3)2

Laudnum Bunches

$\text{♩} = 88$

A

4 **B**

9

$\text{♩} = 88$

12 **C**

18 $\text{♩} = 88$

Detailed description: The score for 'Laudnum Bunches' is written in treble clef with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 1-4) is marked with a tempo of quarter note = 88 and a section label 'A'. The second system (measures 5-8) is marked with a section label 'B'. The third system (measures 9-11) continues the melody. The fourth system (measures 12-17) is marked with a section label 'C' and includes a time signature change to 4/4 at measure 13. The fifth system (measures 18-23) includes a time signature change to 6/8 at measure 18 and ends with a double bar line.

A2.(A2.B2)3

Lillibulero

Henry Purcell

$\text{♩} = 165$

A

5

9 **B**

13

Detailed description: The score for 'Lillibulero' is written in treble clef with a key signature of one sharp (F#). It consists of four systems of music. The first system (measures 1-4) is marked with a tempo of quarter note = 165 and a section label 'A'. The second system (measures 5-8) continues the melody. The third system (measures 9-12) is marked with a section label 'B'. The fourth system (measures 13-16) continues the melody and ends with a double bar line.

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

8 **B**

12

B.(AB)6.B

The Postman's Knock

$\text{♩} = 150$

A

6

11

B

17

Ev - er - y morn - ing as true as the clock, some - bod - y hears the post - man's knock.

21

21

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.(AB)2)4

Rigs of Marlow

$\text{♩} = 144$

A

5

9

B

9

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

Ring O' Bells

$\text{♩} = 100$

A

5

B

13

16 **C**

19

A.(A.B)3.A

Shave the Donkey

$\text{♩} = 152$

A

5 **B**

(A2.B2)6

Shepherd's Hey

$\text{♩} = 130$

A

5 **B**

(A2.B3)6

Shooting

Beaux of London City

$\text{♩} = 160$

A

5 **B**

A.(AB)4

Side Steps

Paul Ferrett

$\text{♩} = 150$

A

4 **B**

10

1 2

A2.(A2.B2)3

Skirmish

British Grenadiers

$\text{♩} = 160$

A

4 **B**

9

(A2.B2)3.A2

Step Back

$\text{♩} = 140$

A

5

B

13

Detailed description: This block contains the musical notation for the song 'Step Back'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 140 beats per minute with a quarter note. The structure is (A2.B2)3.A2. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 12. The final section A starts at measure 13 and ends at measure 16. There are repeat signs at the end of section B and the final section A.

A.(A.B.C)4

Step n' Fetch Her

$\text{♩} = 152$

A

1 2

5 **B**

1 2

8 **C**

Detailed description: This block contains the musical notation for the song 'Step n' Fetch Her'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 152 beats per minute with a quarter note. The structure is A.(A.B.C)4. Section A starts at measure 1 and ends at measure 4, with first and second endings. Section B starts at measure 5 and ends at measure 7, also with first and second endings. Section C starts at measure 8 and ends at measure 11. There are repeat signs at the end of sections A, B, and C.

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.
My sweet Jen - - ny Jones she's the girl I love best.

8 **B**

17

Detailed description: This block contains the musical notation for the song 'Sweet Jenny Jones'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 150 beats per minute with a quarter note. The structure is A.(AB)6.A. Section A starts at measure 1 and ends at measure 4, with lyrics: 'My sweet Jen - - ny Jones she's the pride of Lan - - gol - - len'. Section B starts at measure 5 and ends at measure 14, with lyrics: 'My sweet Jen - - ny Jones she's the girl I a - - dore. My sweet Jen - - ny Jones she's the girl I love best.'. Section A returns at measure 17 and ends at measure 20. There are repeat signs at the end of sections A and B.

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 in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a tempo marking of 120 beats per minute (♩ = 120) and a section label 'A' in a box. The second staff continues the melody. The third staff begins with a section label 'B' in a box. The fourth staff continues the melody. The fifth staff begins with a tempo change to 150 beats per minute (♩ = 150) and a section label 'C' in a box. The sixth staff continues the melody and ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals.

A.(AB)4

Vandals of Hammerwich

$\text{♩} = 150$

A

5

9 **B**

13

1 **1**

2 **2**

The musical score for 'Vandals of Hammerwich' is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a tempo marking of 150 beats per minute (♩ = 150) and a section label 'A' in a box. The second staff continues the melody. The third staff begins with a section label 'B' in a box. The fourth staff continues the melody and ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. There are also first and second endings marked with '1' and '2' in boxes.

(AB)2.(AC)2.A

William and Nancy

♩ = 150

4

12

(A2.B2)

Winster Processional

The Morris March

♩ = 150

[illegible]

Keep repeating as long as necessary.

A.(A2.B2)4

Young Collins

♩ = 150

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



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



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 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



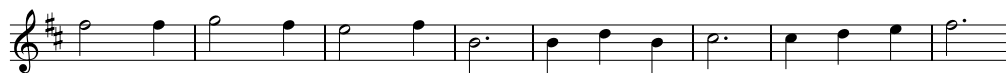
Tom Tolley's
Hornpipe



The Twister



Valse Musette



Wals voor Polle



Whinshields
Hornpipe



Will's Way



The Winster Gallop



Morris tunes

Balance the Straw



Banbury Bill



The Banks of the Dee



Bean Setting



Black Joke



Blue Bells of
Scotland



The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C

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



Winstre Processional
(The Morris March)



Young Collins



Notes

