

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

The Bumper Booke



Compiled by Jim Hague

He
Crie Hauock
Booke of
Alto Recorder (C
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.

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

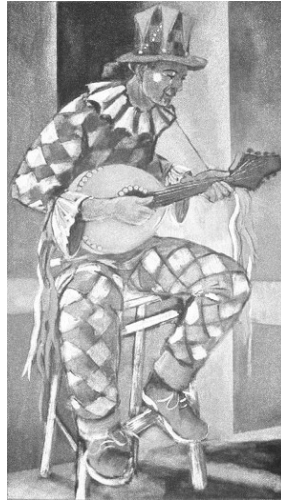
The Exploding Potato	23	Maguire and Patterson	46
The Extension Reel	24	Mazurka d’Auvergne	47
The Fiery Clock Face	25	Mazurka de Lapleau	48
From Night Till Morn	26	Michael Turner’s Waltz	49
The Gamekeeper’s Cottage	27	The Midsummer Waltz	50
Gathering Peascods	28	Mount Hills	51
Grandfather’s Tune	29	The 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	The Banks of the Dee	91
Slängpolska 32	70	Bean Setting	92
The Sloe	71	Black Joke	93
Soldier's Joy (The Forester)	72	Blue Bells of Scotland	94
Spoostiskerry	73	Bobbing Around	95
Springvals	74	Bonny Green Garters	96
Sussex Cotillion	75	Constant Billy	97
Teatree Waltz	76	Country Gardens	98
Theme Vannetaise (Twiglet)	77	Dogs of War	99
Three Around Three (The Pleasure Of The Town)	78	Getting Upstairs	100
Tip Top Polka	79	Greenham (Long Odds)	101
Tom Tolley's Hornpipe	80	Haste to the Wedding	102
The Twister	81	Highland Mary	103
Valse Musette	82	Highland Mary (Old Tom of Oxford)	104
Wals voor Polle	83	Hunt the Squirrel	105
Whinshields Hornpipe	84	Jenny Lind	106
Will's Way	85	Ladies Pleasure	107
The Winster Gallop	86	Lads-a-Bunchum	108
Morris tunes	87	Laudnum Bunches	109
Balance the Straw	89	Lillibulero	110
Banbury Bill	90	Monck's March	111
		Mountain Goats	112
		The Postman's Knock	113

Rigs of Marlow	114	Valentine	124
Ring O' Bells	115	Vandals of Hammerwich	125
Shave the Donkey	116	William and Nancy	126
Shepherd's Hey	117	Winster Processional (The Morris March) . .	127
Shooting (Beaux of London City)	118	Young Collins	128
Side Steps	119	List of tune first lines	129
Skirmish (British Grenadiers)	120	Session tunes	129
Step Back	121	Morris tunes	143
Step n' Fetch Her	122	Notes	151
Sweet Jenny Jones	123		

Session tunes

Music commonly played at Cry Havoc sessions



Barbara Payne, *Mandoharlequin*

This book provides the dots for the tunes commonly played at Cry Havoc music sessions.

The set of tunes played at sessions does tend to vary over time. Some tunes are perennial favourites and so are included here automatically. Others appear less regularly. I aim to only include tunes that I remember hearing at a session in the not too distant past, but nobody keeps a log of what gets played, so the choice is imprecise. And to be completely honest, some tunes are there simply because I want them to be there. Any complaints? Good.

A La Mode De France

$\text{♩} = 160$

4

9

Change: Rufty Tufty.

Albert Farmer's Bonfire Tune

$\text{♩} = 160$

5

8

13

All In A Garden Green

Harwood Hall

$\text{♩} = 90$

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The first staff contains measures 1 through 8, ending with a repeat sign. The second staff, starting at measure 9, contains measures 9 through 13. The third staff, starting at measure 14, contains measures 14 through 18, also ending with a repeat sign.

Change: Gathering Peascods. From Paul Hardy's Session Tunebook.

Argeers

The Wedding Night



A favourite of Sue, our resident Playford expert.

Astley's Ride



Philip Astley's *Ride* was a circular arena in which the famous equestrian demonstrated his trick riding skills. When, in 1770, he added jugglers, acrobats and a clown to his show, he invented an art form that spread rapidly around the world. Though as often happens with inventors, it was his imitator and rival Charles Dibdin who gave it the name we know today; the circus.

Bagpipers

$\text{♩} = 140$

5

8

13

The melody should be accompanied by a continuous drone on the string below on the fiddle. The chords are a suggested drone.

Battle of the Somme

Pipe Major William Laurie



William Laurie was Pipe Major of the 8th Argyllshire Battalion of the Argyll and Sutherland Highlanders in 1914. Posted to France in 1915, he became ill in 1916 due to trench conditions. Invalided to England, he died in the Third Southern General Hospital in Oxford aged 35, one of piping's greatest premature losses.

Bear Dance



A foot stomping pulse behind this Flemish polka and its inevitable predecessor Laridé 6 typically marks the end, or somewhere near the end, of a Havoc evening.

Unless we're feeling contrary, in which case it'll happen somewhere near the start of a session.

Bonny Kate

$\text{♩} = 180$

5

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

$\text{♩} = 160$

5

9

13

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 160. The first staff contains measures 1-4. The second staff, starting with a measure rest labeled '5', contains measures 5-8 and ends with a double bar line and repeat dots. The third staff, starting with a measure rest labeled '9', contains measures 9-12. The fourth staff, starting with a measure rest labeled '13', contains measures 13-15 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 4, 8, 12, and 15.

Captain Rock's Farewell

$\text{♩} = 140$

6

1 2

9

17

Change: Orange in Bloom (Sherborne Waltz).

Click Go the Shears

Ring The Bell, Watchman



First published in 1891 with the title *The Bare-Bellied Ewe* and using the tune of an 1865 US song *Ring The Bell, Watchman* by Henry Clay Work, this song became an Australian classic by the 1950s. The tune was used in 1966 as a jingle accompanying the switch from the pound sterling to the Australian dollar.

The Dancing Oolert

Sally Kirkpatrick



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

Davy Davy Knick Knack

$\text{♩} = 140$

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. 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. The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes.

Elizabeth Clare

Chris Wood

$\text{♩} = 120$

8

16

24

Change: Michael Turner's Waltz.

Emma From Finland

♩ = 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

$\text{♩} = 180$

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

From Night Till Morn

$\text{♩} = 140$

The musical score 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 quarter note = 140. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, includes a first ending bracket over measures 10 and 11, followed by a repeat sign and a second ending bracket over measures 12 and 13. The third staff contains measures 14 through 17. The fourth staff, starting at measure 18, concludes the piece with a repeat sign at the end. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

The Gamekeeper's Cottage

$\text{♩} = 90$

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps). The tempo is marked as quarter note = 90. The piece consists of 17 measures, divided into three systems. The first system contains 8 measures, the second system contains 8 measures, and the third system contains 1 measure. The time signature changes frequently throughout the piece, including 2/4, 3/4, and 4/4. The melody features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, often grouped in beams. The piece concludes with a double bar line.

8

17

Gathering Peascods

$\text{♩} = 116$

1 2

7

13

Grandfather's Tune

$\text{♩} = 160$

5

9

13

Change: The Sloe

Green Mountain Petronella

$\text{♩} = 140$

5

9

12

Harper's Frolick

$\text{♩} = 160$

5

8

13

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

Herbert the Sherbert

Martin Ellison

♩ = 165

5

9

13

Horse's Brawl

Le Bransle des Chevaux



A *bransle*, or variously *branle*, *brawl*, *brall*, or *brantle* is a type of simple renaissance French dance. The name comes from the verb *branler* (to shake, wave, sway) and refers to the characteristic side-to-side movement of the dancers.

L'Inconnu de Limoise

Jean-François "Maxou"
Heintzen

♩ = 104

5

8

13

1 2

Inisheer

Tommy Walsh

The musical score for 'Inisheer' by Tommy Walsh is written in G major (one sharp) and 4/4 time. 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 and ends with a repeat sign. The third staff, starting at measure 8, contains measures 8 through 11 and ends with a repeat sign. The fourth staff, starting at measure 12, contains measures 12 through 15 and ends with a repeat sign. The melody is characterized by eighth and sixteenth notes, with occasional dotted rhythms. Trills are indicated by a 'p' above the note in measures 12 and 13. Triplet markings (a '3' below the notes) are present in measures 7, 11, and 15.

Iron Legs

$\text{♩} = 132$

5

8

13

An Italian Rant

$\text{♩} = 95$

The musical score for 'An Italian Rant' is written in 2/4 time with a tempo of 95 beats per minute. It is in the key of B-flat major, indicated by one flat (B-flat) on the treble clef. The score consists of three staves of music, each containing four measures. The first staff ends with a repeat sign. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '10'. The music is composed of eighth and sixteenth notes, with some triplets and accidentals (sharps and naturals) appearing in the second and third staves.

5

10

Jamaica



From Paul Hardy's Session Tunebook.

Jamie Allen

$\text{♩} = 160$

5

8

13

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

Jessie's Hornpipe

attrib. to Aird's Collection
1794

$\text{♩} = 180$

5

8

13

A little tune Susie's been working on.

Just As The Tide Was Flowing

$\text{♩} = 160$

5

8

13

Change: Rochdale Coconut Dance.

King Of The Fairies

$\text{♩} = 140$

7

12

18

Change: Lanigan's Ball.

Lanigan's Ball

$\text{♩} = 180$

5

9

13

1 2

Laridé 6

$\text{♩} = 160$

5

9

13

Change: Bear Dance.

Louth Quickstep

$\text{♩} = 100$

5

9

13

Maguire and Patterson

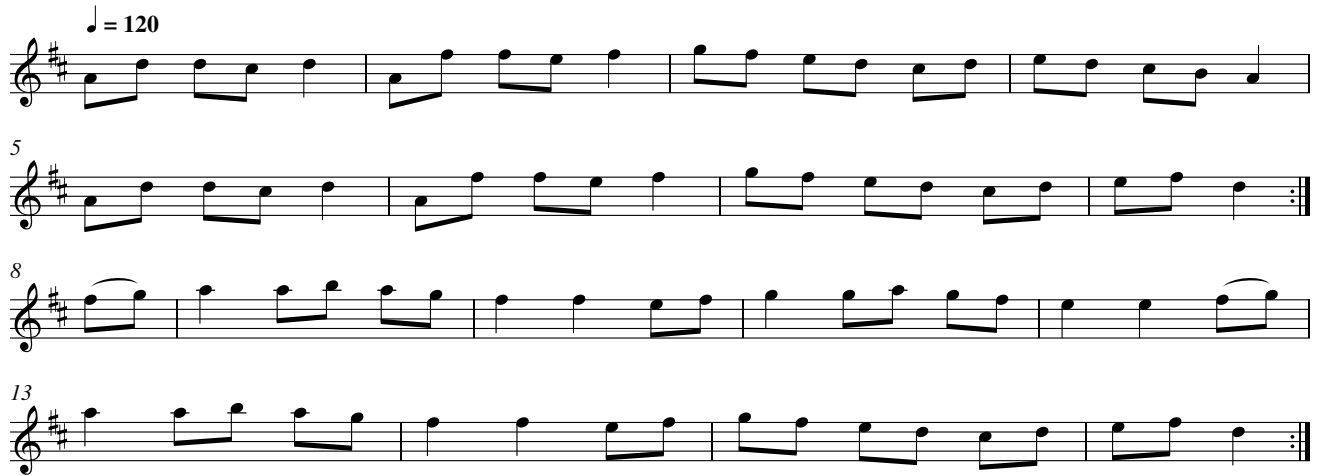
$\text{♩} = 120$

9

17

25

Mazurka d'Auvergne



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

Mazurka de Lapleau

$\text{♩} = 130$

5

8

13

Change: Mazurka d'Auvergne.

Michael Turner's Waltz

$\text{♩} = 140$

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 140. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes) and rests. The first staff contains measures 1-4, the second staff measures 5-7, the third staff measures 8-10, and the fourth staff measures 11-13. The piece concludes with a double bar line and repeat dots in the final measure.

5

8

11

The Midsummer Waltz

Ed Pritchard

♩ = 140

14

27

37

Mount Hills

$\text{♩} = 152$

5

9

13

The Mudgee Waltz



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

New Road To Alston

$\text{♩} = 150$

5

9

13

Orange in Bloom

Sherborne Waltz

$\text{♩} = 140$

8

16

From Paul Hardy's Session Tunebook.

The Oyster Girl

$\text{♩} = 120$

5

8

13

The Plane Tree

Undine Hornby

$\text{♩} = 140$

5

9

13

Change: Herbert the Sherbert.

Poplar Grove

Veronica Wagner



Quarter Brawls

♩ = 140



Rochdale Coconut Dance

♩ = 160

5

9

13

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 160. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8 and ends with a double bar line and repeat dots. 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 and ends with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, with some measures featuring beamed eighth notes and others featuring sixteenth-note patterns.

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

$\text{♩} = 104$

5

9

13

1 2

1 2

Rub-a-dub

Stockport Polka

$\text{♩} = 180$



5

8

13

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 180. 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.

From Paul Hardy's Session Tunebook.

Rufty Tufty

$\text{♩} = 180$

1 2

5 1 2

9

Salmon Tails

$\text{♩} = 160$

9

17

Seacourt Bridge

Ed Pritchard

$\text{♩} = 134$

5

9

13

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

♩ = 160

5

9

13

From Paul Hardy's Session Tunebook.

Shandy Hall



Another tune from Susie.

The Sheriff's Ride

$\text{♩} = 160$

5

9

13

Change: Bear Dance.

Si Bheag Si Mhor

Turlough O'Carolan
(1670-1736)

♩ = 140

8

16

24

Slängpolska 32

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

$\text{♩} = 104$

5

9

13

The Sloe

$\text{♩} = 140$

5

8

13

Soldier's Joy

The Forester

$\text{♩} = 140$

5

8

13

Spootiskerry

Ian Burns

$\text{♩} = 160$

7

13

19

From Paul Hardy's Session Tunebook.

Springvals

arr. Ceylon Wallin

♩ = 130

5

1 2

9

13

1 2

Sussex Cotillion

$\text{♩} = 130$

5

8

15

Change: Mount Hills

Teatree Waltz

$\text{♩} = 120$

The musical score for 'Teatree Waltz' is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The score consists of five staves of music. The first staff contains measures 1 through 8. The second staff begins at measure 9 and includes a first ending bracket over measures 23-24, followed by a second ending bracket over measures 25-26. The third staff contains measures 17 through 26. The fourth staff contains measures 27 through 36. The fifth staff begins at measure 37 and ends with a double bar line. The music features a variety of note values including eighth, quarter, and half notes, as well as rests and accidentals.

9

17

27

37

Theme Vannetaise

Twiglet

♩ = 140

5

9

13

Three Around Three

The Pleasure Of The Town

$\text{♩} = 160$

5

9

13

Tip Top Polka

$\text{♩} = 160$

6

1 2

8

Tom Tolley's Hornpipe

$\text{♩} = 132$

6

11

16

Change: Iron Legs.

The Twister

Ed Pritchard

$\text{♩} = 180$

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

$\text{♩} = 180$

9

16

25

Whinshields Hornpipe

J. L. Dunk

$\text{♩} = 160$

6

12

18

Will's Way

$\text{♩} = 140$

5

9

13

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

The Winstor 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

♩ = 130

A



5

B



9



A.(A.B3)3.A

Banbury Bill

$\text{♩} = 170$

A

5

B

8

13

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 170. The first staff (measures 1-4) is labeled with a boxed 'A'. The second staff (measures 5-7) starts with a measure rest labeled '5'. The third staff (measures 8-12) is labeled with a boxed 'B'. The fourth staff (measures 13-16) starts with a measure rest labeled '13'. 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

7

B

$\text{♩} = 180$

12 **C**

20 $\text{♩} = 120$

Detailed description: The image shows a musical score for 'The Banks of the Dee'. It consists of four staves of music in G major (one sharp). The first staff (measures 1-6) is marked with a tempo of 120 and contains sections A and B. Section A is measures 1-5, and section B is measure 6. The second staff (measures 7-11) continues the melody. The third staff (measures 12-19) is marked with a tempo of 180 and contains section C, which is a 4/4 measure piece. The fourth staff (measures 20-23) is marked with a tempo of 120 and continues the melody. The score ends with a double bar line.

A.(A.B2)4

Bean Setting

$\text{♩} = 80$

A

5

8

B

9

(A2.B)6

Black Joke

$\text{♩} = 120$

A



7

B



12



(A2.B)6.C

Blue Bells of Scotland

♩ = 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] [B]

11

17 [C] 1 2

♩ = 260

A.(A.B)4

Bobbing Around

$\text{♩} = 92$

A

5

B

8

13

1 2

A3.B.C

Bonny Green Garters

♩. = 100

The musical score is written on three staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as ♩. = 100. The first staff begins with a boxed 'A' and contains measures 1 through 5. Measures 4 and 5 are bracketed together with first and second endings. The second staff begins with a boxed 'B' and contains measures 6 through 13. The third staff begins with a boxed 'C' and contains measures 14 through 21. The piece concludes with a double bar line at the end of measure 21.

A.(A2.B2)4

Constant Billy

$\text{♩} = 130$

A



4

B



8



A.(A2.(BA)2)4

Country Gardens

$\text{♩} = 150$

A



5

B



9



A.(A2.B2)4

Dogs of War

Paul Ferrett

$\text{♩} = 150$

A

4

B

8

A.(A.B2)4

Getting Upstairs

$\text{♩} = 168$

A



(A2.B)

Greenham

Long Odds

$\text{♩} = 120$

A

5

B

9

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The first staff, labeled 'A', contains measures 1 through 4. The second staff, labeled 'B' and starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 12. The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The piece concludes with a double bar line at the end of measure 12.

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

B

8

13

A.(A.B2)4

Highland Mary

♩ = 150

A



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

9

B

13

A.(AB)4

Jenny Lind

$\text{♩} = 150$

A

5

8 **B**

13

1 2

A4.B.(C2.B)2

Ladies Pleasure

$\text{♩} = 120$

A



4 B



9



C



A jig from the Field Town tradition.

A.(BC)6.C

Lads-a-Bunchum

$\text{♩} = 150$

A



5



9

B



12

C



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

Laudnum Bunches

$\text{♩} = 88$

A

B

7

C

14 $\text{♩} = 88$ $\text{♩} = 88$

A2.(A2.B2)3

Lillibulero

Henry Purcell

$\text{♩} = 165$

A

5

9 B

13

A.(AB2)2.(AC2)2.A

Monck's March

$\text{♩} = 60$

A



1 2

B



5

C



13

21



A.(AB)4

Mountain Goats

Ed Pritchard

$\text{♩} = 130$

A

5

B

8


12

B.(AB)6.B


The Postman's Knock

$\text{♩} = 150$

A




9



$\text{♩} = 160$


B

17



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

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.(AB2)4

Rigs of Marlow

♩ = 144

A



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

Ring O' Bells

♩ = 100

A



8

B



16

C



A.(A.B)3.A

Shave the Donkey

$\text{♩} = 152$

A

Section A is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 10 measures. The first measure is a quarter note F#4. The second measure is a quarter note G4. The third measure is a quarter note A4. The fourth measure is a quarter note B4. The fifth measure is a quarter note C5. The sixth measure is a quarter note B4. The seventh measure is a quarter note A4. The eighth measure is a quarter note G4. The ninth measure is a quarter note F#4. The tenth measure is a quarter note E4. The section ends with a double bar line. Above the staff, there are two first endings: the first ending is a quarter note D4, and the second ending is a quarter note C4. The first ending is marked with a '1' and the second ending is marked with a '2'.

5 **B**

Section B is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 10 measures. The first measure is a quarter note F#4. The second measure is a quarter note G4. The third measure is a quarter note A4. The fourth measure is a quarter note B4. The fifth measure is a quarter note C5. The sixth measure is a quarter note B4. The seventh measure is a quarter note A4. The eighth measure is a quarter note G4. The ninth measure is a quarter note F#4. The tenth measure is a quarter note E4. The section ends with a double bar line. Above the staff, there are three first endings: the first ending is a quarter note D4, the second ending is a quarter note C4, and the third ending is a quarter note B4. The first ending is marked with '1,2' and the second ending is marked with '3'.

(A2.B2)6

Shepherd's Hey

$\text{♩} = 130$

A



5

B



(A2.B3)6

Shooting

Beaux of London City

$\text{♩} = 160$

A

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a boxed letter 'A' above the first measure. The melody consists of eighth and sixteenth notes, with some notes beamed together. The staff ends with a double bar line.

5 B

The second staff of music is in treble clef with a key signature of one sharp (F#). It begins with a boxed letter 'B' above the first measure and a '5' below the first measure. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The staff ends with a double bar line.

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

♩ = 140

A



A.(A.B.C)4

Step n' Fetch Her

$\text{♩} = 152$

A

Section A is an 8-measure melody in G major (one sharp). It begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, quarter notes F#4-E4, eighth notes D4-C4, quarter notes B3-A3, and eighth notes G3-F#3. The section concludes with a first ending (measures 7-8: D4-C4, B3-A3) and a second ending (measures 9-10: D4-C4, B3-A3).

B

Section B is an 8-measure melody in G major. It begins with a dotted quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, quarter notes F#4-E4, eighth notes D4-C4, quarter notes B3-A3, and eighth notes G3-F#3. The section concludes with a first ending (measures 7-8: D4-C4, B3-A3) and a second ending (measures 9-10: D4-C4, B3-A3).

C

Section C is an 8-measure melody in G major. It begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, quarter notes F#4-E4, eighth notes D4-C4, quarter notes B3-A3, and eighth notes G3-F#3. The section concludes with a first ending (measures 7-8: D4-C4, B3-A3) and a second ending (measures 9-10: D4-C4, B3-A3).

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

Sing at the start and at the end.

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

Valentine

$\text{♩} = 120$

A

5

8 **B**

13

$\text{♩} = 150$

16 **C**

22 $\text{♩} = 120$

The musical score for 'Valentine' is written for a single melodic line in treble clef with a key signature of one sharp (F#). The piece is in 4/4 time. It begins with a tempo marking of 120 beats per minute. The structure is A.(AB3)2.(AC3)2.A. Section A (measures 1-4) is marked with a box 'A'. Section B (measures 8-12) is marked with a box 'B'. Section C (measures 16-21) is marked with a box 'C'. The tempo changes to 150 beats per minute for measures 16-21 and returns to 120 beats per minute for measures 22-26. The score includes measure numbers 1, 5, 8, 13, 16, and 22. The piece ends with a double bar line at measure 26.

A.(AB)4

Vandals of Hammerwich

$\text{♩} = 150$

A

5

9

B

13

1 2

(AB)2.(AC)2.A

William and Nancy

$\text{♩} = 150$

A



B



C



(A2.B2)

Winster Processional

The Morris March

$\text{♩} = 150$

A



4 B



The image shows two staves of musical notation for 'Winster Processional'. The first staff is marked with a box 'A' and the second with a box 'B'. Above the first staff, a quarter note is followed by '= 150'. The music is in treble clef with a key signature of one sharp (F#). The first staff (A) contains four measures: the first three have a half note followed by a quarter note, and the fourth has a half note followed by a quarter rest. The second staff (B) also contains four measures: the first three have a half note followed by a quarter note, and the fourth has a half note followed by a quarter rest. The tempo is indicated as 150 beats per minute.

Keep repeating as long as necessary.

A.(A2.B2)4

Young Collins

♩ = 150

A



4 B



8



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



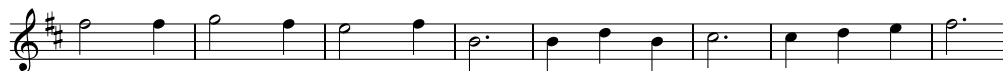
Tom Tolley's
Hornpipe



The Twister



Valse Musette



Wals voor Polle



Whinshields
Hornpipe



Will's Way



The Winster Gallop



Morris tunes

Balance the Straw



Banbury Bill



The Banks of the Dee



Bean Setting



Black Joke



Blue Bells of
Scotland



Bobbing Around



Bonny Green Garters



Constant Billy



Country Gardens



Dogs of War



Getting Upstairs



Greenham (Long Odds)



Haste to the Wedding



Highland Mary



Highland Mary (Old
Tom of Oxford)



Hunt the Squirrel



Jenny Lind



Ladies Pleasure



Lads-a-Bunchum



Laudnum Bunches



Lillibulero



Monck's March



Mountain Goats





Side Steps



Skirmish (British Grenadiers)



Step Back



Step n' Fetch Her



Sweet Jenny Jones



Valentine



Vandals of
Hammerwich



William and Nancy



Winster Processional
(The Morris March)



Young Collins



Notes

