

Compiled by Jim Hague



Session tunes

**The
Grie Hawk
Booke of
Horn in H Bottes**

He
Crie Hauock
Booke of
Horn in A Dottes

Session tunes

Music commonly played at Cry Havoc sessions



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 inexperienced 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.

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Wals voor Polle



Whinshields
Hornpipe



Will's Way



The Winster Gallop



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.

001

[illegible]

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Soldier's Joy (The Forester)



Spoostiskerry



Springvals



Sussex Cotillion



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Rochdale Coconut Dance

The Rogues’ March

La Roulante

Rub-a-dub (Stockport Polka)

Rufty Tufty

Salmon Tails

Music commonly played at Cry Havoc sessions

Session tunes

New Road To Alston	
Orange in Bloom (Sherborne Waltz)	
The Oyster Girl	
The Plane Tree	
Poplar Grove	
Quarter Brawls	



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.

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Mazurka d'Auvergne	
Mazurka de Lapleau	
Michael Turner's Waltz	
The Midsummer Waltz	
Mount Hills	
The Mudgee Waltz	

Change: Ruffy Tufty.



A La Mode De France

Maguire and
Patterson



Louth Quickstep



Laridé 6



Lanigan's Ball



King Of The Fairies



Just As The Tide Was
Flowing



Albert Farmer's Bonfire Tune

$\text{♩} = 160$

5

8

13

Detailed description: This block contains the first 13 measures of the 'Albert Farmer's Bonfire Tune'. The music is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 160. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Measures 5, 8, and 13 are indicated at the start of their respective lines. The piece ends with a double bar line and repeat dots in measure 13.

4

Inisheer

Detailed description: A single staff of music in treble clef, key of C major. The melody is composed of eighth and sixteenth notes, ending with a double bar line.

Iron Legs

Detailed description: A single staff of music in treble clef, key of D major (one sharp). The melody features a mix of eighth and sixteenth notes, concluding with a double bar line.

An Italian Rant

Detailed description: A single staff of music in treble clef, key of B-flat major (two flats). The melody is written with eighth and sixteenth notes, ending with a double bar line.

Jamaica

Detailed description: A single staff of music in treble clef, key of C major. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Jamie Allen

Detailed description: A single staff of music in treble clef, key of C major. The melody is composed of eighth and sixteenth notes, ending with a double bar line.

Jessie's Hornpipe

Detailed description: A single staff of music in treble clef, key of C major. The melody is written with eighth and sixteenth notes, ending with a double bar line.

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



All In A Garden Green Harwood Hall

	Grandfather's Tune
	Green Mountain Petronella
	Harper's Frolick
	Herbert the Sherbert
	Horse's Brawl (Le Bransle des Chevaux)
	L'Inconnu de Limoise

Argeers

The Wedding Night



A favourite of Sue, our resident Playford expert.

6

The Exploding Potato	
The Extension Reel	
The Fiery Clock Face	
From Night Till Morn	
The Gamekeeper's Cottage	
Gathering Peascods	

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.

Astley's Ride

$\text{♩} = 180$

The musical score for 'Astley's Ride' is presented in four staves. Each staff begins with a repeat sign. The first staff (labeled 5) contains measures 5-7. The second staff (labeled 8) contains measures 8-10. The third staff (labeled 13) contains measures 13-15. The fourth staff (labeled 18) contains measures 18-20. The tempo is marked as quarter note = 180.

The musical score consists of six staves, each with a title to its right. The first staff is 'Click Go the Shears (Ring The Bell, Watchman)'. The second is 'The Dancing Colert'. The third is 'Davy Davy Knick Knack'. The fourth is 'Elizabeth Clare'. The fifth is 'Emma From Finland'. The sixth is 'Enrico'. The music is written in treble clef with various key signatures and time signatures.

Bagpipers

$\text{♩} = 140$

5

8

13

The musical notation for 'Bagpipers' consists of four staves of music in treble clef. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The tempo is marked as quarter note = 140. The key signature has one sharp (F#). The melody is a continuous line of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and repeat dots.

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

8

Bonny Kate

The musical notation for 'Bonny Kate' is a single staff in treble clef. It begins with a repeat sign, followed by a series of eighth and sixteenth notes. The key signature has one sharp (F#).

Brighton Camp (The
Girl I Left Behind
Me)

The musical notation for 'Brighton Camp (The Girl I Left Behind Me)' is a single staff in treble clef. It begins with a series of eighth and sixteenth notes, followed by a half note. The key signature has one sharp (F#).

Buttered Peas

The musical notation for 'Buttered Peas' is a single staff in treble clef. It begins with a series of eighth and sixteenth notes, followed by a half note. The key signature has one sharp (F#).

Le Canal En Octobre

The musical notation for 'Le Canal En Octobre' is a single staff in treble clef. It begins with a series of eighth and sixteenth notes, followed by a half note. The key signature has one sharp (F#).

Captain Lanoe's
Quick March

The musical notation for 'Captain Lanoe's Quick March' is a single staff in treble clef. It begins with a series of eighth and sixteenth notes, followed by a half note. The key signature has one sharp (F#).

Captain Rock's
Farewell

The musical notation for 'Captain Rock's Farewell' is a single staff in treble clef. It begins with a repeat sign, followed by a series of eighth and sixteenth notes. The key signature has one sharp (F#).

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.



Pipe Major William Laurie Battle of the Somme

	All In A Garden Green (Harwood Hall)
	Argers (The Wedding Night)
	Astley's Ride
	Bagpipers
	Battle of the Somme
	Bear Dance

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.

List of tune first lines

You know the feeling. Everyone has just launched into a well-loved tune. You've heard it before, but don't remember the name. So here's a list of tune first lines to help you figure out what it is in time to join in.

Session tunes

A La Mode De France



Albert Farmer's
Bonfire Tune



Change: Harper's Frolick.

Musical score for 'Bonny Kate'. The score consists of four staves of music. The first staff is marked with a '13' and a double bar line. The second staff is marked with a '9'. The third staff is marked with a '5' and a double bar line. The fourth staff is marked with a '180' and a double bar line. The music is written in a single system with a key signature of one flat and a common time signature.

Bonny Kate

Change: Salmon Tails.

Musical score for 'The Winster Gallop'. The score consists of four staves of music. The first staff is marked with a '13' and a double bar line. The second staff is marked with a '9'. The third staff is marked with a '5' and a double bar line. The fourth staff is marked with a '210' and a double bar line. The music is written in a single system with a key signature of one flat and a common time signature.

The Winster Gallop

Brighton Camp

The Girl I Left Behind Me

♩ = 180

5

8

13

12

Will's Way

♩ = 140

5

9

13

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



Whinshields Hornpipe

♩ = 160

9 12 17

This musical score is for the piece 'Whinshields Hornpipe'. It consists of four staves of music in treble clef, with a key signature of one sharp (F#). The tempo is marked as ♩ = 160. The first staff is labeled with the number 17, the second with 12, and the third with 9. The music features a mix of eighth and sixteenth notes, with some rests. There are first and second endings marked with brackets and numbers 1 and 2.

J. L. Dunk

Le Canal En Octobre

Frederick Paris

♩ = 140

5

9

13

14

Wals voor Polle

Wim Poesen

♩ = 180

9

16

25

Captain Lanoë's Quick March
 ♩ = 160
 13
 6
 5

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.

Valse Musette
 ♩ = 160
 25
 17
 9

Captain Rock's Farewell

$\text{♩} = 140$



6

1 2

9

17

Detailed description: This is a musical score for a piece titled 'Captain Rock's Farewell'. It is written for a single melodic line on a treble clef staff. The tempo is marked as quarter note = 140. The key signature has one flat (B-flat). The score consists of four staves of music. The first staff contains measures 1 through 5. The second staff starts at measure 6 and includes a first ending bracket (labeled '1') over measures 10-11 and a second ending bracket (labeled '2') over measures 12-13. The third staff contains measures 14 through 16. The fourth staff contains measures 17 through 20. The piece concludes with a double bar line at the end of measure 20.

Change: Orange in Bloom (Sherborne Waltz).

16

The Twister

Ed Pritchard

$\text{♩} = 180$



7

13

19

Detailed description: This is a musical score for a piece titled 'The Twister' by Ed Pritchard. It is written for a single melodic line on a treble clef staff. The tempo is marked as quarter note = 180. The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. The first staff contains measures 1 through 6. The second staff starts at measure 7 and includes a repeat sign at the beginning of measure 10. The third staff contains measures 11 through 14. The fourth staff starts at measure 15 and includes a repeat sign at the end of measure 18. The piece concludes with a double bar line at the end of measure 19.

81

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.

Click Go the Shears
Ring The Bell, Watchman

♩ = 140

7 12

The musical score for 'Click Go the Shears' is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a repeat sign at the end of the first line. The second staff continues the melody, also ending with a repeat sign. The third staff provides a bass line accompaniment, featuring a steady eighth-note pattern. A tempo marking '♩ = 140' is placed below the third staff. Measure numbers 7 and 12 are indicated at the end of the second and third staves, respectively.

Tom Tolley's Hornpipe

Change: Iron Legs.

♩ = 132

6 11 16

The musical score for 'Tom Tolley's Hornpipe' is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with a repeat sign at the end of the first line. The second staff continues the melody, also ending with a repeat sign. The third staff provides a bass line accompaniment, featuring a steady eighth-note pattern. The fourth staff continues the bass line. A tempo marking '♩ = 132' is placed below the fourth staff. A section change instruction 'Change: Iron Legs.' is placed above the second staff. Measure numbers 6, 11, and 16 are indicated at the end of the third, fourth, and fifth staves, respectively.

The Dancing Oolert

Sally Kirkpatrick

$\text{♩} = 130$

The musical score for 'The Dancing Oolert' 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 130 beats per minute. The second staff starts with a measure rest of 5 measures. The third staff starts with a measure rest of 8 measures. The fourth staff starts with a measure rest of 12 measures. The piece concludes with a double bar line and repeat dots.

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

Tip Top Polka

$\text{♩} = 160$

The musical score for 'Tip Top Polka' is written in treble clef with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a tempo marking of 160 beats per minute. The second staff includes first and second endings, indicated by bracketed numbers 1 and 2. The third staff concludes the piece with a double bar line and repeat dots.

Musical score for "Davy Davy Knick Knack". The score consists of four staves. The first staff begins with a double bar line and a repeat sign. The tempo is marked as $\text{♩} = 140$. The key signature has one flat (B-flat). The melody is written in treble clef. The first staff ends with a measure number 13. The second staff ends with a measure number 8. The third staff ends with a measure number 5. The fourth staff ends with a measure number 140.

Davy Davy Knick Knack

Musical score for "Three Around Three The Pleasure Of The Town". The score consists of four staves. The first staff begins with a double bar line and a repeat sign. The tempo is marked as $\text{♩} = 160$. The key signature has one flat (B-flat). The melody is written in treble clef. The first staff ends with a measure number 13. The second staff ends with a measure number 6. The third staff ends with a measure number 5. The fourth staff ends with a measure number 160.

Three Around Three
The Pleasure Of The Town

Elizabeth Clare

Chris Wood

$\text{♩} = 120$

8

16

24

This musical score is for the piece 'Elizabeth Clare' by Chris Wood. It is written in treble clef with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score consists of four staves of music. The first staff contains measures 1 through 7. The second staff, starting with a measure rest of 8, contains measures 8 through 14. The third staff, starting with a measure rest of 16, contains measures 15 through 21. The fourth staff, starting with a measure rest of 24, contains measures 22 through 24. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Change: Michael Turner's Waltz.

20

Theme Vannetaise

Twiglet

$\text{♩} = 140$

5

9

13

This musical score is for the piece 'Theme Vannetaise' by Twiglet. It is written in treble clef with a tempo of 140 beats per minute. The key signature has one flat (B-flat). The score consists of four staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest of 5, contains measures 5 through 8 and ends with a double bar line and repeat dots. The third staff, starting with a measure rest of 9, contains measures 9 through 12. The fourth staff, starting with a measure rest of 13, contains measures 13 through 16 and ends with a double bar line and repeat dots.

Emma From Finland

♩ = 140

5 6 13

1 2

This musical score is for a piece titled "Emma From Finland". It consists of four staves of music in G major (one sharp). The tempo is marked as quarter note = 140. The first staff (labeled 13) begins with a repeat sign and a first ending bracket. The second staff (labeled 6) continues the melody. The third staff (labeled 5) features a second ending bracket. The fourth staff (labeled 140) concludes the piece with a repeat sign.

Teatree Waltz

♩ = 120

9 17 27 37

1 2

This musical score is for a piece titled "Teatree Waltz". It consists of five staves of music in G major (one sharp). The tempo is marked as quarter note = 120. The first staff (labeled 37) begins with a repeat sign and a first ending bracket. The second staff (labeled 27) continues the melody. The third staff (labeled 17) features a second ending bracket. The fourth staff (labeled 9) concludes the piece with a repeat sign. The fifth staff (labeled 120) continues the melody.

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.

22

Sussex Cotillion



Change: Mount Hills

Change: The Extension Reel

Four staves of music for 'The Exploding Potato'. The first staff is marked with a double bar line and repeat dots. The second staff has a measure rest at the beginning. The third staff is marked with a double bar line and repeat dots. The fourth staff has a key signature change to one sharp (F#) at the beginning. The tempo is marked as $\text{♩} = 180$. Measure numbers 5, 9, and 13 are indicated at the end of the staves.

Ed Pritchard

The Exploding Potato

Four staves of music for 'Springvals'. The first staff has a key signature change to one sharp (F#) at the beginning and includes first and second endings. The second staff includes first and second endings. The third staff has a key signature change to one sharp (F#) at the beginning and includes first and second endings. The fourth staff includes first and second endings. The tempo is marked as $\text{♩} = 130$. Measure numbers 5, 9, and 13 are indicated at the end of the staves.

arr. Ceylon Wallin

Springvals

The Extension Reel

Ed Pritchard

♩ = 180

5

9

13

24

Spootiskerry

Ian Burns

♩ = 160

7

13

19

From Paul Hardy's Session Tunebook.

Musical score for "The Fiery Clock Face". The score consists of four staves of music. The first staff begins with a repeat sign. The tempo is marked as $\text{♩} = 160$. The key signature has one sharp (F#). The staves are numbered 13, 8, 5, and 160 from top to bottom.

The Fiery Clock Face

Musical score for "Soldier's Joy". The score consists of four staves of music. The first staff begins with a repeat sign. The tempo is marked as $\text{♩} = 140$. The key signature has one sharp (F#). The staves are numbered 13, 8, 5, and 140 from top to bottom.

Soldier's Joy

The Forester

From Night Till Morn

$\text{♩} = 140$

5

1 2

9

15

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 four staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and includes a first ending bracket (labeled '1') over measures 10 and 11, followed by a second ending bracket (labeled '2') over measures 12 and 13. The third staff starts at measure 9 and contains measures 9 through 14. The fourth staff starts at measure 15 and contains measures 15 through 20, ending with a double bar line and repeat dots.

26

The Sloe

$\text{♩} = 140$

5

8

13

This musical score is for the piece 'The Sloe'. 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 four staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and contains measures 5 through 7, ending with a double bar line and repeat dots. The third staff starts at measure 8 and contains measures 8 through 12. The fourth staff starts at measure 13 and contains measures 13 through 16, ending with a double bar line and repeat dots.

71



The Gamekeeper's Cottage



Slangpolska 32

*Bys-Calle (Carl Ersson
Bössa, 1783-1847)*

Gathering Peascods

$\text{♩} = 116$

7

13

1 2

28

Si Bheag Si Mhor

Turlough O'Carolan
(1670-1736)

$\text{♩} = 140$

8

16

24

69

Change: The Sloe

Grandfather's Tune

♩ = 160

13 9 5

This musical score is for 'Grandfather's Tune'. It consists of four staves of music in G major (one sharp). The tempo is marked as ♩ = 160. The first staff has a repeat sign at the beginning and is numbered 13. The second staff is numbered 9. The third staff has a repeat sign at the beginning and is numbered 5. The fourth staff is numbered 5. The music is written in treble clef.

Change: Bear Dance.

The Sheriff's Ride

♩ = 160

13 9 5

This musical score is for 'The Sheriff's Ride'. It consists of four staves of music in G major (one sharp). The tempo is marked as ♩ = 160. The first staff has a repeat sign at the beginning and is numbered 13. The second staff is numbered 9. The third staff has a repeat sign at the beginning and is numbered 5. The fourth staff is numbered 5. The music is written in treble clef.

Green Mountain Petronella

♩ = 140

5

9

12

This musical score is for the tune 'Green Mountain Petronella'. It is written in treble clef with a tempo of 140 beats per minute. The melody consists of 12 measures. The first measure starts with a half note G4, followed by eighth notes A4, B4, and C5. The second measure has a half note D5, followed by eighth notes C5, B4, and A4. The third measure has a half note G4, followed by eighth notes F4, E4, and D4. The fourth measure has a half note C4, followed by eighth notes B3, A3, and G3. The fifth measure has a half note F3, followed by eighth notes E3, D3, and C3. The sixth measure has a half note B2, followed by eighth notes A2, G2, and F2. The seventh measure has a half note E2, followed by eighth notes D2, C2, and B1. The eighth measure has a half note A1, followed by eighth notes G1, F1, and E1. The ninth measure has a half note D2, followed by eighth notes C2, B1, and A1. The tenth measure has a half note G2, followed by eighth notes F2, E2, and D2. The eleventh measure has a half note F2, followed by eighth notes E2, D2, and C2. The twelfth measure has a half note E2, followed by eighth notes D2, C2, and B1. The score ends with a double bar line and repeat dots.

30

Shandy Hall

♩ = 140

5

8

13

This musical score is for the tune 'Shandy Hall'. It is written in treble clef with a tempo of 140 beats per minute. The melody consists of 13 measures. The first measure starts with a half note G4, followed by eighth notes A4, B4, and C5. The second measure has a half note D5, followed by eighth notes C5, B4, and A4. The third measure has a half note G4, followed by eighth notes F4, E4, and D4. The fourth measure has a half note C4, followed by eighth notes B3, A3, and G3. The fifth measure has a half note F3, followed by eighth notes E3, D3, and C3. The sixth measure has a half note B2, followed by eighth notes A2, G2, and F2. The seventh measure has a half note E2, followed by eighth notes D2, C2, and B1. The eighth measure has a half note A1, followed by eighth notes G1, F1, and E1. The ninth measure has a half note D2, followed by eighth notes C2, B1, and A1. The tenth measure has a half note G2, followed by eighth notes F2, E2, and D2. The eleventh measure has a half note F2, followed by eighth notes E2, D2, and C2. The twelfth measure has a half note E2, followed by eighth notes D2, C2, and B1. The thirteenth measure has a half note D2, followed by eighth notes C2, B1, and A1. The score ends with a double bar line and repeat dots.

Another tune from Susie.

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

Four staves of music in G major (one sharp). The first staff is marked with a repeat sign and a double bar line. The second staff is marked with a repeat sign and a double bar line. The third staff is marked with a repeat sign and a double bar line. The fourth staff is marked with a repeat sign and a double bar line. The tempo is marked as 160.

Harper's Frolick

From Paul Hardy's Session Tunebook.

Four staves of music in G major (one sharp). The first staff is marked with a repeat sign and a double bar line. The second staff is marked with a repeat sign and a double bar line. The third staff is marked with a repeat sign and a double bar line. The fourth staff is marked with a repeat sign and a double bar line. The tempo is marked as 160.

Seven Stars The Moon And Seven Stars

Herbert the Sherbert

Martin Ellison

♩ = 165

5

9

13

32

Seacourt Bridge

Ed Pritchard

♩ = 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!

dancers.

A *bransle*, or variously *branle*, *brawl*, *brawl*, 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



Horse's Brawl Le Bransle des Chevaux



Salmon Tails

L'Inconnu de Limoise

Jean-François "Maxou"
Heintzen

♩ = 104



5

8

13

1 2

This musical score is written for a single melodic line in treble clef. It begins with a tempo marking of 104 beats per minute, indicated by a quarter note. The key signature has one flat (B-flat). The score consists of four staves. The first staff contains measures 1 through 4, with a triplet of eighth notes in the third measure. The second staff contains measures 5 through 8, also featuring a triplet in the fifth measure. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, which end with a double bar line. Measures 15 and 16 are marked with first and second endings, indicated by bracketed numbers 1 and 2 above the staff.

34

Rufty Tufty

♩ = 180



5

9

1 2

This musical score is written for a single melodic line in treble clef. It begins with a tempo marking of 180 beats per minute, indicated by a quarter note. The key signature has one flat (B-flat). The score consists of three staves. The first staff contains measures 1 through 4, with first and second endings bracketed over measures 3 and 4. The second staff contains measures 5 through 8, also with first and second endings bracketed over measures 7 and 8. The third staff contains measures 9 through 12, ending with a double bar line.

63



Tommy Walsh

Inisheer



Rub-a-dub Stockport Polka

From Paul Hardy's Session Tunebook.

Iron Legs

$\text{♩} = 132$

5

8

13

36

La Roulante

Jean Blanchard

$\text{♩} = 104$

5

9

13

61

An Italian Rant

$\text{♩} = 95$

10

5

This musical score is for 'An Italian Rant'. It consists of three staves of music in 4/4 time, with a tempo of 95 beats per minute. The key signature has one flat (B-flat). The first staff begins with a repeat sign and contains 10 measures. The second staff contains 5 measures. The third staff contains 5 measures. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

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*.

Change: Captain Lanoë's Quick March

The Rogues' March

$\text{♩} = 160$

13

9

5

This musical score is for 'The Rogues' March'. It consists of four staves of music in 4/4 time, with a tempo of 160 beats per minute. The key signature has one flat (B-flat). The first staff begins with a repeat sign and contains 13 measures. The second staff contains 9 measures. The third staff contains 5 measures. The fourth staff contains 5 measures. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

Jamaica

♩ = 180

5

9

The musical notation for 'Jamaica' consists of three staves of music in treble clef. The first staff begins with a tempo marking of a quarter note equal to 180 beats per minute. The melody is composed of eighth and quarter notes, ending with a double bar line and repeat dots. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and concludes the piece with a final double bar line and repeat dots.

From Paul Hardy's Session Tunebook.

Rochdale Coconut Dance

♩ = 160

5

9

13

The musical notation for 'Rochdale Coconut Dance' consists of four staves of music in treble clef. The first staff begins with a tempo marking of a quarter note equal to 160 beats per minute. The melody features a mix of eighth, quarter, and half notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

Four staves of music for 'Jamie Allen'. The first staff begins with a repeat sign and a half note. The second staff begins with a half note. The third staff begins with a repeat sign and a half note. The fourth staff begins with a half note. The tempo is marked as 160 = ♩.

Jamie Allen

Four staves of music for 'Quarter Brawls'. The first staff begins with a repeat sign and a half note. The second staff begins with a half note. The third staff begins with a repeat sign and a half note. The fourth staff begins with a half note. The tempo is marked as 140 = ♩.

Quarter Brawls

Jessie's Hornpipe

attrib. to Aird's Collection
1794



A little tune Susie's been working on.

40

Poplar Grove

Veronica Wagner



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.

57

Change: Rochdale Coconut Dance.

Four staves of music in treble clef, 2/4 time. The tempo is marked $\text{♩} = 160$. The first staff is marked with a 13-measure repeat sign. The second staff is marked with an 8-measure repeat sign. The third staff is marked with a 5-measure repeat sign. The fourth staff is marked with a 5-measure repeat sign.

Just As The Tide Was Flowing

Change: Herbert the Sherbert.

Four staves of music in treble clef, 2/4 time. The tempo is marked $\text{♩} = 140$. The first staff is marked with a 13-measure repeat sign. The second staff is marked with a 9-measure repeat sign. The third staff is marked with a 5-measure repeat sign. The fourth staff is marked with a 5-measure repeat sign.

The Plane Tree

Undine Hornby

King Of The Fairies

$\text{♩} = 140$

7

12

18

3

3

3

The musical score for 'King Of The Fairies' is written in treble clef with a tempo of 140 beats per minute. It consists of four staves of music. The first staff contains measures 1 through 6. The second staff starts at measure 7 and includes a repeat sign at measure 10. The third staff starts at measure 12 and includes a triplet of eighth notes at measure 14. The fourth staff starts at measure 18 and ends with a repeat sign at measure 21. The key signature has one sharp (F#).

Change: Lanigan's Ball.

42

The Oyster Girl

$\text{♩} = 120$

5

8

13

The musical score for 'The Oyster Girl' is written in treble clef with a tempo of 120 beats per minute. It consists of four staves of music. The first staff contains measures 1 through 4. The second staff starts at measure 5 and ends with a repeat sign at measure 7. The third staff starts at measure 8 and contains measures 8 through 12. The fourth staff starts at measure 13 and ends with a repeat sign at measure 15. The key signature has one sharp (F#).

55

Musical score for 'Lanigan's Ball'. The score consists of four staves of music. The first staff has a repeat sign and a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tempo is marked as $\text{♩} = 180$. The measure numbers 5, 6, 9, and 13 are indicated at the end of the staves.

Lanigan's Ball

From Paul Hardy's Session Tunebook.

Musical score for 'Orange in Bloom'. The score consists of three staves of music. The tempo is marked as $\text{♩} = 140$. The measure numbers 8 and 16 are indicated at the end of the staves.

Orange in Bloom

Sherborne Waltz

Laridé 6

♩ = 160

5

9

13

Detailed description: This block contains the musical notation for the first system of 'Laridé 6'. It consists of four staves of music in treble clef. The tempo is marked as ♩ = 160. The first staff contains measures 1-4. The second staff, starting with a measure rest labeled '5', contains measures 5-8. The third staff, starting with a measure rest labeled '9', contains measures 9-12. The fourth staff, starting with a measure rest labeled '13', contains measures 13-16. The melody is primarily composed of quarter and eighth notes, with some dotted rhythms. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Change: Bear Dance.

44

New Road To Alston

♩ = 150

5

9

13

Detailed description: This block contains the musical notation for the first system of 'New Road To Alston'. It consists of four staves of music in treble clef with a key signature of one flat (B-flat). The tempo is marked as ♩ = 150. The first staff contains measures 1-4. The second staff, starting with a measure rest labeled '5', contains measures 5-8. The third staff, starting with a measure rest labeled '9', contains measures 9-12. The fourth staff, starting with a measure rest labeled '13', contains measures 13-16. The melody features a mix of quarter, eighth, and sixteenth notes, with some slurs indicating phrasing. The piece concludes with a double bar line and repeat dots at the end of measure 16.

53

13
6
5

$\text{♩} = 100$

Louth Quickstep

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

14
9
6

$\text{♩} = 140$

The Mudgee Waltz

Maguire and Patterson

♩ = 120

9

17

25

1 2

1 2

This musical score is for the piece 'Maguire and Patterson'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 120 beats per minute (♩ = 120). The score consists of four staves. The first staff contains measures 1 through 8. The second staff starts at measure 9 and includes a first ending (marked '1') and a second ending (marked '2') at the end. The third staff starts at measure 17 and includes a repeat sign at the beginning. The fourth staff starts at measure 25 and also includes first and second endings. The piece concludes with a double bar line.

46

Mount Hills

♩ = 152

5

9

13

This musical score is for the piece 'Mount Hills'. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 152 beats per minute (♩ = 152). The score consists of four staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and ends with a repeat sign. The third staff starts at measure 9 and ends with a repeat sign. The fourth staff starts at measure 13 and ends with a repeat sign. The piece concludes with a double bar line.

51

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

Musical score for *Mazurka d'Auvergne*, measures 1 through 13. The score is written on four staves. The first staff begins with a repeat sign and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-14, ending with a double bar line. A tempo marking of $\text{♩} = 120$ is located below the fourth staff.

Mazurka d'Auvergne

Musical score for *The Midsummer Waltz*, measures 1 through 37. The score is written on four staves. The first staff contains measures 1-8. The second staff contains measures 9-16. The third staff contains measures 17-24. The fourth staff contains measures 25-32. The fifth staff contains measures 33-37, ending with a double bar line. A tempo marking of $\text{♩} = 140$ is located below the fourth staff.

The Midsummer Waltz

Ed Pritchard

Mazurka de Lapleau

$\text{♩} = 130$

5

8

13

This musical score is for a piece in 3/4 time with a tempo of 130 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 and ends with a repeat sign. The third staff, starting at measure 8, contains measures 8 through 12. The fourth staff, starting at measure 13, contains measures 13 through 15 and ends with a repeat sign. The melody is written in a single voice on a treble clef staff.

Change: Mazurka d'Auvergne.

48

Michael Turner's Waltz

$\text{♩} = 140$

5

8

11

This musical score is for a piece in 3/4 time with a tempo of 140 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 and ends with a repeat sign. The third staff, starting at measure 8, contains measures 8 through 10. The fourth staff, starting at measure 11, contains measures 11 through 13 and ends with a repeat sign. The melody is written in a single voice on a treble clef staff.

49