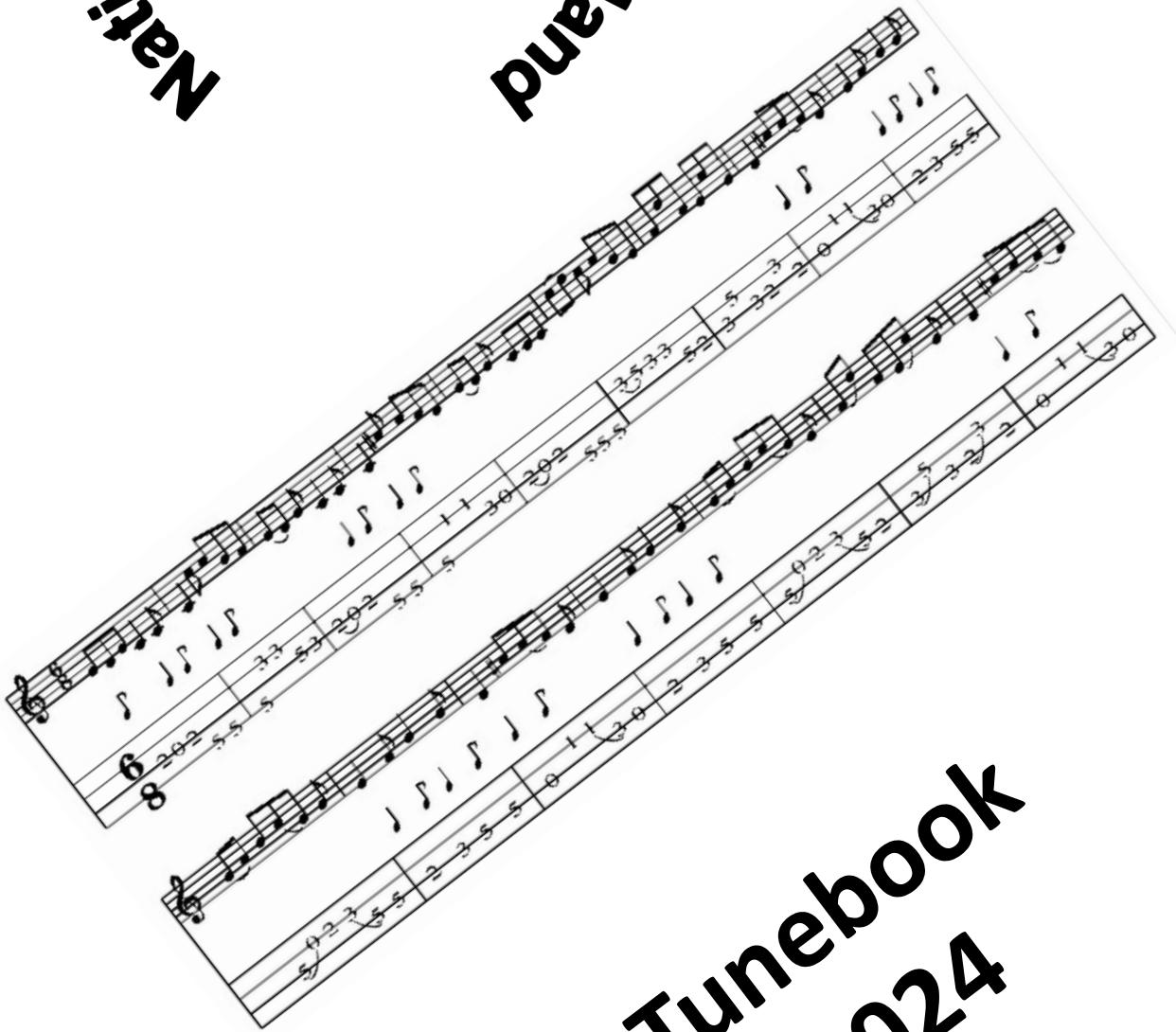


National Youth Folk Troupe of England



Tunebook
2024

	Name (dance/song/tune)	Details (tune name, part)
1a	The Bellringing	a: Tune (soprano-ish)
1b		b: Harmony 1 (alto)
1c		c: Harmony 2 (tenor-ish)
1d		d: Harmony 3 (treble)
2	Buttercross	School for Scandal
3	Chingford Stick	Twin Sisters
4a&b	Clog – (massed)	Minstrel's Fancy (b: Bb clarinet)
5a&b	Clog – (small)	Narcissus / Primula (b: Bb clarinet)
6a	Cotswold Tune Set	a: Tenor Recorder and Fiddle
6b		b: Decant Recorder and Fiddle
6c		c: Viola and Bb Clarinet
6d		d: Cello
7	Country Life	Country Life
8	Crown & Sausage	Tom Hark / Gloucestershire Hornpipe
9	Garland for Lucy	Gilderoy
10	Hal An Tow	Hal An Tow
11	Heysham Pace Egging	Heysham Pace Egging
12	Idbury Hill	Idbury Hill
13	Jacob's Ladder Processional	Rogue's March / Lord Frog
14	Jane's Dance	The French Detective
15a&b	Lactodorum	Dusty Miller (b: Bb clarinet)
16	Lass of Richmond Hill	Lass of Richmond Hill
17a&b	Leaving of Liverpool	The Howlet and the Weazle / The New Rigged Ship (b: Bb clarinet)
18a	Longsword	Napoleon's March
18b		Longsword Tunes
19	The New Collaboration Molly	Lemmie Brazil's No.1
20a	Parson's Farewell	a: Woodwind
20b		b: Strings
20c		c: Bb Clarinet
21	Portland Hill	The Balquhidder Lasses
22	Princess Royal	Princess Royal
23	Rapper tunes	The Plane Tree / Seven Stars / Unknown Rapper Jig No.2
24	South Australia	South Australia
25a	Stave - Over The Hills	a: G Pipe transposition
25b		b: melody and lyrics
25c		C: Horn in F
26a	Tune set - Bonny Kate Jimmy Clock	a: Cello
26b		b: Viola
26c		c: Violin 2
26d		d: Violin 1
26e		e: Recorder
26f		f: Flute
26g		g: Bb Clarinet
26h		h: Violin Melody
26i		i: Violin Melody
26j		j: Horn in F
27a	Weeding Paddle	a: Verse tune
27b		b: Chorus tune, harmonies, full lyrics

1a

Tune
(soprano-ish)

The Bellringing

1a

trad, collected from W. G. Kerswell on Dartmoor,
by the Rev. S. Baring-Gould in 1890

VERSES 1-5:



1. One day in Oc - to - ber, nei - ther drunk - en nor so - ber, o'er
 2. 'Twas mis - un - der stood for the men of Broad - wood rang a
 3. Those of Broad - wood being naugh - ty then said to our par - ty we'll
 4. So the match it went on at good Call - ing - ton and the
 5. Those of Broad - wood once more were o - bliged to give o'er they were



Broad - bu - ry Down I was wend - ing my way, When I
 peel on the ten - or should ne - ver have been, and the
 ring you a chall - enge a - gain in a round, we'll
 bells they rang out o'er the vall - ey be - low, and the
 beat - en com - plete - ly a - gain in a round, but the

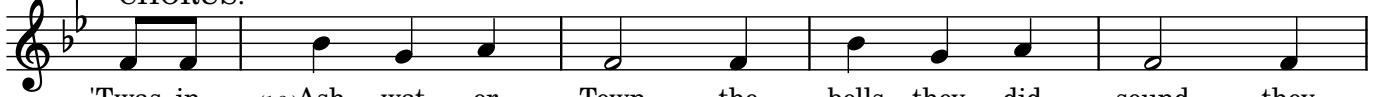


heard of some ring - ing, some danc - ing and sing - ing, I'll
 men of North - lew rang so stea - dy and true,
 give you a chance in St Ste - phen's by Launce - ston the
 old and young peo - ple the hale and the fee - ble they
 men of North - lew rang so stea - dy and true, No

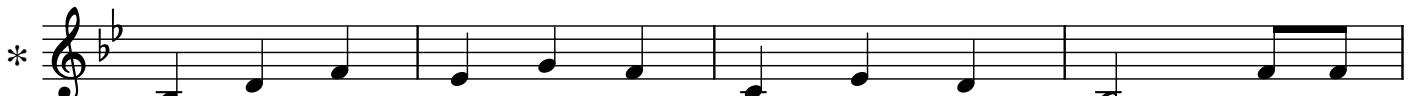


al - ways re - mem - ber that Ju - bi - lee day,
 di - ffi - cult matt - er to beat them I ween
 prize to the wi - nner a note of five pound
 came out to hear the sweet bell mu - sic flow
 be - tter than they in the West can be found

CHORUS:



'Twas in (1.2.) Ash - wat - er Town, the bells they did sound, they
 (3.4.) Call - ing - ton



rang for a belt and a hat laced with gold, And the



men of North - lew rang so stea - dy and true that there



ne - ver were be - tter in De - von, I hold.

FINAL CHORUS:



'Twas in Ash-wat-er Town, then in Call-ing-ton Town, the bells they did sound, they...

(* to end)

Harmony 1
(alto)

The Bellringing

trad, collected from W. G. Kerswell on Dartmoor,
by the Rev. S. Baring-Gould in 1890

CHORUS 1:

'Twas in Ash - wat - er Town, the bells they did sound, they
rang for a belt and a hat laced with gold, And the men of North - lew rang so
stea - dy and true that there ne - ver were be-ter in De-von, I hold.

VERSES 2-5:

2.Twas mis - un - der - stood for the men of Broad wood rang a
3.Those of Broad-wood being naugh-ty then said to our par ty well
4.So the match it went on at good Call - ing - ton and the
5.Those of Broad-wood once more were o - bliged to give o'er they were

peel on the ten - or should ne - ver have been, But the
ring you a chall - enge a gain in a round, We'll
bells they rang out o'er the vall - ey be - low, And the
beat - en com - plete - ly a - gain in a round, But the

men of North - lew rang so stea - dy and true a
give you a chance in St Ste - phen's by Launce - ston the
old and young peo - ple the hale and fee - ble they
men of North - lew rang so stea - dy and true no

di - ffi - cult ma - tter to beat them I ween
prize to the winn - er a note of five pound
came out to hear the sweet bell flow
be - tter than they in the West can be found

CHORUS 2-4:

'Twas in (2.)Ash - wat - er Town, the bells they did sound, they
(3.4.)Call - ing - ton

*
rang for a belt and a hat laced with gold, And the men of North - lew rang so

(sing D for vs 2-4,
switch to F for vs 5)

stea - dy and true that there ne - ver were be-ter in De-von, I hold.

FINAL CHORUS:

'Twas in Ash-wat-er Town, then in Call-ing-ton Town, the bells they did sound, they....
(* to end)

Harmony 2
(Tenor-ish)

The Bellringing

trad, collected from W. G. Kerswell on Dartmoor,
by the Rev. S. Baring-Gould in 1890

CHORUS 2:

'Twas in Ash-wat-er Town, the bells they did sound, they
rang for a belt and a hat laced with gold, And the men of North-lew rang so
stea-dy and true that there ne-ver were be-ter in De-von, I hold.

VERSES 3-5:

3.Those of Broad-wood being naugh-ty then said to our par-tty we'll
4.So the match it went on at good Call-ing - ton an the
5.Those of Broad-wood once more were o-blighed to give o'er they were

ring you a chall-enge a gain in a round We'll
bells they rang out o'er the va-lley be low, and the
bea-ten com - plete - ly a gain in a round, but the
give old men and young chance in St Ste - phen's by Launce-ston the
men of North peo-ple the so hale and stea-dy the
prize came out to win - ner a sweet note bell of five pounds
be - tter than hear the in the West mu-sic flow found
the they in the the can be

CHORUS 3-4:

* 'Twas in Call-ing-ton Town, the bells they did sound, they
rang for a belt and a hat laced with gold, And the men of North-lew rang so
stea-dy and true that there ne-ver were be-ter in De-von, I hold.

FINAL CHORUS:

'Twas in Ash-wat-er Town, then in Call-ing-ton Town, the bells they did sound, they...
(* to end)

1d

1d

Harmony 3
(treble)

The Bellringing

trad, collected from W. G. Kerswell on Dartmoor,
by the Rev. S. Baring-Gould in 1890

CHORUS 3:

'Twas in Call - ing - ton Town, the bells they did sound, they
rang for a belt and a hat laced with gold, And the men of North - lew rang so
stea - dy and true that there ne - ver were be-tter in De-von, I hold.

VERSE 4:

4. So the match it went on at good Call - ing - ton and the bells they rang
out o'er the va - ley be - low, and the old and young peo - ple the hale and the
fee - ble they came out to hear the sweet bell mu - sic flow

CHORUS 4:

* Twas in Call - ing - ton Town, the bells they did sound, they
rang for a hat laced with gold, and the men of North - lew so
stea - dy and true there ne - ver were be-tter in De-von I hold.

VERSE 5:

5. Those of Broad-wood once more o - bliged to give o'er were bea - ten com -
plete - ly a - gain in a round, but the men of North - lew so stea - dy and
true no be - tter than they in the West can be found

FINAL CHORUS:

Twas in Ash-wa - ter Town, then in Call-ing - ton Town, the bells they did sound, they...
(* to end)

BUTTERCROSS

School For Scandal

(AABBAABBAB)x2

INTRO: 2 notes **A** G D G C D

B Em C G C D

Em C G D G

Viola

A G D G C D

G D G D G

B Em C G C D

Em C G D G

CHINGFORD
STICK

Twin Sisters

A

G D G G C D A

B

G C G C G D G

4a

CLOG

The Minstrel's Fancy

4a

trad

A

D G D Bm A A7 D A D

B

G A D D7 G A Em A7

D G D Bm A A7 D A D

Harmony part:

A

B

4b

CLOG

B \flat CLARINET

The Minstrel's Fancy

4b

trad

A

Musical score for B-flat Clarinet part A. The music is in 4/4 time, key signature is F major (one sharp). The melody consists of eighth and sixteenth note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

B

Musical score for B-flat Clarinet part B. The music is in 4/4 time, key signature is F major (one sharp). The melody continues from part A. Measures 1-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

Continuation of musical score for B-flat Clarinet part B. The music is in 4/4 time, key signature is F major (one sharp). The melody continues from part A. Measures 1-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

Harmony part:

A

Musical score for Harmony part A. The music is in 4/4 time, key signature is F major (one sharp). The melody consists of eighth and sixteenth note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

B

Musical score for Harmony part B. The music is in 4/4 time, key signature is F major (one sharp). The melody continues from part A. Measures 1-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

Continuation of musical score for Harmony part B. The music is in 4/4 time, key signature is F major (one sharp). The melody continues from part A. Measures 1-4 show a repeating pattern of eighth notes and sixteenth note pairs. Measures 5-6 continue this pattern. Measures 7-8 show a variation with eighth notes and sixteenth note pairs. Measures 9-10 conclude the section. The score ends with a repeat sign and two endings.

5a

CLOG

AABBAA

Narcissus

Ethelbert Nevin

Musical score for section A of 'Narcissus'. The key signature is G major (no sharps or flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Measure 1 starts with a forte dynamic. Measures 2-4 show a repeating pattern of eighth and sixteenth notes. Measures 5-6 show a similar pattern. The section ends with a forte dynamic.

Musical score for section B of 'Narcissus'. The key signature is G major. The time signature is 4/4. The melody consists of eighth and sixteenth notes. Measures 1-2 show a repeating pattern of eighth and sixteenth notes. Measures 3-4 show a similar pattern. The section ends with a forte dynamic.

Primula

Jess Arrowsmith

Musical score for section B of 'Primula'. The key signature is G major. The time signature is 4/4. The melody consists of eighth and sixteenth notes. Measures 1-2 show a repeating pattern of eighth and sixteenth notes. Measures 3-4 show a similar pattern. The section ends with a forte dynamic.

Musical score for section C of 'Primula'. The key signature is G major. The time signature is 4/4. The melody consists of eighth and sixteenth notes. Measures 1-2 show a repeating pattern of eighth and sixteenth notes. Measures 3-4 show a similar pattern. The section ends with a forte dynamic.

5a

5b

CLOG

B♭ CLARINET

Narcissus

AABBA

Ethelbert Nevin

D.C.

A

Fine

Primula

Jess Arrowsmith

B

D.C. al Fine

5b

6a

TENOR
RECODER
& FIDDLE

Cotswold Tune Set
Blue Eyed Stranger

Trad. arr. A. Skinner

6a

A1

A2

B1

B2

A3&4

1st time: stems up
2nd time: stems down

B3&4

Ring O'Bells (Priston)

Dave Rushton,
arr. A. Skinner

A1&2

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one sharp, and a common time signature. The dynamic is marked as *f* (fortissimo). The melody consists of a series of eighth and sixteenth note patterns, primarily in the soprano range, with some notes extending beyond the top line of the staff.

B1&2

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a dynamic of *mf*. The melody continues with eighth-note patterns, including a grace note in measure 11. Measure 12 concludes with a half note followed by a fermata. The score ends with a double bar line and repeat dots at the end of measure 12.

A3

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and contains six measures of music. Measure 12 begins with a dotted half note followed by a measure of music.

A4

Musical score for the first section of the piece. The key signature is one sharp (F#). The tempo is marked as *mf*. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a eighth note in the treble clef staff, followed by a quarter note in the bass clef staff. Measures 12 and 13 continue with eighth-note patterns in both staves, with measure 13 concluding with a single eighth note in the bass clef staff.

B3

A musical staff in G major (one sharp) and common time. It features a repeating pattern of two measures. The first measure contains a quarter note followed by a eighth note pair (two eighth notes on the same vertical line). The second measure contains a eighth note pair followed by a quarter note. This pattern repeats five times across the page.

A musical score fragment in G major, featuring a treble clef and a key signature of one sharp. The score consists of three measures. Measure 1 contains six eighth notes. Measure 2 contains six eighth notes. Measure 3 begins with a sixteenth-note grace followed by a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. A circled '3' is positioned below the third measure.

B4

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and contains a series of eighth-note chords. Measure 12 begins with a half note followed by a quarter note, then continues with eighth-note chords.

6b

FIDDLE
& DESCANT
RECODER

Cotswold Tune Set
Blue Eyed Stranger

Trad. arr. A. Skinner

A1

Musical score for section A1. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Dynamics include *mp*, *mf*, *f*, and *mf*. Measure 1: *mp*. Measures 2-3: *mf*. Measures 4-5: *f*. Measures 6-7: *mf*.

A2

Musical score for section A2. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Dynamics include *mp*, *mf*, *mp*, and *mf*. Measure 1: *mp*. Measures 2-3: *mf*. Measures 4-5: *mp*. Measures 6-7: *mf*.

B1&2

Musical score for section B1&2. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Dynamics include *f*. Measure 1: *f*.

Continuation of the musical score for section B1&2. The key signature is G major (two sharps). The time signature is 4/4. The melody continues with eighth and sixteenth notes.

1st time: stems up
2nd time: stems down

A3&4

Musical score for section A3&4. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Measure 1: *f*.

Continuation of the musical score for section A3&4. The key signature is G major (two sharps). The time signature is 4/4. The melody continues with eighth and sixteenth notes.

B3&4

Musical score for section B3&4. The key signature is G major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Dynamics include *f*. Measure 1: *f*.

Continuation of the musical score for section B3&4. The key signature is G major (two sharps). The time signature is 4/4. The melody continues with eighth and sixteenth notes.

6b

Ring O'Bells (Priston)

Dave Rushton,
arr. A. Skinner

A1&2

Musical score for section A1&2. The key signature is one sharp (F#). The tempo is indicated by 'f' (fortissimo). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

1. , 2. :

Continuation of the musical score for section A1&2. The key signature remains one sharp (F#). The music continues from measure 3 to 5. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

B1&2

Musical score for section B1&2. The key signature is one sharp (F#). The tempo is indicated by 'f' (fortissimo). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

1. , 2. :

Continuation of the musical score for section B1&2. The key signature remains one sharp (F#). The music continues from measure 3 to 5. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

A3

Musical score for section A3. The key signature is one sharp (F#). The tempo is indicated by 'f' (fortissimo). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

Continuation of the musical score for section A3. The key signature remains one sharp (F#). The music continues from measure 3 to 5. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

A4

Musical score for section A4. The key signature is one sharp (F#). The tempo is indicated by 'f' (fortissimo). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

B3

Musical score for section B3. The key signature is one sharp (F#). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

B4

Musical score for section B4. The key signature is one sharp (F#). The tempo is indicated by 'f' (fortissimo). The music consists of two staves of five measures each. Measure 1: eighth note, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

Continuation of the musical score for section B4. The key signature remains one sharp (F#). The music continues from measure 3 to 5. Measure 3: eighth note, eighth note, eighth note, eighth note. Measures 4-5: eighth note, eighth note, eighth note, eighth note.

6C

B_b CLARINET
&
VIOLA

Cotswold Tune Set
Blue Eyed Stranger

Trad. arr. A. Skinner

6C

A1

Clarinet in B_b Viola

A2

Cl. in B_b Vla.

B1

Cl. in B_b Vla.

B2

Cl. in B_b Vla.

A3&4

Cl. in B_b Vla.

1st time: stems up
2nd time: stems down

B3&4

Cl. in B \flat Vla.

Cl. in B \flat Vla.

Ring O'Bells (Priston)Dave Rushton,
arr. A. Skinner**A1&2**

Cl. in B \flat Vla.

Cl. in B \flat Vla.

B1

Cl. in B \flat Vla.

Cl. in B \flat Vla.

B2

Cl. in B \flat Vla.

A3&A4

Cl. in B \flat Vla.

1st time: *f*
2nd time: *mf*

1st time: *f*
2nd time: *mf*

Cl. in B \flat Vla.

3 1. , 2. , :|

3 , , :|

B3

Cl. in B \flat Vla.

B4

Cl. in B \flat Vla.

3 , , :| o , o , o

f f

Cl. in B \flat Vla.

3

6d

CELLO

Cotswold Tune Set

6d

Blue Eyed Stranger

Trad. arr. A. Skinner

A1&2

The musical score shows two measures for the bassoon. Measure 1 consists of six notes: a quarter note followed by three eighth notes. Measure 2 begins with a comma, followed by a repeat sign and a double bar line, indicating a repeat of measure 1. The second half of measure 2 contains four notes: a quarter note followed by three eighth notes.

B1

Musical score for bassoon part 2, page 10, measures 1-10. The score consists of ten measures of music for bassoon. Measure 1: Bassoon enters with a eighth note followed by a sixteenth note. Measure 2: Bassoon plays a eighth note followed by a sixteenth note. Measure 3: Bassoon plays a eighth note followed by a sixteenth note. Measure 4: Bassoon plays a eighth note followed by a sixteenth note. Measure 5: Bassoon plays a eighth note followed by a sixteenth note. Measure 6: Bassoon plays a eighth note followed by a sixteenth note. Measure 7: Bassoon plays a eighth note followed by a sixteenth note. Measure 8: Bassoon plays a eighth note followed by a sixteenth note. Measure 9: Bassoon plays a eighth note followed by a sixteenth note. Measure 10: Bassoon plays a eighth note followed by a sixteenth note.

B2

A musical staff in bass clef and a key signature of two sharps. The tempo is marked as quarter note = 120. The staff consists of ten horizontal lines. There are vertical stems extending downwards from the second, fourth, and sixth lines. The first, third, fifth, seventh, eighth, ninth, and tenth lines are solid. The second, fourth, and sixth lines have stems extending downwards. The eighth line has a small vertical tick mark near its right end.

A3&4

Musical score for bassoon part, measures 11-12. The key signature is A major (two sharps). Measure 11 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 12 continues the sixteenth-note pattern. The bassoon part ends with a fermata over the last note.

B3&4

A musical staff in bass clef with two sharps. It features a double bar line with repeat dots at the beginning. Below the staff, the dynamic marking 'mf' is written.

1. , 2. ,

The image shows two measures of musical notation for a bassoon. The key signature is one sharp. Measure 1 starts with a half note on B, followed by a quarter note on A, a half note on G, and a quarter note on F. Measure 2 starts with a quarter note on E, followed by a quarter note on D, a half note on C, and a half note on B. The bassoon part ends with a repeat sign and the instruction '1., 2.' above the staff.

Ring O'Bells (Priston)

Dave Rushton,
arr. A. Skinner

A1&2

Musical staff for section A1&2. The key signature is one sharp (F#). The music consists of two measures of quarter notes followed by a measure of eighth notes. The dynamic is *mf*. The staff ends with a repeat sign and a double bar line.

B1

Musical staff for section B1. The key signature is one sharp (F#). The music consists of a measure of eighth notes followed by a measure of quarter notes. The staff ends with a repeat sign and a double bar line.

B2

Musical staff for section B2. The key signature is one sharp (F#). The music consists of a measure of quarter notes followed by a measure of eighth notes. The staff ends with a repeat sign and a double bar line.

A3

Musical staff for section A3. The key signature is one sharp (F#). The music consists of a measure of eighth notes followed by a measure of quarter notes. The staff ends with a repeat sign and a double bar line.

A4

Musical staff for section A4. The key signature is one sharp (F#). The music consists of a measure of eighth notes followed by a measure of quarter notes. A brace connects the eighth note in the first measure to the quarter note in the second measure. The staff ends with a repeat sign and a double bar line.

B3

Musical staff for section B3. The key signature is one sharp (F#). The music consists of a measure of eighth notes followed by a measure of quarter notes. A brace connects the eighth note in the first measure to the quarter note in the second measure. The staff ends with a repeat sign and a double bar line.

B4

Musical staff for section B4. The key signature is one sharp (F#). The music consists of a measure of quarter notes followed by a measure of eighth notes. The dynamic is *f*. The staff ends with a final double bar line.

7a

Country Life

trad arr. NYFTE

ARRANGEMENT:

CHORUS 1: Lead voice(s) "I like to rise" ensemble join (unison tune) "early in the morning...."

VERSE 1, CHORUS 2, VERSE 2, CHORUS 3 as written

REPEAT FINAL CHORUS 2: add a rest before "early"

CHORUS:

I like to rise when the sun she rises, ear - ly in the mor - ning,
 I like to rise when the sun she rises, ear - ly in the mor - ning,
 I like to rise when the sun she rises, ear - ly in the mor - ning,

I like to hear them small birds sing - ing, merr-i-ly u-pon the lay - land hoo -
 I like to hear them small birds sing - ing, merr-i-ly u-pon the lay - land hoo -
 I like to hear them small birds sing - ing, merr-i-ly u-pon the lay - land hoo -

rah for the life of a coun - try boy, and to ram - ble in the new mown hay,
 rah for the life of a coun - try boy, and to ram - ble in the new mown hay,
 rah for the life of a coun - try boy, and to ram - ble in the new mown hay,

7a

7b

2 VERSE:

Lead(s) only:

Ensemble
join in:

1.In Spring we sow at the har - vest mow, and that's how the sea - sons
 2.In Win - ter when the skies are grey, we hedge and we ditch our

and we that's how the sea - sons
 hedge and we ditch our

and we that's how the sea - sons
 hedge and we ditch our

and we that's how the sea - sons
 hedge and we ditch our

round they go, but of all the times if choose I may, I'll go
 time a - way but in Summ - er when the sun shines gay, We go

round they go, but of all the times if choose I may, I'll go
 time a - way but in Summ - er when the sun shines gay, We go

round they go, but of all the times if choose I may, I'll go
 time a - way but in Summ - er when the sun shines gay, We go

ramb - ling in the new mown hay. For
 ramb - ling in the new mown hay. For

ramb - ling in the new mown hay. For

ramb - ling in the new mown hay. For

7b

CROWN & SAUSAGE

1st tune 3 x (CABB) CAB

2nd tune AB

Tom Hark

The music consists of two staves. The top staff is for 'Crown & Sausage' and the bottom staff is for 'Tom Hark'. Both staves are in G major, 4/4 time. The notes are primarily eighth and sixteenth notes. Chords are indicated above the notes.

Crown & Sausage:

- Measure 1: C (boxed), G, D, G
- Measure 2: G, D, D, G
- Measure 3: A (boxed), G, D, D, G
- Measure 4: G, D, D, G
- Measure 5: G, D, D, G
- Measure 6: B (boxed), G, D, G
- Measure 7: G, D, G
- Measure 8: LAST TIME (indicated by a double bar line)

Tom Hark:

- Measure 1: G, C, G, D
- Measure 2: G, C, G, D, G
- Measure 3: B (boxed), G, C, G, D
- Measure 4: G, C, G, D, G

Gloucester Hornpipe

The music consists of three staves for the Gloucester Hornpipe. All staves are in G major, 4/4 time. The notes are eighth and sixteenth notes.

Staff 1 (Top):

- Measure 1: A (boxed), G, C, G, D
- Measure 2: G, C, G, D, G
- Measure 3: G, C, G, D, G
- Measure 4: G, C, G, D, G

Staff 2 (Middle):

- Measure 1: B (boxed), G, C, G, D
- Measure 2: G, C, G, D, G
- Measure 3: G, C, G, D, G

Staff 3 (Bottom):

- Measure 1: G, C, G, D, G
- Measure 2: G, C, G, D, G

GARLAND
FOR LUCY

Gilderoy

A Em Em D C D Bm

Em Em D B 1. Em 2. Em

B G G D Em Bm

Em Em D B 1. Em 2. Em

Hal An Tow

Trad. arr NYFTE

Verse 1

Tune 

Take no scorn to wear the horn it was the crest when you were born, your

High 

Take no scorn to wear the horn it was the crest when you were born, your

Low 

Tu. 

fa - ther's fa - ther wore it and your fa - ther wore it too.

Hi. 

fa - ther's fa - ther wore it and your fa - ther wore it too.

Lo. 

Verses 2-5

Tu. 

Ro - bin Hood and Li-ttle John, they both went to the fa - ir O, and
We shall to the me-rry green wood, to hunt the buck and ha - ir O,

Hi. 

Ro - bin Hood and Li-ttle John, they both went to the fa - ir O, and
We shall to the me-rry green wood, to hunt the buck and ha - ir O,

Lo. 

*Hal-an-tow, jolly rumble O
We were up long before the day O
To welcome in the summer,
To welcome in the May O
For summer is a-coming in
And winter's gone away O!*

1. Take no scorn to wear the horn
It was the crest when you was born
Your father's father wore it
And your father wore it too

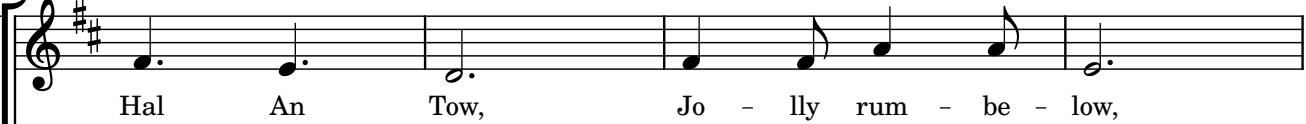
2. Robin Hood and Little John
They both went to the fair O
And we shall to the merry green wood
To hunt the buck and hare O

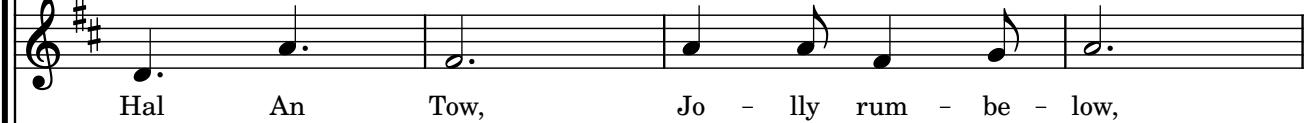
3. What happened to the Spaniards
That made so brave a boast O?
Oh they shall eat the feathered goose
And we shall eat the roast O

4. And as for our good knight St. George
St. George he was a knight O
Of all the knights in Christendom
St. George he is the right O

5. God bless Aunt Mary Moses
And all her power and might O
And send us peace to England
Send peace by day and night O

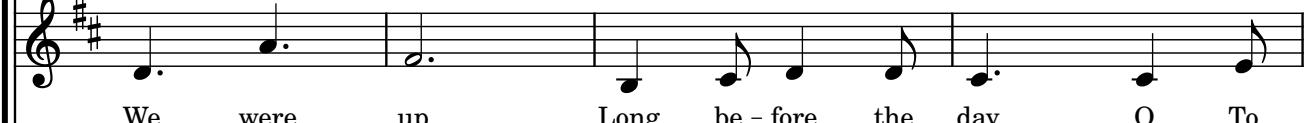
CHORUS

Tu.  Hal An Tow, Jo - lly rum - be - low,

Hi.  Hal An Tow, Jo - lly rum - be - low,

Lo.  *(Note: The first measure shows a bass clef, while subsequent measures show a soprano clef.)*

Tu.  We were up, Long be - fore the da - y O, To

Hi.  We were up, Long be - fore the day O, To

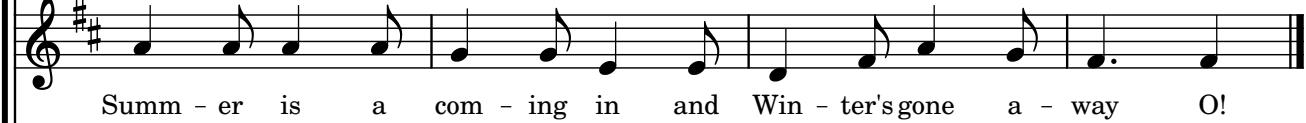
Lo. 

Tu.  wel-come in the Summ-er, To wel-come in the Ma - y O, For

Hi.  wel-come in the Summ-er, To wel-come in the Ma-y O For

Lo. 

Tu.  Summ - er is a com - ing in and Win - ter's gone a - way O!

Hi.  Summ - er is a com - ing in and Win - ter's gone a - way O!

Lo. 

Heysham Pace Egging

Trad. Arr. NYFTE

Soprano

Alto

Tenor

Bass

S.

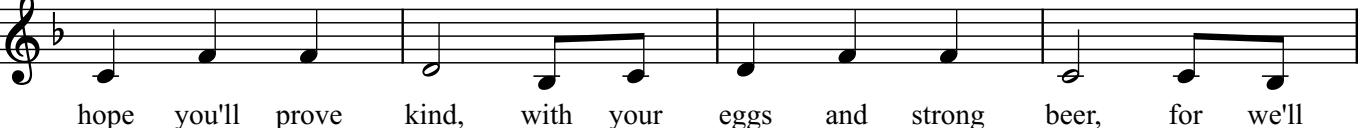
A.

T.

B.

S. 

hope you'll prove kind, with your eggs and strong beer, for we'll

A. 

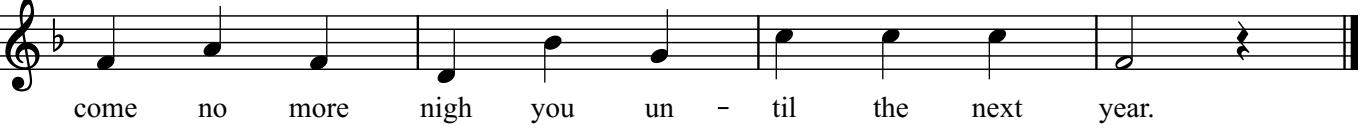
hope you'll prove kind, with your eggs and strong beer, for we'll

T. 

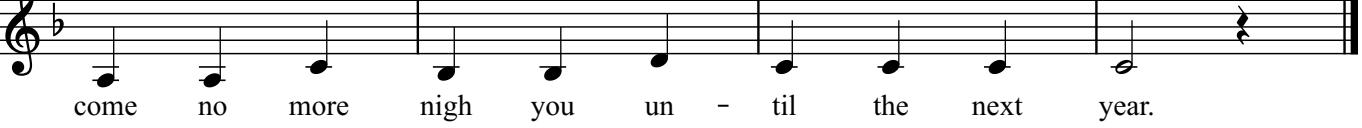
hope you'll prove kind, with your eggs and strong beer, for we'll

B. 

hope you'll prove kind, with your eggs and strong beer, for we'll

S. 

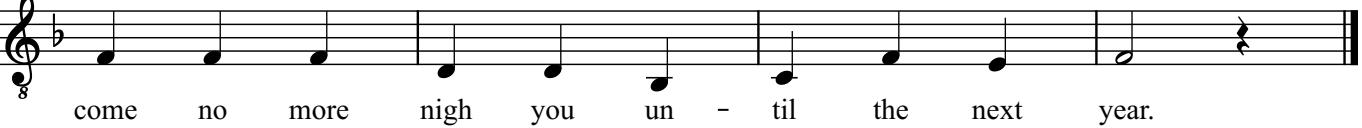
come no more nigh you un - til the next year.

A. 

come no more nigh you un - til the next year.

T. 

come no more nigh you un - til the next year.

B. 

come no more nigh you un - til the next year.

Chorus:

*Here's one two three jolly lads all in one mind
 We are come a-pace-egging and I hope you'll prove kind
 And I hope you'll prove kind with your eggs and strong beer
 For we'll come no more nigh you until the next year*

1. And the first that comes in is Lord Nelson you'll see
 With a bunch of blue ribbons tied round by his knee
 And a star on his breast that like silver doth shine
 And I hope he remembers it's pace-egging time.

2. And the next that comes in it is Lord Collingwood
 And he fought with Lord Nelson till he shed his blood
 And he's come from the sea old England to view
 And he's come a-pace-egging with all of his crew

3. And the next that comes in is old Bessie Brownbags
 For fear of her money she wears her old rags
 She's gold and she's silver all laid up in store
 And she's come a-pace-egging in hopes to get more

4. And the last that comes in is Old Tosspot you'll see
 He's a valiant old fellow in every degree
 He's a valiant old man and he wears a pigtail
 And all his delight is a-drinking mulled ale

5. Come ladies and gentlemen sitting by the fire
 Put your hands in your pockets and give us our desire
 Put your hands in your pockets and treat us all right
 If you give nowt, we'll take nowt, farewell and good night

COTSWOLD JIG
(Katrina & Sophia)

Idbury Hill

A



B



JACOB'S LADDER
NW PROCESSIONAL

Rogue's March

A G C G D

G C G D G

B G C D G Em D

G C G 1. D G D LAST TIME

Lord Frog

Bm **A** Em D Em Bm

Em Bm G Am 1. Bm 2. Bm

B G D G Am D

G D G G Am 1. Em Bm Em LAST TIME

JANE'S
DANCE

French Detective

Richard Payne

A G Am7 Em7 D

C Am7 Bm7 C D G

B C G Am7

1. D Em7 D Am7 Bm7 C D G

LAST TIME
(INSTEAD OF
PREVIOUS BAR)

2. Am7 D Em7 D C Bm7 Am7 D G G

15a

LACTODORUM

15a

Dusty Miller

A (AB)x4 B

A

G C D G D

This staff shows the first four measures of section A. It starts with a single note G, followed by a measure of two eighth notes (C, D), another measure of two eighth notes (G, D), and finally a single note D.

G C D D G D G

This staff shows the next four measures of section A. It consists of two measures of two eighth notes each (G, C, D, D) followed by a measure of three eighth notes (G, D, G).

B

G G G C. D

This staff shows the first four measures of section B. It features eighth-note patterns: G, G, G, C., and D.

G C. D D G D G

This staff shows the next four measures of section B. It consists of two measures of two eighth notes each (G, C., D, D) followed by a measure of three eighth notes (G, D, G).

15b

15b

LACTODORUM

Dusty Miller

A (AB)x4 B

A

Musical staff A in G major (two sharps) and common time (4/4). It consists of eight measures. The first measure has a single note. The second measure has two eighth notes. The third measure has three eighth notes. The fourth measure has four eighth notes. The fifth measure has five eighth notes. The sixth measure has six eighth notes. The seventh measure has seven eighth notes. The eighth measure has one note.

Musical staff A continuation in G major (two sharps) and common time (4/4). It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has one note. The eighth measure has one note.

B

Musical staff B in G major (two sharps) and common time (4/4). It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has one note. The eighth measure has one note.

Musical staff B continuation in G major (two sharps) and common time (4/4). It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has one note. The eighth measure has one note.

LASS
(RAGLAN)

Lass of Richmond Hill

The musical score consists of three staves of music in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4').

- Staff A:** Starts with a single note (A), followed by a sequence of notes: G, D, G, C, G, D.
- Staff B:** Starts with a single note (D), followed by a sequence of notes: D, D, C, G, C.
- Staff C:** Starts with a single note (G), followed by a sequence of notes: G, D, G, D.

regular ending

This section starts with a single note (G), followed by a sequence of notes: C, G, D, G.

SLOWS

This section starts with a single note (G), followed by a sequence of notes: D, G, D, G, C, D, C, G, D, G.

17a

17a

LEAVING OF LIVERPOOL

AA BB AA BB

CC DD CC DD D

nb: dance starts after 1st A

110bpm

The Howlet and the Weazole

A G D G D C D G

G D G D A D D A D

B D C G C D7 G D G

D A D Em C G G Em A D

LAST TIME (CHANGE)

The New Rigged Ship

Musical score for "The Star-Spangled Banner" featuring four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a 'D'). The key signature is one sharp (F#). The lyrics are written above the notes, corresponding to the chords: C, D, A, D, A, D, G, A, D, A, D, D, A, D, A, D, D. The score concludes with a repeat sign and the instruction "LAST TIME (END)".

17b

17b

LEAVING OF LIVERPOOL -
B_b CLARINET

The Howlet and the Weazole

AA BB AA BB
CC DD CC DD D

nb: dance starts after 1st A

110bpm

A

B

LAST TIME
(CHANGE)

1. **2.**

The New Rigged Ship

C

D

1. . 3. **LAST TIME (END)**

18a

Napoleon's March

18a

trad

ADancers start
walk on here

INTRO

2nd time
STOP**B**

14



18

C

23



27



31



Three Jolly Six Bar Sheepskins

trad arr. Handsworth Sword

A AABBAABB**B**

LAST TIME



Cock o' the North

A AABBAAB**B**

Handsworth Six Bars

A AABBAABB**B**

Keel Row

A AABB x ? until final display**B**

Bobby Shaftoe

A AB to march off**B**

Lemmie Brazil's No. 1

A

Bb Cl.

G C G D G D

B

Bb Cl.

G D G C D

C

Bb Cl.

G D G C D G

20a

Recorders & Horn

Parson's Farewell

Trad (Playford 1651) 20a

Tune

Arrangement - intro - solo - last 2 1/2 bars
1 : recorders (tune & harmony 1) only2 : add strings
3 : add recorder harmony 2

A Am G Am Em Am G Am Em

B C G

C Am INTRO C E(m) **1.** Am **2.** Am LAST TIME Am ONLY

Recorder Harmony 1

A

B

C LAST TIME ONLY

Recorder Harmony 2

A

B

C LAST TIME ONLY

Horn in F

A

B LAST TIME ONLY

20b

Strings

20b

Parson's Farewell

Trad (Playford 1651)

Tune

Arrangement - intro - solo - last 2 1/2 bars
 1 : recorders (tune & harmony 1) only
 2 : add strings
 3 : add recorder harmony 2

A Am G Am Em Am G Am Em

B C G

Am INTRO C E(m) 1. Am 2. Am LAST TIME Am ONLY

Violin Harmony

A

B

1. 2. LAST TIME ONLY

1. 2. LAST TIME ONLY

Viola

A

B

1. 2. LAST TIME ONLY

1. 2. LAST TIME ONLY

Cello

A

LAST TIME
1. 2. ONLY

LAST TIME
1. 2. ONLY

20c

Clarinet in Bb

Trad (Playford 1651) 20c

Parson's Farewell

Arrangement - intro - solo - last 2 1/2 bars
 1 : recorders (tune & harmony 1) only

2 : add strings
 3 : add recorder harmony 2

Tune

A

B

1. 2. LAST TIME ONLY

INTRO

Recorder Harmony 1

A

B

1. 2. LAST TIME ONLY

Recorder Harmony 2

A

B

1. 2. LAST TIME ONLY

The Balquhidder Lasses

ABB

A

Em Em A7 D D B7

Em Em A7 D B7 Em

B1 Em Em A7 D D B7

Em Em A7 D B7 Em B7

B2 Em A Em A7 D D B7

Em Em A7 D B7 Em

A AA BB
SLOWS SLOWS BB
SLOWS SLOWS BBB

Princess Royal

A



B



SLOWS



23

Rapper tunes: The Plane Tree

Musical score for "The Plane Tree" in G major, 8th note time signature. The score consists of four staves of music, numbered 5, 9, 13, and 17 from top to bottom. The music features eighth-note patterns and sixteenth-note figures.

Seven Stars

Musical score for "Seven Stars" in G major, 8th note time signature. The score consists of four staves of music, numbered 17, 22, 26, and 31 from top to bottom. The music features eighth-note patterns and sixteenth-note figures.

Unknown Rapper Jig No. 2

Musical score for "Unknown Rapper Jig No. 2" in G major, 8th note time signature. The score consists of four staves of music, numbered 35, 39, 43, and 47 from top to bottom. The music features eighth-note patterns and sixteenth-note figures.

23

Bound for South Australia

Trad arr: J.Arrowsmith

1. In South Aus - tra - lia I was born, Heave a - way, Haul a - way In

Heave a - way, Haul a - way

South Aus - tra - lia round Cape Horn we're bound for South Aus - tra - lia!

we're bound for South Aus - tra - lia!

CHORUS:

Haul a - way you ro - lling king, Heave a - way, haul a - way,

Haul a - way you ro - lling king, Heave a - way, haul a - way,

All the way you'll hear me sing we're bound for South Aus - tra - lia!

All the way you'll hear me sing we're bound for South Aus - tra - lia!

2. As I walked out one morning fair,
It's there I met Miss Nancy Blair.

3. I shook her up, I shook her down,
I shook her round and round the town.

4. There ain't but one thing grieves my mind,
It's leaving Nancy Blair behind.

5. And as you wallop round Cape Horn,
You'll wish to Christ you'd never been born.

25a

25a

STAVE - G PIPE

solo intro

vs 1 & ch, AB

vs2 ch vs3 ch vs4 chx2, AB

Over The Hills

G PIPE TRANSPOSITION

INTRO

A musical score for a single instrument, likely a flute or recorder. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (4/4). It features a continuous sequence of eighth-note patterns: a sixteenth-note followed by a quarter note, then a sixteenth-note followed by a quarter note, and so on. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (4/4). It contains a series of quarter notes and eighth notes, with a prominent eighth-note grace note preceding each quarter note.

WITH SINGERS, VERSES 1, 3 & 4

A

A musical staff in G major (one sharp) and common time. It consists of two measures. The first measure contains six eighth-note pairs (two pairs per beat). The second measure contains four eighth-note pairs. The notes are black on white staff lines.

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. It begins with a sixteenth-note figure, followed by a series of eighth-note pairs. There is a brief pause indicated by a vertical bar line. The melody continues with eighth-note pairs, including a grace note-like figure before a quarter note. The score ends with another sixteenth-note figure.

B

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a quarter note in the treble clef staff, followed by an eighth note, a sixteenth note, and another sixteenth note. Measure 12 begins with a half note in the bass clef staff, followed by a quarter note, an eighth note, and a sixteenth note.

INSTRUMENTAL and VERSE 2

A

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. The first measure contains two groups of four eighth notes each, separated by a vertical bar line. The second measure contains three groups of two eighth notes each, separated by vertical bar lines. The third measure contains two groups of four eighth notes each, separated by vertical bar lines. The fourth measure contains two groups of two eighth notes each, separated by vertical bar lines. The fifth measure contains two groups of four eighth notes each, separated by vertical bar lines. The sixth measure contains two groups of two eighth notes each, separated by vertical bar lines. The seventh measure contains two groups of four eighth notes each, separated by vertical bar lines. The eighth measure contains two groups of two eighth notes each, separated by vertical bar lines.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a eighth note in the treble clef staff followed by six sixteenth notes. Measure 12 begins with a quarter note in the bass clef staff followed by a dotted half note, a quarter note, and a eighth note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a sharp sign). Measure 11 starts with a quarter note in the bass, followed by eighth notes in pairs (two pairs in the bass, one pair in the treble). Measure 12 starts with a quarter note in the bass, followed by eighth notes in pairs (one pair in the bass, two pairs in the treble).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a quarter note in the treble clef staff, followed by eighth notes in pairs (two pairs) and a sixteenth-note group (two groups of two). Measure 12 begins with a quarter note in the bass clef staff, followed by eighth notes in pairs (two pairs) and a sixteenth-note group (two groups of two).

STAVE

solo intro

vs 1 & ch, AB

vs2 ch vs3 ch vs4 ch ch

rpt ch til all off

Over The Hills**INTRO**

A C Am G C F G
B C Am G C F G LAST TIME
 C Dm F G 1.C C C C

Verse

C Am G C F G
 1. Here's for - ty shill-ings on the drum, For those who vol-un - teer to come, To
 C C Dm F G C C
 'list and en - ter in - to pay, O - ver the hills and far a - way

Chorus

C Am G C F G
 O'er the hills and o'er the plain, Through Flan - ders, Port - u - gal and Spain, King
 C C Dm F G C G
 George co-mmands and we o - bey, O - ver the hills and far a - way

2. Tom he was the piper's son, he learnt to play when he was young,
 But all the tune that he could play was over the hills and far away.

3. Now Tom did play with such a skill that those nearby could not stand still,
 And all who heard him they did dance, all through England, Spain and France

4. We'll dance with staves to pipe and drum, with colours blazing like the sun,
 Along the road to come what may, over the hills and far away

STAVE - Horn in F

solo intro

vs 1 & ch, AB

vs2 ch vs3 ch vs4 ch ch

rpt ch til all off

Over The Hills

INTRO**A****B**

1. LAST TIME

**Verse**

1. Here's for - ty shill-ings on the drum, For those who vol-un - teer to come, To



list and en - ter in - to pay, O - ver the hills and far a - way

Chorus

O'er the hills and o'er the plain, Through Flan - ders, Port - u - gal and Spain, King



George co-mmands and we o - bey, O - ver the hills and far a - way

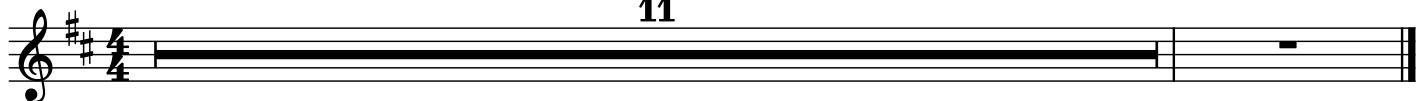
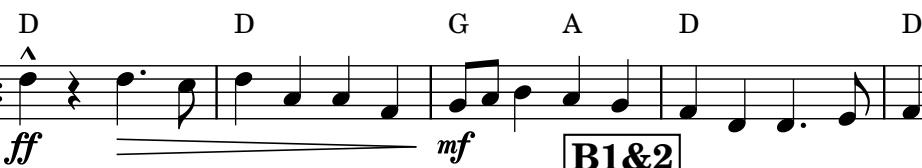
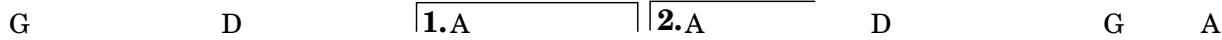
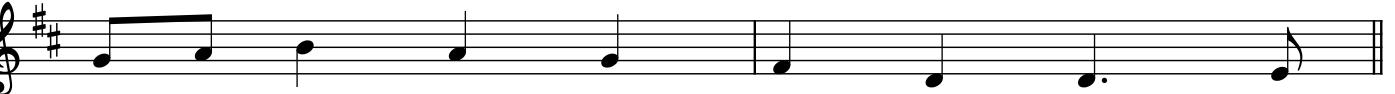
2. Tom he was the piper's son, he learnt to play when he was young,
But all the tune that he could play was over the hills and far away.

3. Now Tom did play with such a skill that those nearby could not stand still,
And all who heard him they did dance, all through England, Spain and France

4. We'll dance with staves to pipe and drum, with colours blazing like the sun,
Along the road to come what may, over the hills and far away

Fiddle - melody

trad. arr NYFTE

INTRO**11****Bonny Kate****A1&2****B1&2****A3**

Jimmy Allen

(Guitars pizz doubling violin 1 part)

15

B1

B2

A3&4 (1st time Guitars double pizz line)

B3

B4

1. **2.**

Bm7

D **C** **Bm7** **C** **D** **B4** **G**

C **D** **G** **G** **C** **D** **G**

Fiery Clock Face

A **D** **C** **(D)** **Bm**

G **A7** **D** **B** **D** **G** **A** **A7**

D **G** **A** **D** **D** **D** **D**

Jimmy Allen

(Guitars pizz doubling violin 1 part)

15

B1

B2

A3&4 (1st time Guitars double pizz line)

B3

B4

1. **2.**

Bm7

D **C** **Bm7** **C** **D** **B4** **G**

C **D** **G** **G** **C** **D** **G**

3

Fiery Clock Face

A **D** **C** **(D)** **Bm**

1. **2.** **LAST TIME**

D **G** **A** **D** **D** **D**

Jimmy Allen

A1&2 pizz. (Guitars double pizz line)

B1 arco C7 D7 Bdim Em D C D

B2 G C D G G C D G

A3&4 (1st time Guitars double pizz line)

pizz. f

1. 2. C D G B3 G Bm7

D C Bm7 f C D

B4 G C D G G C D G

G A7 D

Fiery Clock Face

A1&3 D C Bm G A7 D

A2&4 D C D

G A7 D B D G A A7 D

G A 1. D 2. D D

LAST TIME

INTRO

Solo

Bonny Kate**A1&2**

Tutti

1. A

2.A

B1 D

G A G

A

D

A

D

G

A

D

B2 D

G

A

G

A

D

A

D

G

A

D

A3

G

G

C

D

G

C

C

F

G7

A4

D

D

G

A

Bm

D

G

D

A

B3 D

G

A

G

A

D

A

D

G

A

D

B4

D

G

A

G

A

D

A

D

G

A

D

Jimmy Allen

(Guitars pizz doubling violin 1 part)

A1&2

pf

1. 2. **B1** C7 D7 Bdim

Em D C D **B2** G mp C D

G G C D G **A1** (1st time Guitars double pizz line)

A2 G C D G

C D G **B3** G Bm7 D C Bm7 C D

B4 G mp C D

G G C D G

Fiery Clock Face

A1&3 D C Bm

mf

G A7 D **A2&4** D C D

G A7 D **B1&3** D G A A7

D G A D **B2&4** D G A A7 LAST TIME

D G A D D

INTRO

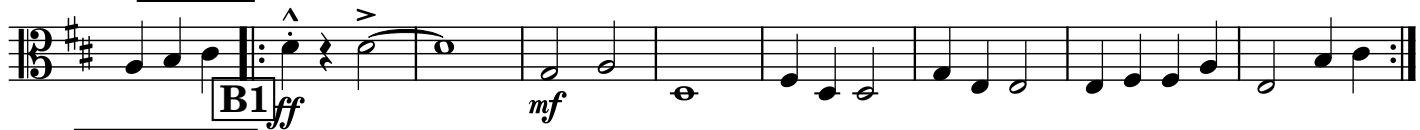
3

Solo

**Bonny Kate****A1&2**

D D G A D D G D

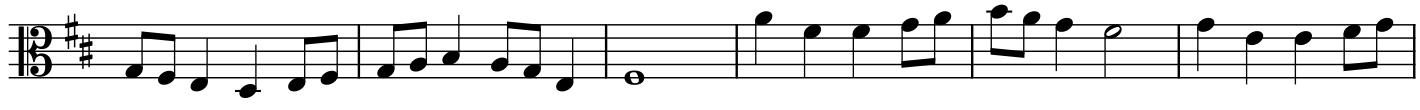
1.A



2. A D G A G A D



A D G A D B2 D G A G



A D A D G A D

**A3** G G C D G C C

F G7 C A4 D D G A Bm



D G D A B3 D G A



G A D A D G A D

**B4** D G A G A D A D G A D

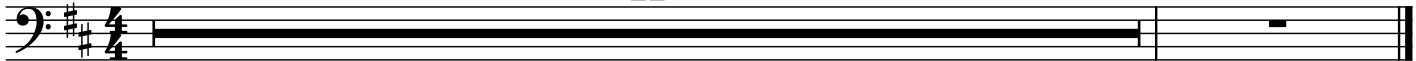
Jimmy Allen

A1&2 (Guitars pizz doubling violin 1 part)

Fiery Clock Face

A1&3 D **Fifteen Clock Face** C Bm

Allegro

INTRO**11****Bonny Kate****A1**

Measure 11: Cello part A1. The melody starts with a quarter note D followed by an eighth-note sixteenth-note pattern. The notes are G, A, D, D, G, D, A. The dynamic is ff for the first two measures and mp for the rest. The tempo is indicated as 11.

A2

Measure 12: Cello part A2. The melody continues with a quarter note D followed by an eighth-note sixteenth-note pattern. The notes are G, A, D, D, G, D, A. The dynamic is ff for the first two measures and mp for the rest. The tempo is indicated as 11.

B1

Measure 13: Cello part B1. The melody consists of eighth notes: D, G, A, G, A, D, G, A, D. The dynamic is mf.

B2

Measure 14: Cello part B2. The melody consists of eighth notes: D, G, A, G, A, D, G, A, D. The dynamic is ff.

A3

Measure 15: Cello part A3. The melody starts with a quarter note G followed by an eighth-note sixteenth-note pattern. The notes are C, D, G, A, D, G, F, G7, C. The dynamic is f.

A4

Measure 16: Cello part A4. The melody starts with a quarter note D followed by an eighth-note sixteenth-note pattern. The notes are G, A, Bm, D, G, D, A. The dynamic is f.

B3&4

Measures 17-18: Cello parts B3 and B4. The melody consists of eighth notes: D, G, A, G, A, D, G, A, D. The dynamic is ff. The score then splits into two endings: 1. and 2.

Jimmy Allen

A1

A2

B1 C7 D7 Bdim Em D C D

mp

B2 G C D G G C D G

A3

A4 G C D G C D G

f

B3 G Bm7 D C Bm7 C D

mp

B4 G C D G C D G

Fiery Clock Face

A1&3 D C Bm G A7 D

A2&4 D C D G A7 D

B1&3 D G A A7 D G A D

mf

B2&4 D G A A7 D G A D D LAST TIME

mf

Recorder

trad. arr NYFTE

INTRO**11**

4/4 time, key of D major.

Bonny Kate**A1&2**

D D G A D D

G D 1.A 2.A

B1

D G A G A D A D

G A D B2 D G A G A

D A D G A D A3 G G

C D G C C F G7 C

A4

D D G A Bm D G

ff mf

D A B3 D G A G A

D A D G A D

B4

D G A G A D G A D

ff

Jimmy Allen

A1

(Guitars pizz doubling violin 1 part)

mf

1. 2.

B1

C7 D7 Bdim Em D C D

B2G *mp* C D G G C D G**A3**

(Guitars double pizz line)

mf

B3G Bm7 D C Bm7 C D **B4** G

Fiery Clock Face

A D

C

(D)

Bm

G A7 D

B D

G

A

A7

D

G

A

A7

D

D

LAST TIME

Flute

trad. arr NYFTE

INTRO**11****Bonny Kate****A1&2**

Section A1&2 consists of two measures. The first measure starts with D, followed by a dynamic ff, then G, A, and D. The second measure starts with D, followed by mf, then 1.A and 2.A. The notes are primarily eighth and sixteenth notes.

B1

Section B1 consists of eight measures. It starts with D, followed by G, A, G, A, D, A, and D. The dynamics include mf, ff, and mf. The notes are primarily eighth and sixteenth notes.

B2**D**

Section B2 consists of eight measures. It starts with D, followed by G, A, G, A, D, A, and D. The dynamics include ff and mf. The notes are primarily eighth and sixteenth notes.

A3**G**

Section A3 consists of eight measures. It starts with G, followed by G, C, F, G7, C, ff, and mf. The notes are primarily eighth and sixteenth notes.

A4**D**

Section A4 consists of eight measures. It starts with D, followed by D, G, A, Bm, D, G, A, and D. The dynamics include ff and mf. The notes are primarily eighth and sixteenth notes.

B3**D**

Section B3 consists of eight measures. It starts with D, followed by A, D, G, A, and D. The notes are primarily eighth and sixteenth notes.

B4**D**

Section B4 consists of four measures. It starts with D, followed by G, A, G, A, D, G, A, and D. The notes are primarily eighth and sixteenth notes.

Jimmy Allen

A1 (Guitars pizz doubling violin 1 part)

A2

B1 C7 D7 Bdim Em D

C D **B2** G C D G G C D

G **A3** (Guitars double pizz line)

A4 G C D G C D

G **B3** G Bm7 D C Bm7 C D

B4 G C D G G C D

Fiery Clock Face

G **A1&3** D C Bm G A7 D

A2&4 D C D

G A7 D **B** D G A A7 D

LAST TIME

G A D D

INTRO**11****A1&2****Bonny Kate****1.****ff****mp****2.****B1****mf****B2****A3****f****A4****f****f****B3****B4**

Jimmy Allen

A1

A2 *mf*

B1

B2

A3 *mp*

A4

B3

B4 *mp*

3

Fiery Clock Face

A1&3

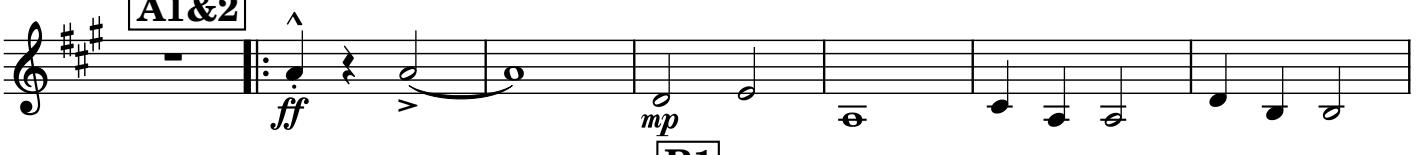
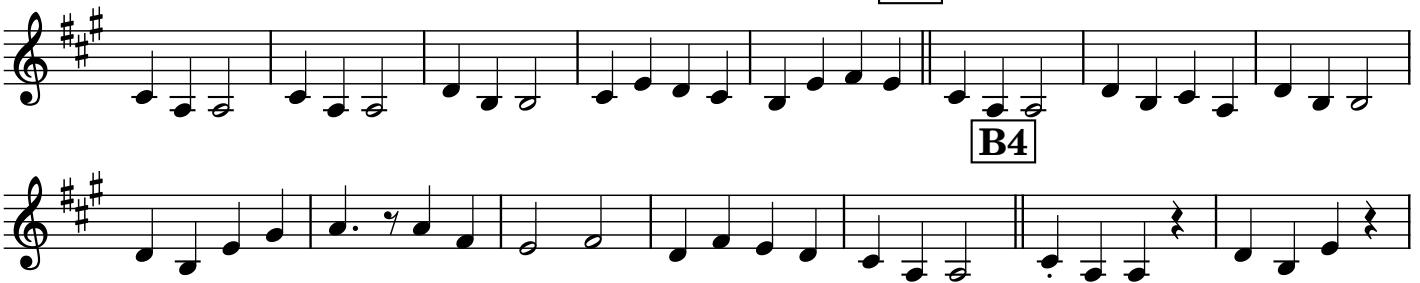
A2&4

B

mf

Horn in F

trad. arr NYFTE

INTRO**11****Bonny Kate****A1&2****B1****B2****A3****A4****B3****B4**

Jimmy Allen

A1

A2 *mf*

B1 *f*

B2

A3

A4

B3

B4 *mp*

Fiery Clock Face

A1&3

A2&4

B *mf*

27a

Weeding Paddle

27a

INTRO

VERSE


When the sea - gull comes on land, - Take the seed - lip in your hand, Sow



one for the rook and one for the crow, - One to rot and one to grow, - If



that old crow eats more than his share, Rake the stack he won't be there, the



weeds must go the corn to grow so keep the padd - le go - ing,



keep the padd - le go - ing Keep the padd - le go - ing the



weeds must go the corn to grow so keep the padd - le go - ing.

Weeding paddle

harmonies and lyrics

The musical score features three staves of music in G major, 4/4 time. The lyrics are integrated into the musical lines:

- Staff 1:** "Keep the padd - le go - ing, Keep the padd - le go - ing the"
- Staff 2:** "Keep the padd - le go - ing, Keep the padd - le go - ing the"
- Staff 3:** "Keep the padd - le go - ing, Keep the padd - le go - ing the"
- Refrain:** "weeds must go the corn to grow so keep the padd - le go - ing."
- Refrain:** "weeds must go the corn to grow so keep the padd - le go - ing."
- Refrain:** "weeds must go the corn to grow so keep the padd - le go - ing."

1. When the seagull comes on land,
Take the seedlip in your hand,
Sow one for the rook, one for the crow
One to rot and one to grow
If that old crow eats more than his share
Rake the stack, he won't be there
The weeds must go the corn to grow
So keep the paddle going

2. Take the zwy and swing it high!
Take the zwy and swing it high!
If you can wet the zwy yourself,
Take the zwy and swing it,
If you can't wet the zwy yourself
I will wet it for you
Swing it high and swing it low
And we'll be there before you

3. The corn it is for we to keep
Up on high we'll toss the sheet
The wind will blow the dust away
So say goodbye to Gertie Grey
The white bread, the sweet milk,
If you don't come I'll break the hilt
We'll thrash away, we'll thrash away
So keep the threshall going,

Rpt:
Keep the threshall going, keep the threshall going,
We'll thrash away, we'll thrash away
Till we again start sowing.