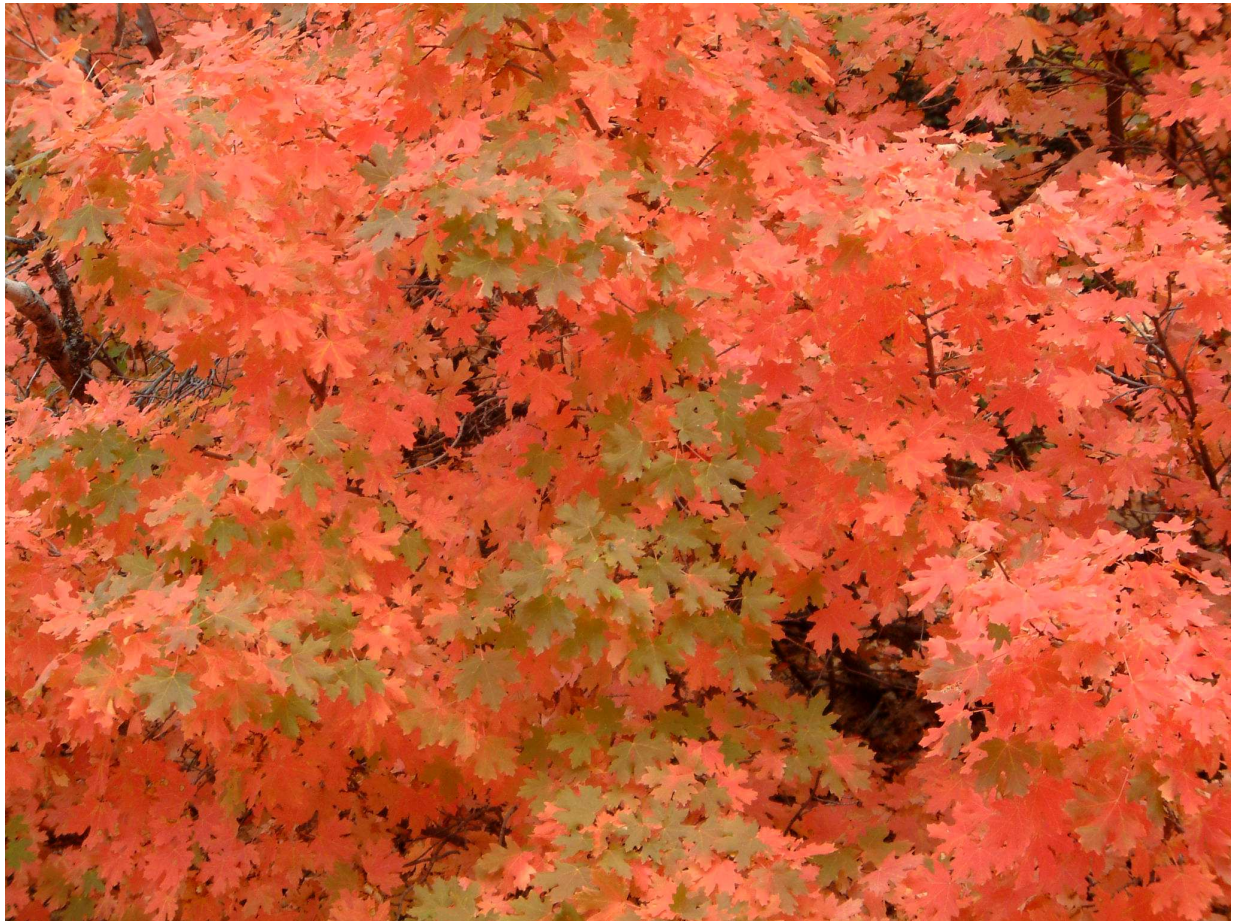


A book of Waltzes by Dave Brown

Memories in Waltz time.



Zion National Park, Utah, USA. Autumn 2004.

A collection of Waltzes composed in Wiltshire and far beyond.
Melodies written in the Folk tradition suitable for melody
instruments, with accompanying chordal progressions.



Memories in Waltz Time.

Dave Brown's new Waltz Book is a collection of Waltzes suitable for playing in the Folk idiom. Melody and Chord Progressions are provided.

Other publications by Dave Brown

Playford Style

A collection of Arrangements in 3 parts, of dance melodies from the 17th and 18th Centuries as originally published by John and Henry Playford.

ISBN 1 870635 04 3

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Dave Brown's tune collection. Including Jigs, Reels, Hornpipes and some Waltzes.

Gingerbread and Moonshine

Dave's first solo CD recorded in March 1997. There are 11 tracks of music played at dancing length. Four sets of Jigs; Four sets of Reels; Two waltz tracks and a set of Swingy Hornpipes. DB001CD.

Outside of the Square

Dave's second solo CD recorded in August 2002. There are 12 tracks of music played at dancing length. Four sets of Jigs; Four sets of Reels; Two waltz tracks, a set of Swingy Hornpipes and a Playford/English style track. DB003CD.



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Further copies available on-line at www.dlbmusic.org.uk



Dave Brown's Waltz Book

Memories in Waltz time.

Waltzes from Wiltshire and Beyond.

Waltzes composed by Dave Brown between 1975 and 2005.

Published by Dave Brown

www.dlbmusic.org.uk

Books and CDs are available on-line at the above Web address

Introduction:

Thank you for buying (or even acquiring) a copy of these waltzes. It's a strange thing, but just the fact that you have a copy of this book in your hands makes all the hard work very worthwhile.

These tunes span my life from the age of 21, and the time when I started playing English and American Folk Dance Music seriously, to now - the ripe old age of 51. Over a quarter of a century of playing and composing music in this style.

We have a rich and vibrant folk culture in England that is largely ignored by the population and the establishment of this country. However, those of us who compose music, with it's Anglo/Celtic Roots, are showing that the tradition is not dead rather it is a lively, creative, eclectic and thoroughly living entity.

I have included some biographical notes as many people say they enjoy knowing about the background of the individual tunes.

So, please play these tunes wherever and whenever you wish, acknowledge their origin whenever you get a chance, and enjoy the experience. Like all tunes, once they are launched into the world, some will gain a life of their own and live and prosper, others will lie fallow waiting for the right time and the right place to show their heads. I wonder which ones, if any, will stand the test of time.....

Dave Brown
Warminster,
England.
March 2005.

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The Celtic Rose

(c) Dave Brown Jan 1984 (Ref: 87)

$\text{♩} = 110$ **A**

Am Am Am Am Am Am

G Am C G F Em Am

B

G Am Am C G G

Am C C G G C

G F Em Am G Am Am

Fields of Corn

(c) Dave Brown 8th June 1984 (Ref: 91)

$\text{♩} = 110$ **A**

Am Am G G Am Am G Em

Am Am G G C Em Am Am

B

C G Em Am C G Am Am

Am Am G G C Em Am Am

Columbine

Play stridently and with a bit of a lilt.

(c) Dave Brown October 1995 (Ref: 130)

♩ = 132 A

Chords: G, G, C, G, G, G, D7, D7, G, G, C, G, C, B7, Em, Em, G, G, A7/G, A7/G, D7/F#, Em, Ebo, D7, G, G/F#, Em, C, C#o, D7, G, G.

Charlotte

c. Dave Brown February 2003 (Ref: 141)

♩ = 120 A

Chords: G, G/F#, Em, Em, D, D7, G, G, G, G, Bm, Em, C, C#o, D7, G, C, C, G, G, C, Am, D9, D7, G, G/F#, Em, Em, D, D7, G, G.

The Empty Years

(c) Dave Brown October 1995 (Ref:129)

♩ = 120

A

Gm Eb F Gm Eb Cm

Bb D7 Gm Eb F Gm

El D7 Gm Gm Bb Gm

Bb F Bb Bb/D Eb Eo Bb/F D7/F# Gm

El F Gm Gm D7 Gm Gm

The Unattached Waltz

(c) Dave Brown February 1982 (ref:068)

♩ = 120

A

D G D A7 Bm A7

G A7 D G G+ Em A7 Bm

Em A7 D Em Em A7 G

D A7 G A7 D G G+

Em A7 Bm Em A7 D

Felicity

(for Felicity Bird)

(c) Dave Brown July 2002

Play with a swing style
introduction

The musical score for 'Felicity' is written in 3/4 time and features a swing style. It begins with an introduction consisting of two measures of whole notes, each with a chord: Am and Am7/G. This is followed by a double bar line and a repeat sign. Section A starts with a key signature change to one flat (Bb) and consists of 12 measures. The chords for Section A are: Am, Am, Am7/G, Am7/G, FMaj7, FMaj7, Am, Am, Am, Am, Am, and Am7/G. Section B is marked 'agitato' and consists of 12 measures. The chords for Section B are: Dm, Dm, F, G7, C, Am, E7, E7, Am, Am7/G, FMaj7, and Em. The score concludes with a key signature change to one sharp (F#) and a final measure with a chord of Am. The tempo/mood changes from 'agitato' to 'dolce' in the final measure.

Am Am7/G FMaj7 Am Am Am7/G FMaj7 Am

//

A

Am Am Am7/G Am7/G FMaj7

FMaj7 Am Am Am Am Am Am7/G

Am7/G FMaj7 FMaj7 Em Em

B *agitato*

Dm Dm F G7 C

Am E7 E7 Am Am7/G

cresc.

dolce

FMaj7 Em Am Em Am Am

Colin Hume has written a beautiful dance for this tune. It can be downloaded from my website at www.dlbmusic.org.uk/downloads.

Home on the Hill

(c) Dave Brown January 1996 (Ref: 132)

$\text{♩} = 120$

A

F B \flat Gm⁷ C⁷ F B \flat

F C⁷ B \flat B \flat m C⁷ A⁷ Dm

B

F C⁷ F⁷ B \flat B \flat m C⁷

F F F \flat Gm⁷ C⁷ B \flat B \flat m

C⁷ A⁷ Dm F B \flat F

change into D: A⁷ / / A⁷ / /

Patience

(c) Dave Brown January 1996 (ref:133)

$\text{♩} = 120$

A

D G Em A⁷ D G

Em A⁷ D G Em A⁷ D

B

G Em A⁷ Bm Em Bm Em

Bm Em G A⁷ D F \sharp m

Bm Em F \sharp m G A⁷ D

Heidi's Waltz

(c) Dave Brown June 1993 (ref:120)

♩ = 120

A

D D/C# Bm A7 D D/C#

G A7 D D/C# Bm A7 D

B

G A7 D Em D Bm

Em Em Bm Em A7 D D/C#

Bm A7 D G A7 D

Junior

for Christopher Day

(c) Dave Brown August 2001 (Ref:139)

♩ = 132

A

G G G G G G

C6 D7 G G G G+ C

B

D7 G G Am Am G

G F F E E Am Em

G G D7 D7 G G

Katharine the Great

(c) Dave Brown June 1987 (Ref:117)

$\text{♩} = 132$

Chord progression for Katharine the Great:

Line 1: C, C, F, ³G7, C

Line 2: C, Am, G, C, C, F, ³G7

Line 3: Dm, Am7, G7, C, F, C, F

Line 4: C, Dm, C, Am, G, C, C

Line 5: F, ³G7, Am, Am, G7, C

Section markers: [A] above the first measure, [B] above the 11th measure.

Krystina

(c) Dave Brown February 1981 (Ref:28)

$\text{♩} = 120$

Chord progression for Krystina:

Line 1: D, D, A7, D, D, D

Line 2: E7, A7, D, D, E7, A7, Bm

Line 3: E7, A7, D7, G, G, D7

Line 4: D7, Em, Em, A7, D7, G, G

Line 5: D7, D7, Em, E7/G#, A7, D

Section markers: [A] above the first measure, [B] above the 11th measure.

Turtle Bay

Swing Style Waltz (Very dreamy)

(c) Dave Brown March 2004

♩ = 120

A

GMaj⁷ A Bm F#m⁷

Bm Bm Em Bm

GMaj⁷ A Bm F#m⁷

Bm F#m G A *cresc.*

B with more movement

Bm F#m Em F#m

Bm F#m Em A⁷

Bm F#m A G Bm

D Em F#m Bm Final Chord

Colouring the Moon

(c) Dave Brown December 1984 (Ref:98)

play with a swing.

♩ = 132

The musical score for 'Colouring the Moon' is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 132 and a first ending bracket labeled 'A'. The second staff includes a second ending bracket labeled '2.'. Chord symbols are placed below the notes: A7, A7, A7, D, A7, D, E7, E7, A7, B7, Em, D, A7, Bm, E7, A7, E7, A7, A7, Em, A7, D, G, A7, D.

White Horse Waltz

(c) Dave Brown March 1981 (Ref:27)

play with a swing.

♩ = 112

The musical score for 'White Horse Waltz' is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 112 and a first ending bracket labeled 'A'. The second staff includes a second ending bracket labeled 'B'. Chord symbols are placed below the notes: G, D7, D7, G, C, A7, D7, D7, G, G, G, F, F, Em, Bm, C, D7, G, G, F, Em, Bm, C, D7, G.

Background Notes to the tunes in this book.

1. **Celtic Rose:**

A tune written after a storming argument. I found a quiet place to be, picked up my recorder and played myself into calmness while I promised never to be that cross again! The result is this beautiful tune.

2. **Fields of Corn:**

There is no story to this tune, just a beautiful lilting melody. It's up to you to make the atmosphere.

3. **Columbine:**

When I first heard this tune in my head I had the impression of a circus dancer or a comical pantomime- dancing clown. Columbine was born. Play this tune with gay abandon!

4. **Charlotte:**

This tune was commissioned by Barry MacNamara to celebrate the birth of his first Grandchild.

5. **The Empty Years:**

A sad tune from a miserable part of my life that, fortunately, did not last long.

6. **The Unattached Waltz:**

There is nothing to attach this waltz to anyone or anything.

7. **Felicity:**

Felicity is my dancing niece. She loves to dance and while she was staying with us in 2002 this tune appeared from nowhere. Check out the dance on my website. www.dlbmusic.org.uk.

8. **Home on the Hill:**

For a while I lived in a beautiful Jacobean manor house on the edge of the Cotswolds. This is to remember Woollas Hall, in Worcestershire.

9. **Patience:**

Patience is my wife. I wrote and recorded this tune at the time of our wedding in 1997.

10. **Heidi's Waltz:**

Written for Heidi Chapman in Pittsburgh, Pennsylvania, USA.

11. **Junior:**

On the occasion of the birth of Christopher Day there was great rejoicing and much to Shane and Julia's (mum and dad) surprise many people were asked to write tunes, which were duly played to Christopher, and presented to him in a book. This was my contribution.

12. **Katharine the Great:**

As the years go by I am trying to compose a tune for every member of my family. Well Katharine, this is your tune and you're great!

13. **Krystina:**

Written for Tina Brown.

14. **Turtle Bay:**

The Perhentian Islands are a beautiful collection of Islands in the South China Sea. Patience and I spent an idyllic time there in March 2004.

15. **Colouring the Moon:**

There is no story to this tune. It was just an unusual experiment.

16. **White Horse Waltz:**

The White Horse is a famous landscape carving near to our home in Wiltshire.

