

MORRIS
DANCE TUNES

PIANOFORTE SOLO.

SET II.
(NEW EDITION)

LONDON
Novello & Co., Ltd.

MADE IN ENGLAND

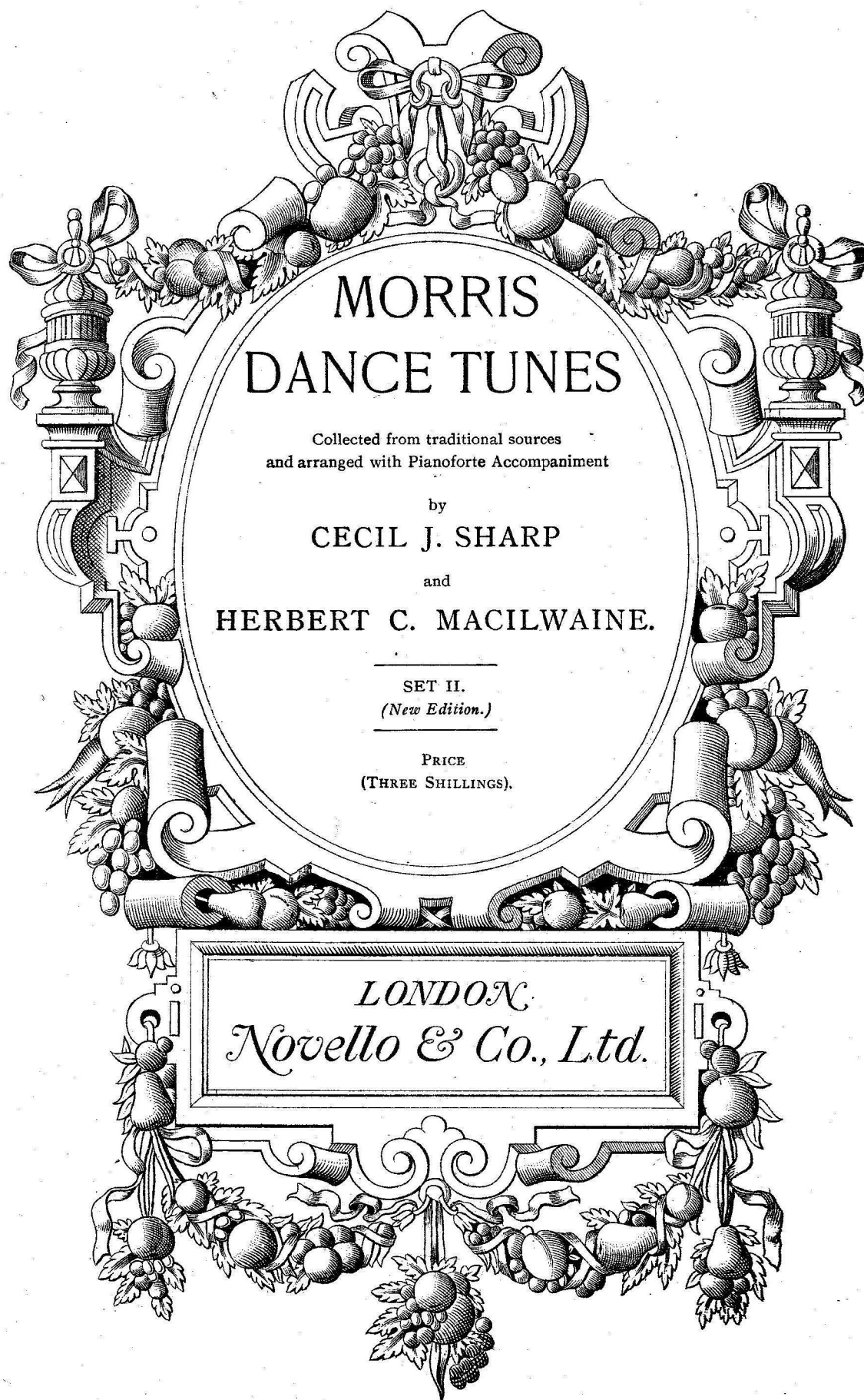
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* These Albums may also be had arranged for Violoncello and Pianoforte.



MORRIS DANCE TUNES

Collected from traditional sources
and arranged with Pianoforte Accompaniment

by
CECIL J. SHARP
and
HERBERT C. MACILWAINE.

SET II.
(New Edition.)

PRICE
(THREE SHILLINGS).

LONDON.
Novello & Co., Ltd.

These Tunes are issued in connection with "The Morris Book," Part I. (New Edition) by the same authors, wherein will be found a full and clear description of the traditional way in which these Dances are performed by the Morris-men of England; together with a Notation, in which each step and figure is described in the fullest detail.

MADE IN ENGLAND.

NOTES FOR MUSICIAN.

A metronome figure will be found with each tune. These figures give the time of the dances, as taken by the Morris-men themselves, and may therefore be called the true time.

After playing the Once to Yourself, which precedes every dance without exception, the musician goes on without pause to play the dance music. Therefore, before starting, the player must see to it that the side is in its place and ready to begin.

Where hand-strokes occur in a dance, the beats whereon they fall are marked in the music, thus - - - O

Where sticks are tapped together in a dance, the beats whereon they occur are marked in the music, thus - - - X

Where sticks are thumped on the floor, the beats whereon this action occurs are marked in the music, thus - - - □

CONTENTS.

No.		PAGE.
1.	Blue-eyed Stranger (Handkerchief dance)	1
2.	The Maid of the Mill (Linked-Handkerchief dance)	4
3.	The Old Woman Tossed Up (Handkerchief dance)	6
4.	Shepherds' Hey (Stick, or Hand-clapping dance)	8
5.	The Cuckoo's Nest (Stick, or Hand-clapping dance)	10
6.	The Black Joke (Stick, or Hand-clapping dance)	12
7.	Tideswell Processional Morris	14

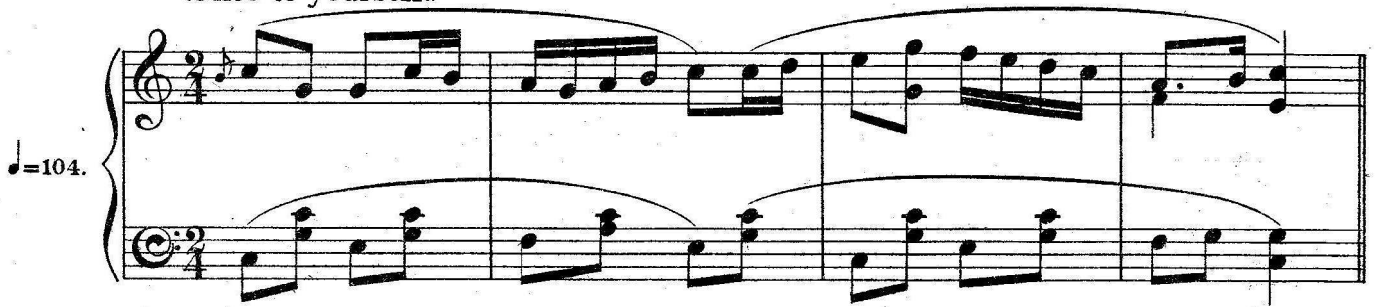
BLUE-EYED STRANGER.

HANDKERCHIEF DANCE.

INTRODUCTION.

(Once to yourself.)

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.



A 1 DANCE.


$$B_1$$




A 2



B₂

1 2 3 4

This system contains measures 1 through 4. The treble clef staff features a series of eighth-note chords, with a triplet of eighth notes in measure 2. The bass clef staff provides a simple harmonic accompaniment with quarter notes and half notes.

5 6 7 8

This system contains measures 5 through 8. The musical texture continues with similar chordal patterns in the treble and bass staves.

9 10 11 12

This system contains measures 9 through 12. The progression of chords and the accompaniment pattern are maintained.

13 14 15 16

Fine. §
Dal Segno §

This system contains measures 13 through 16. The piece concludes with a double bar line and repeat dots in measure 16. The instruction "Dal Segno" with a double bar line and repeat dots indicates a repeat from the beginning of the piece.

THE MAID OF THE MILL.*

LINKED - HANDKERCHIEF DANCE.

INTRODUCTION.
(Once to yourself.)

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.



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* See also *Morris Dance Tunes*, Set V, pp. 4-7.

First system of musical notation, measures 5 through 8. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the left hand.

B₂

Second system of musical notation, measures 1 through 4. The right hand contains chords and moving lines, with a key signature change to one flat occurring between measures 2 and 3. The left hand continues with eighth-note accompaniment. Measure numbers 1, 2, 3, and 4 are printed below the left hand.

Third system of musical notation, measures 5 through 8. This system mirrors the first system, with measures 5, 6, 7, and 8 numbered below the left hand. The system concludes with a double bar line.

Dal Segno

A₂

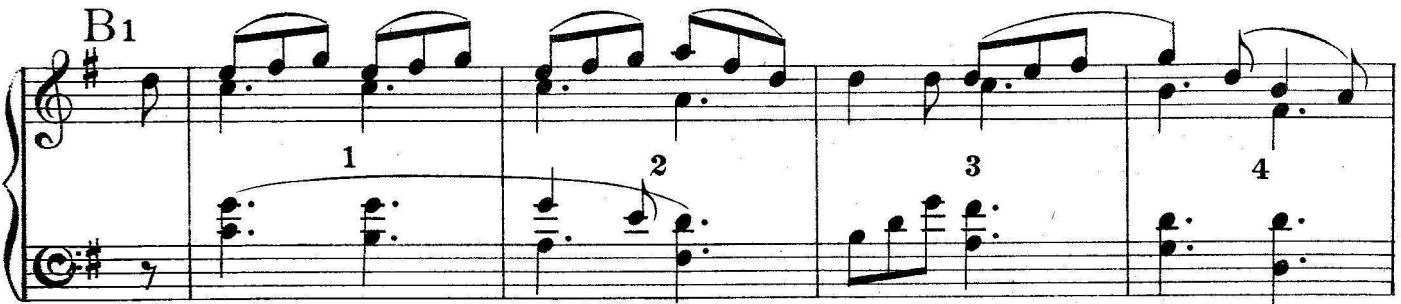
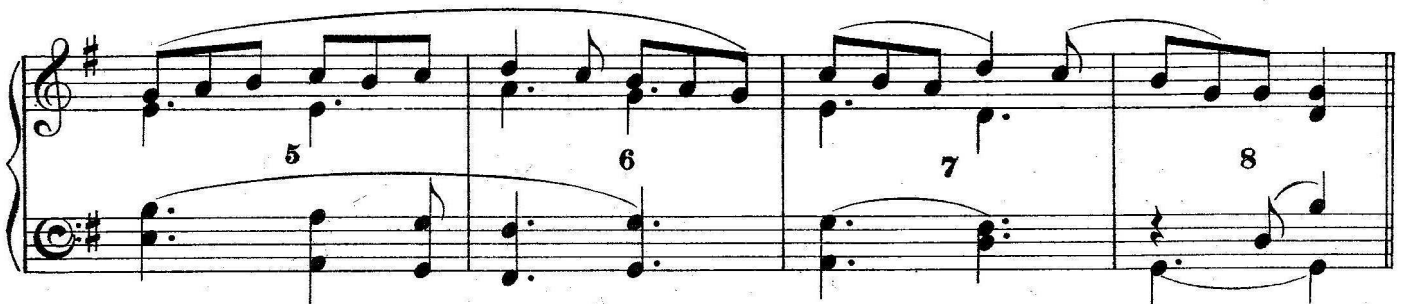
Fourth system of musical notation, measures 1 through 4. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. Measure numbers 1, 2, 3, and 4 are printed below the left hand.

Fifth system of musical notation, measures 5 through 8. The right hand continues with a melodic line, and the left hand with eighth-note accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the left hand. The system ends with a double bar line.

8 Fine.

INTRODUCTION.

(Once to yourself.)





SHEPHERDS' HEY.

STICK or HAND - CLAPPING DANCE.

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.

INTRODUCTION. (Once to yourself.)

$\text{♩} = 88.$

A1 DANCE.

Play 4 times. 1 2 3 4

5 6 7 8

B1

1 2 3 4

First system of music. Treble and bass staves in G major. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line. Fingering numbers 5, 6, 7, and 8 are indicated below the bass staff. An 'X' over an 'O' is placed above the final note of the treble staff.

Second system of music, labeled 'B2' at the beginning. It features a series of chords marked with 'X' over 'O' in the treble staff. The bass staff has a simple accompaniment. Fingering numbers 1, 2, 3, and 4 are shown below the bass staff.

Third system of music. Similar to the first system, it has a melodic line in the treble and a supporting line in the bass. Fingering numbers 5, 6, 7, and 8 are indicated. An 'X' over an 'O' is above the final note. The text 'Dal Segno' with a double bar line and a stylized 'S' symbol is written to the right of the staff.

Fourth system of music, labeled 'A2' at the beginning. It consists of a continuous melodic line in the treble staff with eighth-note patterns. The bass staff has a simple accompaniment. Fingering numbers 1, 2, 3, and 4 are shown below the bass staff. An 'X' over an 'O' is above the final note.

Fifth system of music. It continues the melodic line from the previous system. Fingering numbers 5, 6, 7, and 8 are indicated. The word 'Fine' is written at the end of the system, preceded by the number 8. An 'X' over an 'O' is above the final note.

THE CUCKOO'S NEST.*

STICK or HAND-CLAPPING DANCE.

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.

INTRODUCTION. (Once to yourself.)

$\text{♩} = 88.$

A1 DANCE.

Play 4 times.

B1

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* See also Morris Dance Tunes, Set VII, p. 4.

12468

System 1: Measures 6, 7, 8, and 11. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Measure 11 includes a repeat sign and a fermata over the final note.

System 2: Measures 1, 2, 3, 4, and 5. The right hand continues the melodic development with various articulations, including accents and slurs. The left hand maintains a steady accompaniment pattern.

System 3: Measures 6, 7, 8, and a section marked "Dal Segno" with a double bar line and a repeat sign. The notation includes a fermata and a repeat sign at the end of the system.

System 4: Measures 1, 2, 3, and 4, marked "A₂". The right hand features a more active melodic line with slurs and ties. The left hand continues with a consistent accompaniment.

System 5: Measures 5, 6, 7, and 8, ending with the word "Fine". The right hand concludes with a final melodic phrase, and the left hand provides a final accompaniment.

THE BLACK JOKE.

STICK or HAND-CLAPPING DANCE.

INTRODUCTION. (Once to yourself.)

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.

♩ = 88.

A1 DANCE.

Play 4 times.

B1

6 7 8 9 10

B₂ 1 2 3 4 5

6 7 8 9 10

Dal Segno

A₂ 1 2 3 4 5 6

7 8 9 10 11 12 *Fine*

TIDESWELL PROCESSIONAL MORRIS.

INTRODUCTION.
(Once to yourself.)

Collected and arranged by
Cecil J. Sharp and Herbert C. MacIlwaine.

$\text{♩} = 80.$

A1 DANCE.

B1

A2

B2

Dal Segno Segno
ad libitum.

COUNTRY DANCE TUNES

COLLECTED FROM
TRADITIONAL SOURCES
AND ARRANGED
WITH PIANOFORTE ACCOMPANIMENT.

Price Two Shillings and Sixpence each Set.

SET I.

Brighton Camp.
Galopede.
Ribbon Dance.
The Butterfly.
We won't go home till morning.
Speed the Plough.
Pop goes the Weasel.
The Flowers of Edinburgh.

SET II.

Nancy's Fancy.
Bonnets so Blue.
The Triumph.
Step and fetch her (or Follow your Lovers).
Haste to the Wedding.
Hunt the Squirrel.
Tink-a-Tink.
Three meet (or Pleasures of the Town).

THE COUNTRY DANCE BOOK

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CECIL J. SHARP.

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- No.
932. NUTS IN MAY.
933. THE JOLLY MILLER.
934. O WHEN I WAS A SCHOOLGIRL.
935. WHEN I WAS A YOUNG GIRL.
936. { O! A-HUNTING WE WILL GO.
DAME, GET UP.
937. PUSH THE BUSINESS ON.

(JULY, 1923)

LONDON : NOVELLO AND COMPANY, LIMITED.

NOVELLO'S NEW AND POPULAR SONGS.

PRICE OF EACH SONG, 2s. THOSE MARKED WITH *, 1s. 6d. EACH.

TENOR SONGS.

	KEY	COMPASS		KEY	COMPASS
Austin, Frederic.			Haynes, Battison.		
It was a lover G	G—G		Ould plaid shawl (The) D	D—G	
My Susan was a bonny lass E♭	E♭—F		Hollins, Alfred.		
Proud Maisie C	C—G		Divided F minor	E—G	
Sigh no more, ladies F	C—G		Johnson, Noel.		
Bantock, Granville.			Affinity A♭	E♭—G	
In a myrtle shade D♭	D♭—A♭		Come, dreamless rest B♭	D—G	
Love's Secret E	E—G		Roundel (A) A♭	E♭—A♭	
Brewer, A. H.			Take thou this rose F	F—G	
Amongst the willows E	E—G		Ketèlbey, A. W.		
Idyll (An) B	F♯—F♯		Heart's awakening (The) C	E—G	
Morris Dance (The) A	E—A		King, Wilton.		
Power of Music (The) E	E—A		Your dear heart G	G—G	
Shepherd's dance (The) C	G—A		Lloyd, C. Harford.		
Song on May morning D	F♯—A		In Summer weather B♭	D—G	
Welcome, sweet pleasure G	E—A		Mackenzie, A. C.		
Brook, Emmeline.			In our boat G	D—G	
Song of the pilgrims F minor	E—F		Lift my spirit up to thee B♭	F—G	
Coates, Henry.			Margetson, E. J.		
Longing C	E♭—G		Far from my heavenly home G	D—G	
Coenen, W.			Molloy, J. L.		
Come unto me G	F—G		French Partridge (The) E	E—F♯	
Father, forgive them F	E—F		Newton, Ernest.		
Lovely Spring D	D—A		Love is for ever E minor	D—G	
Coleridge-Taylor, S.			Remembrance and regret A♭	E♭—A♭	
Canoe Song F	D—G		Parry, C. H. H.		
Eleanore D	F♯—G		God breaketh the battle G	E♭—A	
Great is he who fused F	F—G		*Thine eyes still shined for me D	E—F♯	
Onaway! awake, beloved G♭	F—B♭		Pointer, John.		
Sweet evenings come and go B♭	F—A♭		Come to me, gentle sleep A	E—G	
You'll love me yet B minor	F♯—F♯		I sigh for night's sweet coming B♭	B♭—A♭	
Coverley, R.			When all the world is young G	D—G	
Supplication (A) C	E—G		Pughe-Evans, D.		
Davis, J. D.			Lead, kindly Light G	E—G	
Could aught of song B♭	F—G		Smith, H. Arnold.		
Good-night G	D—G		Come back F	D—G	
Deacon, C.			Somervell, Arthur.		
Love's morning song C	E—G		Pretty maid (A) A	E—F♯	
Draper, C. F.			Somerville, R.		
When day is done F	D—F		Invocation to the dawn E♭	F—B♭	
Elgar, Edward.			Stewart, Kingston.		
In moonlight G	D—G		Soul (A) C minor	E♭—G	
Pleading A♭	E♭—G		Stradella, A.		
River (The) B minor	C♯—A		O God, have mercy D minor	D—G	
Torch (The) A	E—F♯		Tours, B.		
Engelhardt, Cecil.			Because of thee F	E♭—A	
On a Summer's day E♭	E♭—G		Dream of love (A) G	E—A	
Fletcher, Percy E.			Stars of the Summer night A	E—E♯	
Love in the meadows E♭	D—G		Wagner.		
Puritan maid (The) D	D—G		Dreams A♭	D—G♭	
Some perfect rose B♭	E—G		West, John E.		
To the river E♭	F—A♭		Cheerily O! F	C—G	
German, Edward.			Wilson, Chilver.		
Camel's hump (The) F	D—F		Love absolute F	F—G	
Gounod, C.			Wilson, Lane.		
Angel hosts descending F	C—F		Lord is my Shepherd (The) A♭	E♭—A♭	
Power and love A	E—F♯				
There is a green hill F	E—F				
Graham, B.					
Within your eyes G	D—G				

NOVELLO'S NEW AND POPULAR SONGS.

PRICE OF EACH SONG, 2s. THOSE MARKED WITH *, 1s. 6d. EACH.

BARITONE SONGS.

	KEY	COMPASS
Austin, Frederic.		
It was a lover	E	E—E
My Susan was a bonny lass ..	C	C—D
Brewer, A. H.		
Big Review (The)	D	A—E
England, my England	B $\flat$	G—E $\flat$
Brook, Emmeline.		
Song of the pilgrims	E minor	D $\sharp$ —E
Carr, Howard.		
Song of the Fugitives	D minor	B—E
Coates, Henry.		
Longing	B $\flat$	D $\flat$ —F
Coleridge-Taylor, S.		
Beat, beat drums	D	C—E
Canoe song	D $\flat$	B $\flat$ —E $\flat$
Eleanore	B $\flat$	D—E $\flat$
O praise me not	G	D—E
Sons of the sea	F minor	C—F
Coverley, R.		
Supplication (A)	B $\flat$	D—F
Draper, C. F.		
When day is done	E	C $\sharp$ —E
Elgar, Edward.		
In moonlight.. ..	F	C—F
Sword song	F	C—F
Fletcher, Percy E.		
Galloping Dick	D	C—E
Some perfect rose	A $\flat$	D—F
German, Edward.		
Camel's hump (The)	E $\flat$	C—E $\flat$
Rolling down to Rio	A minor	A—E
Graham, Basil.		
Within your eyes	F	C—F
Harty, Hamilton.		
Drover (The)	C minor	C—F $\sharp$
Stranger's grave (The)	G minor	D—F $\sharp$
Johnson, Noel.		
Affinity	F	C—E
Roundel (A)	F	C—F
Take thou this rose.. ..	E $\flat$	E $\flat$ —F
Ketelbey, A. W.		
Heart's awakening (The)	B $\flat$	D—F
My heart a-dream	D $\flat$	D $\flat$ —F
King, Wilton.		
Your dear heart	F	F—F
Molloy, J. L.		
Behind the silver of the moon ..	E $\flat$	C—F
Newton, Ernest.		
Bold Gendarme (The)	D	D—E
Zummerzetzshire	E $\flat$	E $\flat$ —E $\flat$
Parry, C. Hubert H.		
*Love is a bable	E $\flat$	C—E $\flat$
*Lover's garland (A)	E $\flat$	C—E $\flat$
Pughe-Evans, D.		
Lead, kindly Light	E $\flat$	C—E $\flat$
Smith, H. Arnold.		
Come back	E $\flat$	C—F
Spurling, C. M.		
When I saw Chloe's face	E	E—F $\sharp$
Thomson, Bothwell.		
Heliodore	D	D—D
{ Old, old song	D	A—F $\sharp$
{ Soft, soft wind	D $\flat$	B $\flat$ —E $\flat$
Wareing, H. W.		
Gentleman John	F	C—F
Wilson, Lane.		
Lord is my Shepherd (The)	F	C—F

BASS SONGS.

	KEY	COMPASS
Arnott, A. D.		
Give a rouse	D	A—E
Austin, Ernest.		
Sweet night	B $\flat$	C—D
Austin, Frederic.		
It was a lover	D	D—D
Brewer, A. H.		
Big Review (The)	C	C—D
Brook, Emmeline.		
Song of the pilgrims	D minor	C $\sharp$ —D
Two Lyrics :		
{ Prayer (A)	A $\flat$	C—E $\flat$
{ Question (A)	F	C—D
Carr, Howard.		
Song of the fugitives	C minor	A—D
Coates, Henry.		
Down Chelsea way	C	C—D
Coleridge-Taylor, S.		
Eleanore	A	C $\sharp$ —D
Coverley, R.		
Supplication (A)	A $\flat$	C—E $\flat$
Elgar, Edward.		
In moonlight	E $\flat$	B $\flat$ —E $\flat$
Engelhardt, Cecil.		
On a Summer's day.. ..	C	C—E
Fletcher, Percy E.		
Galloping Dick	C	B $\flat$ —D
Puritan Maid	B $\flat$	B—E
Some perfect rose	G	C $\sharp$ —E
German, Edward.		
Camel's hump (The)	D	B—D
Rolling down to Rio	G minor	G—D
Graham, Basil.		
Within your Eyes	E $\flat$	B $\flat$ —E $\flat$
Hatton, J.		
*Ocean (The)	E	G—F
Haynes, Battison.		
Ould plaid shawl (The)	B $\flat$	B $\flat$ —E $\flat$
Johnson, Noel.		
Affinity	E $\flat$	B $\flat$ —D
Come, dreamless rest	G	B—E
Roundel (A)	E $\flat$	B $\flat$ —E $\flat$
Take thou this rose	C	C—D
Mackenzie, A. C.		
Old Grenadier (The)	C	A—E
Newton, Ernest.		
Bold Gendarme (The)	C	C—D
Remembrance and regret	F	C—D
Zummerzetzshire	E $\flat$	E $\flat$ —E $\flat$
Parry, C. Hubert H.		
Maid of Elsinore (The)	E $\flat$	B $\flat$ —E $\flat$
Pughe-Evans, D.		
Lead, kindly Light	E $\flat$	C—E $\flat$
Return unto thy rest	E $\flat$	B $\flat$ —E $\flat$
Spurling, C. M.		
When I saw Chloe's face	D	D—E
Thomson, Bothwell.		
Heliodore	D	D—D
Wareing, H. W.		
Gentleman John	F	C—E
West, John E.		
Cheerily O!	C	G—D
Wilson, Lane.		
Lord is my Shepherd (The)	E $\flat$	B $\flat$ —E $\flat$