



MORRIS  
DANCE TUNES

Collected from traditional sources and  
arranged with Pianoforte Accompaniment

by

Cecil J. Sharp.

SET V.  
(REVISED EDITION.)

PRICE  
(THREE SHILLINGS)  
NET.

LONDON  
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*These Tunes are issued in connection with "The Morris Book," Part III., which contains a full description of the way in which the dances are performed.*

MADE IN ENGLAND.

## NOTES FOR MUSICIAN.

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The Metronome figure attached to each tune represents approximately the traditional tempo of the dance.

After playing the Introduction, Once-to-yourself, the accompanist should begin the dance without pause or hesitation.

The places in the dance where hands are clapped are shown by the symbols printed immediately above the notes on which they occur.

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# THE FLOWERS OF EDINBURGH.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

*♩ = 100.*

## A1 DANCE.

*Play 3 times.* 1

## B1 *Piu rall.*

*sfz* 1 *sfz* 2 *a tempo* 3 4

5 6 7 8

B<sub>2</sub> *Più rall.* *a tempo*

1 2 3 4

5 6 7 8

*Dal Segno* ✂

A<sub>2</sub>

1 2 3 4

5 6 7 8 *Fine.*

# THE MAID OF THE MILL.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

*♩ = 100.*

## A1 DANCE.

*Play 3 times.*


## B1

5 6 7 8

B<sub>2</sub>

1 2 sfz 3 sfz 4

5 6 7 8

D. C.  
dal Segno 

A<sub>2</sub>

1 2 3 4

5 6 7 8 Fine.

# THE MAID OF THE MILL.

(Alternative version)

INTRODUCTION.  
(Once to yourself.)

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

♩. = 88

A1 DANCE.

Play 3 times.

B1



5 6 7 8

B 2

1 2 3 4

5 6 7 8

*Dal Segno* §

A 2

1 2 3 4

5 6 7 8 *Fine.*

# BOBBING JOE.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

♩ = 96.

Musical notation for the introduction, consisting of two staves (treble and bass clef) in G major (one sharp) and 6/8 time. The tempo is marked as quarter note = 96. The introduction is a single-measure piece.

Continuation of the introduction musical notation, consisting of two staves (treble and bass clef) in G major (one sharp) and 6/8 time.

## A1 DANCE.

Play 3 times. 1 2 3 4

Musical notation for the first part of the dance section, consisting of two staves (treble and bass clef) in G major (one sharp) and 6/8 time. It includes a repeat sign and is marked 'Play 3 times' with measures numbered 1 through 4.

5 6 7 8

Continuation of the dance section musical notation, consisting of two staves (treble and bass clef) in G major (one sharp) and 6/8 time. Measures are numbered 5 through 8.

## B1

1 2 3 4

Musical notation for the second part of the dance section, consisting of two staves (treble and bass clef) in G major (one sharp) and 6/8 time. Measures are numbered 1 through 4.

5 6 7 8

This system contains the first four measures of a musical piece. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a bass line with quarter notes. The measures are numbered 5, 6, 7, and 8.

B<sub>2</sub>

1 2 3 4

This system contains the next four measures, labeled B<sub>2</sub>. The right hand continues the melodic pattern, and the left hand has some rests in the first two measures. The measures are numbered 1, 2, 3, and 4.

5 6 7 8

*Dal Segno* §

This system contains the next four measures, numbered 5, 6, 7, and 8. It concludes with a double bar line and a Segno symbol (§). The instruction *Dal Segno* is written to the right of the system.

A<sub>2</sub>

1 2 3 4

This system contains the next four measures, labeled A<sub>2</sub>. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. The measures are numbered 1, 2, 3, and 4.

5 6 7 8 Fine.

This system contains the final four measures, numbered 5, 6, 7, and 8. The piece ends with the word *Fine.* in the eighth measure.

# SHEPHERD'S HEY.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 88.$

## A1 DANCE.

*Play 3 times.* 1 2 3 4

5 6 7 8

## B1


*Play 3 times.* 1 2 3 4

5 6 7 8

A<sub>2</sub>

1 2 3 4

5 6 7 8

*Dal Segno*  *with repeats.*

B<sub>2</sub>

*Play 3 times.*

1 2 3 4

5 6 7 8

A<sub>3</sub>

1 2 3 4

5 6 7 8

*Fine.*

# GLORISHEARS.

(BAMPTON TRADITION)

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

## INTRODUCTION.

(Once to yourself.)

$\text{♩} = 96.$

## A 1 DANCE.

*Play 3 times.* 1 2 3 4

5 6 7 8

## B 1

1 2 3 4

First system of musical notation, measures 5-8. Treble clef, key signature of two sharps (F# and C#). Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Measure 7 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes. The bass line consists of quarter and eighth notes.

B<sub>2</sub>

Second system of musical notation, measures 1-4. Treble clef, key signature of two sharps. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. The bass line consists of quarter and eighth notes.

Third system of musical notation, measures 5-8. Treble clef, key signature of two sharps. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Measure 7 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes. The system ends with a double bar line and a repeat sign. The text "Dal Segno" is written to the right of the system.

A<sub>2</sub>

Fourth system of musical notation, measures 1-4. Treble clef, key signature of two sharps. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. The bass line consists of quarter and eighth notes.

Fifth system of musical notation, measures 5-8. Treble clef, key signature of two sharps. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Measure 7 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes. The system ends with a double bar line and the word "Fine" written to the right.

# HIGHLAND MARY.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 96$

Musical notation for the Introduction section, measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 96. The melody is in the treble clef, and the accompaniment is in the bass clef. A triplet of eighth notes is marked in the first measure of the melody.

Musical notation for the Introduction section, measures 5-8. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The piece concludes with a final chord in the bass clef.

## A 1 DANCE.

Musical notation for the A 1 Dance section, measures 1-4. The piece is in 4/4 time with a key signature of two sharps. A repeat sign is present at the beginning of the section. The instruction "Play 3 times" is written below the first measure. The melody is in the treble clef, and the accompaniment is in the bass clef. A triplet of eighth notes is marked in the first measure of the melody. The first measure of the accompaniment is marked with the number 1, the second with 2, and the third with 3.

Musical notation for the A 1 Dance section, measures 5-8. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The first measure of the accompaniment is marked with the number 4, the second with 5, the third with 6, and the fourth with 7.

## B 1

Musical notation for the B 1 section, measures 1-4. The melody is in the treble clef, and the accompaniment is in the bass clef. A triplet of eighth notes is marked in the first measure of the melody. The first measure of the accompaniment is marked with the number 8, the second with 1, the third with 2, and the fourth with 3.



Musical notation for the first system, measures 4-7. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 4, 5, 6, and 7 are indicated below the notes.

Musical notation for the second system, measures 8-11, labeled **B<sub>2</sub>**. The right hand continues the melodic line with some triplet figures. The left hand accompaniment includes chords and moving lines. Measure numbers 8, 1, 2, and 3 are indicated below the notes.

Musical notation for the third system, measures 4-8, ending with a Segno symbol (♯). The right hand melodic line concludes with a final cadence. The left hand accompaniment supports the melody. Measure numbers 4, 5, 6, 7, and 8 are indicated below the notes. The text *Dal Segno* ♯ is written to the right of the system.

Musical notation for the fourth system, measures 3-7, labeled **A<sub>2</sub>**. The right hand features a melodic line with triplet figures. The left hand accompaniment includes chords and moving lines. Measure numbers 3, 1, 2, 3, and 4 are indicated below the notes.

Musical notation for the fifth system, measures 5-8, ending with the word *Fine*. The right hand melodic line concludes with a final cadence. The left hand accompaniment supports the melody. Measure numbers 5, 6, 7, and 8 are indicated below the notes.

# CONSTANT BILLY.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

INTRODUCTION.  
(Once to yourself.)

$\text{♩} = 96$

1 2 3 4

A 1 DANCE.

1  
*Play 3 times*

2 3 4

5 6 7 8

B 1

1 2 3 4

First system of musical notation, consisting of a grand staff with two staves. The music is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand. The system is divided into four measures, with fingerings 5, 6, 7, and 8 indicated below the notes.

B 2

Second system of musical notation, labeled 'B 2'. It consists of a grand staff with two staves. The music continues with a melodic line in the right hand and a bass line in the left hand. The system is divided into four measures, with fingerings 1, 2, 3, and 4 indicated below the notes.

Third system of musical notation, consisting of a grand staff with two staves. The music continues with a melodic line in the right hand and a bass line in the left hand. The system is divided into four measures, with fingerings 5, 6, 7, and 8 indicated below the notes. The system concludes with a double bar line and a repeat sign.

*Dal Segno* ♯

A 2

Fourth system of musical notation, labeled 'A 2'. It consists of a grand staff with two staves. The music continues with a melodic line in the right hand and a bass line in the left hand. The system is divided into four measures, with fingerings 7, 1, 2, 3, 4, and 7 indicated below the notes.

Fifth system of musical notation, consisting of a grand staff with two staves. The music continues with a melodic line in the right hand and a bass line in the left hand. The system is divided into four measures, with fingerings 5, 6, 7, and 8 indicated below the notes. The system concludes with a double bar line and the word 'Fine'.

# BONNY GREEN GARTERS.

(BAMPTON TRADITION)

Collected and arranged by

Cecil J. Sharp.

## INTRODUCTION.

(Once to yourself.)

♩. = 100

1 2 3

The first system of the introduction consists of three measures. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of quarter notes. Measure numbers 1, 2, and 3 are printed below the bass staff.

4 5 6 7 8

The second system of the introduction consists of five measures, numbered 4 through 8. The musical notation continues with the same melody and accompaniment as the first system.

## A 1 DANCE.

1 2 3 4

The first system of the dance section consists of four measures, numbered 1 through 4. It begins with a repeat sign and a first ending bracket. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of quarter notes.

5 6 7 8

The second system of the dance section consists of four measures, numbered 5 through 8. The musical notation continues with the same melody and accompaniment as the first system.

A 2


Musical notation for section A 2, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords. Measures 1 and 2 are marked with a '1', and measures 3 and 4 with a '3'. A large slur covers the entire section.

Musical notation for section A 2, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. Measures 5 and 6 are marked with a '2', and measures 7 and 8 with a '3'. A large slur covers the entire section.

A 3

Musical notation for section A 3, measures 1-4. The right hand features a melodic line with eighth-note patterns, and the left hand provides a rhythmic accompaniment with eighth-note chords. Measures 1 and 2 are marked with a '1', and measures 3 and 4 with a '3'. A large slur covers the entire section.

Musical notation for section A 3, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. Measures 5 and 6 are marked with a '2', and measures 7 and 8 with a '3'. A large slur covers the entire section. The piece concludes with a double bar line and a repeat sign.

*Dal Segno*   
*ad lib.*

# BONNY GREEN GARTERS.

(ALTERNATIVE VERSION)

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

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 100.$

## A $\text{S}$ DANCE.

## B

*Dal Segno  
ad lib.*

**PRINCESS ROYAL.**  
(BAMPTON TRADITION)

# PRINCESS ROYAL.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

*♩ = 92*

### A DANCE. Foot-up.

### B<sub>1</sub> Jig.



*C*  
*Più lento.*  
*Capers.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs across the notes. The word "V" appears below the notes in the second and third measures. The word "VOS" is written vertically in the fourth and fifth measures.

The second system continues the piece with two staves. It maintains the same key signature and rhythmic complexity. The word "STIP" is written vertically in the fifth and sixth measures.

The third system begins with the tempo marking "a tempo" in the first measure. It features two staves with a key signature of two flats. The music includes a section marked "Dal Segno" with a double bar line and a double bar line with a double bar line symbol. The word "VOS" is written vertically in the fifth and sixth measures.

The fourth system starts with the tempo marking "B<sub>2</sub> Jig." in the first measure. It consists of two staves in a key signature of one flat (F major). The music is characterized by a lively, rhythmic pattern with many eighth notes. The word "V" appears below the notes in the second measure.

The fifth system concludes the piece with two staves. It features a key signature of two flats. The word "VOS" is written vertically in the fifth and sixth measures. The piece ends with a "Fine" marking and a double bar line.

# LUMPS OF PLUM PUDDING.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 100.$

## A 1 DANCE. Foot-up and Half Capers.

B Jig.

*Dal Segno* ♯

A 2 (*second time Presto.*)

*Fine.*

# THE FOOL'S JIG.

(BAMPTON TRADITION)

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

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 108.$

Musical notation for the introduction, consisting of two staves (treble and bass clef) in 2/2 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 108. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a simple accompaniment of quarter notes.

Continuation of the musical notation for the introduction, showing the final measures of the piece with some dynamic markings (accents) in the bass clef.

A 1

## DANCE. Foot-up.

*Play 4 times.*

Musical notation for the first part of the dance section, marked 'A 1' and 'DANCE. Foot-up.' It includes the instruction 'Play 4 times.' and consists of two staves in 2/2 time with a key signature of three sharps.

Continuation of the musical notation for the dance section, showing the final measures of the piece with dynamic markings (accents) in the bass clef.

B (Jig and Capers.)

First system of musical notation for section B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with various phrasings and slurs.

Second system of musical notation for section B. It consists of two staves. The key signature remains two sharps. The music concludes with a double bar line and a repeat sign. The text "Dal Segno" is written to the right of the second staff.

*Dal Segno* ♯

A 2

First system of musical notation for section A 2. It consists of two staves. The key signature is two sharps. The music features a rhythmic pattern of eighth and sixteenth notes with various phrasings and slurs.

Second system of musical notation for section A 2. It consists of two staves. The key signature remains two sharps. The music concludes with a double bar line and a repeat sign. The text "Fine." is written to the right of the second staff.

*Fine.*

# BACCA PIPES JIG.

(Green Sleeves)

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

INTRODUCTION.  
(Once to yourself.)

♩. = 132

A 1 Foot-up.

B DANCE.

*Dal Segno* ♯

A 2

