

The Men of Wight Morris Dancers

Musicians' Handbook



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1 Introduction

*You can dance badly to good music
but you can't dance well to bad music*

So here's to good music!

The side was inaugurated in September of 1970 in the back room of The Eagle Tavern in Ryde, and has practised and performed without any significant breaks ever since. In 2020 the Men of Wight Morris turned 50!

To celebrate our 50th, in 2020/21 we produced two publications recording the history of the side and its members over those 50 years. The first publication "The Origins of the Men of Wight Morris Dancers" was the story of how the side came into being. The second was "Pictorial Timeline of The Men of Wight Morris Dancers" and was a photographic record of 50 years of members of the side. To complement these, I thought it appropriate to note down the music that we have used for our dances.

As a side we owe a great deal to the strong musicality of some of our early musicians: Roy Middlebrook, Mike Howley, Paul Elliott, Dave Williams, Rob Carr, the rest of us learnt from them, developing and adapting as we went along. So this publication attempts to present the tunes as we play them now in the year of 2023.

Since our repertoire changes each year it would have been unrepresentative to note down the music for the repertoire of just one particular year, so I have set out to give the music for every dance that we have attempted over our 50-odd years. Searching old notes, occasional lists of the repertoire for a particular year, notes for tuition sessions, etc, I pieced together over 130 dances. Some of these we learnt and then abandoned, some drop in and out of our annual repertoire, some never made it into the summer set lists but many of them have become the foundations of our "normal" repertoire. In addition to these there were about 20 tunes (mainly carols) we had adapted for use at our usual performance just before Christmas.

In preparing the music scores, I realised that, like the dances themselves, we had subtly altered many of the tunes and developed our own style of music. Not only that but, of course, we have developed our way of presenting the dances to the public and one important aspect of that is the way in which the music interacts with the dance.

Playing for dancing is a very different style to playing tunes for social dances, in music sessions or folk clubs, so I have included notes which I hope will enable current and future musicians to develop the art of playing for dance, and hopefully will help with the public performance aspects of Morris.

The scores are presented in order of the dance name. To help you find tunes, there are three indexes at the back of the book, one in order of dance name, the second in order of the tradition the dance comes from and the third a listing of alternative name by which some dances are known.

1.1 Note on Version 14

This version has seen a major overhaul of the scores and associated notes for each tune. Many errors have been detected and corrected, and a good deal of re-writing of the guidance notes had been necessary. Over 100 changes have been made.

I cannot say that every score is now exactly as we played it, I will keep working on the tunes we haven't used for a while for later versions of this book.

I have added notes for musicians where there are 'oddities' in the playing of tunes to fit the dances.

The process for creating and incorporating the scores has been refined - for those with a morbid sense of curiosity, the process is detailed at the end of the book in the 'Version History' chapter.

An additional index has been added - Synonyms - which should help finding tune that are referred to by alternative names.

A bibliography has been added to give more information about the references I've used, and also to provide links to some of the more technical aspects of generating the scores.

2 Guidance for the musicians

I realise that reading music scores is not everyone's tankard of ale, indeed I don't normally use scores to learn music. I do however find them helpful in reminding myself of tunes and looking up any nuances in playing them. I hope that readers of this book who are competent readers will find them useful and ordinary musicians like myself will find value in studying them. I also hope you will all forgive the inevitable errors which remain despite many hours of scrutiny.

2.1 Introduction

Morris is basically a street entertainment, and like all entertainment should be taken seriously when rehearsing and then enjoyed when performing. Music is an integral part of that entertainment and I hope these notes will help Morris musicians gain the art of playing for Morris dancing, and so enjoy their performances.

The reason undergoing all the months of training and practice in the winter season is to have fun while entertaining the public and this applies to the musicians as well as the dancers. It's incumbent on the musicians to get the tunes integrated with the dances which means not just learning the tunes but finding that special connection between the tune and the dance. Getting the music right is not just about learning the tunes; it's about making the tunes danceable. Getting that skill adds another dimension to the musicians' art.

These notes are intended to give some clues and guidance on that art as it applies specifically to Cotswold Morris. Like all live arts, these things have to be learnt by practicing and rehearsal - practice the tunes to learn them, rehearse with the dancers to get the tunes danceable.

I would always recommend, where possible, that Morris musicians become dancers first so they obtain the muscle memory of the beats and tempos and learn the feeling of the dance.

For those who want to explore further, Roy Dommett published a number of notes on many aspects of Morris. Some of these were published in the Morris Federation newsletters and have subsequently been collated in "Roy Domett and Morris Matters" [2] which contains much of the content of his notes.

2.2 History of the Morris music

The tunes used for our Morris are based on those collected by the various individuals who took on the task of recording and preserving the Morris. In the late 1800's and early 1900's, 'recording' of course meant writing the music notation down by hand from just hearing the tunes played. By the time the collectors tracked down the musicians, most of them were old men who maybe had not played for many years, so the tunes were often very difficult to interpret and note down.

When tunes were collected from the musicians playing for the very few existing Morris teams, it became clear that a lot of teams would use which ever musician they could persuade to come along to each event, and those musicians probably had their own repertoire and played tunes in their own individual style.

Those musicians probably used tunes that were well known to their audiences; in Victorian England that would have been music hall songs as well as traditional tunes. Of course tunes were not as easily accessible as now, so musicians would pick up tunes they heard at fairs and in the pub and try to reproduce them from memory. Often these tunes were then adapted and added to the repertoire of the Morris side.

Now-a-days we associate each Morris dance with a specific tune. It's not clear if this was completely normal when dances were collected, but certainly now-a-days one reason is that dances tend to have their own distinct characteristics so the tunes played for Morris have to follow the pattern and specific stepping to each dance. Learning these peculiarities is part of the fun of Morris music.

When Morris dances became noted down in earnest by the late Victorian collectors, the dances and tunes they saw and heard were maybe those performed at only one specific point in time. We now know that Morris in that era was not particularly consistent and that Morris teams did not dance the same dance the same way each time. Moreover, Morris was not a "standardised" activity, and teams from separate villages did not always recognise each other's dances. For instance, in the introduction to the "Esperance Morris" books [3] by Mary Neal, published in the early 1900's, she explains that dancers from different villages, who came to teach the Esperance girls did not even recognise the dances and stepping from adjacent villages as being Morris!. Only when the collected material was sanitised, altered, "improved", developed into piano scores and then published did we see the styles and repertoires that we know today.

The early attempts at finding a way of writing down the movements and stepping of dances were undertaken by the girls of the Esperance Girls Club of London after they had been taught the dances by men from a number of traditional teams. How this came about is a piece of not well-known Morris history.

In July of 1905, Mary Neal of the Esperance club asked the musician Herbert McIlwaine if he knew of any folk songs the girls could perform. McIlwaine had read of the work of Cecil Sharp was doing in collecting tunes and songs, so Neal made contact with Sharp. In conversation she asked about any dances the girls could perform and was told about William Kimber of Headington who might help. Kimber and his cousin visited the club, taught some dances and the girls performed them at the Esperance Xmas Party in

December of 1905.

The success of the performances lead Neal and McIlwaine to seek out more dances and so men from other teams visited the club, teaching their dances. The girls developed a set of notations for the dance figures and steps which were then published in the Esperance Morris Books together with the scores developed by McIlwaine. The girls of the club toured extensively round the country in 1906 teaching the dances.

By this time Sharp had realised there might be a commercial opportunity in publishing dances so hurriedly in 1907 published the first of his Morris Books, and in later editions removed any reference to the work of the Esperance Club.

Meanwhile McIlwaine had been persuaded to assist Sharp and he produced the scores for the dances which were published separately in a series of Morris Dance Tune books.

Of course the original music had been noted down from the traditional musicians by hand into rough field note books, many of which still survive in the Vaughan Williams Library [5]. They were then developed into scores for piano, since this was the instrument of the educated classes of the time. As an example, here is the "once to yourself" part of the 1910 published version of "Bobbing Joe", showing how the simple tunes were "developed" into full piano scores:

Bobbing Joe, Bampton

From Morris Tunes Book Set 5

$\text{♩} = 96$
OY

The scores in this book contain only the melody lines and none of the piano-style accompaniments.

Thankfully Morris today is doing what it has always done, that is to evolve. Most Cotswold Morris is performed by teams who may have learned from the standardised material such as the Morris Books [4] published by Sharp and MacIlwaine in the early 1900's and more recently might have used "The Black Book" [6] compiled by Francis Bacon and published by The Morris Ring. Hopefully your side will have learned and retained the different characteristics of each tradition, even though you may have developed the dances further or invented new ones. The music will also have adapted and

it has been clear in compiling this book that we as a side have either picked up tunes that differ slightly from the “standardised” Morris Ring publications or we have evolved them over the life of the side.

However musicians should remember that, when they meet up with other sides, at informal meetings or at Ring Meetings, etc, they might have to play the standard tunes in the same style as the other Morris sides. Listening to musicians from other sides is the best way of picking up these styles.

2.3 Learning tunes

The basics of a tune should first learned in the quiet of one’s own room or with fellow musicians, away from your side. Getting the tune right is the first step, but the music is an integral part of any Morris performance, so dance practice nights are about integrating the music with the dance and are not for learning new tunes. At practice nights, the dancers and musicians have to practice together in order to perfect the performances.

Please don’t go to your teams practice night to learn tunes; there is nothing worse than musicians desperately trying to learn a tune while the poor foreman is shouting above their noise to try to teach the dance. Of course, to help avoid this situation, the foreman is obliged to give his musicians plenty of advance warning of any new dances he wants to introduce so they can learn them or practice them. By all means musicians should attend practices and listen to any tunes they don’t know in order to pick up their nuances and styles.

2.4 The annual repertoire

The repertoire for each year is chosen by the Squire and Foreman, so that the appropriate dances can be rehearsed in each practice (winter) season. Consequently, the number of tunes used each year is only a small sub-set of the tunes in this book. Normally, with any extras such as Christmas tunes, there would be about 25 to 30 tunes used in a year.

It would be nice if the Foreman and Squire agreed the dances in advance of the practice sessions and informed the musicians accordingly! However, be prepared to say at practise "Sorry we don’t know that tune yet, we’ll learn it for next time".

2.5 Practice nights

The role of the musicians on practice nights is two-fold:

Firstly, when the team are learning a new dance, the musicians play parts of the tunes as each figure or movement is learnt by the dancers. To do this the musicians must know the whole tune of course but be prepared to take it apart as required by the Foreman’s tuition.

The second role is to learn, with the team, whole dance sequences to the point where they are complete performances. It is in this role that the musicians must learn the nuances of each dance to the point where they can lead the dancers in a performance.

2.6 Lift

Of all the techniques and tricks of playing for dancing, producing 'lift' is the single most important aspect and is what distinguishes dance tunes from session tunes.

This is especially true for Cotswold Morris where the dancers spend a good deal of their time off the ground, in other words they are expected to step and jump without dragging their feet. To help the dancers, the musicians must learn to add lift to their music. This art is difficult to explain in words so needs to be learnt with the dancers, hopefully these notes will give some guidance. The main point is that, generally, the music does not place heavy emphasis on the down-beat; there are of course some exceptions that have to be learnt. A typical way of understanding the very basics of lift is to consider the beats of the music; a tune with lift will follow a pattern such as 'AND-one-two-three'.¹ There are a few exceptions of course, but even these must be played in a danceable way.¹

In some traditions, the dancers describe their first step as "jumping over a log" on the 'AND' part of the beat (e.g. AND 1,2,3,4) , or just raising their heels in readiness for the start. You may hear the term "anacrusis", this is a term used in several contexts and for our purposes it means a note which precedes the first main beat of a tune and is when the dancers lift up on their toes or perform an initial hop, giving them the initial lift into the dance.

Emphasis does vary from dance to dance, some dances have a strong beat; others have a flowing style. The musicians must learn these differences.

To give lift to music, one of the weapons in the musician's arsenal is to shape the notes of a tune. Shaping by, for instance, cutting notes off slightly short gives 'attack' so that the notes do not flow into adjacent notes. Notes played in a flowing way may be good for a conventional waltz, but clipped notes give lift to music when used at appropriate points in the tune.

For instruments like the accordion, the left hand can give tremendous lift to the dance if played correctly.

Leading or passing notes can also add uplift to a tune so please do not be afraid of carefully adding extra notes to the tunes. I have not always shown these in the scores but please experiment with your dancers to see what can be achieved.

It is worth putting a note in here about the use of drums. Contrary to common perceptions, percussion instruments are some of the most difficult to play well and this is especially true for Cotswold Morris where the emphasis is on lift, not on the down-beat. A well-played and sensitive tabour is a joy to dance to, but a drum played only on the

¹This is in contrast to other Morris styles such as North-West or "Modern" Border where the music has a strong down-beat

down-beat will destroy the dance by driving the dancers into the ground. A drummer must be able to produce lift as described above, and be able to follow the subtle changes of tempo of the dance.

2.7 Rhythms

Music notation in the usual treble clef style gives at best only a vague clue to the actual rhythms and timing needed for each dance. Getting tunes ‘on-line’ using digital notation is even worse as the software can never produce the right rhythms. Learning from experienced musicians with good dancers is always the best way.

Cotswold Morris uses common rhythms, the reel, the march, the jig, and very occasionally the triple jig. To emphasise the point made earlier, these rhythms give only a small clue to the actual phrasing of the music. For instance, the stepping of most Morris dances is one-two-three-hop. However in one tradition at least it is one-hop-three-four. This gives a different feel to the dance and the music has to follow this distinction.

2.8 Styles of different traditions

There are tunes from about 24 different traditions in this book. It has always been an objective to distinguish between the traditions as much as possible by following a style of dancing unique to each. However, of the 24 there are probably only a handful which have styles that can be recognised as being unique. Here are a few clues:

- **Bampton** has developed many styles but tends to have a purposeful beat.
- **Bleddington** is regarded as the vanilla flavour of Morris, it is straightforward with just enough lift to make it Morris.
- **Adderbury** is more stompy, it needs stronger downbeat which matches the stronger arm movements of this tradition.
- **Fieldtown** has large showy arm movements and most of its dances should be played in a flowing style without strong beats.
- **Litchfield** has a swaggering style to most of its dances, the down-beat can be emphasised more.

2.9 Sequences

In the usual dances there are “figure” and “chorus” movements. It is usual for the figures to have one part of the tune and the choruses to have another. These parts, in common with most folk music, are usually called the A-music and the B-music; the sequence

of these parts follows the format of the dance. The numbers of repeats of the chorus movements will depend on the dance and can be two or three.

The dance sequences are notated on each score by formulae comprising numbers of A parts, B parts, etc. So twice through the A music is notated as 2A, an A part followed by a B part is notated A.B. A sequence that is repeated is shown like this: (A.3B)4 which mean one A music, 3 B musics and the whole sequence is played 4 times. It should be noted that each part is played exactly as written in the score, so for instance if the score for the A music shows 8 bars with repeat marks, then “A” means play 16 bars.

A typical sequence might be 2A.2B or 2A.3B. There are many exceptions of course, so practice nights are the time to learn the sequences so that you know which movements are next.

2.10 Tempo

The most common problem with playing for dancing is getting the speed right. It’s important to firmly fix in your mind that you are playing for the dancers, not for a session in a pub. The speed of a dance sets the character of the performance. Speed will need to be varied depending on the venue and the abilities of your side. Large spaces tend to need slightly slower tunes so the dancers have time to move further.

These differences in speed can be quite subtle, so speeds for each dance need to be agreed with the team at practice nights. A good guide for musicians is to observe the side as they dance; if the set is wide and looks relaxed then you are playing the right speed. If the set is compressed and ragged then you are playing too fast.

There may be movements in the dance that require the dancers to leap high or make large movements: these necessitate an adjustment of tempo. When high leaps are involved the best method is for the musicians to observe the dancer and time the beats of the music to coincide with them reaching the ground again. Directions to the dancers in the various publications often say ‘leap as high as the music tells you’ but reality is that the musicians prompt the dancers or as one musician put it “Drive them up and follow them down”.

2.11 Slows

Another peculiarity of Cotswold Morris is that some figures are danced at half-speed (or there-about). These movements are known as the ‘slows’, and the tune is usually the standard B-music with all or part of it played at a slower tempo. Some dances have a different tune for the slows, so they require a 3-part tune, e.g (2A.2B)2.(2A.2C)2 or some other repetition of parts to make up the sequence. In the scores in this book, slows are notated separately, for instance as a ‘C’ music.

This is one of the factors that have to be learned by playing for the dancers in practice sessions where the musicians learn the sequence of the dance.

2.12 Starting and stopping

A dance only starts when the set is lined up and the lead dancer (usually in No 1 position) gives a nod to the musicians. Don't start before then. Hopefully he would have told the musicians which dance they are doing in advance, but be prepared to ask "what are you doing?" sometimes. In a public performance make a joke of this, as the audience will be expecting something to happen.

There are two ways of starting a tune for Morris, the one to use depends on the dance. The first way is to play the A-music or part of the A-music through once; the dancers know this as "once to yourself". The second way is to give two or three notes at a slow tempo. This is almost exclusively used when the dance starts with a song and the purpose of this type of introduction is to get the dancers in tune. A two-note start is also used for a lot of Litchfield dances.

It is quite permissible to end the last phrase of the tune in a slightly different way, e.g. as a run of ascending notes, provided you keep to the tempo. The last note or chord should be extended only very slightly, DO NOT play an extended sequence of trills or any other type of embellishment as you might in a tune session.

The dancers should be left to signal the end the dance by remaining in their last pose for a short time after the music has ended and while they wait for the audience's applause. In other words, it is the dancers who end the dance, not the musicians.

2.13 Stick clashing

It is inevitable, at least in my Morris side, that the dancers speed up when doing stick clashing. There are two options for the musicians: firstly we can ignore them and keep playing at an even tempo, or secondly we can follow their tempo during the clashing, but revert back to the "proper" tempo for the next movement.

The third option is too awful to contemplate, but it does happen – the musicians speed up during the clashing but continue at that tempo; the next set of clashing speeds up even more and so on!!.

The music should tell the dancer precisely when to clash, this sometimes requires a lead-in note, the length and timing of which often requires some experimentation during practice sessions.

2.14 Playing together

The essential skill in playing as a group of musicians is to listen!

Of course, when more than one musician is playing, you must all be synchronised as a group; this is glaringly obvious but can be difficult to achieve.

There should be a lead musician whose role is to set the speed and tempo of the music and to watch the dancers. The other musicians should follow their lead at all times and that means being able to see and hear what they are doing and that means standing close together so you can listen to everyone else. Also don't drown out the other members of the group, adjust your volume so you can hear them, that way you won't charge off at a different tempo to everyone else.

Don't play at the back of the group because you are not sure of the music. If you are not sure of the music then don't play, you will just put everyone else off. Stand close to the lead musician and listen. Make a note of the tunes you are not sure of and learn them for the next time.

The time for learning is in your own time with the other musicians of the side, the time for coordinating with the dancers is the practice season, the time for truly synchronised music is during a live performance.

2.15 Jigs

A jig is a dance performed by a solo Morris dancer, or sometimes two. The relationship between dancer and musician is crucial in a jig and it is a joint performance which needs some extra care.

For the dancer, a jig is an opportunity for them to show off, so they will be doing their biggest capers and widest side-steps and this requires the music to follow the dancer very closely. Consequently, jigs have a very special relationship between dancer and musician, so much so that **only one solo musician should play for a jig**. As a musician you should learn a couple of jig tunes; that way you will get the opportunity to show off as well. If you are asked to play for a jig, and you have not played for that dancer before, make sure you run through with them somewhere quiet and away from the performance area first.

Having practised with your dancer until both of you are 'happy' with the flow and interpretation of the jig, agree on a set of signals that the dancer can use to discreetly convey to you any changes; e.g. speed up or slow down a bit, when to start, etc.... However it is up to you to 'feel' the rhythm of the dancer and adjust accordingly.

Because of the extra pressure on the dancer when performing a jig, they are more liable to make mistakes and they may even freeze or forget the beginning of the dance. If they do, don't stop the music, they may recover quickly and they may pick up the dance

again, or they may improvise for a while. As long as you don't stop then the audience will probably not notice that anything has gone wrong.

2.16 Public performance

When performing in public, the dancers will go on and off the performance area but the musicians tend to stay in public view all the time, so behave yourselves and be prepared for the next dance.

In Cotswold Morris, the musicians never play as the side moves on and off the performance area. The only exception to this is when a processional dance is used to get the side into the performance area.

Normally the musicians do not play in between dances. In a public performance the Squire will be announcing dances to the audience and generally keeping some chat going.

The times between dances are also when the characters of the side (the fool, hobby horse, etc) entertain the audience, and normally they do not want the musicians interfering with their performances. However you may wish to design some set-pieces with the characters of your side where the music play a part (using a comic tune for instance).

2.17 When it all goes wrong

There can be circumstances when an embarrassing silence falls and something has to be done. The musicians can offer their services at times like this, but make sure the Squire knows what you are going to do first.

Either the dancers or the musicians can go wrong, normally if the mistake is slight then the first advice is to simply keep going. As a musician you can probably recover the correct place in the tune as long as you keep the rhythm going. If one of the dancers goes wrong then normally the side would keep going until that dancer finds their place again.

If it all goes horribly wrong, if the dancers stop completely, then it may be necessary to stop the music. In a public performance then a good deal of banter will help cover up any embarrassment until the dance can re-start.

In all cases make any mistakes, etc, appear to be part of the performance!

Above all if you enjoy your playing, then this will reflect in the overall performance and the enjoyment of the dancers and the audiences.

2.18 Christmas Tunes

It is usual for performances at the Christmas season to use Christmas carol tunes for some of the dances. These tunes often have to be adapted to fit the dance, and the scores we use are given at the end of the tunes section.

3 Notes on the Music

3.1 About the scores

These scores are arranged alphabetically by dance name. However, because of the complications of creating the scores in graphical format, the order of tunes has been arranged manually, so logic might not always prevail! On that point, there are four dances whose names start with "The", I have listed those in the alphabetic order under 'T' since "The" is an integral part of those names.

Each tune and its notes is contained on a page without running over to the next page. This makes reading the score easier. Also this leads to some large blank spaces on some pages, where the next tune in alphabetical order would not fit into the next space but has to appear on the next page.

The scores for the music in this book are written in standard treble clef notation. The keys are usually G or D in keeping with modern instrument use, but where for instance a modal scale is used I've written a note about the key, e.g. "Key is A Dorian", etc.

The scores for the music in this book have been generated using EasyABC [8], a software package that uses the ABC notion [9] for music. These scores have been taken from a number of sources and then mostly modified to match, as far as I am able, the style and tunes that we currently use. They do differ in many cases from notations that might be found from other sources. This is because the tunes are those we have moulded into our style of dancing.

Because of my inexact music writing skills the scores may still not exactly match what we currently play, so the scores may well differ from what we perform to. Sorry - it's folk!

The sequences of the parts of the tunes are given as formulae at the start of the score. The formula for the dance sequence, uses the notation described in the section on 'Sequences' above, i.e. the numbers of A-musics, B-musics, etc.

Tempos are given for each tune but these must be taken as guidance only. The exact speed of a dance will need to be agreed during practices and will, in any case, vary significantly at live performances.

The tunes also contain some extra information such as the type of dance (Stick, Hankie, Jig, etc), and, where appropriate, an alternative name that the tune is known by. I have also sought to add notes about any special features of the dances, e.g. when notes have to be extended, or where starting the dance may have to be done differently. Sometimes

I've included some notes about the source of the tune or our experiences with it.

A few of the scores have suggested chord accompaniments, accordion players will of course use their left hand for these, but please do not forget that the purpose is to add lift, so emphasis on down-beats should be used carefully.

As an experiment I have added an indication of the beats on which stick clashes occur. I've only done this on one or two scores as a full treatment would take a lot of time. The notations are explained on each relevant score.

The ABC notations for all the tunes are available separately as an ABC file which includes some of the text and notes.

3.2 Keys for songs that start dances

Many dances, especially those from Adderbury, start with a song. The keys for the song are often different to the dance tune so here is our list:

| | | |
|-------------------------------------------|--------|---------------|
| Landlord fill the flowing bowl, Adderbury | Sing G | Play G |
| Lads a-buncham, Adderbury | Sing G | Play G |
| Postman's knock, Adderbury | Sing D | Play G |
| Const Billy | Sing G | Play G |
| Bluebells of Scotland | Sing D | Play G |
| Bonny Green Garters | Sing G | Play D then G |

3.3 Dance figures

I have taken the decision in this version not to list the sequences of the dance figures. The sequences of A's, B's, etc, appear in the scores, but I believe the sequences should be learnt at dance practices. This enables the musicians to recognise the flow of the dances and is another good reason why the musicians should become dancers first.

If it becomes necessary to research any of the dances, to clarify sequences for instance, then you will find that now-a-days a fairly standard set of abbreviations are used in the dance figure notations. Some of the most most commonly used are listed below. However, there are many, many other abbreviations so I've only listed a few. Other definitions appear in the various Morris books, etc, (e.g the Black Book [6]).

Table 3.1: Some basic abbreviations

Figures:

| | |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| AMR | Advance, Meet and Retire |
| BB | Back to Back |
| CO | Cross Over |
| CT | Cross & Turn |
| DF | Distinctive Figure. Usually a repeated figure, that is unique to that dance. Two types of DF exist: first where pairs across the set perform the figure, and second where a pair across corners perform the figure. Hence this second type of figure is usually called "Corners". |
| DR | Dance Round |
| FU | Foot Up, usually the first figure of a dance |
| HG | Half Gyp |
| HR | Half Rounds |
| OY | Once to yourself, played at the start of the dance. The music gives the dancers the tempo for the rest of the dance |
| PD | Processional Down |
| PU | Processional Up |
| WG | Whole Gyp |
| WH | Whole Hey |
| WkR | Walk Round. An alternative dance start, often used when the dance starts with a short song |

Steps:

| | |
|--------|----------------------------------------|
| 4-step | Usually 1, 2, 3, hop |
| 2-step | 1, hop, 3, hop |
| css | closed side-step |
| FC | Fore caper |
| ftg | Feet together and jump |
| G | Galley |
| HC | Half Caper |
| HL | Hook-leg |
| ht | Heel and Toe |
| l | step onto left foot (similarly right) |
| L | Caper onto Left foot (similarly right) |
| oss | Open side-step |
| sh | Shuffle back |
| UC | Upright caper |

4 The Scores

Abnalls: Lichfield

8-man stick dance.

The tune is played with a fairly laid-back feel.

Stick clashes are notated by "X" in the score.

Intro.(A.B)4.A2.B

$\text{♩} = 75$

Intro A

B X X X X X

3

Our understanding of this dance has changed since we first learnt it. When Green Man's Morris taught us Lichfield in September of 1974, this dance was one they included. However it was never in their published repertoire or that of Stafford or the current Lichfield Men, and it does not appear in the Black Book or in the current Morris Ring web site. Our conclusion after discussions with Geoff Jerram is that it was probably composed in the 1970's to fill the place of a reported dance that was never found.

The tune is "The General Toast" attributed to O'Caralan.

Bacca Pipes: Bampton

A jig for one or sometimes two dancers. The sequence will be different for 2 dancers.

A(AB)2A

♩. = 120

A



Balance the Straw: Fieldtown

A stick dance.

Stick clashes are notated by "X" in the score.

A.(A.B)4

♩. = 85

A



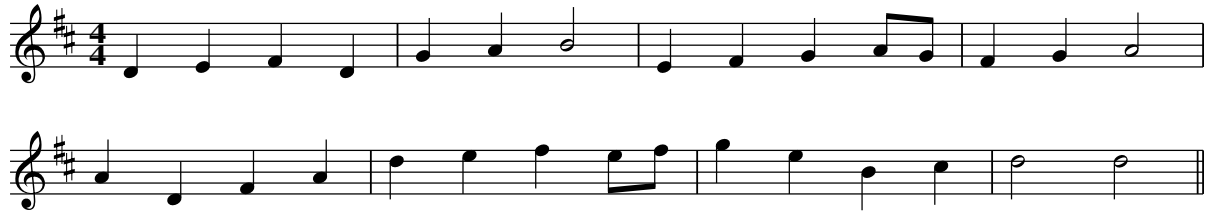
Banbury Bill: Bampton

A hankie dance.

A.(A.B3)3.A

♩ = 160

A



B



Note some dances in Bampton are often danced to different tunes, Banbury Bill may be danced to the Rose Tree tune for instance.

Banks of the Dee: Fieldtown

A hankie dance. Played lyrically with little emphasis on the downbeat.

A.(A.B)2.(A.C)2

♩. = 80

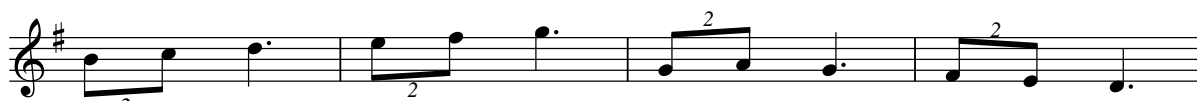
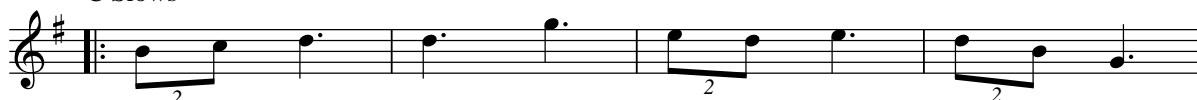
A



B



C Slows



Banks of the Dee: Longborough

A hankie dance.

A.(A.B)5

♩. = 80

A



B



Bare-Footed Quaker: Lichfield

A hankie dance.

A.(A2.B)5

♩. = 80

A



B



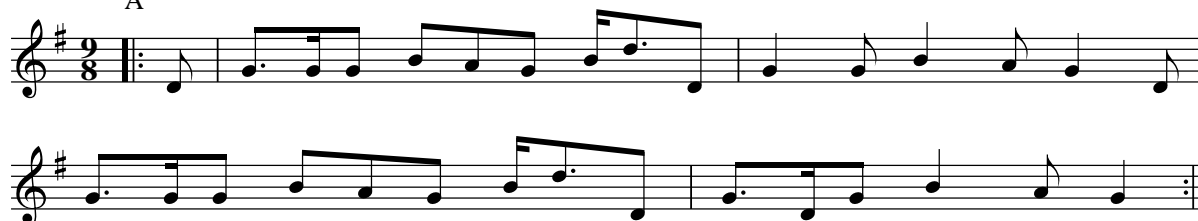
Beaux of London City: Adderbury

A stick dance.

A.(A.B)6

$\text{♩} = 90$

A



B



Beaux of London City: Badby

A stick dance.

A.(A.B)5

$\text{♩} = 90$

A



B



Black Joke: Adderbury

A stick dance.

A.(A.B)6

♩. = 85

A

Section A of the musical score for 'Black Joke: Adderbury'. It is written in 6/8 time and D major. The tempo is marked as ♩. = 85. The section is labeled 'A' and consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is a single melodic line. The first system ends with a repeat sign. The second system ends with a double bar line.

B

Black Joke: Ilmington

A stick or clapping dance.

A.(A2.B2)4.A2

♩. = 90

A

Section A of the musical score for 'Black Joke: Ilmington'. It is written in 6/8 time and D major. The tempo is marked as ♩. = 90. The section is labeled 'A' and consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is a single melodic line. The first system ends with a repeat sign. The second system ends with a double bar line.

B

Blue Bells of Scotland: Adderbury

A stick dance. Note the key change after the singing.

Stick clashes are notated by "X" in the score.

Intro.(A.B)6

♩ = 150

Intro. - music silent apart from first 3 notes

[illegible]

Oh, where and Oh where has my Highland lassie gone?

Oh, where and Oh where has my Highland lassie gone?

Bobbing Around: Bampton

A hankie dance

A.(A.B2)4

♩. = 80

A

The musical score for 'Bobbing Around: Bampton' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two systems of two staves each. The first system is labeled 'A' and contains two measures of music. The second system is labeled 'B' and contains two measures of music. The notation includes various note values, rests, and bar lines.

Bobby & Joan: Fieldtown

A stick dance.

A.(A.B2)4

♩. = 80

A

The musical score for 'Bobby & Joan: Fieldtown' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two systems of two staves each. The first system is labeled 'A' and contains two measures of music. The second system is labeled 'B' and contains two measures of music. The notation includes various note values, rests, and bar lines.

Bonny Green Garters: Bampton

A hankie dance for as many dancers as possible.

This is the traditional Morris farewell dance, It starts with a long introduction note, then music is silent whilst the song is sung. Figures may be added at the Squire's discretion, so the number of A-musics may vary. The final figure to the A-music is a rounds. Change to the B/C music, normally played once through, but the Squire may repeat the closing figure. Musicians enter the centre of the set at the start of the B-music.

Intro.A4.B.C

♩. = 80

Intro (singing, long D note to start, then music silent)

The musical score is written in G major (one sharp) and 6/8 time. It begins with an introduction consisting of a long dotted quarter note on D4, followed by a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4. This is followed by a repeat sign and a long rest for 8 measures. Section A consists of two endings. The first ending is a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4, followed by a repeat sign and a long rest for 8 measures. The second ending is a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4, followed by a repeat sign and a long rest for 8 measures. Section B consists of a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4, followed by a repeat sign and a long rest for 8 measures. Section C consists of a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4, followed by a repeat sign and a long rest for 8 measures. The final section consists of a series of eighth notes: D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4, followed by a repeat sign and a long rest for 8 measures.

Here's to the stocking and here's to the shoe
 And here's to the bonny green garters
 A pair for you and a pair for me
 And a pair for the one who comes after

Brighton Camp: Eynsham

A hankie dance.

A.(A2.B2)2.A.B

♩ = 160

A

The musical score for 'Brighton Camp: Eynsham' is a hankie dance in 4/4 time with a key signature of one sharp (F#). It consists of two main sections, A and B. Section A is marked with a tempo of 160 beats per minute. The score is written on four staves. The first two staves are for section A, and the last two staves are for section B. The music is a hankie dance, characterized by its simple, repetitive melody.

Brighton Camp: Stanton Harcourt

A stick dance.

A.(A.B)4.A

♩ = 160

A

The musical score for 'Brighton Camp: Stanton Harcourt' is a stick dance in 4/4 time with a key signature of one sharp (F#). It consists of two main sections, A and B. Section A is marked with a tempo of 160 beats per minute. The score is written on four staves. The first two staves are for section A, and the last two staves are for section B. The music is a stick dance, characterized by its simple, repetitive melody.

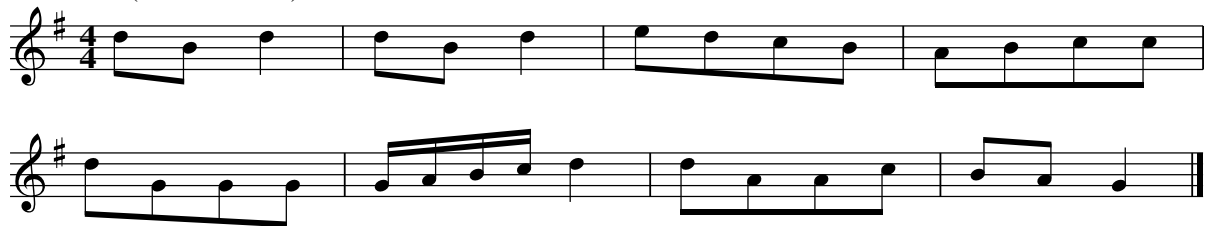
Brimfield Stick Dance: Brimfield

A stick dance! Last chorus figure played strongly and slightly faster. Note the change of tune halfway through and the odd sequence.

A8.(B.C)2.B2.(C.B)3.C2

♩ = 90

A (This Old Man)



B (Donkey Riding A)



C (Donkey Riding B)



The tune set was chosen by Pete Flynn of the MoW.

Broad Cupid: Badby

A hankie dance.

A(AB2)4

♩ = 140

A



B



The tune is From Night to Morn, chosen by John Burke of King John's Morris.

Buffoon: Adderbury

A hand clapping dance.

A.(A.B)5.A

♩ = 140

A



B



Bumpus O'Stretton: Ilmington

A hankie dance.

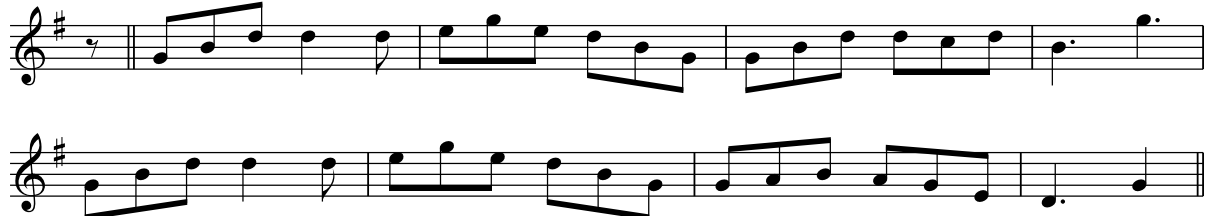
A.(A4.B)4

♩ = 80

A



B



This tune comes from an instructional run for Island Morris teams by Geoff Jerram 12 Feb 2017 at Wootton Scout Hut.

Castlering: Lichfield

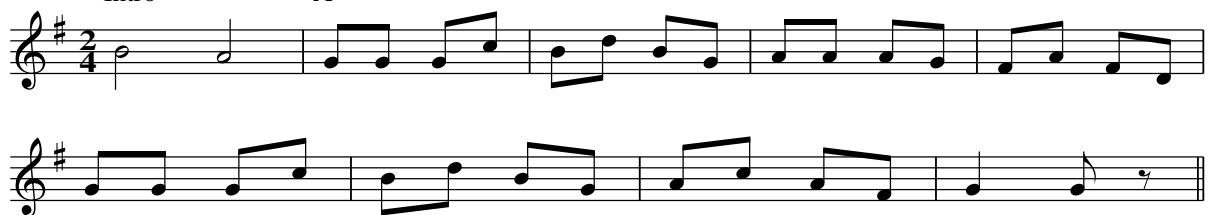
An 8-man hankie dance. The figures for the B-musics are heavy stomping and jumps so require quite ponderous music.

A.(A.B)3.A2.B

$\text{♩} = 40$

Intro

A



B



Castlering is a very large and mostly overgrown Iron-age earth-works, some 5 miles from Litchfield and on the edge of Cannock Chase AONB.

Cock of the North: Eynsham

A hankie dance.

A3.B.A2.B2.A2.B3.A.B2

♩. = 100

A



B



Constant Billy: Adderbury

A stick dance. The music is silent after the lead notes for the song.

Intro.A.(A.B)6

♩. = 90

Intro A



Two note intro, then walk round singing and sing on first clash across:

Oh! my Billy, my constant Billy, When shall I see my Billy again?
 Oh! my Billy, my constant Billy, When shall I see my Billy again?
 (Clashing) Billy again! Billy again! Billy again! Billy again!
 Oh! my Billy, my constant Billy, When shall I see my Billy again?

Constant Billy: Bampton

A hankie dance.

A.(A.B2)4

♩. = 80

A



Constant Billy: Headington

A stick dance.

A.(A.B)4

$\text{♩} = 80$

A

B

Constant Billy: Ilmington

A double stick dance.

A.(A2.B3).A2

$\text{♩} = 80$

A

B

This tune comes from an instructional run for Island Morris teams by Geoff Jerram 12 Feb 2017 at Wootton Scout Hut.

There is a hankie version for which the B is repeated.

Constant Billy: Sherborne

A stick dance.

A.(A.B2)5.A

♩. = 80

A



B



Country Gardens: Bampton

A hankie dance.

Note the Once-to-Yourself music is different.

A



B



C



Note some dances in Bampton are often danced to different tunes, Country Gardens may be danced to Banbury Bill for instance.

Cuckoo's Nest: Bledington

A hankie dance. Note the key is E Dorian.

$\text{♩} = 150$

A

B

C Slows

Version 14

Cuckoo's Nest: Longborough

A hankie dance.

A.(A.B2)4.A

♩ = 130

A



B



Cuckoo's Nest : Sherborne

A hankie dance. Note the key is A Dorian.

A.(A.B)5.A

♩ = 130

A



B



Cuckoos Nest: Ilmington

A stick dance.

A.(A.B)4.A

$\text{♩} = 120$

A



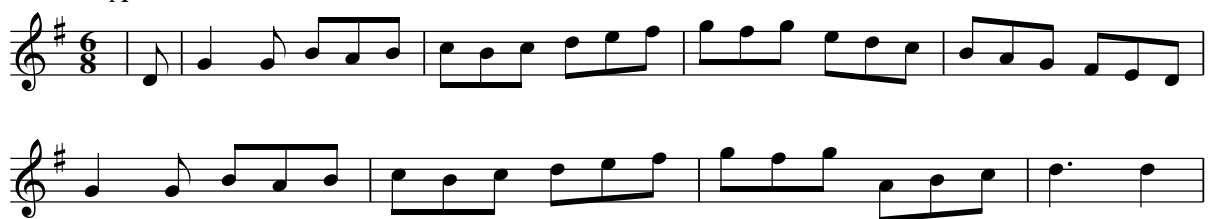
Dearest Dicky: Fieldtown

A hankie dance.

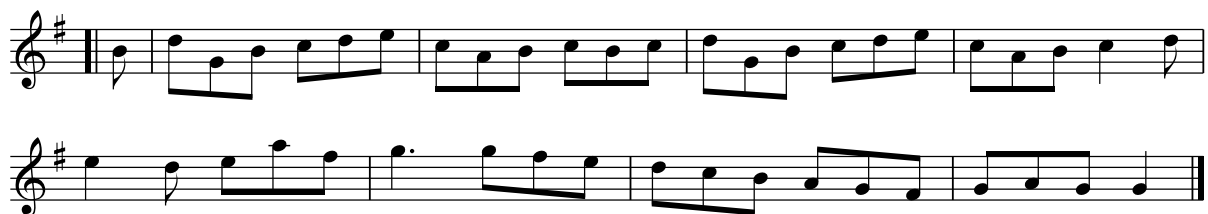
A.(A2.B3)2.(A2.C3)2

♩. = 75

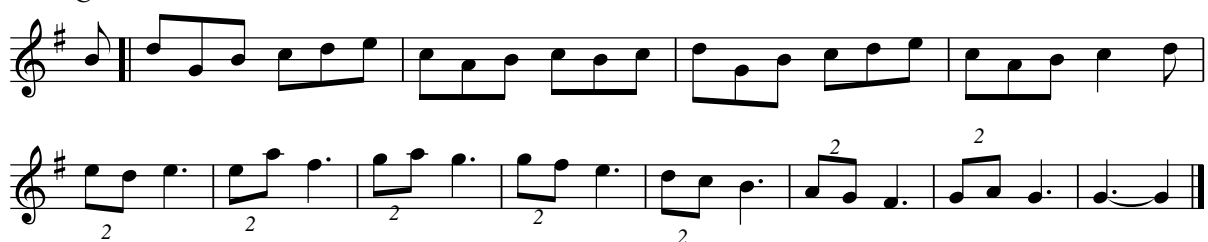
A



B



C



There are three different tunes for this in the Black Book.

Elusive Squirrel: Men of Wight

A 4-man stick dance. Mike Howley's instructions say "Played in the style of Gallant Hussar, Bledlington".

Stick clashes are notated by "X" in the score.

Intro.(A.B)3.A.C

Music composed by M. R. Howley 2004
© Men of Wight Morris

♩. = 80

Intro

A

B

C

Slows (not used)

The dance was devised by Howard Atkins of MoW in February 2019 to a tune written by Mike Howley of MoW. After some development we added the introductory part to the music. Also Mike's original music included a slow part. I've included this part in the score, but the dance does not use it.

Fanny Frail: Evesham

A stick and hankie dance in 2 rows facing with as many dancers as possible. MoW use it as an audience participation dance. Stick clashes are notated by "X" in the score, note the clashing occurs on the A-musics.

Singing to the C-music, musicians enter the set at the start of the C-music.

Intro.A.(A.B)2.A.C2

Trad.

♩ = 170

Intro

The musical score is written for two staves in 4/4 time, key of D major (two sharps). It consists of an Intro, A, B, and C sections. The A section includes stick clashes marked with 'X' above the notes. The B section is a repeat of the A section. The C section is a new melody. The score is arranged in two systems of two staves each.

If the side dances this without audience, they may dance off - repeat the 'C' musics.

Sing to the C-music:

Farewell, farewell, farewell my Fanny Frail
 I've got a little Sally in the corner of the alley
 Singing Polly-Wolly-Dodde all the day"

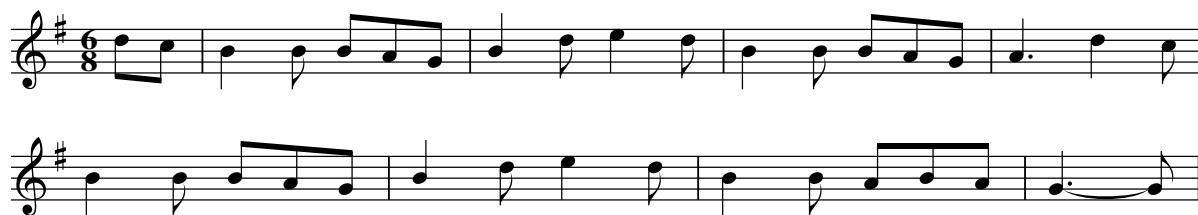
Figure Eight: Eynsham

A hankie dance.

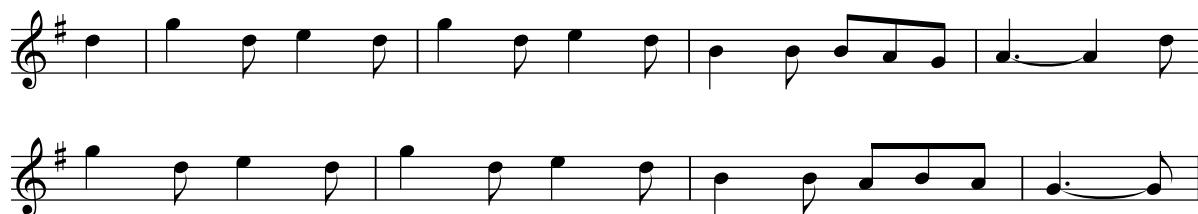
A.(A2.B)3.B.A.B2

♩. = 100

A



B



Probably devised around 1937.

The tune is "Cock of the North".

Flowers of Edinburgh: Bampton

A hankie dance.

A.(A.B2)4

♩ = 140

A

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 2/2 time. It consists of four staves. The first two staves are labeled 'A' and the last two are labeled 'B'. The tempo is marked as quarter note = 140. The score ends with a double bar line on the fourth staff.

Also known as Knuckledown.

Flowing Bowl: Adderbury

A stick dance: sticks are thrown.

Music is silent for the song.

Stick clashes are notated by "X" in the score. The timing of the music at the point where the sticks are thrown across the set (where it says "sticks thrown" in the score) needs careful attention by the musicians. There is a sight pause while the sticks are in the air and the A note following cues the dancers for the next clash.

The final B-music (repeated stick clashing) is slightly faster and the sticks are thrown higher, so the pause while the sticks are in the air is slightly longer. Again, the A note is used to cue the final clashing.

Intro.(A.B)6.B (final B is faster)

$\text{♩} = 135$

Intro Walk round singing

$\text{♩} = 140$

A Figs

B Clashing

Also referred to as 'Landlord'.

Landlord fill the flowing bowl, until it doth flow over
Come Landlord fill the flowing bowl, until it doth flow over

Fool's Jig: Bampton

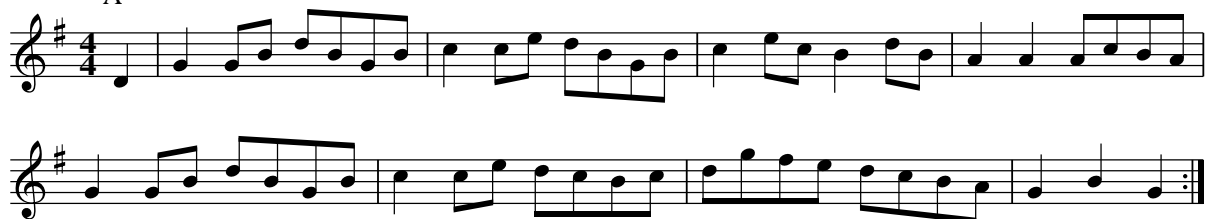
A solo jig with a stick, broomstick, etc.

The speed of the B-music should be adjusted to the movement of broom except possibly the last figure "under the leg" which could be speeded up to make it more difficult for the dancer, but more entertaining for the audience.

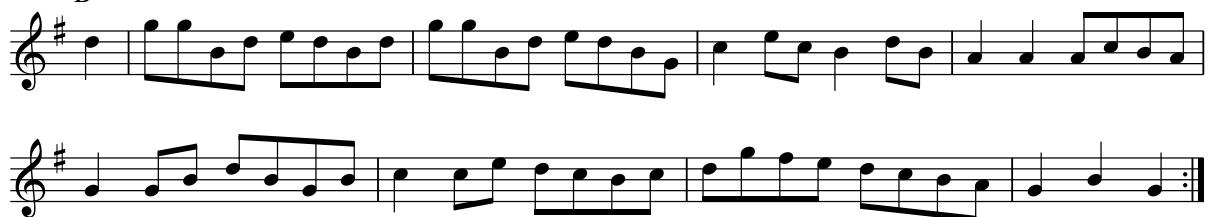
A. (A.B)4.A

$\text{♩} = 130$

A



B



The tune is Roxborough Castle (as learnt by MoW) and differs from the traditional Bampton tune, but everyone seems to use this version.

Four Cross: Men of Wight

A hankie dance. Fieldtown style, i.e. flowing music.

Intro.(A.B)2.(A.C)2.A

Music Mike Howley
© Men of Wight Morris

♩. = 80

Intro



A



B



C Slows



The dance was written in March of 2007 by Howard Atkins of MoW, using a tune written specifically for the dance by Mike Howley of MoW.

The dance was devised specifically for four dancers at a time when numbers in the team were stretched. The name comes from a junction of four roads in the village of Northwood, near Cowes on the Island.

Furze Field: Bampton

A hankie dance.

A.(A.B2)4

♩. = 80

A



There is a song to this tune:

I have got a furze field, me own dearest jewel,
 Where all me fine pheasant's do fly;
 And if you come a shootin' when shootin's in season,
 I'll tell you love how to proceed.
 You'll bring your dogs with you, your gun in your hand,
 All loaded and primed and all at your command.
 When pheasants take flight, you must take sight,
 You shoot the next moment, you're sure to be right.

Gallant Hussar: Bledington

A hankie dance.

A.(A.B)2.(A.C)2

♩. = 90

A



B



C



Gallant Hussar: Longborough

A hankie dance.

A.(A.B)2.(A.C)2

♩. = 80

A



B



C



Getting Upstairs: Headington

A hankie dance.

A.(A.B)4

$\text{♩} = 140$

A

The musical score for 'Getting Upstairs: Headington' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves. The first staff is labeled 'A' and contains a repeat sign followed by a melody. The second staff is labeled 'B' and contains a melody. The third staff is a repeat of the first staff, with first and second endings marked '1' and '2' respectively. The tempo is indicated as 140 beats per minute.

The song of this name and its tune is said to have been introduced into this country by the minstrel group The Ethiopian Serenaders on their visit from the USA in about 1844. There are words (probably not original):

Some likes coffee, some likes tea,
 Some likes a pretty girl, just like me (alt: on their knee);
 Such a getting upstairs and a playing on the fiddle,
 Such a getting upstairs I never did see.

Glorishears: Bampton

A hankie dance. Key is A Mixolydian.

A.(A.B2)4

$\text{♩} = 130$

A

The musical score for 'Glorishears: Bampton' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves. The first staff is labeled 'A' and contains a melody with a triplet marked '3'. The second staff is labeled 'B' and contains a melody. The third staff is a repeat of the first staff, with a triplet marked '3'. The tempo is indicated as 130 beats per minute.

Glorishers: Bledington

A hankie dance. Sing on the first figure only.

Starting this dance is a bit of a problem as there is only one note intro, play this extended and let the dancers start the singing.

(A.B)4

$\text{♩} = 120$

A

Why don't you take a bow Sir, Be - - cause I don't know

how Sir, Why don't you take a bow Sir, Be - - cause I don't know how Sir, Why

don't you take a bow Sir, Be - - cause I don't know

$\text{♩} = 140$

how Sir, Rol - ling in the hay makes the milk maid swell

B

Also known as Leapfrog.

Glorisher: Fieldtown

A hankie dance.

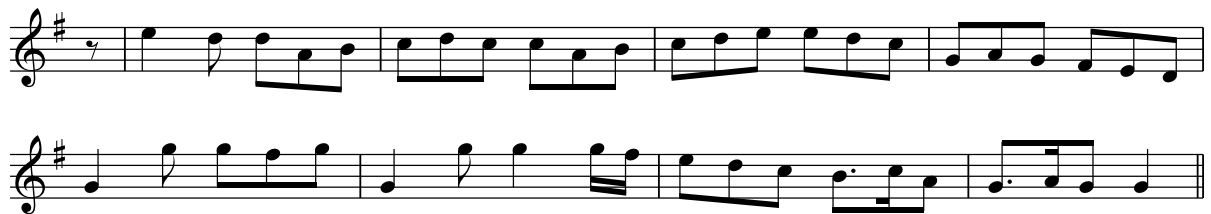
A.(A.B)2.(A.C)2

♩. = 80

A



B



C



Also known as Leapfrog.

Go and 'list for a Sailor: Sherborne

A jig. Key is A Dorian.

A.A4.(B2.A2)2

♩ = 140

A

The musical score for 'Go and 'list for a Sailor: Sherborne' is written in A Dorian (one sharp, F#) and 2/2 time. It consists of two systems of two staves each. The first system is labeled 'A' and the second system is labeled 'B'. The tempo is marked as ♩ = 140. The notation includes various note values, rests, and bar lines, with repeat signs at the end of each system.

Greensleeves: Stanton Harcourt

A stick dance. Key is A Minor.

A.(A.B2)4.A

♩. = 90

A

The musical score for 'Greensleeves: Stanton Harcourt' is written in A Minor (no sharps or flats) and 6/8 time. It consists of two systems of two staves each. The first system is labeled 'A' and the second system is labeled 'B'. The tempo is marked as ♩. = 90. The notation includes various note values, rests, and bar lines, with repeat signs at the end of each system.

Haste to the Wedding: Ilmington

A hankie dance.

A.(A.B3)4.A

$\text{♩} = 80$

Chords: A, D, G, D, Em, A7, D, G, D, A7, D, B, D, Bm, Em, A7, D, Bm, G, A7, D, Bm, G, D, A7, D.

This tune comes from an instructional run for Island Morris teams by Geoff Jerram 12 Feb 2017 at Wootton Scout Hut.

Highland Mary: Bampton

A hankie dance. The dancers perform a lot of turns on the spot in this dance so play the music steadily.

A.(A.B2)4

$\text{♩} = 160$

Chords: A, B.

Hunt the Squirrel: Headington

A stick dance.

A.(A2.B2)4

$\text{♩} = 70$

A



B



Idbury Hill: Bledington

A hankie dance. Key is E Dorian.

A.(A.B)4

$\text{♩} = 145$

A



B



Jenny Lind: Upton on Severn

A stick dance, one short and one long. Note the final (repeat) B-music is played quickly.

OY.(AB)6.B

 = 180

OY



Learnt from Grand Union Morris in January 2000. The tune is from a CD produced by GUM [7].

The dance is described as "In the style of Upton upon Severn" in the CD listing, so we assume the dance was written by Grand Union.

Jockie to the Fair: Brackley

A hankie dance.

A.(A2B3)4

♩. = 90

A



B



C



We dance the long version as per the above sequence, which is also used at Ring Meetings.

There is a short version which uses the C-music instead of the B.

Jockey to the Fair: Ducklington

A hankie dance.

A.(A.B)2.C.B

♩. = 85

A



B



C



Jubilee: Ilmington

A stick dance.

A.(A.B2)4.A

♩. = 85

A



B

Clashing



Half hey

This tune comes from an instructional run for MoW by Geoff Jerram 12 Feb 2017 at Wootton Scout Hut.

Ladies' Pleasure: Bledington

A hankie dance.

Intro.A.B.(C.B)2

♩. = 80

Intro

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩. = 80. The piece begins with an 'Intro' in 6/8 time, consisting of two measures followed by a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the Intro, and the second ending leads to the start of section A. Section A is in 6/8 time and consists of two staves of four measures each. Section B is also in 6/8 time and consists of two staves of four measures each. Section C is in 3/8 time and consists of two staves of four measures each. The score concludes with a double bar line.

Lads a Bunchum: Adderbury

A stick dance. Music silent for the song.

Note: in the 3rd and 6th chorus, the dancers on one side have to turn to face away for the clashing. On those figures only, the notes in the score marked with a * are slightly extended to give the dancers time to turn.

Intro.A.(B.C)6

$\text{♩} = 150$

Intro A (singing, music silent)

Chords: G, Em, Am, D, D7, G, B, C, C, G, Em, C, Bm, Am, Em, D7, G, C, G, Em, C, Bm, Em, D7, G.

Also called Oh Dear Mother.

Oh dear mother, what a fool I be!
 Six young Maidens came a-courting me.
 Three were blind and the others couldn't see.
 Oh dear mother, what a fool I be!

Lads a-Buncham: Hinton in the Hedges

A hankie dance.

A.(A2(B3.A2)2)3.A2

♩ = 130

A



B



Lass of Richmond Hill: Fieldtown

A hankie dance.

Intro.(A.B.C)2.(A.B.D)2

$\text{♩} = 150$

Intro



A



B



C



D Slows (bars 5,6,7,8 slower for leapfrogs)



Also called Sweet Lass of Richmond Hill.

Sweet lass of Richmond Hill,
Sweet lass of Richmond Hill,
I'd crowns resign to call thee mine,
Sweet lass of Richmond Hill.

Devised by Hammersmith Morris Men 1972. The tune is from the song "Sweet Lass of Richmond Hill" first published in 1789. Original music by James Hook and lyrics by Leonard McNally.

Laudnum Bunches: Headington

A hankie dance.

A.(A.B3)2.(A.C3)2

♩. = 90

A



B



C



Lollipop Man: Ducklington

A stick dance.

A.(A.B3).A

♩ = 140

A



There are words sometimes sung with the introductory A-music.

Oh the lollipop man has a great long stick
 And he only charges is a penny a lick
 He gets it out whenever he can
 He's a dirty old devil is the lollipop man

Lumps of Plum Pudding: Bledington

A jig.

Intro.A.A.B.(C.B)2

♩. = 80

Intro A

B

C

There are words but I don't think we ever used them.

Lumps of plum pudding and pieces of pie,
 Me mother she gave me for telling a lie;
 She gave me so much I fear I shall die
 From lumps of plum pudding and pieces of pie.

Lumps of plum pudding = bruises, pieces of pie = a black eye

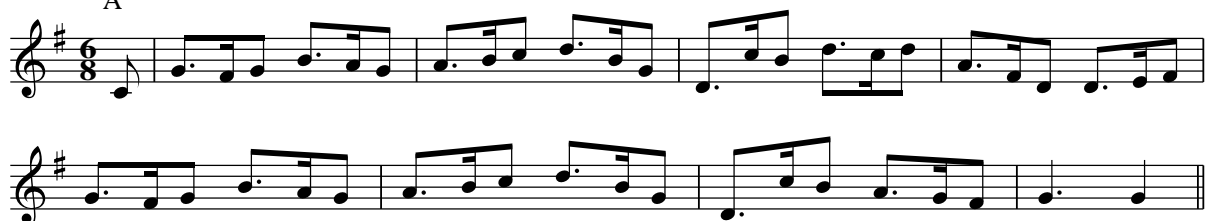
Maid of the Mill: Bampton

A hankie dance.

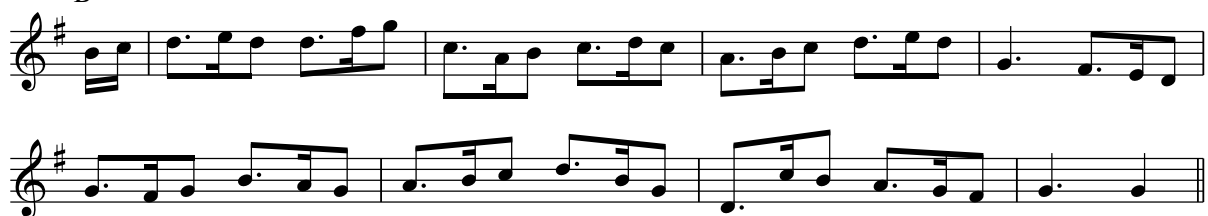
A.(A.B2)4

♩. = 90

A



B



Maid of the Mill: Ilmington

A linked hankie dance with two hankies tied together between pairs of dancers.

Note the F natural.

A.(A.B2)4.A

♩. = 90

A



B



This dance was part of the 1900's Ilmington team and appears in the The Esperance Morris Book Part 1 (1910) [3]. Not sure where we learnt it from. The tune is almost identical to Maid of the Mill Longborough.

Maid of the Mill: Longborough

A hand clapping dance.

A.(A.B)4

$\text{♩} = 90$

A



B



Maid of the Mill: Stanton Harcourt

A hankie dance.

A.(A.B2)4.A

$\text{♩} = 90$

A



B



Also known as The Spiral Dance or Lifting the Maid

March Past: Eynsham

A hankie dance.

$\text{♩} = 100$

A

B

Note the same tune is used for the "Figure Eight" dance.

Milley's Bequest : Lichfield

An 8 dancer stick dance (2 sticks each). Unlike most Litchfield dances starts with a 'once to yourself', has some unusual figures and does not have a Hey.

A.(A.B)5

$\text{♩} = 120$

A

B

The title refers to a bequest made by Canon Thomas Milley.

In 1424, Bishop Heyworth founded a hospital near Lichfield Cathedral for the care of the poor and infirm. It was refounded, and probably rebuilt, by Canon Thomas Milley in 1502-4 for 15 poor women as an almshouse. The building today is known as Dr Milley's Hospital.

Monk's March: Bledington

A Heel and toe dance, this affects the rhythm of the tune, played rather ponderously and the B-music played slightly slower.

A.(A.B)4.A

$\text{♩} = 110$

A



$\text{♩} = 100$

B



Also called General Monks March.

General Monke lead a Parliamentary army but legend has it that he had Royalist sympathies. The story goes that, when called upon to march into battle, he caused his army to march at half speed so as to arrive late on the battle field, as depicted by the stepping in this dance and the Sherborne version below.

Monks' March: Sherborne

A heel-and-toe dance, no hankies.

A.(A.B2)4.A

$\text{♩} = 60$

A



B



Month of May: Fieldtown

A hand clapping dance.

AAB(CB)2

♩. = 90

A



B



C



Mrs Casey: Fieldtown

A heel-and-toe dance, with hankies.

A.(A.B)5.A

♩. = 85

A



B

Nightingale: Stanton Harcourt

A stick dance.

A.(A.B)4.A

♩. = 80

A



B

Nine-Man's Morris: Men of Wight

A hankie dance for nine dancers, in the style of Stanton Harcourt. Play with an emphasis on the down-beat.

A.(A.B)4.A

$\text{♩} = 165$

A



None So Pretty Jig: Fieldtown

A jig.

A.A.B.(C.B)2

$\text{♩} = 80$

A



B



C



Not for Joe: Much Wenlock

A stick dance.

Intro.(A.B)8

$\text{♩} = 160$

Intro

A



B



Nuts in May: Lichfield

A stick dance.

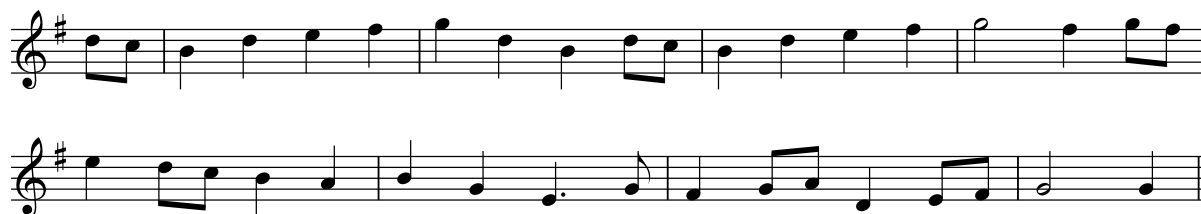
A2.B.C7.A.B

♩ = 140

A



B



C



Nutting Girl: Bampton

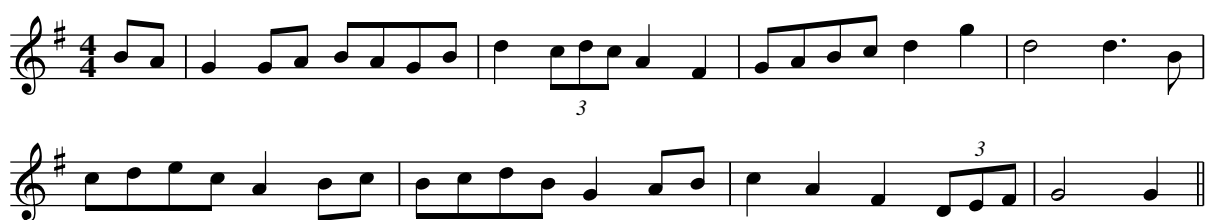
A jig for 1 or 2 dancers, the repeated B at the end has been added by MoW.

The sequence in the score is for one dancer. For two dancers the sequence is A.(A2.B2)2.B2.

A.AB.(CB)2.B

♩ = 130

A



B



C Slows



Nutting Girl: Stanton Harcourt

A hankie dance.

A.(A.B)4.A

$\text{♩} = 160$

A



B



Old Molly Oxford: Fieldtown

A hankie dance.

A.A.B.(CB)2

$\text{♩} = 80$

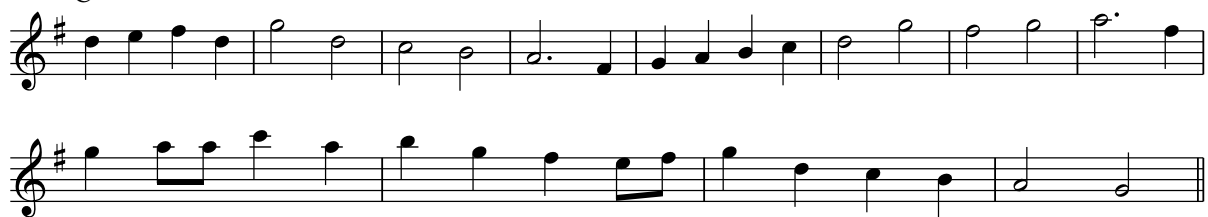
A



B



C



Also known as Step Back.

Old Taylor: Ducklington

A hankie dance.

A.(A.B3.C3)2.(A.B3.D3).A

♩ = 140

A



B



C



♩ = 180

D



Also known as Old Tyler

Old Woman Tossed Up: Bledington

A hankie dance.

A.(A.B)4

♩. = 80

A



B



Old Woman Tossed Up: Fieldtown

A hankie dance.

A.(A.B3.C)4

$\text{♩} = 80$

A



B



C



Old Woman Tossed Up: Longborough

A hankie dance.

A.(A.B2)5

♩. = 80

A



B



Old Woman Tossed Up In A Blanket: Ilmington

A hankie dance.

A.(A.B2)4.A

♩. = 80

A



B



Orange in Bloom: Sherborne

A hankie dance.

A.(A.B3)2.(A.C3)2.A

♩. = 80

A



B



C



Postman's Knock: Adderbury

A stick dance. Music silent for the song. (Sing in D, dance in G).

Stick clashes are indicated by "X" in the score. Dibs (i.e. the stick but striking the floor) are notated by "O".

Intro.(A.B)6.B (last B faster)

$\text{♩} = 80$

Intro

Chords: D, G, A, A7, Bm, C, Em, Am, D7

Stick dance notation: X (stick clash), O (dib)

Every morning as true as the clock
 Someone hears the postman's knock,
 Every morning as true as the clock
 Someone hears the postman's knock

Princess Royal: Ducklington

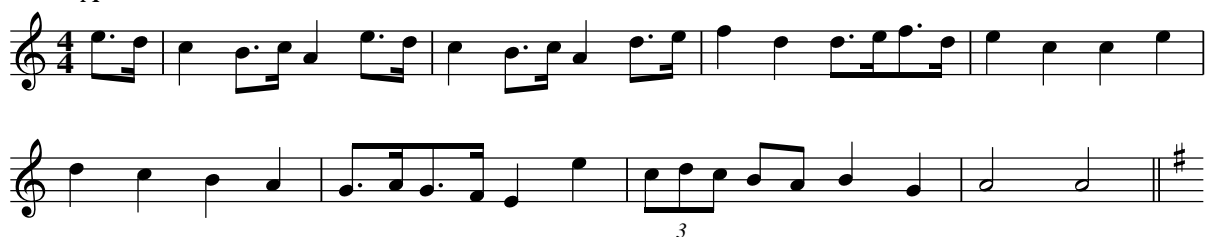
A stick or hand-clapping dance.

A(AB)2CB

Clive Carey (transposed)

$\text{♩} = 120$

A



B



C



Queens Delight : Bucknell

A hankie dance.

A(AB3)4(AC3)2

 = 140

A



B



C



The tune is "Towersey Fair".

Rigs o' Marlow: Headington

A stick dance.

A.(A2.B2)4

♩ = 140

A



Ring o' Bells: Lichfield

An 8 dancer stick dance, 2 sticks per dancer.

Note the change of sequence at the end: the last figure (heading up and out) is performed to the B-music. Dancers hold position in one line across at end of the dance. MoW then dance off as follows: the dancers hold position with sticks raised and crossed, the music pauses then play A as a once-to-yourself then B for dance-off from one end of the line (play in this order as the A-music doesn't resolve).

Intro.(A.B)2.A2.B2.A.B

♩ = 80

Intro

A

Room For the Cuckolds: Bucknell

A hankie dance. or maybe hand clapping or stick!!!

A.(A.B)3.A

♩. = 80

A

A

B

Rose Tree: Bampton

A hankie dance.

A.(A.B3)3.A

♩ = 140

A

4/4

♩ = 140

A

B

Banbury Bill and Rose tree are the same dance, different tunes.

Saturday Night: Bucknell

A hankie dance for as many dancers as possible.

A.(A.B)n

♩ = 120



Most commonly danced at Feasts and Ales as a column dance where everyone can join in. The sequence repeats until the dancers finish on a rounds to A.B.

The timing of the 5th & 6th bar of the B-music not quite right but it's as close as I can get.

For a 6-man version the sequence is A.(A.B)6

Shave the Donkey: Bampton

A hankie dance.

A.(A.B3).A

♩ = 140



Shepherds Hey: Adderbury

Hand clapping dance.

A.(A.B)6.A

$\text{♩} = 140$



There are words, but we have never sung these.

Shepherd's Hey, clover too, Rye-grass seeds and turnips too.

Shepherds Hey: Bampton

A processional with hankies.

A.A3.B3.(A.B3)2.A

$\text{♩} = 70$



Shepherds Hey (stick): Fieldtown

A stick dance. See next for the hankie version.

A.(A.B2)4

♩ = 130

A



B



Shepherds Hey: Fieldtown (Signposts)

A hankie dance. Key E minor, play in a flowing style.

The E note (marked * in the score) at the end of the A and B musics is held as long as the dancers require.

A.(A2.B)4

♩ = 125

A



B



Shepherds Hey: Ilmington

A stick or hand-clapping dance.

A.(A2.B2)4.A2

$\text{♩} = 75$

A



Shooting: Badby (Beaux of London City)

A stick dance.

A.(A.B)5

♩. = 90

A



B



Shooting: Brackley

A stick dance.

A.(A2.B2)3

♩. = 90

A



B



Shooting: Hinton in the Hedges (Beaux of London City)

A stick dance.

A.(A2.B3.A2)3.A2

♩. = 90

A



B



Skirmishes: Bledington

A stick dance.

In the score, 'h' indicated sticks are clashed high, 'l' indicates clashed low.

A.(A.B)4

♩ = 180

A



B



The tune is 'British Grenadiers'.

Staines Morris: Longborough

A hankie dance. Key E Minor.

A.(A.B2)5.A

♩ = 130



The tune's origins are from the first edition of Playford's "The Dancing Master" first published in 1651.

For stage performances we introduce the dance with the song which uses the full version of the tune as sung by e.g. Shirley Colins.

Staines Morris song:



Come ye young men, come along, With your music, dance and song;
 Bring your lasses in your hands, For tis that which love commands.
 Then to the Maypole haste away, For 'tis now our holiday.
 Then to the Maypole haste away, For 'tis now our holiday.

Step & Fetch Her: Bampton

A hankie dance.

A.(A.B.C)3

$\text{♩} = 130$

A



B



C



Sweet Jenny Jones: Adderbury

A stick dance. Walk round singing (OY), then straight into the dance.

A(AB)6

$\text{♩} = 150$

A



B



My Sweet Jenny Jones, she's the pride of Llangollen
My Sweet Jenny Jones, she's the girl I love best

The Bell: Adderbury

A hankie dance, devised by the Adderbury revival side in 1974.

A. (A.B3)6.A

$\text{♩} = 130$

A



B



The tune is 'The Minstrel Boy'.

The Clock: Stanton Harcourt

A hankie dance with hand clapping.

A.(A.B2)4.A

♩ = 130

A



B



The Poacher: Eynsham

A hankie dance.

The music simply repeats with no A or B musics



Eynesham Morris side opens with the song. MoW didn't learn the song.

Three Eynsham lads went out one day
 To Lord Abingdon's Manor they made their way
 They took their dogs to seek some game
 And soon to Wytham Woods they came
 Laddie-i-o, Laddie-i-o
 Three jolly young fellows as ever did go
 Laddie-i-o, Laddie-i-o
 Three jolly young fellows as ever did go

The Rose: Fieldtown

A hankie dance.

A.A.B.(C.B)2

♩. = 75

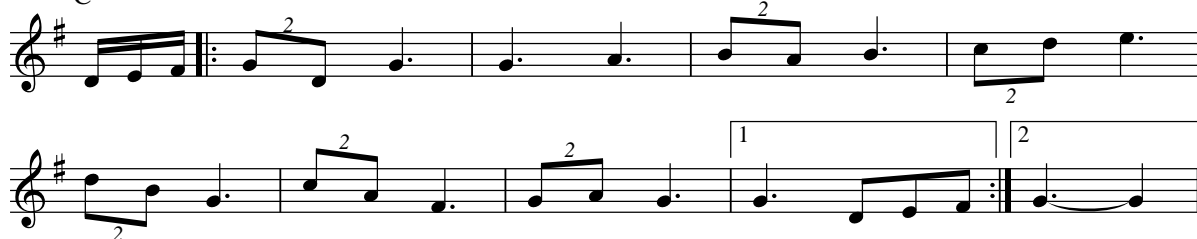
A



B



C



Trunkles: Badby

A hankie dance. Key is G Mixolydian.

A.(A2.B3.C3)2.(A2.B3.D3)2.A2

♩ = 130

A



B



C



D



Trunkles: Bledington

A hankie dance.

A.(A.B3.C3)2.(A.B3.D3)2.A

$\text{♩} = 80$

A



B



C



D



Trunkles: Headington

A hankie dance.

A.(A2.B3.C3)2.A2.B3.D3

♩ = 130

A



B



C



♩ = 276

D



♩ = 216



Upton on Severn Hankie Dance

A hankie dance.

C.(A.B.C)5

♩. = 90

A



B



C



The tune is 3-part version of Bonnets of Blue, adapted by Paul Elliott of MoW to make the tune a clearer fit to the dance.

Upton on Severn Stick Dance

A stick dance!

A.(A.B)6

♩. = 85

A

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 6/8 time. It consists of two systems of two staves each. The first system is labeled 'A'. The melody is composed of eighth and sixteenth notes, with a final quarter note. The second system continues the melody. The third system is labeled 'B' and begins with a repeat sign. The melody continues with eighth and sixteenth notes. The fourth system concludes the piece with a double bar line.

Valentine: Fieldtown

A hankie dance. Play smoothly.

A.(A.B3)2.(A.C3)2.A

♩. = 75

A



B



C



Vandalls of Hammerwich: Lichfield

An 8-man stick dance.

Intro.(A.B)4.A2.B

♩ = 160

Intro A

1st 2 notes slow

B

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of three systems of staves. The first system begins with an 'Intro' section of two measures, with a note value of 160 indicated above. This is followed by a double bar line and then section 'A', which spans the first two staves. Section 'A' consists of 16 measures of music. The first two measures of 'A' are marked '1st 2 notes slow'. Section 'B' begins on the third staff and consists of 16 measures. The score ends with a double bar line.

This is the tune that Green Man taught us in 1974.

The Morris Ring and Stafford Morris (who seem to be the only remaining team specialising in Litchfield) give a different tune which I have included below (Vandalls of Hammerwich Altenative, Lichfield).

Vandalls of Hammerwich (alternative): Lichfield

I have only included this tune because it will be the tune used at Ring meetings and by other Morris sides. MoW learnt the tune above which is elsewhere called "The Bower Processional".

Intro.(A.B)4A.B

Intro A

B

At Ring meetings a slightly different dance arrangement is used: in the chorus, show the first time and clash the second except the last time when it is show twice.

Washing Day: Adderbury

A stick dance.

A.(A.B)6

♩. = 90

A



B



Thump! Thump! Scrub! Scrub!, Scrub, scrub away!

The devil a bit of peace I git upon the washing day!

Wheatley Processional: Wheatley

A hankie dance in columns, used for processions.

A.(A.B) (repeated for as long as necessary)

♩ = 170

A



William and Nancy: Bledington

A hankie dance. This is a corner dance but all 3 corner movements are completed in half a B-music, then repeated in the other half.

A.(A.B)2.(A.C)2

$\text{♩} = 80$

A



B



C Slows



Willow Tree: Bucknell

A hankie dance.

A.(A.B)3.A

$\text{♩} = 90$

A



B



Winster Processional: Winster

A hankie dance in columns, used for processions.

A.(A2.B2)4

♩ = 140

A

B

Young Collins: Bledington

A stick dance.

The first 4 bars of the B-music on the last clashing (4th time through, after the rounds) is syncope. The music for this is silent, starting back on the 5th bar. Ditto for the repeat of the B-music.

A.(A.B)4

♩ = 140

A

B

Young Collins: Sherborne

A hankie dance.

A.(A.B)4

$\text{♩} = 130$

A



B



5 Christmas tunes

Balance the Straw: Fieldtown Xmas

Stick dance. Tune is "The Holly and the Ivy" 6/8 version.

A.(A.B)4

A

B

The musical notation is written on two systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. Section A is marked with a double bar line and a repeat sign at the beginning. Section B is marked with a double bar line and a repeat sign at the beginning. The notation includes various note values, rests, and bar lines.

Banks of the Dee: Fieldtown Xmas

A hankie dance. Tune is "In the bleak mid-winter".

A.(A.B)2.(A.C)2

♩ = 140

A

G Em Am C D

G Em C D7 G

B

C Em G D

G Em C D G

C slows

C Em G D

♩ = 160

G Em C D G

Brimfield Stick Dance : Brimfield Xmas

2 Tunes, the C-music (2nd part of Hark the Herald) is shortened. Play 4 times through 'Oh Little Town' then change to Hark the Herald. The C music should accompany the stick clashing which may require a repetition of the B music at one point to keep the sequence.

$\text{♩} = 140$
A: Oh Little Town

B: Hark The Herald Angels Sing

The tune is 'In the Bleak Mid-Winter'.

♩ = 140

G Em Am C D G Em C D7 G

C Em G D G Em C D G

Two tunes, Rudolph the Red-Nosed Reindeer, and the chorus part of Jinglebells.

♩ = 160
A Rudolph

♩ = 80

C Jingle Bells chorus only

The musical notation for 'The Rose Tree' is as follows:

System 1: G4 A4 B4 G4 | A4 B4 G4 F\#4 | G4 A4 B4 G4 | G4

System 2: G4 A4 B4 G4 | A4 B4 G4 F\#4 | G4 A4 B4 G4 | G4 A4 B4 G4 :|| G4 A4 B4 G4 | G4

Note: change tune after the 3rd clash sequence into the rounds.

Highland Mary: Bampton Xmas

A.(A.B2)4

♩ = 140

A

The musical score for 'Highland Mary: Bampton Xmas' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 140. The score consists of two main sections, A and B. Section A is an 8-measure phrase that appears twice. Section B is a 16-measure phrase that appears once. The melody is simple and folk-like, with a mix of eighth and quarter notes. The final measure of section B ends with a double bar line and repeat dots.

Jockey to the Fair: Brackley Xmas

♩ = 120

The musical score for 'Jockey to the Fair: Brackley Xmas' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 120. The score consists of four lines of music. Chord symbols are placed above the notes: G, D, G, C, G, D, Em, Am, D, G, D, A7, D, G, Am, G, D, Am, D, g, D, G, D, G, C, G, D, G. The melody is simple and folk-like, with a mix of eighth and quarter notes. The final measure of the fourth line ends with a double bar line and repeat dots.

Lads a Buncham: Adderbury Xmas

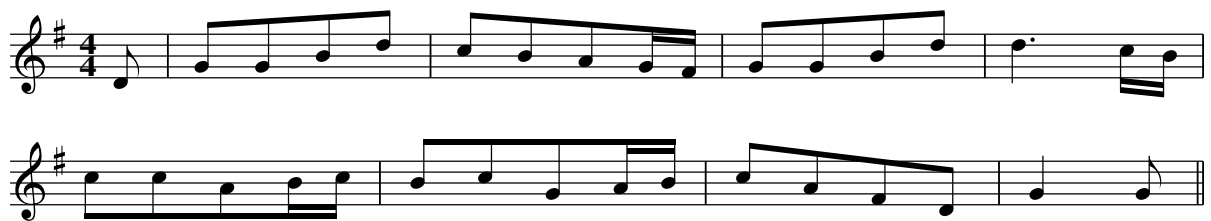


Nine Man's Morris: Men of Wight, Xmas

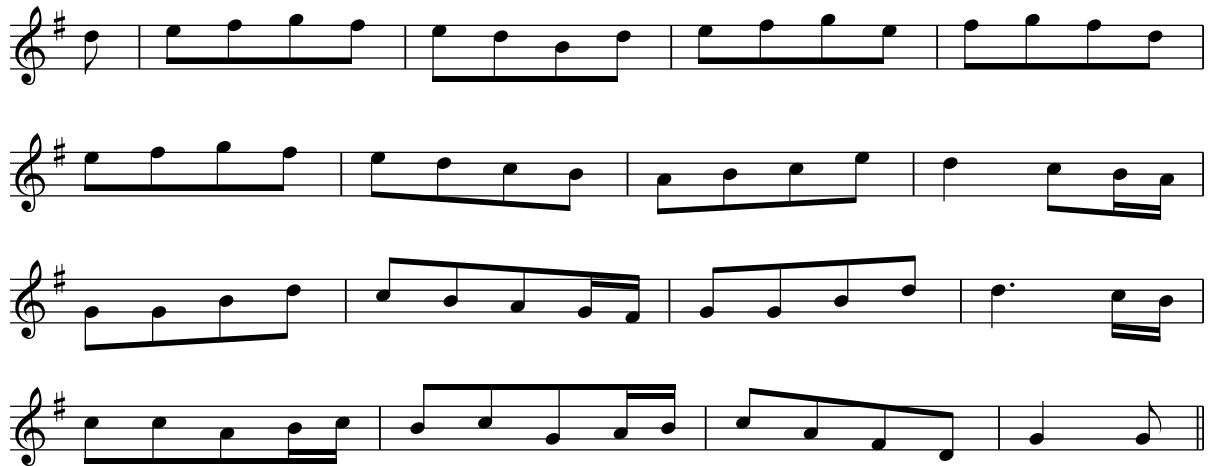
A(A.B).4A

♩ = 160

A: Nutting Girl Stanton Harcourt

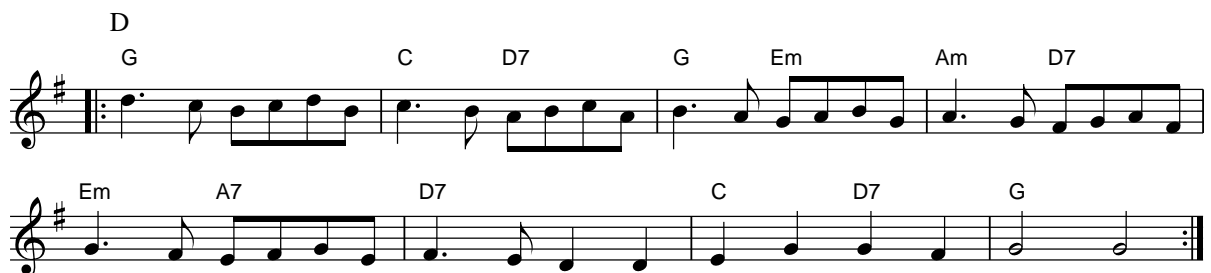


B



♩ = 140

C: Ding Dong



Old Woman: Bleddington Xmas



Queen's Delight: Bucknell Xmas

$\text{♩} = 90$

A

Em B7 Em B7 Em

D G Am B7 Em

B

G C G C G

Em D G C G D G C G

C Original tune

B

D

Uprights

Ring of Bells: Litchfield Xmas

Trad. (England)

$\text{♩} = 180$

Chords: A, G, D7, G, D7, G, D7, G, B, D, G, D7, G, D, G, D7, G.

Skirmishes: Bledlington Xmas

$\text{♩} = 160$

Chords: A, G, D, C, G, B, G, G (Em), C, G, G, C, G, D, G, C, G.

Vandals of Hamerwich: Litchfield Xmas

A



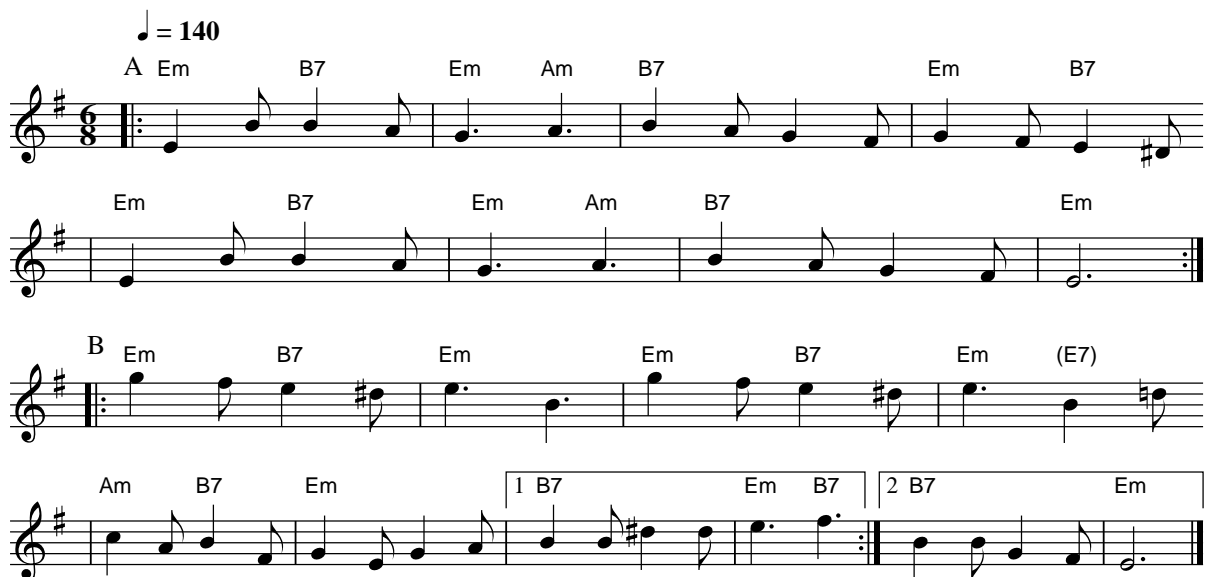
B



William & Nancy: Bledlington Xmas

Tune is Masters of this Hall, aka The Female Saylor.

$\text{♩} = 140$



Young Collins: Bledington Xmas

♩ = 140

Spare: Deck the Hall

♩ = 150

Spare: God Rest Ye Merry Gentlemen

$\text{♩} = 150$

Em B Em G Em

B Em Am Em C Em

B Am Em B Em D

Em G B Em

D G C G B Em

Spare: O Come All Ye Faithful

$\text{♩} = 120$

G D G C G D Em Am

D G D A7 D G Am G

D Am D g

D G D G D G C G D G

6 The ABC file

All of the scores in this book have been created using the ABC notation [9] and are collected into a single file. We can supply this file if required but there are some points that need to be noted.

- To create the scores in the format for the book, many of the data fields that are contained in the notation have been suppressed. If it is desired to use the ABC file to create a printed output then the settings in the header of the file will need to be changed. I have included some notes in the file to help with this.
- It is also possible to use any of the available ABC player applications to play the tunes within the file, but there are some features that would need to be edited in order that they play correctly. To generate the required scores for this book, the parts in each tune have been named. Where I have used the name "Intro" for instance for clarity of the score, then player applications may not recognise this as a valid name and will not play the correct sequences. Each part will play but the sequences will not be followed. Editing the file to remove the "Intro" name would overcome this.

7 Bibliography

Bibliography

- [1] The ISC License allows free use of software with few restrictions. Details can be found at <https://www.isc.org/licenses/>. Amber Jain has identified this license as applying to his template written for LaTeX.
- [2] A collection of papers written by Roy Dommett over a number of years and compiled by the Morris Federation. <https://www.morrisfed.org.uk/magazines/morris-matters/roy-dommett-and-morris-matters>.
- [3] The Esperance Morris Books, Mary Neal, first published 1910. These have been recently re-printed e.g. by Legare Street Press.
- [4] 'The Morris Books', a series of books by Cecil Sharp and Herbert Macilwaine, published initially about 1912 by Novello & Co., there were many subsequent revisions, etc. They have been re-printed extensively over the years, e.g by EP Publishing Ltd who produced collated re-prints in 1974.
- [5] The Vaughn Williams library is part of Cecil Sharp House, owned by the English Folk Dance and Song Society. The library has a large collection of original field note books which can be viewed on-line for example: <https://www.vwml.org/record/CJS1>.
- [6] A Handbook of Morris Dancing, pub by The Morris Ring.
- [7] "Can't get the Buggers out" is a 23-track CD recorded by Grand Union Morris and released in 1999. It is available for sale from the Morris Ring web site.
- [8] EasyABC is one of a large number of applications that interpret abc notation and enable scores to be written in abc.
- [9] ABC is a text notation for music devised by Chris Walshaw, Professor of Informatics at University of Greenwich, which has become the standard notation for not only folk music but many other genres. Guidance and access to tunes can be found at <https://abcnotation.com/>. The notation is defined by a formal standard currently at version 2.0 which gives a full definition of the notation. This can be found at <https://abcnotation.com/wiki/abc:standard:v2.0>. There are many other web sites which give guidance, advice and access to tunes. There are many applications which enable writing, playing and publishing of scores using ABC notation.
- [10] Pdfcrop is a linux shell programme running under zshell. It is copyright 2002- 2023 by Heiko Oberdiek, and is available from <https://github.com/ho-tex>.

- [11] LaTeX is a document preparation system for high-quality typesetting. It is most often used for medium-to-large technical or scientific documents but it can be used for almost any form of publishing. It encourages authors not to worry too much about the appearance of their documents but to concentrate on the content. Formatting is done by a range of templates and command entries. The full LaTeX (free) system including all the support documentation, etc, can be downloaded from <https://sourceforge.net/projects/texshop.mirror/>. More information can be found on the project web site: <https://www.latex-project.org>.
- [12] <http://amberj.devio.us>

8 Indexes

The tunes in the book are in order of dance name which should enable you to find a particular tune quickly.

To help you find tunes that belong to a specific tradition or to find a tune where the dance may have an alternative name, there are three indexes that follow:

- tunes in dance name order (the same order as the book)
- tunes in order of the tradition they come from. Tunes for use at Christmas have been grouped under "Xmas". Some Christmas tunes have not been used and these have been named as "Spare".
- a list of synonyms, that is alternative names commonly used for some dances.

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9 Document History

The process for producing this book combines the text with the score graphics which are each created by different applications. The current procedure for compiling the book is as follows:

- All the tunes are written using ABC notation [9] and compiled into a single file using the EasyABC application [8].
- Each tune is exported separately into a pdf format file (a simple process in EasyABC)
- All the pdf files are cropped to a minimum size by eliminating white space. This could be done manually for each file, but a very useful utility code called 'pdftcrop' [10] does this automatically. I have written a Unix shell which applies this to all the files in sequence.
- The text and document layout is typeset using the LaTeX document preparation system [11] and the book template by Amber Jain [12]
- The pdf's for each tune are called up by the LaTeX code and automatically embedded in the document
- The LaTeX code automatically produces table of content and indexes
- The final result is a pdf file of the book.

Versions

In reverse date order, latest first.

Version 14, October 2023, I've check most of the tunes for accuracy, including the scores, the notations, notes, etc. See the notes in the foreword for more details. There will most likely be remaining errors and anomalies which I will sort eventually.

- I've changed the L^AT_EX document template to a version of the basic book temple developed by Amber Jain. License: ISC license.
- Extensive editing of text to improve clarity.
- A long list of changes to improve layout, etc.

- Most tune checked for accuracy, timing and sequences which has involved many changes, too numerous to detail.
- The abc file is now version 14, with titles, notes and text no longer sent to the pdf files. All titles, notes, etc, are now in the LaTeX root file.
- A complete list of changes is embedded at the end of the LaTeX root file (not printed in the book output).

Version 13, March 2022, 52nd year edition

- Tune No. 4. Banbury Bill: missing 4 bars added
- Bean Setting, Headington added - how could I have missed this one, it's the first dance we did in public!
- Some of the notes have been edited.
- The method of importing scores into the document has been changed, the pdf files generated by EasyABC are now individually cropped and merged and this has re-structured the tune sections, enabled all pages to be numbered and changed the indexes to now give page numbers for the scores.
- Revised ABC source file is Musician's_handbook_tunes_v13a.abc

Version 12, Jan 2022. Text typeset in L^AT_EX using the Elegant Template with some additional packages. Scores produced in EasyABC from abc notations for each tune and exported as one PDF file which was imported in the L^AT_EX document. It was not possible to number all the pages using this method.

Version 11 Dec 2021. 50th year edition containing all the dances we have learnt over the last 50 years. Text and notes produced in OpenOffice and exported as PDF. Tunes from two ABC files exported as PDF and then the whole document merged in Preview.

Version 10 May 2021. Tunes for season 2021 published in book format.

Version 9 Feb 2020 - tunes for season 2020.

Version 8 Jan 2020 - season 2020 dances modified.

Version 7 Oct 2019 - season 2020 dances updated

Version 6 April 2019 - season 2019 dances modified.

Version 5 Feb 2019 - season 2019 dances.

Version 4 March 2018 - season 2018 dances.

2017 no publication.

Version 3 Feb 2016 - season 2016 dances.

Season 2015 Nov 2014 - season 2015 dances.

Version 1 various editions from Oct 2013 to April 2014, A collation of the dances for season 2014.

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We hope you find this handbook useful,
Morris On!

END