

# "Shepherd's Hey" English Morris Dance Tune

*N.B.* This setting is not suitable to dance Morris Dances to.  
All big stretches may be played broken (harped).

Set for piano by  
Percy Aldridge Grainger

FAST, M.M. ♩ = between 96 and 116

Piano

*p stacc.*

*No pedal until marked*

*sf*

*p marc.*

*mp*

*non stacc.*

*stacc.*

*ppp*

*p marc.*

*mp marc.*

*p*

Ped.\*

Ped.\*

*stacc.*

*sf*

5 1 3 4

Ped. \*

*p*

*mf*

The bigger printed notes should

*p*

*mf* *merrily*

*f*

Ped. \*

or

be heard well above the others

*mf*

*mf cresc.*

Ped. \*

*mf*

*chippy mf*

Ped. \*

The top notes as piercing as possible.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line consists of chords with a melodic line on top. A *ped.* (pedal) marking with an asterisk is placed under the first measure. A *cresc.* (crescendo) marking is placed above the treble staff in the second measure. The system concludes with a triplet of eighth notes in the treble and a *ped.* marking with an asterisk.

Second system of musical notation. It begins with a dotted line and a circled '5' above the treble staff, indicating a fingering change. The treble line has a melodic line with a slur over a group of notes. A *sff* (sforzando) dynamic marking is placed above the treble staff. The bass line continues with eighth-note accompaniment. *ped.* markings with asterisks are placed under the first, third, fifth, sixth, seventh, and eighth measures.

Third system of musical notation. A box containing the text "hold back slightly" is placed above the treble staff. The treble line features a melodic line with a slur and a triplet of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The bass line has eighth-note accompaniment. *ped.* markings with asterisks are placed under the first, second, third, fourth, fifth, sixth, seventh, and eighth measures.

Fourth system of musical notation. The treble line has a melodic line with a slur. A *sff cresc.* (sforzando crescendo) dynamic marking is placed above the treble staff. The bass line has eighth-note accompaniment. *ped.* markings with asterisks are placed under the first, second, third, fourth, and fifth measures.

*mf* *pp* *ff*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p stacc.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

(51) *mf* *stacc. pp* *(pp)* *3*  
*(p)* *(mf)* *(legato)*  
 The bigger printed notes well to the fore and very clingingly  
*pp stacc.*  
*(p)*  
*senza Pedale*

*pp* *p* *(pp)*  
*pp legato*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\*) \* below a note means that the last pedal is to be raised just at the moment of striking the keys and pressed down again as fast as possible.

*cresc.* *sonore* *cresc. subito*  
*Bumpingly*  
 \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \*

don't break these  
*f* *ff stacc.*  
 or  
 \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \*

(top note)  
*glissando*  
*(with thumb nail)*  
*fff*  
 \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \*

*stacc.* *hold back* *fff* *ff*  
 \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \* Ted \*

\*) It doesn't matter exactly what note the glissando ends on.

*f bright*  
*clangingly sfff*  
*sfff*

\* Ted. \*

*lots sfff*  
*sfff*  
*sfff*

Ted. \* Ted. \* Ted. \* Ted. \*

*Quicken to the end*  
*f*  
*mp*  
*sfff*

Ted. \* Ted. \* Ted. \* Ted. \*

*huge sfff*

\* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \*

*f*

*mp*

\* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*

or

*fff*

\* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*

or

*fff*

hold back slightly

Fast

\* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*

long

Very fast

or

long

*fff*

hold back

gliss. m. or less on any white keys

lots

*fff*

\* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*