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Folk dances for young people.

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FOLK DANCES FOR YOUNG PEOPLE

WITH EXPLANATORY TEXT DIAGRAMS
AND PHOTOGRAPHIC ILLUSTRATIONS

ADAPTED FOR THE USE OF SCHOOLS, PLAYGROUNDS AND OTHER
ORGANIZATIONS OF CHILDREN IN THE
UNITED STATES

BY

CECILIA VAN CLEVE

Graduate of the Normal School, Stockholm, Sweden

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PRELUDE

The song-dances in this book are adapted to American needs from Swedish, Danish and Norwegian originals. The words are translated as closely as exigencies of meter will allow. The airs are well within the limited compass of children's voices.

The people with whom these song-dances originated, some dances dating as far back as the sixteenth century, use only the melody, occasionally assisted by a " fiddle " or an accordion; but to meet the demands of the American school, a tuneful piano accompaniment is added.

The original text is published by Prof. O. Helgren, principal of the public schools in Filipstad and a member of the faculty of the College at Naas, Sweden. Thither go young women from many countries, for instruction in scientific physical training.

Prof. Helgren posed Swedish school-children for the pictures in this book and the diagrams to illustrate the dances have his approval.

Never was the primitive love of dancing stronger than now. In dancing, as in music and literature, a sound taste is best assured when the cultivation of it begins early. Any dance in this book is suitable for children's entertainment; they are instructive, wholesome and sweet.

This collection of song-dances, the most complete ever published, will be found useful in public and private schools as a pleasant addition to the regular courses in physical training, play-grounds and school-centers in general.

CECILIA VAN CLEVE.

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FOLK DANCES FOR YOUNG PEOPLE

No. 1. MOTHER'S PETS

Formation.—Large circle facing inward; small circle of girls inside, facing outward. All with joined hands.

1 *Allegretto*

We are our moth-er's lit - tle dar - lings, Each one is her pet and trea-sure.

2 3 4 5 *Slow*

We are our mother's precious darlings, Love we have without measure. Me too! and you too!

Description.—(1). Both circles move in lively time, the outer one to the left, the inner one to the right.

(2). Circles halt. Each girl of the inner circle courtesys to the boy who happens to stand opposite her in the outer circle. He quickly acknowledges the salute and steps inside. They form ring-grasp and dance around.

(3). They bow to each other.

(4–5). They point with right forefinger at partners.

[At the repetition of the game, the girls join the outer circle, the boys remain and form the inner circle and repeat from (1).]

[Note : The numbers above the music refer to the numbers in the descriptions.]

No. 2. THE BEES

Formation.—Large circle, facing inward (the Beehive). The players join hands. One couple, with raised arms, forms an arch through which the bees swarm in and out during the game. Inside the circle are a few players representing bees, one of whom is the Queen Bee. Outside the circle and a short distance in front of the arch are some of the players in pretty poses, representing the flowers.

Animato

1

From our hive we buzz - ing fly, To the flow-ers that bloom near by.

2

Ev - 'ry day we pass at work, All are toil - ers, none may shirk.

Description.—The singing is done by the players who form the circle.

(1). All the bees, except the Queen, fly, buzzing out of the circle. With graceful flying motions they surround the flowers, touching them as if sipping honey.

II

Through the sunlit summer hours,
Sip we honey from the flowers.
'Mid the winter's cold and sleet,
Warm we live in our retreat.

(2). All the bees hasten back inside the circle and surround the Queen, flying about her.

III

'Round the palace of our Queen,
Built among the meadows green,
Watch and ward we keep that she
May secure from danger be.

During the singing of this verse the bees are flying around the Queen.

IV

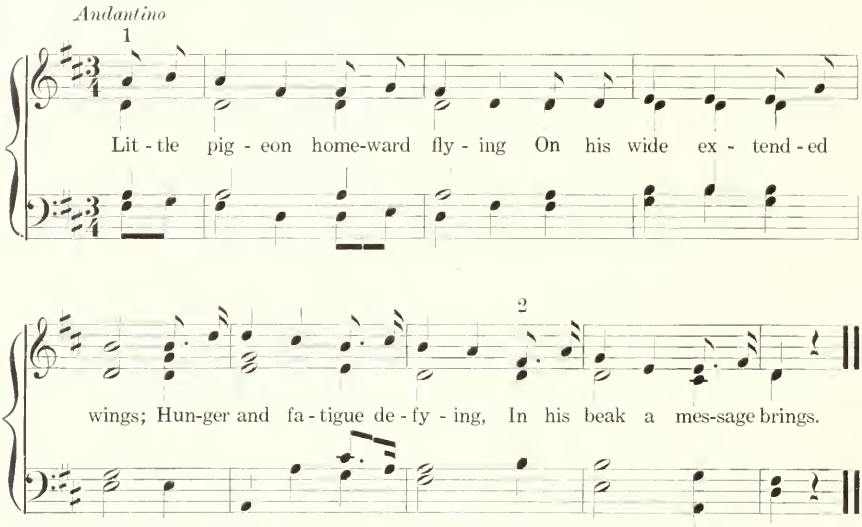
Up and down the sunny hills,
Dart we while our chorus fills
All the air with merry buzz,
Buzz buzz, buzz buzz, buzz buzz buzz.

(1). The bees again fly buzzing out among the flowers, and at the last buzz are back again and gathered about the Queen.

[At the repetition of the game new bees and flowers are selected, the former ones joining the circle.]

No. 3. THE CARRIER PIGEON

Formation.—Large circle, facing inward, hands joined; one or more players inside the circle, representing the pigeons, each carrying a letter with the lips (beak).



Description.—(1). The circle moves in quick time toward the left. The pigeons flutter around in the circle, making flying motions with the arms. Presently they signify their desire to deliver their letters. (2). The circle halts and the pigeons kneeling, deliver their messages to some chosen one in the circle. The recipient takes the letter from the beak of the pigeon.

II

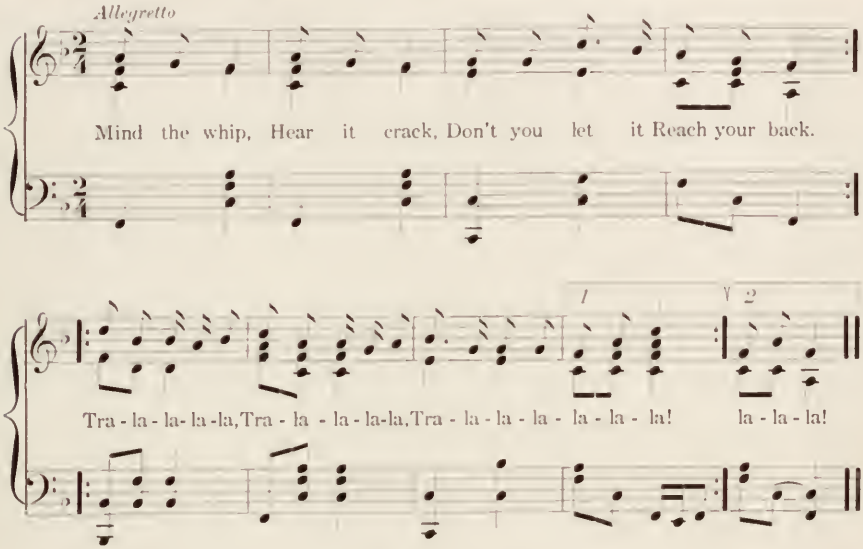
Thus the pigeons come together,
In a flutt'ring cloud they fly;
Whirling in the sunny weather,
Fearing not that hawk is nigh.

At the singing of the second verse the pigeons and those forming the circle make flying motions.

[At the repetition of the game, new pigeons are selected.]

No. 4. THE WHIP

Formation.—Large circle, facing inward. Players stand close together with hands placed behind their backs, palms upward. One of the players is outside the circle and is provided with a handkerchief, one corner of which is tied into a knot representing the "whip."

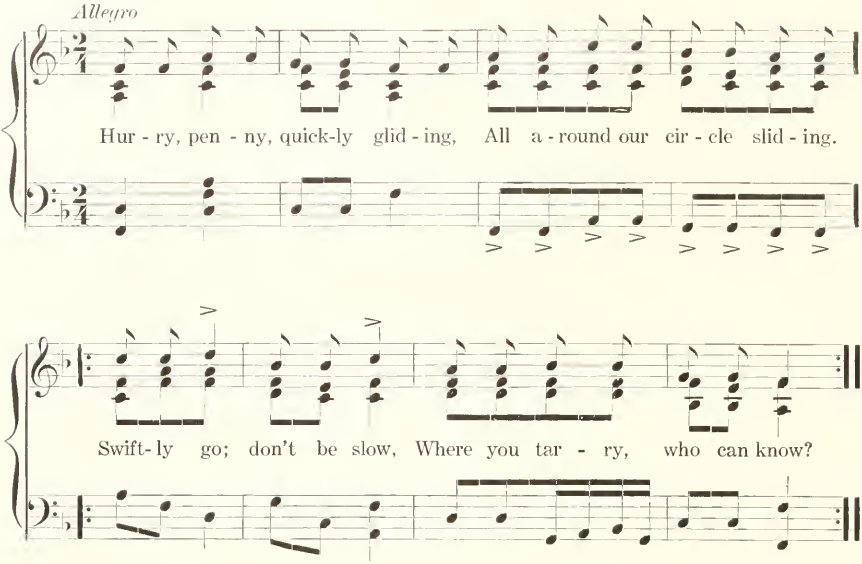


Description.—During the singing of the first four measures and repetition, the player on the outside runs around the circle and, unnoticed, drops the "whip" in the palms of one of the players in the circle. At "Tra-la-la-la," etc., the one who receives it strikes with it the player at his right or left, who immediately runs around the circle pursued by the whiphand and is safe only upon reaching the position in the circle which he left.

[For the repetition of the game, the one who drops the whip joins the circle, and the one who received it goes outside of the circle.]

No. 5. THE LOST PENNY

Formation.—Large circle, facing inward; hands held forward with palms closed. One of the players holds a penny. Inside the circle is one of the players whose problem it is to guess which of the players in the circle holds the penny.



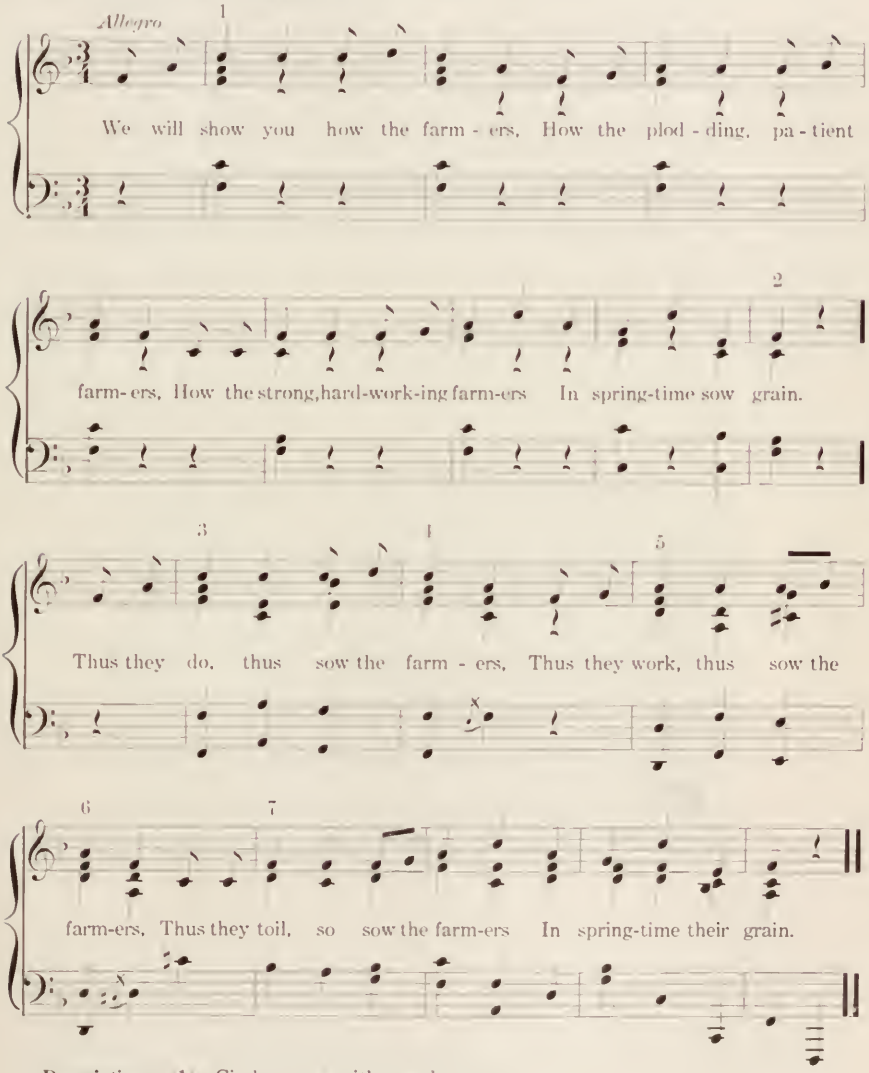
Description.—When the singing begins, all pretend to be passing the penny. The guesser, quickly looking around, points out the one he suspects of having it, and this one must immediately open his hands. If the guesser was right, the one who was found with the penny must step inside and become the next guesser and the former one takes his place in the circle. If the guesser fail, the one wrongly suspected lightly slaps his pointing finger, and he must try again. The song is repeated over and over.

[This game may be played with a ring instead of a penny, in which case, a string or ribbon is passed around the circle, and the ring is slipped back and forth on this under the closed hands of the players.]

No. 6. FROM GRAIN TO BREAD

FINNISH GAME

Formation.—Large single flank circle facing to the right; players numbered by twos around the circle; all with hands on hips.



Description.—(1). Circle moves with march-steps.
(2). Circle halts, players face inward.

(3). Each player takes, with alternate hands, a handful of grain from an imaginary bag fastened around his waist.

(4–5). Makes sweeping motions as of one sowing seed, continuing until the end of the verse.

II

Next we show you how the farmers,
How the plodding, patient farmers,
How the strong, hardworking farmers
In the autumn reap grain.

Thus they do, so reap the farmers,
Thus they work, so reap the farmers,
Thus they toil, so reap the farmers,
In autumn their grain.

Description.—(1–2). Same as (1–2) first verse.

(3–5). Players make long sweeping motions to right and left as if cutting grain with a scythe until the end of the verse.

III

We will show you how the farmers,
How the plodding, patient farmers,
How the strong, hardworking farmers
Drive homeward their grain.

Thus they drive, those busy farmers,
Thus they drive, those busy farmers,
Thus they drive, those busy farmers,
Their great loads of grain.

Description.—(1). Circle moves as (1) in the first verse.

(2). Circle halts but remains in flank position.

(3–5). The odd-numbered players imitate horses, with arms stretched backward for shafts. The even-numbered players representing the loads of grain, grasp the hands of the odd ones and making a slight resistance, as if the load were heavy, allow the horses to pull them along.

Description.—In each of the following verses (1–2) are performed as (1–2) in the first verse.

IV

We will show you how the farmers,
How the plodding, patient farmers,
How the strong, hardworking farmers
Are threshing their grain.

Thus they do, so thresh the farmers,
Thus they do, so thresh the farmers,
Thus and thus, so thresh the farmers,
Their ripe, golden grain.

Description.—(3–5). At each stroke of the flail, the hands of the players are raised high above their heads, making vigorous threshing movement to the end of the verse.

V

Next we show you how the farmers,
How the plodding, patient farmers,
How the strong, hardworking farmers,
Are grinding their grain.

Thus they do, so grind the farmers,
Thus they do, so grind the farmers,
Thus they do, so grind the farmers,
In windmills their grain.

Description.—(3–5). Players imitate grasping with the right hand the handle of a hand-mill, and making complete circles, as if turning the wheel.

VI

Now we'll show you how the farmers,
How the plodding, patient farmers,
How the strong, hardworking farmers,
Are counting their cash.

Thus they count, the thrifty farmers,
Thus they count, the thrifty farmers,
Thus they count, the thrifty farmers,
Their hard well-earned cash.

Description.—(3–5). Players stand with palms of left hands turned upward, and with right hands pick up money from the left palms and examine it piece by piece as if to make sure that they have the right amounts.

VII

Now we take you to our Mother,
To our sweet and patient Mother,
And will show you how our Mother
Is kneeding the dough.

Thus she kneads, our loving Mother,
Thus she kneads, our loving Mother,
Thus she kneads, our loving Mother,
The dough in the pan.

(3–5). All make motions of turning up sleeves and kneading the dough with both hands.

VIII

We will show you how our Mother,
We will show you how our Mother,
How our dear and tender Mother
Is shaping the loaves.

Thus we see her roll, and shape them,
Thus we see her roll, and shape them,
Thus we see her roll, and shape them,
All ready to bake.

(3–5). All make motions of shaping the dough into loaves, giving them little finishing pats.

IX

We will show you how our Mother,
How our ever-busy Mother,
How our best of friend, our Mother,
Is baking the bread.

Thus she puts it in the oven,
Shoves it far back in the oven,
Thus she puts it in the oven,
Our sweet home-made bread.

(3–5). Each player makes motions of putting the loaf into the oven with a long-handled spade, giving the spade a little jerk as if to make the loaf slip off.

X

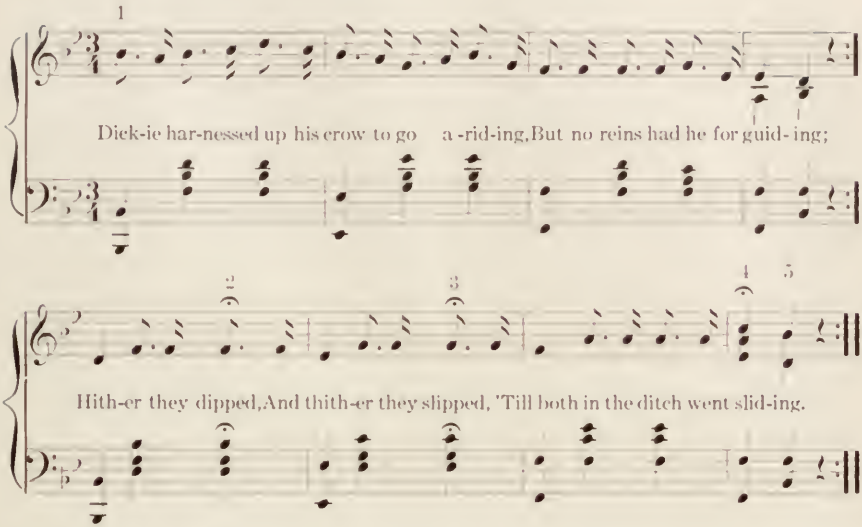
Last of all you see how children,
How the hungry, hungry children,
How the hungry, eager children
Are eating their bread.

Do not scold nor call us greedy,
For indeed we all feel needy,
In our place you would be speedy,
To eat good sweet bread.

(3–5). Raising their hands to their mouths, all make motions as of eating the bread with great enjoyment.

No. 7. DICKIE'S DRIVE

Formation.—Large circle facing inward; players hand in hand.



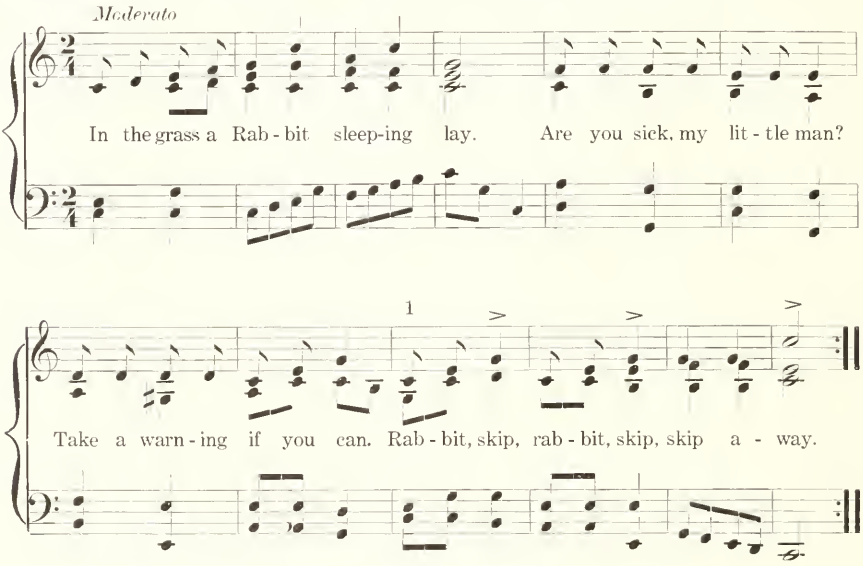
Description.—(1). Circle moves towards the left in lively time and stops at end of repetition.

(2). Fall out with left foot.
(3). Fall out with right foot.
(4). Deep quick kneebending.
(5). Back to position.

[Note : Any name in two syllables may be used, boy's and girl's alternately.]

No. 8. RABBIT AND DOGS

Formation.—Large circle facing inward; some of the players inside representing rabbits; the same number outside, representing dogs. The rabbits sit with two fingers pointing upward at either side of their heads, representing ears. The dogs are watching the rabbits.



Description.—As the music starts, the circle dances toward the left.
(1). The rabbits skip about inside the circle.

II

Rabbit, be on guard, the dogs are near.
They will chase you, hard they bite,
'Gainst the dogs you cannot fight.
Rabbit, run rabbit, run far from here.

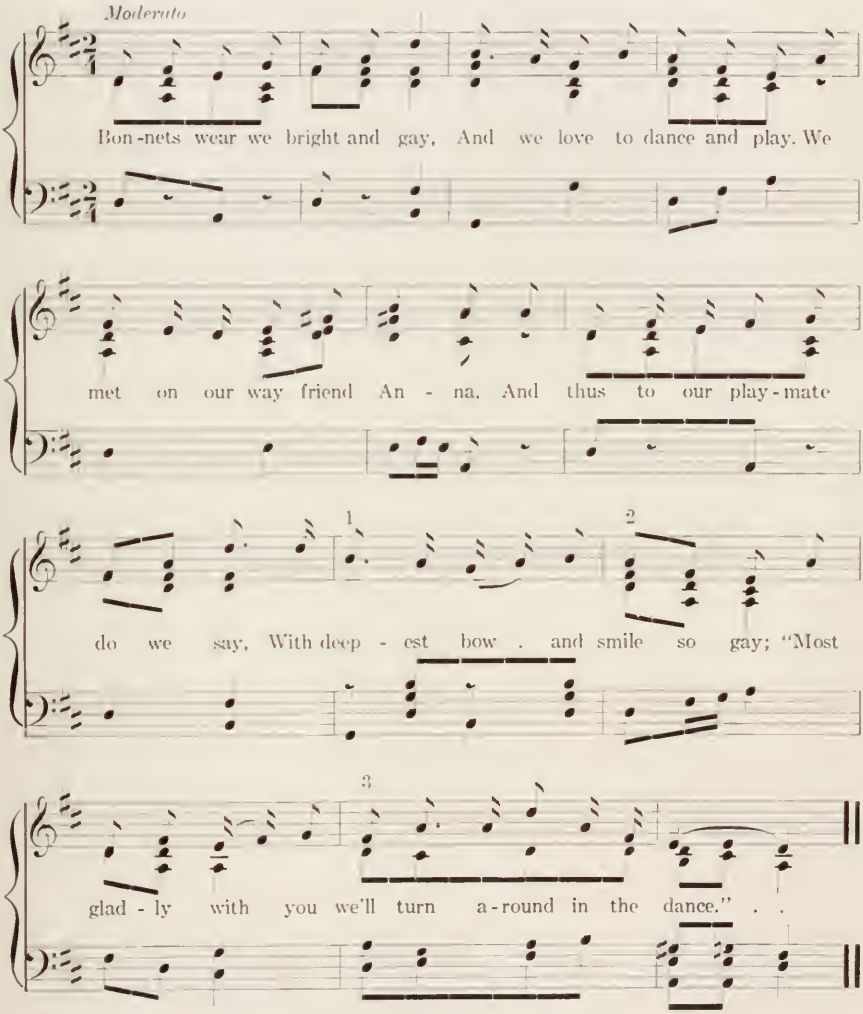
(1). The dogs start after the rabbits, who assume an upright position and run from their pursuers, keeping their fingers in positions as ears. The rabbits skip inside or outside the circle as they choose. When all the rabbits have been caught, those who were dogs become rabbits, and the first rabbits, after selecting new dogs, take the vacant places in the circle.

[The game may be repeated with the new rabbits and dogs.]

No. 9. MEETING A FRIEND

Formation.—Large circle, facing inward; players in couples, hand in hand. Any number of couples may participate.

To illustrate the game, we will name the starting couple Anna and Charlie, and the boy of the last couple, Johnnie.

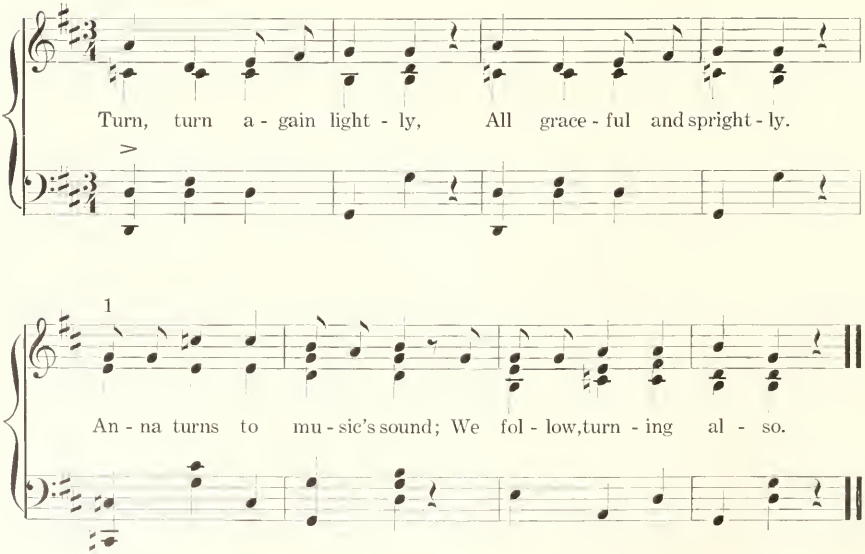


Description.—As the music starts, the circle moves to the left.

(1). Circle halts; all courtesy, turning slightly toward and looking at "Anna."

(2). All courtesy.

(3). All clap hands while turning completely around; Anna turns only half around, thus facing outward. The verse is repeated until all are facing outward the same as Anna; Charlie, who stood at Anna's left, turning next after her, and so on around the circle.



(1). Anna makes a complete right about face, thus again facing inward. The verse is repeated until all are facing inward.

III

Tie, tie oh so tightly,
With hands moving rightly.
When our Anna ties herself
We follow, tieing also.

(1). Anna crosses right arm over left and grasps her left hand neighbor's right hand; crossing her left over she grasps her right hand neighbor's left hand. At the repetition of the verse, Charlie does likewise, and so on until all have been "tied."

IV

Now comes the untieing,
Our patience it's trying.
When our Anna frees herself
So we ourselves free also.

(1). Anna drops the hands of the players on either side of her and with her right hand grasps Johnnie's right hand, and with her left Charlie's left hand. At the repetition of the verse Charlie is next to repeat the figure and so on until all are "untied."

V

Well, this is the ending
Of turning and bending.
Anna quits the merry ring;
We follow quitting also.

(1). Anna drops the hands of the players on either side of her and steps out of the circle; Charlie, in a like manner, drops out next and so on until only Johnnie remains. He dances around alone to the end of the verse.

No. 10. HEY! RAISE YOUR THUMBS

Formation.—Large double flank circle, couples hand in hand; boys on the outside.

1 2 3

Hey, raise your thumbs, Way a-bove your nos - es! Now, down they come,

4

Toward where grow the roses. Tral-le ral-le ral-la, Tral-le ral- le ral-la, Tral-le ral-le ral-la ral -la !

Description.—Circle moves to the left.

(1). With thumbs pointed upward and fingers closed, free hands are raised even with the head.

(2). Arms are stretched as far above head as possible.

(3). Arms are lowered to position as at (1).

(4). Arms straight down, thumbs pointing downward and fingers closed.

During " Tral-le ral-le, ral-la," etc., couples form ring-grasp and dance around.

First repetition.—(1-2). All, starting with outside foot, run in time to the music.

(3). Stamp with inside foot.

(4). Stamp with outside foot.

During "tral-la ral-le ral-la," etc., repeat as above described.

Second Repetition.—Couples, boys still on the outside, face each other.

(1 2). The left hand with thumb pointing upward and fingers closed, is raised high above the head, and at the same time the left foot is put forward with a stamp.

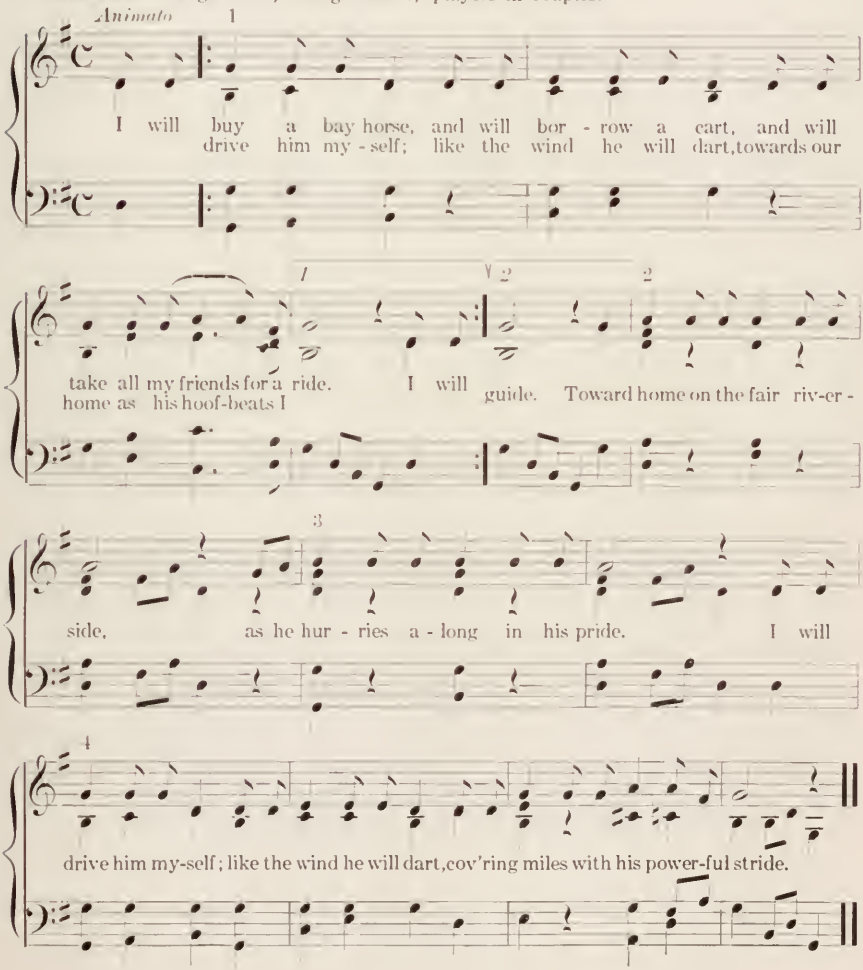
(3-4). Bring arm straight down and stamp on right foot.

During "Tral-le ral-le ral-la," sharp clapping of hands.

[Game may be repeated with change of partners.]

No. 11. HOMEWARD BOUND

Formation.—Large circle, facing inward; players in couples.



Description.—(1). Circle moves to the left.
(2-3). Circle halts. The boys face to the left and the girls to the right. The couples now facing each other strike partner's hands with a sharp clap three times. All face about and clap hands with new partners.
(4). Partners form ring-grasp and dance around to the right.
(5). Dance to the left. Boy swings girl over to the left. Thus exchange of partners is made.
[The game may be repeated if desired.]

No. 12. BROTHERS AND SISTERS

Formation.—The players in couples form two parallel lines facing each other at four steps distance, boys in one line, girls in the other. Players in each line stand hand in hand.

No. I
Moderato

1 2 3
Broth-ers, come with me read - y for danc - ing; Aft - er me the sis - ters

4 5 6
fair and en - tranc - ing. Pleas-ant-ly we're stroll - ing now to - geth - er.

Description.—(1). The boys take three steps forward.
(2). Three steps backward.
(3). The girls take three steps forward.
(4). Three steps backward.
(5-6). The boys repeat 1-2 as above described.

[Note: The following verses are sung to Music No. II.]

No. II

Tempo di marcia

1

While we thus are stroll-ing sa - lute we one an-oth - er, Greet we one an - oth - er;

Sis-ter greets each broth-er. Heart - i - ly we greet you and each oth - er.

(1). The boys face to the right and walk in a line to the left, bowing as they pass the girls, then back to the starting position where they halt with turn to the left. The verse may be repeated as many times as necessary to finish the figure.

(1). The girls, using the same words, immediately repeat the figure, turn to the left, walk past the boys and courtesy, return to starting position where they halt with turn to the right.

III

While we thus are strolling, to right and left, we're turning,
Zig-zag lines we're forming,
Right and left we're turning,
Laughing as we stroll with one another.

(1). The boys, facing to the right, run in a line to the left, zig-zag between the girls, then back to starting position, where they halt with turn to the left.
(1). The girls immediately repeat the figure.

IV

On we go strolling and chain with one another,
Linking one another,
Chaining one another,
Thus you see us firmly chain each other.

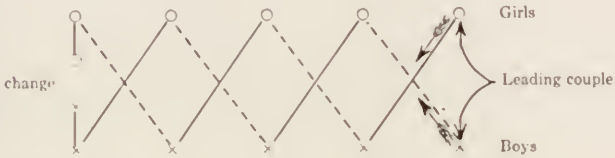
(1). The boys face to the right, the girls to the left, and perform the "grand right and left," giving right hand to partner, placing free hand on hip. When partners meet they halt and face each other.

V

Strolling thus and smiling we pass along this flower,
Pass this fragrant flower,
Plucked in leafy bower.
Joyously we pass this lovely flower.

(1). Players of the first couple each hold a flower, preferably of contrasting colors. These are passed between the two lines, and when they reach the end of the lines, are exchanged by the last couple, so that if the boys at the start had a red flower and the girls a white one, the boys will send out the white one, the girls the red one, the flowers being sent back in the same manner that they were sent down the lines.

[See diagram.]



[Note : The words and melody are the same as for the first verse.]

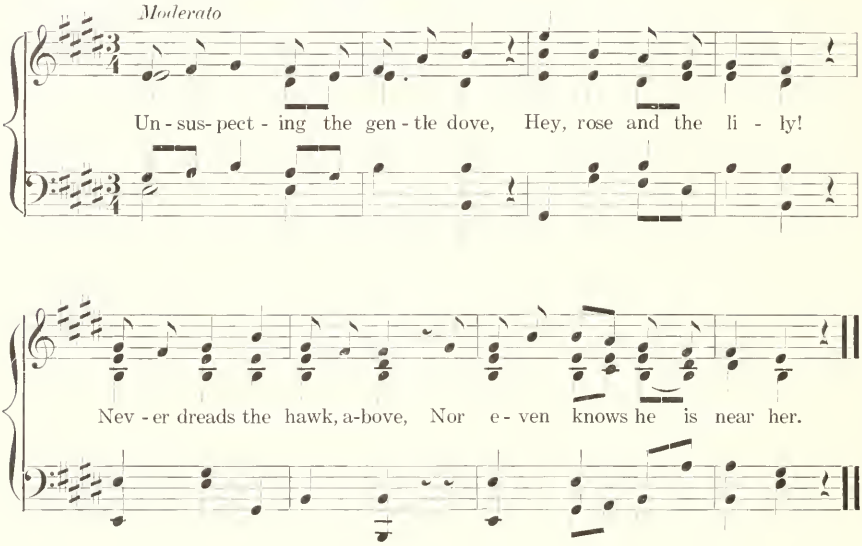
1

Brothers, come with me ready for dancing;
After me the sisters fair and entrancing.
Pleasantly we're strolling now together.

(1). The first couple walk hand in hand down between the lines and take their places immediately beyond the last couple. Other couples follow in order as they stand until all have passed down between the lines. When all have reached starting position they bow and courtesy.

No. 13. HAWK AND DOVE

Formation.—Large circle, facing inward; one of the players inside the circle, representing the dove; one outside, representing the hawk.



II

We will frighten that hawk away,
  Hey, rose and the lily!
Off with you! you dare not stay,
  And don't you think you can catch us.

Description.—During the singing of the first and second verses the dove flies around in the circle, with arms extended imitating wings, and pretending to be unaware of the presence of the hawk, but keeping as far away from him as possible. The hawk during this time flies around outside the circle.

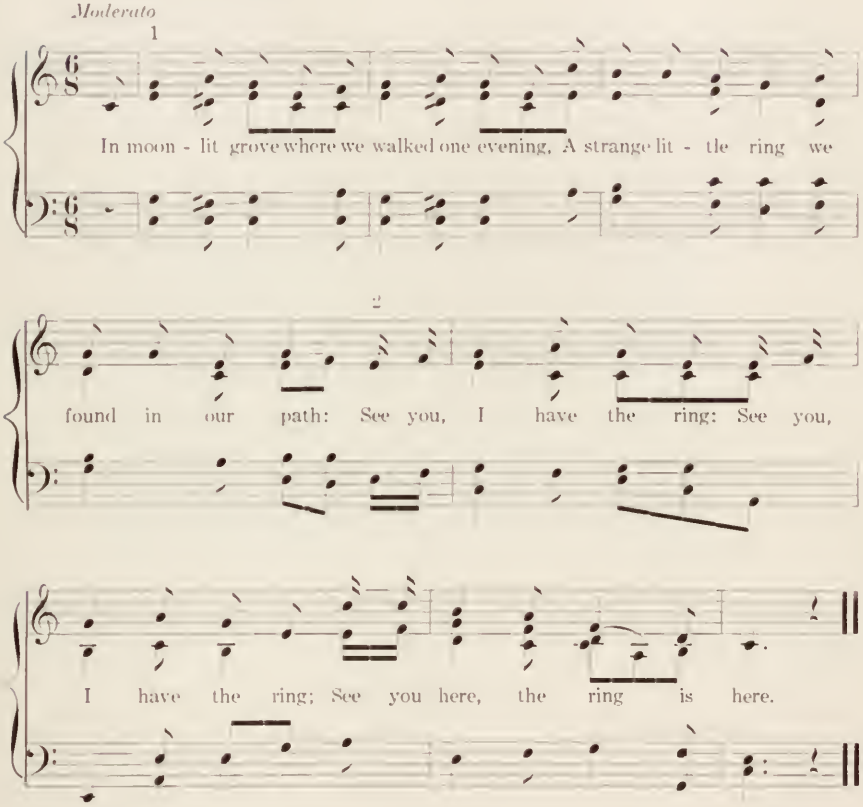
III

(1). Waterlily and wild red rose,
    Hey, rose and the lily!
  See, the black-winged robber goes,
    Now let us play and be happy.

(1). The dove flies out of the circle. During the singing of this verse the hawk tries to capture the dove. If he succeed, the dove becomes hawk and the first hawk, selecting a new dove, steps into the place vacated. If he fail to capture his dove, he must remain hawk and the dove selects a new dove from the circle and steps into the vacated place.

No. 14. THE FAIRY RING

Formation.—Large circle, facing inward. Players stand with hands placed behind their backs, palms turned upward; one player inside the circle, one outside; the latter provided with a ring.



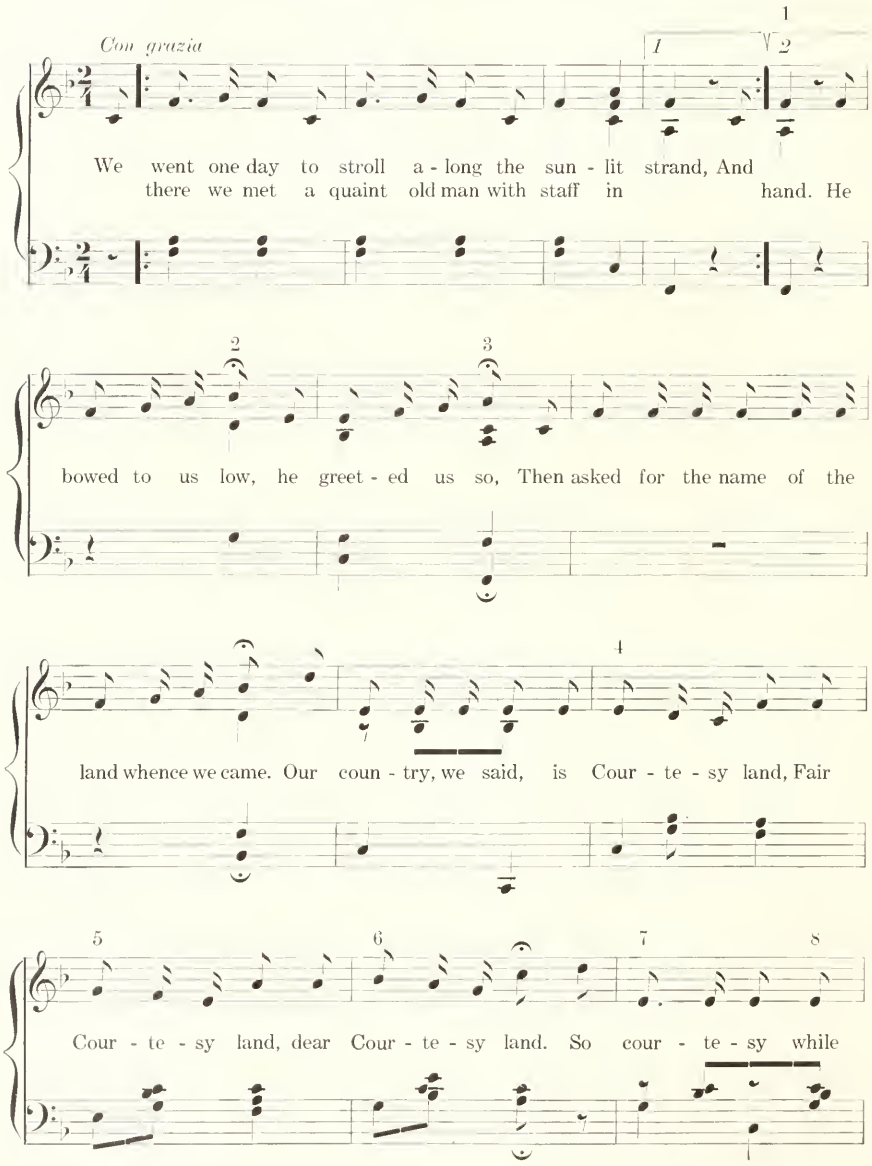
Description.—(1). The player on the outside walks around the circle, and unobserved by the one inside, drops the ring in one of the upturned palms.

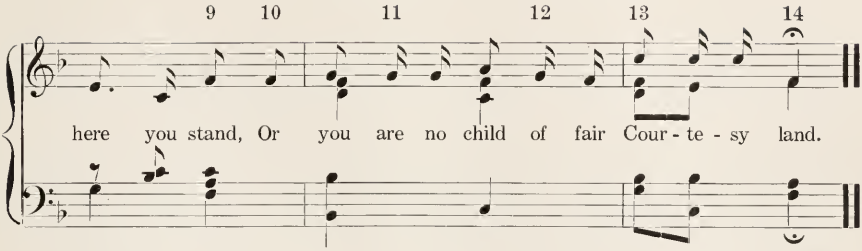
(2). All the players bring closed hands forward, and the one inside must guess in whose hand the ring is. The words in the verse will give the clue to the one in possession of the ring, and this one will sing: "See you I have the ring," etc. Whereas the others will sing: "See you I haven't the ring." The song is repeated until the ring is discovered.

[In the repetition of the game, the one who has the ring becomes the next guesser, and the former guesser steps outside while the one who was formerly on the outside joins the circle.]

No. 15. OUR COUNTRY

Formation.—Large flank circle facing to the right; one player, the leader, inside.



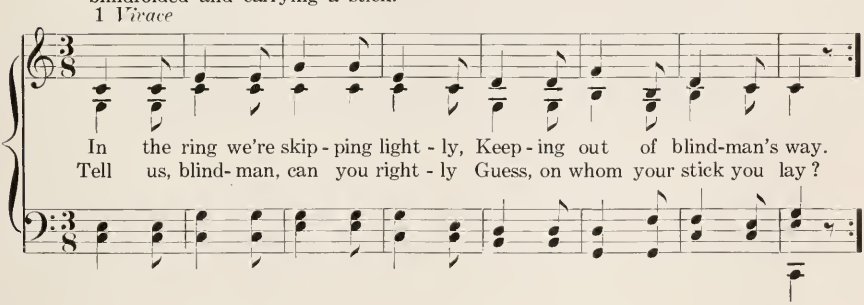


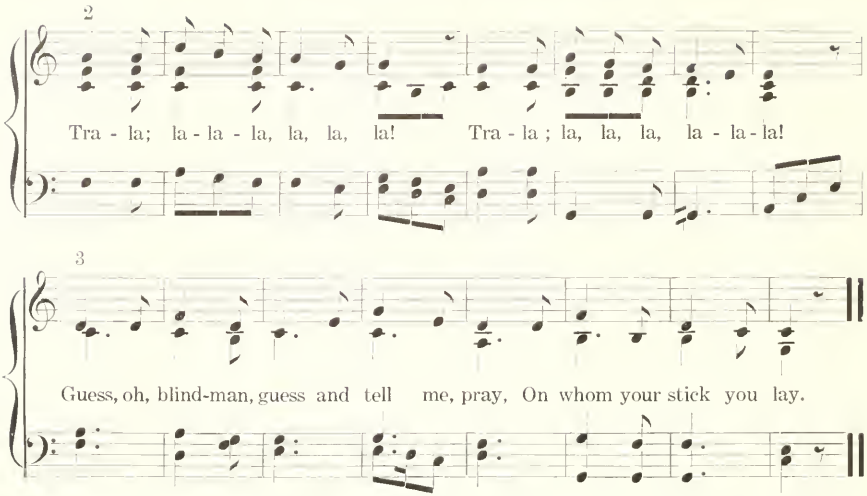
Description.—During the first measures of the music and repetition, the players march with light swinging steps. (1). All halt facing inward. (2). Greetings with deep bows and courtesies to the right. (3). Repeat as at (2) with still deeper bows and courtesies to the left.

(4–14). All bow and courtesy according to the numbers above the music, alternately turning slightly to the right and left. Each time the verse is repeated the leader substitutes (4–14) instead of "Courtesy-land," "Nodding-land," when all nod; "Flying-land," when all make flying motions; "Jumping-land," etc. The success of the game depends upon the leader whom all the players imitate.

No. 16. BLIND MAN'S BUFF

Formation.—Large circle facing inward with hands joined; one of the players inside, blindfolded and carrying a stick.





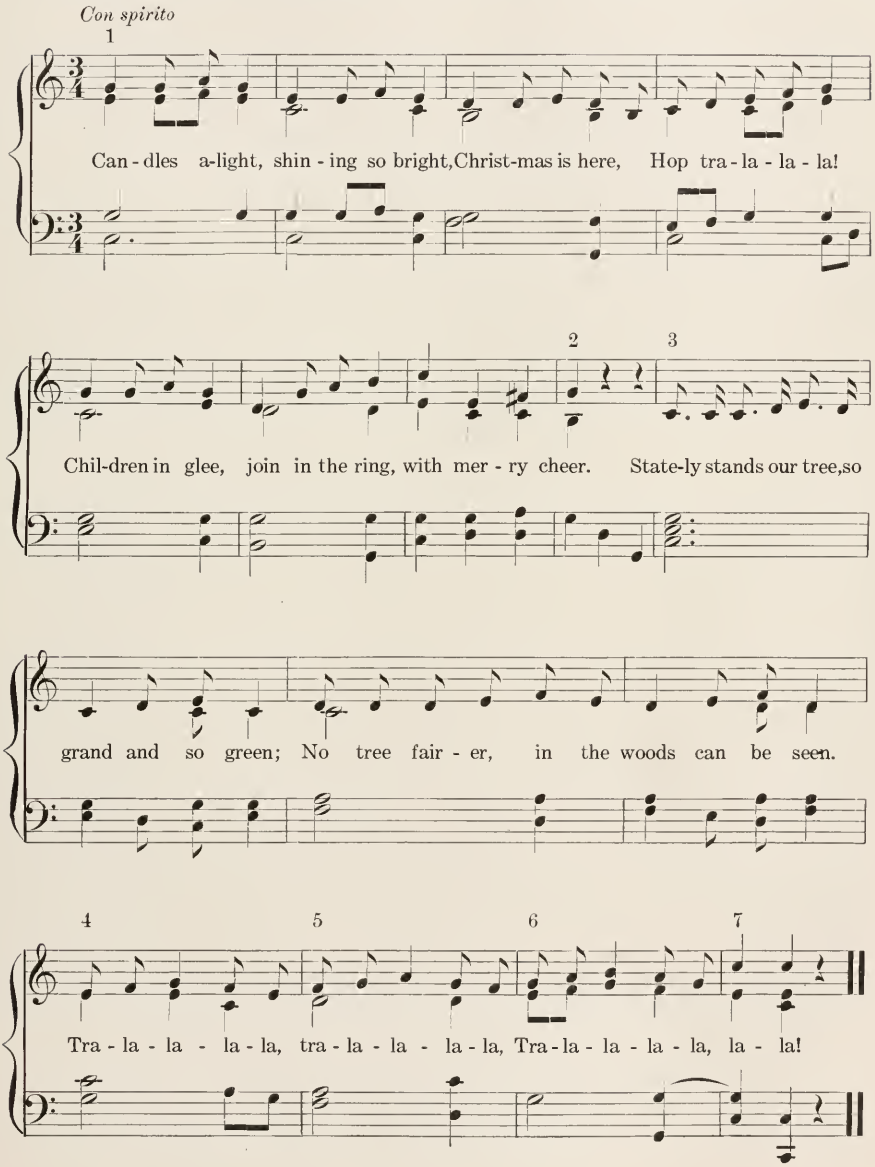
Description.—(1). The circle moves to the left, the blind-man striking his stick on the floor in time with steps and music.

(2). The blindman touches some one with his stick.

(3). The circle halts. The one who was touched steps inside and up to the blind-man, imitates in a changed voice the sound made by some animal. The blind-man must guess who it is. If he fail to recognize the voice, he is given another chance during which the second refrain is repeated. If he fail a second time, he will be allowed to touch the player. If he still fail to guess right, he must take his place in the circle and the one whom he touched becomes the new blind-man.

No. 17. AROUND THE TREE

Formation.—Large circle, slightly facing to the right. Players hand in hand.



Description.—(1). The circle moves to the left with change-steps. (2). Circle halts, facing inward. (3). With hands on hips the players perform hop-steps in place with heel-striking. (4). Kick-steps. (5–6). Dal-steps. (7). Mark-step and clap hands twice.

II

Come, all my friends, let's dance again 'round our Christmas tree
Hop tra-la-la-la!
Joyous we are, loving our play, happy and free.
Father, Mother, come and let's all be gay;
Song and dance will pass the bright hours away.
Tra-la-la-la-la, tra-la-la-la-la,
Tra-la-la-la-la, la-la!

(1–7). Repeat as described above.

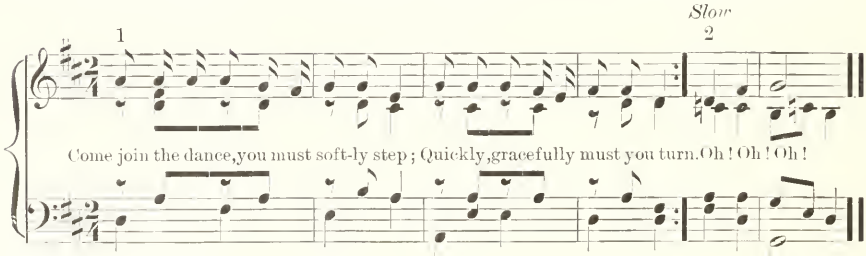
III

Come take a swing, welcome the gifts Santa Claus brings
Hop tra-la-la-la!
Turkey and pie, ice cream and cake, other good things
Will be waiting when the dance is over,
And we're happy as the bees in clover.
Tra-la-la-la-la, tra-la-la-la,
Tra-la-la-la-la, la-la!

(1–7). Repeat as described above.

No. 18. COME JOIN THE DANCE

Formation.—Large circle, facing inward; one player, the leader, inside the circle.



Description.—The first verse is repeated until all the steps and actions given at (2) are performed.

(1). The circle moves to the right with gliding steps, striking heels together at each step. At the repetition, the same steps in the opposite direction.

(2). The following figures are performed:

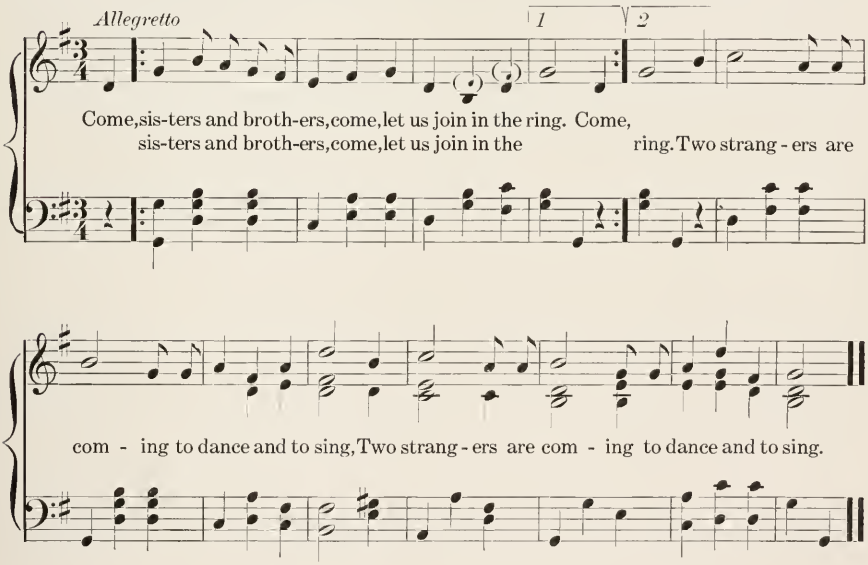
1st repetition: Kneeling on right knee.
2d " Kneeling on left knee.
3d " Kneeling on both knees, right elbow resting on the floor supporting the head on the hand; left hand resting on the hip.

4th repetition: Same position as above, with left elbow on the floor and right hand on hip.
5th " Clapping on floor with right hand.
6th " Clapping on floor with left hand.
7th " Both hands on the floor with the right on top of the left, resting head on both.

After having performed all the above figures, or as many of them as the leader chooses, all jump to their feet and clap hands. Then all join hands and with gliding steps, dance first to the right, then to the left, striking heels at each step, until the end of refrain.

No. 19. VISITORS

Formation.—Large circle, facing inward with hands joined; two girls on the outside of the circle.



Description.—The circle dances to the left in time to the music. At the singing of: "Two strangers," etc., the two girls, hand in hand, step inside the circle.

II

||: They courtesy to us smiling, and bid us: Good day! :||
||: Now, whom will they choose, for their partner at play.:||

The circle halts, and with hands on hips all courtesy to the two girls, who gracefully acknowledge the greeting.

III

||: We sing with rejoicing, and dance with glee: ||
||: Our music will echo o'er hillside and lea.: ||

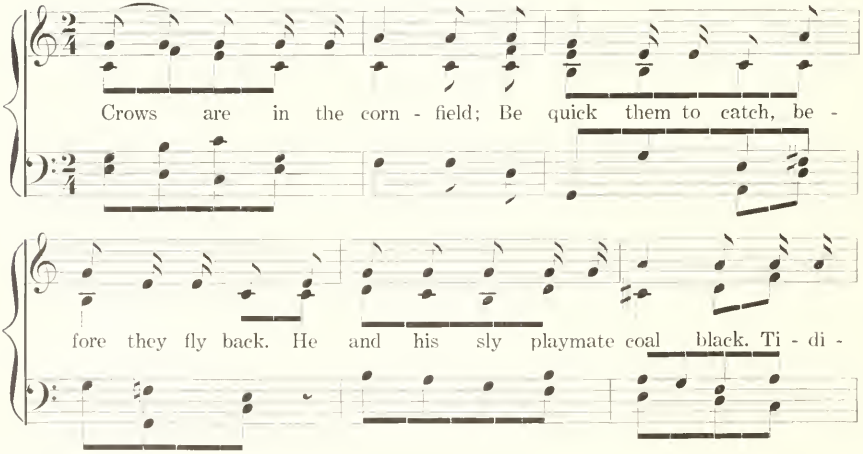
Each of the two girls selects a partner, form ring-grasp, and dances around.

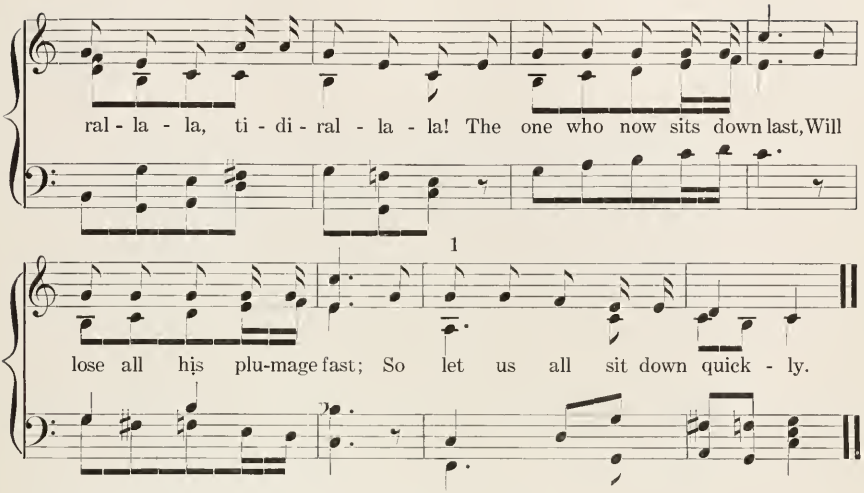
[For repetition of the game, the girls join the circle, the two boys, who were invited, step outside.]

[Note: For "Explanation of terms," see back of the book.]

No. 20. THE CROW

Formation.—Large circle, facing inward; at a short distance from the circle, marked out by a chalk line, string or ribbon, the nest of the crow.





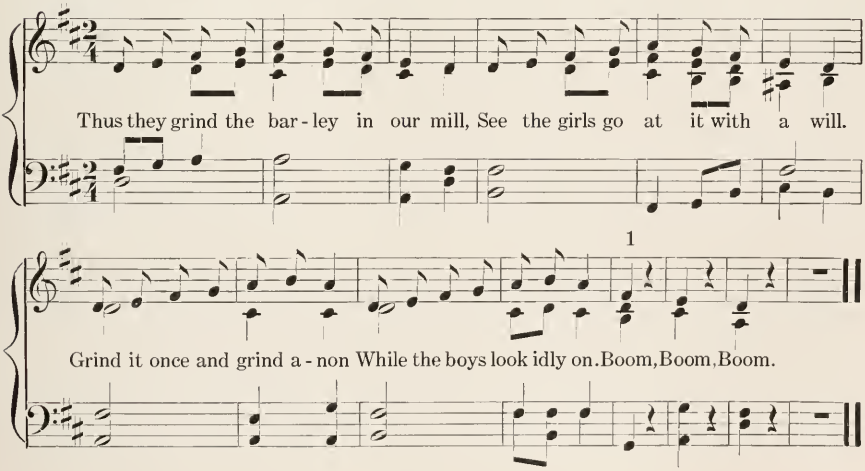
Description.—The circle moves to the left with hop-steps.

(1). All halt and stoop down as quickly as they can. The one last to get down is the crow. He steps out of the circle. All quickly jump up and pursue the crow, who to save himself from having his feathers picked off, runs for the nest. If the crow reach the nest, no one can touch him.

[The game may be repeated indefinitely.]

No. 21. THE MILL

Formation.—Large single flank circle, players arranged alternately, a boy and a girl.



Description.—Circle moves to the left with march steps. The boys march with hands on hips; the girls, with left arms bent representing the mill, the right arms making complete circles as in grinding.

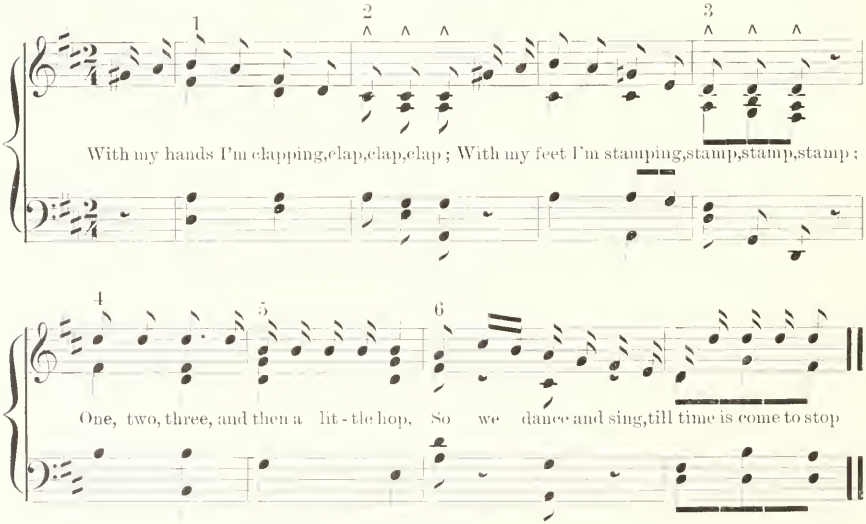
(1) All the girls take a free hop at each word "Boom, Boom, Boom."

[At the repetition of the game, the boys do the grinding and the girls, with hands on hips, look on.]

No. 22. CLAP, STAMP, HOP

DANISH GAME

Formation.—Large circle; players in couples, all hand in hand.



Description.—(1). Circle moves with march-steps to the left; (2). All clap hands. (3). All halt and stamp three times; (4). Partners face each other and beckon with forefingers; (5). Hop-step in place, partners still facing each other; (6). All join hands and dance with running-steps to the right.

II

Now by twos and twos we dance and sing,
You and I will form one little ring;
One, two, three, then a little hop,
So we bid you all farewell and then we stop.

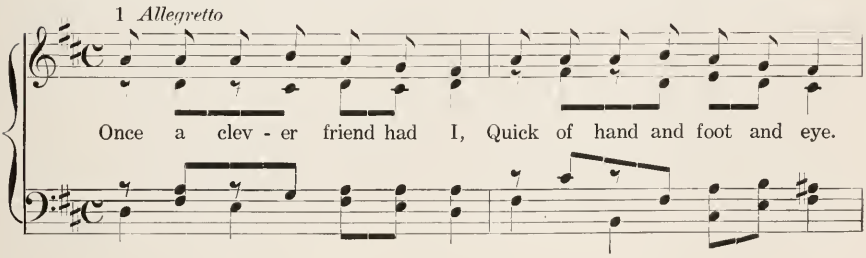
(1). Couples form ring-grasp and dance around to the left.
(2). Dance to the right.

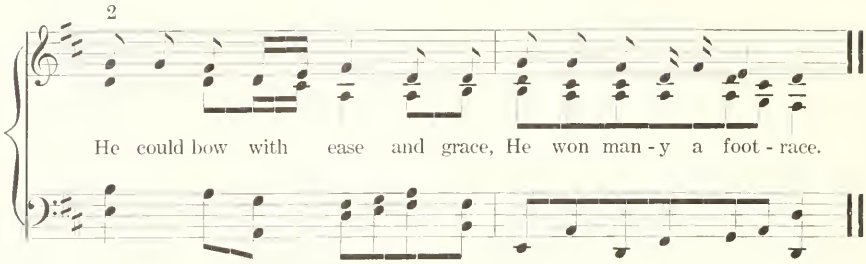
(3-4-5). Repeat as (3-4-5) in the first verse.

[Partners may be changed and game repeated.]

No. 23. MY CLEVER FRIEND

Formation.—Large single circle; players hand in hand facing slightly to the **left.**





Description.—(1). The circle moves to the left in lively time; ordinary march-steps are used. (2). All halt, drop partner's hands and perform the two tricks. First trick, all bow slowly and gracefully; second trick, all imitate running a foot-race, then all join hands ready to perform the next verse.

II

Once a clever friend had I,
Quick of hand and foot and eye.
He could charming music play,
Dance for hours on a May-day.

(1). Repeat as at (1) described above. (2). All halt, drop partners' hands and perform the two new tricks. Imitate playing piano or any instrument; second trick, players dance around in place clapping hands; all join hands.

III

Once a clever friend had I, etc.,
Whisper nonsense, you may guess,
Jumping walls he was fearless.

(1). Repeat as described above. (2). Perform the two tricks after which all join hands.

IV

Once a clever friend had I, etc.,
Master of his horse was he,
He could sew fast and neatly.

(1). Repeat as above described. (2) Perform the two new tricks; all join hands.

V

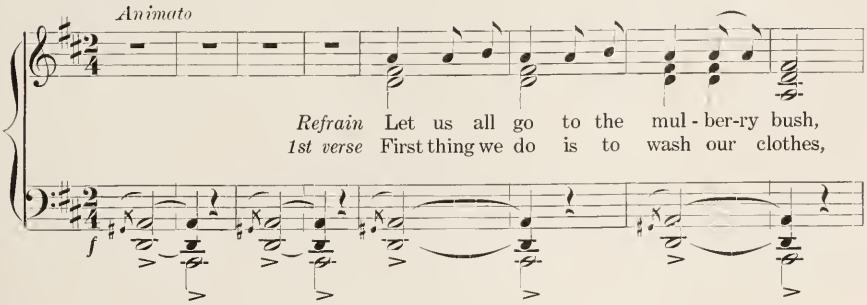
Once a clever friend had I, etc.,
He could whirl like tops that spin,
Give him but room to stand in.

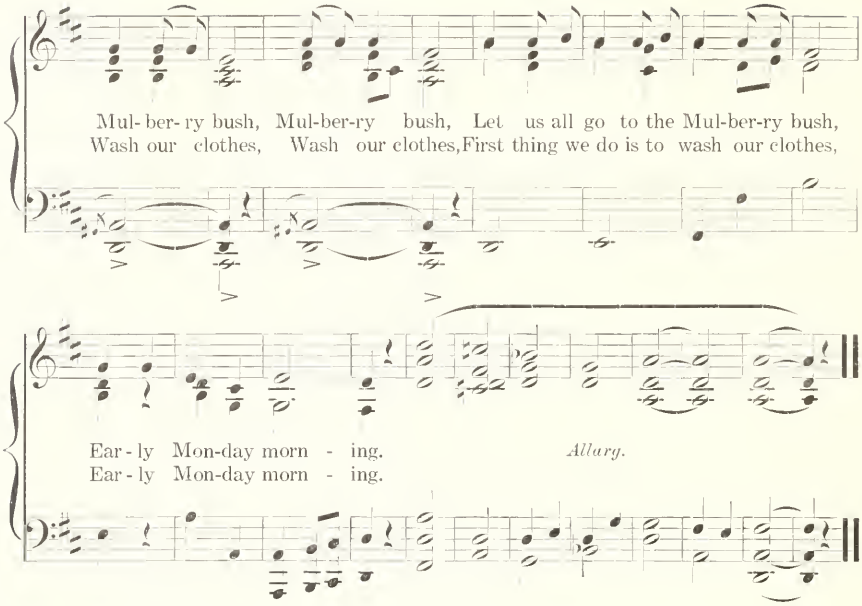
(1). Perform as above described. (2). Enlarge circle and spin around to the end of the verse.

This game leaves an open field for the imagination of the players who may add any two tricks that will rhyme with one another.

No. 24. KEEPING HOUSE

Formation.—Large circle, facing inward; players numbered 1, 2, 1, 2, etc., with hands joined.





Description.—Immediately on starting the singing of the refrain, repeated at the beginning of each verse, the players face to the right and march in lively time to the end of refrain, when all halt, facing inward.

First verse: Each player picks up an imaginary article and rubs it between the hands.

Refrain: Let us all go, etc.,
Early Tuesday morning.

II

Thus Mother taught us to rinse the clothes,
Rinse the clothes, rinse the clothes.
Thus Mother taught us to rinse the clothes
Early Tuesday morning.

Couples form ring-grasp, swinging their joined hands to right and left.

Refrain: Let us all go, etc.,
Early Wednesday morning.

III

Thus do we all when we wring the clothes,
Wring the clothes, wring the clothes,
Thus do we all when we wring the clothes,
Early Wednesday morning.

Couples form ring-grasp and perform the clock-movement.[1]

[1] "The clock movement" described in the back of the book.

Refrain: Let us all go, etc.,
Early Thursday morning.

IV

Thus do we all go and hang our clothes,
On the line, hang our clothes,
Thus do we all go and hang our clothes,
Early Thursday morning.

Arms are raised as if throwing clothes over a line placed high.

Refrain: Let us all go, etc.,
Early Friday morning.

V

Carefully, smoothly we iron the clothes,
Iron the clothes, iron the clothes,
Carefully, smoothly we iron the clothes,
Early Friday morning.

Players imitate holding an iron in the right hand and passing it back and forth over the left forearm held in position to represent an ironing-board.

Refrain: Let us all go, etc.,
Early Saturday morning.

VI

Thus we kneel down and scrub the floor,
Scrub the floor, scrub the floor,
Thus we kneel down and scrub the floor,
Early Saturday morning.

All kneel down, making scrubbing motions.

Refrain: Now that the week's work is come to an end,
Come to an end, come to an end.
Heaven a long day of rest doth send,
Early Sunday morning.

VII

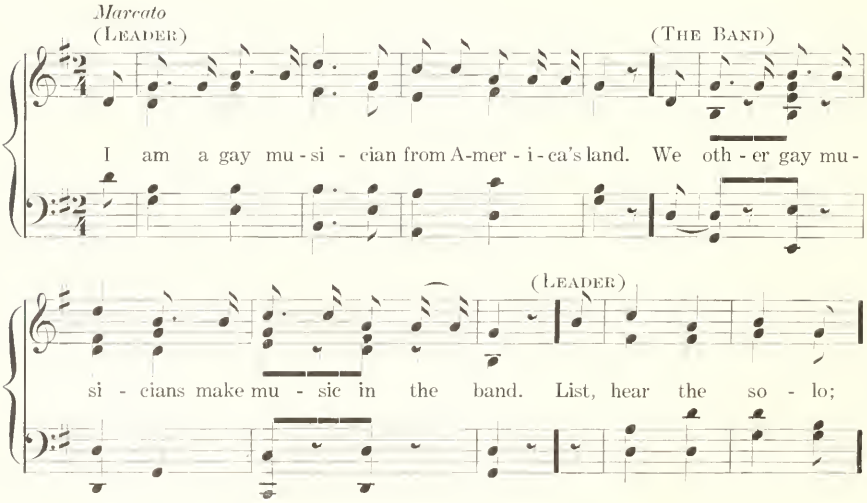
Thankful and meek to our church we will go,
Church we will go, church we will go,
Hearts lifted high, but with heads bowed low,
Early Sunday morning.

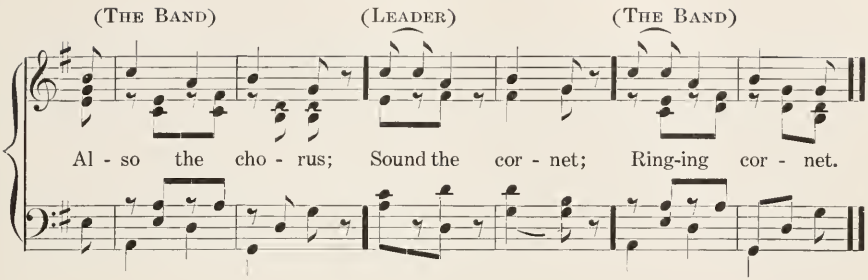
Number ones take a step backward; all face left. Ones and twos, thus forming couples, march hand in hand to the end of the verse.

[The chords found at the end of the song may be played immediately after the last verse has been sung, if so desired.]

No. 25. THE AMERICAN BAND

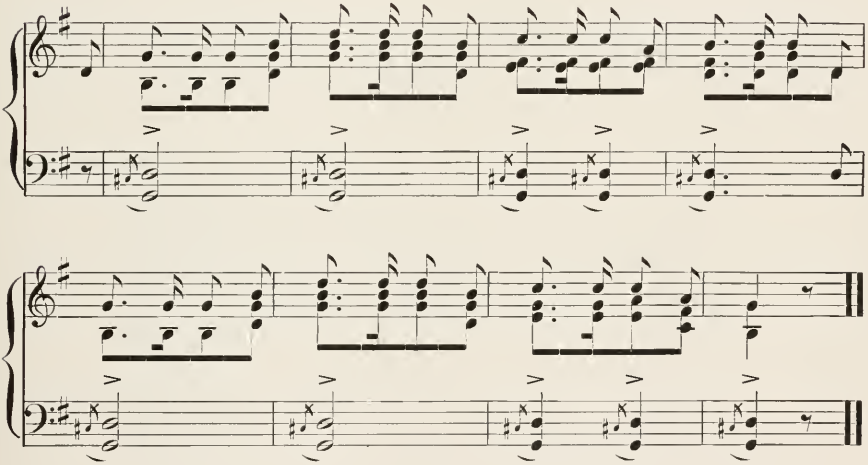
Formation—Large flank circle; one of the players, the leader of the band, inside the circle.





Description.—All start with the music and march in lively time in the direction in which they face.

Military carriage and discipline should be observed throughout the game.



Chorus: Both the leader and the band imitate sound and motion of cornet-playing. The music supplemented may be used, or a few measures of "Old Kentucky Home."

II

Leader: I am a gay musician from America's land.
The Band: So are we all musicians, just hear us in the band.
Leader: List to the solo;
The Band: Then comes the chorus;
Leader: On the light banjo,
The Band: Twanging the banjo.

Chorus: All imitate sound and motion of banjo-playing. The above music may be used or "Swanee River," substituted.

III

Leader: I bring you merry music from America's land.
The Band: And harmony is rising from members of the band.
Leader: Now for the treble,
The Band: We'll play the bass.
Leader: On the piano,
The Band: Silv'ry piano.

Chorus: All imitate sound and motion of piano-playing using the music above or "Yankee Doodle."

IV

Leader: I am quite a musician from America's land.
The Band: We play our country's music we others in the band.
Leader: Bang, bang! goes the drum,
The Band: Sound the loud drum;
Leader: Now we're marching home.
The Band: All are marching home.

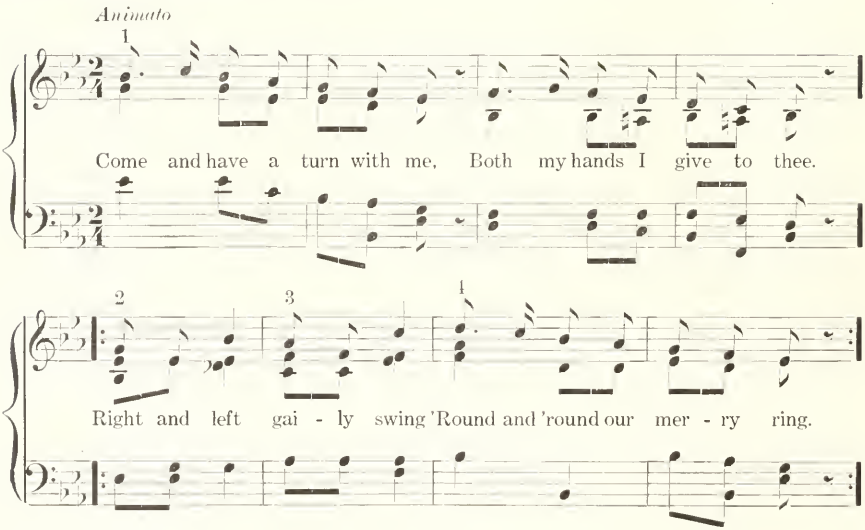
Chorus: All imitate sound and motion of beating of drums. "The Star-spangled Banner" should be played and the children, as they march off, sing:

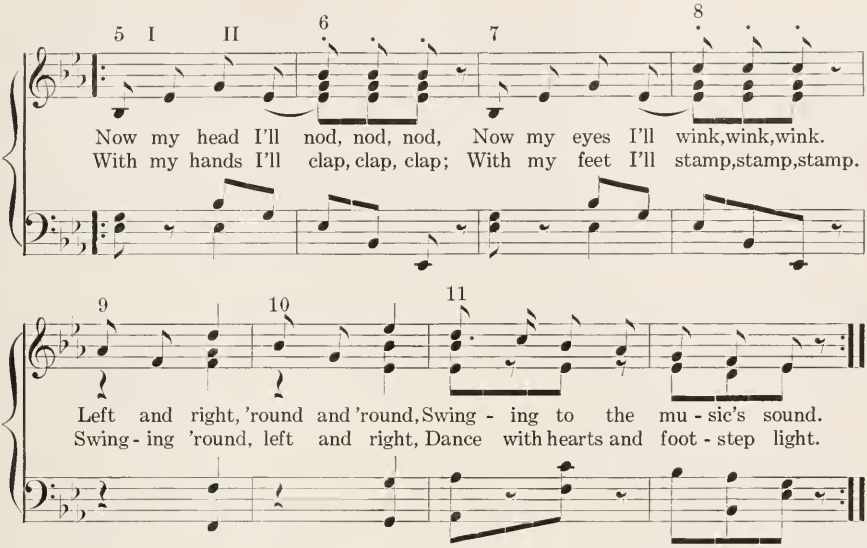
"And the Star-spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave."

[The American flag may be carried at the head of the column.]

No. 26. THE SIGN GAME

Formation.—Large circle, facing inward and hand in hand. One or more boys inside, depending upon the number of players.





Description.—(1). All move to the left in lively march-step. Each boy inside invites a partner from among the girls in the circle, giving her both hands.

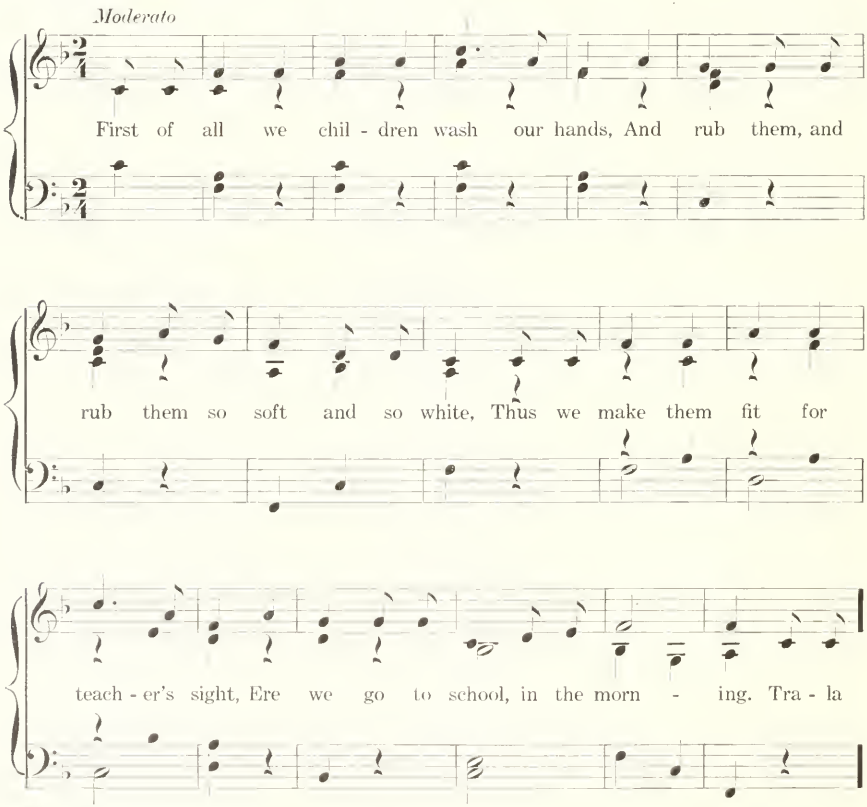
(2). Circle dances with change-steps to the left.
(3). Dances with change-steps to the right.
(4). Circle dances with light running-steps to the left. At repetition of refrain (2–3–4) same steps in opposite direction.
(2). The boy within the circle, with partner at his left side and with inside hands joined, dances with change-steps to the right, along the circle.
(3). Without dropping hands, both face completely around and dance with change-steps in the opposite direction.

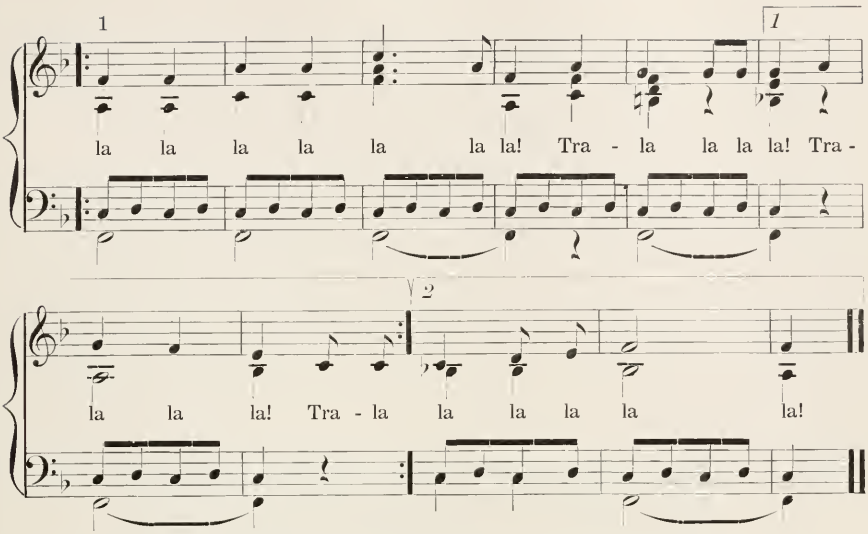
(4). They form ring-grasp and dance around to the right. At repetition of refrain the figure and steps are repeated in the opposite direction.
(5). All halt and nod at I and II.
(6). All nod three times in time to the music.
(7, 8). Wink in time to the music.
(9–10–11). Same steps as at (2–3–4) first time.

At repetition of refrain, same steps as at (2–3–4) second time.
[At repetition of game, the girls stay inside, the boys join the circle.]

No. 27. GETTING READY FOR SCHOOL

Formation.—Players in couples in large double circle, partners facing each other. The boys form the inner circle.





Description.—The players perform the actions designated in the first three verses.

(1). Couples from ring-grasp and dance around to the right; at the repetition to the left.

II

Next we'll comb and brush our shining hair,
So carefully straight'ning each tangle you see;
Ev'ry lock as neat as neat can be,
Ere we go to school in the morning.
Tra-la-la, etc.

III

Now to brush our clothes we'll not forget,
All free from the least mite of dust spick and span.
Whisking, whisking hard as ever we can,
Ere we go to school in the morning.
Tra-la-la, etc.

IV

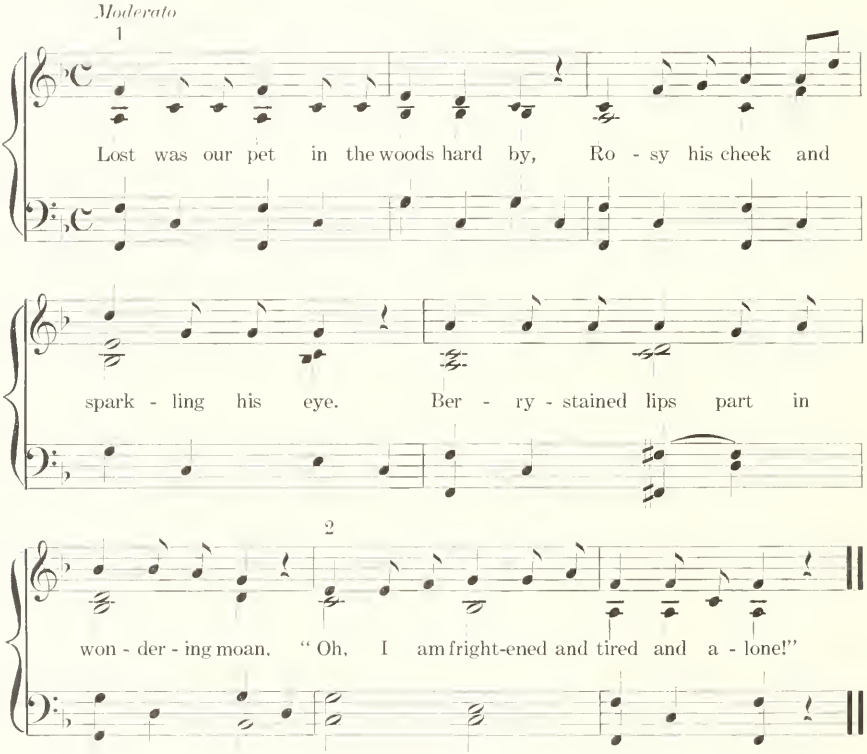
Thus we're ready now to go to school,
Intending to keep ev'ry wise little rule.
Lessons learned that none be called a fool,
When all go to school in the morning.
Tra-la-la, etc.

At the beginning of the fourth verse couples form flank circle for march to the left, inside hands joined, free hands on hips, starting the march with outside foot. At the end of each line all clap hands once.

(1). Partners form ring-grasp and dance around to the right; at the repetition, to the left, at the end of which all halt in starting position and partners may be changed for the repetition of the game.

No. 28. LOST IN THE WOODS

Formation.—Large circle, facing inward. Three principal actors are selected, a little boy, who is inside the circle carrying a small basket, the mother and the bear who come into the action as the game proceeds.



Description.—(1). The players forming the circle sing, while the boy walks about silently inside the circle.

(2). The little boy sings the last line of the verse alone in a sad tone.

II

1, Something is coming! what can it be?
Crashing through bushes and brambles, Oh see!
2, 'Tis a big dog, rough and shaggy, but gay.
3, Here is a comrade, come on, let us play!

1, All stamp in time to the music, during which the Bear makes his entrance into the circle on all fours and walks around in an unconcerned manner.

2, The boy advances toward " Mr. Bruin " to make his acquaintance.

3, The singing and stamping stop and the boy sings alone at the same time extending

his hand toward the Bear, who rises, and in an upright position shakes hands with the boy. The boy and the bear, in most friendly manner, run about inside the circle, the bear sometimes on two legs, sometimes on all four.

III

1, Bruin he pats with his tiny hands,
2, Offers him lunch, sure the brute understands.
3, Surely he does for he eats the last crumb.
4, Greedy old dog, will you not leave me some?

1, The players forming the circle sing and clap their hands in time to the music. The boy follows the bear around, petting him.

2, The players, bending forward with hands extended, make inviting gestures. The boy, facing the bear, holds out the basket to him.

3, The players in the circle sing. The bear is munching in evident delight, while the boy looks on with great satisfaction.

4, The boy sings alone. The bear keeps on eating.

IV

1, Finding our pet, at our frightened sound,
2, Bruin took flight, and he never was found.
3, "Oh mother, why did you scare him away?
4, Call for my dog, to come back here and play."

1, The players in the circle sing. The mother, seeing her boy and the bear, rushes in screaming, at which the bear takes fright and runs off on all fours.

2, The players still sing, while the mother reprovingly shakes a finger at the boy, who looks at her wonderingly.

3, The boy sings alone while looking disappointedly at his mother.

4, His expression becomes more cheerful and he dances around with his mother in lively time while singing the last line.

[The three principals join the circle and new ones are chosen for the repetition of the game.]

No. 29. FOX AND GEESE

Formation.—Of the players, one is the fox sitting on a chair; one is the goose, and all the rest are goslings, who take positions in a continuous line behind the goose, each gosling placing his hands on the shoulders of the one in front of him.

Moderato

Geese walk - ing in the gar - den are nib - bling the grass; When

soft - ly the fox, wi - ly foe, doth pass,— in sum - mer-time.

Description.—At the beginning of the song, the goose with all the goslings behind her, marches in a circle once around the fox, who appears to be asleep. At the end of

the song, the goose stops in front of the fox, who wakes up with a start, and the following questions and answers between the goose and the fox take place:

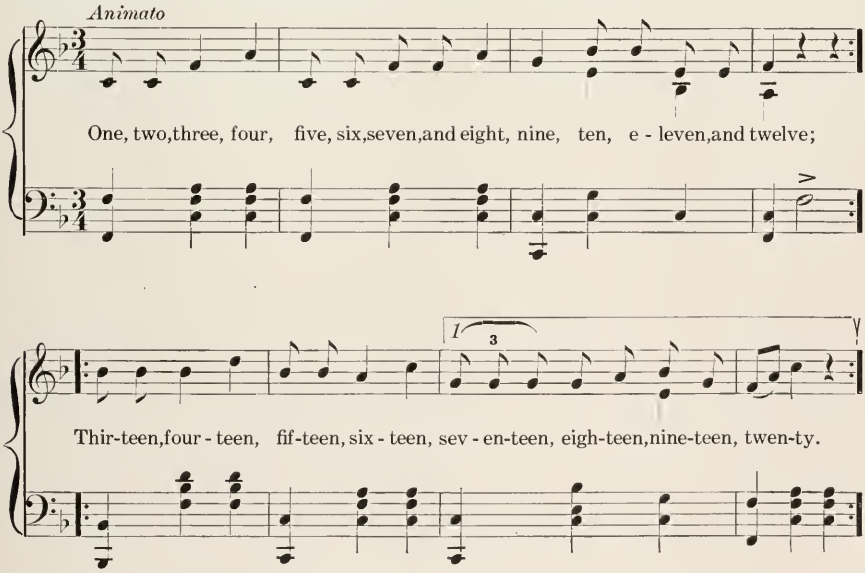
Goose: "Is Mr. Fox at home to-day?"
Fox: "Yes, Madam."
Goose: "What is he doing?"
Fox: "He sits on a stone,
Crunching a bone,
But expects something nice for supper."
Goose: "And what does he expect for supper?
Fox: "You and your goslings!"

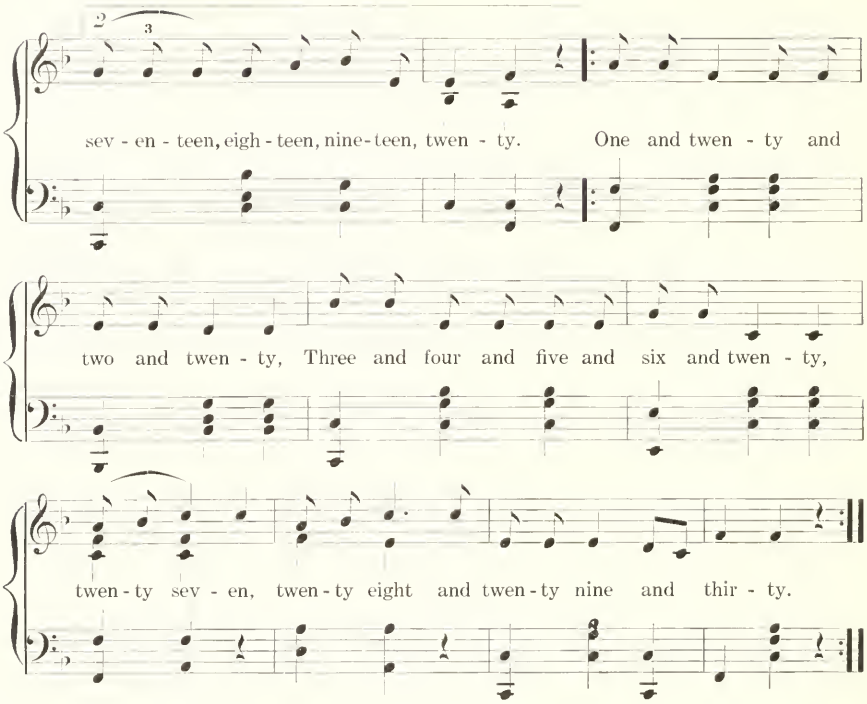
At the last word, the fox rushes upon the goslings, whom the goose tries to protect with outstretched arms. If a gosling loses his hold on the shoulders of the one in front of him, he becomes the spoil of the fox. The fox is not allowed to touch or crowd the goose, but may use any other trick of his own invention to catch the goslings.

[Upon the repetition of the game, the first gosling caught becomes fox, and the last one, the goose.]

No. 30. THE FIRST LESSON

Formation.—Large circle, facing inward; players in couples; two or more steps distance between couples; a few single players placed here and there between the couples.



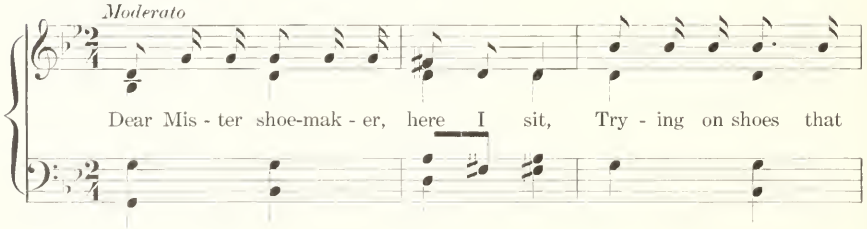


Description.—At the beginning of the song, the single players, with light running-steps dance to the opposite side of the circle from which they happen to be standing, and each selects a partner from the circle. They form ring-grasp and dance back to starting position. Those now left stay in the circle and immediately seek new partners in the same manner until all have danced.

[Favoritism should be avoided and all be allowed to enjoy the game.]

No. 31. THE PINCHING SHOE

Formation.—Large circle, facing inward.



will not fit. Please do give me an oth - er pair,

1

For these will drive me to de - spair. Oh! . . . . Oh! . . . . .

2

Tra - la la la, la la la! Tra - la la la, la la la la!

Description.—At the start of the music the circle moves to the left with march-step.

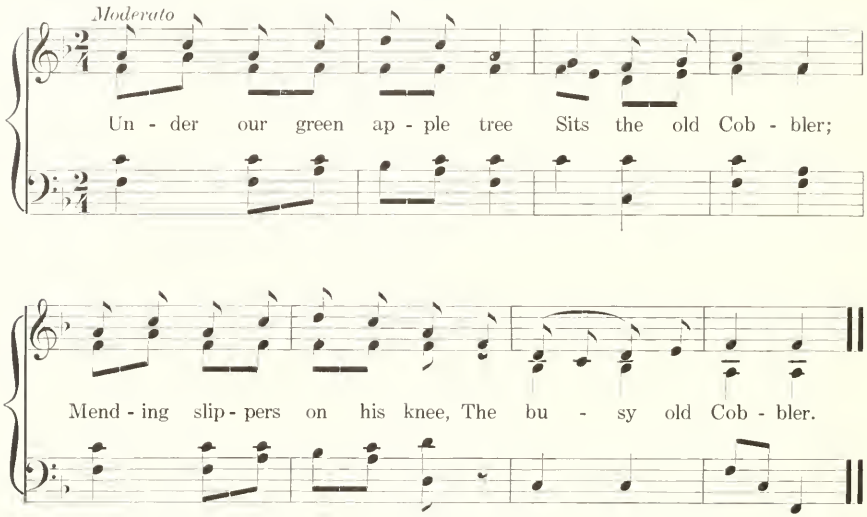
(1). Circle halts. Each player bends left knee upward and with hands on either side of knee, makes motions of imitating a cobbler drawing the thread, in sewing on a sole.

(2). With left knee still bent, all hop around in place striking the knee with the fist in time to the music, as if driving the pegs.

[In repeating the game, the right knee is bent upward. Otherwise the movements are the same.]

No. 32. THE VILLAGE COBBLER

Formation.—Large circle facing inward; players hand in hand. Within the circle, on a chair or on the floor, sits the cobbler, with head bent as if at work.



Description.—The words of each verse indicate the action of the cobbler. As the music starts the circle moves to the left, the players singing in a teasing manner. At the end of the first verse, the Cobbler suddenly reaches out to catch one of the players who, if touched, must step inside the circle.

II

Under our green apple tree
  Toils the old cobbler,
Patching boots upon his knee,
  Our jolly old cobbler.

During the singing of the second verse, the player caught by the cobbler catches another in the same manner, and so the game continues, the last one caught catches the next one. The first two verses are repeated until only one player is left of the original circle, a new one having been formed around the cobbler by those caught.

III

Under our old apple tree
  Bends the old cobbler,
Counting pennies on his knee,
  Our thrifty old cobbler!

During the singing of the third verse, the circle draws closer and closer about the cobbler who, at the end of the verse tries to break through to catch the player who was left outside. No one may touch or push the cobbler. Repeat verse until player is caught.

IV

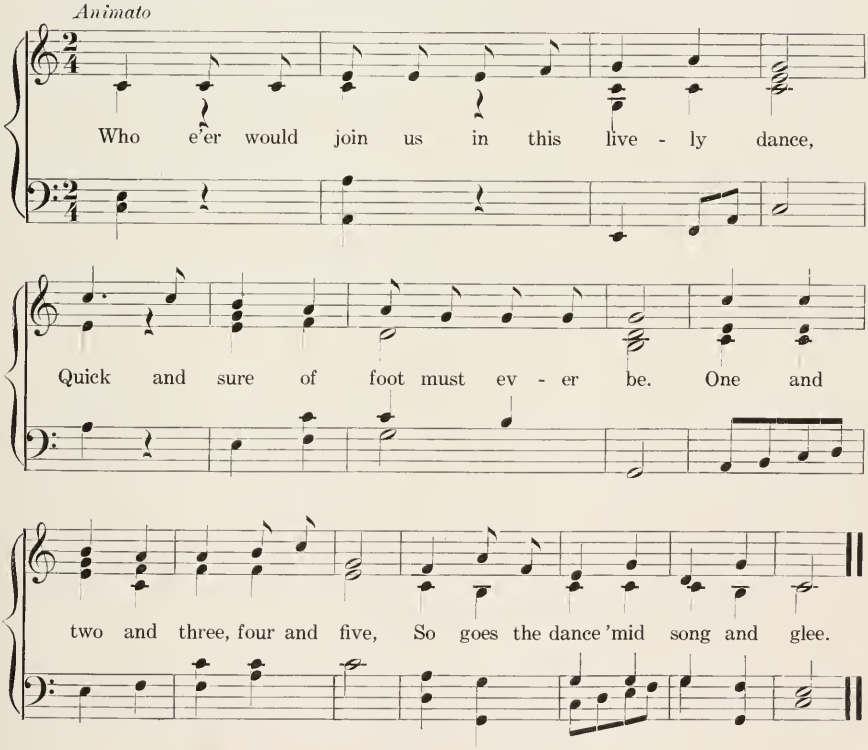
Under our green apple tree,
Sits the old cobbler,
Clutching money with great glee,
Our greedy old cobbler!

During the singing of the last verse the cobbler resumes the place he held at the beginning of the game and the circle spreads out, dancing around the cobbler to the end of the verse.

[If the game is repeated, the last player to be caught becomes the cobbler.]

No. 33. JUST FUN

Formation.—Large circle facing inward; players hand in hand.



Description.—Circle moves in lively time to the left with gliding-steps. At one, two, three, four and five, all drop hands and dance in still livelier time, clapping hands. After five, all join hands again and dance in the first tempo, to the end of the verse.

[The game may be repeated indefinitely.]

No. 34. MOTHER'S FLAX

Formation.—Large circle facing inward.

Moderato

Come all, and you shall know How Moth - er the flax

did sow. This is the way she rose, Bal - anc - ing up-on her toes; And

as she clapped her hands with glee, "Hey, mer - ry be" said she.

Description.—At the word "sow," all make sowing motions.
(1). All rise on toes.
(2). All clap hands.
(3). Still raised on toes each player whirls once around in place.

II

Thus Mother flax did pull,
  Until her basket was full.
This is the way she rose,
  Balancing upon her toes,
And, as she clapped her hands with glee,
  "Hey, merry be!" said she.

All bend forward as if grasping the flax, making pulling motions as they straighten up.
(1–2–3). Repeat as above described at (1–2–3).

III

Next Mother dear at home,
  With patience the flax would comb.
This is the way she rose,
  Balancing upon her toes,
And, as she clapped her hands with glee,
  " Hey, merry be! " said she.

At the word " comb " all with raised arms imitate throwing the flax over a carder in front.

(1–2–3). Repeat as above described.

IV

A thread that's strong though thin,
  Our gentle Mother doth spin.
This is the way she rose,
  Balancing upon her toes,
And, as she clapped her hands with glee,
  " Hey, merry be!" said she.

At the word " spin" imitate holding the flax in the right hand and by raising and lowering the right foot imitate treadling a wheel.

(1–2–3). Repeat as above.

V

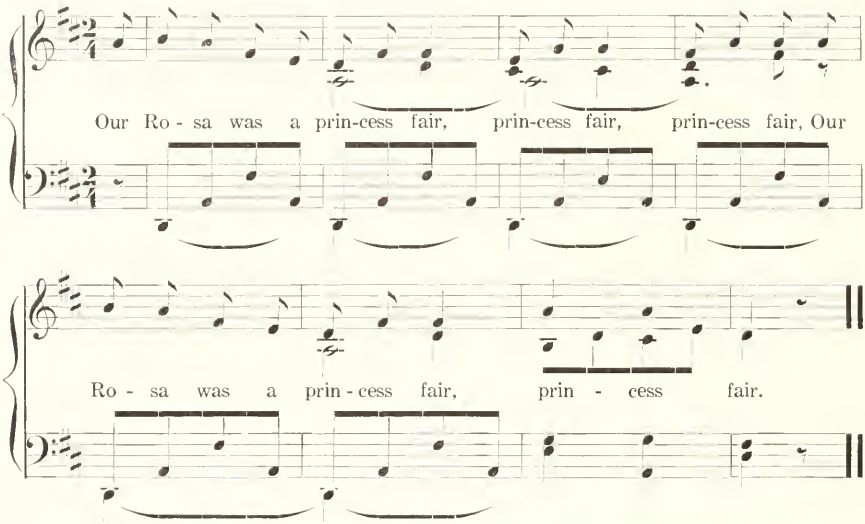
Look on and you'll believe,
  That Mother the flax can weave.
This is the way she rose,
  Balancing upon her toes,
And, as she clapped her hands with glee,
  " Hey, merry be!" said she.

At the word " weave," bending slightly forward each player imitates throwing the shuttle with the right hand across, catching it with the left hand.

(1–2–3). Repeat as above.

No. 35. SLEEPING BEAUTY

Formation.—Large circle facing inward; a smaller one within also facing inward; players in each circle with hands joined. One player is chosen to select the principal actors throughout the game;—the princess, the prince and the wicked fairy. The prince and the wicked fairy remain outside the circle until called upon to appear. The princess sits in the center of the inner circle with her cheek resting on the palm of her hand in a meditative attitude.



Description.—As the music starts, the outer circle dances to the left, the inner one to the right.

II

She lived among the roses sweet, daisies fair, palace grand.
She lived in a fairyland, palace grand.

The inner circle, without stopping, raise their joined hands to high arch.

III

And once a wicked Goblin stole, up behind, Rosa fair.
And once a wicked Goblin came, brought despair.

The wicked fairy enters, steps up behind the princess and softly places a hand on her head. The princess immediately closes her eyes as if asleep. The wicked fairy streals away.

IV

Fair Rosa slept beneath his spell, 'neath his spell, sound and well.
Fair Rosa slept beneath his spell, sound and well.

The princess continues to sleep, the circles dancing about her.

V

Fair Rosa slept a hundred years, hundred years, hundred years.
And rose and daisies also slept, hundred years.

The outer circle stops and raise their joined hands to high arch.

VI

Then came a handsome prince to town, prince to town, bold and brave.
Then came a gallant prince to town, bold and brave.

The outer circle with arms still raised to high arch now dances to the right, while the prince steps inside and up to the sleeping princess.

VII

He wakened Rosa from her sleep, from her sleep, from her sleep.
The rose and daisies wakened too from their sleep.

The prince places his hand softly on the head of the princess, who immediately awakens, and the prince, offering his hand, helps her to rise.

VIII

And now our hearts are full of joy, full of joy, full of joy.
And now our hearts are full of joy, full of joy.

The prince and princess form ring-grasp and dance around to the right, then to the left.

IX

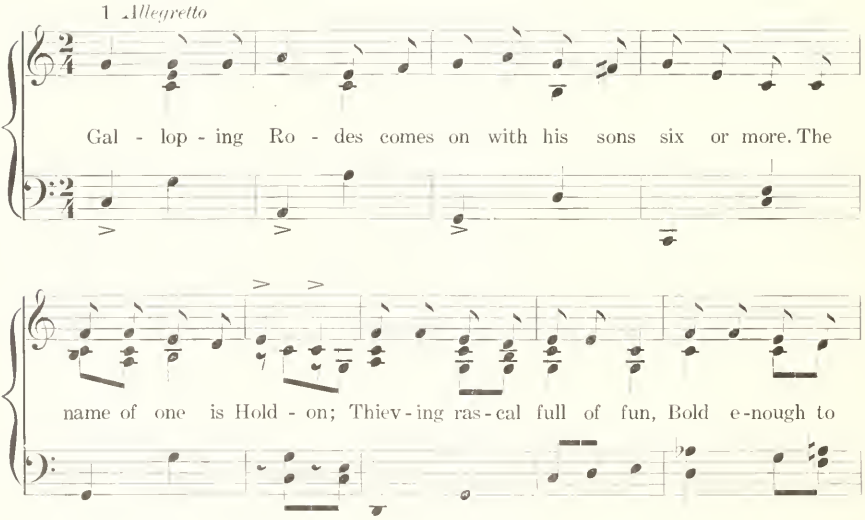
Tra la la, la la, la la la, la la la, la la la.
Tra la la, la la, la la la, la la la.

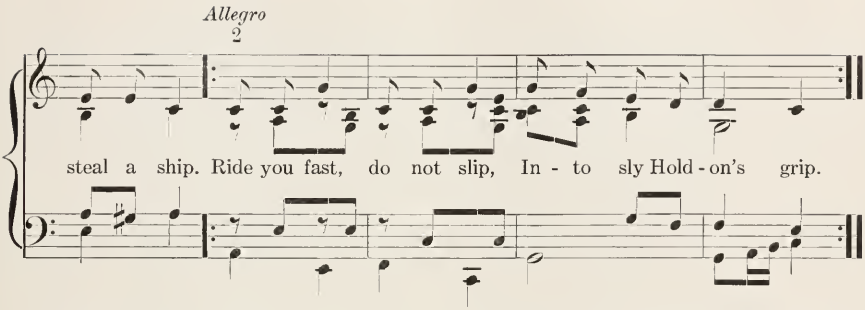
The dance grows faster and gayer until end of verse.

[If game is repeated, new principals should be selected.]

No. 36. ROUGH RIDERS

Formation.—Large circle, facing inward, hands joined; several players inside representing Rodes and his sons. Each of the horsemen uses a stick for a horse.





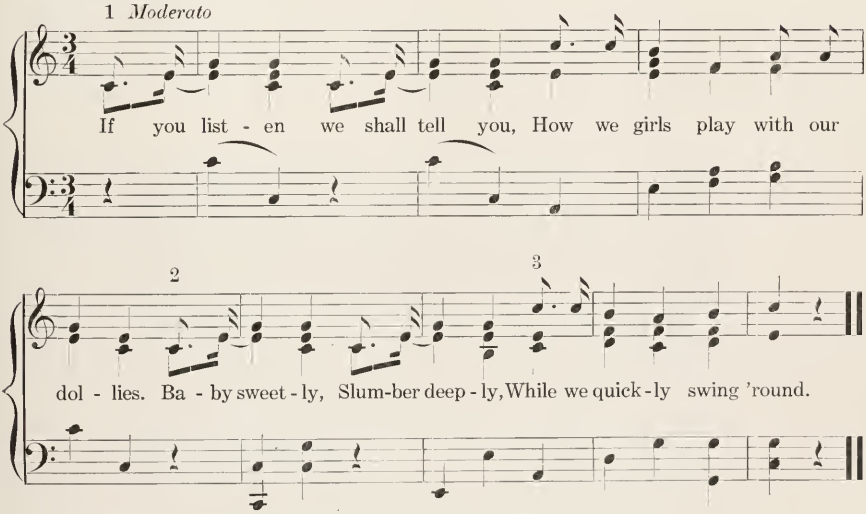
Description.—(1). Circle moves to the left. The riders, with seeming indifference, edge toward those forming the circle.

(2). The riders gallop straight at the circle, catching the first within reach. The circle may not be broken, but the ones pursued are allowed to save themselves by rushing past the horsemen, who must always guide his horse with one hand.

[At the repetition of the game those caught become Rodes and his sons, and the former horsemen join the circle.]

No. 37. OUR PASTIMES

Formation.—Large single flank circle, facing to the right.



Description.—(1). Circle moves to the left with march-steps.

(2). Players perform the actions indicated in each verse.

(3). All swing completely around toward the right.

II

While you listen let us tell you
Of the pastime of the laddies,
Cracking lashes,
Witty flashes,
While we briskly swing 'round.

III

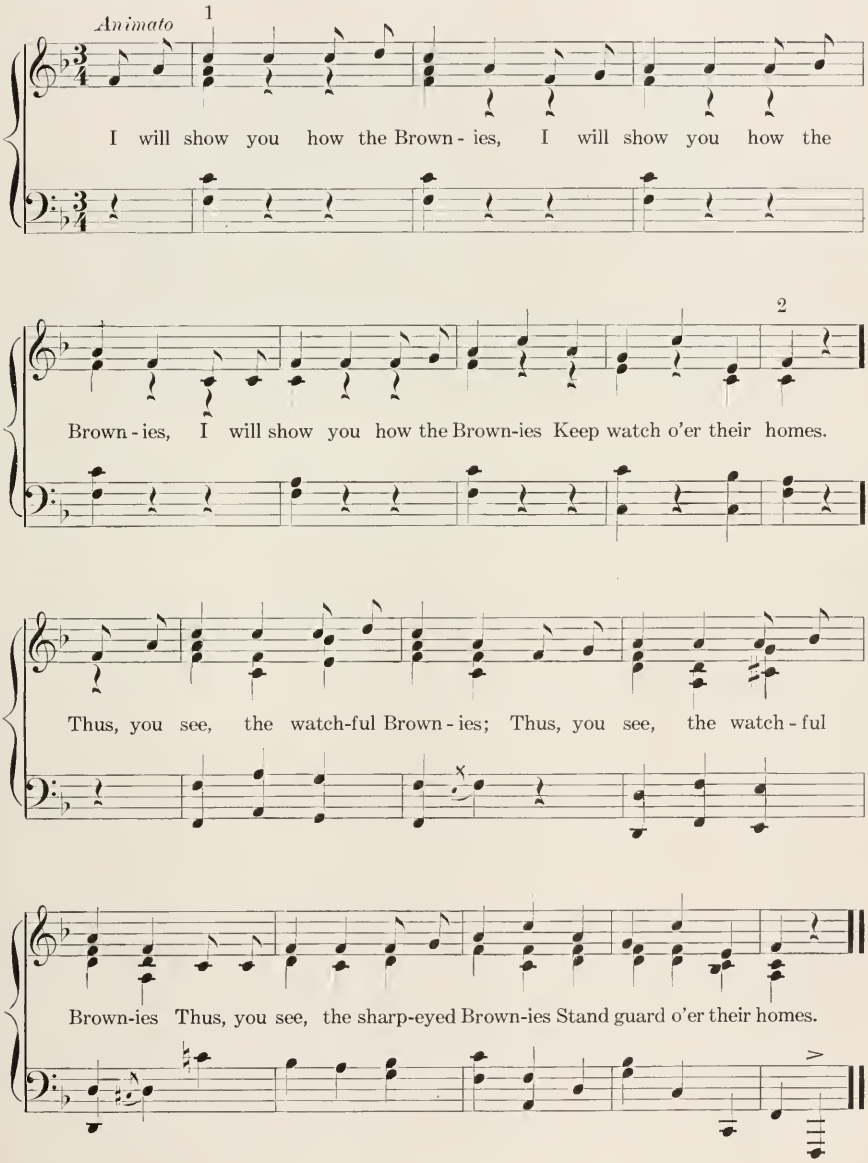
May we tell you, may we show you,
All the graces of our manners?
Bowing, smiling,
All beguiling,
Then we lively swing 'round.

IV

Last we teach our boys a lesson,
Lift your caps so, when you meet us.
Smiling brightly,
Bow politely,
Join the final swing 'round.

No. 38. THE BROWNIES

Formation.—Large flank circle; players with hands on hips.



Description.—(1). Circle moves to the left with change-steps.

(2). Circle halts, and players face inward, to act the part of the Brownies. All raise their arms, holding palms outward, upward and slightly forward in a protecting attitude.

II

I will show you how the Brownies,
  I will show you how the Brownies,
I will show you how the Brownies
  Shed tears when you're bad.
Thus, you see, the weeping Brownies,
  Thus you see, the weeping Brownies,
Thus the tearful, saddened Brownies
  Weep hard, when you're bad.

(1). Repeat as (1) in the first verse.

(2). All wipe their eyes as if they were weeping.

III

I will show you how the Brownies,
  I will show you how the Brownies,
How the laughing, romping Brownies
  Rejoice when you're good.
Thus, you see, the laughing Brownies,
  Thus, you see, the laughing Brownies,
Thus the roguish, romping Brownies
  Rejoice when you're good.

(1). Repeat as (1) in the first verse.

(2). Circle halts, all clap hands in time to the music. Then joining hands again, all dance in lively time toward the left until the end of the verse.

No. 39. GUSTAV'S TOAST

Formation.—Players arranged in groups, four couples in each, the odd numbered couples 1–3, and the even numbered couples 2–4, facing each other at seven steps distance. [See diagram.]

○ denotes the girls, ×, the boys.

1 *Marcato* 2 3 4

Gus - tav's toast! The best of all the toasts we know! Yes, Gus - tav's toast! The

5

best of all we know! Tra, la - la la la, la la la la, Tra, la-la - la la,

6

la la la la, Tra, la - la la la, la la la la, Tra - la - la!

Description.—Couples join inside hands; free hands on hips.

FIGURE ONE

(1). Couples 1 and 3 move three steps forward, halt and bow.

(2). Three steps backward and halt.
(3–4). Couples 2 and 4 repeat as at (1–2) described above.

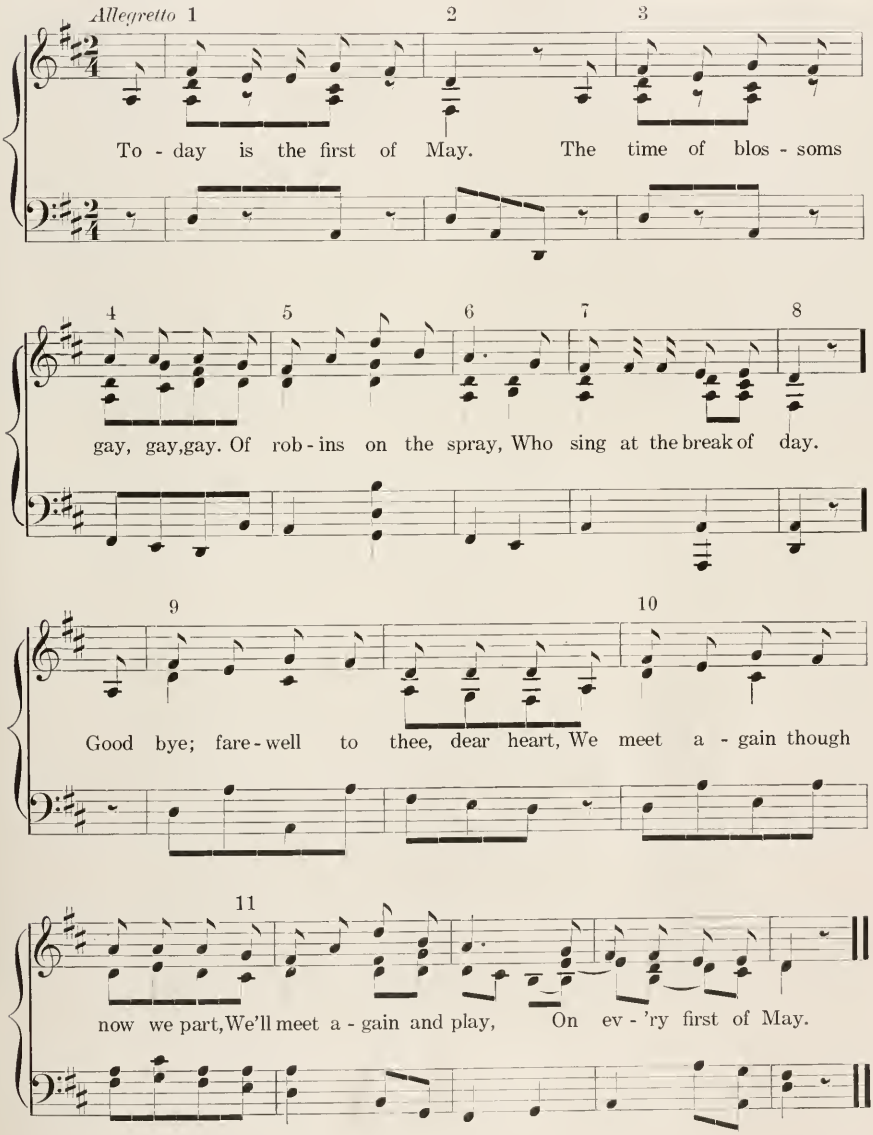
FIGURE TWO

At the repetition of the refrain repeat "Figure One."
(5). Couples 2 and 4 form arches. The boys of couples 1 and 3 go to the arch to the left; the girls to the arch at the right. The players thus meeting in front of the arches, courtesy, join hands and pass through.

They immediately separate and return to positions.
(6). When partners meet they clap hands, form ring-grasp, and dance around.
At the repetition of the refrain repeat "Figure Two." Couples 1 and 3 forming the arches.

No. 40. MAY DANCE

Formation.—Players in couples, hand in hand, in a large double flank circle, boys in the outer one. Free hands on hips.



Description.—(1). Circles move to the left, with change-steps, starting with inside foot.

(2). With outside foot in forward position, all halt while the partners, leaning slightly toward each other, swing the joined hands backwards and forwards.

(3–4–5 and 7). Same steps as at (1).

(6–8). Same position as at (2).

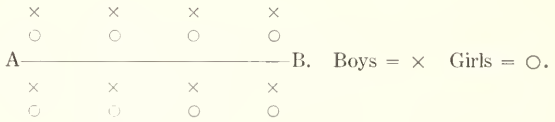
(9). Partners face each other and with right hand-shake, regretfully bid each other farewell.

(10–11). Partners drop hands, and emphasizing the first step and starting with the right foot, march, the boys to the right, the girls to the left. They continue marching until each meets the player in the circle immediately in front of partner. All halt; the boys face about and join hands with new partners.

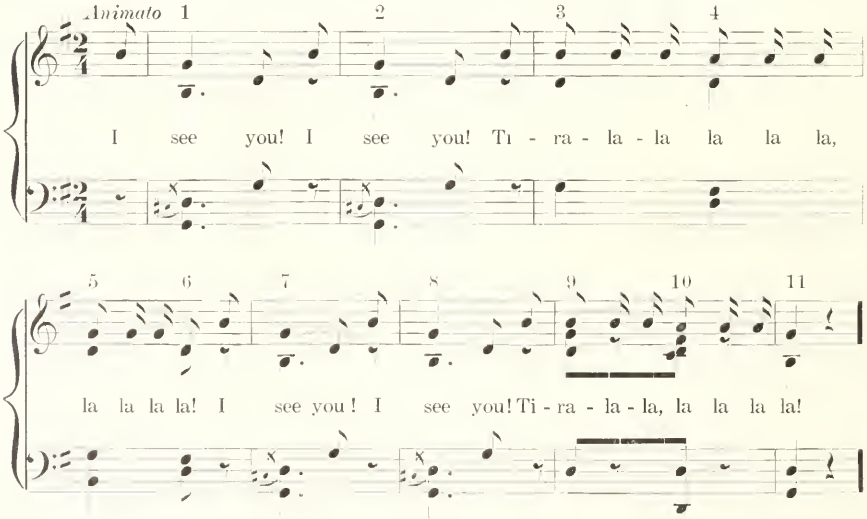
[If the verse should end before the new partners have met, repeat from 11 as many times as necessary.]

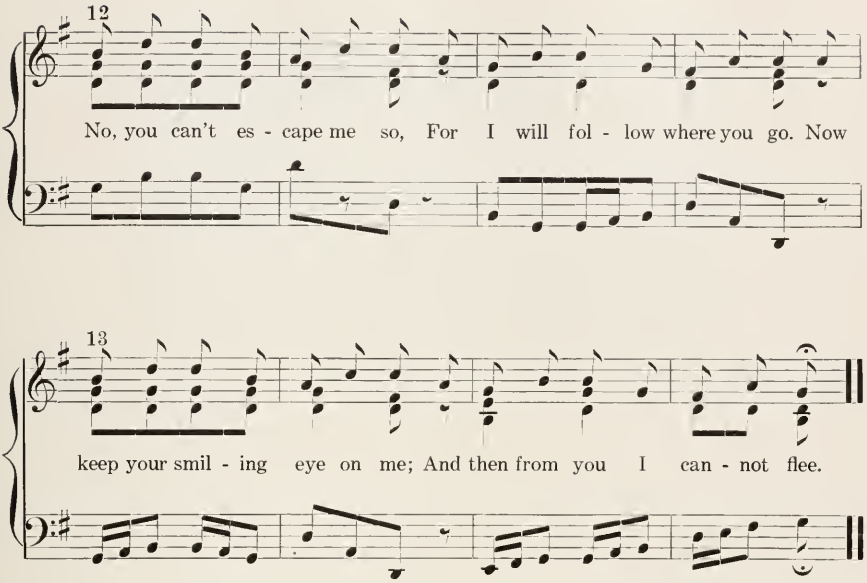
No. 41. BO-PEEP

Formation.—Players in couples in two double ranks facing line A–B. (See diagram); four steps between the inner ranks; boys forming front rank on one side, the girls on the opposite side.



Those in the front ranks stand with hands on hips, those in the rear ranks with hands placed on the shoulders of those in front.





Description.—(1–11). While singing, those in the rear ranks alternately bend their heads first to the left of partner in front, then to the right playing " Bo-Peep " with those of the opposite rear ranks.

(12). They clap hands once, run forward to the left of partner, meet those of the opposite rear ranks, form ring-grasp, and dance around to the right.

(13). They drop hands, clap once and return to partner; form ring-grasp with him and dance around to the left, stopping in reversed position so that those who were in the rear now form the front ranks. Those now in the rear ranks repeat figure from the start.

[For change of partners, the boys take a long step to the left. Those, thus left without partners, step across to the opposite rank.]

No. 42. CHRISTMAS FROLIC

Formation.—Large single circle, facing inward; players in couples; hands joined.

Tempo di Mazurka

1

The dance has start - ed, and gay our par - ty, And Christmas mu - sic so
And once a-gain round the tree we're meet-ing, To mu - sic sound - ing so

mer - ry calls us; It sounds a wel - come most heart - y. Our
bright and live - ly; To all we give Christ-mas greet - ing. And

tree stands dressed in its plum- age bright - est; A thou-sand lights like the
ev - 'ry light in the tree a - bove us Shines back from eyes of all

FINE

sun - beams spar - kle; Let's dance with hearts of the light - est.
those that love us, And all is joy and con -tent - ment.

Slower 2

And so we part for a lit - tle while To meet a-gain with a

3 *Animato*

friend - ly smile. 'Tis Christ - mas now in ev - 'ry heart In

small - est home on hill or vale. Oh, may its spir - it ne'er de - part! Its

4 5

glow of kind-ness nev - er fail. So, here is Christ-mas cheer for thee! Good

6 7 8 9 10

day, my friend,and wel - come be. Good day, my friend,and be wel - come.

Description.—(1). Circle moves to the left with change-steps.

(2). Circle halts; partners face each other and join hands which they raise and lower in time with the music, nodding at the same time.

(3–4). Couples separate, the girls facing to the right, the boys to the left. They form chain and dance " grand right and left."

If a large number are playing, measures between (4–5) are repeated as many times as required for partners to meet and " tra-la la la," " tra-la la la " substituted for the words in the music.

(5–6). Partners bow and courtesy to each other.

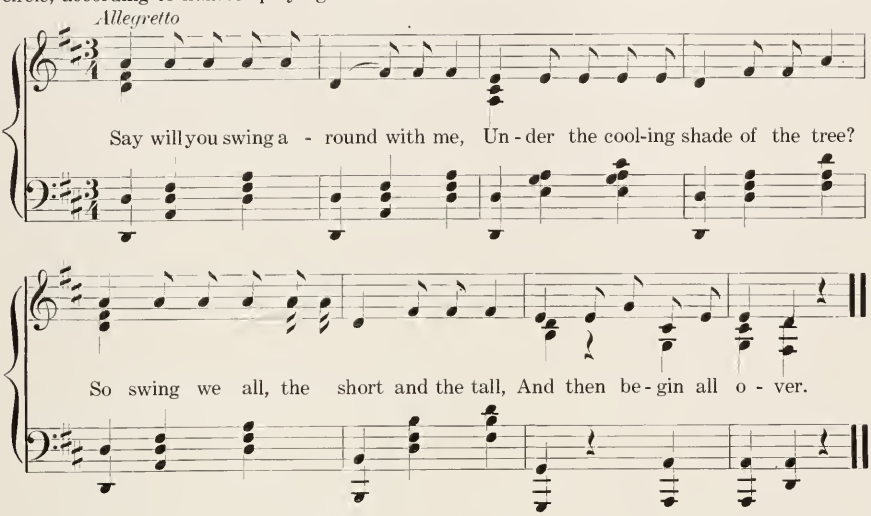
(7). Partners bow and courtesy to each other, exchanging a sounding hand-clasp.

(8–9 and 10). Partners shake hands after which they dance polka, singing the second verse from (1) to " Fine."

[Game may be repeated with change of partners.]

No. 43. COME SWING AROUND

Formation.—Large circle facing inward; players with joined hands; several inside the circle, according to number playing.



Description.—Each player inside the circle selects a partner from those forming the circle, form ring-grasp, and dance around until the end of the first verse. The ones who were invited, stay inside, the others join the circle.

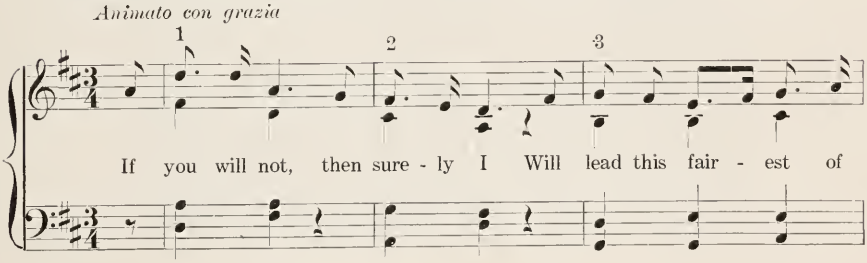
II

Where would you pitch your tent white as snow?
Down on the beach where salt breezes blow!
So swing we all, let our song rise and fall,
Dancing till music's over.

A new partner is invited at the start of each verse until all have danced.

No. 44. DALCARLIA DANCE

Formation.—Large circle, facing inward; players in couples, numbered 1, 2, 3, etc.



4 1 2 5

maid - ens. If maid - ens. You may bash - ful be but

I my - self am bold, 'Gainst their mer - ry glan - ces

6 7 8

I my own can hold. So! to dance we lead the maid - ens.

Description.—Players dance with hands on hips.

Figure One

(1). The boys turn to the left, the girls to the right, bow and courtesy. The turn should be made with an elastic movement on the ball of the foot.
(2). The boys turn to the right, the girls to the left, thus facing partners, bow and courtesy.
(3–4). Repeat as at (1–2).
(5–6). Partners facing each other, perform kick-steps in place.
(7). Each player claps his hands and dances around once in place.
(8). Halts in starting position.

Figure Two

Partners face each other.
(1). Partners clasp right hands, resting the left on hips, and with a light hop in place with heel-striking, the left foot is put forward, heel resting on the floor, toes pointed upward.
(2). Same figure as at (1) with left hand and right foot.
(3–4). Repeat as at (1–2).
(5–7). Repeat as at (5–7) in the " First figure."
(8). Squares are formed by couples 1 and 2, 3 and 4, 5 and 6, etc.

Figure Three

(1–4). Players in each square form star with left thumb-grasp using the same step as described at 1–4 in the " Second figure."
(5–7). Change to right thumb-grasp and repeat step as above, with the left foot.
(8). All form large double circle, girls on the inside in hips-firm position, the boys on the outside, placing their hands on partners' shoulders, all facing inward.

Figure Four

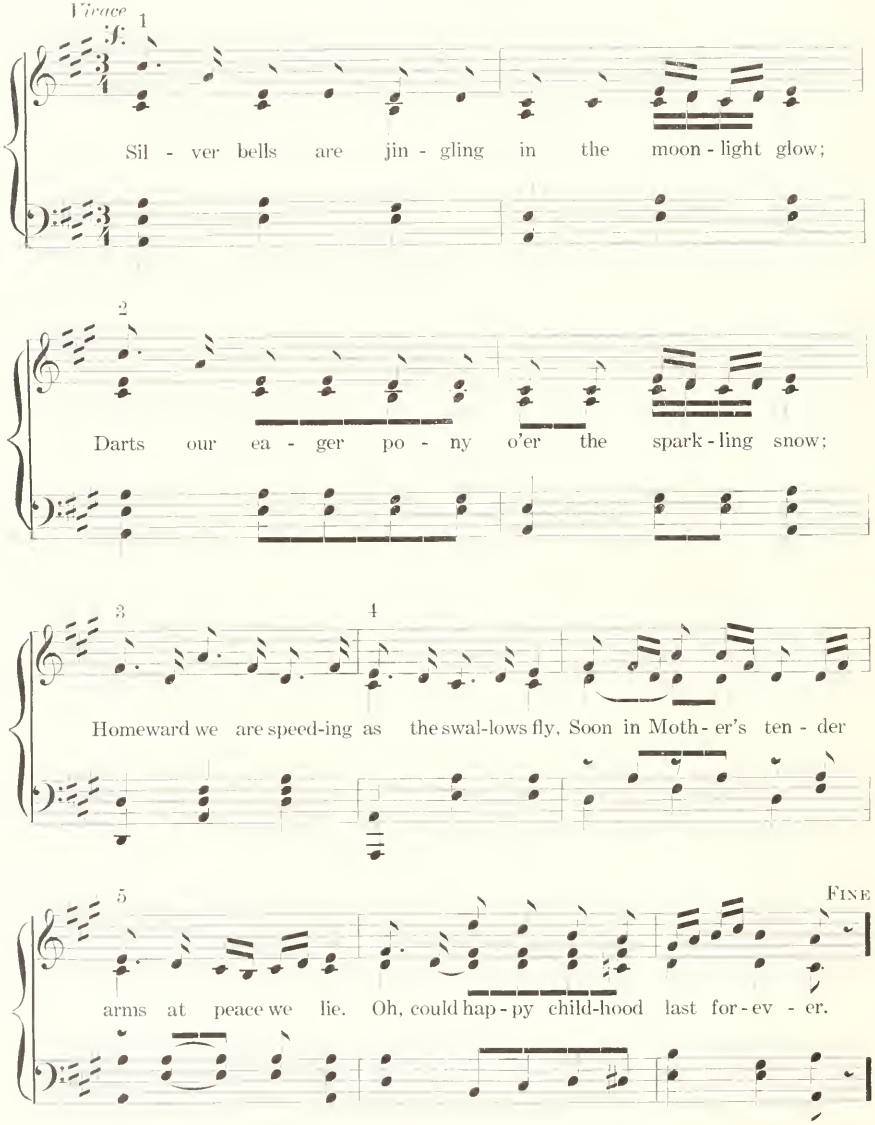
(1–4). Partners play " Bo-peep." All face completely about, the girls placing their hands on the boys' shoulders, and at the repetition of the song 1–4, Bo-peep is repeated. ["Bo-peep": see explanation of terms.]
(5–7). Repeat as at 5–7 in " First figure."
(8). Squares are formed by couples 1 and 2, 3 and 4, etc. Players in each square join hands; all facing slightly to the left.

Figure Five

(1–4). All move to the left. In this march the steps should be taken with legs lifted quickly upward and forward and lowered slowly thus: (1) step with left foot, (2) step with right foot, etc.
(5–7). All form large circle and dance around.
(8). Change of partners for the repetition of the game.
(8). Final: all bow and courtesy.

No. 45. THE SLEIGH RIDE

Formation.—Players in couples in double ranks facing front, boys in the front rank; the number of players should be such as may be divided into groups of eight, four couples in each group.



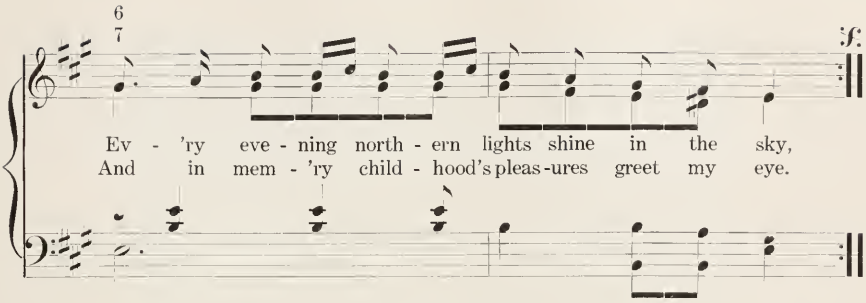
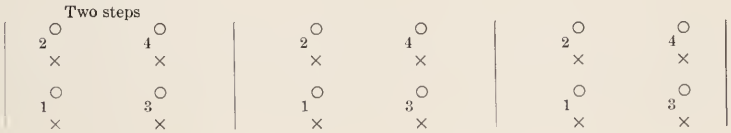


FIGURE ONE

Description.—All face to the right.

(1–4). Ranks march forward, immediately separating, the boys to the left, the girls to the right, and describing a curve, they march to the opposite wing where partners meet, face about, join hands and march back to starting position. Upon arriving there, the odd-numbered couples (1–3–5, etc.) turn to the left, the even-numbered couples, (2–4–6, etc.), turn to the right and describing a curve outward as before, they march to the opposite wing. When two couples meet, they join hands and march four abreast back to starting position.

The first line halts when reaching starting position, the second line when within two steps of the first one, the remaining ones doing likewise, thus leaving a space of two steps between each line. [See diagram.]



(5). Each group of four forms a square. [See diagram.]

(6). Couples 1 and 4 exchange places. When they meet in the center couple number 4 separate, letting couple 1 through.

(7). Return to starting positions, couple number 1 separate letting couple number 4 pass through.

Figure Two

(1). The girls of each group form a star with right thumb-grasp, holding skirts lightly with free hands and dance to the right.

(2). Quickly changing to left thumb-grasp and free hands on hips they dance to the left. (3). The girls return to their partners and each group form a star, the boys inside with right thumb-grasp, placing free arm around partner's waist. The girls place right hands on the boys' shoulders and with free hands catching up their skirts, they dance around once to the left. (4). The boys quickly swing the girls inward and in front of them, the girls forming the star with left thumb-grasp, the boys with their arms about the girls' waists, etc., free hands on hips. They dance around once to the left. (5). Returning to places, each couple form ring-grasp and dance around first to the right, then to the left. (6). Each group join hands, form circle, and dance around to the right. (7). Circle dances to the left. (1–Fine). All form large circle and dance, first to left, then to right.

[Game may be repeated if desired, in which case partners are changed.]

No. 46. STUDENTS

(THE DIP DANCE)

Formation.—Large circle, facing inward; one player inside; all in hips-firm position.

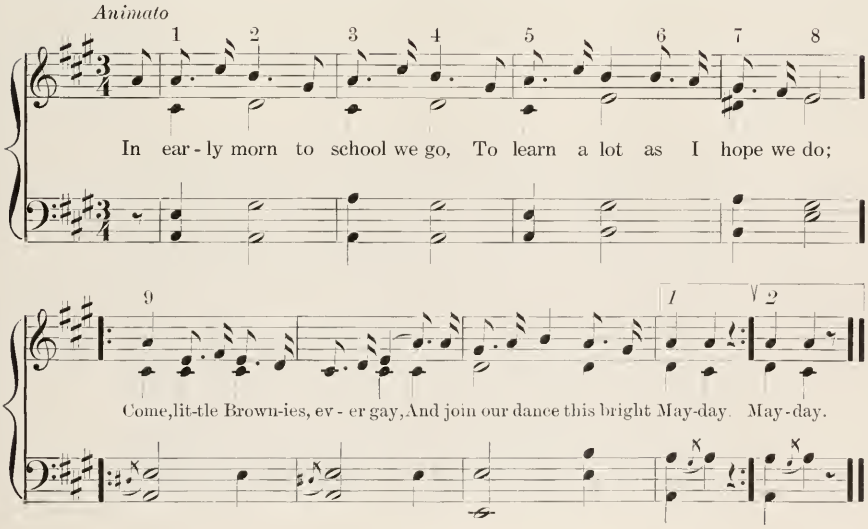


FIGURE ONE

Description.—The steps used by those in the circle as well as by the player inside from (1–8) are as follows:

(1). All start, give a little jump with left foot.

(2). Place the right foot slightly in advance of the left, heel on the floor and toe pointing upward.

(3). A little jump with the right foot.

(4). Place the left foot slightly in advance of the right, heel on the floor and toe pointing upward; then alternately to (8).

(1–8). The player inside, X, stops in front of some one in the circle, Y, who immediately steps within and both dance as above described, opposite each other.

(9). All clap hands. The circle immediately join hands and starting with the left foot dance to the right with change-steps.

(9). X raises his hands high above his head, claps hands, gives a higher jump, and with left-about-face, and hips-firm, dances with change-steps to the left along the circle; Y places his hands on the shoulders of X and follows.

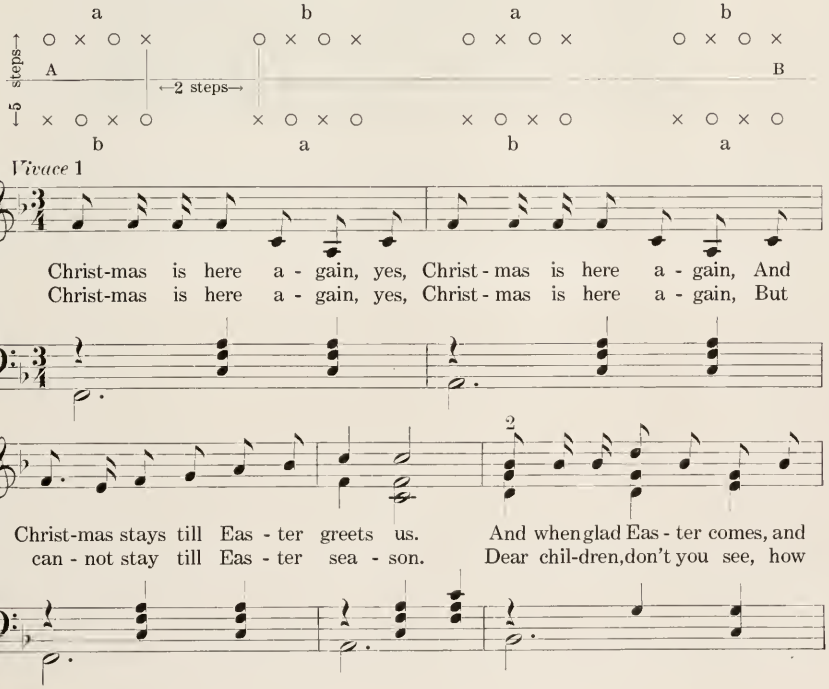
Figure Two

(1–8). Repeat (1–8) as described above.
(1–8). X stops in front of another player, Z, and the three now perform as described at (1–8), above, Y with hands still resting on the shoulders of X.
(9). All clap hands. Those in the circle perform in the same manner as described above.
(9). X and Y clap hands, as above described, jump together and left-about-face, Y now being in the lead with hips-firm, X with hands on the shoulders of Y, and Z with his hands on the shoulders of X. Thus the game goes on until no one is left in the circle, the players now forming a continuous line, the leader always with hips-firm and each of the others with hands on the shoulders of the player in front of him.
(9). The last time all join hands and dance to the right to the end of music.

[If the circle is very large two may play inside, starting at opposite sides.]

No. 47. CHRISTMAS AND EASTER

Formation.—Players in couples arranged in two parallel lines facing each other at five steps distance; each group of eight at two steps distance from the next group, the two couples on either side forming group A and group B and vice versa. (See diagram.) Players join hands, the outside players in each group with free hands on hips.



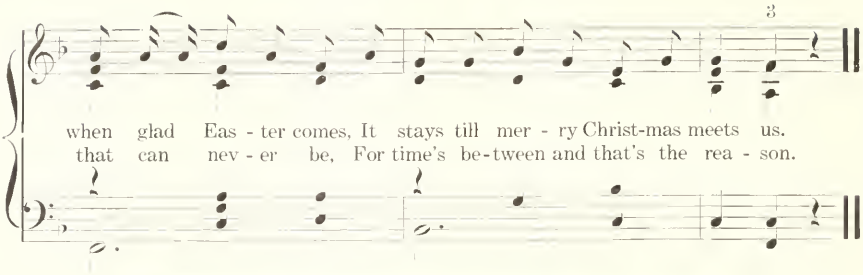
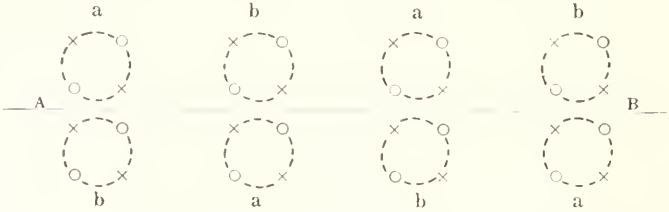


FIGURE ONE

Description.—(1). Groups A dance with four change-steps toward group B, halt and bow; (2) four steps backward; (3) halt. At the repetition of the song groups B repeat the figure.

FIGURE TWO

(1). Each group forms a circle and dance around to the left.
(2). Dance to the right. [See diagram.]



At the repetition of the song, the groups opposite each other form a circle and dance around at (1) to the left; (2) to the right. [See diagram.]

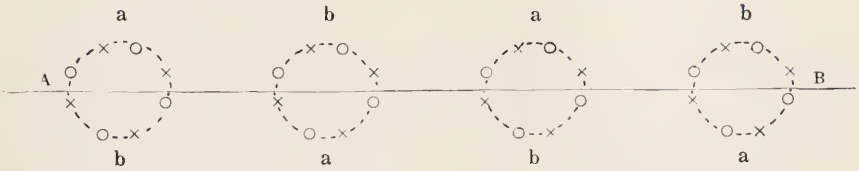
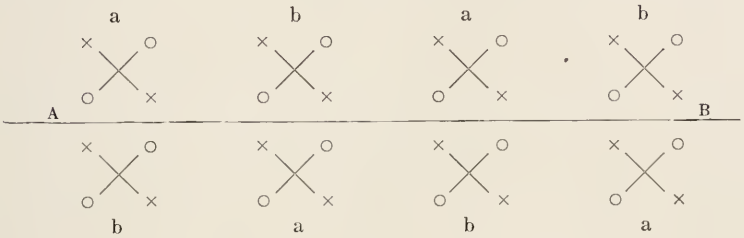


FIGURE THREE

(1). Each group forms a star with right thumb-grasp, placing free hands on hips and dance around to the left.
(2). Quickly changing to left thumb-grasp, dance to the right. [See diagram.]



At repetition of song the opposite groups form stars.
(1). The boys form right thumb-grasp and each places left arm around his partner's waist. The girls place their right hands on the boys' shoulders and with their free hands catch lightly hold of their skirts.
(2). Each couple faces about and the boys quickly form left thumb-grasp and all dance in opposite direction.

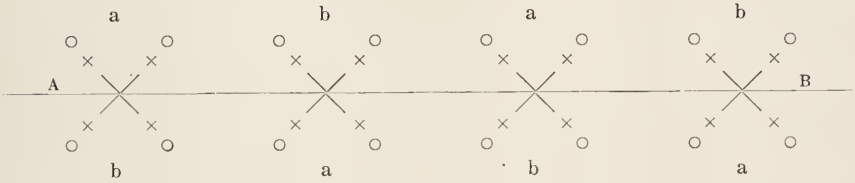


FIGURE FOUR

The two opposite groups at wing A, each group in a line, hand in hand, dance out, describe a curve as shown in diagram, cross over to the opposite sides and dance behind the first groups, crossing in front of the second groups; then describing a curve around and behind the last groups return in opposite directions to C. When the two leaders meet, they join the free hands and stretch them forward, and facing in the same direction the two groups dance to wing B, where they separate, each taking position immediately beyond the last group. The next two groups then dance out and repeat the entire figure.

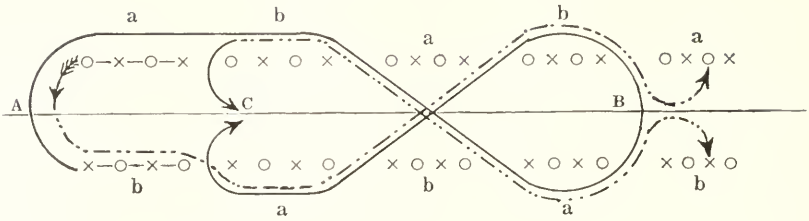


FIGURE FIVE

All face wing A and dance the grand right and left until reaching starting position.

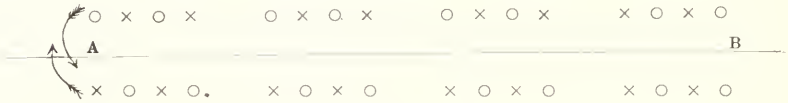


FIGURE SIX

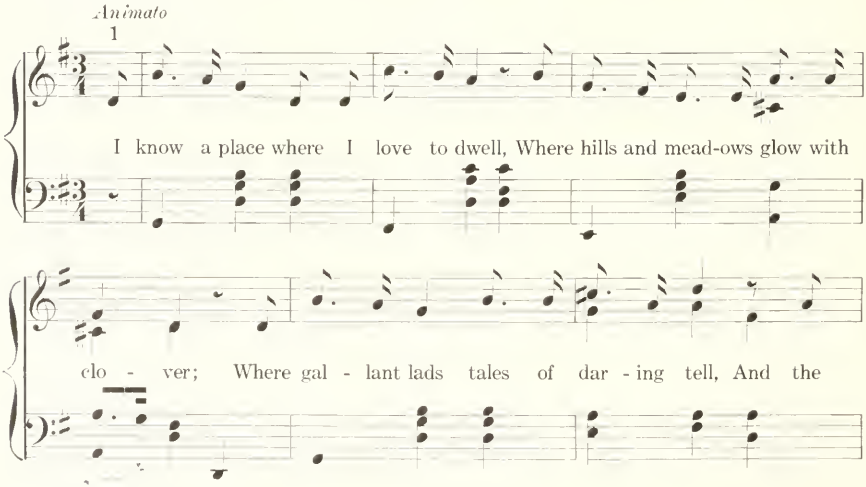
All join hands in a large circle and finish with a long dance.

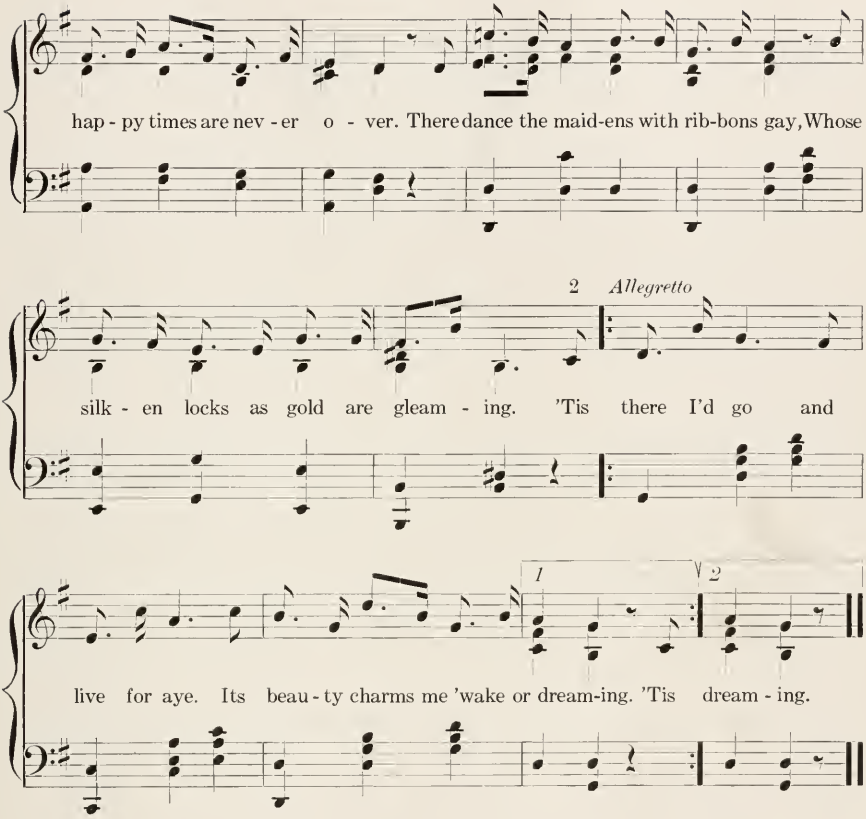
[Note.—The first eighth note in each measure should be emphasized with a mark-step throughout the game.]

No. 48. SWEET HOME

NORWEGIAN GAME

Formation.—Large circle; even number of couples. Partners facing each other with right hands joined.





Description.—(1). All dance the "grand right and left." If a great number are playing, repeat music from (1) as many times as necessary until partners meet.
(2). Couples form ring-grasp and dance around to the right, at the repetition to the left.

II

There grow the hazel and ash and birch,
  And there hang berries ripe and blushing.
The agile goat bounds to rocky perch,
  While far below him springs are gushing.
The early blossoms the boughs adorn;
  The cuckoo's clear note echoes in the trees.
I love that place in dewy morn,
  And when I hear the whisp'ring night breeze.

(1). Players form star with two couples and right thumb-grasp; free hands on hips. Stars dance around to the right.
(2). Repeat as at (2), described in the first verse.

III

There droops the willow in peaceful dale,
  Behind each rock's a fairy dwelling.
A place whose witch'ry can never fail,
  A place of charm beyond all telling.
While all alone I am sitting there,
  The brook and zephyr whisper welcome low.
I never saw a spot more fair,
  In noonday sun, or midnight star-glow.

(1). Players form star with four couples and left thumb-grasp, the boys on the inside. Stars dance around to the right.
(2). All join hands in large circle and dance around to the left; at the repetition to the right.

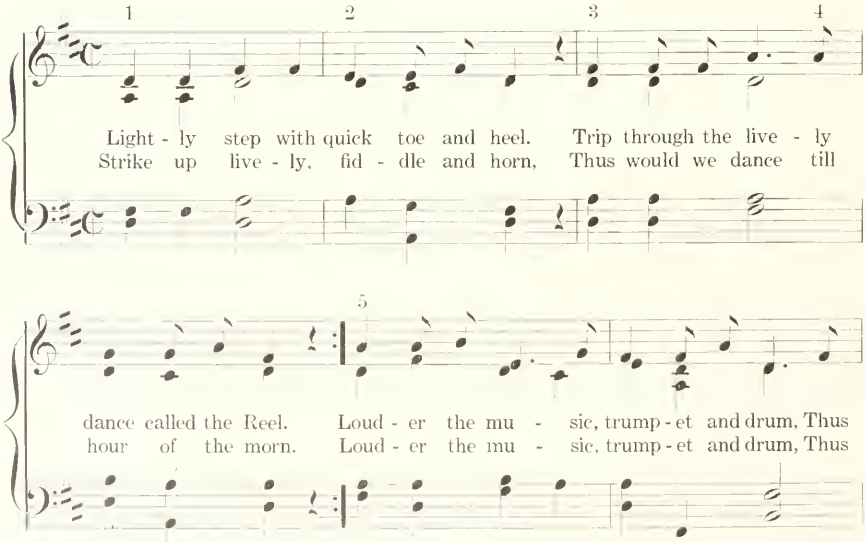
[For repetition of the game, partners are changed.]

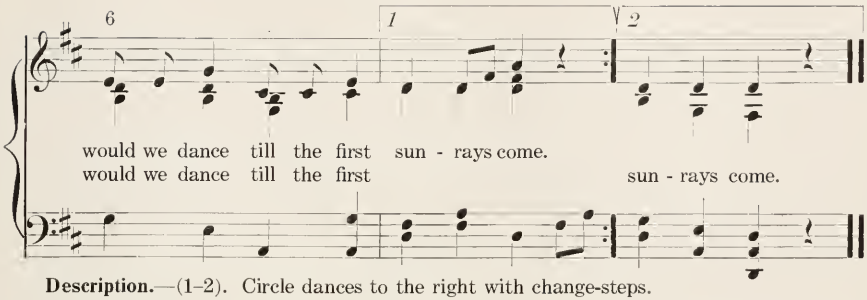
No. 49. THE REEL

This game may be played either as described in A or in B, depending upon the choice of the teacher or of the players.

Game A.

Formation.—Large circle, facing inward, each player with head and body slightly turned to the right; within the circle several boys.





Description.—(1–2). Circle dances to the right with change-steps.

(3–4). Each boy within the circle invites a partner from the girls forming the circle, places his right arm around her waist, free hand on hip; the girl places her left hand on the boy's shoulder and, with her free hand holds her skirt, dancing to the end of the first refrain.

(1). At the repetition of the refrain, each couple dances a change-step to the left. (2). Change-step to the right, each time making a little curve. (3). The boy, placing the weight of the body on the left foot, lifts the girl quickly over to the right and backwards half a turn, the girl assisting with a little hop, so slight that it can not be noticed.

(4). The girl, who comes down on her left foot, and the boy, who has shifted his weight to the right foot, take a hop-step forward, continuing to the end of refrain.

The second and repetition are danced in the same manner, but in opposite direction.

Game B

The formation is the same as in game " A " and the same steps are used at the beginning of the dance.

Figure One

(1–2). Repeat (1–2) in game " A." (3). Each boy invites a girl from those forming the circle and leads her at his right side, free hand on hip; the girl with her free hand catching up her skirt. Together they dance the same figure as described at (3) in game " A."

(1–2). At the repetition of the first refrain, the couples dance two change-steps forward. (3–4). They form ring-grasp and dance around to the right.

Figure Two

(5). The boy grasps with his right hand the girl's right index finger; the hands are raised to form high arch, under which the girl, whom the boy passes in front of him, dances to the right.

(6). Repeat as at (3), in Figure One.

Figure Three

(5). At the repetition of the second refrain, the girl, with both hands catching hold of her skirt, dances around in front of the boy, to the left, who, with hand crossed over his chest, closely follows her.

Figure Four

(6). The boy quickly places his hands on either side of the girl's waist, she puts her hands on his shoulders, and they dance twice around to the right, at the end of which he lifts her over to his right side, she assisting with a little hop.

[Either game may be repeated, with the girls staying within, the boys joining the circle.]

No. 50. A WINTER DAY

Formation.—Large flank circle; within the circle, a leader whom all the others imitate.

Allegretto

1

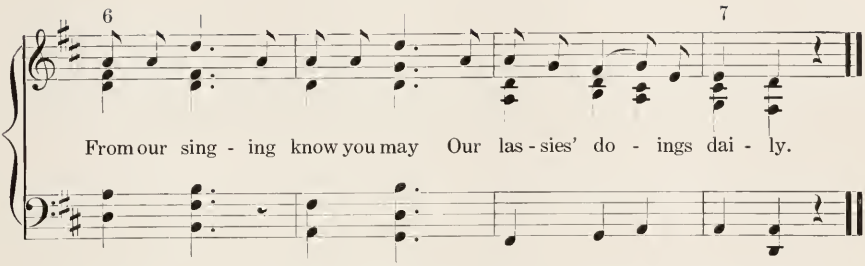
Grip of ice is on the riv - er,
E - ven fur - clad fox - es shiv - er. Let us sing and

2

tell you gai - ly Las - sies' do - ings dai - ly. And so the las - sies while

3 4 5

walk - ing do, And sit - ting, stand - ing they do so too.



Description.—(1). The circle moves in lively time to the right with running-steps. (2). all halt, facing inward. (2–3–4–5). All courtesy. (6). Each player dances once in place toward the left. (7). All halt and courtesy.

II

Grip of ice is on the river, etc., etc.
Tailors' doings daily.

And thus the tailors while walking, do, etc., etc.

(1–2). Repeat as above. (2–3–4–5). All make sewing motions. (6–7). Repeat as above.

III

Grip of ice is on the river, etc., etc.
Sailors' doings daily.

And thus the sailors while walking, do, etc., etc.

(1–2). Repeat as above. (2–3–4–5). All make motions as of hauling in a line. (6–7). Repeat as above.

IV

Grip of ice is on the river, etc., etc.
Captains' doings daily.

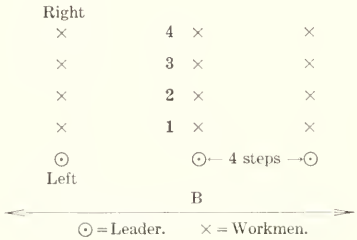
And thus the captains while walking do, etc., etc.

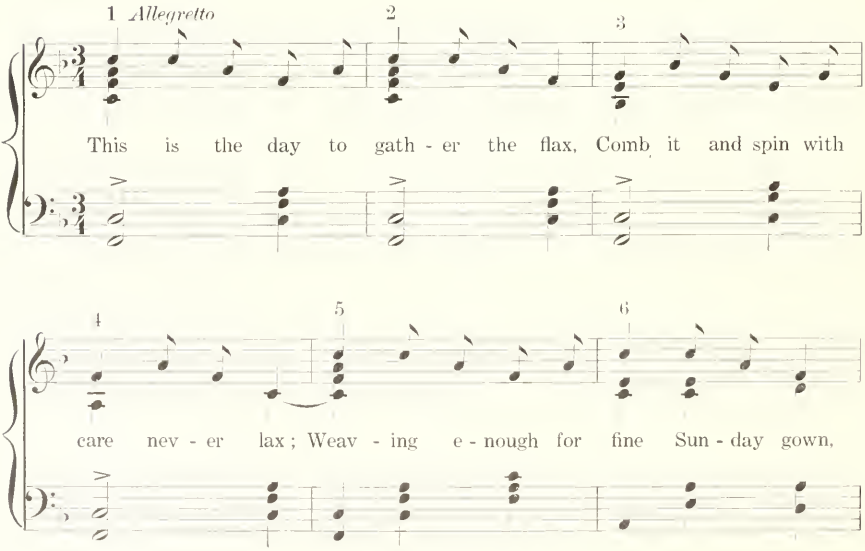
(1–2). Repeat as above. (2–3–4–5). All make military salute, right hand brought smartly to side of head where visor of cap would be, fingers pointing upward and close together; bring hand quickly down to the thigh. (6–7). Repeat as above.

[Using the same words, the leader may represent any occupation, beside those above mentioned, illustrating the same at (2–3–4–5). Each time the song is repeated a new leader may be chosen.]

No. 51. THE FLAX GAME

Formation.—Players in parallel lines, as many as the number of players will allow, at four steps distance, and five players in each line all facing line A. (See diagram.) The player who stands at the left end of each line is the leader. The others are workmen and numbered 1, 2, 3 and 4, counting from the leader.





REFRAIN

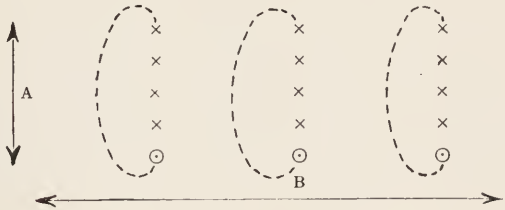
7 8 9

Then let us dance till sun - down. Thump,thump,thump,thump,thump,boom,

Hour aft - er hour the voice of the loom. Thump,thump,thump,

thump, thump, thump, Danc - ing makes chil - dren mer - ry.

Description.—(1). All bend forward as if grasping the flax.
(2). With arms making movements as if pulling the flax.
(3). Make movements as of throwing the flax down with a swing to the right and forward.
(4). Straighten to standing position.
(5–8). Repeat (1–4), at the end of which all face line B. [See diagram.]



Refrain. (Repeated at the end of each verse.)

(9). The leaders with hands on their hips; the workmen place their hands on the shoulders of the players in front. Beginning with the right foot, and using change-steps, all run around to the right, following the leader who describes an elliptical course, judging the distance so as to be back to starting position at the end of the refrain, where all halt facing line A.

II

This is the day for combing the flax,
  Spinning with care though fingers it tax,
Making the cloth for maid's dainty gown,
  Then let us dance till sundown.
Refrain: Thump, thump, thump, thump, thump, boom,
  Hour after hour the voice of the loom;
Thump, thump, thump, thump, thump, thump,
  Dancing makes children supple.

(1). All reach down to the right and forward, and imitate picking up a wisp of flax.
(2). With arms raised, imitate throwing the flax forward over a carder in front.
(3). Bend arms toward the body as if drawing the flax back.
(4). Throw the flax aside to the left and forward as carding is finished.
(5–8). Repeat (1–4).
(9). *Refrain:* Repeat as described above.

III

Now let us spin the thread stout and fine,
You finish your task, I'll finish mine;
Weaving enough for bright Sunday gown,
Then let us dance till sundown.
Refrain: Thump, thump, thump, thump, thump, boom,
Hour after hour the voice of the loom;
Thump, thump, thump, thump, thump, thump
Dancing makes children happy.

Workmen 1 and 4 step forward and turn facing workmen 2 and 3, and with right thumb-grasp, each line form a star to represent the spinning wheel.

(1–4). Stars move with running steps to the right.

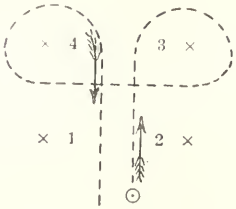
(5–8). Change to left thumb-grasp, and run to the left.

The leaders face the wheels and each by raising and lowering the right foot imitates treadling a wheel, holding the flax in the right hand.

IV

This is the day when weaving is done,
Rippled the flax and evenly spun;
Almost enough for girl's pretty gown.
Then let us dance till sundown.
Refrain: Thump, thump, thump, thump, thump, boom,
Hour after hour the voice of the loom.
Thump, thump, thump, thump, thump, thump,
Dancing makes children graceful.

Each line forms a star with wrist-grasp, and with raised arms forms an arch. The leader of each line, imitating the shuttle, runs under and through the arch, turns to the right, passes around and in front of 3 and 4, turns and runs around 4, returning to starting position. (See diagram.)



(9). *Refrain:* At the end of the refrain, this time, the players face line B. The workmen march up to the left of their leaders, in the order as they stand. All the lines form a large circle with hands joined behind each other's backs for support, all leaning slightly backward.

V

Now stop the work! Enough for to-day,
  Turn from the loom and go out to play;
Stuff we have made for fine Sunday gown,
  Now let us dance till sundown.
Refrain: Thump, thump, thump, thump, thump, boom,
  Hour after hour the voice of the loom.
Thump, thump, thump, thump, thump, thump,
  Dancing makes children merry.

(1–4). The circle dances around to the right. (5–8). To the left.

(9). *Refrain:* The leader nearest line A, places his hands on his hips; all the rest in the circle place their hands on the shoulders of the players in front of them, thus forming one long line. The leader, turning to the right, marches them all diagonally across the space used by the players, then turning left, the march is continued to the right of the respective lines' starting-position. Each leader, when reaching their own lines, marches their workmen up to their original positions, where they halt, marking time to the end of music.

[The refrain may be repeated as many times as necessary to finish the figure.]

No. 52. THE CASTLE MAIDEN

Formation.—The players, representing the castle, form a large circle facing inward, hands joined and slightly raised. Within the circle a girl in sitting posture and veiled, representing the Castle Maiden; walking around outside the circle is a boy, representing the Knight.

Andantino

Lone she sat in the tow - er tall. Ding, dong, Cas - tle bells,

All a - mong the ros - es. Brave - ly her knight watched at the wall;

Ding, dong, mu - sic swells, All a - mong the ros - es.

II

"I'll save that maiden sweet" his cry!
Ding, dong, Castle bells,
All among the roses.
"What though the wall be strong and high?"
Ding, dong, music swells,
All among the roses.

III

"I'll tear the rough stone from its place."
Ding, dong, Castle bells,
All among the roses.
"Greeting my play-mate face to face."
Ding, dong, music swells,
All among the roses.

IV

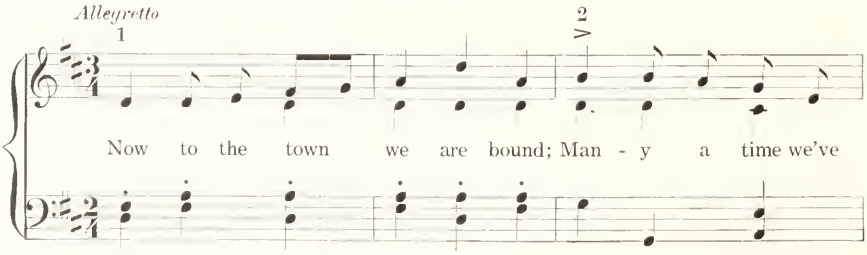
Now we have torn down all the wall,
Ding, dong, Castle bells,
All among the roses.
Rescued her from the tower tall.
Ding, dong, Castle bells,
Dance among the roses.

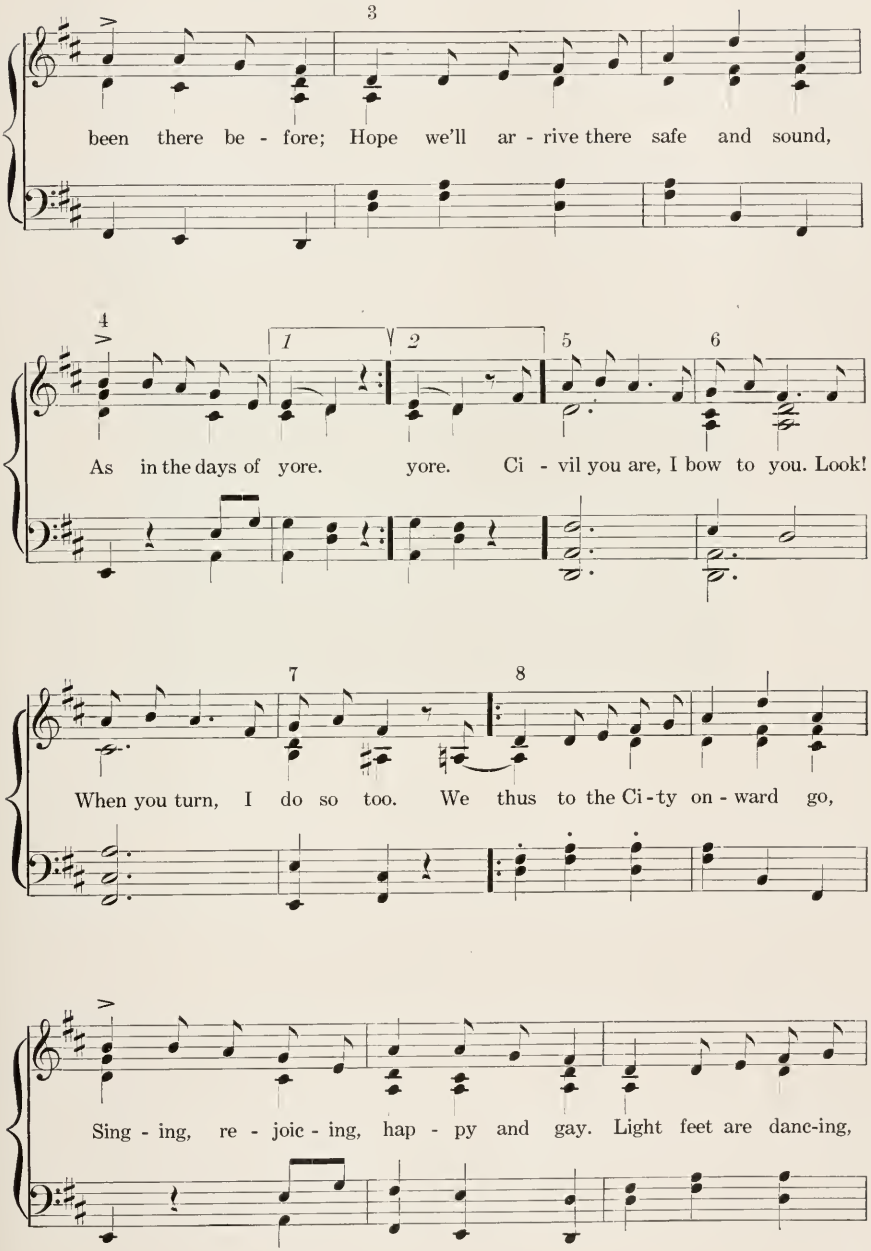
Description.—At the beginning of the second verse the boy, representing the Knight, during his walk outside the circle, takes away several players, thus "tearing away the stones" from the Castle wall. These players follow him in his walk around the Castle, repeating the performance to the end of the third verse. At the singing of the fourth verse, the Knight forces his way through the circle to the Maiden, who rises. The last verse is repeated; the Knight and the Maiden form ring-grasp and dance around to the right, then to the left.

[If game is repeated new principals are selected.]

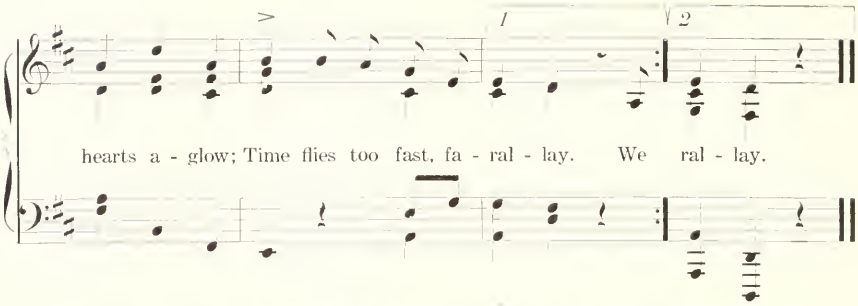
No. 53. A TRIP TO TOWN

Formation.—An even number of couples in two parallel lines facing each other, six steps apart, boys in one line, girls in the other; players in each line hand in hand.




3
been there be - fore; Hope we'll ar - rive there safe and sound,
4
1
2
5
6
As in the days of yore. yore. Ci - vil you are, I bow to you. Look!
7
8
When you turn, I do so too. We thus to the Ci - ty on - ward go,
Sing - ing, re - joic - ing, hap - py and gay. Light feet are danc-ing,

20526



Description.—(1). Both lines run five short steps toward each other, halting on the sixth.
(2). Both lines run five short steps backward, halting on the sixth in starting position.
(3–4). Repeat (1–2).
(5). All clap hands twice.
(6). Partners bow and courtesy to each other.
(7). The boys face to the right, the girls to the left, each player placing his hands on the shoulders of the one in front of him.
(8). Starting with a mark-step all run forward; both lines describe an inward curve, take one sidestep towards each other; face about, the boys to the left, the girls to the right, and run side by side to the opposite, or left, wing.

At the repetition at (8) both lines with a sidestep outward, describe an outward curve, face about, the boys to the left, the girls to the right, and both lines return to starting position, at the right wing, where at the end of the verse all clap hands and face inward.

II

|: Fun we'll have plenty all day long,
Hey fa-le-ra and high diddle day;
Life is with us a merry song,
Even our work seems play.:|
Bow once again, so I will do,
Swing on your heel, I'll do so, too.

Yes, fun we'll have plenty all day long,
Hey fa-le-ra and join us you may;
Waking the echoes with our song,
Sing fa-le-re, fa-ral-lay!

(1–5). Starting at the right wing, each line performs the "Shell figure." Upon reaching the left wing, all face about and run back to starting position, where they halt, facing inward.
(6). All bow and courtesy.
(7). All swing around once.
(8). Repeat as at (8) in the first verse.
(8). At the repetition of (8) the "Shell figure" is performed to starting position, where all halt, facing inward.

III

||: Tickets are good for just one day,
And, there are many things we would see;
We'll make the most of this short stay.
Hey fa-le-ra fa-ral-dee!
Bowing again? Well, so will I,
And when you turn, I'll not be shy.
A merrier time was never seen,
As I have said, sing, fol-rol-de dey.
Now we go back to pastures green,
Hey fa-le-re fa-ral-ley!

(1–4). Both lines form a large circle, dancing to the right; at the repetition to the left, stopping in starting position with lines facing each other.
(5). All bow and courtesy.
(6). All swing around and clap hands.
(7). The boys face to the right, the girls to the left, with hands placed on the shoulders of the player in front.
(8). Repeat as at (8) in the first verse.

IV

||: Laughter and chaff and music gay,
Hey, fa-le-re and hey, fa-le-rack.
Now the fair city we'll forsake,
And all go tramping back.:||
Keep up that bow, I'm ducking too,
And when you turn, watch what I do.
What though the waves are white with spray,
Let us all sing, hey, fa-ral-de dey!
We'll keep the fun up all the way,
Hey, yet again, fa-ral-le!

The odd couples face the right wing, the even-numbered couples the left. Couples join hands. The odd-numbered ones raise the joined hands to form high arch.

(1–4). All run three short steps forward, the even-numbered couples passing under the arches formed by the odd ones. Having passed under, the even-numbered couples quickly raise their hands and form arches, under which the odd-numbered couples pass at the next three steps. When a couple reaches either wing, they face about, rest during one measure in the music, then either pass under an arch or form one as the case may be until all reach starting position.

(5-6). Couples bow and courtesy in the position they stand.
(7). All those facing the left wing face completely about.
(8). Repeat as at (8) in the first verse. At the end of verse all clap hands twice.

No. 54. TRA-LA

Formation.—Large circle, facing inward. Players in couples with hands on each others' shoulders; the boys' arms outside those of the girls'; couples are numbered 1, 2, 3, 4, 5, 6, 7, etc.

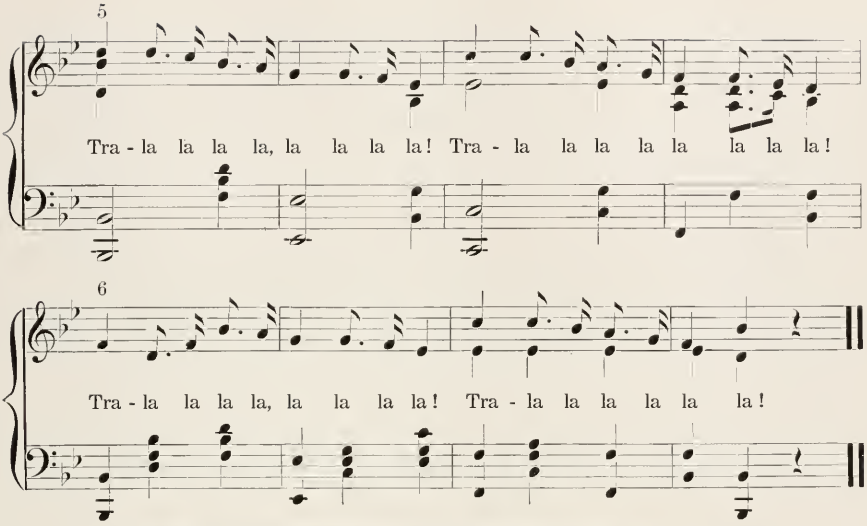
Allegretto

1 2

Tra - la la la la, la la la la! Tra - la la la la la la la la!

3 4

Tra - la la la la, la la la la! Tra - la la la la la la!



PART ONE

Description.—(1–4). Circle moves with change-steps to the right.
(5). Each couple forms ring-grasp and dance around to the left.
(6). Dance around to the right.

PART TWO

(1–4). All halt, face inward, and with hands on hips, execute kick-steps in place.
(5–6). Repeat as at (5–6), Part One.

Part Three

(1–4). All execute jump-steps in place with heel-striking.
(5–6). Repeat as at (5–6), Part One.

Part Four

(1–4). All execute dal-steps in place.
(5–6). Repeat as at (5–6), Part One.

Part Five

(1–2). The boys step behind their partners and place their hands on the girls' shoulders; all facing inward, they play "Bo-peep." [See description in back of book.]
(3–4). All face completely around, the girls placing their hands on the boys' shoulders, and continue playing "Bo-peep."
(5–6). Dance around as at 5–6, Part One.

Part Six

(1–4). Couples facing each other, boys on the inside, they form ring-grasp and dance with dal-steps.
(5–6). Repeat as at (5–6), Part One.

Part Seven

(1–4). Couples in double flank circle in sitting posture, boys in the inside circle. Couple 1 stands and faces left. With inside hands joined, forming a low arch, couple 1 with the boy on the inside, runs all around the circle, and upon reaching starting position, sits down in the same posture as the other players. As soon as couple 1 has passed them, couple 2 immediately jumps up, joins hands and repeat as couple 1. Couple 2 is immediately followed by couple 3, and so on all around the circle.
(5–6). Repeat as at (5–6), Part One.

Part Eight

Boys place their right arms around the girls' waists, free hands on hips; the girls place their left hands on the boys' shoulders, and with free hands catch hold of their skirts. The couples move toward the left in circle-formation and dance as follows:

(1). Two dal-steps.
(2). Each couple swing around backwards.
(3–4). Repeat (1–2).
(5–6). Polka to the end of song.

[If game is repeated, change partners.]

No. 55. DOLLIES' WASH

Formation.—Players in couples in two parallel lines facing each other at two steps distance. The couples are numbered, 1, 2, 3, 4, etc. Boys in one line, girls in the other.

Andantino

1 2 3 4

Now our dol - lies' clothes we're wash - ing Till they're white as

5 6 REFRAIN

drift - ing snow. Just so, rub them hard, Tra - la,

7 8

rub them hard, Tra - la, la la la! rub them hard.

Description.—Each player picks up an imaginary article, rubbing it between the hands.

Refrain: During the singing of the refrain, which is repeated at the end of each verse, players place hands on hips and dance kick-steps in place.

(7). All turn completely around to the left.

(8). Partners bow and courtesy.

II

After washing comes the rinsing
Till no speck of soap is left.
Refrain: Just so, souse them well, tra-la, souse them well,
Tra-la, la la la! souse them well.

Partners form ring-grasp and swing the joined hands alternately to the right, then to the left at (1, 2, 3, 4, 5, 6).

Refrain: Repeat as described above.

III

Next we wring each piece so dainty,
Shake them ready for the line.
Refrain: Squeeze hard, turn and twist, bend each little wrist,
Tra-la, la la la! turn and twist.

Partners form ring-grasp and perform the clockmovement (as described in the back of the book); at (1, 3, 5) the turn is made to the right, at (2, 4, 6) to the left.

Refrain: Repeat as described above.

IV

Standing tiptoe in the garden
Clothes we fling across the line.
Refrain: So so! pin them tight, though the wind is light;
They must not take flight, pin them tight.

Rising on tiptoe the players imitate throwing clothes on a line placed high. At (3) and (6) players strike partner's raised palms.

Refrain: Repeat as described above.

V

When they're dry we pull them smoothly,
By itself each piece with care.
Refrain: So, so, carefully straight as straight can be;
Tra-la, la la la! carefully.

Partners form ring-grasp; the odd-numbered couples, 1, 3, 5, etc., run three steps toward the boys' side, the girls pushing the boys before them. The even-numbered couples, 2, 4, 6, etc., run three steps toward the girls' side, the boys pushing the girls before them. Repeat in opposite direction to starting position, where all halt.

Refrain: Repeat as described above.

VI

Next we pass them through the mangle;
Try it if you think it fun.
Refrain: Just so, tra-la la, just so, tra-la la,
Does it look like fun? Tra-la la!

The boys in hips-firm position, the girls catching hold of their skirts; partners alternately bow to each other, starting with the boys, thus imitating two turning a handle.

Refrain: Repeat as described above.

VII

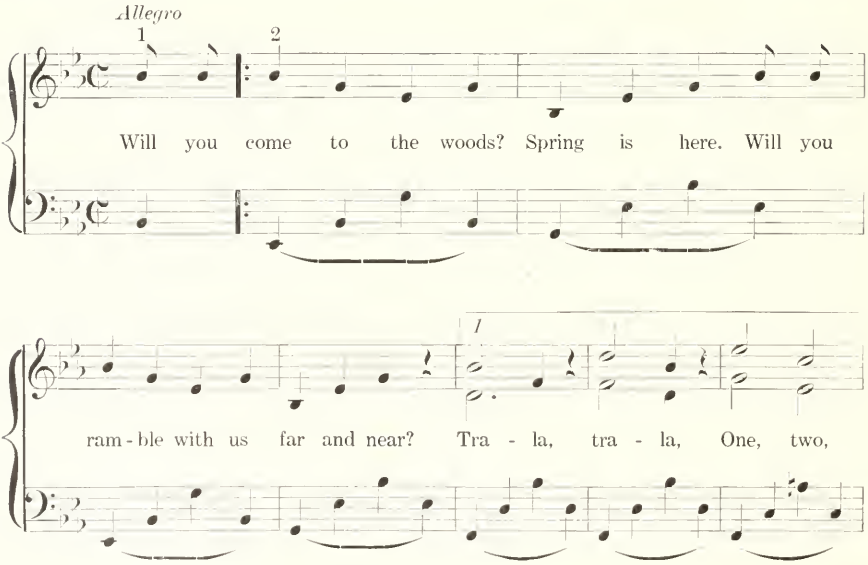
Last of all we do the ironing,
Smoothing out each wrinkle small.
Refrain: So, my dollie fine, starched and prim you'll shine;
Tra-la, la-la la! dollie mine.

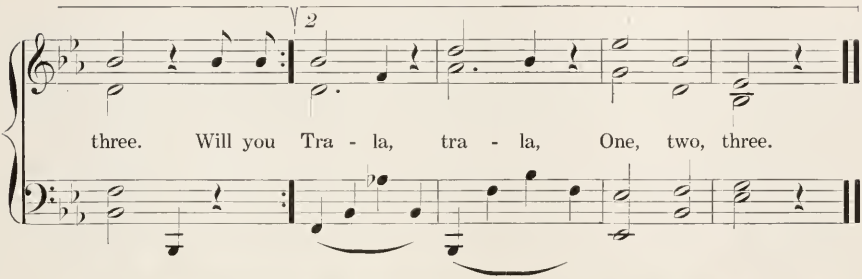
Players imitate holding an iron in the right hand and passing it back and forth over the left forearm held in position to represent the ironing-board.

Refrain: Repeat as described above.

No. 56. SPRING

Formation.—Players in couples in large double circle facing inward; the girls forming the inner circle with hands joined; the boys forming the outer circle with hands on partners' shoulders.





Description.—(1). All rise on toes.

(2). Dance with gliding-steps to the right. At the word "Three" each boy takes a step to the right and places his hands on the shoulders of the girl then in front of him.

With new partners the figure is repeated as at 1–2 above, and the players may dance in the opposite direction.

[The game may continue until the original partners meet.]

No. 57. WEAVE THE WADMAL

Formation.—An even number of couples, preferably six or eight in two parallel lines facing each other four steps apart; boys in one line, girls in the other; each line with joined hands raised to low chain. Counting from the boys' right wing the couples are numbered 1, 2, 3, 4, etc.

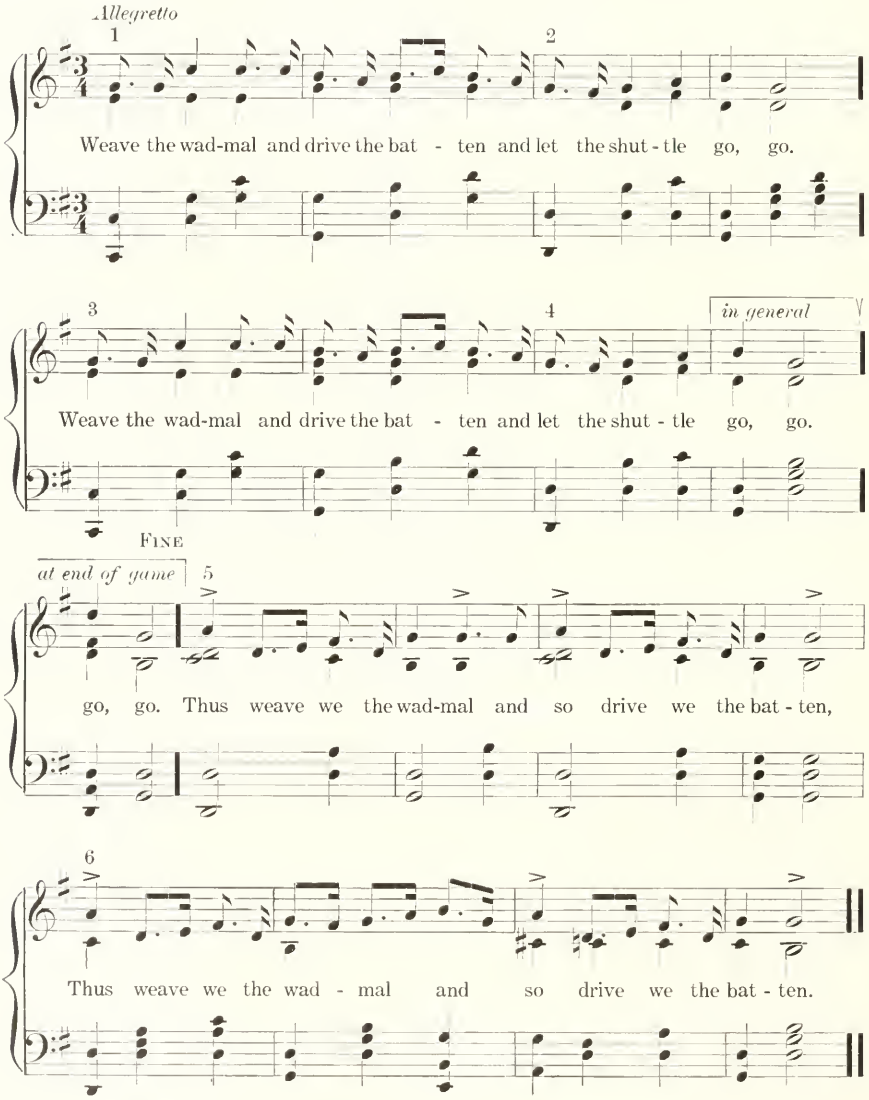


FIGURE ONE

Description.—[The first step of a new run should be emphasized by a mark-step.]
(1). Both lines run three short steps towards each other, halt and bow.
(2). Three steps backward and halt. (3–4). Repeat as at (1–2).
(5). Couple 1, representing the shuttle, hand in hand and both starting with outside foot, run down between the lines to the opposite wing where they halt and face completely about, turning toward each other.
(6). With hands joined and starting with outside foot they run back to the right wing, face about, run to the center of the lines, link right arms and dance around once.

Then, separating, the boy runs to the girl of couple 2, while the girl runs to the boy of the last couple (left wing) and linking left arms they dance around half a turn with these; return to center, link right arms and dance around half a turn. After which they immediately separate, run to the boy and girl next in number and perform likewise until the boy has danced with all the girls, and the girl with all the boys, then return to the center where they join hands and run to the girls' left wing. Raising their arms to high arch they run, the girl on the outside, the boy on inside, down the line. Each one, as the couple advances, bends down and faces them, but immediately after straightens up in position, both lines clapping hands in time to the music.

When the couple reach the end of the girls' line they cross over to the boys' line and perform in the same manner as just described.

When the couple reach starting position they run between the lines to the opposite wing and take their places at the end of their respective lines.

Each couple in turn as they stand may repeat the figure as danced by couple 1, starting at 1, 3, 5, or 6 in the music.

Figure Two

The lines run three short steps towards each other, halt and turn, the even-numbered couples to the boys' right wing, the odd-numbered couples to the boys' left wing. Thus two and two couples face each other and await the end of refrain. At the beginning of new refrain (1, 3, 5 or 6 in the music), the odd-numbered couples raise the joined hands to high arch, all run three short steps forward, the even-numbered couples passing under the arches.

During the next three steps, the odd-numbered couples pass under the arches quickly formed by the even-numbered ones. When a couple reach the end of either wing, they face about and stand still during one measure in the music, after which they start again, either to pass under, or form an arch as may be required. The figure is continued until all reach starting position, when the lines face each other and partners form ring-grasp.

Figure Three

The figure starts with new refrain. The boys of the odd-numbered couples followed by their partners, run five short steps backward and obliquely to the left and halt. The even-

numbered couples run five short steps in the opposite direction and obliquely to the right, pushing their partners before them and halt. All count to six, after which all run five ordinary steps in the opposite direction; the boys of the even-numbered couples, followed by their partners, run five steps backward and obliquely to the right, while the boys of the odd-numbered couples run five steps forward and obliquely to the left, pushing their partners before them.

The odd-numbered couple, who should now be at the end of the girls' right wing, and the even-numbered couple who at the same time should be at the end of the boys' right wing, take the next five steps in place while the others continue to run backward and forward. Each couple, when reaching the end of the right wing of either line does likewise, starting to run at the next five steps. When all the couples have been at least once at the end of each wing and returned to starting position, all halt. The boys retain the girls' left hands in their right. The girls cross their right arms under their left and the hands are grasped by the left hands of the boys in the couple nearest to them.

Figure Four

The crossed arms of the players are raised to high arch. The girl of couple 1, followed by all the other players, runs under the arches, to the opposite wing, where she turns to the left, runs back to starting position and halts. The boy of couple 1, when reaching starting position, immediately makes half a turn to the left under the girl's left arm, thus resuming starting position facing her. With his left hand, he still holds the left hand of girl of couple 2, who now passes under the arch formed by couple 1, and raising her hands above her head, and at the same time turning half around to the left, she resumes starting position.

All the other players resume their positions in the same manner.
The arch-formation is retained for the next figure.

Figure Five

Again all run under the arches and when reaching the opposite wing the girl turns to the left in a curve and runs back to starting position. The last boy in the line places himself in a favorable position to represent the "roller," all the while retaining the hold of his partner. The girl of couple 1 describes a large circle and runs around to the left until all the players have been wound around the "roller." Arms are now raised to high arch and the "roller" makes his way out, pulling all the players along, thus unwinding the cloth.

Then all form a circle and dance around to the end of the refrain, when all halt, the boys facing the right, the girls to the left.

Figure Six

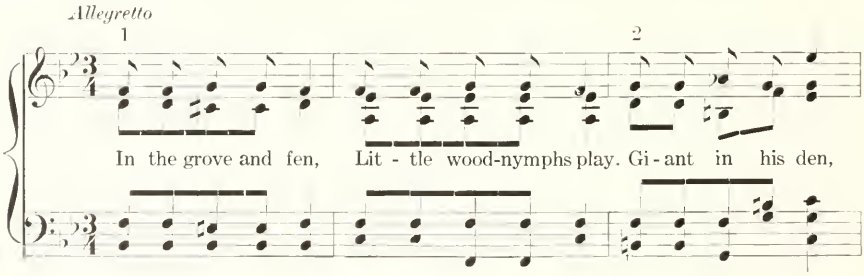
Each boy, linking right arms with his partner, dances around twice with her, then, alternately right and left with the remaining girls in the circle, dances around once with each. When partners meet, they form ring-grasp and dance around twice to the right and twice to the left. They finish the refrain standing hand in hand, and at the end of which, they bow and courtesy to partners.

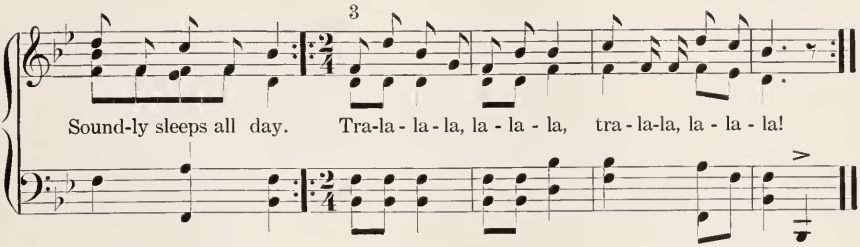
No. 58. WOOD NYMPHS

Formation.—Setting: Potted plants are used to represent trees of the forest, one tree in the center, the rest grouped around, leaving a space for the nymphs to wind in and out in the dance.

If the dance takes place on a stage, lighting effects may be used with charming effect.

Players: A number of girls representing wood nymphs, dressed in white with long gauzy veils and barefooted. A tall person, playing the giant, in a grayish green blouse costume, belted around the waist, and generally formidable in appearance.





Description.—(1). The players join hands, raise them high and appear in a continuous chain. With one player as leader, the nymphs dance with light running-steps in and out among the trees in a weaving fashion until the center tree is reached. Around this they gather in a close ring. During this dance the first verse has been sung through and repeated.

(3). Tra-la-la. Hands are dropped and the nymphs catch gracefully hold of their skirts or waving their veils, each one dances around and forward in a close circle around the center tree.

(3). At the repetition of " Tra-la-la " the players again join hands, raise them high, and dance ring-dance to the end of Tra-la-la.

II

Fanned by evening breeze,
  Fairies in a ring,
'Neath the nodding trees,
  Gaily dance and sing.
Tra-la-la-la, etc.

(1). Dropping each other's hands the nymphs glide out among the outer trees, tripping in a continuous line one by one, hands at sides. (2). Again nearing the center tree they dance around it with hand raised high and waving their veils in rhythm. At the repetition repeat (1–2).

(3). Tra-la-la. Repeat as above described.

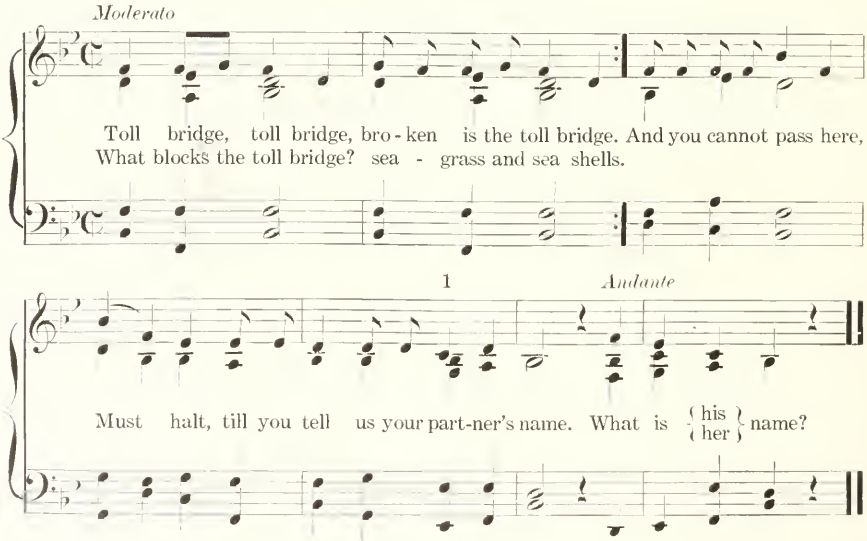
III

Comes from mountain high,
Giant old and bowed,
Wood-nymphs frightened fly,
Like a summer cloud.
Tra-la-la-la, etc.

(1). The ring-dance is continued.
(2). The giant enters with threatening countenance. The dance is quickly broken up and the frightened wood-nymphs scattered among the outer trees. The giant walks, with heavy tread, over their play-ground, threatening them as he goes, shakes the center tree and pulls it up, after which he disappears.
(1). At the repetition of the verse, the nymphs return in a timid, hesitating manner, lightly and on tiptoe one after the other, hands in sides.
(2). The nymphs are again frightened away by the unexpected return of the now even more threatening giant, who however, immediately disappears.
(3). Tra-la-la, the nymphs, recovering from their terror, dance in lively time, expressing their delight at the disappearance of the giant.
(3). Repetition of tra-la-la, with light gliding-steps and gracefully waving their veils, the nymphs dance about and around the remaining trees and out of the room (or from the stage) at the end of the song.

No. 59. THE TOLL BRIDGE

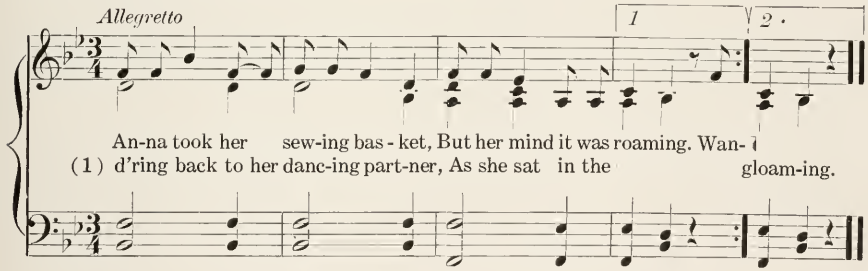
Formation.—Players in couples in large single circle, facing inward; all with hands joined. One couple representing the "Toll bridge" stands facing left, the girl on the outside, with the joined hands raised to high arch under which the circle dances.



Description.—The circle moves to the right.

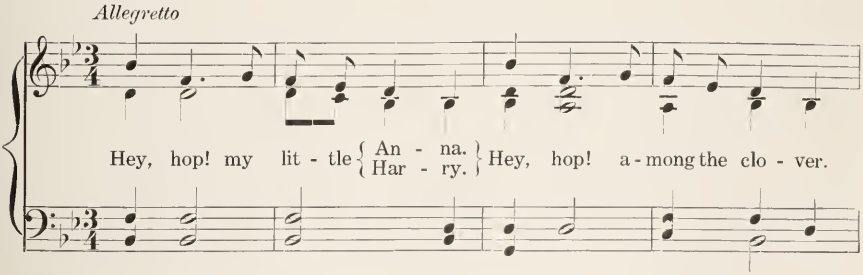
(1). The bridge is lowered and the player thus stopped, whether a boy or a girl, must give the name of partner. The answer is spoken.

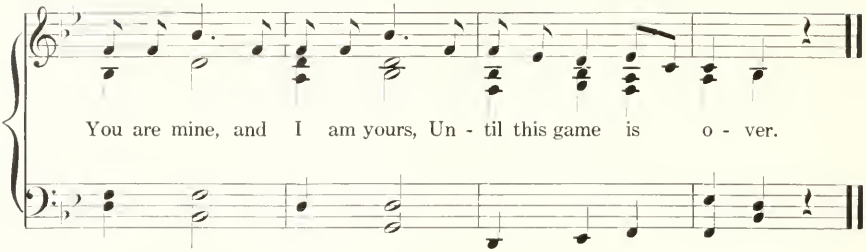
After giving the name of partner he steps inside the circle and performs that which is designated in the following verse.



If a boy: Harry took his drawing paper, but no fair picture made he.
(1). Thoughts went back to his dancing partner and down the pencil laid he.

(1). He or she hastens forward to the one who was named and whom until now stayed in the circle; they form ring-grasp and dance around to the right.



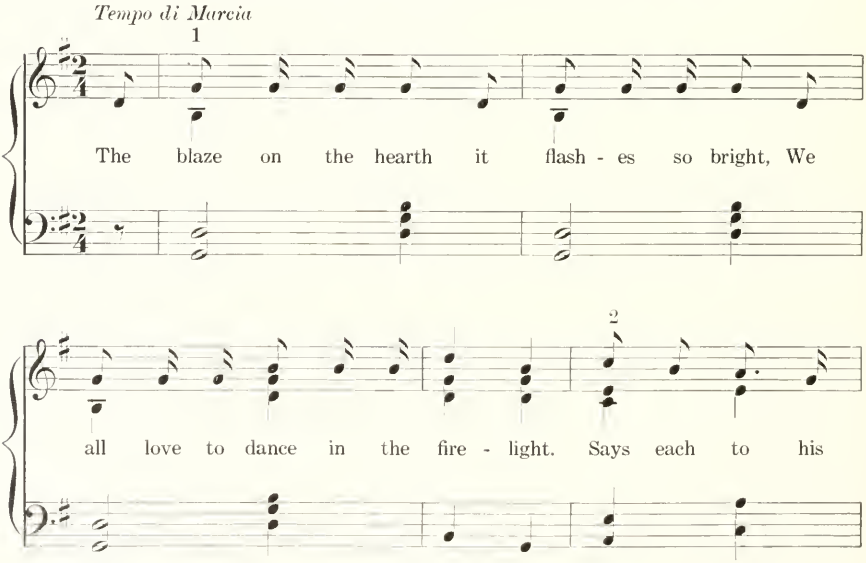


All sing. The circle dances to the right, the couple within to the left.

[The couple now inside the circle form the bridge, and the game is resumed, the former "bridge couple" joining the circle.]

No. 60. THE FIRESIDE DANCE

Formation.—Players in couples in large single circle, facing inward; all hand in hand. Within the circle are several couples hand in hand, one couple behind the other.



part - ner fair, Come dance with me, be free from care.

3 4 5

Turn a - round and take my hand, In the light from fai - ry land.

6 7 8

Turn a - round and take my hand, Dance by light from fai - ry land.

Description.—(1). The circle moves to the left with march-steps, starting with the left foot; the couples within march to the right, starting with the outside foot.

(2). All dance with light running-steps. (3). Each boy in the circle drops the hand of the girl to the left, but retains his partner's. All the players perform alike, swing their joined hands quickly forward, then dropping partner's hand each player turns once around, the boys left, the girls to the right.

(4). All clap hands; (5), all form ring-grasp and dance around.

(6–7–8). Repeat as at (3–4–5).

II

I'll now say farewell to you, my sweet friend,
  I cannot linger here forever.
Fate will soon another send;
  So dance, and grief cometh never.
Turn around and take my hand,
  In the light from fairy land.
Turn around and take my hand;
  Dance by light from fairy land.

(1–2). Those forming the circle repeat as at (1–2) described above. The couples within form ring-grasp and swing the joined hands outward, inward and lastly upward as in farewell.

(3–8). Repeat as at (3–8) described above.

[If the game is repeated, those who formed the circle change partners. The boy of the couples within selects a new partner from those in the circle. In so doing he leads the girl with whom he has just danced up to the one with whom he next wishes to dance, and courteously requests them to exchange places.]

No. 61. TWO TRAMPS

Formation.—Large circle, facing inward; within the circle two boys, arm in arm.

Tempo di marcia

1

Two stran - gers through snow drifts came tramp - ing; Sing fal - le ral - la,
vag - a - bonds vowed they had mon - ey, Sing fal - le ral - la,

la - la la la la. They warmed their feet with stamp - ing;
la - la la la la. They'd noth - ing, and that was - n't fun - ny;

1 2 2

Sing fal - le ral - la la! Both la! And now a part - ner
with this smil - ing

took they, Sing fal - le - ral - la la la la la la! But
beau - ty, Sing fal - le - ral - la la la la la la! To

1 2

quick - ly her for - sook they. Sing fal - le ral - la la. And
dance it is my du - ty. Sing fal - le ral - la la. A

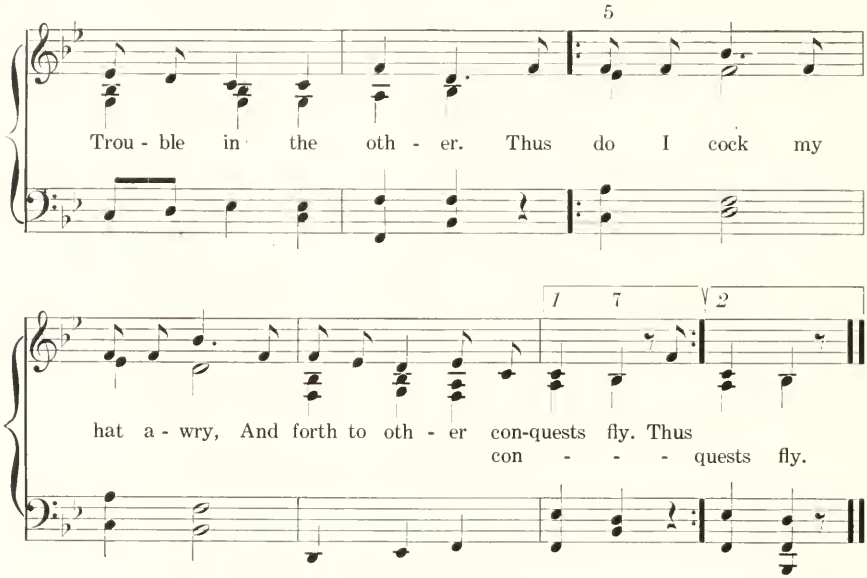
Allegretto

4

luck - y lad am I in - deed, My cho - sen part - ner

5

here I lead. Sing fa - ral - la! Hold - ing pleas - ure with - in one hand,



Description.—(1). The circle moves to the right with march steps, the boys within, in the opposite direction.

(2). The boys within the circle each choose a partner from the girls forming the circle, in so doing placing a ribbon over her shoulder. The girl thus distinguished immediately steps inside.

(3). Each boy then invites another girl with whom he walks around hand in hand.

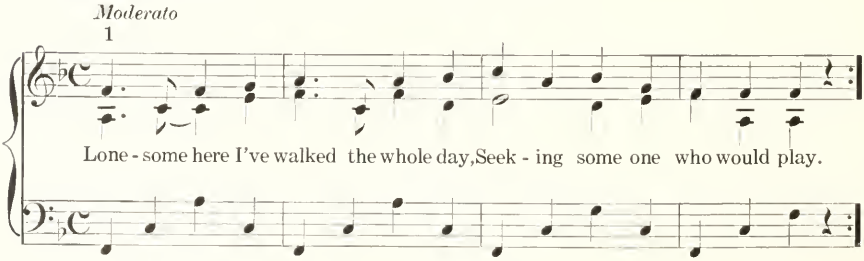
(4–6). They form ring-grasp and dance around to the left.

(5–7). Dance around to the right.

[For repetition of the game, the girls who were rejected stay within, the others join the circle.]

No. 62. SEEKING A FRIEND

Formation.—Large circle, facing inward; players in couples.



2

Now, be - hold whom should I meet, But the ver - y one I'd greet?

3 4

Dance, I pray you, dance once more, With your faith - ful friend of yore.

5 *Allegretto* 6

Tra - la - la la, la la la la, tra - la - la-la - la - la, la - la - la - la!

7 8

Tra - la - la - la, la - la - la - la - la, tra - la - la - la - la - la!

Description.—The boys face to the right, the girls to the left.

(1). The grand right and left is performed. (2). Those who at (2) grasped each others' right hands, retain the grasp, and swing the joined hands backward and forward in rhythm with the music, free hands on hips. (3). The boys grasp with left hands the left hands of the girls and march at their left side, toward the left, in circle formation.

(4). Couples form ring-grasp and, using change-steps, dance around to the right.

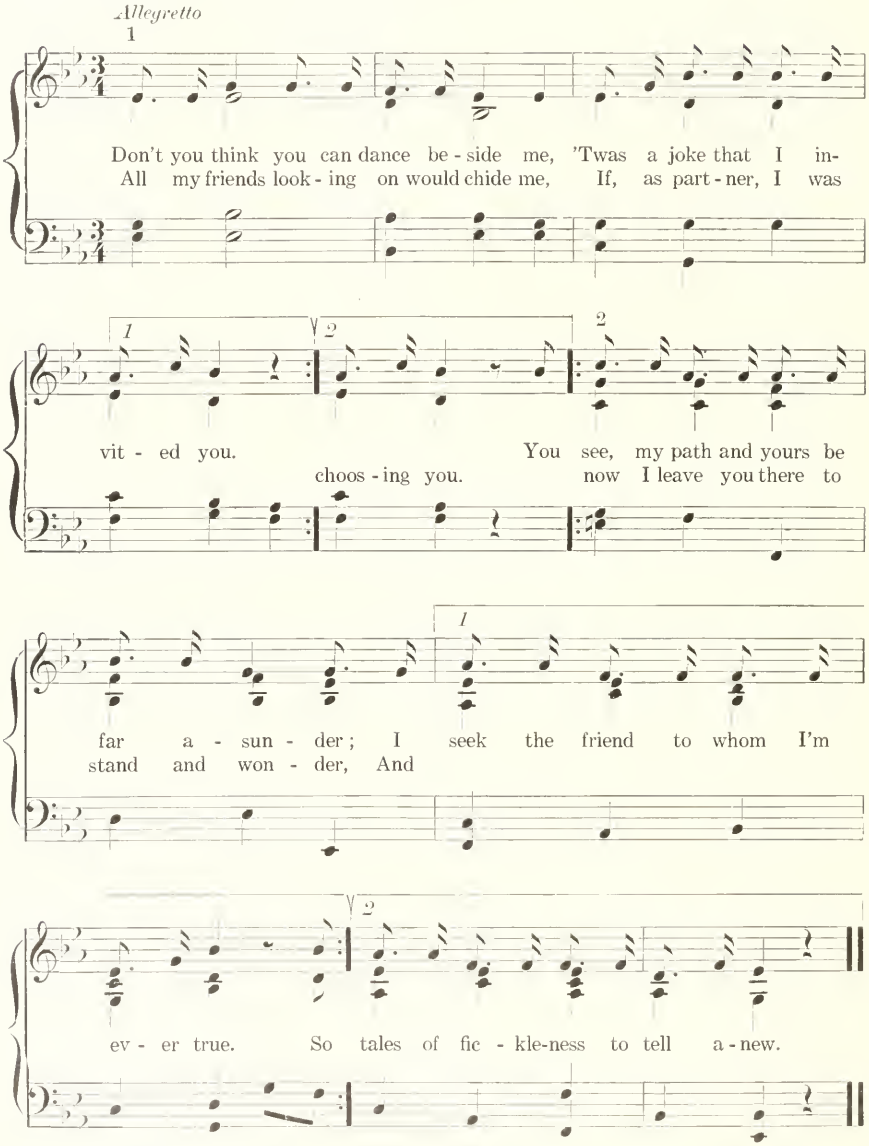
(5). Couples, hand in hand and starting with outside foot, dance with change-steps to the left in circle-formation; the boys with free hands in hips-firm position, the girls with free hands catching hold of their skirt. (6). Couples form ring-grasp, and with change-steps, dance around to the right.

(7–8). Repeat as at (5–6) in opposite directions.

[For repetition of the game partners may be changed.]

No. 63. THE FLIRT

Formation.—Large circle, facing inward; one boy, the "flirt," within. If a large number are playing, several boys may be within the circle.



Description.—(1). The "flirt" selects a player from among the girls in the circle, and with gestures and glances, entices her to step within, where she stays to the end of the verse.

(2). The "flirt" then leaves the girl first selected and invites another girl, with whom he forms ring-grasp and dances around, first to the right, then to the left.

[For a repetition of the game, the dancing couple joins the circle, and the rejected girl stays within to play the "flirt."]

No. 64. THE RIBBON OF GOLD

Formation.—Large circle, facing inward; within, a girl walking about carrying a golden ribbon.

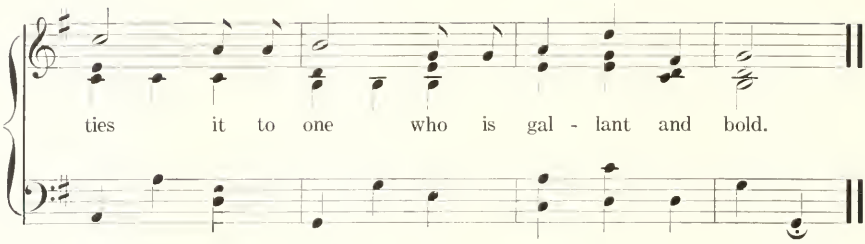
Allegretto

1 1

Three cheers for the lit - tle maid - en with rib - bon of gold. Three

2 2

gold. She ties it to one who is gal - lant and bold, She



Description.—The first note of each measure is emphasized by a mark-step throughout the game.

(1). All sing.

(2). The girl within the circle ties the ribbon around the arm of a boy while finishing the verse.

II

Oh, sweetest of little maidens, why tie it so tight?
  Oh, sweetest of little maidens, why tie it so tight?
I hope you don't think that I mean to take flight;
  I hope you don't think that I mean to take flight.

III

She loosens the ribbon quickly but not without fear,
  She loosens the ribbon quickly but not without fear.
He laughs, runs away, in the woods disappears;
  He laughs, runs away, in the woods disappears.

(2). The boy hurriedly leaves the circle, stopping a short distance away.

IV

Right soon they start out to find him with lantern and gun;
  Right soon they start out to find him with lantern and gun.
They see him, he knows it is useless to run;
  They see him, he knows it is useless to run.

(1). All the players flock out to find the runaway boy.
(2). The boy returns. Again forming circle around the couple, all sing, while the boy and girl form ring-grasp and dance around, first to the left, then to the right, while singing the remaining verses.

V

Behold now the little maiden is happy again;
  Behold now the little maiden is happy again.
With lightest of dances once more in her train;
  With lightest of dances once more in her train.

VI

And happiest is the maiden whose partner can play,
  And happiest is the maiden whose partner can play,
When weary of dancing, and ever be gay;
  When weary of dancing, and ever be gay.

For repetition of the game the girl chooses a boy, who steps within the circle and receives from the girl the ribbon, she taking his place in the circle. Laddie is substituted for Maiden, etc., and the following verse, for verse V.

Our boy once again is happy his partner is found;
  Our boy once again is happy his partner is found.
Once more, in the ring, they go dancing around;
  Once more, in the ring, they go dancing around.

No. 65. ON PARADE

Formation.—Large circle, facing inward; within the circle several girls in flank formation.

Tempo di Marcia

1

Sev - er - al {girls / boys} took a fan - cy to walk; grace - ful, eas - y their

2

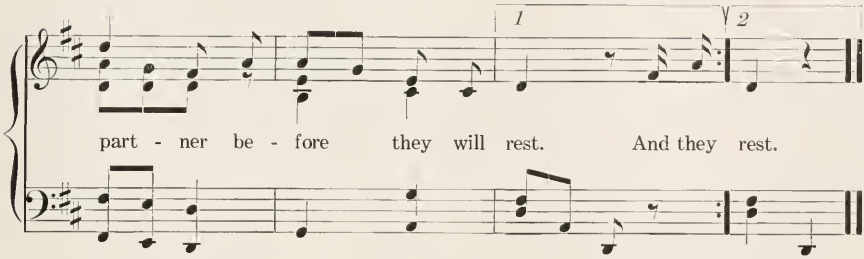
swing - ing step; All seek - ing such part - ners as would please them the

3

best. And they walk like sol - diers on pa - rade. They are

4

up - right, stead - y and nev - er a - fraid. They'll each find a



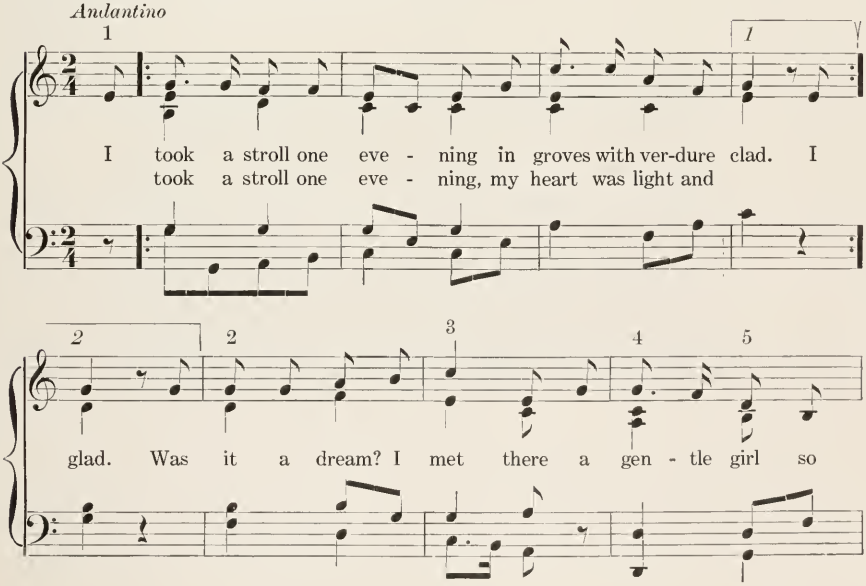
Description.—(1). The circle moves to the right with march-steps; the girls within to the left. (2). Each girl chooses a partner from the circle; they walk hand in hand, free hands on hips. (3). Partners face each other, the boys with both hands on hips, the girls catch up their skirts at either side and dance in place with kick-steps, both starting with the left foot. (4). All clap hands once, form ring-grasp and dance around to the right.

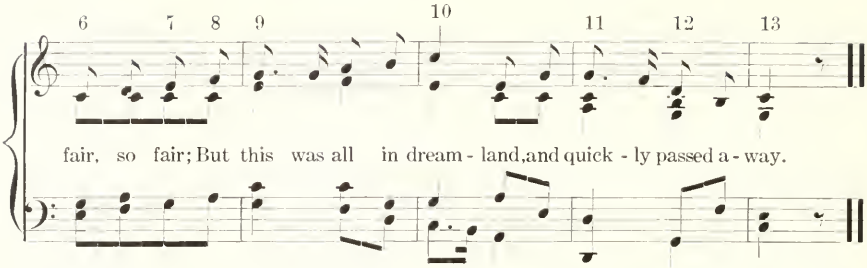
Repetition of the refrain, repeat as at (3), the first time; (4), dance around to the left.

[If the game is repeated new girls are chosen, the other players joining the circle.]

No. 66. MY FAIRY FRIEND

Formation.—Large circle, facing inward, players hand in hand. Within the circle a few boys, one behind the other with left hands on hip.





Description.—(1). The circle moves to the right, the boys within to the left and in close proximity to the circle.

(2). Each one of the boys within, with a courtly bow, greets one of the girls in the circle, who immediately steps inside, and the boy and the girl walk side by side to the end of the verse.

II

I promised all my treasures, if she her own would give;
I promised all my treasures as long as I should live.
And all the games we fancied we'd play
At close of day, of day;
But this was all in dreamland, and quickly passed away.

(1). Partners face each other, the boy facing outward, the girl inward and clasp right hands. At repetition, clasp left hands, retaining the hold of both. (2–13). The boy alternately pushes his partner's left hand backward and pulls her right hand forward according to the numbers above the music.

III

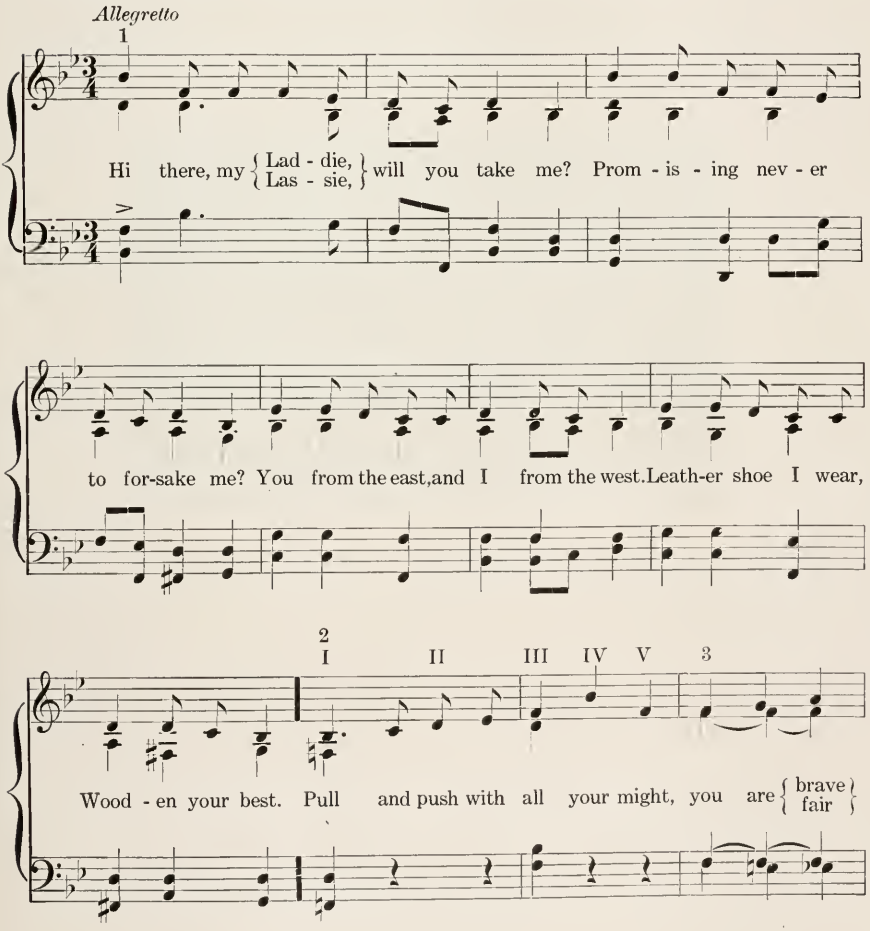
The friendship knot so firmly tied could never parted be;
The friendship knot would always hold my fairy bright and me.
She must have been a fairy, she fled
Before the day, the day;
It happened all in dreamland, and quickly passed away.

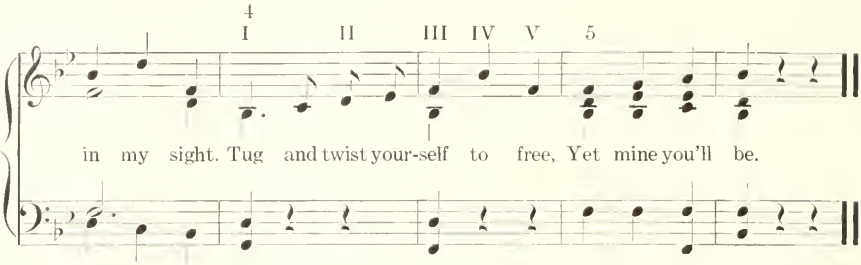
(1). Couples form skating-grasp and dance to the right in close proximity to the large circle. At repetition, face about and dance to the left. (2–13). Repeat as at (2–13) second verse, at the end of which partners bow and courtesy to each other.

[For repetition of the game other boys step within, the former players joining the circle.]
[Note. For " Explanation of terms " see back of book.]

No. 67. BRAVE AND FAIR

Formation.—Large circle, facing inward; one or more girls within.





Description.—Each girl within invites a partner from the boys in the circle. They form ring-grasp and dance around first to the right, then to the left.

(2). Couples halt; retaining the ring-grasp the girls at I, II, III, IV and V, alternately push back and draw forward partners' hands, starting by pushing back his right hand and drawing the left one forward.

(3). Couples dance around to the right.
(4). Repeat as at (2).
(5). Dance around to the left.

[For the repetition of the game, the boys stay within, and the girls join the circle.]

No. 68. OVER GREEN-CLAD HILLS

Formation.—Large circle, facing inward; one or more boys within according to number of players.

Allegretto

1

O - ver green - clad hills to - geth - er We roam in sun - ny

2

sum-mer weath- er. Hey, hop! my pret- ty lit - tle flow'r, We will dance till the

sun shineson yon bow'r. Dance,love - ly maid - en, 'Mid the nod-ding pur - ple

clo - ver. Dance,love - ly maid -en, 'Mid the nodding pur-ple clo - ver.

Description.—(1). The circle moves toward the right, with change-steps; those within to the left.

(2). Each of the boys within invites a partner, form ring-grasp, and dance around alternately to the right and to the left, to the end of the verse.

The boys then join the circle, the girls stay within and immediately invite new partners. The game is repeated from (1) as above described.

II

We will dance o'er mountains airy,
  A haunt of many a roguish fairy;
Come, come, 'tis in the early spring,
  In the treetops, the birds so softly sing!
    ||: Dance, lovely maiden,
  'Mid the nodding purple clover.:||

The girls join the circle, the boys stay within and repeat as above described.

III

Now we've danced o'er hills a-singing,
  With feet a-twinkling and voices ringing;
We've danced, my pretty little dove,
  Till the bright moon sailed peacefully above.
    ||: Danced, lovely maiden,
  'Mid the nodding purple clover.:||

Repeat as above.

[The verses may be repeated any number of times in order as they come until all have danced.]

No. 69. 'MONG MEADOWS GREEN

Formation.—Large circle, facing inward; players hand in hand; one or more boys within.

Tempo di Marcia

1

With smil - ing face and hap - py I'm watch - ing for thee; Now

2

take the hand I of - fer And swing 'round with me.

Allegro

3

O'er wood - land and mead-ow green, By brook - let and lake se - rene, 'Mid
We wan - der through fai- ry - land, In shad - ow of for - est grand, E'en

man - y a sum - mer scene, We dance 'round and 'round.
down to the o - cean's strand, By cool breeze - es fanned.

Description.—The circle moves, during the first part of the music, with light march-steps; during the second, gliding-steps are used.

(1). The boys within the circle each selects a partner, following them closely as they move in the circle. (2). The boys offer their hands to the girls who immediately step within. They form ring-grasp and dance around to the right to the end of the verse. The boys join the circle and the girls invite new partners.

No. 70. I DON'T WANT YOU

Formation.—Large circle, facing inward, one or more boys within.

Allegretto

1

Real - ly I don't want you, But as that don't daunt you,

2

I will dance with you a little while. But this Las - sie I am

3

sure I would pre-fer; Ev - er I would dance with her. She with laugh-ing glance,

She and I would dance, And be-guile the sun - ny min - ute.

Description.—(1). Each of the boys inside the circle chooses a partner from the girls in the circle. She immediately steps within. They form ring-grasp and dance around to the right, and during the repetition of the refrain, to the left.

(2). The boys leave the girls they have been dancing with and choose new partners and dance around with them.

(3). Each boy dances again with the first partner, who has stayed inside, until the end of the verse.

[For the repetition of the game, the girls who were chosen the second time stay within, all the others joining the circle.]

No. 71. EYES OF BLUE

Formation.—Large circle, facing inward, one boy within.

Tempo di Marcia

1

I meant to be, hoped to be, prayed to be, wished to

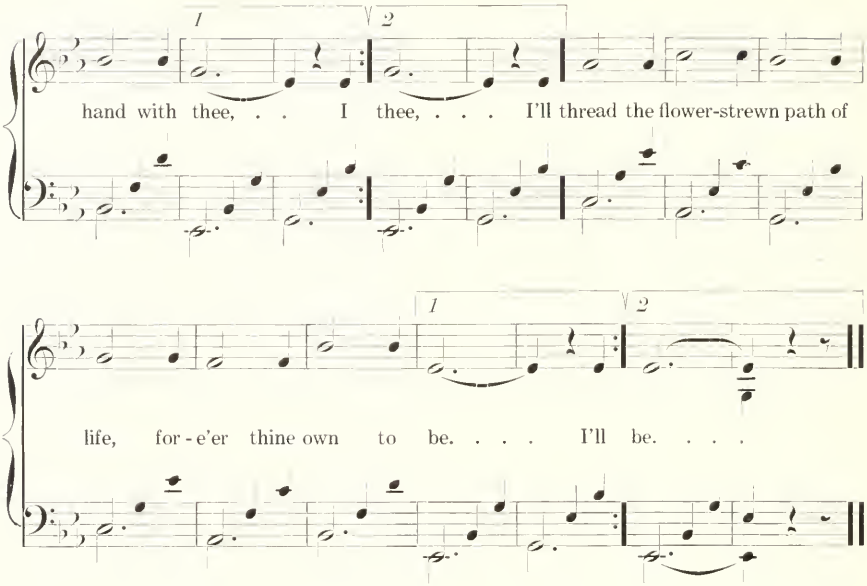
2

be - a-lone for aye. . But eyes of blue, and checks like ros - es fair,

Tempo di Valse

3

forced my heart to say: I will no lon - ger be a-lone, but hand in

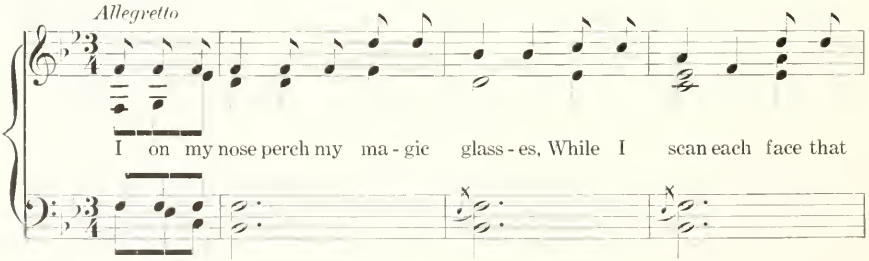


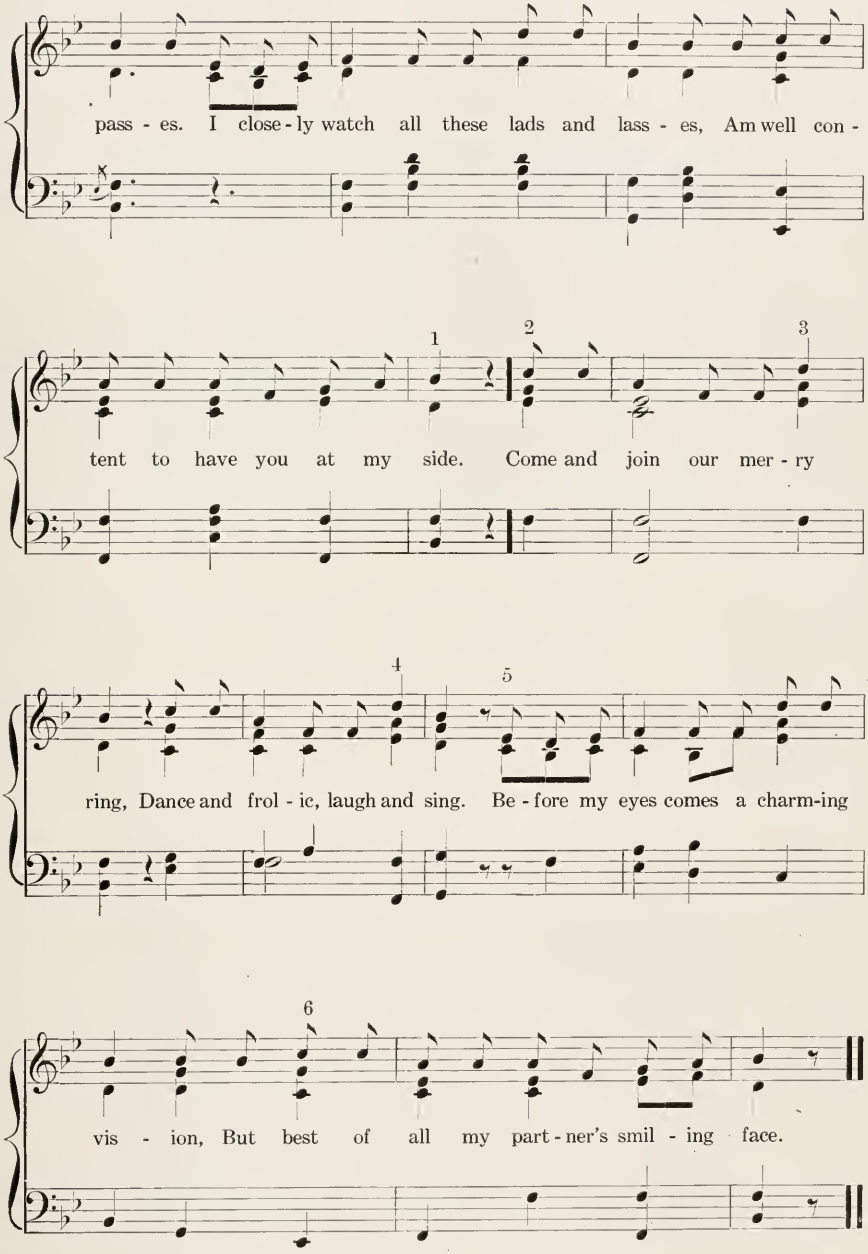
Description.—(1). Circle moves to the left with march-steps, the boy within to the right.
(2). The boy inside the circle invites as a partner one of the girls in the circle.
(3). The change in the music from $\frac{2}{4}$ to $\frac{3}{4}$ time is emphasized by a mark-step. The circle dances with change-steps and the couple within dances slow waltz, first to the right, then to the left.

[For the repetition of the game, the girl stays within and the boy joins the circle.]

No. 72. MY MAGIC SPECS

Formation.—Large double circle; the outer circle facing inward with hands joined; the inner circle facing outward with hands on hips.




pass - es. I close - ly watch all these lads and lass - es, Am well con -
1
2
3
tent to have you at my side. Come and join our mer - ry
4
5
ring, Dance and frol - ic, laugh and sing. Be - fore my eyes comes a charm-ing
6
vis - ion, But best of all my part - ner's smil - ing face.

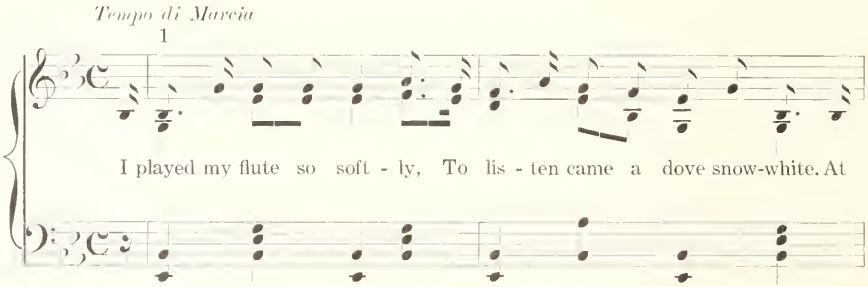
Description.—As the music starts, the circles move with light running steps, the outer one to the right, the inner to the left.

(1). All halt. The boys and girls who form the inner circle bow and courtesy to some one of their own choice facing them in the outer one. The ones, thus distinguished, step forward and join hands with those selecting them; free hands on hips.
(2). Players within face completely around, turning to the right.
(3). They bow and courtesy to partners, then face completely around, turning to the left.
(4). Partners bow and courtesy to each other.
(5). All clap hands, then linking right arms couples dance around once to the right.
(6). Clap hands and linking left arms dance around to the left.

[For repetition of the game the invited ones stay within, the others join the outer circle.]

No. 73. HEART'S DELIGHT

Formation.—Double flank circle, boys on the inside; couples arm in arm.



2

day she flew to meet me, I named her Heart's De - light.

3

Tra-la la la, la la la la, la la la; tra-la la la, la la la la, la la la! She

4

loved to hear my flute notes, My ten - der Heart's De - light.

Description.—(1). The circle moves to the left with march-step. (2). All halt and dropping each other's arms, partners face each other. (3). Dance in place with kick-steps. (4). The boys bow in courtly fashion, the girls making sweeping courtesies.

II

I do not tell my mother
  When I go out my dove to see,
For she might scold, forgetting
  She once was young like me.
Tra-la la la, la la la la, la la la;
  Tra-la la la, la la la la, la la la!
For she might not remember,
  She once was young like me.

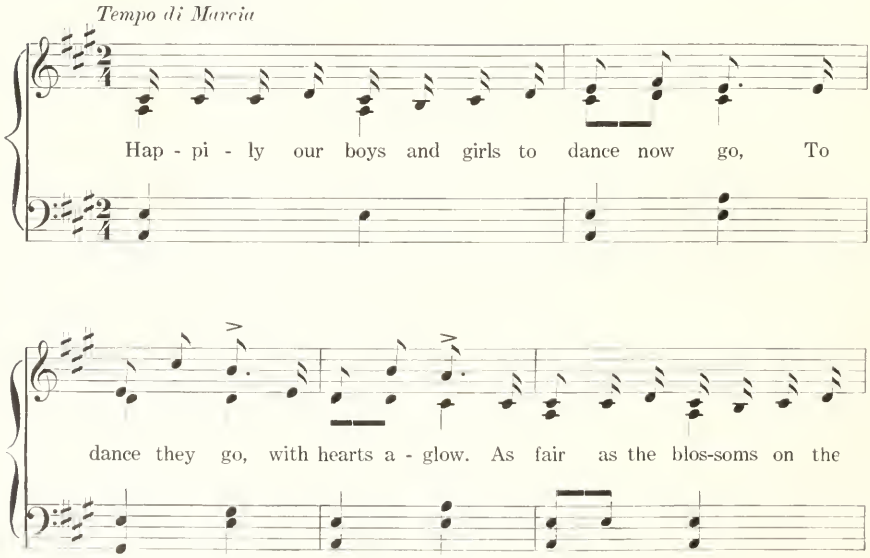
(1–4). Repeat as at (1–4) in the first verse.

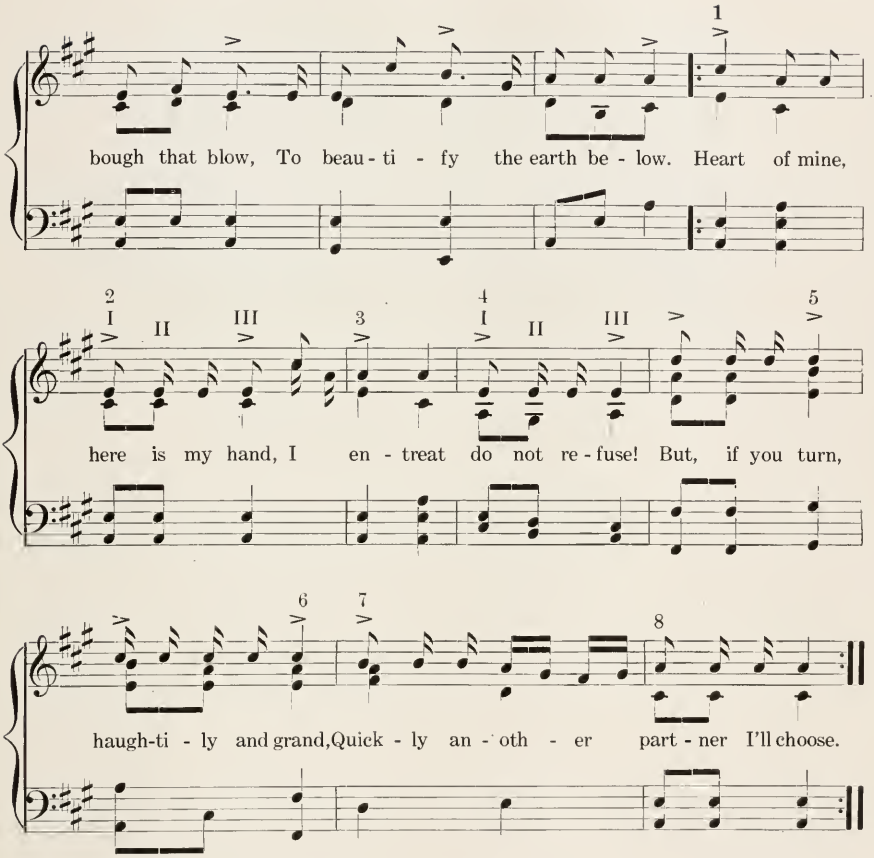
Partners are changed at the end of each verse, and the verses repeated until the original partners meet.

[For change of partners see "Explanation of Terms," found in the back of the book.]

74. THE CLAP DANCE

Formation.—Large flank circle, couples hand in hand; free hands on hips. Boys on the inside of circle.





Description.—Circle moves to the left, partners turning slightly toward each other, and starting with the outside foot. The joined hands are swung forward and upward in time to the music.

(1). Circle halts. Partners drop hands, face each other and with hands on hips bow, and courtesy.

(2). During (2) all clap hands at I, II and III.

(3–4). Repeat as at (1–2).

(5–6). Partners strike palms together; at (5) right to right, at (6) left to left.

(7). Each player turns completely around to the left and in passing roguishly strike right palms together.

(8). Partners face each other, stamp three times and halt. At the repetition, the same figures are used for (1–2–3–4).

(5). Players put forward the right foot with a stamp and shake right index fingers at each other.

(6). Repeat as at (5) with left hand and foot.

(7-8). Repeat (7–8), as above.

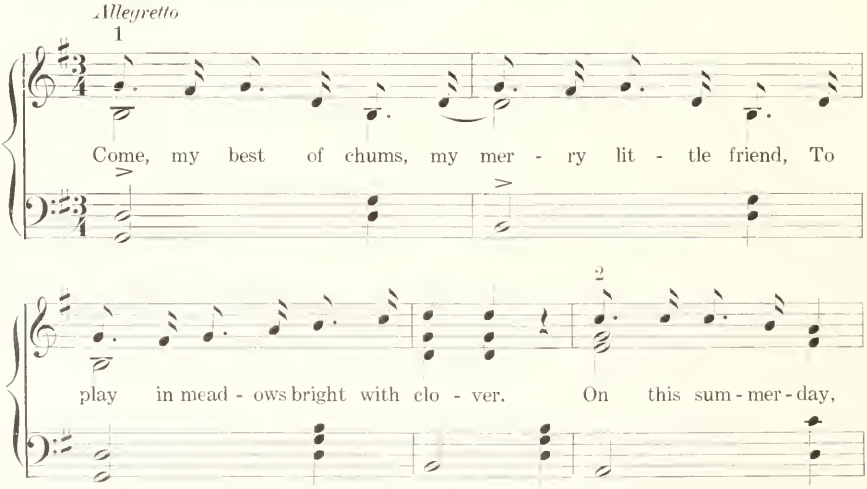
II

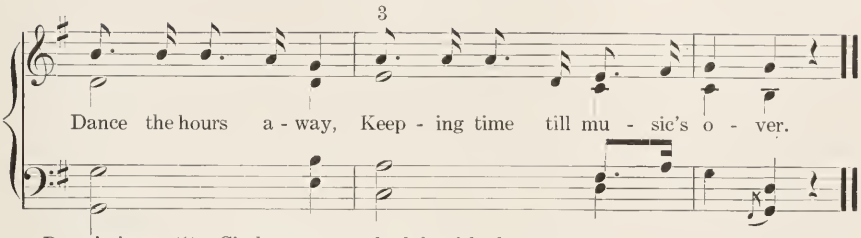
All the happy lads and lassies swing around,
  Light twinkling feet scarce touch the ground.
Laughingly together in the merry ring,
  Oh hear their happy voices sing!
Joy shines from faces so fair,
  Ev'rything turn they into fun;
Partners they change with such charming air,
  Until each girl gets back the very first one.

For the second verse partners are changed and the figures repeated from (1) to (8) as in the first verse.

No. 75. A SUMMER DAY

Formation.—Large double flank circle; girls on the outside; couples hand in hand.





Description.—(1). Circle moves to the left with change-steps.
(2). All dance around with partners to the right.
(3). Repeat to the left.

II

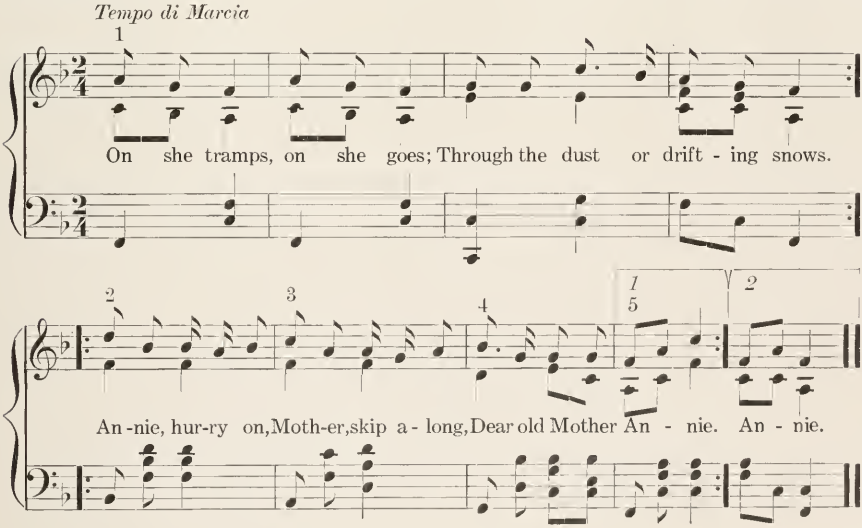
You are kind and good, and you are sweet and true,
Your image in my heart dwells ever.
Time seems all to short,
For our lively sport.
But its mem'ry will leave us never.

(1). All play "Bo-peep."
(2–3). Repeat as at (2–3) in the first verse.

[For repetition of the game, partners may be changed.]

No. 76. DEAR MOTHER ANNIE

Formation.—Players in couples hand in hand, in double flank circle, boys on the inside. Free hands on hips.



Description.—(1). Circle moves to the left with march-steps, starting with outside foot, the joined hands swinging backward and forward.

(1). At the repetition as at (1) the first time; then partners face each other.

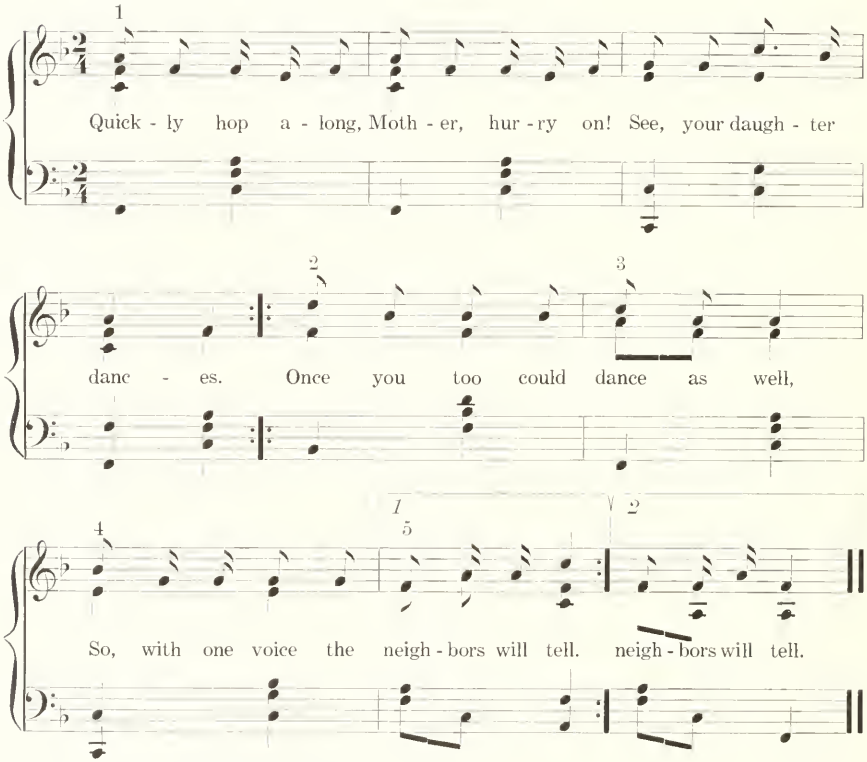
(2). A step obliquely to the left, turning at the same time half around in the same direction.

(3). A step obliquely to the right, turning at the same time half around toward the right.

(4–5). Repeat as at (2–3).

(2–3–4–5). At the repetition, the couples form ring-grasp and dance around; first to the right, then to the left.

Music for II and III verses.



(1–5). Repeat as described above.

III

Annie, trip along,
  Mother, hurry on,
Pigs are in the cornfield.
  Maids, come choose your partners soon,
So you may join our dance and tune.

(1–5). Repeat as described above.

[If a large number are playing, partners may be changed at the end of each verse.]

No. 77. MATS ANDERSON

Formation.—Large circle, facing inward; one or more boys within.

Allegretto

1

Mats An - der - son with new wood-en shoes, Goes 'mong dancers gay to min-gle. A

2

maid - en he meets, they join the mer - ry ring; Light-heart-ed are they, as

birds that o'er them sing, And coin in { Mats' / Ann's } pock-et jin - gle.

Description.—(1). Each player inside the circle invites a partner, who immediately steps within.

(2). Partners form ring-grasp and dance around to the right, to the end of the verse; to the left during the following verse, all the time imitating the clatter of wooden shoes.

II

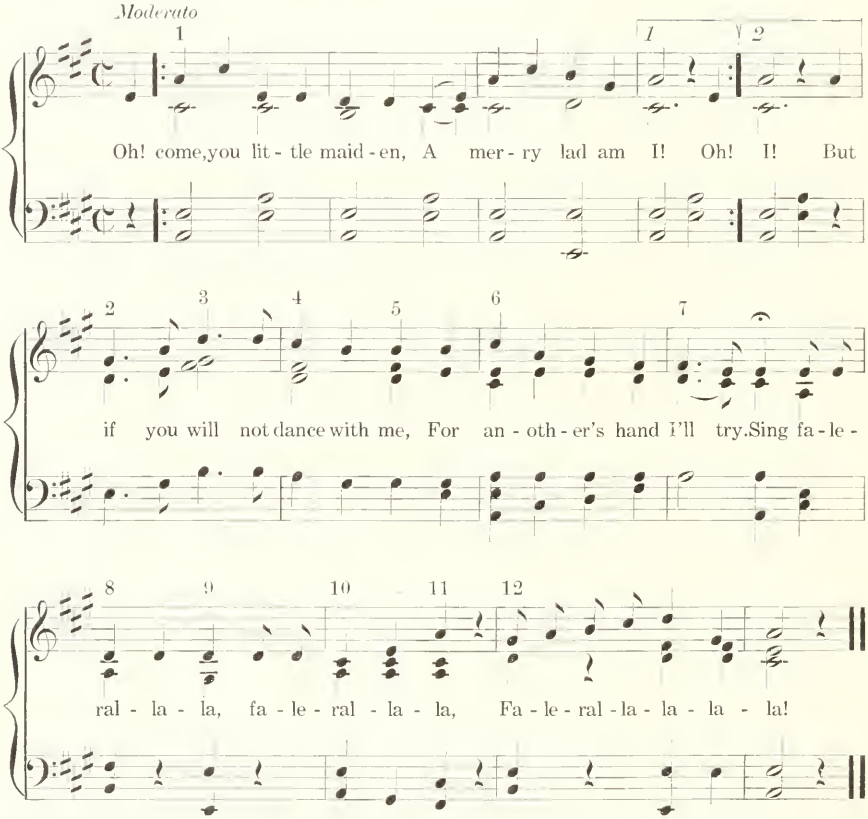
And still dancing with my dear little friend,
  Who dwells in my heart forever,
I wish that the joy of youth may never end;
That fortune on us her fairy-favors send,
  And our friendship never sever.

(1). Couples form skating-grasp and dance to the right with change-steps. (2). Repeat to the left. At the last word, partners bow and courtesy to each other.

[For repetition of the game, the boys join the circle, the girls stay within and invite new partners. A girl's name is substituted for "Mats Anderson."]

No. 78. SHE DECLINES

Formation.—Large circle, facing inward; within, two boys.



Description.—(1). Circle moves to the right with change-steps.

(1). Each boy within invites a partner from the girls in the circle, and giving her his right hand, leads her into the circle. The couples, with free hands on hips, walk in flank formation to the left.

(2). Partners form ring-grasp and dance hop-steps in place with heel-striking.

(3–4–5). Repeat the same steps alternately with right and left foot.

(6). The boy drops first the girl's right hand, then her left. Each faces completely around, the boy turning to the left, the girl to the right.

(7). Partners form ring-grasp and with a stamp on the left foot at the same time swinging arms outward.

(8). They clap hands.

(9). Partners clap each other's hands.

(10–11). Repeat (8–9).

(12). Partners form ring-grasp and dance around.

II

Oh no, I will not dance with you,
Another you must find.
I'd rather have one I see here;
My partner sweet and kind.
Sing fa-le-ral-la-la, fa-le-ral-la-la,
Fa-le-ral-la-la-la-la!

(1). Partners clasp right hands and swing them to right and left in time to the music.
(2). Dropping each other's hand, both clap hands.
(3). Partners clap each others' hands.
(4–5). Repeat as at (2–3).
(6). The two boys exchange partners, after which the two couples march as at the beginning of the first verse.
(7–12). Couples form ring-grasp and dance around to the right, then to the left.

[For the repetition of the game, two new boys step within, the others join the circle.]

No. 79. PARTNER WANTED

Formation.—Large circle, facing inward; within, one or more girls, with hands on hips.

Tempo di Marcia

1

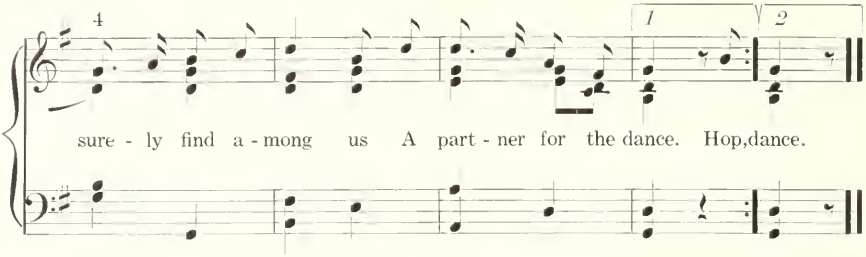
A lone - ly maid - en pass - es, The mu - sic times her slow ad-vance. She

2

seeks, oh lads and las - sies, A part - ner for the dance. Hop,

3

hop - fal - le - ral - la - la - la - la, Hop, hop - fal - le - ral - la - la - la - la! She'll

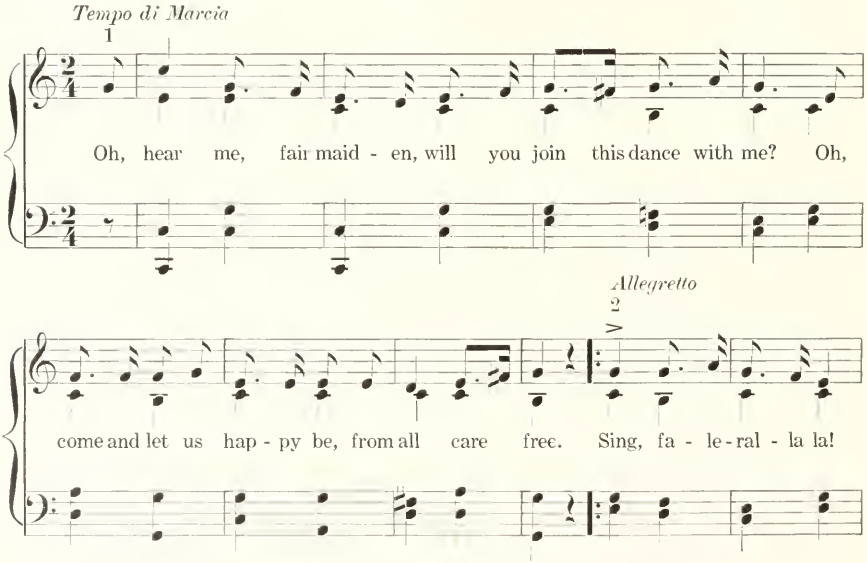


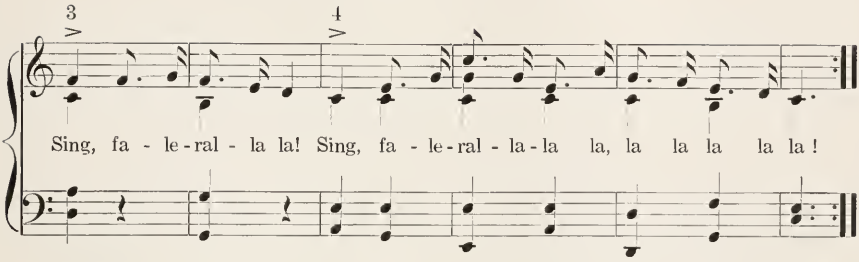
Description.—(1). Circle moves to the left with march-steps. The girls within the circle move in the same direction one behind the other.
(2). The girls courtesy to a boy in the circle, who, placing hands on hips, steps within.
(3). Partners, facing each other, perform kick-steps in place.
(4). Clap hands, form ring-grasp and dance around to the right.
(3). Repetition of the refrain, repeat as at (3) above.
(4). Repeat as at (4) above, dancing around to the left.

[For the repetition of the game, new girls step within, the others join the circle.]

No. 80. HEAR ME, FAIR MAIDEN

Formation.—Large circle, players hand in hand, facing slightly to the left; several boys within.





Description.—(1). The circle moves to the left with march-steps; the boys within march in a line to the right.

(2). Each boy, starting with the left foot, dances with dal-steps in front of a girl, with whom he wishes to dance, and beckons to her with his right forefinger.

The girl steps immediately within the circle, performs the same steps and playfully imitates his beckoning.

(3). The couples repeat as at (2). Starting with the right foot and beckon with the left forefinger.

(4). Couples form ring-grasp, and dance around to the right.

(3–4). Repetition of refrain, repeat as at (3–4) above, couples dancing around to the left.

The circle at (2–3) dances dal-step; at (4) with running-steps, emphasizing the quarter notes in each measure, with a mark-step.

II

I would be most happy now to join the dance with you!
Come let us have a merry little swing or two.
Sing, fa-le-ral-la la! Sing, fa-le-ral-la la!
La la la la la!

(1). Giving the girl his right hand, the boy leads his partner along the large circle to the left with march-steps, the circle moving to the right.

(2). Partners join right hands and dance with dal-steps.

(3). Join left hands and dance with dal-steps in opposite direction.

(4). Partners form ring-grasp and dance around to the right.

(3–4). Repetition of refrain, repeat as above described at (3–4), dancing around to the left. The large circle repeat at (2–3 and 4) as described above.

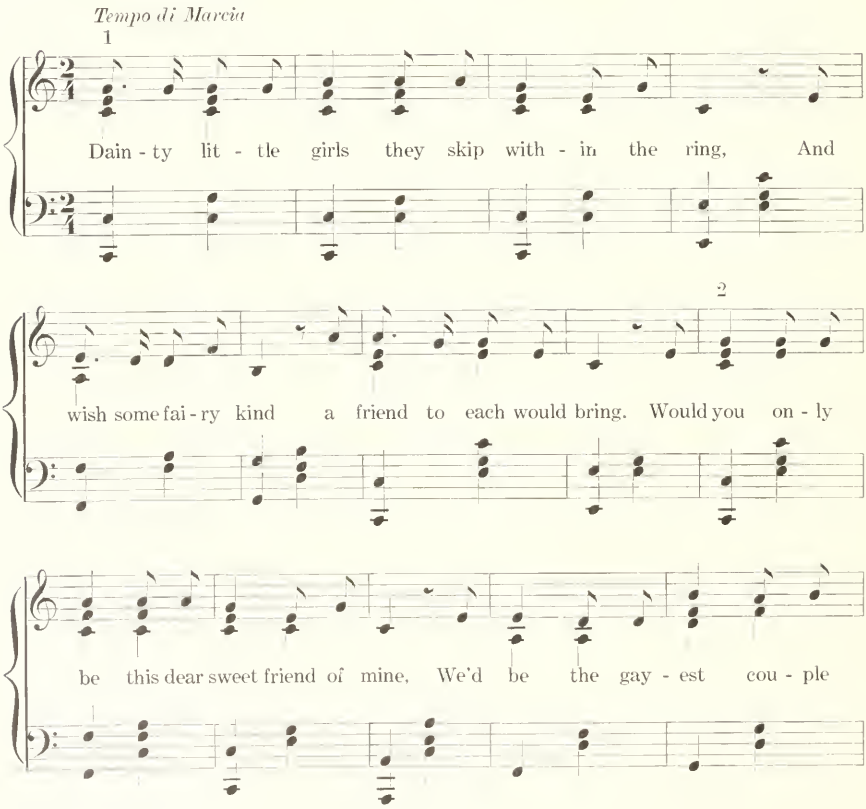
III

He bade his fair partner, let us hasten to the strand,
The shore of our dear and happy fairy land.
Sing, fa-le-ral-la-la! Sing, fa-le-ral-la la!
La la la la la!

(1). Repeat as described at (1), second verse.
(2–3). Couples form ring-grasp and dance dal-steps.
(4). Dance around to the right.
(3–4). Repetition of refrain, repeat as above, dancing around to the left.

No. 81. THE FAIRY GIFT

Formation.—Large circle, facing inward; two or more girls within.



Animato

3

in the danc - ing line, For boom fa - de - ral - la, Boom fa - de - ral - la,

4

Boom fa - de - ral - la la! For boom fa - de - ral - la, la! For

Tempo di Marcia

5

boom fa - de - ral - la la! Yes, if you would be this gay part - ner of

1 2

mine, There'd be no glad - der dan-cers in the mer-ry line. For line.

Description.—Circle moves to the left; the girls within move to the right, one behind the other.

(1). All start with march-steps.

(2). Each girl within the circle invites as a partner one of the boys in the circle. They join hands and march to the left, starting with outside foot, swinging the joined hands backward and forward.

(3). Partners form ring-grasp and dance around to the left.

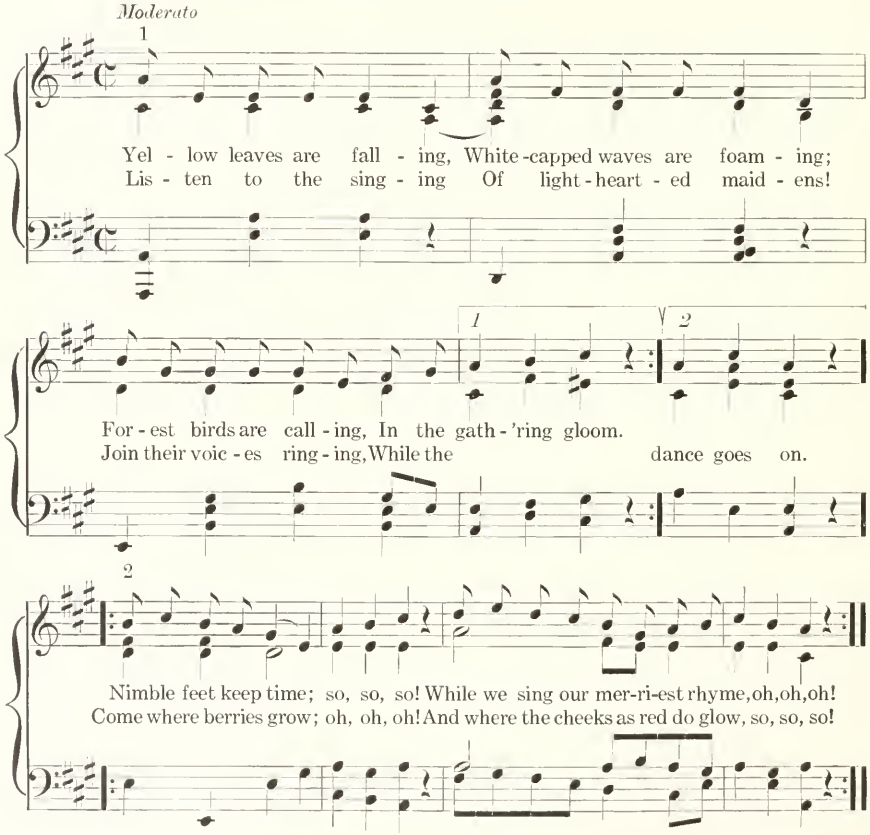
(4). Dance around to the right.

(5). March hand in hand until the end of the verse. At the repetition of the refrain repeat as at (3–4–5), above.

[For repetition of the game, new girls are chosen, the others join the circle.]

No. 82. LISTEN TO THE SINGING

Formation.—Large circle, facing inward, players hand in hand; four boys within who each invite a girl from those in the circle, and these four couples execute the dance.



Description.—Change-steps are used throughout the game.

(1). The boys form a star with left thumb-grasp and each passes his right arm around his partner's waist.

Each girl places her left hand on her partner's shoulder and catches up her skirt with her free hand. The star moves to the right.

Repetition of refrain.

(1). The boys swing the girls in front of them and over to the left-side. The girls form star with left thumb-grasp, and each with her right hand grasps her partner's right hand. The boy places his arm around his partner's waist. The star dances to the right.

(2). The girls release the thumb-grasp, but retain their partner's right hands for "grand right and left." The boys move to the left, the girls to the right.

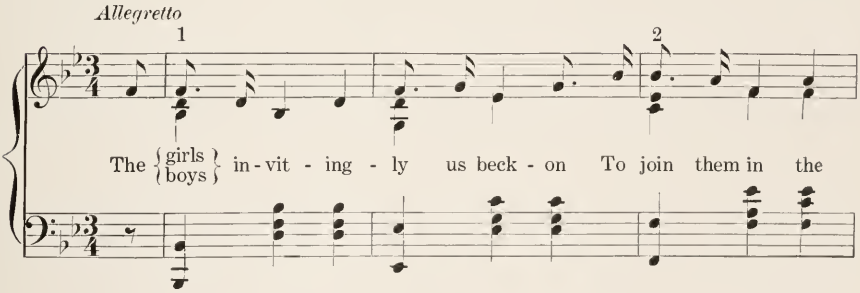
Repetition of refrain.

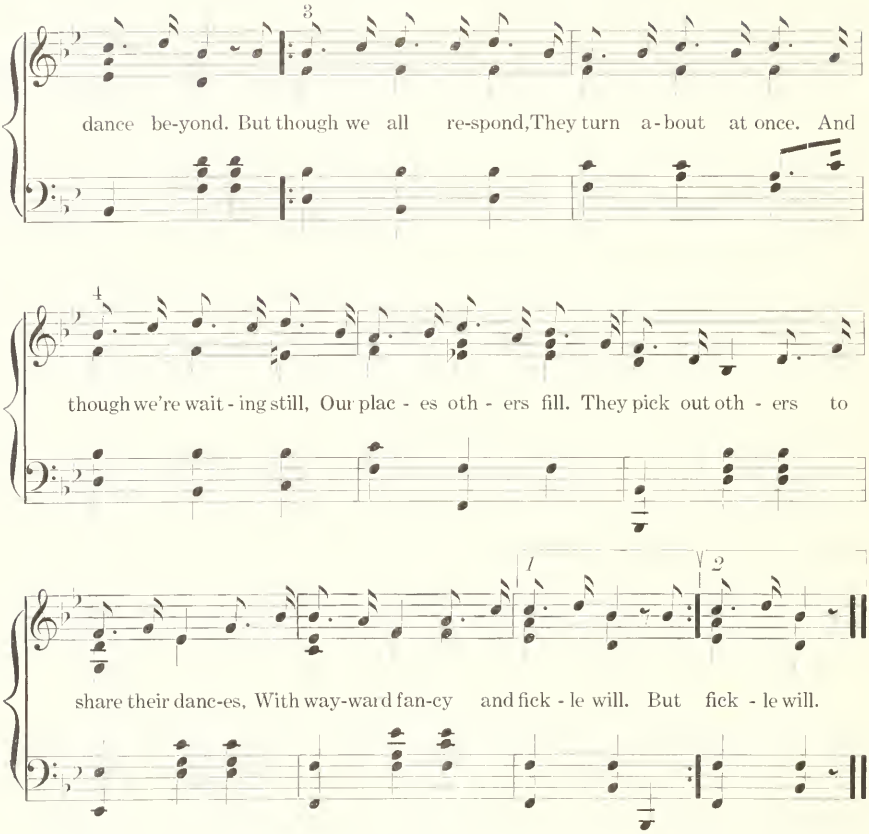
(2). Partners form ring-grasp and dance around.

[For the repetition of the game, new couples are chosen, the others join the circle. Two groups of four can dance if a large number are playing, but the circle should be large enough to admit of the free movements of each group.]

No. 83. FANCY

Formation.—Large circle, facing inward; within the circle several girls in a line moving to the right.





Description.—(1). The circle moves to the left with march-steps. Each girl within the circle, with a graceful roguish movement of her right hand, beckons to one of the boys in the circle. The boys remain in their places indifferent.

(2). The girls face about quickly as if they changed their minds.

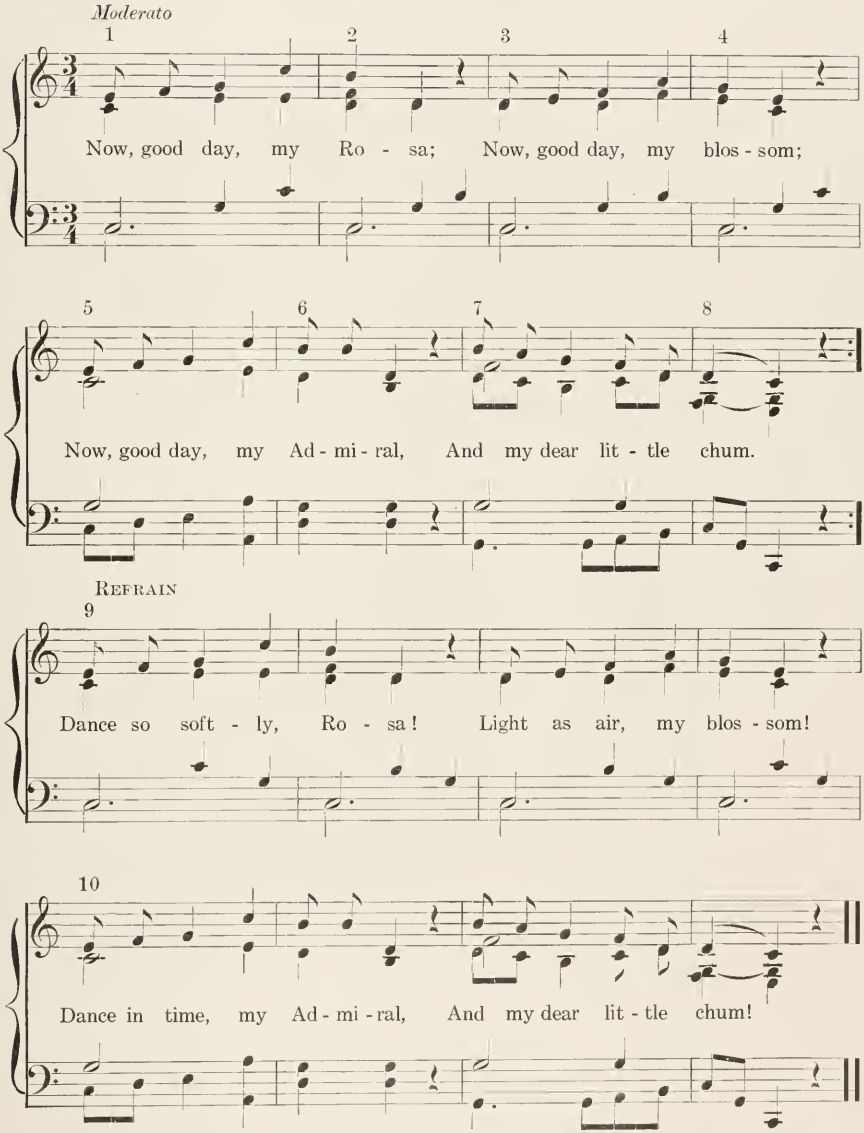
(3). The girls again face about and repeat the invitation to other boys in the circle. These immediately step within.

(4). Partners form ring-grasp and dance around to the right to the end of the verse. At repetition they dance around to the left.

[If the game is repeated, the boys stay within, the girls join the circle.]

No. 84. GREETING MY CHUM

Formation.—Large single circle, facing inward; players in couples, hand in hand. One couple within the circle who lead the game. All movements should be slow and graceful.



Description.—(1). All start with the music; the circle moves to the left, the boy within gives his right hand to partner in greeting.

(2). The boy bows to partner. (3). Greetings with left hand clasp.

(4). The girl makes a low courtesy. (5). The girl greets the boy, giving him her right hand. (6). The boy bows low. (7). The girl gives the boy her left hand in greeting. (8). The girl makes a sweeping courtesy.

Those forming the circle, although continuing to dance, should watch attentively the performing couple, so as to be able to perform with them at the repetition of the verse, each player facing his partner.

Refrain:

(9). The circle, as well as the couple within, form ring-grasp and dance around to the right with slow change-steps.

(10). Repeat to the left, to end of music, when all join hands.

Partners may be changed at the end of each refrain.

II

Clap in time, my Rosa;
  Now in time, my blossom;
Clap in time, my Admiral,
  And my dear little chum!

(1–8). The circle repeat as at (1–8) described above.
(1–8). The couple within clap their hands softly in time to the music. At the repetition of the verse all perform.
Refrain:
(9–10). Repeat words and dance as described above.

III

Fly with me, my Rosa;
Come with me, my blossom;
Fly with me, my Admiral,
And my dear little chum.

(1–8). The circle repeat as described above.
(1–8). The boy within the circle places right foot forward, resting weight of body on that foot, the toe of the left foot on the floor, the heel raised; arms are strained upward and forward in a pleading attitude. At the repetition of the verse all perform.

Refrain:
(9–10). Repeat as described.

IV

Turn with me, my Rosa;
Right and left, my blossom;
Turn with me, my Admiral,
And my dear little chum.

(1–8). The circle repeat as at (1–8), described above.
(1–8). The couple within the circle form ring-grasp and perform the clock-work movement, in slow tempo. At the repetition of the verse, all perform.
Refrain:
(9–10). Repeat as above described.

V

Bend a knee, my Rosa;
Bend a knee, my blossom;
Bend a knee, my Admiral,
And my dear little chum.

(1–8). The circle perform as described above.

(1–8). The boy of the couple within the circle takes a kneebending position, the right knee bent, the left resting on the floor. The girl in front of her partner with the left hand in side. With right hands joined the girl dances around her partner twice. Quickly changing to left kneebending and joining left hands, free hand in side, the girl dances around her partner in opposite direction, twice.

At the repetition of the verse, all perform.

Refrain:

(9–10). Repeat as described above.

VI

Now farewell, my Rosa;
  Farewell to thee, my blossom;
Now farewell, my Admiral,
  And my dear little chum.

(1–8). The circle perform as described above.

(1–8). The couple within repeat figure as described in the first verse. At the repetition of the verse, all perform.

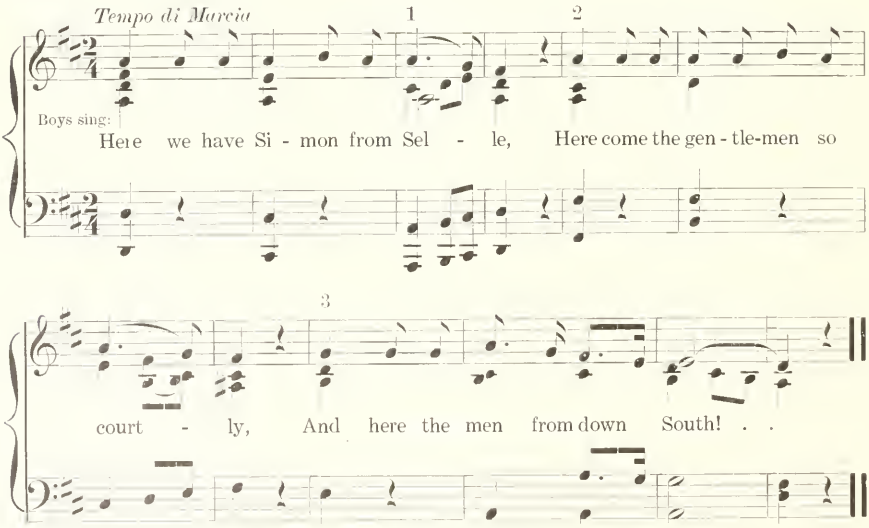
Refrain:

(9–10). Repeat as above described.

[Note. For "Explanation of Terms," see back of book.]

No. 85. SIMON FROM SELLE

Formation.—Players in couples form two parallel lines facing each other at four steps distance; the boys in one line, the girls in the other. Each line with hands joined.



Description.—As the singing begins the boys take three steps forward.
(1). They halt and bow.
(2). Three steps backward, halt and bow lower.
(3). Three steps forward, halt and bow still more deeply.

II

Girls sing.

What wishes Simon from Selle?
What wish the gentlemen so courtly?
And what the men from down south?

As the singing begins the boys silently take three steps backward, the girls take three steps forward.
(1). They halt and courtesy. (2–3). Repeat (2–3) above.

III

Boys sing.

Simon from Selle would marry,
And so would gentlemen so courtly,
Also the men from down south.

During the singing of the verse the boys with a slight bow make known their errand.

IV

Girls sing.

What offers Simon from Selle?
What offer gentlemen so courtly?
What offer men from down south?

(1–2–3). The girls make a slight courtesy.

V

Boys sing.

Rose offers Simon from Selle,
Rose offer gentlemen so courtly,
Rose offer men from down south.

Standing with heads well up, the boys make their offer in an overbearing manner and with exaggerated seriousness.

VI

Girls sing.

No! we give Simon from Selle,
No! to the gentlemen so courtly,
No! to the men from down south.

The girls refuse material things and show their hurt feelings by standing proudly erect, omitting the courtesy.

VII

Boys sing.

Sadly rides Simon from Selle,
Sadly the gentlemen so courtly,
Sadly the men from down south.

With strong side hops the boys gallop side by side once around the girls' rank (1–2–3), striking their feet sharply together to imitate the hoofbeats of horses. The boys return to starting position where they halt.

VIII

Boys sing.

Now back comes Simon from Selle,
Back, come the gentlemen so courtly,
Back come the men from down south.

The boys now show a humble frame of mind. Repeat as at verse I.

IX

Girls sing.

What offers Simon from Selle?
What offer gentlemen so courtly?
What offer men from down south?

Repeat as at Verse II.

X

Boys sing.

Heart offers Simon from Selle,
Hearts offer gentlemen so courtly,
Hearts offer men from down south.

(1–2–3). The boys bow, placing their hands over their hearts.

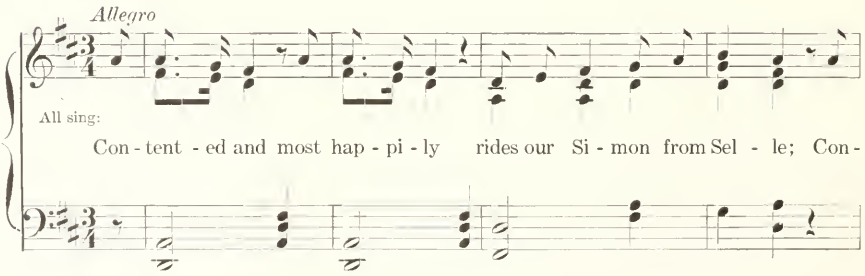
XI

Girls sing.

Yes! we give Simon from Selle,
Yes! to the gentlemen so courtly,
Yes! to the men from down south.

(1–2–3.) The girls accept the offer, make sweeping courtesies.

XII



tent - ed and most hap - pi - ly ride the gen - tle-men so court - ly; Con-

tent - ed and most hap - pi - ly rides our Si - mon from Sel - le; Con -

tent - ed and most hap - pi - ly ride the men from down South.

The boys, facing to the right, run in a line and with high kicksteps once around the girls' line, moving to the left, return to starting position where they halt facing the girls.

The couple at the boys' right wing step forward and bowing to each other they join hands, the boy placing free hand on his hip, the girl gracefully catching hold of her skirt.

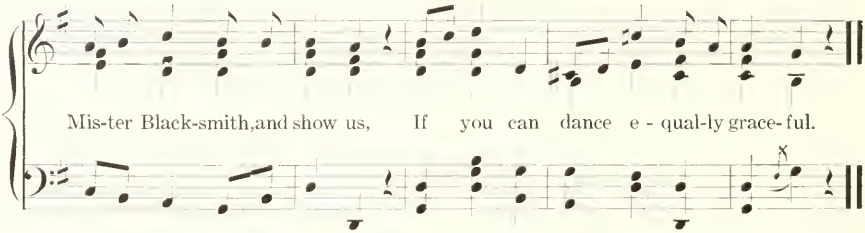
XIII

Grazioso

1 2 3

All sing:

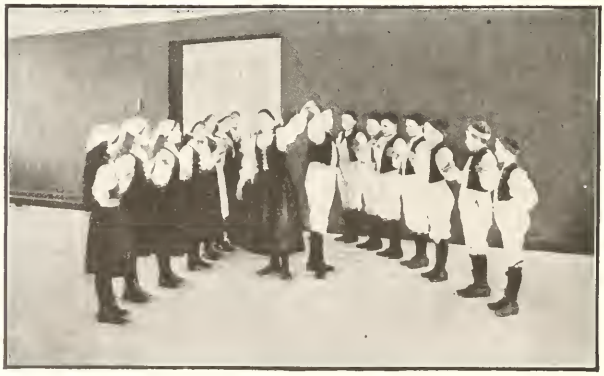
Danc - ing are Mis - ter Tai - lor and his choice; Come forth, you



They dance with a slow change-step down between the lines.

(1). Both start with outside foot, slightly turning towards each other. The joined hands are swung backward and forward. The steps on the second and third quarter notes are danced in place.

(2). A long step is taken with inside foot and turning slightly from each other, the joined hands are swung forward and upward.

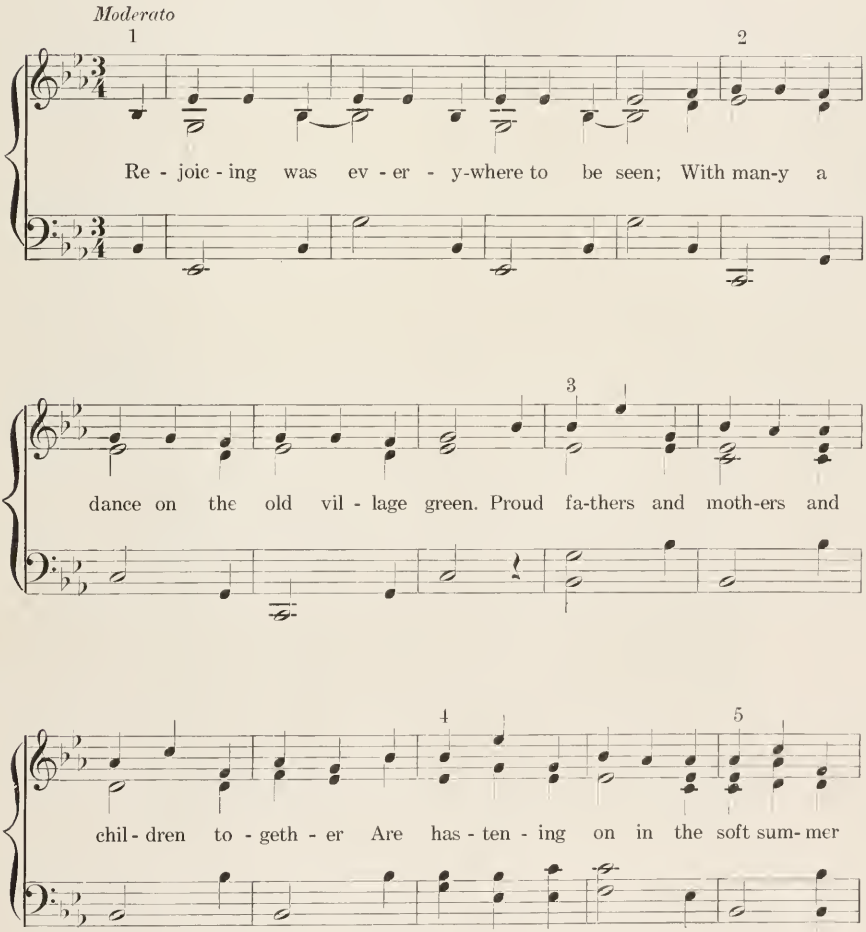


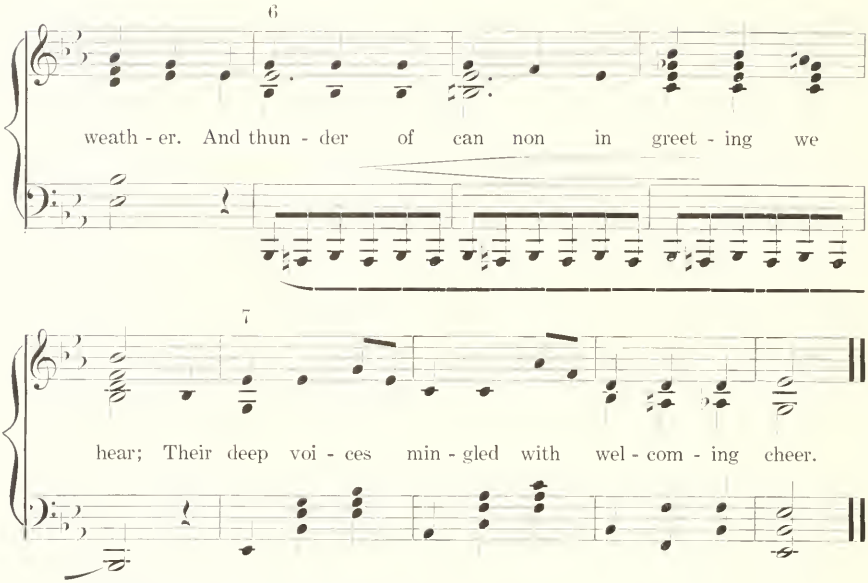
When the couple reach the opposite wing they immediately take places beyond the last couple.

(3). The next couple dance down between the lines in the same manner as the first couple, and all the remaining couples follow in turn, until all have danced. Each couple steps into position between the lines at (3), and start the dance at (1), and each new couple are given a new name from some trade or occupation, as that of fiddler, doctor, baker, etc.

When all are back at starting position, couples join hands, face to the left, and form a double flank circle.

XIV





(1). Repeat as at (1), previous verse.

(2). The girl, catching hold of skirt on either side, dances around two turns to the right. The boy with arms folded across his chest follows the girl, always facing her.

(3). The boy places his right arm around the girl's waist, free hand on his hip. The girl places her left hand on the boy's shoulder and with free hand catches hold of her skirt. Dance with dal-steps.

(4). The boy with right hand grasps the girl's right index finger and with raised hands they form an arch under which the girl dances once around to the right and in front of the boy.

(5). The boy drops the girl's right finger and grasps her left index finger, the girl performing as before, but now dances to the left.
(6). Repeat as at (1), however, the word "Thunder" should be emphazized with a stamp.
(7). Couples dance waltz to the end of the music.

No. 86. GOOD OLD TIMES

Formation.—Large circle, facing inward; within the circle several boys.

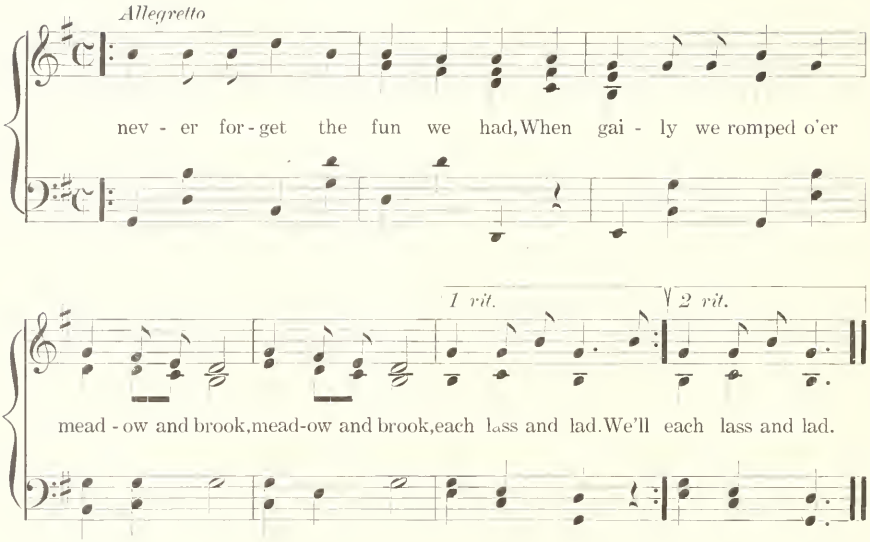
Moderato

1

We greet you all, good day, good day, good day, and once a -

2

gain, good day. We wish you all a hap - py time, and pass up - on our way. We'll



Description.—The circle moves to the left. As the music starts, each boy within the circle invites a partner from the girls forming the circle.

(1–2). The couples within shake hands alternately, right and left, placing free hands on hips.

Refrain: Each couple form ring-grasp and dance around to the right to the end of refrain; at the repetition to the left.

II

Oh leave me now, your look's unkind,
A frown upon your face I find.
Not once in all the days of old
Did I such a look behold.
Refrain: We'll never forget, etc.

(1–2). Partners drop each others' hands and turn away, then look at partner over their shoulders.

Refrain: Repeat as above.

III

Thus, from my playmates must I part;
With drooping eye, and heavy heart;
And bid them all a fond farewell,
With grief too deep to tell!
Refrain: We'll never forget, etc.

(1–2). Repeat figure described in the first verse.

Refrain: Repeat as described above.

[If game is repeated, the girls stay, the boys join the circle.]

No. 87. OUR GARDEN LILY

Formation.—Large circle, facing inward, players hand in hand; a girl within the circle.

Andantino

There grew a snow-white lil - y 'mid oth - er blos - soms
grew a snow-white lil - y 'mid oth - er blos - soms

fair; There fair. She bloomed in ra - diant beau - ty while

oth - ers with - ered there; She oth - ers with - ered there.

Description.—Circle moves to the left, with march-steps. The girl within moves in the same direction. She invites a "friend" from among the boys in the circle, who steps inside.

II

I now with bow and arrow am
Aiming at his heart,
And threaten thus to shoot him;
But only play the part.

Suiting her action to the words of the song, the girl imitates raising the bow and shooting the arrow. The boy falls to the ground.

III

Down sinks the snow-white lily,
  Beside him in the dew.
Forgive me, lovely flower, that I have
  Frightened you.

The girl sinks to her knees in despair, covering her face with her hands. The boy, throwing aside his pretence of being hurt, hastens to her side and contritely helps her to rise.

IV

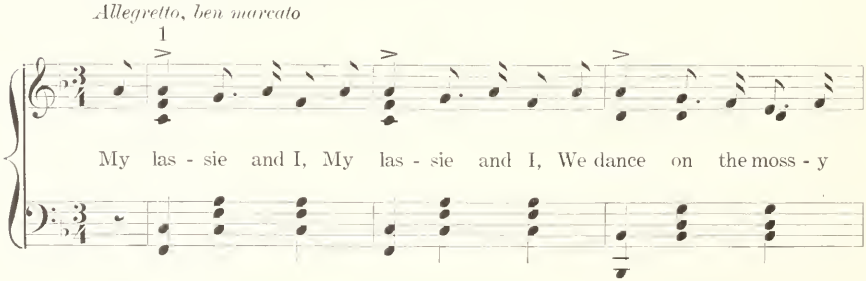
Her face with smiles is beaming, she
  Murmurs to the boy.
He knows he is forgiven; now see
  Them dance with joy.

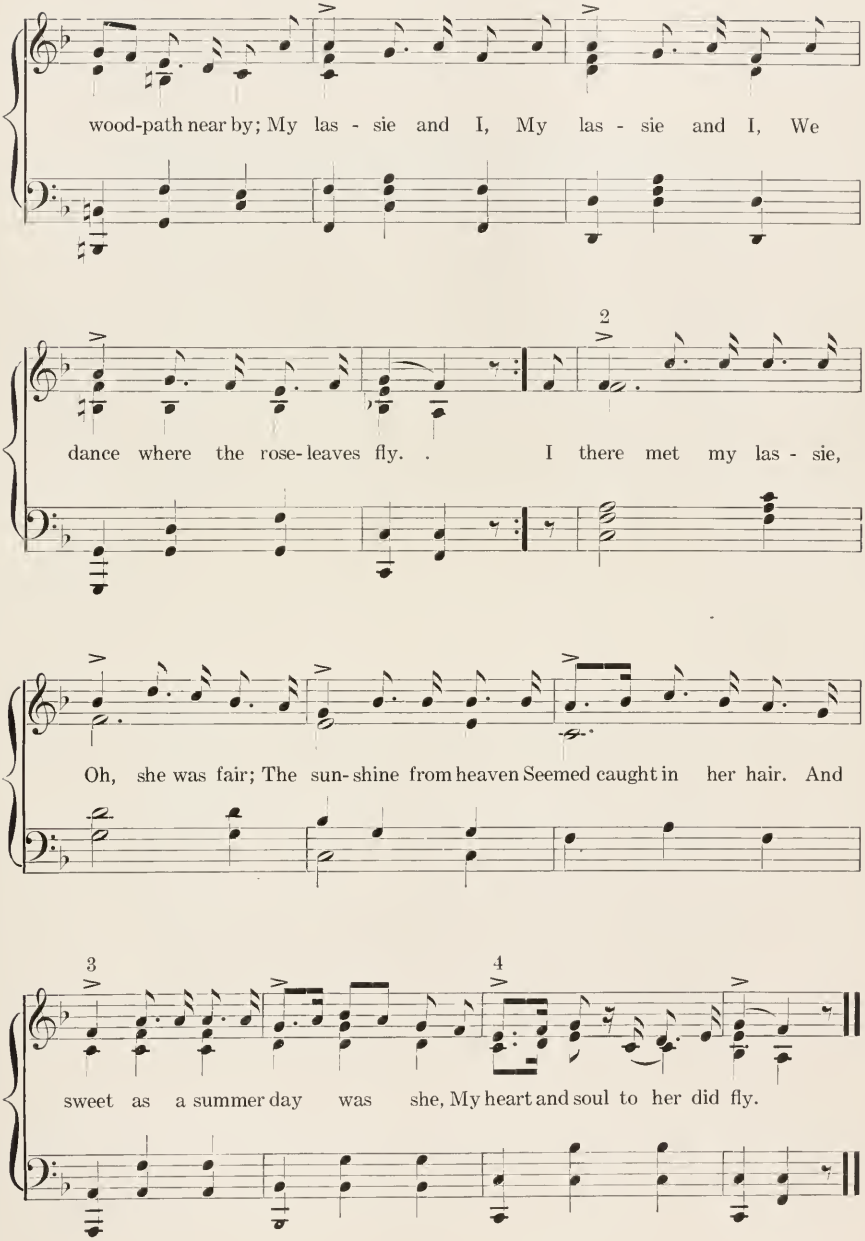
The couple, now happy, form ring-grasp and dance around, first to the right, then to the left.

[For repetition of the game, the boy selects a girl, and the first couple joins the circle.]

No. 88. MY LASSIE AND I

Formation.—Large circle, facing inward; several boys within.




wood-path near by; My las - sie and I, My las - sie and I, We
2
dance where the rose-leaves fly. . I there met my las - sie,
Oh, she was fair; The sun-shine from heaven Seemed caught in her hair. And
3
4
sweet as a summer day was she, My heart and soul to her did fly.

Description.—As the music starts, the circle moves to the left with change-steps.

(1). Each boy selects a partner from the girls in the circle, and giving her his right hand, dances with her change-steps along the large circle to the right.

At repetition, the girls continue to dance to the left, the boys facing completely around, dancing to the right.

(2). Partners meet. With a bow each boy grasps both of his partner's hands and retaining them crosses over to her left side, and they dance four dal-steps to the right.

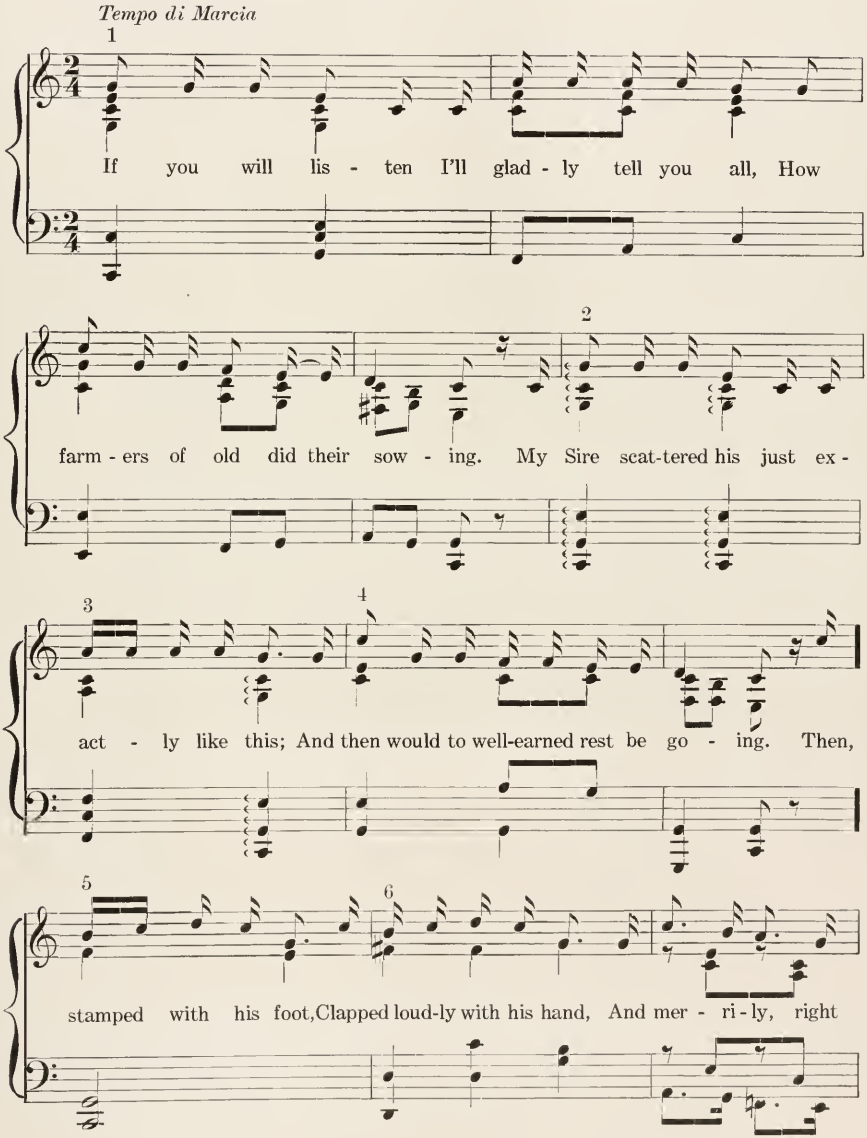
(3). Couples form ring-grasp and dance around to the right.

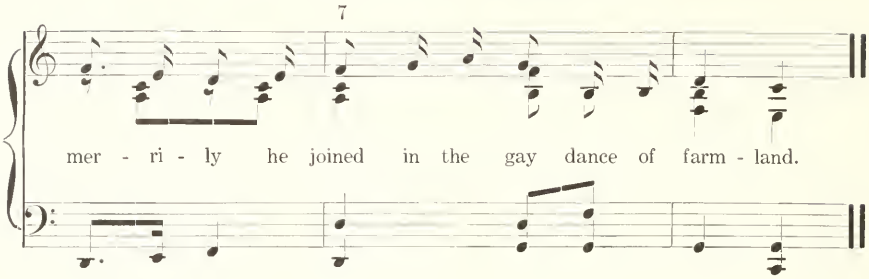
(4). Repeat to the left.

[For the repetition of the game, the boys join the circle and the girls stay within.]

No. 89. THE OAT CROP

Formation.—Large circle, facing inward; within it a suitable number of boys in line, with hands on hips and walking close to the circle.





Description.—(1). The circle moves in lively time to the left, the line within to the right. (2). Players drop partners' hands, form flank-circle by left face, placing left hands on hip. With right hands all imitate sowing seed, taking the grain from an imaginary bag tied to the waist, and with a swing of the arm scattering it, from left to right. (3). Repeat with the left hand, placing the right on hip.

(4). All fold arms over the chest. (5) All stamp with left foot. (6). All clap hands once. (7) All swing around one turn to the left.

II

Now will you look and see what is in my hand,
  Oh see, what is given to my care;
The loveliest of maidens in all our shining land,
  In white bedecked, the fairest of the fair.
    I would hold her for aye,
    From her would never stray.
  But merrily, right merrily, she leaves me
    This bright, sunny May-day.

(1–4). With a courteous bow, the boys within the circle holds out his hand to a girl in the circle who steps inside. The couples walk hand in hand, in flank-formation, to the left in lively time; the large circle join hands and moves to the right.

(5). Couples halt and swing their arms backward and forward in time to the music.
(6). The boy grasps both the girl's hands, swinging in time to the music.
(7). The boys playfully bid farewell to their partners as if dismissed and join the circle.

[If game is repeated, the girls invite a boy at (1) first verse.]

No. 90. PLAYMATES

Formation.—Large circle, facing inward; players in couples, girls to the right of the boys; circle joined in "faroe grasp."[1]

Allegretto

1

Way back in my youth a maid - en I met, With flash-ing brown eyes and with

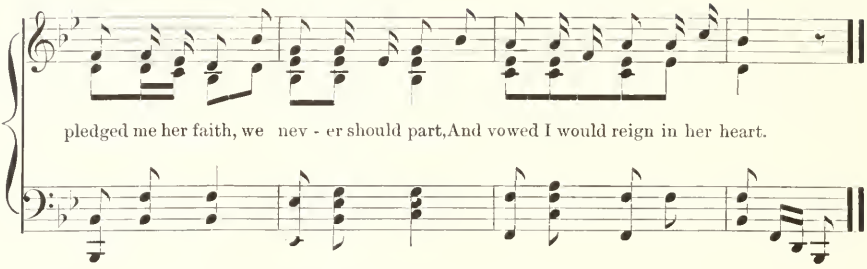
tress - es of jet. She pledged me her faith, we nev - er should part; And

2 3

vowed I would reign in her heart. Sing hop fol - de - rol - dol, sing

hop fol - de - rol! Sing hop fol - de - rol - dol, sing hop fol - de - rol! She

[1]Faroe grasp. For description see back of book.



Description.—(1). Circle dances to the left with faroe steps.[1]

(2). All halt and partners face each other. Each boy places his hands on either side of his partner's waist; she places her hands on his shoulders.

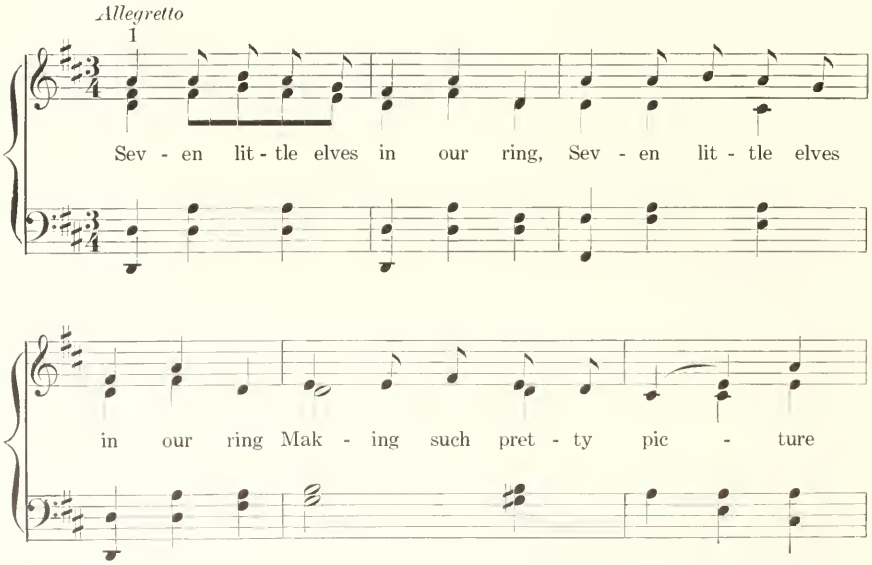
(3). They dance around with jig-steps.

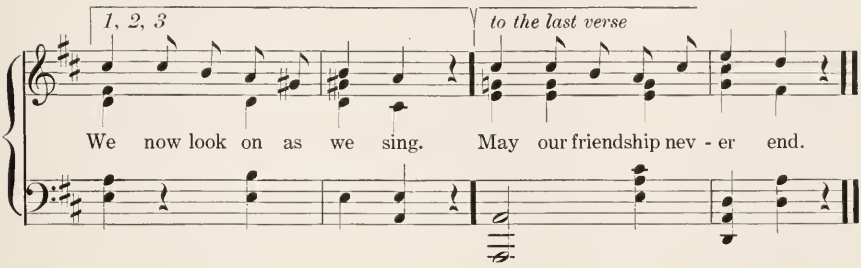
[For the repetition of the game partners are changed.]

[1]Faroe step. For description see back of book.

No. 91. SEVEN LITTLE ELVES

Formation.—Large circle; a smaller inner one formed by seven girls. Players in both circles face inward, hands joined.





Description.—(1). Both circles move to the left, the inner one moving faster.

II

||: Now quickly turn we all around, :||
Seeking such merry partner
As among us may be found.

(1). The girls in the inner circle clap their hands, turn completely around, thus facing the outer circle, then continue their lively dance.

III

||: Be that partner now whom he may, :||
Both my hands to him I'll offer;
He my choice is for this day.

(1). The girls in the inner circle drop each other's hands, separate and invite a partner from the boys in the outer circle, giving him both hands. Forming skating-grasp the couples dance forward in circle formation to the end of the verse.

IV

||: Now that we each have found a friend, :||
Let us spend the time rejoicing;
May our friendship never end.

(1). Changing to ring-grasp each couple dances around first to the left, then to the right, to the end of the verse.

[For the repetition of the game, new girls step within, the others join the outer circle.]

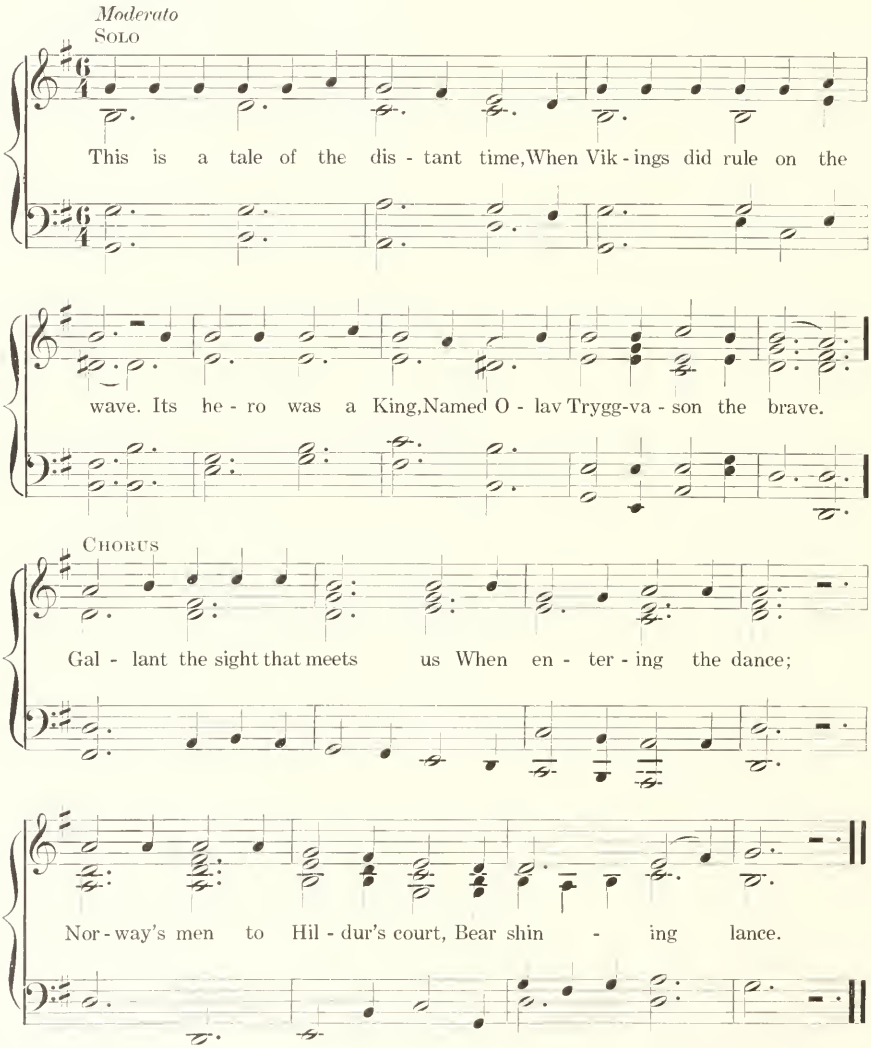
No. 92. THE VIKING SHIP

NORWEGIAN GAME

Formation.—Large circle, facing inward; players in couples, hands joined in faroe-grasp. [See back of book.]

One of the players, with a good voice and an eye for effect, is chosen as solo singer and leader of the dance.

All join in the chorus.



Description.—Faroe-steps are used throughout the game.[1] The circle moves to the left. When the leader chooses, he moves to the center of the circle, the other players doing likewise when reaching the place where the leader turned in, thus producing the effect of the movement of a snake. The more fanciful the curves, the prettier the game. The leader when he wishes, raises his left arm, turns under it to the left, pulling all the players along. All in the circle are now facing outward, the snake-like movement being continued. The leader when he chooses turns again under the raised arm drawing all the players back to starting position. The circle should be careful to retain the grasp through all the turns and twists.

The same figure is used for all the verses.

II

Solo: At Olav's command was built a ship
Shaped like a dragon, fore and aft;
The Flying Serpent she was named,
'Twas Norway's greatest craft.
Chorus: Gallant the sight that meets us
When entering the dance;
Norway's men to Hildur's court
Bear shining lance.

III

Solo: The dragons shimmered like purest gold,
The sides, with polished steel were bright;
The shield, above the mighty prow
Shone like a beacon light.
Chorus: Gallant the sight, etc.

IV

Solo: King Olav sat in his royal chair,
And thus to his warriors cried;
"Now, brave men, who will follow me
Across the foaming tide?"
Chorus: Gallant the sight, etc.

V

Solo: Each eye flashed bright, and each voice rang clear:
"Death we brave at our king's command!
With him we share the spoil of war
On many a distant strand."
Chorus: Gallant the sight, etc.

VI

Solo: Down strode they all to the cove, where lay
The mightiest ship in the world;
With tow'ring mast, and gleaming sides,
And royal flag unfurled.
Chorus: Gallant the sight, etc.

VII

Solo: White as the foam were the silken sails
That were trimmed to the northern breeze;
Olav himself did steer her forth,
Among the tossing seas.
Chorus: Gallant the sight, etc.

[1]Faroe-step, see "Explanation of terms," in the back of the book.

No. 93. PETER THE FIDDLER

NORWEGIAN GAME

Formation.—Large circle, facing inward; players with joined hands forming low chain.

Moderato

1 2

Old Pe - ter the fid - dler once trad - ed his cow, With

3 4 5

noth-ing to boot for an old vi - o - lin. He played day and night; the

6 7 8

folk won-dered how He played with - out tir - ing his fin - gers so thin.

REFRAIN

Oh, gay and sad the strains that came From Pe-ter's bat-tered vi - o - lin!

Description.—(1). All take two steps to the left. Each step is taken on tiptoe, right foot placed beside the left and the heels lowered together.
(2). Two steps to the right.
The joined hands of the players are swung in the same direction as the steps are taken.
(3–4–5–6–7–8). Repeat alternately.
Refrain:
(9). Couples form ring-grasp and dance around.

II

Lads danced after working all day at the plow;
Maids wept at the voice of the old violin.
He played day and night; the folks wondered how
He played without tiring his fingers so thin.
Refrain: Oh, gay and sad the strains that came
From Peter's battered violin!

III

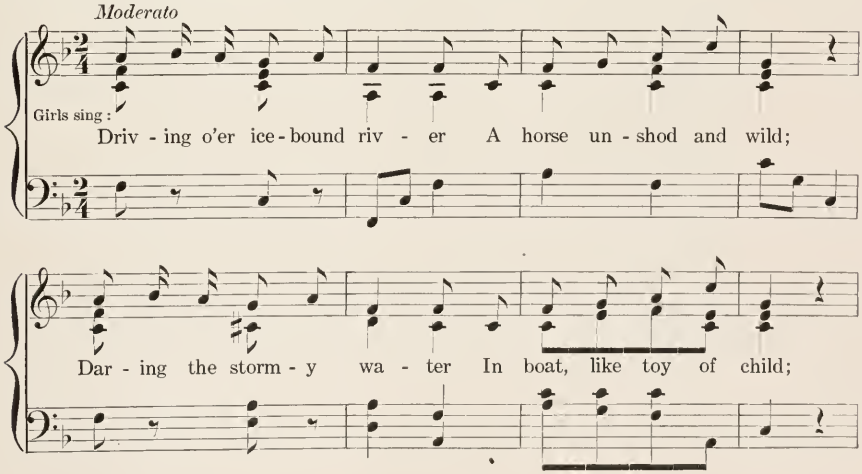
Years passed, but he never would take back his cow,
Nor part with his precious old cracked violin.
He played day and night; the folks wondered how
He played without tiring his fingers so thin.
Refrain: Oh, gay and sad the strains that came
From Peter's battered violin.

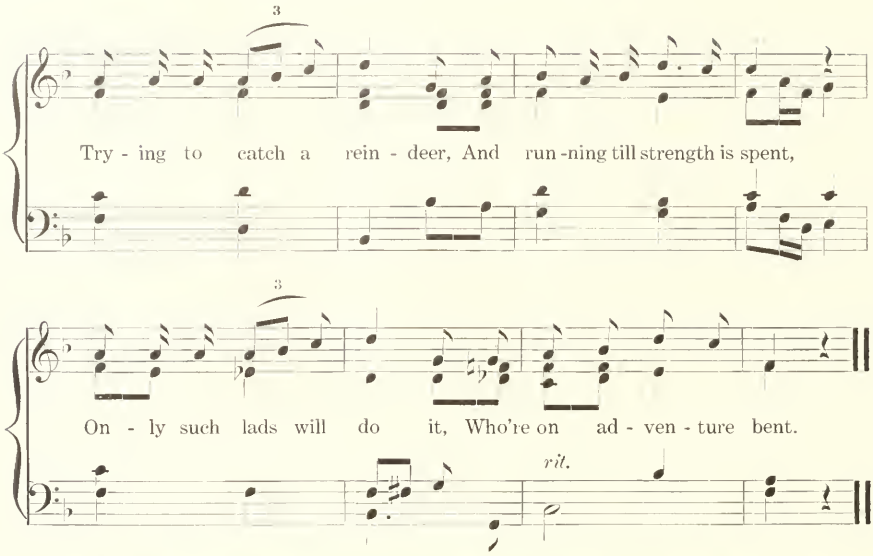
No. 94. BOYS AND GIRLS

NORWEGIAN GAME

Note: This game is excellent for the closing of an exhibition. Standard bearers may appear and the national hymn may be sung.

Formation.—Players in couples form two flank lines, two steps apart; boys in one line, girls in the other. Each couple hold, with inside hands, raised to form a high arch, a ribbon in national colors, a yard and a half in length.





Description.—Faroe steps are danced without interruption throughout the game.

As the music starts all dance forward. The first couple turn inward and with the ribbon lowered to shoulder height, dance down between the lines under the ribbon arch.

Each couple, in turn as they stand, immediately follow the preceding one. When the couples reach the opposite wing, they turn outward and face completely about. Then changing the ribbon to their inside hands and raising it to form a high arch, they dance forward again.

Upon reaching starting position, they again lower the ribbon, turn and dance down between the lines, all the couples following as before. The game continues thus until the end of the second verse.

II

Boys sing:
Primped up in lace and ruffles
They walk with haughty air;
Hiding their disposition,
'Neath smiling face and fair.
Keeping us vainly guessing,
While every poor brain whirls.
Such, I have heard it said, is
Always the way with girls.

III

All sing:
But when the right one enters,
All doubt will disappear;
Steadfast the path we follow,
By faith and hope made clear.
Youth soon may pass, and beauty,
But hearts will young remain.
May friendship live forever!
Be this our joyful strain.

A circle is formed, with the boys in one half and the girls in the other. All face in the direction in which they dance, each player linking his left arm with that of his neighbor and grasping his hand. Circle dances around.

Every other player retains the ribbons, holding them in the middle and allowing the free ends to fly. At the end of the verse, the hands holding the ribbons are raised high and colours are waved.

EXPLANATION OF TERMS

USED IN DESCRIBING THE DANCES

Arch.—Formed by two players with arms raised and hands joined. **Low arch,** arms are raised even with the shoulders. **High arch,** arms are raised full length.

Bo-peep.—Double ranks in front-formation; boys in one rank, girls in the other. Players behind place their hands on the shoulders of those in front; players in front in hips-firm position. On the first note in each measure both take a hop-step in place, strike heels together and put forward, the girl her right foot, the boy his left foot, toes pointing upward, at the same time they turn their heads to the right and look playfully into each other's faces. At the next measure in the music, the hop-step is taken with the other foot and the heads are turned toward the left; thus each couple play bo-peep with one another.

Chain.—Players stand hand in hand in a circle or straight line. **Grand chain,** or "grand right and left." Usually performed in a large single circle, partners facing each other, giving right hand to partner. The boys go one way, the girls the other. Give left hand to the next player, right to the next one, etc., until partners meet.

Change of Partners.—In a single circle the boy with his left hand takes the girl's right and swings her in front of him over to his left side. The girl on his right side is his new partner. In a double flank circle the boy passes his partner up to the boy in front of him.

Change-step.—Danced in $\frac{3}{4}$ time: 1, Step forward with left foot; 2, right foot brought up to left; 3, a short step with left foot.

Dal-step.—Danced in $\frac{3}{4}$ time: 1, Stamp with left foot; 2, swing right foot forward and diagonally across to the left, knee and ankle extended; 3, right foot brought down ready to stamp on 1, in the next measure. To facilitate the swing of the leg, the dancer raises himself quickly on the toes of either foot.

Dance Around.—Two players form ring-grasp, and dance around; to the left, right arms are bent, hands raised even with the shoulders, the left arms held straight; to the right, left arms are bent, the right arms held straight. In both instances the players lean slightly toward each other.

Fall Out.—A long step forward and outward, either foot, knee bent, weight of body on forward foot; head, body and the other leg in a straight line; hands in hips-firm position. If the players stand with joined hands, the arms should be raised to form low arch.

Faroe-grasp.—Each player links arms with the player to the left and grasps his thumb; arms are bent slightly forward and upward to a level with the elbows. The players face half obliquely to the left so that each one faces the back of the head of the one whose thumb he is grasping.

Faroe-step.—Danced in $\frac{6}{4}$ time. Starting with the left foot, change-step on the first three counts; on the 4th, a long step with the right foot; 5th, a step with the left foot which, as it passes the right taps on the floor with toe; and 6th, finishing the step slightly in front of the right foot.

Flank-formation.—Players in a circle or straight line behind one another, all facing the same direction.

Foot, inside.—The foot nearest partner; in a single flank circle, the foot which is on the inner side of the circle.

Foot, outside.—The foot away from partner, or on the outside of a single flank-circle.

Free hand in the side.—Fingers closed and resting on the hip, thumbs pointed backward.

Front-formation.—Players standing side by side.

Grasp.—See: Faroe-grasp, Ring-grasp, Skating-grasp, Thumb-grasp, Wrist-grasp.

Hips-firm.—Hands resting on hips palms downward, fingers pointing forward and downward, thumbs pointed backward.

Hop-step.—A jump with either foot, both feet striking the floor at the same time.

Hop-step in place with heel-striking.—Danced in $\frac{3}{4}$ time. A hop on either foot, alternately striking the heels on the floor.

Jig-step.—Danced in $\frac{2}{4}$ or $\frac{4}{4}$ time; 1, step with left foot; 2, hop on left foot; 3, a step with right foot; 4, a hop on right foot, body sways to left and right with each step. If players dance in couples the boys start with the left foot, the girls with the right.

Kick-step. Starting with the left, the legs are swung alternately, from the hip, forward and upward, knee and foot extended.

Long-dance.—During a ring-dance one of the players drops the hand of the player to the left or right of him, thus forming a continuous line which he leads in fanciful figures. Place older or stronger players at the end of the line.

Mark-step.—A quick stamp of the foot to emphasize the start of a run or a dance.

Moving to the right or left.—At the beginning of a dance ordinary march-steps are used where no particular step is designated.

Ring-grasp.—Partners face each other and join hands.

Skating-grasp.—Standing side by side, partners join right hand to right of partner, left to left.

Star with two couples.—Square formation. The boys, standing opposite each other, grasp each other's right or left thumb; the girls, opposite each other, place their hands upon those of the boys; all with free hands in hips-firm position.

Star with four couples.—Each of the four boys in square formation forms thumb-grasp with the boy opposite to him; places free arm around the waist of partner; the girl places her hand on her partner's shoulder, free hand on hip or lightly catching hold of her skirt. If the girls are on the inside they form thumb-grasp in the same way as described above, each giving her free hand to partner; the arms should be bent to a level with the elbows; the boys with free hands in hips-firm position.

Starting position.—The position held by the players at the start of a dance or figure.

Thumb-grasp.—*By two couples:* square formation; the boys, opposite each other, grasp each other's right or left thumb. The girls, opposite each other, place their hands on those of the boys. *By four couples:* the four boys in square formation grasp the thumb of the boy opposite to him. If the girls form the thumb-grasp, the same rule is followed.

The clock-movement.—Players form ring-grasp, bend slightly forward, and both at the same time turn, one to the left, the other to the right; the joined hands of the players are alternately raised and lowered as they turn from side to side.

The shell-figure.—Players in front-formation hands joined and raised to form high arch. The first player in the line as leader, turns to the right, passes under the arch formed by the second and third players, then under the arch formed by the third and fourth players, etc., continuing to run in and out under the remaining arches, drawing all the players along.

Wrist-grasp.—Four players in square formation grasp the wrist of the player to the left of him.

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