

# SWEDISH SONG GAMES

UC-NRLF

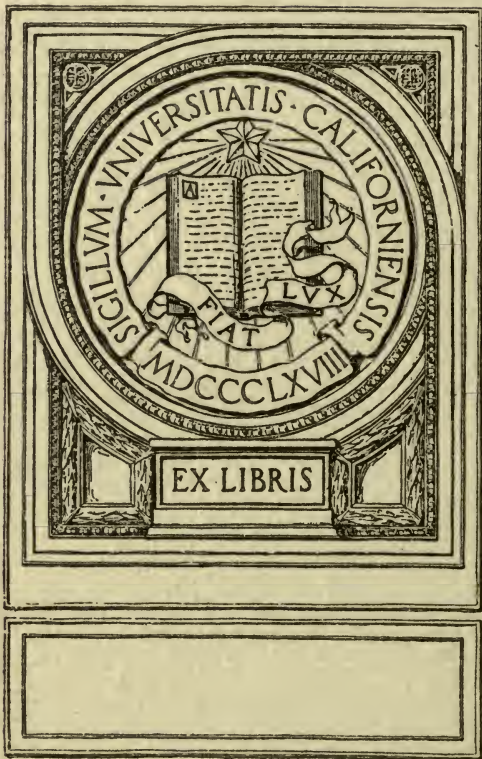


\$B 40 884



YC 27357

KASTMAN AND KÖHLER



EX LIBRIS





Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation









“THE FOX AND THE GOOSE”

(See page 5)



# SWEDISH SONG GAMES

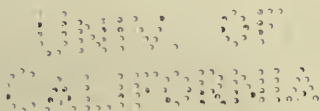
A COLLECTION OF GAMES AND SONGS  
FOR SCHOOL, HOME, AND  
PLAYGROUND USE

BY

VALBORG KASTMAN

AND

GRETA KÖHLER



GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

COPYRIGHT, 1913, BY VALBORG KASTMAN  
ALL RIGHTS RESERVED

413.2

GV 1215  
.K3

TO THE  
ALBION

**The Athenæum Press**  
GINN AND COMPANY · PRO-  
PRIETORS · BOSTON · U.S.A.

## PREFACE

*term paper*  
(In Sweden these games are played in the home, in the school, and on the playground, by young and old with equal zest and enjoyment.) Several of them were presented to teachers in New York and other cities, when Miss Köhler was in this country in 1910, and were received with enthusiasm. Miss Köhler has had large experience in teaching games at Nääs and elsewhere in Sweden. Her work in connection with this book has been to collect the material which it has been my part of the undertaking to translate and arrange.

The rendering of the songs is as literal as the differences of country and language allow. Sometimes, in fitting the words to the music, the smoothness and accuracy of the translations have had to give way to the spirit and action of the game. Adaptations of the original were occasionally made necessary by the different conditions under which the games will be played in the United States. It will be found, however, that the characteristic flavor of each song has been preserved.

For the benefit of the teacher who will use this book as a manual and who will value concise instructions more than literary form, the descriptions of the games are given in as few words as possible. (In Sweden the melody only is used, but a simple piano accompaniment has been arranged for each song here included.)

Care has been taken to describe the games so fully that even an inexperienced teacher will find it possible to use them with any group of children. Many of them have been played in kindergartens with excellent results. A few are suitable for older children only. One or two of the more intricate, such as "Weave the Homespun," will probably not be attempted by very young or untrained dancers, but a large proportion of the games may be played here, as in Sweden, by pupils of any age.

VALBORG KASTMAN



# CONTENTS

	PAGE
LITTLE DOVE . . . . .	1
BRIAR ROSEBUD . . . . .	2
THE OLD MAN . . . . .	4
<i>handwritten</i> THE FOX AND THE GOOSE . . . . .	5
THE FARMER AND THE HOUSEWIFE . . . . .	6
OTTO AND THE CROW . . . . .	11
THE KNOTTED HANDKERCHIEF . . . . .	12
IF I MAY . . . . .	12
OLLE AND THE BEAR . . . . .	14
THE LITTLE WASHERWOMAN . . . . .	16
BY STREAMLET AND LEAFY DALE . . . . .	18
MOTHER'S PETS . . . . .	20
<i>handwritten</i> HEY, THUMBS UP . . . . .	21
THE LADDIE WITH RED GOLDEN BAND . . . . .	22
OVER HILL AND DALE . . . . .	24
GOOD 'DAY, MY ROSA . . . . .	25
FAIRY MAIDENS . . . . .	28
I PUT MY SPECS UPON MY NOSE . . . . .	30
COME, SKIP WITH ME . . . . .	31
I SEE YOU . . . . .	32
TO THE WOODS . . . . .	33
COUNTING GAME . . . . .	34
THE FIRE IS BURNING . . . . .	36
THE FAIRY PLAY . . . . .	37
WE SAY GOOD DAY . . . . .	39
WITH EVEN STEP . . . . .	40
RODES . . . . .	42
HO! LITTLE LADDIE . . . . .	43

	PAGE
HOP, MOTHER ANNIKA . . . . .	44
SOWING SONG . . . . .	46
YOU ARE NOT MY PARTNER . . . . .	48
BROWNIE POLSKA . . . . .	49
TWO BOYS IN THE SNOW . . . . .	50
SIMON OF SALLE . . . . .	53
SEVEN PRETTY GIRLS . . . . .	58
GUSTAF'S SKOAL . . . . .	59
I TOOK A WALK ONE EVENING . . . . .	62 ✓
LASSIE AND I . . . . .	64
TO-DAY IS THE FIRST OF MAY . . . . .	65 ✓
REAPING THE FLAX . . . . .	67
MERRY CHIMES . . . . .	71
ALONE I WANDER . . . . .	75
A LILY WHITE AND FAIR . . . . .	76
WEAVE THE HOMESPUN . . . . .	78
O LIST, FAIREST MAIDEN . . . . .	82
ORMEN LÅNGE . . . . .	86
ONCE IN MY YOUTH . . . . .	88
THE FIDDLER . . . . .	90
EXPLANATION OF TERMS . . . . .	92
INDEX OF SONGS . . . . .	95

## LIST OF ILLUSTRATIONS

	PAGE
"THE FOX AND THE GOOSE" . . . . .	Frontispiece
"THE OLD MAN" . . . . .	8
"HEY, THUMBS UP" . . . . .	21
"GOOD DAY, MY ROSA" . . . . .	26
"TO THE WOODS" . . . . .	33
"BROWNIE POLSKA" . . . . .	49
"SIMON OF SALLE" . . . . .	54
"GUSTAF'S SKOAL" . . . . .	60
"TO-DAY IS THE FIRST OF MAY" . . . . .	66
"ALONE I WANDER" . . . . .	76
"THE FIDDLER" . . . . .	84
"ORMEN LÅNGE" . . . . .	86





# SWEDISH SONG GAMES

## 1. Little Dove

*Andantino*

Lit - tle dove with wings wide-spread-ing Light-ly sings his hap - py

lay; "In my bill I bring a let - ter From your friend so far a-way."

### II

All the doves, with wings wide-spreading,  
Gayly sing as off they fly,  
"Not a hawk will dare to touch us;  
Watch our flight so swift and high."

*Setting.* The players form a large circle, facing the center, moving to the right in lively time. One or more doves (carriers) are flying inside, each with a letter in its bill.

*Description.* All sing the first verse, at the end of which the circle stops, and the carriers inside, each kneeling before some dove in circle, deliver their letters. These doves in turn become carriers. During the singing of the second verse, all the doves fly about at random.

*NOTE.* The children should not touch each other's wings (arms). While singing the last line of the second verse, the doves should be forming into a circle, with new carriers inside, so as to begin again promptly.

## 2. Briar Rosebud

*Allegretto*

Briar Rose - bud is a pret - ty child, pret - ty child,  
 gen - tle, mild, Briar Rose-bud is a pret - ty child, gen - tle, mild.

*Setting.* A large circle, facing the center, representing a hedge; a smaller one inside, representing a castle. Let some girl be Princess Briar Rosebud; another, the wicked fay; a boy impersonates the prince. The princess stands inside the castle; the fay and the prince walk outside the hedge.

*Description.* During verse I, the outside circle, hand in hand, move to the right, the inside circle to the left.

## II

She dwells up in a lonely bower, lonely bower, castle tower,  
 She dwells up in a lonely bower, castle tower.

*Description.* The inside circle raises arms, forming a high chain.

## III

One day there comes an ugly fay, ugly fay, lack-a-day!  
 One day there comes an ugly fay, lack-a-day!

*Description.* The ugly fay rushes into the castle, waves a magic wand over the princess, and disappears. The princess sinks down in a deep sleep.

## IV

Briar Rosebud sleeps a hundred years, hundred years, like dead, my dears,  
Briar Rosebud sleeps a hundred years, like dead, my dears.

*Description.* The princess lies on the ground, asleep. Hedge and castle stop moving.

## V

Great thorny hedges round her meet, round her meet, sleeping sweet,  
Great thorny hedges round her meet, sleeping sweet.

*Description.* The hedge forms a high chain.

## VI

Now brave Prince Charming cuts the thorn, cuts the thorn, on summer morn,  
Now brave Prince Charming cuts the thorn, on summer morn.

*Description.* Circles move as before. The prince runs around the hedge, cutting the thorns by striking the uplifted hands, which drop as he touches them, and enters the castle.

He wakens the princess with a gentle touch on her head. The princess rises.

## VII

The gallant prince then takes her hand, takes her hand, tiny hand,  
Briar Rosebud wakes from Slumberland, far-off land.

*Description.* The prince and princess, ring grasp, dance then to right. Music in lively time.

## VIII

Briar Rosebud is the prince's bride, prince's bride, dearest pride,  
And merrily they dance away, side by side.

*Description.* They continue dancing in still livelier time.

The game begins again, the outside circle moving to the left and the inside to the right. The ugly fay becomes the princess, while a new fay and prince are chosen.

## 3. The Old Man

*Allegretto*

As I was walk-ing on the strand, the sea - side strand, I  
met one day a queer old man, with staff in hand. He

greet - ed me so, He greet - ed me so, He asked me the name of my

na - tive land. O, I have come from bow - ing land, From

bow - ing land, From bow - ing land, And he who can not

NOTE. The numbers in the descriptions refer to the numbers above the music and indicate when the action in the game is to take place.

10            11            12            13            14            15

bow like this, Came not, I am sure, from bow - ing land.

*Setting.* A large circle, facing inward, with one player in the center representing an old man.

*Description.* Players in the circle join hands and move round the player in the center. At 1, drop hands, turn to the left; at 2, bow deeply, with arms extended in greeting gesture; At 3, right-about turn and at 4, repeat action of 2. From 5-15, face old man, and imitate whatever he does, i.e. bowing, nodding, clapping, laughing, crying, stretching, etc., etc.

#### 4. The Fox and the Goose

*Moderato*

Goose and lit - tle gos - lings come nip - ping the grass. Old

fox, so de - ceit - ful, plays sleep as they pass, - in sum - mer time.

*Setting.* One player represents the fox; another, the goose; the rest are goslings. The goslings stand in line behind the goose, each with hands on shoulders of player in front. The fox sits on a stone.

*Description.* During the song the goose, followed by the goslings, walks around the fox, who feigns sleep. At the end of the refrain, the goose halts before the fox, with the goslings in line behind her. The following conversation takes place:

GOOSE: Is Mr. Fox at home to-day?

Fox: Yes.

GOOSE: What is he doing?

Fox: He's sitting on a stone,  
Gnawing on a bone,

But he wants fresh meat for supper.

GOOSE: What shall it be?

Fox: You and your goslings.

At the last word, the fox springs forward to seize one of the goslings, the goose with outspread wings endeavoring to prevent the capture. The fox must not pull away the goose by force; the goslings must retreat quickly without breaking shoulder grasp. Any gosling breaking the grasp becomes the prize of the fox. Whenever a gosling is caught the game halts and the line forms again. When no goslings are left the game is repeated, the first gosling caught becoming the fox, the last one the goose.

### 5. The Farmer and the Housewife

*Allegro* 1

Can you tell us how the farm - er, Can you tell us how the

2

farm - er, Can you tell us how the farm - er Sows grain in his field?

The musical score is written for piano and voice. It consists of two systems of music. The first system is marked 'Allegro' and '1'. It features a treble and bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Can you tell us how the farm - er, Can you tell us how the'. The second system is marked '2' and continues the melody and accompaniment. The lyrics are: 'farm - er, Can you tell us how the farm - er Sows grain in his field?'. The score ends with a double bar line and a fermata over the final note.

O, yes, so, so, sows the farm - er, O, yes, so, so, sows the  
 farm - er, O, yes, so, so, sows the farm-er, Sows grain in his field.

*Setting.* A large single circle, even numbers, facing the right, numbered off by twos, hips firm. Imitation of work in each verse to be as good as possible.

*Description.* At 1 in every verse (except third), the circle steps forward, at 2, stops, facing inward.

In verse I at 3, 5, 7, grain is taken with right hand from bag held under left arm, the right arm is swung to the right, and the grain is scattered on the word "sows" with strong swing of the arm from right to left.

## II

Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Reaps grain in his field?

O, yes, so, so reaps the farmer,  
 O, yes, so, so reaps the farmer,  
 O, yes, so, so reaps the farmer,  
 Reaps grain in his field.

*Description.* At 3, 5, 7, the players, with slight forward inclination of body, extend both arms, swing them to the right, then with accented swing in cutting, to the left on word "reap."

## SWEDISH SONG GAMES

## III

Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Stores grain in his barn?

O, yes, so, so drives the farmer,  
 O, yes, so, so drives the farmer,  
 O, yes, so, so drives the farmer,  
 With grain to his barn.

*Description.* The odd players become horses, and stretch their arms backward to represent shafts. The even players grasp the backward-stretched hands, and allow themselves to be drawn forward, making slight resistance.

## IV

Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Can you tell us how the farmer  
 Is threshing his grain?

O, yes, so, so does the farmer,  
 O, yes, so, so does the farmer,  
 O, yes, so, so does the farmer,  
 Thresh grain in his barn.

*Description.* Both hands are swung from right to left, first upward and then downward in front to imitate movement of flail.

## V

Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Can you tell us how the farmer,  
 Is grinding his grain?

O, yes, so, so grinds the farmer,  
 O, yes, so, so grinds the farmer,  
 O, yes, so, so grinds the farmer,  
 Grinds grain in his mill.





"THE OLD MAN"

(See page 4)



*Description.* With right hand pretend to grasp handle of grinder and turn it in a large circle.

## VI

Can you tell us how the farmer,  
Can you tell us how the farmer,  
Can you tell us how the farmer,  
Counts gold from his grain?

O, yes, so, so counts the farmer,  
O, yes, so, so counts the farmer,  
O, yes, so, so counts the farmer,  
His gold from the grain.

*Description.* Players pretend to take money from the left hand with the right, and to look carefully at each coin.

## VII

Can you tell us how the housewife,  
Can you tell us how the housewife,  
Can you tell us how the housewife,  
Kneads dough for her bread?

In the trough so kneads the housewife,  
In the trough so kneads the housewife,  
In the trough so kneads the housewife,  
Kneads dough for her bread.

*Description.* With sleeves rolled up the players knead bread, using both hands.

## VIII

Can you tell us how the housewife,  
Can you tell us how the housewife,  
Can you tell us how the housewife,  
Molds bread in her pan?

## SWEDISH SONG GAMES

O, yes, so, so does the housewife,  
 O, yes, so, so does the housewife,  
 O, yes, so, so does the housewife,  
 Mold bread in her pan.

*Description.* The dough is rolled and patted into loaves.

## IX

Can you tell us how the housewife,  
 Can you tell us how the housewife,  
 Can you tell us how the housewife,  
 In oven bakes bread?

O, yes, so, so bakes the housewife,  
 O, yes, so, so bakes the housewife,  
 O, yes, so, so bakes the housewife,  
 In oven her bread.

*Description.* The bread is put into Dutch oven, both hands grasping long-handled shovel to push loaf into oven. Give a little jerk to make the loaf slide off the shovel.

## X

Can you tell us how the children,  
 Can you tell us how the children,  
 Can you tell us how the children,  
 Will eat this good bread?

O, yes, so, so in the cottage,  
 O, yes, so, so in the cottage,  
 O, yes, so, so in the cottage,  
 The children eat bread.

*Description.* Players pretend to eat bread.

6. Otto and the Crow

*Animato*

1

Ot - to would a - rid - ing go and so he har - nessed

2

up a crow, but could not drive it: Hith - er he'd hitch, and

3 4 5

thith - er he'd pitch, till down in the ditch went Ot - to.

*Setting.* A large circle, facing center, players hand in hand; running step.

*Description.* At 1, circle moves in quick time to the right. At 2, "fall out" with left foot; at 3, with right; at 4, quick and deep bend; at 5, position.

NOTE. Use "Otto" and "Olga" alternately.

## 7. The Knotted Handkerchief

*Allegretto*

Swing it here; swing it there; When it hits you Oh, be - ware!

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff is simple and rhythmic, with lyrics written below it. The bass line provides harmonic support with chords and single notes.

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

This section of the score continues the melody and bass line from the previous section. It includes first and second endings, indicated by 'I' and 'II' above the staff. The first ending leads back to the beginning of the section, while the second ending concludes the piece. The lyrics are written below the melody.

*Setting.* A large, compact circle, facing center, hands behind backs; one player outside the ring with a knotted cord or handkerchief in his hand.

*Description.* The player outside walks around the circle; unnoticed he gives the handkerchief to some member of the circle; he then takes his place with the others in ring. The player receiving the handkerchief strikes his right-hand or left-hand neighbor on the back with it. This player, pursued by the striker, instantly runs around outside the circle, endeavoring to escape further rapping. He is safe when he reaches his former place in the circle. The game begins again, this time with the pursuer walking around the circle and giving the knot.

NOTE. Players should not look behind to see who is receiving the handkerchief.

## 8. If I May

*Allegretto*

O the fox runs thro' the for - est! If I may, and if I may, O

The musical score for 'If I May' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff is simple and rhythmic, with lyrics written below it. The bass line provides harmonic support with chords and single notes. There are repeat signs with first and second endings indicated by '1' and '2' above the staff.

2

sing the song of the las - sies! Wher - e'er they go they must

3 4 5

do just so, For sit - ting, stand - ing, they all do so!

6 7

If I may, and if I may, O sing the song of the las - sies!

*Setting.* A large circle, facing center. Inside, one player as leader, who is imitated by the others.

*Description.* At 1, the circle moves rapidly to the right; at 2, the circle halts, all facing inward, hands at side; at 2, 3, 4, 5, all curtsey; at 6, each player dances alone, in place, turning to the left, and at 7, stops with a curtsey.

NOTE. Each time the song is repeated a new player takes the center, and represents some occupation, — namely, sewing, ironing, etc., etc.

## 9. Olle and the Bear

*Moderato*

1

Moth - er's lit - tle Ol - le walks in the wood,

Cheeks like red ros - es and eyes sun - ny bright, Lips stained with juic - es of

ber - ries so good, — "O for a play - mate to share my de - light!"

*Setting.* A large circle, Olle, bear, mother. Olle inside; the mother and the bear outside.

*Description.* During 1, circle sings, while Olle toddles around with short steps. At 2, Olle sings alone in plaintive tone.

## II

- (a) Hark, footsteps crackling in woods around!
- (b) Is it a dog with such long, shaggy hair?  
Olle is happy, a playmate he's found;
- (c) "Good-day, dear playmate, you're taking the air?"



*Description.* At (a), all mark time with accent, and sing, while the bear comes scampering on all fours into the ring. He walks about indifferently. At (b), Olle attempts to make acquaintance. At (c), the singing and stamping of the ring stops, and Olle sings alone, extending his hand in greeting to the bear. The bear rises on his haunches and gives his paw in return.

## III

- (a) With his chubby fingers he pats the beast,
- (b) Holds out his basket, (c) "Pray taste of my fruit."
- (d) Greedy old Bruin soon gulps down the feast.
- (e) "Ha, sir, my berries your taste seem to suit."

*Description.* At (a), Olle pats the bear, while the players in the circle sing and clap hands in time to music. At (b), Olle gives the bear something to eat from his basket. At (c), Olle sings alone. At (d), circle sings. At (e), Olle sings, the bear still munching.

## IV

- (a) Comes now Olle's mother and (b) screams in fright;
- (c) Off runs the bear, Olle's good times are o'er.
- (d) "Why did you frighten my friend from my sight?"
- (e) Dear mother, call him to come back once more!"

*Description.* At (a), circle sings. At (b), the mother shrieks. She has been standing outside the circle, and now rushes in. At (c) the bear, frightened, runs out on all fours. During (c), circle sings while the mother, looking at Olle, warns him with uplifted finger. Olle returns her gaze in surprise. At (d), Olle sings alone, regarding his mother reproachfully. At (e), his face brightens, and turning happily toward his mother, he sings in quick time. The game begins again with three new actors.

NOTE. The small letters in the descriptions refer to the small letters in the verses and indicate when the action in the game is to take place.

## 10. The Little Washerwoman

*Con anima*

Here we go round our gay ju - ni - per tree,  
This is the way that we wash our clothes,

The first system of musical notation is in 2/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are written below the treble staff.

Ju - ni - per tree, ju - ni - per tree, Here we go  
Wash our clothes, wash our clothes, This is the

The second system of musical notation continues the melody and bass line. The lyrics are written below the treble staff.

round our gay ju - ni - per tree, Ear - ly Mon - day morn - ing.  
way that we wash our clothes, Ear - ly Mon - day morn - ing.

The third system of musical notation concludes the piece with a double bar line and repeat dots. The lyrics are written below the treble staff.

*Setting.* A large circle, even number, facing center, numbered off by twos; hands joined. Tasks indicated in each verse are to be illustrated as accurately as possible.

*Description.* During the first part of each verse the circle moves in quick time around an imaginary juniper tree, halting at end of refrain, facing inward. During the second part of the first verse the players pretend to wash clothes.

## II

Here we go round our gay juniper tree,  
Juniper tree, juniper tree,  
Here we go round our gay juniper tree,  
Early Tuesday morning.

This is the way that we rinse our clothes,  
Rinse our clothes, rinse our clothes,  
This is the way that we rinse our clothes,  
Early Tuesday morning.

*Description.* Pretend to rinse clothes.

## III

Here we go round, etc.,  
Early Wednesday morning.  
This is the way that we hang our clothes,  
Hang our clothes, hang our clothes,  
This is the way that we hang our clothes,  
Early Wednesday morning.

*Description.* Pretend to hang clothes on comparatively high clothes line.

## IV

Here we go round, etc.,  
Early Thursday morning.  
This is the way that we sprinkle our clothes,  
Sprinkle our clothes, sprinkle our clothes,  
This is the way that we sprinkle our clothes,  
Early Thursday morning.

*Description.* Pretend to sprinkle clothes.

## V

Here we go round, etc.,  
Early Friday morning.  
This is the way that we iron our clothes,  
Iron our clothes, iron our clothes,  
This is the way that we iron our clothes,  
Early Friday morning.

*Description.* Holding left arm underneath as ironing board, pretend to iron with right.

## VI

Here we go round, etc.,  
 Early Saturday morning.  
 This is the way that we scrub our floor,  
 Scrub our floor, scrub our floor,  
 This is the way that we scrub our floor,  
 Early Saturday morning.

*Description.* All on knees when scrubbing.

## VII

Here we go round, etc.,  
 Early Sunday morning.  
 This is the way that to church we go,  
 To church we go, to church we go,  
 This is the way that to church we go,  
 Early Sunday morning.

*Description.* Number ones take one step backward, all turn toward left, and ones and twos, in couples, march around.

## 11. By Streamlet and Leafy Dale

*Allegretto*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody begins with a first ending bracket over the first measure. The lyrics are: "Lo, here I step with - in the ring; I'm seek - ing for".

2

thee. See, here my hand I of - fer! Now come, dance with me.

By stream-let and leaf - y dale, By stream-let and leaf - y dale, By  
 or, Then gal - lop a - way, a - way, We'll gal - lop by night and day, We'll  
 or, Thro' ros - es we'll dance a - way, Thro' ros - es we'll dance so gay, Thro'

stream - let and leaf - y dale, By stream - let and dale.  
 gal - lop by night and day, We'll gal - lop a - way.  
 ros - es we'll dance so gay, Thro' ros - es a - way.

*Setting.* A large circle, facing center, with one or several boys inside. During first part of music, the circle moves in march time; during second part, in side gallop.

*Description.* At 1, boys inside choose the girls in the circle they wish for partners, and follow them as they move with the circle. At 2, they take their partners and dance with them, ring grasp, first to the right, then to the left. Game now begins again, this time with girls inside.

## 12. Mother's Pets

*Allegretto*

1

Moth-er's lit - tle pets are we to - geth - er, we to - geth - er,

The first system of music is in G major and 3/4 time. It consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of chords and single notes.

All to - geth - er, Moth-er's lit - tle pets are we to - geth - er,

The second system continues the melody and accompaniment from the first system.

3 *Slower* 4

All to - geth - er, and I too; you too, and I too.

The third system begins with a tempo change to 'Slower' and includes a repeat sign at the end. The melody and accompaniment are adapted to the slower tempo.

*Setting.* A large single circle, moving to the right, one or more boys inside; running step.

*Description.* At 1, players in center choose partners and dance around, stopping at 2. At 3, arms still in ring grasp, are lifted sideways. At 4, point with right forefinger at partner. Those chosen last begin the game anew.





"HEY, THUMBS UP"



### 13. Hey, Thumbs Up

*Con spirito*

1

Hey, big thumbs up, Hold them up in the air! Ho, big thumbs down,

2

3

4

Hold them down to the ground! Tral - le ral - le ral - la,

ral - le ral - le ral - la, tral - le ral - le ral - le, ral - la.

*Setting.* Players in couples, facing the right, with inside hands joined, form a large double circle; boys outside.

*Description.* Starting position, — free arms shoulder high, fore arms upward at right angles, fists closed, thumbs up.

From 1-4, beginning with outside foot, couples run forward in time to music; at 2, stretch free hands up as far as possible; at 3, starting position; at 4, bend, putting thumbs to ground.

During chorus, couples dance around with ring grasp. At repetition of verse, partners face each other, boys still in outside circle. Left arms in starting position, right hands on hips; in place, repeat arm movements. At "Tral-le," all clap hands, while outside circle moves one step to the left, thus changing partners. All dance around with new partners and game is repeated.

## 14. The Laddie with Red Golden Band

*Allegretto*

The lad - die is in the cir - cle with red gold - en band, The  
las - sie

band, Which firm - ly he binds round his play-mate's small  
she her

hand, Which firm - ly he binds round his play-mate's small hand.  
she her

*Setting.* A large circle facing the center and moving to the right; inside, a boy holding a band (handkerchief).

*Description.* Suit the action to the words. *Apbelle* on every third step.

## II

“Don't tie it so very tightly, O laddie, I pray,  
Don't tie it so very tightly, O laddie, I pray;  
I give you my word that I'll not run away,  
I give you my word that I'll not run away.”

## III

The laddie unties the band from his playmate so shy,  
 The laddie unties the band from his playmate so shy,  
 And then from him quickly the maiden does fly,  
 And then from him quickly the maiden does fly.

*Description.* During the singing of the last line the girl runs a little way outside the circle.

## IV

To help find the little lassie how fast they all run!  
 To help find the little lassie how fast they all run!  
 But soon she returns; she was hiding for fun;  
 But soon she returns; she was hiding for fun.

*Description.* All the players start in pursuit, the boy leading. The fugitive returns and is joyously received by boy. The two dance with ring grasp, the other players, again in circle around them, singing,

## V

So gay is our little laddie, his playmate is found,  
 So gay is our little laddie, his playmate is found;  
 The loveliest lady in all the world round,  
 The loveliest lady in all the world round.

## VI

So now both the lad and lassie are jolly and gay,  
 So now both the lad and lassie are jolly and gay,  
 For lassie can dance while her laddie can play,  
 For lassie can dance while her laddie can play.

NOTE. The boy with the handkerchief now chooses a girl to take his place, and the game begins again with corresponding changes in the words, substituting the following lines for verse V.

So gay is the little maiden, her playmate is found,  
 So gay is the little maiden, her playmate is found;  
 The handsomest laddie in all the world round,  
 The handsomest laddie in all the world round.

## 15. Over Hill and Dale

*Allegro*

1

O - ver hill and dale we're trip - ping, Thro' val - leys green we're

2

gay - ly skip - ping; Hey, hop, my lit - tle but - ter - cup, Light - ly danc - ing un -

til the sun comes up! Hey, hop, my las - sie, Danc - ing light - ly in the

mead - ow! Hey, hop, my las - sie, danc - ing light - ly in the mead - ow!

*Setting.* A large circle facing the center, with one or more boys inside.

*Description.* At 1, the circle moves with change step to the right. At 2, the boys inside choose partners from the circle; they all dance around until end of verse. Game continues, this time with girls inside.

II

Over hills and vales we're going,  
 Our heels and toes will both be showing;  
 Hey, hop, my little buttercup, etc.

16. Good Day, My Rosa

*Andante*

1 2 3 4

So, good day, my Ro - sa, So good day, my flow - er,

5 6 7 8

So good day, my prin - cess, Prin-cess mine, O my Ro - sa!

REFRAIN

Dance so light, my Ro - sa, Dance so light, my flow - er,

Dance so light, my prin - cess, Prin-cess mine, O my Ro - sa!

*Setting.* Players in couples facing the center, all hand in hand, form a large single circle. One couple, inside the circle, leads the game. All movements should be slow and graceful.

*Description.* At 1, the circle begins to move to the right, while the couple inside greet each other with right hands, left hands on hips. At 2, the boy, still holding the girl's right hand, bows. At 3, they greet with left hands: at 4, the girl curtseys. From 5-8 they salute, as in 1-4. The large circle, always moving to the right in time to music, should carefully watch the above movements, as, during repetition of first part, each couple in circle, turning so that partners face each other, but still forming a single circle, does the same.

In the refrain a slow change step, starting with the left foot, is used. Leaders and circle take ring grasp and dance around to the right to 9, to the left to end. Change partners.

## II

Dance so light, my Rosa,  
 Dance so light, my flower,  
 Dance so light, my princess,  
 Princess mine, O my Rosa! REFRAIN.

*Description.* In this and the following verses the action is suggested by the words. Change partners at the end of each refrain.

## III

Clap in time, my Rosa,  
 Clap in time, my flower,  
 Clap in time, my princess,  
 Princess mine, O my Rosa! REFRAIN.

NOTE. All the movements are executed at 2 and 6 by the boys, and at 4 and 8 by the girls.



“GOOD DAY, MY ROSA”





## IV

Leave me not, my Rosa,  
Leave me not, my flower,  
Leave me not, my princess,  
Princess mine, O my Rosa! REFRAIN.

## V

Turn about, my Rosa,  
Turn about, my flower,  
Turn about, my princess,  
Princess mine, O my Rosa! REFRAIN.

## VI

Take my hand, my Rosa,  
Take my hand, my flower,  
Take my hand, my princess,  
Princess mine, O my Rosa! REFRAIN.

## VII

We must part, my Rosa,  
We must part, my flower,  
We must part, my princess,  
Princess mine, O my Rosa! REFRAIN.

## VIII

Fare thee well, my Rosa,  
Fare thee well, my flower,  
Fare thee well, my princess,  
Princess mine, O my Rosa! REFRAIN.

## 17. Fairy Maidens

*Allegretto*

1

Fair - y maid-ens dance light-ly round in the ring, And this is what they

2

sing, And this is what they sing: "A part-ner I seek; will you

not dance with me? O join hands with me, in our dance of merry glee! O

3

bom fa de ral la, bom fa de ral la, bom fa de ral la

la, O bom fa de ral la la, O bom fa de ral la

la! A part - ner I seek, will you not dance with me? O

join hands with me, in our dance of mer - ry glee! O glee!"

*Setting.* A large circle facing the center and moving to the right. Several girls inside moving to the left, one after the other.

*Description.* At 1, same as setting; at 2, girls inside choose partners from circle and walk with them to the left, swinging their joined hands. At 3, they dance to the right, ring grasp. At 4, to the left. At 5, walk again. The boys now stay inside the circle, and the game continues.

## 18. I Put My Specs upon My Nose

*Allegretto*

I put my specs up - on my nose To see how well my for-tune

goes. For-tune sings this dear lit - tle song to me, That with-out you

nev - er can I hap - py be. Tra - la - la - la - la - la, just

so! Tra-la - la - la - la - la, just so! For-tune sings this dear lit - tle

song to me, That with-out you nev - er can I hap - py be.

*Setting.* A large circle facing the center, and moving to the right. Several boys inside.

*Description.* The players inside at once choose partners from the circle and dance around, ring grasp. At 1, they stop and partners face each other. At 2, boys make complete turn to the right, and girls to the left; they clap hands once and at 3, make a little bow. They again wheel around, this time boys to the left and girls to the right and at 4, bow. At 5, they dance around with ring grasp. Game now begins again, this time with the girls inside.

### 19. Come, Skip with Me

*Allegretto*

Come, skip with me, Part-ners we'll be, Round in the ring we're danc-ing.

See, here we stand; Now shake my hand; Then off we are pranc-ing.

*Setting.* A large circle facing the center, with several boys inside.

*Description.* At 1, the boys inside choose partners and dance around with them. During the first singing of 2, they drop hands; at 3, they shake right hands; at 4, they dance around to the right.

During repetition of 2, they again drop hands, but at 3, greet with left hands. At 4, they dance around to the left. The game now begins again with the girls inside.

20. I See You<sup>1</sup>

*Animato* 1 2 3 4

I see you, I see you, Ti - ra - la - la la la la,

5 6 7 8 9 10 11

la la la la! I see you, I see you, Ti - ra - la - la, la la la la!

12

You see me, and I see you, And you take me, and I take you, And

13

you see me, and I see you, And you take me, and I take you.

<sup>1</sup> Words by courtesy of Mr. Jacob Bolin

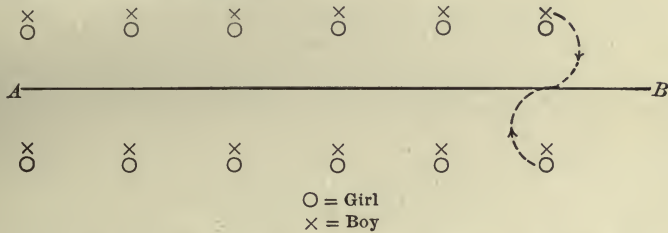




"TO THE WOODS"



*Setting.* Players in couples form two double ranks, four steps apart, facing line A-B. See diagram.



Boys in front in one rank, girls in the other. Players behind with hands on shoulders of those in front. Players in front, hips firm.

*Description.* The players in rear ranks play "peek-a-boo" with each other by bending alternately to left and right of player in front, at 1 to left, at 2 to right, at 3 to left, etc. At 12, they clap hands once, run forward to left of partner in front, and dance around with ring grasp. At 13, they drop hands, clap hands once, return to partner and dance to left with ring grasp, stopping with reversal of position, those who before were in the rear now standing in front. The game begins again.

## 21. To the Woods

(CARROUSEL)

*Animato*

To the woods, O come a - way, a - way! To the woods come out to

dance and play! Tra - la! Tra - la! One, two, and three!

*Setting.* A double circle facing inward; the girls inside, forming a low chain; the boys outside, with their hands on the girls' shoulders.

*Description.* *Chassé* (side gallop) is the step used. Both circles move to the right until the words "one, two, and three" are reached. At the word "one" the boys change partners by taking one step to the right and at "three" placing their hands on the shoulders of the next girl.

## 22. Counting Game

*Anima.o*

One, two, three, four, and five, six, seven, eight, and nine, and ten, eleven, and twelve,

The first system of musical notation is in G major (one sharp) and 3/4 time. It consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of quarter notes. The lyrics are written below the treble staff. The system ends with a double bar line and two 'x' marks in the treble staff.

Thir - teen, four - teen, fif - teen, six-teen, seven-teen, eight-teen, nine-teen, and

The second system of musical notation continues the melody and accompaniment. It includes a first ending bracket labeled 'I' over the final two measures of the treble staff. The lyrics continue below the treble staff. The system ends with a double bar line and two 'x' marks in the treble staff.

twen - ty. seven-teen, eigh - teen, nine-teen and twen - ty.

The third system of musical notation continues the melody and accompaniment. It includes a second ending bracket labeled 'II' over the final two measures of the treble staff. The lyrics continue below the treble staff. The system ends with a double bar line and two 'x' marks in the treble staff.

Not Vary game by letting the circle move to the left and by having the boys in the inner circle.

One and twen - ty, and two and twen - ty, three and four and five and

six and twen-ty, Twen-ty-seven, twen-ty-eight, twen-ty-nine, and thir - ty.

*Setting.* A large single circle in couples, all facing center, the couples, if possible, two or more yards apart. At irregular intervals are stationed odds, one or more, according to the number of players.

*Description.* The odd, crossing the ring with running step, in time to the music, chooses a partner from the opposite side, and after greeting, dances with her back to his place, ring grasp. The player left without a partner becomes an odd, and in turn chooses a partner from the opposite side. The new odds start at each series of ten, as at 20, 30, 40, etc. The game is continued until 100 is reached.



- O = Girl
- X = Boy
- φ = Odd

## 23. The Fire is Burning

*Con spirito*

1

The fire is burn-ing, it burns so bright, It burns in a thou-sand

2

rings of light. Come in - side the ring with me, And join us now in our

3 4 5

danc - ing. Turn a-round and take my hand, Join our gay and hap-py band;

6 7 8

Turn a-round and take my hand, Join us now in danc - ing.

*Setting.* A large circle facing the center and moving to the right; a few boys inside, moving to the left.

*Description.* At 1, as in setting. At 2, each boy selects a partner from circle, and they move together to the left, girls' left hands in boys' right. At 3, they drop hands and face each other; then each boy makes a complete turn to the left, and the girl to the right. At 5, they dance around, ring grasp. At 6, as in 3, but in opposite directions. At 8, as in 5.

## II

Adieu, farewell to you, little friend,  
To many a town my way must wend.  
Longer here I must not stay,  
But partners you'll find to please you.  
Turn around and take my hand,  
Join our gay and happy band!  
Turn around and take my hand,  
None shall hurt or tease you.

*Description.* At 1 and 2, partners face each other, shaking right hands. From 3 on, the same as in verse 1.

## 24. The Fairy Play

*Leggiero*

The musical score is written for piano in two systems. The first system is in 3/4 time, marked '1' and '2'. The second system is in 2/4 time, marked '3'. The key signature has one flat (B-flat). The lyrics are written below the treble clef staff.

1 2

Light-ly fair-ies go, trip-ping to and fro; Gi-ant sleeps so long,

3

in his cas-tle strong. Tra-la-la-la, la-la-la, Tra-la-la, la-la-la!

*Setting.* The players represent fairies; an older person, or the tallest player, represents the giant. Have accessible at least five pine trees or other plants, or let five children represent the "wood," one in the center of the square formed by the other four. The fairies are dressed in white, and carry long, gauzy veils (skillful handling of lights makes this very effective). The giant may be made up so as to have a forbidding appearance.

*Description.* Running step in time to music.

At 1, the fairies, hand in hand, form a long chain and trip, as lightly and gracefully as possible, in and out among the trees, — *i.e.*, inside first tree, outside second, inside third, outside fourth, after which, the leading fairy takes the chain round the tree in the center. During this part of the game, the music is sung through as indicated, then repeated up to 3. When the chorus is reached the second time, the fairies drop each other's hands, and either holding their skirts daintily, or gracefully waving their veils above their heads, dance alone, moving forward to form a circle round the central tree. At the repetition of the chorus, the fairies take each other's lifted hands, and dance in a ring round the center tree.

## II

Breezes softly lisp; merry will o'-wisp  
Lights the fairy ring; fairies dance and sing.  
Tra-la-la-la, la-la-la, Tra la-la, la-la-la!

*Description.* At 1, the fairies drop hands and trip out in line round the corner trees. At 2, they again approach the tree in the center and dance around with lifted hands and veils. Same for repetition. Chorus as given before.

## III

Giant fierce and bold comes from his strong hold!  
Off the fairies fly, lightly flitting by.  
Tra-la-la-la, la-la-la, Tra-la-la, la-la-la!

*Description.* Ring dance continues until the arrival, at 2, of the giant whose frowning face frightens the fairies. They separate and dance individually round the corner trees. At the chorus, the giant walks with heavy step through the wood, shakes and pulls up the central tree, then disappears. During the second repetition of chorus, the fairies, still somewhat frightened, return, and music continues as before. At 2, the giant returns, and they scatter for the second time. He soon withdraws, and the fairies, recovering from their fright, come back and dance from 3 to end, in livelier time than before.

### 25. We Say Good Day

*Allegretto*

And so we say, good day, good day, And so we say, good day, good day. But

CHORUS

I shan't for-get you; this is why: Be - cause we were play-mates,

You and I, you and I, you and I, But you and I.

*Setting.* A large circle facing the center and moving to the right; several boys inside.

*Description.* Each boy inside at once chooses a partner from the circle. During the first verse they stand shaking hands. During the chorus, they dance around to the right, ring grasp. In each of the following verses, some action suggested by the words is performed, as, turning away with disdain, weeping, etc., etc.

The game then begins again, this time with the girls inside.

## II

And now I say, "Oh, go away!  
I will not play with you to-day." CHORUS.

## III

So now in woe I sadly go,  
So now in woe I sadly go. CHORUS.

## IV

And so we say good night, good night,  
Good night, my tricky little sprite. CHORUS.

## 26. With Even Step

*Animato*

1

The boy is walk - ing in the ring, with e - ven step and  
girl

2

mer - ry swing. He's seek - ing for a part - ner, to join him in the ring. Hey,  
She's her



3

hop-san - sa - fal - le - ral - la - la! Hey, hop-san - sa - fal - le ral - la - la! The

4

lad has found a part - ner to join him in the ring. Hey, ring.  
maid her

*Setting.* A large circle facing the center and moving with ordinary march step to the right; several boys inside moving to the left, left hands on hips.

*Description.* At 1, the circle moves to the right, the boys inside the circle moving to the left. At 2, each boy chooses a partner from the circle. They face each other, hips firm. At 3, they dance in place with kick step, both lifting left foot first from ground. At 4, they dance around to the right, ring grasp. In repeating, they dance around to the left instead of to the right. The game now begins again, this time with the girls inside, and changing words to correspond.

II

Again a boy is in the ring and looks about him as we sing,  
girl her  
He's seeking for a partner to join him in the ring. CHORUS.  
She's her

*Description.* The same action as before.

NOTE. If the children find it too difficult to sing hop-san-sa, substitute hop-fal-la.

## 27. Rodes

*Allegro*

Forth Ro - des rides with his twelve strong sons from  
 pi - rate land. His strong - est son is Hold - fast;  
 Wick - ed thief is Hold - fast strong, Steals our ships with  
 mer - ry song. Up and go! Up and go! Oh, be - ware of Hold - fast!

*2 Lively*

*Setting.* A large circle facing the center, hand in hand. Inside, Rodes and one or more of his sons, each on horseback (chair or stick).

*Description.* At 1, the circle moves to the right, while the riders stealthily edge their horses along toward it. At 2, the riders try to tag some member of the circle, but must always keep one hand on horse. The circle tantalizes riders by coming within arm's length and then retreating quickly. At no point in the game must the circle be broken. A player when tagged must exchange places with the horseman who tagged him.

## 28. Ho! Little Laddie

*Vivace* 1

Ho, lit - tle lad - die, let's be danc - ing! Back and forth we are gay - ly

pranc - ing. East - ern are you, and Western am I; Wooden shoes have you and

leath - er shoes have I, Play, then, as you will, will, will, I am your

part - ner still. Play, then, as you will, will, will, Mine you are still.

*Setting.* A large circle facing the center with one or more girls inside.

*Description.* At 1, the girls inside the circle choose boys and dance round with them, ring grasp. At 2, they stop and face each other, ring grasp, the girls extending the left arm and bending the right, thus forcing the boys to bend the right and extend the left. Alternate during I, II, III, IV, V. At 3, they dance to the right; at 4, the same as in 2. At 5, they dance to the left. The game then begins anew with boys inside.

## 29. Hop, Mother Annika

*Giocoso*

1

Trot a-long! Trot a-long! Far is the way and the wind is strong.

2

3

Hop, Moth-er An-ni-ka, Hop, Moth-er An-ni-ka,

4

5

I

II

Hop, my lit-tle An-ni-ka! An-ni-ka!

*Setting.* The players, in couples, hand in hand, follow one another in a large double circle moving to the left, boys inside.

*Description.* At 1, ordinary march in time to music. Start with outside feet, swing inside hands, outside hands on hips. At 2, partners face each other, hips firm, and dance with polka step, — at 2, to left obliquely, at 4, to left, at 5, to right, thus forming a little figure. At repetition of 2, they dance around with ring grasp.

Hop, Moth - er An - ni - ka, hop, Moth - er An - ni - ka,

The first system of musical notation is in 2/4 time with a key signature of one flat (B-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "Hop, Moth - er An - ni - ka, hop, Moth - er An - ni - ka,"

See thy daugh-ter danc-ing! Dance while you're young and so light and free,

The second system of musical notation continues the melody and accompaniment. The lyrics are: "See thy daugh-ter danc-ing! Dance while you're young and so light and free,"

When you are old you will still danc-ing be. still danc - ing be.

The third system of musical notation concludes the piece. It includes first and second endings, marked with 'I' and 'II' above the staff. The lyrics are: "When you are old you will still danc-ing be. still danc - ing be."

*Description.* The same as in the first verse, except for a change of partners, brought about by each girl's taking one step forward and dancing with the boy who was previously in front of her.

III

Hop, Mother Annika! Hop, Mother Annika!  
 Pigs are in the barley!  
 Come, little maiden, and find your mate,  
 Partners escape if you come very late!  
 Come, little maiden, and find your mate,  
 Partners escape if you come very late!

*Description.* Change partners as before.

## 30. Sowing Song

*Animato*

1

O shall I sing you a song that tells you how Our

2

farm-ers of old did their sow - ing? O this is the way my dear

3 4

fa - ther sowed his seed, Then fold - ed his arms to watch the

5 6

grow - ing. He stamped with his foot, and clapped with his hand, So

mer - ri - ly, so mer - ri - ly, Then gay - ly he'd dance to the mow - ing.

*Setting.* A large circle, facing the center, hand in hand, walking with quick step to the right. Several boys inside, walking one after another to the left with hips firm.

*Description.* At 1, as in setting. At 2, all drop hands and walk, one after another, imitating sowing motion during 2 and 3, by taking grain with right hand from bag held under left arm, flinging arm to the right and scattering grain on the words "way" and "seed" with a sweep of the arm from right to left; at 4, fold arms over chest; at 5, stamp with left foot; at 6, clap hands; at 7, make a complete turn to the left. The boys inside the circle go through the same movements.

## II

See what I'm holding so firmly by the hand, —  
 A gay little maiden so charming!  
 With ribbons of blue and a gown of softest hue,  
 This gay little maid is very charming;  
     For she's full of fun,  
     And fast she can run;  
 But merrily, ah, merrily  
 Away I must go to my farming.

*Description.* The large circle again moves, hand in hand, to the right. At 1, the boys inside choose partners. They walk, hand in hand, to the left. At 5, they stop with ring grasp, and swing hands in time to music. At 7, the boys roguishly leave their partners and take places in the large circle. The game begins again, this time with the girls inside.

## III

(Repeat the first verse.)

## IV

See what I'm holding so firmly by the hand, —  
 A gay little laddie so charming.  
 His eyes are bright blue, and he's brave and strong and true:  
 This gay little lad is very charming;  
     For he's full of fun,  
     And fast he can run;  
 But merrily, ah, merrily  
 Away we must go to our farming.

## 31. You are not My Partner

*Con spirito*

1

Though you're not my part - ner, Let us dance to - geth - er

2

One short turn be - fore I leave you. Here at last I find her,

She my choice must be. Do not let my go - ing grieve you.

3

Now we meet once more, Swinging as before. Gayly we could dance forever.

*Setting.* A large circle facing the center and moving to the right; one or several boys inside.







"BROWNIE POLSKA"

*Description.* At 1, boys inside choose partners from the circle, and dance with them to the right; at repetition, to the left. At 2, the boys desert their first partners and dance with new ones chosen from the circle. At 3, they again dance with their first partners. These couples then take their places in the circle, while girls chosen as second partners begin the game anew.

## 32. Brownie Polska

*Con spirito*

1

Hey, lit - tle Brown - ies, come and fro - lic, And

let us al - ways be mer - ry! mer - ry! A lit - tle while we

lin - ger here, With - out a trou - ble and free from fear.

*Setting.* A large circle facing the center; hips firm; one player, A, inside.

*Description.* During 1, A takes twelve short running steps inside the circle; at repetition he turns and takes the same number of steps in the opposite direction, halting at 2, in front of some player, B. At word "while," both give a jump, placing left heel on floor, toe up, slightly in advance of right foot. At "here," they jump again, changing feet, this time with right heel on floor, toe up, and slightly in advance of left foot. Do the same at "trouble" and at "fear." At the next "Hey," A gives a high jump, right-about-faces, and claps his hands high over his head; he then runs as before. B claps at the same time, places hands on A's shoulders, and follows A's lead. The game continues, A and B now stopping before C. On "while," A and B put forward left heels, etc. On "Hey," A and B jump and right-about-face, etc., C clapping and following with hands on A's shoulders, B now leading. The game ends when no one is left in the circle.

### 33. Two Boys in the Snow

*Allegretto*

1

There were two lit - tle boys play - ing out in the snow;  
sang of their rich - es so ma - ny and grand;

Sing fal - le - ral - la, la la la la la! They leaned on each oth - er and  
Sing fal - le - ral - la, la la la la la! But nev - er a pen - ny had

NOTE. When the children are familiar with the game, there may be two leaders if the circle is large.

walked to and fro. Sing fal - le - ral - la - la! They To  
ei - ther in hand. Sing fal - la - ral - la - la la!

*I* *II*

2  
you I give my to - ken, Sing fal - le - ral - la,  
here my part - ner's stand - ing, Sing fal - le - ral - la,

la la la la la! A pledge which may be bro - ken, Sing fal - le - ral - la  
la la la la la! My cour - te - sy de - mand - ing. Sing fal - le - ral - la

3  
*I* *II* 4  
la! For la! And so my heart sings mer - ri - ly For

$\frac{3}{4}$   $\frac{3}{4}$

5

you will now my part-ner be, Tra - la la la! Gay - ly now we

6

dance a-round With-out a care or sor - row. I'll cock my hat up -

I 7 II

on my head And jour-ney far on the mor - row, I'll mor - row.

*Setting.* A large circle, facing the center and moving to the right. Inside, one or more couples of boys, arm in arm, moving to the left, and supporting each other as if they were very old.

*Description.* At 1, the circle moves to the right. At 2, each boy inside the circle places his handkerchief on the shoulder of some girl in the circle. At 3, each boy chooses another girl and walks with her, hand in hand. From 4-6, they dance to the right, ring grasp. From 6-7, to the left. The game begins again; the girls with handkerchiefs on their shoulders step inside, while the others join the circle.

## 34. Simon of Salle

*Moderato*

The musical score is for a two-part setting in 2/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system contains measures 1 through 5, and the second system contains measures 6 through 12. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ho! here comes Si - mon of Sal - le, Comes with his gen - tle-men jol - ly, Gen - tle-men all from dis - tant South-land!". Measure numbers 1 through 12 are indicated above the notes. There are 'x' marks in the bass line at measures 4, 5, 8, 9, 11, and 12, indicating where the boys should bow.

*Setting.* Two lines, facing each other, four paces apart, girls in one line and boys in the other, standing opposite partners. Each line low chain.

*Description.* Boys' line, low chain, takes three steps forward toward the girls' line, with bow at 3-4; then three steps backward, bowing at 7-8; then three steps forward, bowing at 11-12. All the following verses for boys are done in the same way.

## II

GIRLS. What wishes Simon of Salle?  
 What wish his gentlemen jolly?  
 Gentlemen all from distant Southland?

*Description.* As the boys step backward into place, the girls move forward in the same manner as the boys in verse I. The girls curtsey on 3-4, 7-8, 11-12. All the following verses for girls are done in the same way.

## III

Boys. Courting comes Simon of Salle,  
 Courting come gentlemen jolly;  
 Gentlemen all from distant Southland!

*Description.* Same movements as in verse I, the boys answering the girls and telling their errand.

## IV

GIRLS. What offers Simon of Salle?  
 What offer gentlemen jolly?  
 Gentlemen all from distant Southland!

*Description.* Same movements as in verse II.

## V

Boys. Castle gives Simon of Salle,  
 Castles give gentlemen jolly;  
 Gentlemen all from distant Southland!

*Description.* The boys make their offers in a bold, daring manner, but the girls always respond "Nay" until the boys' hearts are offered. Anything may be offered, as roses, wealth, etc.

## VI

GIRLS. Nay, nay, O Simon of Salle,  
 Nay, nay, O gentlemen jolly,  
 Gentlemen all from distant Southland!

*Description.* The girls curtsey in a haughty, distant manner, scorning the offer.

## VII

Boys. Angry rides Simon of Salle,  
 Angry ride gentlemen jolly;  
 Gentlemen all from distant Southland!

*Description.* The boys ride away to the right, with side gallop, once around the girls' line, arms lifted with clenched fists over their heads to indicate anger at their failure. The heels should be struck together in the gallop step, in imitation of the sound of horses' hoofs.





“SIMON OF SALLE”



## VIII

BOYS. Once more comes Simon of Salle,  
Once more come gentlemen jolly;  
Gentlemen all from distant Southland!

*Description.* Same movements as in verse I.

## IX

GIRLS. What offers Simon of Salle?  
What offer gentlemen jolly?  
Gentlemen all from distant Southland!

*Description.* Same movements as in verse II.

## X

BOYS. Heart offers Simon of Salle,  
Hearts offer gentlemen jolly;  
Gentlemen all from distant Southland!

*Description.* Same movements as in verse I, making the bows very profound.

## XI

GIRLS. Yes, we take Simon of Salle,  
Take all his gentlemen jolly;  
Gentlemen all from distant Southland!

*Description.* They indicate by the graciousness of their curtseys that the last offer is accepted.

## XII

BOYS. Gayly rides Simon of Salle,  
Gayly ride gentlemen jolly,  
Gentlemen all from distant Southland!

*Description.* Again they ride once around the girls' line, as in verse VII, but to the left, waving their hands in token of victory.

## XIII

ALL

1 2 3

Here dance the plow-man and his sis - ter! Step out, my

mer - ry tai - lor, and see, see If you can dance as lightly as we, we.

*Description.* All sing and dance as if for wedding celebration. Each couple represents some occupation or trade, as that of plowman, shoemaker, tailor, etc., etc. The step is a slow change step.

First couple, girl's left hand in boy's right, boy's left, hip firm; the girls gracefully lift skirt with right hand.

At 1, starting with outside foot, first couple dance between the lines, swinging arms back, shoulder high, and turning toward each other. At 2, inside foot, swinging arms down and forward, shoulder high, and turning away from each other. When they reach end of line they take position as last couple.

At 3, next couple steps between lines, and starts dancing at 1. The song is repeated until each couple has danced between the lines.

## XIV

1 2

So glad was the heart of our cu - ri - ous town, It decked it - self

NOTE. If there are many players, it is better to divide lines into sections of six or eight couples each.

out in gay kir - tle and gown, When grand-pa and grand-ma and

grand - chil - dren eight, Came rid - ing in safe - ty through

wide cit - y gate, While the boom - ing of can - non proclaimed the glad

word, Muske-teers cracked their ri - fles, Such noise was ne'er heard.

*Description.* All sing. The players, hand in hand, form a large double circle and move to the left. During 1-2, dance step as in verse III. At 3, the girl, slightly in advance of the boy, dances with waltz or ordinary running step two turns to the left, under arch formed by her left and the boy's right arm. At 4, they change hands and repeat as in 3, the girl turning to the right. At 6, couples dance forward as in 1, accenting the first of every measure with stamp. At 7, with ring grasp, they dance around to the right.

## 35. Seven Pretty Girls

*Allegretto*

1 2 3

Ring made of seven pret - ty girls, Blue eyes and sun - ny

4 5 6

flax - en curls; Maid - ens so pret - ty ne'er, I ween,

7 8

*I, II, & III* *IV*

Danced light ly on the vil - lage green. Danced on the green.

*Setting.* The players form a large circle facing the center: inside this circle seven girls form a small circle also facing the center.

*Description.* The large circle moves to the right, the small one, in lively time, to the left. All sing.

## II

These pretty maidens turn about,  
 Each maiden seeks a playmate out;  
 Maidens so pretty ne'er, I ween,  
 Sought playmates on the village green.

At 1, the inner circle claps hands and right-about-faces toward outer circle; again joining hands, circles move as in verse I.

## III

These pretty maidens sing this song:  
 "Now do our hands, to you belong."  
 Maidens so pretty ne'er, I ween,  
 Joined hands upon the village green.

Girls forming inside circle drop hands and choose partners from the large circle. They stand, facing each other, hips firm, moving heads from side to side, in time to music, as: at 1, to left, at 2, to right, etc. At 6, shake right hands.

## IV

These pretty maidens now are glad,  
 Each maid has found her playmate lad.  
 Maidens so pretty ne'er, I ween,  
 Danced on the green.

The couples dance around ring grasp from 1-4 to right; from 5-8, to left. The game begins again, this time with the boys in the inside circle.

## 36. Gustaf's Skoal

*Marcato*

Gus - taf's skoal! O 'tis the best the land can boast! O,

<sup>1</sup> Skoal — A Scandinavian salutation.

3 4 5

Gus - taf's skoal, the best the land can boast! Tra - la - la, la - la - la,

la la la la, tra - la - la, la la la, la la la la,

6

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

*Setting.* See diagram: O = girls, X = boys.

Odd

3

O X ●

Even 2 X  
O

O 4 Even  
X

X O

1

Odd





"GUSTAF'S SKOAL"



*Description.* The boys take the girls' left hands with their right, free hands of both on hips.

FIGURE ONE

At 1, odd couples take three steps toward each other, halt, and bow. At 2, three steps backward to places. At 3-4, even couples do the same.

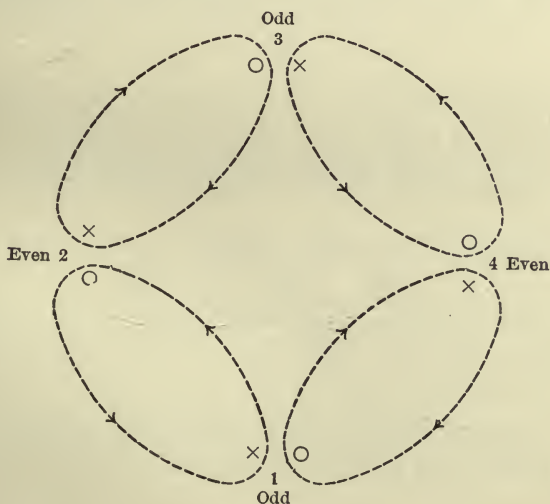
FIGURE TWO

At 5, even couples form arch. Boys of odd couples go through arch at their left; the girls of odd couples go through arch at their right.

Those who meet, bow, join hands, boy's right with girl's left, pass through arch, separate, — boys to the left, girls to the right, and hasten to their places.

When partners meet at 6, they clap hands and dance with ring grasp.

Repeat, with odd couples forming arches.



## 37. I Took a Walk One Evening

*Animato*

I took a walk one eve - ning a - long the mead-ows sweet, I

sweet, And there as chance would have it, a maid - en I did

meet, meet, meet, And there as chance would have it, a maid - en I did meet.

*Setting.* A large circle facing the center and moving to the right; the players inside, girls or boys, move to the left with left hands on hips.

*Description.* At 1, same as setting. At 5, each player inside the circle beckons to some one in the circle. The latter players at once step inside, walking behind those who have just beckoned to them.

## II

She gave to me a welcome, oh, she gave to me her hand,  
 She gave to me a welcome, oh, she gave to me her hand;  
 We danced and sang so gayly in that sweet meadow land, land, land,  
 We danced and sang so gayly in that sweet meadow land.

*Description.* At beginning of verse II, the couples stop and face each other, the boys with their backs to the center. At 4, partners clasp right hands, with left hands on hips. In repetition at 4, they clasp left hands, still facing each other, and now with arms crossed. At 5, the boys bend right arms backward and extend left, forcing girls to bend left arms and extend right. At 6, the same movement with opposite arms. Continue this arm movement alternately in time to music till the end of the verse. The players should put vim into this movement, bracing themselves by placing one foot forward and throwing the body backward.

## III

We clasped our hands together, in friendship strong and sure,  
 We clasped our hands together, in friendship strong and sure,  
 So long we'd played together, we knew it would endure, endure,  
 So long we'd played together, we knew it would endure.

*Description.* At verse III, with arms still crossed, the couples inside move to the left, beginning each measure with outside foot and moving their arms up and down in time to the music. The action in the last part of this verse is the same as in 5-16 of verse II. The game begins again, the players who were beckoned into the circle at the beginning of the game now on the inside.

## 38. Lassie and I

*Animato con grazia*

1

Oh, las - sie and I, And las - sie and I, And sweet things up -

on the high - way and I, And las - sie and I, And

las - sie and I, And sweet things up - on the high - way!

2

And ear - ly one morn - ing she met me there, The birds sang so

sweet - ly, Sun - shine filled the air, And love - ly as the dawn ap -

peared my las - sie rare. My las - sie,whith- er are you go - ing?

*Setting.* A large circle facing center and moving to the right; several boys inside.

*Description.* At 1, each of the boys inside the circle chooses a partner and they dance around to the right, ring grasp. At 2, they dance to the left and continue to the end. Game commences anew, this time with the girls inside.

### 39. To-day is the First of May

*Con moto*

1 2 3  
To - day is the First of May, To - day is the sweet May

4 5 6 7 8  
Day,May Day,To-day is the First of May, To-day is the sweet May Day

9 10

A - dieu, fare - well, my lit - tle friend, We'll meet a - gain, you

may de-pend, We'll meet a - gain, ere long, In mer - ry dance and song.

*Setting.* The players in couples, facing the right, inside hands joined, free hands on hips, form a large double circle — the boys in the inner circle.

*Description.* The players use change step, starting with inside foot, swinging their joined hands back and forth, turning alternately away from and toward each other. At 9, partners face each other, and with right hand-shake, say “good-by”. At 10, they drop hands, and with accented step, march, — the girls (outer circle) to the right; the boys (inner circle) to the left. When each boy reaches the girl who stood in front of his partner, he halts, faces about, joins hands with her, and the game continues until he meets his original partner. The game then begins again.

NOTE. If the refrain is finished before places are reached, repeat from 11, as many times as may be necessary.





“TO-DAY IS THE FIRST OF MAY”



40. Reaping the Flax

*Con moto*

1 2 3

Come, come, let's reap the flax plant to-day, Heck - le it well, then

4 5 6

spin, spin a-way; Kir - tles we'll make in col - ors so gay,

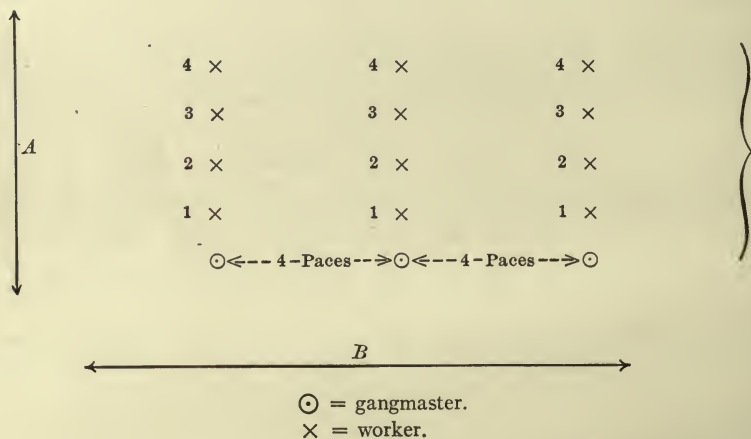
7 8 CHORUS

Then show our joy in danc - ing. Dunk, dunk, dunk, dunk, dunk, dunk,

Spin - ning wheels sound, Spools whirl a - round, Dunk, dunk, dunk,

The musical score consists of two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The melody is written in the Treble clef and the accompaniment in the Bass clef. The lyrics are: "dunk, dunk, dunk! Then show our joy in danc - ing." The piece ends with a double bar line and a repeat sign.

*Setting.* One or several lines (gangs), facing A, (see diagram); five players in each line; the lines four paces apart. The left file leader in each line is gang master; the others are workmen and numbered 1, 2, 3, 4.



*Description.* Imitate in four movements the reaping of flax as follows: at 1, forward bend, with hands as if grasping flax; at 2, draw it up; at 3, throw it down and forward to right with pronounced fling, and at 4, raise body erect. Repeat action 5-8, after which the work is supposed to be finished and all face line B.

*Description of Chorus.* Every gang master leads his rank to the left, the gang master of each line following the last workman in the preceding line. The first gang master (or leader of all) keeps hips firm. The others place their hands on the shoulders of the workmen they follow. By so doing the separate ranks form one continuous line, and describe a circle or some intricate course. As each gang master reaches the foot of his rank, he leads (hips firm) his men back to their starting positions. When the chorus ends all should be in their original positions facing A. Chorus is the same in all the verses.

*Step.* Change step, beginning left foot, with *appelle* on first "dunk" of each measure. The body must be held erect, with no bending to sides.

## II

Come, come, let's comb the flax stalk to-day,  
 Comb it out well, then weave, weave away;  
 Kirtles we'll make in colors so gay,  
 Then show our joy in dancing. CHORUS.

*Description.* Imitate, in four movements, the heckling of flax as follows: at 1, pick up bunch from right forward; at 2, with arms stretched, fling it over heckle in front; at 3, with arms bent, draw it back; at 4, fling it down to the left and forward. From 5-8, repeat action.

## III

Come, come, let's spin the flax thread to-day,  
 Reaped, reaped in time and spun, spun away;  
 Kirtles we'll make in colors so gay,  
 Then show our joy in dancing. CHORUS.

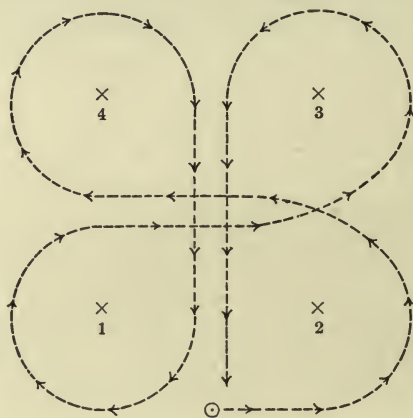
*Description.* Workmen 1 and 4 take one step forward and face workmen 2 and 3, forming with these (right thumb grasp), a star to represent a spinning-wheel. At 1, the star moves to the right; at 5, changing to left thumb grasp, the star moves to the left. The leaders face their respective "spinning-wheels," pretending to treadle with one foot, and imitating in other ways the motions of a spinner.

## SWEDISH SONG GAMES

## IV

Come, come, let's weave the flax web to-day,  
 Heckled in time and spun, spun away;  
 Kirtles we'll make in colors so gay,  
 Then show our joy in dancing. CHORUS.

*Description.* Form a star as in verse III. Each gang leader imitates the shuttle, weaving in and out among his respective workmen, as in diagram, and always moving to the right.



## V

Come, come, let's test our flax web to-day,  
 Spun, spun so fine and woven away;  
 Kirtles we'll make in colors so gay,  
 Then show our joy in dancing! CHORUS.

*Description.* The players of each line form a small circle, supporting one another, arm in arm, bodies bent slightly backward. At 1, the circles move to the right; at 5 to the left.

41. Merry Chimes

*Allegro*

1

When it is win - ter time We dance to a mer - ry chime Of  
 When it is sum - mer time We dance to the sil - ver chime Of

2

bells that swing and ring in cho - rus. Glad - ly we greet the snow As  
 bells that have no note of sad - ness. Gay - ly we greet the flow'rs, The

o - ver the hills we go, While sun - ny hours stretch out be - fore us.  
 birds, and the shad - y bow'rs, That fill our hearts with joy and glad - ness.

*Setting.* See diagram. Girls (O) and boys (X) in couples, form two lines five paces apart. Each line is divided into *a* and *b* groups, two couples in each and two paces apart. Partners stand hand in hand; free hands on hips.

## SWEDISH SONG GAMES

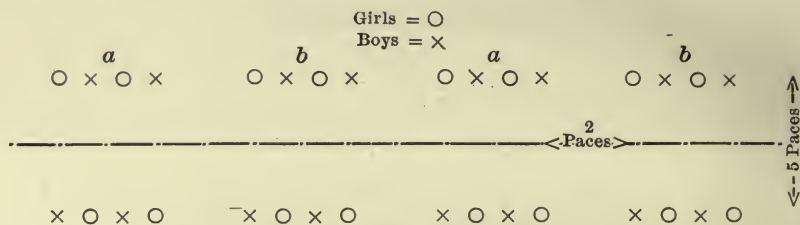


FIGURE ONE. FIRST PART

*Description.* At 1, Group *a* with six running steps goes toward Group *b*; *appelle* on sixth step with a little bow.

At 2, Group *a* runs backward to place.

FIGURE ONE. SECOND PART

Group *b* goes through the same action.

FIGURE TWO. FIRST PART

Members of each group join hands, and forming a circle at 1, they dance to the right; at 2, to the left.

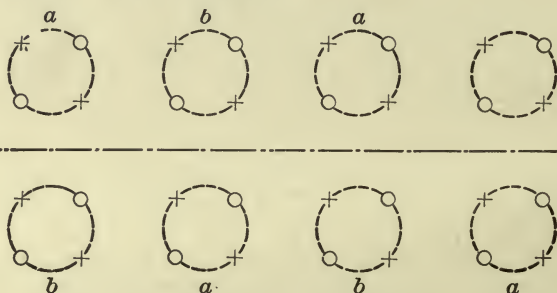


FIGURE TWO. SECOND PART

Opposite groups form circles, and dance as in Figure 2, Part 1.

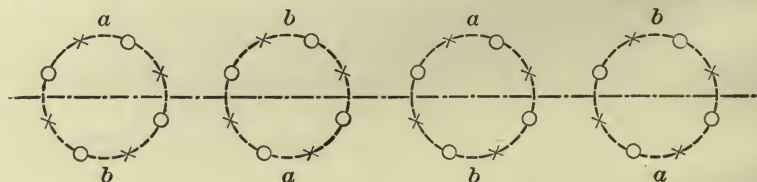




FIGURE THREE. FIRST PART

Each group forms a star at 1, with right hands in thumb grasp, and moves to the right; at 2, with left hands in thumb grasp, the star moves to the left.

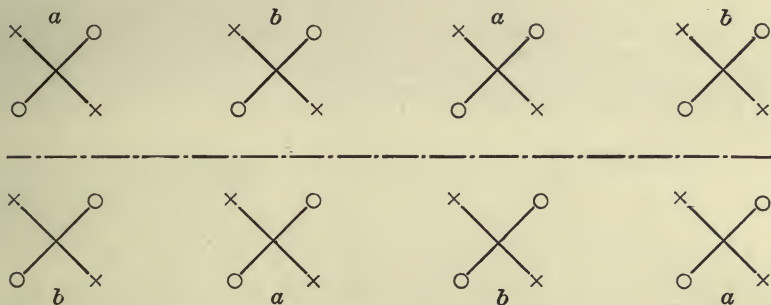


FIGURE THREE. SECOND PART

Opposite groups form a star, the girls inside with their right hands in thumb grasp, and with their left hands in the boys' right. At 1, the star runs to the right. At 2, the girls drop the thumb grasp; the boys, still holding the girls' left hands, turn backward to the left, with *appelle*, and swinging the girls in front of them, form left thumb grasp. The stars now run to the left.

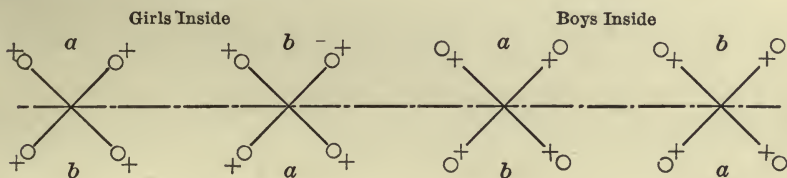


FIGURE FOUR

The fours in each group stand hand in hand. The two opposite groups nearest A dance out, following the lines in the diagram, and take positions to the right of B, as shown. As soon as these groups have taken their new positions, the next groups dance out, etc., until all groups have done the same. When the group leaders meet at C,

they join free hands and stretch them forward, the two groups running, back to back, between the lines to B. They then separate and take places as shown in the diagram.

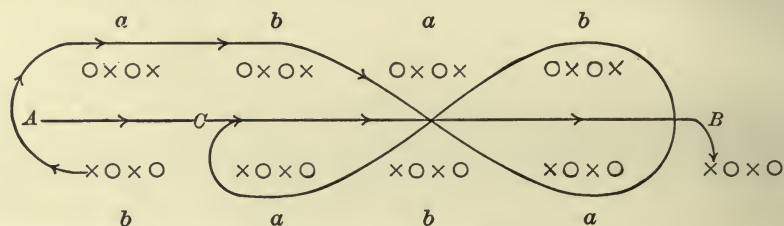


Diagram showing movement of one group (b).

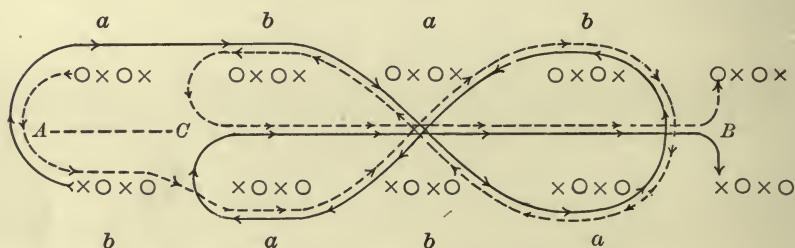


Diagram showing movement of both groups.

FIGURE FIVE

All face A, and "grand right and left" back to place.

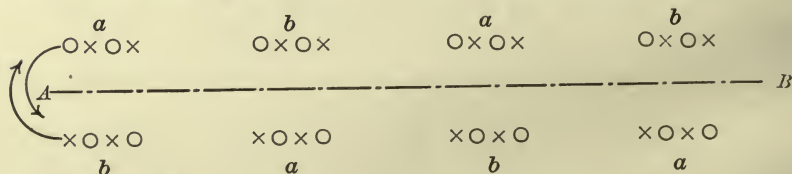


FIGURE SIX

All form a large circle and finish with a long dance.

42. Alone I Wander

*Moderato*

1 2 3 4

All a-lone I wan-der here; I seek the friend who was so near.

5 6 7 8

Now at last, I find him here, My good friend who was so near.

9 10 11 12

Come, my friend, and dance with me; Swing a-round in mer-ry glee.

13 14 15 16

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

17 18 19 20

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

*Setting.* The players in couples form a large single circle; the boys facing the right; the girls facing the left.

*Description.* At 1, form a chain; "grand right and left," free hands on hips. At 5, halt, right hands joined; shake hands in time to the music. At 9, with skating grasp, move to the left in circle formation, the girls in the outer circle. Arms are moved up and down in time to the music. At 11, dance around with ring grasp. At 13, the couples, with the girls' left hands in the boys' right, starting with outside feet, dance with change step to right in circle formation, swinging hands shoulder high in time to the music; the boys have their free hands on hips, while the girls' free hands catch up their skirts. At 15, dance with ring grasp. From 17 to the end, same as 13-16. The game now begins again.

### 43. A Lily White and Fair

*Allegretto*

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system begins with a first ending bracket labeled 'I'. The second system begins with a second ending bracket labeled 'II' and contains two first ending brackets labeled 'I' and 'II'. The lyrics are: 'A lil - y white and fair, In my fa-ther's gar - den grew. A grew. This lil - y blossomed there, All the spring and summer thro'. This thro'.'

A lil - y white and fair, In my fa-ther's gar - den grew. A

grew. This lil - y blossomed there, All the spring and summer thro'. This thro'.



"ALONE I WANDER"



*Setting.* A large circle moving to the right. One player, a girl, inside.

*Description.* The girl may move about inside the circle, or stand still.

## II

I take my arrow so,  
And I place it in my bow;  
I aim it at the lad,  
But his life is safe, I know.

*Description.* Pretending to hold her bow in her right hand, she draws with her left hand an arrow from the quiver, and takes aim at some lad in the circle. He falls to the ground outside.

## III

The lily fades away.  
See it slowly pining there.  
"Forgive me, lily maid,  
For to you I've been unfair."

*Description.* The girl kneels, broken-hearted, hiding her face in her hands. The lad, who has been only feigning injury, hastens to her.

## IV

The lily maid springs up,  
And her heart with joy is glad.  
They dance together now,  
Lily maid and bonny lad!

*Description.* Both dance around, ring grasp, inside the circle. The boy now decides who shall be the next Lily Maid, and the game continues as before.

## 44. Weave the Homespun

*Vivace*

1 2 3 4

Weave the home-spun and strike to-geth-er, and let the shut-tle go, go!

5 6 7 8 FINE

Weave the homespun and strike to-geth-er, and let the shut-tle go, go!

9 10 11 12

So weave we our home-spun, and so strike we to-geth-er,

13 14 15 16

So weave we our home-spun, and so strike we to-geth-er.

*D. C. al Fine*





*b.* Same as *a*, but boy and girl of couple 1 dance respectively with girl No. 5 and boy No. 3, 5-8.

*c.* Girl No. 4, with boy No. 4, 9-12.

*d.* Girl No. 3, with boy No. 5, 13-16.

*e.* Girl No. 2, with boy No. 6, 1-4.

Boy takes his partner's left hand in his right, and with *appelle*, they run to starting place (rear); both face boys' line, 5-8, and run, still holding hands, along this line, boy outside, girl inside, the boys in line bending down and accenting the time of the music by clapping their hands, 9-12. In the same way they run down girls' line to rear, 13-16, then up between the lines to front and become leading couple in line, 1-4.

With *appelle*, lines take three steps toward each other; at 4th step, stop with *appelle*, 5-6. Boys of odd couples take with left hand their partner's right and turn away from front, while boys of even couples take with right hands their partner's left, and turn toward front, — thus couples, two and two, face each other and await end of refrain, 7-8.

#### FIGURE TWO

Odd couples form arches, and with *appelle*, take three small steps forward, while even couples with three steps pass through arches; thus couples exchange places. Even couples, with *appelle*, form arches and odd couples pass through, 9-10. Dance continues until couples, after ten times alternately forming arches and passing through them, have regained their places, 1-16, 1-4.

NOTE. When a couple during the dance reach the extreme front or rear, they face about and remain in place during one measure, then continue the dance; if they have just formed arch, they now pass through one; if they have just passed through arch they now form one. The boy takes both hands of partner and they await end of refrain, 5-8.

#### FIGURE THREE

NOTE. This figure represents the movements of the shuttle.

The boys of odd couples, drawing their partners with them, take three small steps obliquely backward to right and stop with *appelle*. At the same time, the boys of even couples, pushing their partners backward before them, take three small steps obliquely forward to

left and stop with *appelle*, so that odd couples are now on the right and even couples on the left in a straight line across, 9-10. The boys of odd couples, pushing their partners backward before them, take three long steps obliquely forward to right, and stop with *appelle*. At the same time boys of even couples, drawing their partners with them, take three long steps obliquely backward to left and stop with *appelle*, so that odd couples are now on the left side and even on the right, 11-12. This exchange of place from right to left, and from left to right, continues until each couple has reached its starting place, 13-16, 1-16, — 24 measures in all.

NOTE. When a couple during the dance reach the extreme front or rear, they remain in place during two measures; they then continue the dance, returning in the same way that they came.

#### FIGURE FOUR.

Each boy keeps his partner's left hand in his right, and with his left hand takes the right hand, crossed under her left arm, of the girl at his left side. Arms are raised to make a continuous row of arches; through the archway so formed, the girl at the extreme rear, with *appelle*, draws after her all the rest in line. When she reaches front, she turns to the left and draws the line into a semicircle so large that when she reaches her starting place the last couple will have passed through the arches. She stops; her partner, still in line, makes a half-turn to the left under her left arm, and resumes his place facing her; under their raised arms he brings forward the girl at his left hand, who raises her arms above her head and with whole turn to the right, resumes her starting position. Dance continues in this way until every one has resumed the starting position of Figure Four; the figure is then repeated. When finished, all await the end of the refrain.

#### FIGURE FIVE

Couples, raising arms, again form archway, through which the girl of rear couple again draws line as in Figure Four, but into a circle. When all are through the archway, the boy of leading couple (last in line) runs, still in line, to center of circle and stops. His partner

(leading girl) winds the line about him. When winding is complete all raise their arms, and the boy in the center works his way out, turns to the right, and draws the line again into a circle. All dance to the right until the end of the refrain.

FIGURE SIX

Boys link right arms with partners and dance around two turns, 9-12, then link left arms with next girl and dance around two turns, 13-16. Continue linking right and left arms, alternately, until each boy meets his own partner; with her he dances around two turns, arms linked, 1-8; then several times around with ring grasp, *appelle* on first beat of each measure, thus finishing the game.

## 45. O List, Fairest Maiden

*Animato*

1

O list, fair - est maid - en, will you tread a dance with me? A

dance will make us mer - ry, fill our hearts with glee.

2 3  
Kom fal - le ral - la la! Kom fal - le - ral - la la!

4  
^

Kom fal - le - ral - la la, la la la la la la.

*Setting.* A large circle facing the center and moving to the right. Several boys inside moving to the left with left hands on hips.

*Description.* At 1, same as setting. At 2, each boy inside halts before some girl in the circle and both dance dalstep, stamping with right foot, the boy beckoning with his left hand to girl to come in and dance with him, and the girl roguishly responding with left hand. At 3, they stamp left foot and beckon with right hand. At 4, they dance to the right, ring grasp. At repetition of chorus, they dance in same way, but at 4, to the left. In every verse at 1, the large circle moves with running step; at 2 and 3, dalstep, (stamp right, swing left; stamp left, swing right); at 4, running step.

## II

Oh, yes, kindest laddie, I will tread a dance with you,  
So take my hand and join me in a turn or two!

*Description.* At 1, the boy takes the girl's left hand with his right, and they walk inside the circle to the left; at 2, they face each other, shaking left hands; at 3, they shake right hands, at the same time dancing two dalsteps as in verse I; at 4, they dance with ring grasp to the right. At repetition of chorus, they dance in same way, but at 4, to the left.

## III

Oh, see, bonny laddie takes his playmate by the hand,  
And happy then they journey to some distant land.

*Description.* At 1, as in verse II; at 2, and 3, dalstep, facing with ring grasp; at 4, dancing around. The game now begins again, this time with the girls inside.







"THE FIDDLER"

(See page 90)



## FOLKWISE-DANSEN OR VIKING SONGS

The Viking Songs were known from very early times down to the sixteenth century, when they practically disappeared from Europe. They were danced without the accompaniment of musical instruments (which in those days were rare), but with one person as leader in both song and dance. They dealt, as a rule, with the traditions and happenings of the time, inspiring courage and loyalty, but occasionally they seem more akin to the old English nursery and nonsense rhymes. The leader suggested the action of each song, and young and old joined in the dancing. In 1904 Mrs. Hulda Garborg brought these songs to Sweden from the Faroe Islands, where they are still danced. Three of them are given in the following pages.

46. Ormen Långe<sup>1</sup>*Maestoso*

Will you at-tend to my sa - ga old, and will you be -

lieve in my tale Of great King O - laf Tryg - va - son?—

## CHORUS

his glo - ry ne'er will fail. Bright - ly gleams now the fire-light, as

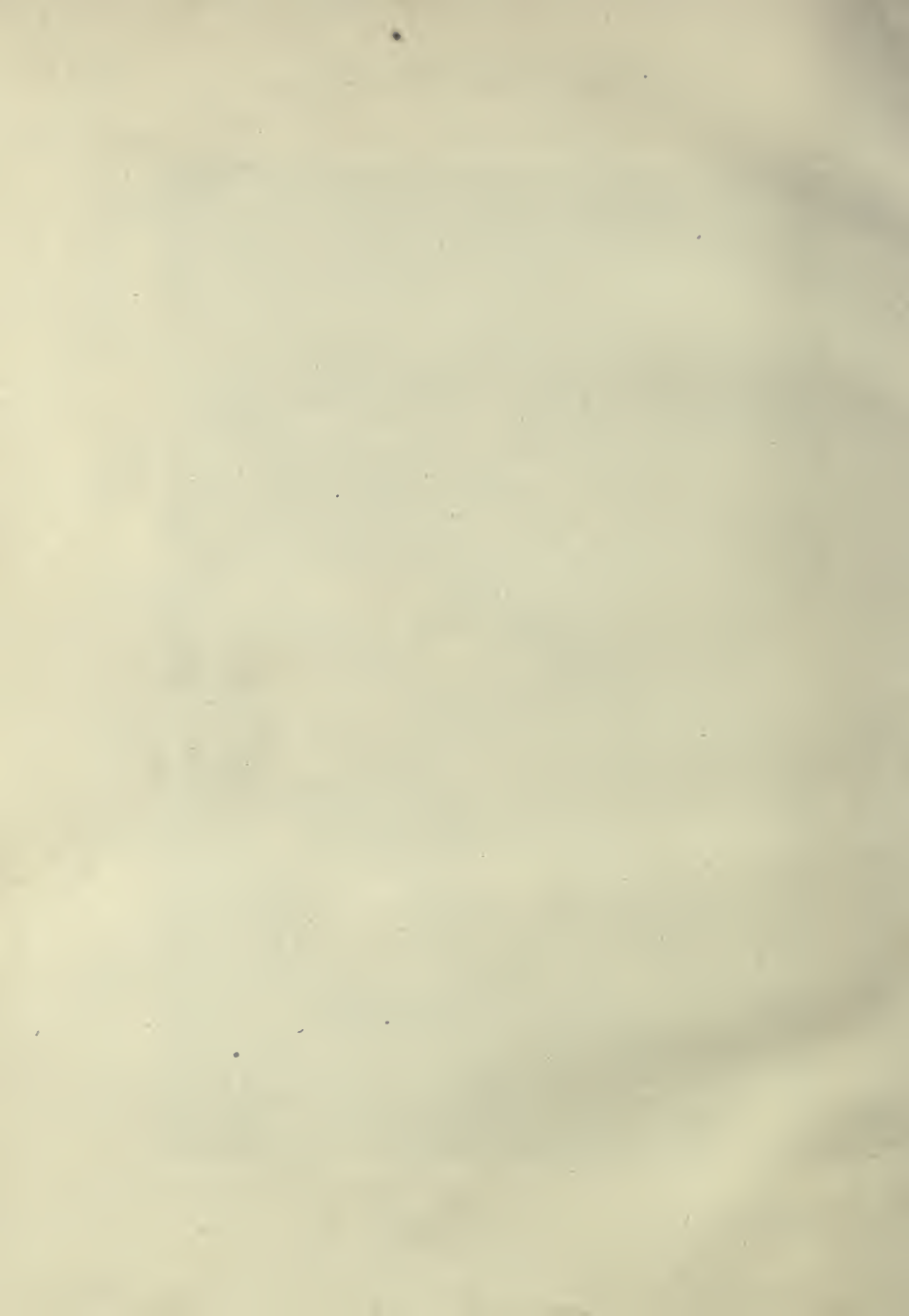
we dance in the ring; Hap - py gal - lop Norway's men to Hil - durs ting.

<sup>1</sup> Ormen Långe (Oor men long'ē).

<sup>2</sup> Hildurs ting, A Norwegian gathering for the settlement of important questions.



"ORMEN LANGE"



*Setting.* A large single circle in couples, facing the center, in Faroe grasp: each player puts his left hand under the arm of the player on his left and grasps his thumb; arms are bent a little forward and upward, so that hands are on a level with elbows. All the players face half obliquely to the left so that each looks directly at back of head of the one in front. Throughout, the step is Faroe step: in six counts, always starting with left foot, change step, 1-2-3; long step with right foot, which as it passes left foot taps with toe on 4, finishing step in front of left on 5, resting on right at 6.

*Description.* Each verse is sung only by the leader; all sing the chorus. With Faroe step, dance forward to left. Each player shows by expression of face and by action the feeling suggested by the words, — pleasure by livelier steps and small hops with right foot as it touches ground at 5, strong feeling by heavy steps, with stamps on floor. Whenever the leader chooses, he moves, without dropping hands, toward center of circle, then turns to left, those following him doing the same when they reach the same place, but gradually diminishing the “zig-zag” by not going so far toward the center, thus imitating the movement of a snake. When he wishes another change, still holding the hands of the players on each side of him, he turns to the left under his own raised right arm, drawing the others after him; thus each player has his back to the center and the circle is turned inside out. When ready for next change, the leader turns back to the right in the same way, so that all again face the center.

All Faroe dances depend upon the cleverness of the leader to give them variety, and to make them interesting and expressive.

## II

'Twas built and welded by king's command; a dragon it lay on the strand,  
Great Ormen Långe, largest ship e'er built in Norway's land. CHORUS.

## III

Glittering gold were its mastheads two; its sides like the sea glistened blue;  
Glittering gold the shield at top; — So say the sagas true. CHORUS.

## IV

High on his throne sitteth Norway's king; with joy to his men speaketh he,  
“Now, as I dreamed so long ago, sail we the salt, salt sea. CHORUS.

## V

Ready and eager then spake his men, "We've followed where'er thou hast led.  
With thee, O king, we fear no foe, nor steepest billows dread." CHORUS.

## VI

Boldly a youth from the mountain sprang; his bow only giants could bend.  
"Jarlen<sup>1</sup> of Ringerike<sup>2</sup>, Sire, me to thee now doth send." CHORUS.

## VII

Then said the king to the youthful knight — with joy in his heart answered he,  
"What is the name they call thee by? Tell it, my lad, to me." CHORUS.

## VIII

"Ejnar<sup>3</sup>, O king, is the name I bear, and well do I know how to fight.  
Tambar I call my trusty bow; swift are its bolts as light." CHORUS.

## IX

Down then they went to the salt sea strand, the liegemen so bold and the king;  
Dragged the great ship across the sand; they made the whole earth ring.  
CHORUS.

## X

Silken the sails that they flung aloft to drive Ormen Långe to sea;  
Olaf the king did steer the ship, — so all the songs agree.

<sup>1</sup> Jarlen (yär'lën).

<sup>2</sup> Ringerike rīng ē rī'kē).

<sup>3</sup> Ejnar (ai'nar).

## 47. Once in My Youth

*Animato* 1

The musical score is for the song 'Once in My Youth'. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Animato' and the first measure is numbered '1'. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics 'O once in my youth A maid - en I knew, Her cheeks were like' are written below the treble staff, with the first line of music corresponding to the first line of lyrics.

ros - es, Her eyes were deep blue. She gave me her word, She

gave me her hand; Our friend-ship, we felt, would ev - er stand.

Hey hop! fa - de - rid - la - de rad - la - de - ray! Hey hop fa - de -

rid - la - de rad - la - de - ray! She gave me her word, She

gave me her hand, Our friend-ship, we felt, would ev - er stand.

*Setting.* A large single circle facing the center and numbered off by twos; a girl on each boy's right, Faroe grasp.<sup>1</sup>

*Description.* At 1, the players move with Faroe step<sup>2</sup> to the right. At 2, the circle halts and partners face each other. Boy places hands at girl's waist. Girl puts hands — arms extended — on boy's shoulders. At 3, they dance to right, jig step, with no bending to sides. The players now change partners and continue the dance.

<sup>1</sup> Faroe grasp: Each player puts his left hand under the arm of the player on his left and grasps his thumb; arms are bent a little forward and upward, so that hands are on a level with elbows. All the players face half obliquely to the left so that each looks directly at back of head of the one in front.

<sup>2</sup> Faroe step: In six counts, always starting with left foot, change step, 1-2-3; long step with right foot, which as it passes left foot taps with toe on 4, finishing step in front of left on 5, rest on right at 6.

## 48. The Fiddler

*Animato*

The score is in 6/8 time with a key signature of one sharp (F#). It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "The fiddler he had but one on - li - est cow, And why he did part from her I'll tell you now. To get back his fiddle he trad - ed his cow, To get back his fiddle he trad - ed his cow." The first system includes measure numbers 1 and 2 above the vocal line. The second system includes measure number 3 above the piano line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2

The fid - dler he had but one on - li - est cow, And

3

why he did part from her I'll tell you now. To get back his fid - dle he

trad - ed his cow, To get back his fid - dle he trad - ed his cow.





## EXPLANATION OF TERMS

*Appelle.* A quick, light stamp of the foot, usually at the beginning of a run or dance.

*Arch.* Partners with arms extended raise joined hands to form an arch.

*Change partners.* In *single* circle, boy with left hand takes girl's right and swings her over to his left side; his new partner is the girl on his right. In *double* circle facing right or left, when one couple stands behind another, players in outside circle take one step backward and thus secure new partners.

*Chain.* The players are hand in hand in a circle, or in a straight line. *Low chain.* The players are hand in hand in a circle, or in a straight line, hands raised shoulder high. *High chain.* The players are hand in hand in a circle, or in a straight line, hands raised as high as possible. *Grand chain,* or *Grand right and left.* Partners face each other. Boys move to the right, girls to the left. Give right hand to partner, pass to next player, giving left hand, then right, then left, etc., etc.

*Change step.* Step forward with left foot 1, right foot to left foot 2, short step forward with left 3.

*Dalstep.*  $\frac{3}{4}$  time. Stamp left 1, swing right with straight knee, foot extended across left upward, rising on toe (or with slight hop) when right foot reaches highest point 2, bring it down 3 ready to stamp on 1 of next measure.

*Dance around.* Two persons with ring grasp dance around, generally with arms extended and body bent slightly backward.

*Faroe grasp and step.* For description see page 87.

*Foot, inside.* The foot next partner, or, in a single circle facing right or left, on the inner side of the circle.

*Foot, outside.* The foot on the side away from partner, or on the outside of a single circle.

*Free hands on hips.* See *hips firm.*

*Fall out.* A long step forward and outward with the left foot, the left knee slightly bent, weight forward, the right leg stretched backward,

the knee straight, the foot off the floor. Head, body, and right foot form a straight line; hips firm. If fall-out step is taken in circle, hand in hand, the hands are lifted in low chain.

*Grasp.* See *ring grasp: thumb grasp in star: Faroe grasp: skating grasp.*

*Hips firm.* Hands with palms on hips, thumbs backward, fingers together stretched forward and downward.

*Jig step (sailor).* Danced in  $\frac{2}{4}$  or  $\frac{4}{4}$  time, thus: step left 1, hop left 2, step right 3, hop right 4; body sways to left and right with each step. Boys start with left foot, girls with right.

*Kick step.* Danced in place. In time to music, starting with left, alternately swing legs from hip forward and upward with knee straight and foot extended.

*Long dance.* While dancing in circle, one player, as leader, drops hand of player on either his right or his left, thus forming a continuous line which he leads around in a maze; if indoors, in and out of different rooms. Older or stronger players should be at the end of the line.

*Moving to the right or left.* Ordinary march step, players facing slightly the direction in which the circle moves.

*Ring grasp.* Players face each other and join hands, thus forming a ring (circle).

*Skating grasp.* Boy and girl, side by side, hands joined, right to right, left to left.

*Star, with thumb grasp.* Two boys and two girls in square formation, the boys opposite each other and the girls opposite each other. Boys grasp with right hand each other's right thumbs: girls place their right hands upon those of the boys, free hands of all on hips.

*Star, with four couples.* The girls in center with right thumb grasp, and with boys' right hands in their left. The arms forming the star are extended, the others are bent, free hands on hips. A star is made in the same way with the boys in the center.

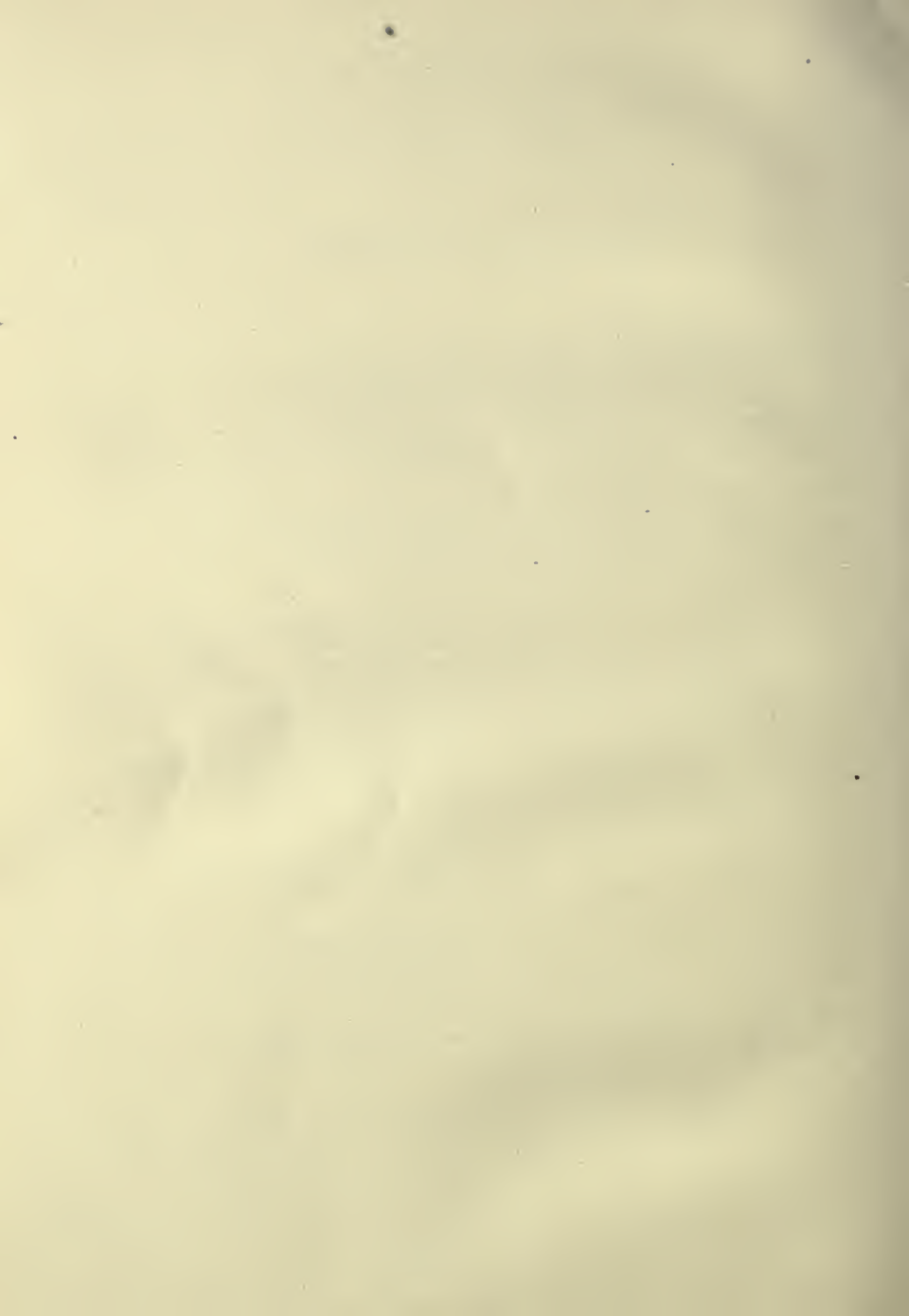
*Starting position.* Position in which players are standing at beginning of dance or figure.

*Thumb grasp:* See *star.*

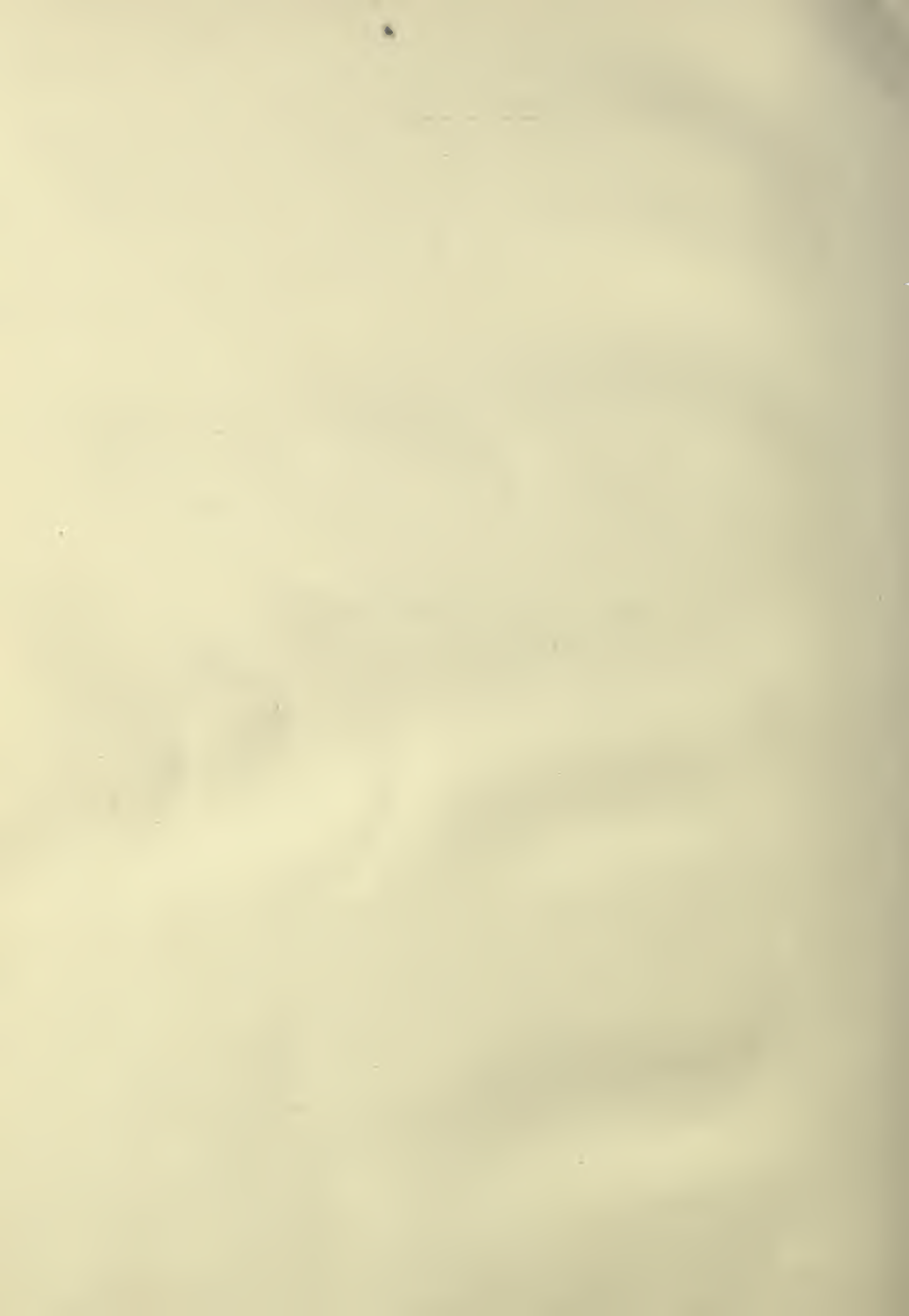
1944

## INDEX OF SONGS

- A Lily White and Fair, 76  
Alone I Wander, 75  
Briar Rosebud, 2  
Brownie Polska, 49  
By Streamlet and Leafy Dale, 18  
Come, Skip with Me, 31  
Counting Game, 34  
Fairy Maidens, 28  
Good Day, My Rosa, 25  
Gustaf's Skoal, 59  
Hey, Thumbs Up, 21  
Ho! Little Laddie, 43  
Hop, Mother Annika, 44  
I Put My Specs upon My Nose, 30  
I See You, 32  
I Took a Walk One Evening, 62  
If I May, 12  
Lassie and I, 64  
Little Dove, 1  
Merry Chimes, 71  
Mother's Pets, 20  
O List, Fairest Maiden, 82  
Olle and the Bear, 14  
Once in My Youth, 88  
Ormen Långe, 86  
Otto and the Crow, 11  
Over Hill and Dale, 24  
Reaping the Flax, 67  
Rodes, 42  
Seven Pretty Girls, 58  
Simon of Salle, 53  
Sowing Song, 46  
The Fairy Play, 37  
The Farmer and the Housewife, 6  
The Fiddler, 90  
The Fire is Burning, 36  
The Fox and the Goose, 5  
The Knotted Handkerchief, 12  
The Laddie with Red Golden Band, 22  
The Little Washerwoman, 16  
The Old Man, 4  
To the Woods, 33  
To-day is the First of May, 65  
Two Boys in the Snow, 50  
We Say Good Day, 39  
Weave the Homespun, 78  
With Even Step, 40  
You are not My Partner, 48



## ANNOUNCEMENTS





---

---

# THE NEW EDUCATIONAL MUSIC COURSE

Edited by JAMES M. McLAUGHLIN, Director of Music in the Public Schools, Boston, Author of "Elements and Notation of Music"; W. W. GILCHRIST of Philadelphia, Vocal Teacher and Conductor, Composer of "Songs for Children," Art Songs, Cantatas, Orchestral Works, Author of "Exercises for Sight-Singing Classes."

*An entirely new course of music for schools, founded on basic principles of musical art and education, and designed to make children*  
**MUSICALLY INTELLIGENT.**

HARVEY WORTHINGTON LOOMIS, the Eminent American Composer,  
New York City

The books of the New Educational Music Course are musical throughout. Even the exercise work has a charm, and the technical problem is insinuated into the pupil's comprehension almost insensibly. This idea is a distinct and emphatic advance over any theory which I have seen exemplified so far in school music books. It marks a notable era in American art education.

PHILIP H. GOEPP, Author of "Symphonies and their Meaning"

The New Educational Music Course is an advance over earlier schoolbooks in its more serious conception of the idea of music books for school children. The course contains the best in all music. The second great improvement over all former schoolbooks in America is in the setting and arrangement of the songs. The course is made up of the best classic tunes set by the best American composers. Another great distinction of the series is that its authors have boldly invaded the whole flower garden of classic music from which school children of America have been practically banished, and have brought it within the intimate knowledge of every child.

## Price List

### TEACHERS' EDITION FOR ELEMENTARY GRADES.

xiv + 271 pages . . . . .	\$1.25
FIRST MUSIC READER. 126 pages . . . . .	.30
SECOND MUSIC READER. 128 pages . . . . .	.30
THIRD MUSIC READER. 130 pages . . . . .	.35
FOURTH MUSIC READER. 162 pages . . . . .	.40
FIFTH MUSIC READER. 274 pages . . . . .	.50

---

---

BY E. W. NEWTON

## MUSIC IN THE PUBLIC SCHOOLS

*A MANUAL OF SUGGESTIONS FOR TEACHERS*

8vo, cloth, 207 pages, \$1.00

THE four essentials of public-school music — voice training, sight singing, conceptions of good music, and musical interpretation — are here developed side by side for each of the eight years of elementary school life by means of brief, definite weekly outlines.

The book is intended for the use of class teachers in the public schools.

### INTRODUCTORY SIGHT-SINGING MELODIES

Square, 8vo, cloth, 42 pages, 22 cents

EASY melodies for beginners in sight singing, illustrating problems with attractive, spontaneous melody instead of with mere notes. Many of the selections are musical settings of carefully selected verse.

### PRIMARY MELODIES

Square, 12mo, cloth, 58 pages, 25 cents

FOR use in those schools where the teachers desire an effective and attractive substitute for blackboard and chart work in the teaching of elementary sight singing. The book comprises eighteen pages of rote songs and a large variety of simple, pleasing melodies set to verse and illustrating every principle of the subject. The songs have been approved by the best melodic experts, who were purposely kept in ignorance of the educational nature of their use.

---

---

179½

GINN AND COMPANY PUBLISHERS

---

---

# THE NORMAL CHILD AND PRIMARY EDUCATION

By ARNOLD L. GESELL, Ph.D., Assistant Professor of Education, Yale University, and  
BEATRICE CHANDLER GESELL, Ed.B., Formerly Primary Training  
Teacher in Los Angeles State Normal School

---

8vo, cloth, x + 342 pages, illustrated, \$1.25

---

THIS comprehensive, nontechnical survey of the field of primary education will be of interest to the general reader as well as to the teacher and the normal-school student. The discussion includes both theory and practice, emphasizing the scientific basis of pedagogical method.

The earlier chapters treat the historical and the genetic backgrounds of education, taking up such subjects as Humanitarianism and the Child, The Scientific Interpretation of Life, The Biological Perspective, The Primitive Ancestry of the Child, and The Hand of the Race and of the Child. The chapters of Parts III and IV discuss in detail primary-school methods of pedagogy. The appendix contains a critical exposition of the Montessori system of primary education. The treatment is specific with reference to the practical problems, broad and suggestive with reference to the large themes which serve as a background philosophy for the pedagogy, and concrete always. The text is enriched by copious and attractive illustrations.

The authors believe that "the ordinary primary child is far below his possibilities," and "The Normal Child and Primary Education" aims to elevate and to correct the prevailing low and vague standards of normality.

---

---

# EDUCATION BY PLAYS AND GAMES

By GEORGE E. JOHNSON, Superintendent of Playgrounds, Recreation Parks,  
and Vacation Schools, Pittsburg, Pa.

12mo, cloth, 234 pages, illustrated, 90 cents

OUTLINES FOR JOHNSON'S "EDUCATION BY PLAYS  
AND GAMES." 12mo, paper, 12 pages, 10 cents

---

Man plays only when he is a human being in the fullest sense of the  
word, and has reached full maturity only when he plays. — *Schiller*

---

RECOGNIZING its powerful influence for good in various directions, educators are giving increasing attention to play.

Perhaps no educator is better fitted to write a book on play than Superintendent Johnson, who has made a special study of the subject for many years, and whose work in the schools and recreation grounds has given him a splendid equipment of practical experience.

"Education by Plays and Games" presents a curriculum of plays and games graded from mere infancy to the middle teens, and analyzes them to show the chief mental and physical activities developed by each. There is a discussion of the meaning of play, of the relation of play to work, and of the history of play and its application to education.

The games were chosen from a thousand or more, and their number and careful grading form one of the strongest features of the book. Each one has been given place in accordance with the needs of the child.

Excellent illustrations, nearly all being photographs, clearly demonstrate the different plays described.

## WHAT TO DO AT RECESS

By GEORGE E. JOHNSON

---

12mo, cloth, 33 pages, illustrated, 25 cents

How and what to play, and what apparatus to provide.

---

---



14 DAY USE  
RETURN TO DESK FROM WHICH BORROWED  
**LOAN DEPT.**

RENEWALS ONLY—TEL. NO. 642-3405

This book is due on the last date stamped below, or  
on the date to which renewed.

Renewed books are subject to immediate recall.

E

S  
N  
Y  
H  
Y

FEB 18 1969



RECEIVED

FEB 4 '69 - 6PM

LOAN DEPT.

LD 21A-38m-5,'68  
(J401s10)476B

General Library  
University of California  
Berkeley

2

1945

APR

LD 21-20m-6,'32

YC 27357

305458

GV1212  
.K3

UNIVERSITY OF CALIFORNIA LIBRARY

