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POPULAR FOLK GAMES



& DANCES

ARRANGED
BY
MARI R. HOFER

POPULAR FOLK GAMES AND DANCES

*For Playground, Vacation School
and Schoolroom Use.*

ARRANGED BY

MARI RUEF HOFER

AUTHOR OF

SINGING GAMES, OLD AND NEW

CHICAGO

A. FLANAGAN COMPANY

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FOREWORD

THE present serious study into the social conditions of our own country is necessitating a comparative study of folk lore and traditions and customs of the past. Also, the assimilation of vast numbers of foreign people into our own body politic, calls for more than a casual recognition of the elements which have helped fashion their national life. The Folk Song and Dance stand as an epitome of national life. Their color and quality record the feeling and traits of a people, as their forms represent past ceremonials and customs of deep religious and social significance. As expressive of a racial inheritance of energy and physical skill, they are extremely suggestive to the student of physical training.

Also in the revival of the Folk Game and Dance do we welcome an opportunity for prolonging the dramatic play of the child as an offset to the strong emphasis on gymnastic and athletic training of the day.

In our public schools and playgrounds, the "Universities of the People," this material is again brought into happy use. Here in connection with social and industrial themes, literature and history, with the festivals of the seasons, and anniversaries of famous men and events, it may become a living culture experience in daily school life. Thus, in the beautiful Winding Games, we get a glimpse of a Pagan past as well as the Germany of the Middle Ages. The Knight and Bridge Games present episodes of Feudalism and the days of Chivalry. In the Industrial Games we touch the Guild life of Europe. In the picturesque National Dance we can meet half way the little stranger within our gates, not only with the latest gymnastic device, but an appreciation of what must stand to him for centuries of national worth.

GROUPING AND CONTENTS

Attention might be called to the grouping of contents—1. Social Exchange; Games of Visiting, Greeting and Play. 2. Simple Activities, Gymnastic Movements. 3. Imitative and Dramatic Games. 4. Bridge, Knight and Castle Games. 5. Games of the May and Seasons. 6. Song Dances and Simple National Dances.

In studying the material, note the vigorous action and gymnastic character of the Scandinavian games, in contrast with the lyric and more aesthetic quality of the French and German games, the latter retaining more of the naive play spirit of the child. The Dance Rhyme notes a step between the Singing Game and the dance proper. The National group should be carefully studied with a view to emphasizing national characteristics and picturesque effect. Too much modernizing

and Americanizing should be avoided. Do not substitute the habitual two-step and glide for the more elemental hop, leap and stamp. If costume is used, it should be as part of the interpretation, to make more graphic the story of the dance.

SUGGESTIONS FOR DEVELOPING GAMES

In preparing the game, time enough should be spent upon the text to leave it coherent in the minds of the children. Local color should be preserved and strengthened by story and illustration of all kinds.

Let the thought of the game be guidance for its expression in action. This will set a standard for execution in step and gesture, and make its performance more than a mere passing diversion. This gives a sturdy, healthful quality to the play and makes for concentration and control.

Let the teacher study the *motif* of action, the intention of the game—whether this be social, representative, humorous, gymnastic, etc. Let the energy of the players be mainly directed to this. Play becomes perfunctory when its spirit is lost.

Study carefully the forms of the games. The single ring—facing to the center; single ring—partners facing; double ring—partners facing forward (toward each other), outward (facing in opposite directions). Instruct the children in quickly "setting up a game" and helping keep its form. This adds much to the pleasure and effectiveness of the play.

Like Singing Games, "Popular Folk Games and Dances" acknowledges many interesting and original sources. "The Sandal Dance" is contributed by a young woman from the Province of Ukerania, Russia. "The Bohemian Dance" was found in a New York East Side Settlement. "Skip to Ma Lou" comes from a Texas Kindergarten, through Mrs. Margaret Seymour, of Dallas. "The Teapot Game" from a West Side Vacation School, Chicago. For the interpretation of the "Danish Ring Game" we are indebted to Miss Helen Hunt, of Thome Institute. For "Swedish Harvest Game" to Miss Anna Murray, Christiania, Sweden. For use of "Norwegian Mountain March," Miss Laura W. Goldsmith. To Mr. Louis H. Chalif, (Royal School of Odessa), now of New York, for interpretation of Russian Dance Songs and general criticism of the national dances. To Mr. Rossiter G. Cole for many characteristic harmonizations and musical corrections. Also, the author wishes to acknowledge such authorities as Bohme, Coussemacher, Gomme, Newell, Zorn, and other eminent authorities for data and the proving of the detail of these games.

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GREETING AND MEETING.

SWEDISH.

Moderato.

How - d'ye do my part - ner, How - d'ye do to - day.

Will you dance in the cir - cle, I will show you the way.

Repeat with chorus of la for skip.

A very good game with which to organize a large number of small children. Introduce the game by letting one child choose a partner and then both choose etc until all are chosen. Even the smallest will soon be able to play the game in the form given below.

I. Form two circles by having all the children take partners, then turn and face each other in the circle one in and the other out.

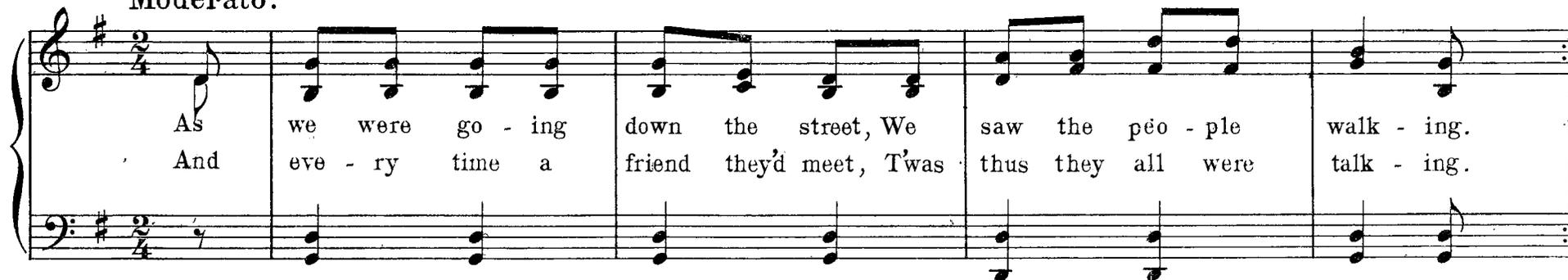
II. Outside children bow to inside children to the first two measures. Inside bow to outside to next two. At "Will you dance" etc., join right hands, shaking them; cross with left and skip to the repeat with la.

III. At the close children bow to each other and the outside circle steps forward one, which makes change of partner and then dance is repeated.

GOING WALKING.

GERMAN.

Moderato.



As we were go - ing down the street, We saw the peo - ple walk - ing.
And eve - ry time a friend they'd meet, 'Twas thus they all were talk - ing.



They talked just so, They talked just so. And eve-ry time a friend they'd meet, 'Twas thus they all were talk-ing.

Other verses to be inserted { 'Twas thus they all were bowing.
'Twas thus they all were shaking.
'Twas thus they all were nodding.

This little greeting game is capable of many variations which the children themselves will help originate.

I. The best way to play it with little children is to move freely about the floor or playground and then bow to any and every one they choose.

II. For schoolroom game let children march thro aisles then stop and bow etc. across the seats.

I TOOK A WALK ONE EVENING.

Alla marcia.

SWEDISH.

1. I took a walk one eve-ning, Up - on the mead - ow sweet; And there by chance that eve-ning, I did a part - ner meet, meet, meet, And there by chance that eve - ning, I did a part - ner meet.

2.

She gave to me a welcome
 She gave to me her hand,
 We sang and played together
 So gaily hand in hand.

And then we danced together
 So gaily hand in hand, hand, hand;
 We sang and danced together
 So gaily hand in hand.

I. This game is arranged in two circles marching in opposite directions while singing thru the repeat. At the word partner two circles face each other and bow, choose partners and dance to the end.

II. At second verse circles again face, cross hands and pull see-saw motion from side to side thru the repeat, when they finish with a dance together to the end of the refrain. Partners then separate and the circles again march in opposite directions and repeat the game. Other plays can be inserted; swinging, hopping etc. Play vigorously.

DANCE DEAR PARTNER MINE.

Presto.

SWEDISH.

Here we go, to and fro, March - ing all to - geth - er so. Dance dear part - ner mine

Dance dear part - ner mine, For - ward now both fast and slow; Dance dear part - ner mine, Dance dear part - ner mine,

Round and round a - gain we go. Shake your feet and clap your hands and all to - geth - er bow so.
Tramp, tramp, tramp, then turn a - round and all to - geth - er dance so.

Tra - la - la - - - - -

I. Children march in couples round the ring, swinging hands, thru repeat. Then dance with hopping step, half turning to the arm movements in and out.

II. At "Shake" turn to partner and "act out" to the next repeat.

III. At chorus join hands with partner again and dance as at first. Change partners by outside ring stepping forward one all bowing as the change is made.

SPANISH DANCING GAME.

Moderato.

Harmonized by R. G. COLE.

The gar-den of our house Is the fin-est gar-den yet; For when the rain comes
 pour-ing down, The gar-den it is wet. Then here we bow, Then bow a-gain to
 place; For he who learns to make a bow, Will sure-ly dance with grace. Tra la la tra la la tra la
 la la la la la tra la la tra la la tra la la la la la la tra la la

I. The first part is chanted while the children walk round the ring clapping hands. At "Then here" etc all step forward and bow, then back again and same; bow to right, bow to left and then everybody take a partner and dance to end of repeat. If the children are small, let them join hands and skip round the circle. For the repeat, turn in opposite direction.

WESTPHALIAN CHILDREN'S GAME.

Harmonized by R.G. COLE.

Spirited.

The musical score is written in a grand staff with two systems. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Spirited.' The lyrics are as follows:

When we're gay - ly play - ing 'Tis thus I set my shoe,
 I will show you, I will show you, How the lads and lass - ies do. Spin the plat - ter,
 spin the plat - ter, This is how they do do do, Yes this is how they do.

This naive social game is valuable for its spirit of fun and child initiative. Let the play suggestions come from the children as often as possible. Do not permit the children to repeat idle, senseless gestures when fresh ones can be gathered from daily experience.

- I. Children form circle walking round as they sing. Point with foot, clap with hands to "I will show you" etc.
- II. At "spin the platter" all spin round with arms outstretched. Some one may suggest the activity before the game begins—"Play with dolly "Crack the whipfash" etc.

I SEE YOU.

Alert. SWEDISH

I see you, I see you; Tra la If

I see you then you see me, If I take you then you take me. If

you see me then I see you, If you take me then I take you.

This "Peek-a-boo" game can be played in a circle with partners, or children arranged in four lines facing towards center and playing with alternate lines.

I. For the circle let partners stand either behind each other or facing with hands on hips playing in opposite direction. Let the movement be made in the waist— waist bending. At the second figure join hands alternating the "peeping" front and back of the arm movements. Viz. head thrown back, arms front, arms pointing back head thrown forward. Change partners by outside ring stepping forward. Be careful to center bending movement in waist not neck.

SKIP. TO MA LOU.

SOUTHERN STATES.

1. Skip to ma Lou ma child - ren dear, Skip to ma Lou ma child - ren dear;

Skip to ma Lou ma child - ren dear, Skip to ma Lou ma darl - ing.

Other verses.

2. The nicest partner you ever knew. etc.
3. You take a partner too, too, too. etc.

This is a favorite skipping game of the Southern children and makes a very charming choosing game.

- I. All form a circle of couples with one left over for the center.
- II. Couples walk forward to the center and back twice. The one in the center chooses a partner and the one left over takes the first ones place. and in turn chooses. This is done until all have been chosen.
- III. When a new partner is chosen all skip round the circle once.

KULL DANZEN.

SWEDISH.

V

Allegro.

So bow we here and bow we there, To bring our friends kind greet-ing. And how-dye-do this day so fair That

brings to us this hap-py meet-ing. Tra - la - la - la - la - - - - - Tra-la-la-la - la.

The above words have been adapted to this Swedish song dance as expressive of the social spirit of the original. It is best used with older pupils.

I. Children take partners facing each other in single circle. Position, all advance left foot, place hands on hips bowing first to one directly behind, by looking over right shoulder, pivoting on balls of feet, in this way easily turning. Bow low in hip as the turn is made, then pivot back and bow to partner.

II. At the chorus partners join right hands raised high, coquetting under them, dance balance step from foot to foot. At hold, all clap hands, turn partner half way round, finish turn alone and bow to the new partner facing you.

All confusion is avoided if each one advances in the direction already facing.

RUSSIAN TEA-POT GAME.

Harmonized by R. G. COLE.

Lively.

The musical score is written in 2/4 time and consists of two systems. Each system has a vocal line and a piano accompaniment line. The piano accompaniment features a steady bass line with chords and a treble line with chords and some melodic movement. The lyrics are as follows:

1. Lads and las - sies join your hands, And dance a - round the tea - pot,
 2. Tea - pot here and tea - pot there, We go a - round the cir - cle,

Would you like a cup of tea, Then pass a - round the tea - pot.
 Take your part - ner swing him there, But leave a - lone the tea - pot.

I. The players form a ring with one in the center to represent the "tea-pot." All dance around thru the first verse passing the "teapot" who all this time is striving to get a partner. When all have partners of their choice they finish dancing thru the second verse and the one left over must be the "teapot" for the next time.

NIGAREPOLSKAN.

(The Water Sprite.)

SWEDISH.

A lit - tle while we la - bor here, With ma - ny a joy and ma - ny a fear.

Come mer - ry mer - ry brown-ies danc - ing, Let us sing and be jol - ly.

This is a favorite Swedish game and is played by them in lines with partners advancing from the four corners. The adaptation to the circle seems better for large numbers. This game represents the play of the water sprite.

- I. All dance springing into a slide hop from heel to heel alternating from right to left foot 4 times. Arms akimbo.
- II. One or more according to size of circle advance with a little trotting step into circle to lure a partner. This search is completed at end of phrase "jolly" and is usually repeated.
- III. Partners hop together to music of first four measures. At the word "Come" the leader claps and jumps to the left and the one invited places hands on shoulders and hips of the leader and these two proceed to find another partner when all of No III is repeated. As the line grows longer all should jump and clap together promptly and finally the different lines join in one long one and form a circle which finishes the game.

SWEDISH GYMNASTIC DANCE.

Marcato.

Now dance to the right, Now dance to the left, And then with your feet go tramp - ing;
 Now dance to the left, Now dance to the right, And then with your feet go tramp - ing;

Jump to the right, And jump to the left, And then with your feet go clap - ping.

This game supplies opportunity for good gymnastic "stunts" upon which emphasis should be laid. Practice each movement until perfect and in unison. The words have been adapted to the music from the directions given for the game.

- I. Any number of players form a ring by grasping hands — the right crossed over the left. For firm hold catch ends of the fingers with neighbors give a strong pull towards direction indicated.
- II. In this position "act out" the words of the song in time to the music. At word "jump" lunge well to right and left. The jump should be prepared with a knee bend in unison.
- III. At beginning of last two measures rise on toes, knee bend, then spring and clap heels before touching the floor. Other verses can be added. "Now forward left" or "Now forward right," advance in to center and back.

BLEKING DANCE.

SWEDISH.

Marcato. >

The gymnastic group would be incomplete without the Bleking, one of the simplest and most vigorous of the Swedish gymnastic dances. The movements are of the automatic, "Jumping Jack" order and provide good fun as well as good exercise.

Practice the steps and arm movements individually before dancing with a partner, in order to get the opposition movements.

I. Partners face each other in and out the circle. With a hop, jump on right heel, partners extending right legs and left arms, then hop to left heel, extending left legs and right arms. Alternate these movements, keeping time with the music. The arms must come out straight from the shoulder and in the hop, spring well upward, coming squarely on the heel.

II. At the beginning of second movement, partners hop-polka around the circle with hands on each others hips or shoulders, to the end of the music. Other movements rocking from side to side at the waist, or extending arms outward and inward, may be substituted for the first one.

DANISH RING GAME.

1. Come now and let us form a ring, Come now and let us dance and sing;

All who with us would mer-ry be, Come now let us be joy-ful.

2.
Now let us turn ourselves about,
Then each will choose a partner out;
Then take the hand I offer you
Thus making me your partner.

3.
Now bend your head as I do mine,
Now quickly turn and keep in time,
Then two by two together dance
Round in the happy circle.

4.
Now we are happy all the day,
Now we will sing and dance and play,
Tra-la-la-la-la-la-la-la
All merrily together.

This game is chosen as one of the best of the ring type. Also because of its free, joyous movement.

- I. Form two rings of equal numbers each joining hands and facing towards each other. Run rapidly round in opposite direction through first verse.
- II. Both rings reverse movement to second verse facing outward. At close, turn and face partner in opposite ring.
- III. Join hands and raise arms shoulder high rapidly extending from side to side with head bend while running round in circle. Reverse movement to each phrase.
- IV. To last verse dissolve partners back into the two rings and finish as first movement.

THE GAY TRAVELLER.

GERMAN.

Harmonized by R. G. Cole.

We wan - der, we . wan - der, Up - - on the gras - sy mead - ow green.

Here comes a gay trav - 'ler in trap - pings so fine, *Shak - ing with his head.

Come my part - ner dance with me, dance with me, While all the oth - ers clap with glee.

* Other imitations such as "nodding," "clapping," "snapping," etc. may be presented.

Children walk round in a circle singing thru the repeat. One child wanders around outside the circle. At the chant "Here comes" he breaks thru the ring and pantomimes as indicated, putting on various airs to frighten the bystanders. At the word "come" he seizes a partner and dances around while the others clap and sing. At the close the chosen child goes out and the game is repeated.

THE MUSICIANS.

(Der Spielmann.)

OLD GERMAN.

Harmonized by R. G. COLE.

Good eve - ning mu - si - cians, How are you to day? Then 'tune up there fidd lers and
With vi - ols and trum - pets and big drum so gay.

rat tle the drum, The girls will be danc - ing, Then come partner come. Tra la la la la la

rit. - - - *a tempo.*

rit. - - - *a tempo.*

tr

This is an excellent game for the younger children for simple imitations.

I. Form a single or double ring all playing imaginary instruments. At the word "dancing" all take partners and dance round and round, or form a large circle and dance round. The last two measures may be repeated as often as liked and instead of dancing may be clapped.

MENAGERIE GAME.

Harmonized by R. G. COLE.

We have a lit - tle el - e - phant here, He gives to us great pleas - ure, He is a ver - y
He stands up - on his four legs And gives salute to

harm - less beast and now will dance a measure. Please give to him a pen - ny now for all his pretty ca - pers.
all a - round like soldiers in the ci - ty.

The "serious occasion" most children make of a game is here off-set by this favorite bit of child humor, acting animal antics. A great deal of originality can be encouraged by letting them suggest different animals, their characteristic movements and sounds.

I. The children form a ring and sing while the animal is being shown off. At the close he passes the hat around and pebbles and paper are dropped in for money. The scene represents the village visiting show.

RABBIT IN THE HOLLOW.

GERMAN.

Rab - bit in the hol - low sits and sleeps, Hunt - er in the

for - est near - er creeps. Lit - tle rab - bit have a care, Deep with-in the

hol - low there, Quick - ly to your home you must run, run, run.
hop, hop, hop.
hide, hide, hide.

This game has many versions in the German of which the above is one of the most acceptable.

- I. One child crouches in the center of the ring while the hunter roams without. The children in the ring chant and march around.
- II. When they come to "run, run, run," the hunter from without breaks thru while the rabbit escapes and is persued. If caught he becomes the hunter while another child is chosen for the rabbit.
- III. "Hop, hop, hop," "hide, hide, hide," are actions for other verses which the child in center must imitate. At "hide" all the children seek to shield the rabbit while the hunter must break thru and the chase is again made.

THE GOLDEN BRIDGE.

Harmonized by R.G. COLE.

Steadily.

Now march a - long, now march a - long, The gold - en bridge we're cross - ing,
'Tis brok - en down, 'tis brok - en down, With what shall we mend it.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The music is marked 'Steadily'.

With sticks and stones and lit - tle bones, With one of a kind and two of a kind, The last one is our pris - 'ner.

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It maintains the same key signature and time signature.

The content of these fragments of the old bridge games of the middle ages is so significant that the editor has ventured to present these slightly adapted forms. In these are retained the ideas most vital in the many variants given.

I. This form is played with the usual train passing through the gate or portals of the drawbridge. The challenge or password is given as the bridge drops over the prisoner—"which will you have gold or silver?" When all are taken prisoners and chosen, then follows the struggle of the contesting parties in the tug of war.

THE BOLD RIDERS.

Harmonized by R. G. COLE.

Spirited.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Spirited.' and the dynamics include 'f' (forte) and '>' (accent). The lyrics are: 'Here come the bold ri - ders All boot - ed and spurred; With glit - ter - ing hel - mets And ban - ners un - furled. Then thro' wide o - pen por - tals, Now hast - en eve - ry one; For soon up - on some pris - on - er, The hea - vy gates will come.'

This game forms a variant of Knights and the bridge with pleasing variety to the children.

- I. Two children stand and make the bridge while the rest forming a train come galloping thru.
- II. At the word "prisoner" the gates fall and the latter is asked whom he will serve the King or the Emperor, the tug of war being between the two opposing parties. A modern application was made by naming "Russia or Japan."
- III. A line is then drawn upon the ground and the same contested inch by inch by the contending parties.

THE KING'S BRIDGE.



Now ope the gate, The King, is pass - ing o - ver.
 Why comes he here, A pris - oner to dis - cov - er.
 What is his shame, He stole the Kings young daugh - ter.
 What is his name, The one we call Red Ro - ver.
 What pun - ish - ment, Shall now to him be giv - en.
 Straight to the tower, Straight to the tower we'll send him.

This game both in form and content seems to retain much of the color and that of the middle ages, which should be explained in story form.

Two ways of playing the game are given.

I. All the children take partners the first two forming the gates, the train as it passes thru forms a continuous bridge at the words "Red Rover" the prisoners are taken, the bridge dissolves into a circle from which the prisoners escape are caught and brought back to begin the game all over.

II. Let two distinct groups form opposition bridges and trains which begin to wind thru from opposite sides. When the prisoners are taken, they quickly form into a tower from which the prisoners break out, are chased and caught and return to play the game over again.

Herman's Lied.



Herrman Sla lärm an Lass pfei-fen und trom-meln, Der Kai-ser wird



kom-men, Mit Ham-mer und Zan-gen, Will al - le nun fan - gen.

This war rhyme of very ancient date was used both as a counting out and a clapping out game. For the first named all the children stand in a circle with one inside "counting out." The one upon whom the last word falls turns and runs while the others pursue. He is finally brought back and the game begins over again. It is also used for choosing sides and ends with a tug of war. *See Introduction.*

OPEN THE GATES.

27
ENGLISH.

With animation.

Now o - pen the gates as high as the sky, And let King George and his
The gates were o - pen'd high as the sky, But nev - er the King or his
men pass by! Now o - pen the gates as high as the sky, And let King George and his men pass by!
men pass'd by! The gates were o - pen'd high as the sky, But nev - er the King and his men pass'd by!

Sometimes played as London Bridge again a train winds thru passing under raised hands of last two children turning their faces out. This is repeated until all face out, when they whirl or jump up and down in a jolly fashion, and shake ring to pieces.

A PARIS.

FRENCH.

1. A Pa - ris, á Pa - ris, Sur un pe - tit che - val gris.
2. A Rou - en, á Rou - en, Sur un pe - tit che - val blanc.
3. A Ver - dun, á Ver - dun, Sur un pe - tit che - val brun.
4. A Cam - brai, á Cam - brai, Sur un pe - tit che - val bai.
5. Re - ve - nons au ma - noir, Sur un pe - tit che - val noir.

Played with walking stick or hobby horse.

This well known French nursery game can be Americanized if necessary by saying "To New York, to New York, On my white horse I will trot, etc."

SKRADDARE DANZEN.

(Tailors Dance.)

SWEDISH.

Such joy it gives to all a-round, That four-teen tai-lors weigh a pound. With

scis-sors and wax and nee-dle and thread, And thim-ble thrown in. With.

This song raises the traditional laugh at the tailor, but is capable of adaptation in representing the various activities of tailoring which make it useful as a trade game.

- I. This game is played in a circle, all moving to the right and keeping step to the music to the word "scissors" etc.
- II. Here right arm is raised to imitate scissors cutting etc. left hand is placed on hip. Hop four times from foot with slight kick forward with each hop. At the word "thimble" each child turns quickly round.
- III. The last four bars are repeated for each verse. The entire game is repeated as often as liked and other movements are added; sewing, waxing, threading needle. etc.

THE SHEPHERD MAIDEN.

29

FRENCH.

There was a shep-herd mai-den, Sing hey, ding, dong, a ding, ring, ding, dong; There

was a shep-herd mai-den, Kept sheep up-on the hills ding, dong, Kept sheep up-on the hills.

She made a cheese so tiny, Sing hey, ding, dong, a ding, ring, ding, dong.
She made a cheese so tiny, And sung her little song, ding, dong, And sung her little song.
The cat beside the window, Sing hey, ding, dong, a ding, ring; ding, dong.
The cat beside the window, With roguish air looked on, ding, dong, with roguish air looked on.
Now puss, your paw keep from it, Sing hey, ding, dong, a ding, ring, ding, dong.
Now puss, your paw keep from it, Or you shall go along, ding, dong, or you shall go along.
With paw she never touched it, Sing hey, ding, dong, a ding, ring, ding, dong.
With paw she never touched it, But with her wiskers long, ding, dong, But with her wiskers long.
Then drive away the pussy, Sing hey, ding, dong, a ding, ring, ding, dong.
Then drive away the pussy, Because it was so wrong, ding, dong, Because it was so wrong.

The children enjoy the simple pantomime in this song as they proceed through the verses, patting cheese, playing cat, chiding pussy, putting out paw, making whiskers with fingers, driving away pussy,—all run and chase each other.

THE GREEN MILL.

(Flemish Tradesman Game.)

Smoothly.

Down by the green mill as I was pass - ing, There by the way - side A mil - ler , I spied. And
Down by the green mill as I was pass - ing, Thereby the way - side A tin - ker I spied. And

Faster.

mer - ri - ly then his wheel went round, wheel went round, his wheel went round, And mer - ri - ly then his wheel went round, went
mer - ri - ly then his ham - mer beat, ham - mer beat, his ham - mer beat, And mer - ri - ly then his ham - mer beat, and

mer - ri - ly round just so. Just so, just so! just so, just so! Went round and round just so!
mer - ri - ly beat just so. Just so, just so! just so, just so! And beat and beat just so!

- I. The children form a circle and move to the left in rhythm with the song for the first eight measures.
- II. At the word "merrily" each child "hooks" his right arm with a partner and the two running rapidly to the left play mill-wheel.
- III. At "so just so" partners clap hands, change arms and wheel to the right. Clap and change again wheeling in opposite direction and finish.

The characteristic movements of different trades should be supplied, two children working together as often as possible. Let them choose partners.

SWEDISH HARVEST GAME.

Vigorously.

mf
Would you know, would you know, and would you un - der - stand, 'Tis thus that the farmer sows his bar - ley, 'Tis

p

thus that he sows When his arm out he throws, Then stands and takes his ease doth the farm - er, And stamping with his foot, And

f

clap - ping with his hands, So joy - ful - ly, so joy - ful - ly, He danc - es round the ring doth the farm - er.

cresc.

This is one of the best of the national types of "Oats, Pease, Beans," replete with the vigorous action suitable for a Harvest Game. This is an especially good game for older children.

- I. The children take partners and form a ring while singing through once. As played in Sweden the boys are on the inside. When the ring is formed all turn and face partners, drop hands, bow and turn to the left, which leaves the circles facing in opposite directions.
- II. All sing, walking and clapping hands to end of first verse to the word "barley," when each ring turns and walks back in the opposite direction. This leaves the right arm free for the sowing imitation. Give a good sweeping outward arm movement for this. At the word "stand," each one stops before a partner from the opposite ring and acts out the next words. At "joyfully," join hands and dance forward to left. Repeat and return to the right. At close all drop hands and the whole is repeated as many times as the interest remains.

* See "Industrial Games and Dances" in press.

ENGLISH MAY GAME.

Here we come gath-er-ing ^{nuts} boughs in May, Boughs in May, boughs in May;

Here we come gath-er-ing boughs in May, This cold and fros - ty morn - ing.

This old English folk game is supposed to symbolize the conflict between summer and winter.

1. Here we come gathering boughs in May,
 Boughs in May, boughs in May,
 Here we come gathering boughs in May
 This cold and frosty morning.

2. Whom will you have for your bough in May, etc.
3. We will have Mary for our bough in May, etc.
4. You may have Mary for your bough in May, etc.
5. Whom will you have to pull her away, etc.
6. We will have Katie to pull her away, etc.

I. The children form in two lines of equal length facing each other with sufficient space between to admit of their walking backward, and forward. The two lines sing alternating verses, marching as they sing.

II. At the end of the sixth verse a handkerchief is thrown on the ground, and the two children matched against each other join hands (right) and endeavor to pull each other over. The child pulled over is the captured bough and joins the side of the capturers.

III. The game is then again started by the victorious line. This is repeated until all have been chosen and the game may be ended by a grand tug of war.

The word bough is also interpreted "knots" and its corrupt form "nuts" in May is drawn from this. The words are chanted to the well known air of the "Mulberry Bush." The game should be sung without piano accompaniment as village play.

SUMMER REIGEN.

Harmonized by R. G. COLE.

In sum - mer, in sum - mer, all in a hap - py ring. The

child - ren, the child - ren all dance and play and sing. In clap - ping in clap - ping they

now may all be found, Then quick - ly, then quick - ly they turn them three times round.

The above is one of the simplest of the German ring games or Reigen, for which that country is so famous. Nodding, hopping and other activities may be used.

I. The children form two circles moving in opposite directions. At the word "clapping" all clap and then at the end, turn themselves around. The line may be repeated and occasion the joyful confusion children delight in.

TWINING THE WREATH.

Flowing. GERMAN.

A pret - ty wreath we're twin - ing, As round and round the
 Der Zaun der wird ge - floch - ten, Oh herz - al - ler - lib - - stes

ring we go; Oh Al - fred help us wind it, And turn a - bout just so.
 Lies - chen mein, Willst du mir hel - fen flech - ten, So komm und flecht mit ein.

Our wreath we're now unwinding,
 As round and round the ring we go;
 Oh Alfred help us break it,
 By turning round just so.

*Der Zaun der wird gebrochen
 O herzallerliebstes Annchen mein
 Willst du mir helfen brechen
 So komm und brich mit ein.*

This is another instance of the representing of the Sun Myth in a game, the earth turning its face to the sun as the children face outward.

I. Children all join hands and begin to wind in a circle, the leader at the close of verse passes under the raised arms of the last two children drawing the chain after her. This turns one child facing out and the game continues until all face outward.

II. For the unwinding reverse the chain to the singing of second verse. Turn entire circle in and out each going under his own right arm.

III. For very small children move to the left sunwise and call some child by name, who quickly turns when his name is called, crossing his hands before him. When all are called then reverse the chain.

SWISS MAY DANCE.

Alter Dreher.

Harmonized by R. G. COLE.

The cu - ckoo is sing - ing, the May it is here, In the
field and the for - est the green doth ap - pear. Then dance, child - ren dance, While the
sky it is blue; Turn 'round and turn un der, While I go with you.

I. Form a double circle all facing to the right, with right hands joined.

II. Run forward to first hold and bow. Turn and run back to second hold and bow.

III. Bow partner out, bow partner in. At the word *turn*, partners with right hands still joined, turn to the right once around, back to place. The one on the inside of the circle finishes the turn by spinning the outside one on to the next partner ahead. In this way partners change at each singing of the song.

This dance is arranged after the twirling forms of the Swiss Festival Dances. But one verse is given of the many which describe the joys of spring. The Cuckoo is particularly characterized as the bird of Spring.

CORNISH MAY DANCE.

Allegretto.

Ye maids of Hel ton, gath - er dew, While yet the morn - ing breez - es blow;
The fai - rings are fresh and new, Then mark them cau - tious as ye go.

A - rise, a - rise, at dawn of day, The sky - lark trills ear - ly lay.
Care, et thee hen e, from Hel ton fly! For mirth to none can we de - ny.

The "Helstone Furry" or "Faddy Dance" is a very old Welsh ditty, truly rustic and bucolic in its character. The form is a village processional, going in search of the May, and can be given as much variety as simple merrymaking will permit. Keep the time well marked with Country Dance emphasis.

I. Form procession by joining hands, two by two, the more the merrier. Trip forward with a beating of feet, carrying branches of May over the outside shoulder, swinging inside arms to the rhythm of the song.

II. At the beginning of the second strophe the processional halts, the head two couples face each other and so throughout the length of the line, forming groups of fours. The fours then forward and back and ladies change. Then each four form a ring, circle to left - clear around, - the head couple of each groupe swing under the arms of the second couple and take their place just behind.

III. The processional then starts up again and the whole is repeated as many times as desired. At each repeat the forward couple passes thru one, causing continual change of groups and greetings, until each couple has passed thru the entire line. It is best to have even fours, the last couple always turning and facing forward.

RUSSIAN HAYMAKING DANCE.

Well marked.

1. See the rain is fall - ing down On the seed corn in the ground Pat - ter pat - ter
2. Swing the sythe swing the sythe one and all the grass we'll mow Pull the rake

Dance Chorus.

fas - ter fas - ter wet - ting all the chil - dren round. In the green fields we are dance - ing
Pull the rake Turn the grass all row on row .

Till the sun shine out a - gain Day and night our neigh-bors help-ing Then we'll bring the har-vest in.

3.
Pitch the hay, pitch the hay,
On the wagon it we'll throw;
Driving homeward, driving homeward,
To the hay loft it must go.

4.
In the winter, in the winter,
When the days are short and cold;
Pull the fodder, pull the fodder,
For the cattle in the hold.

The first part of this song dance is to pantomime the action of the words. Have the children enter earnestly into the gestures of the story and give them correctly. Especially should these homely experiences be emphasized with city children.

I. This dance may be formed in groups of eight in a square or in long lines with partners standing opposite. Couples or lines advance to center for first verse arm extended imitating rain drops. Hop-polka forward three measures with gestures run to place with fourth measure.

Repeat advance with opposite foot and arm movements.

For chorus couples join hands and dance across lines hop polka step for two measures, toe-heel and clap three time. Repeat chorus and return to place finishing with toe-heel and clapping. Retain this form giving new gesture to each verse.

FRENCH FLOWER ROUND.

Gracefully.

1st Cho. Pret - ty gardners where are you go - ing, On this pleas - ant sum - mer day?
2nd Cho. To the meadows we are go - ing, Search - ing for the flow - ers gay.

For the flow'rs so fresh and pret - ty all to plant in our gar - den gay. All to - geth - er let us

fol - low Search - ing for the flow'rs so gay, All to - geth - er let us fol - low search - ing flow'rs so gay.

Tra - la - la - la - la - la

I. Children are arranged in two lines the first chorus advances and sings "Pretty gardeners" etc. The second chorus responds with "To the meadows" etc. also advancing and returning to place.

II. Partners form opposite lines then join hands and turn once around. Hands remaining joined, all skip forward into a circle which finishes with "Tra-la-la"

III. At close of repeat the circle again resolves itself into lines and the game is repeated and some flower is named in the plucking.

This is one of the most delightful of the French rounds, here abridged and condensed into practical playground form.

RUSSIAN DANCE SONG.

(The Bereza Tree.)

Rapidly.

Gesture: Right hand pointed up to tree, return.

<p style="text-align: center;">2</p> <p>We will walk beneath thy spreading branches, Pluck thy green twigs and thy tender branches. Ai-lu-li-lu-li thy branches.</p> <p><i>Gesture:</i> Right hand out pluck, return.</p>	<p style="text-align: center;">3</p> <p>Let us bring thy branches altogether, Altogether bring them for our pleasure. Ai-lu-li-lu-li thy pleasure.</p> <p><i>Gesture:</i> Forward and down, both hands.</p>	<p style="text-align: center;">4</p> <p>From thy branches now a tent we'll build us, Build a bower from thy leafy foliage. Ai-lu-li-lu-li thy foliage.</p> <p><i>Gesture:</i> Pointed top down and outward.</p>
<p style="text-align: center;">5</p> <p>We will sit and sing beneath its shadow, In our pleasant room so green and pretty. Ai-lu-li-lu-li and pretty.</p> <p><i>Gesture:</i> Hands to center out and back.</p>	<p style="text-align: center;">6</p> <p>Sweet the odors from thy fragrant branches, As we rest so happy underneath them. Ai-lu-li-lu-li neath them.</p> <p><i>Gesture:</i> Hands to nostrils out open.</p>	

The above song with descriptive gestures forms a type — of one of the many characteristic peasant dances of Russia. The Bereza tree is our maple which is similarly tapped in spring for its sap.

- I. All stand free in the circle, left hand on hip, right arm gesturing. Polka forward three measures and return three to place.
- II. All join hands and side step to the left next three measures 7-9, return with side step to the right for the last three measures and finish.
- III. Develope the new gesture for each verse otherwise keep to the form first given to the dance.

LADITA.

Marcato.

f

Presto.

3

3

This old pantomime dance was a popular ballroom diversion half a century ago and is claimed by many countries. The story told is serio-comic in which the assembled company shows great grief at the death of a rich relative and a consequent quick recovery when favorably mentioned in the will.

- I. Form circle with partners hands joined. Advance to center with a well marked step body rocking as with grief,—four beats. Retreat with lively skipping step back to place, repeat.
- II. Partners place hands on hips and shoulders then hop-waltz around the circle thru repeat in a rollicking way. The contrast between the serious and gay should be emphasized.

GERMAN KLAPP DANCE.

Marcato.

Now with your hands go clap clap clap, Now with your feet go tap tap tap, Then

have a care my part-ner there, Or in our fun you'll have no share. have no share.

This well known dance has many versions. A more elaborate setting is the "Hansel and Gretel dance" appearing in the first book of "Singing games Old and New."

I. Children form in couples for a promenade, While stepping along to the music they "clap clap clap" and "tap tap tap" with hands and feet.

II. At "Now have a care" without stopping in their march they turn to each other, nod their heads and playfully shake their forefingers at each other and finish with an alternate clap and a tramp of last two measures.

BOHEMIAN CHILDREN'S DANCE.

Harmonized by R. G. COLE.

Dance a lit-tle, part-ner, Dance a lit-tle, part-ner, And then stand still; Dance a lit-tle, part-ner,

Dance a lit-tle, part-ner, And then stand still. Turn a-round now, Then make your bow.

This dance rhyme furnishes the meter for the Varsouvienne and Mazurka steps and can be danced prettily by very small children.

I. Form in couples facing, joining inside hands. Dance forward with outside foot two measures mazurka step, turn with Varsouvienne in opposite direction. Dance forward with inside foot in same fashion and turn to face.

II. Repeat the Varsouviennestep and finish with bow. If couples are formed in a circle the bow gives occasion for change of partner by sending outside circle forward one to the left.

SANDAL POLKA.

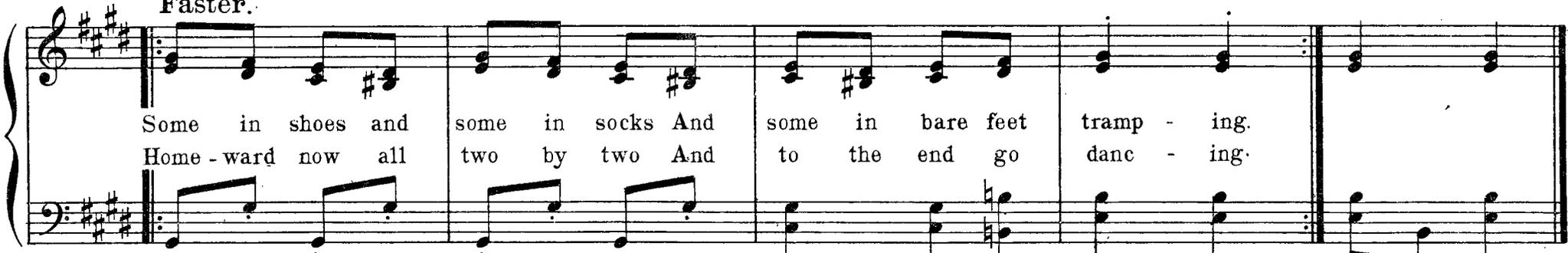
Harmonized by R.G. COLE.

Moderato.



Left and right, left and right, San - dal men are danc - ing.
Left and right, left and right, San - dal men are danc - ing.

Faster.



Some in shoes and some in socks And some in bare feet tramp - ing.
Home - ward now all two by two And to the end go danc - ing.

The Sandal Polka is a favorite dance of the peasants of the Baltic Provinces. The name is derived from the heavy leather Sandals commonly worn in that part of Russia. The dance in processional form is well adapted to out-of-door merrymakings.

- I. Couples form in long lines, a little apart, inside hands joined, arms raised from elbow and the free hand upon hip.
- II. Both dancers step to left, right foot following left-twice; drop joined hands stepping four steps around— *outward* to meet partner in other direction. Repeat to *left* again—turn back and meet at first position. Give strong knee accent to step.
- III. All dance forward or around the room to second repeat with a lively hopping skip. Close with a stamp. Repeat from *right to left*. *Forward now* or *backward now*, to the same figure first danced. This makes a charming rustic polonaise characterized by the lively well defined movement of the Russian dances.

POLISH KRAKOVIAK.

Harmonized by R.G. COLE.

Lightly.

Kra - ko - vi - ak nun eins zwei drei, Ach, mei - ne Schu - he sind ent - zwei; Jetzt

Mut - ter gieb' mir Geld da - zu, Dass ich mir kauf' paar neu - e Schuh. Tra la la la la

The words given in German are those of a favorite dance rhyme sung to this dance. For playground work it is well to memorize the melody, as for most of the street dances the only instrument is the voice.

I. Take partner and sidehop with right foot, left, right and finish with two stamps. Side-hop with right and left foot to the left and meet partner, catch right arms and wheel with same step and finish with stamp. Repeat this figure back to place.

II. Side step or glissade to the left and finish phrase with stamp; wheel right and left and stamp. Return glissade; wheel left and right finish with stamp.

III. Repeat first figure. This can all be applied to a circle and perhaps the general work for both steps and figure is best taught in that way.

Cracovienne from Cracow the national Capitol of Poland.

SUABIAN HOPPING DANCE.

Harmonized by R. G. COLE.

Moderato.

Hop, hop, hop, my dear, and turn a-round and dance a lit-tle. Hop, hop,

hop, my dear, and keep step with the fid-dle. Tra la la la la la la

la - - - - - rit

Fine.

D. C.

This Suabian air has been a popular folk dance for many years.

- I. Partners stand *vis-a-vis* arms akimbo. Slide hop four times to the first two measures, join right hands raised high and run to the left, twirling partner on the inside under raised arm of outside partner. Repeat next four measures in opposite direction.
- II. For second period hop as before and then partners run past each other in opposite direction, twirl, repeat hop run to place and twirl each other by joining hands and running rapidly round.
- III. Close by repeating the first figure. Considerable coquetry should be manifested throughout the different figures.

THE TYROLIENNE.

The musical score is written for piano in 3/4 time and G major. It consists of two systems of music. The first system is marked 'Fine' at the end. The second system is marked 'D. C.' (Da Capo) at the end. The melody is in the right hand, and the bass line is in the left hand. The piece is a folk dance tune.

This is one of the most picturesque of the folk dances replete with graceful, vigorous movement, descriptive of the free life of the mountains. This belongs to the twirling dances of Southern Europe.

I. This is danced in couples facing forward right and left hands joined, arms circling in graceful movements in rhythm to the balancing of the body in and out. Step, outer foot swung inward with balance step and then reverse foot swinging out. Then lady turn under the arm of the gentleman to the left, changing places in the turn. Repeat balance of figure and turn back to place with hands holding each side of skirt.

II. Lady balances in place, while gentleman dances round her with balance step with arm gestures which completes the second eight measures. The lady then dances round the gentleman when the first figure may be repeated.

ITALIAN PEASANT DANCE.

(Monferine.)

The musical score is presented in two systems. The first system contains 8 measures of music. The second system also contains 8 measures, with a 'Fine.' marking after the 4th measure and a 'D.C.' (Da Capo) instruction at the end. The music is written for piano in 6/8 time, featuring a melody in the treble clef and a bass line in the bass clef. Dynamics include 'sf' (sforzando) and 'Fine.'.

- I. Form in couples without joining hands, facing. Take short running steps first left then right for two measures. Join right and left hands alternately, twirling left and right for next two measures. Finish with curtsy at hold.
- II. Repeat same figure to next four measures, hooking elbows in the twirling. Arms are either raised to shoulder gesturing, or placed on hips for first two figures.
- III. Next four measures repeat steps of I. but snap fingers. Instead of hooking elbows place right arms extended on each others shoulders and turn to left and right as before. In the solo part a handkerchief is frequently used by lady, festooning from corners.

RUSSIAN DANCE.

Allegro.

The musical score consists of three systems of piano accompaniment. Each system has a treble clef on top and a bass clef on the bottom. The time signature is 2/4. The key signature has one flat (B-flat). The first system begins with a mezzo-forte (mf) dynamic and a forte (f) dynamic. The second system continues with a forte (f) dynamic and then a piano (p) dynamic. The third system concludes with a forte (f) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A few of the many movements of the Russian dance are here given. As this is solo dancing, if many take part, form in lines spacing arms length and width between.

I. Left hand on hip, right arm moving in and out with body bend in opposition to foot. Polka forward with slight stamp, left foot leading, finish with stamp on fourth beat. Polka backward and finish with stamp.

II. Right arm extended shoulder height, left back of neck, head turned to left. Cross-step to the right, high on balls of feet, finish with three stamps. Reverse position of arms and move to the left, finish with stamp.

III. Place both hands back of neck, come forward with a hop-step, heels to the front, finish with stamp. Walk backward on toes, raising knees and throwing feet back of each other, finish with stamp.

IV. Leap-jump to left, cross-swinging arm, three times, three stamps, hands on hips. Return to right and finish with stamps.

V. Two polka steps to the left, pivot round the right foot four steps-stamp. Reverse to the right and pivot round the left foot—stamp.

VI. Toe-heel with right foot, charging to the right three steps. Toe-heel to the left charging to the left three steps. Finish with first movement if desired.

HUNGARIAN DANCE.

(The Swineherd.)

Presto.

Bagpipe

p

All the movements of the Hungarian dances are strongly accented and dramatic. The three offered may serve as an introduction to an almost inexhaustible number of figures.

- I. Partners face, join hands and take four side steps to the side, outside hands on hips, four back to place. Two to side and back one three times, alternating feet, cut three times and finish. Step, knee of advancing foot strongly accented, body bend with each knee accent. A slight stamp accompanies accenting foot.
- II. Partners separate and move in opposite directions—right and left—with same step, inside arm raised. Return and partners finish with four hop steps to left and to right.
- III. Partners separate moving backward from each other, arm movement changing in opposition to leading foot. Return and partners swing four times to right and left and finish. The three figures may be repeated as many times as desired or but one may be practiced, as the pleasure is in the step itself.

DANISH HORNPIPE.

(Sailor's Joy.)

This Hornpipe is also claimed by the English and is truly characteristic of the sailor life. As most of the figures of the Hornpipe are too difficult for unskilled dancing those here suggested are of the simplest. Others can be added.

- I. Hands at waist-band or folded high over chest, standing alone. Left leg swung in front of right, reverse— side step two steps and jump back to place which finishes first phrase. Repeat same to left and repeat both figures to end of first period.
- II. The Tortille or twisting step, two measures to left and jump, reverse to right and jump. Repeat through to the end of the movement. Other Sailor steps can be added the heel-toe, scissors. etc.

DUTCH COSTUME DANCE.

Moderato.

The musical score is written for piano and consists of three systems. The first system begins with a mezzo-forte (mf) dynamic. The second system concludes with a piano (p) dynamic. The notation includes various rhythmic values and articulation marks such as accents.

A quaint Costume Dance may be arranged to this air, in which the Dutch dress and cap and wooden shoes, will be characteristic features and help emphasize the stiff, pompous movements of the dance.

I. Four couples join hands and march forward, keeping step to the music, lifting leg well from hip. The first couple lead directly, forward the second to the right, third to the left, and the last following will complete the square. At first hold, couples bow to each other, (bob curtsy,) continue the march and at next hold, curtsy and turn to place.

II. The square now formed, the couples bow to the next four measures of music, four times, first to corners, then to partners then repeat. Next face partner and join hands walking to the left, round in place back to position finish with a curtsy.

III. Repeat the first eight measures to the following figure. Four couples advance to the center, four steps, half turn and curtsy. Return to place four steps, half turn and curtsy. Finish thru the music with a grand chain, but instead of taking hold of hands, slap first partners right hand, left of next, etc., when arrived at partner, curtsy. Proceed around the circle and to place and finish with curtsy. Other Quadrille figures can be used, but the gravity and stiffness of the movements must be sustained throughout.

KLAPP DANZEN.

SWEDISH.

Allegro.

This is one of the most interesting as well as popular of the many Swedish character dances in vogue.

I. Partners form in ring facing each other joined hands raised high from shoulder. Stand not too far apart for ease of movement, outside foot of both extended. Polka forward alternate by swinging either in or out as the inside or outside foot leads.

II. At end of first eight measures turn, face, curtsy with knee bend, clap hands three times, repeat to the next two measures "pease porridge" with partner right and left; each partner with hands on hips, four hop-steps round to the left to finish with three stamps on last measure.

III. Repeat number II and for the "pease porridge" add coquetish shaking of finger. At close, partners swing and the outside one moves to the left; the inside one receiving new partner from the right. If men dance they take their place on inside of circle.

NORWEGIAN MOUNTAIN MARCH.

This charming dance is performed by groups of threes and can be used as processional or in lines.

I. The leader, the gentleman, (if danced by adults,) in advance, holds a handkerchief in each hand which the two following grasp with outside hand, inside hands joined. Waltzstep around the hall to first close.

II. Still holding the handkerchief the gentleman stamps and dances backward under the lifted arms of the two behind him. Left lady dances under gentleman's right arm, the right lady follows, and gentleman turns left under his own right arm. Repeat as many times as desired.

H LAND SCHOTTISCHE.

(Weel may the Keel Row.)

Form in couples and in a circle if many are dancing, which will permit of exchange of partners.

I. Partners face one *in* and the other *out* of the circle. Side point with right foot while hopping on left—twice. Schottisch to right for next two measures. Repeat same figure to left. While dancing arm opposite to pointed foot should be raised, curved inward other hand on hip. Reverse arm pos. with feet. For second period hook right arms, hopping from right to left. At the end of phrase reverse and return to right. Finish by inside dancer turning er on to next in the circle. THE KEEL ROW is credited as one of the oldest dancing tunes in Playford's Dancing Master. The words may for a singing dance when there is no instrument.