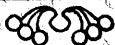


No. 809.

SANDOZ, JOBIN & Co.,

♫ MUSIC PUBLISHERS AND ARTISTIC AGENTS ♫
PARIS ♫ LEIPZIG ♫ NEUCHÂTEL (SWITZERLAND)



E. JAQUES-DALCROZE

**NEW
CHILDREN'S SONGS
AND DANCES
WITH EXPLANATORY TEXT**

OP. 37

VOCAL SCORE

PRICE, THREE SHILLINGS, NET.

ENGLISH VERSION BY R. H. ELKIN

ENTERED AT STATIONER'S HALL

ALL RIGHTS OF PUBLIC PERFORMANCE, REPRODUCTION, AND ARRANGEMENT, RESERVED.

COPYRIGHT BY SANDOZ, JOBIN & CO., 1906.

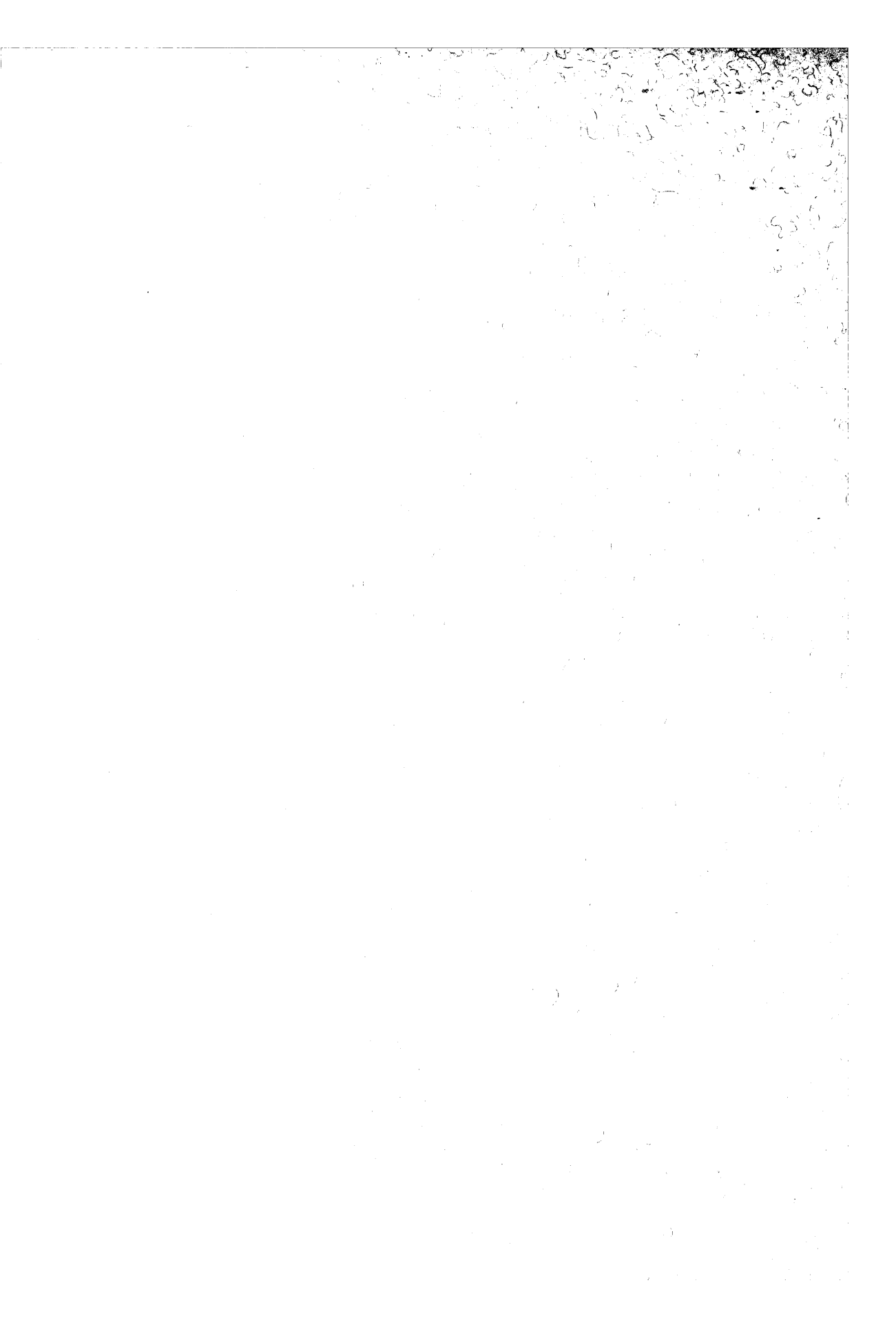
BREITKOPF & HAERTEL

LONDON, W.

54 GREAT MARLBOROUGH ST., REGENT ST.

NEW YORK

11 EAST SIXTEENTH STREET



No. 809.

SANDOZ, JOBIN & Co.,

♩ MUSIC PUBLISHERS AND ARTISTIC AGENTS ♩

PARIS ♩ LEIPZIG ♩ NEUCHÂTEL (SWITZERLAND)



E. JAQUES-DALCROZE

NEW
CHILDREN'S SONGS
AND DANCES
WITH EXPLANATORY TEXT

OP. 37

VOCAL SCORE

PRICE, THREE SHILLINGS, NET.

ENGLISH VERSION BY R. H. ELKIN

ENTERED AT STATIONER'S HALL

ALL RIGHTS OF PUBLIC PERFORMANCE, REPRODUCTION, AND ARRANGEMENT, RESERVED.

COPYRIGHT BY SANDOZ, JOBIN & CO., 1906.

BREITKOPF & HAERTEL

LONDON, W.

54 GREAT MARLBOROUGH ST., REGENT ST.

NEW YORK

11 EAST SIXTEENTH STREET



CHILDREN'S SONGS

by

E. Jaques-Daleroze.

Op. 37.

English version by R. H. ELKIN.

1. Song of the good little birds	4
2. Song of the old grannies	8
3. Song of the new skirt.....	13
4. Song of the obliging shopwoman	18
5. Song of the seasons	23
6. Song of the little dwarfs	29
7. Song of the child who won't eat his food.....	34
8. Song of the bridal pair	38
9. Song of the doctor's visit.....	43
10. Song of the bleating lambkin.....	47
11. Song of the brave little soldiers.....	53
12. Song of the little prisoner.....	58
13. Song of the little doggie.....	63
14. Song of the kind maiden	67
15. Song of the good workmen	71



Song of the Good Little Birds.

English Version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.


Allegro ma non troppo.

Voice. 


Piano. 

mf

1. In the woods, on	Sun - day morn - ing,	Ev' - ry lit - tle	crow
2. In the fields, on	Sun - day morn - ing,	Ev' - ry lit - tle	duck
3. In the fields, on	Sun - day morn - ing,	Ev' - ry lit - tle	chick
4. In the woods, on	Sun - day morn - ing,	Ev' - ry lit - tle	finch
5. In the woods, on	Sun - day morn - ing,	Ev' - ry lit - tle	dove

p staccato 

Hops down from the	leaf - y bran - ches,	Black as an - y
Waves his white wings	like a ban - ner,	Full of pride and
Struts a - bout and	fluffs his fea - thers,	With co - quet - tish
Strips the blos - soms	off the bran - ches,	Strips them inch by
Makes a wreath of	pe - ri - win - kle	For his la - dy



sloe. Then they lift their feet to the mea - sure,
 pluck. Then they lift their feet to the mea - sure,
 trick. Then they lift their feet to the mea - sure,
 inch. Then they lift their feet to the mea - sure,
 love. Then they lift their feet to the mea - sure,

f

Dan-cing round a-bout, dan-cing, dan-cing, dan-cing, dan-cing; Then they lift their
 Dan-cing round a-bout, dan-cing, dan-cing, dan-cing, dan-cing; Then they lift their
 Dan-cing round a-bout, dan-cing, dan-cing, dan-cing, dan-cing; Then they lift their
 Dan-cing round a-bout, dan-cing, dan-cing, dan-cing, dan-cing; Then they lift their

f

mf

feet to the mea - sure, Dan-cing round a - bout, round a - bout, round a -
 feet to the mea - sure, Dan-cing round a - bout, round a - bout, round a -
 feet to the mea - sure, Dan-cing round a - bout, round a - bout, round a -
 feet to the mea - sure, Dan-cing round a - bout, round a - bout, round a -
 feet to the mea - sure, Dan-cing round a - bout, round a - bout, round a -

B *f*

-bout. Caw, caw, caw, caw, Oh the lit - tle
 -bout. Quack, quack, quack, quack, Oh the lit - tle
 -bout. Chuck, chuck, chuck, chuck, Oh the lit - tle
 -bout. Twee, twee, twee, twee, Oh the lit - tle
 -bout. Coo, coo, coo, coo, Oh the lit - tle

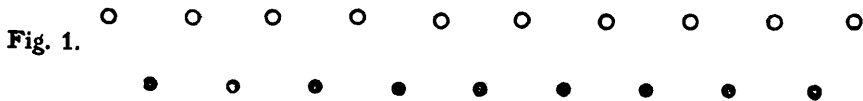
crows are be - ha - ving ni - cely. Caw, caw, caw,
 ducks are be - ha - ving ni - cely. Quack, quack, quack,
 chicks are be - ha - ving ni - cely. Chuck, chuck, chuck,
 birds are be - ha - ving ni - cely. Twee, twee, twee,
 doves are be - ha - ving ni - cely. Coo, coo, coo,

caw, What a joy to dance When one has been good! Caw, good.
 quack, What a joy to dance When one has been good! Quack, good.
 chuck, What a joy to dance When one has been good! Chuck, good.
 twee, What a joy to dance When one has been good! Twee, good.
 coo, What a joy to dance When one has been good! Coo, good.

1. 2.

I. Song of the Good Little Birds.

The children stand in a straight line. If there are many, they can be arranged in two rows, the taller ones being placed behind. See Fig. 1.



Bars 8 and 9. The children raise their feet alternately, one at each beat, making four times in the two bars.

Bars 10 and 11. They revolve in couples.

Bars 12 and 13. Again raise their feet.

Bars 14 and 15. Again revolve.

Bar 15, from the second beat, each child turns to its partner, marking the beats with the index-finger of its right hand.

Bars 18 and 19. The Couples embrace.

Bars 20 and 21. They again mark beats with their fingers.

Bars 22, 23 and 24. They jump up and down, in their places, with heels pressed together.

Verse II. While singing "*Waves his white wings*" they wave their arms lightly.

Verse III. They jauntily rest their hands on their hips.

Verse IV. They flutter their hands downwards from on high, like falling leaves.

Verse V. They pretend to be fastening wreaths round one another's necks. At the words "*Coo, Coo*" they stretch forth their necks to each other, with heads cocked on one side, in a cajoling manner.

II.

Song of the old Grannies.

English Version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegretto. *mf*

Voice.

Piano. *mf* *p*

1. Would you know what the
2. Would you know what the
3. Would you know what the
4. Would you know what the

3

gran-nies are say - ing, When mer - ry spring her face doth show?
gran-nies are say - ing, When mer - ry spring her face doth show?
gran-nies are say - ing, When mer - ry spring her face doth show?
gran-nies are say - ing, When mer - ry spring her face doth show?

3

They are prais - ing, The gran - nies are prais - ing The
They are prais - ing, The gran - nies are prais - ing The
They are prais - ing, The gran - nies are prais - ing The
They are prais - ing, The gran - nies are prais - ing The

good old times of long a - go. Then they will
 good old times of long a - go. Then they will
 good old times of long a - go. Then they will
 good old times of long a - go. Then they will

A

say: When we were young and pret - ty, All the songs we
 say: When we were young and smil - ing, Mer - ri - ly we'd
 say: When we were young and tak - ing, We could dance all
 say: When we were young and slen - der, We were all in

sang Were tru - ly gay and wit - ty; Now a - days you
 chat, With talk the hours be - guil - ing! Gone are jests and
 night, Un - til the day was break - ing. Who can dance to -
 love, In dul - ged in phrases ten - der. All that's done with

sigh, You don't know how to sing, The sun - shine hurts your
 smiles, You don't know how to chat, You cy - cle off for
 -day? The dance is a lost art, The young men go their
 now! The young folk are too cold, Or else they are too

eye, You're bored by ev - ry thing. *f* Ah, if you had on - ly heard us,
 miles, And seem con - tent with that! Ah, if you had on - ly heard us,
 way, The mai - dens sit a - part! Ah, if you had on - ly seen us,
 bold, They don't seem to know how! Ah, if you had on - ly seen us,

child - ren, Ah, if you had on - ly heard us sing!.. *f* Tra - la - la -
 child - ren, Ah, if you had on - ly heard us chat! Tra - la - la -
 child - ren, Ah, if you had on - ly seen us dance! Tra - la - la -
 child - ren, Ah, if you had seen us mak - ing love! Tra - la - la -

staccato

la all night and day, ev - er bright and gay; Tra - la - la -
 la all night and day, ev - er bright and gay; Tra - la - la -
 la all night and day, ev - er bright and gay; Tra - la - la -
 la all night and day, ev - er bright and gay; Tra - la - la -

la all night and day, ev - er bright and gay!
 la all night and day, ev - er bright and gay!
 la all night and day, ev - er bright and gay!
 la all night and day, ev - er bright and gay!

II. Song of the Old Grannies.

The children are arranged as in the preceding song.

From *bar 9* onwards they stoop, imitating the movements of old grandmothers, and wagging their heads in time with the music.

Bar 16, at "*ah*" and *bar 20*, at "*ah*" they raise their arms to heaven; the couples looking at one another, and calling each other as witness to the degeneration of the manners of nowadays.

From *bar 20* to the end of each verse, they tap the ground very gently with the sticks on which they are leaning.

Verse II. When singing "*you cycle off for miles*" they stamp lightly on the floor, imitating pedalling.

The refrain, *bar 20* to the end of the song, must be song with great volubility, wagging their heads and pretending to carry on an animated conversation.

Verse III. From *bar 20* onwards, they revolve in couples, remaining in their places.

Verse IV. From *bar 20* onwards, they seize each other round the waist and embrace.

Song of the New Skirt.

English Version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Moderato.

Voice.

Piano.

The first system of music shows a voice line with a whole rest and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat. The piano part is marked *f marcato*.

The second system continues the piano accompaniment and includes a voice line with lyrics. The piano part is marked *mf*. The lyrics are: 1. Oh, how tru-ly; 2. Oh, how tru-ly; 3. Oh, how tru-ly; 4. Oh, how tru-ly.

The third system continues the piano accompaniment and includes a voice line with lyrics. The piano part is marked *mf*. The lyrics are: I'm de-light-ed With my skirt that I a-dore!; I'm de-light-ed With my skirt that I a-dore!; I'm de-light-ed With my skirt that I a-dore!; I'm de-light-ed With my skirt that I a-dore!

I'm so hap - py and ex - ci - ted, I shall wear - it -
 I'm so hap - py and ex - ci - ted, I shall wear it
 I'm so hap - py and ex - ci - ted, I shall wear it
 I'm so hap - py and ex - ci - ted, I shall wear it

ev - er - more. Scarce is the break of day com - menc - ing, Than my
 ev - er - more. When I go out to ga - ther cher - ries, My new
 ev - er - more. When I am caught in rain and thun - der, An um -
 ev - er - more. And when my eyes are wet with sor - row My new

new skirt starts a - danc - ing.
 skirt will hold the ber - ries.
 brel - la I am un - der. **A** *f* 1.4. Tral - la - la - la - la, tral - la - la -
 skirt I'm glad to bor - row.

la. Oh how smart, oh how fine, How I love this skirt of

mine, — Tral - la - la - la - la, tral - la - la -

la, How I love this skirt of mine, so smart and

B

C

fine!

ff

3/4

III. Song of the New Skirt.

The little Girls are arranged in couples in two semi-circles. See Fig. 1.

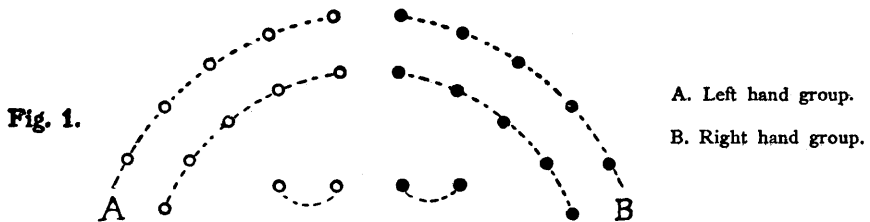


Fig. 1.

A. Left hand group.
B. Right hand group.

Verse I. *Bar 1* at the word "oh" they raise their arms.

Bar 2 at the word "truly" they clap their hands.

Bars 3 and 4. They draw back their right foot which was forward, and gracefully lift, and examine their skirt.

Bars 5 and 6. Same action as bars 1 and 2.

Bars 10 and 11. They move their skirts to and fro.

Bars 12 and 13. At the second beat, when they sing "tralala" they alternately raise their right and left foot, crossing the right one over the left and the left over the right, and inclining their head in the contrary direction to the foot. See Fig. 2.

Fig. 2.

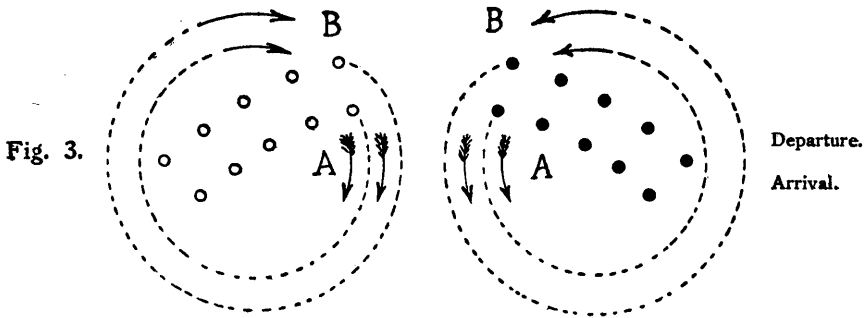


They continue to dance like this till *Bar 19* when each child revolves round alone so that her skirt becomes distended and in *Bar 20* at the word „fine" they all flop down on the floor.

Verse II. Same action for the first eight bars.

Bar 9. They take up their dresses in front and form a basket with them. Those on the left hold their dress with the right hand, and vice versâ.

Bar 12. Second beat, both groups advance towards the front of the stage, and at every second beat the children pretend to pick a flower and lay it in their baskets. Then each group turns round and resumes its former position. Fig. See 3.



Verse III. Same action for the first 8 bars.

Bar 9. They turn their skirts up at the back over their heads like umbrellas.

From *bar 12*, in this attitude, they troop in single file across the stage, following the same directions as in the preceding verse.

Verse IV. Same action; only instead of drawing their skirts over their head, they hold them up in front and dry their eyes with them.

IV.

Song of the Obliging Shopwoman.

English Version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.
The customer.

Allegro.

Voice.

MRS
MRS
MRS

Piano.

The shopwoman.

Jones, do you sell a - ny tea?	To be sure I do, I've the
Jones, do you sell a - ny shoes?	To be sure I do, Look a -
Jones, do you sell a - ny lace?	To be sure I do, I've the

The customer.

The shopwoman.

best Bo - hea. How much do you ask for a pound?	It is
- round and choose. How much do you ask for this pair?	It will
best in the place. How much do you ask for the lot?	It's the

Customer. Shopwoman.

pure and sound, two and six the pound. That's too much I fear: Oh, but
 fit and wear, two and six the pair. That's too much I fear: Oh, but
 best I've got, two and six the lot. That's too much I fear: Oh, but

Customer. Shopwoman. Customer.

that's not dear! That I can - not pay! Sor - ry Ma'am, good day! I'll
 that's not dear! That I can - not pay! Sor - ry Ma'am, good day! I'll
 that's not dear! That I can - not pay! Sor - ry Ma'am, good day! I'll

ferin Shopwoman.

give you a pen - ny in - stead, won't that do? Al - right then, Ma'am, be -
 give you a pen - ny in - stead, won't that do? Al - right then, Ma'am, be -
 give you a pen - ny in - stead, won't that do? Al - right then, Ma'am, be -

Customer.

cause it's you. Here's the pound of tea. Here's the
 cause it's you. Here's the pair of shoes. Here's the
 cause it's you. Here's the lace then, ma'am. Here's the

Chorus.

Shopwoman.

Customer.

pen - ny piece. Here's the pound of tea. Here's the pen - ny piece.
 pen - ny piece. Here's the pair of shoes. Here's the pen - ny piece. } Oh
 pen - ny piece. Here's the lace, then, Ma'am. Here's the pen - ny piece. }

oh oh oh oh oh oh oh This ex - cel - lent shop I

mf (2nd time ff)

must re-com-mend. Oh oh oh oh oh oh oh oh To

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with the lyrics "must re-com-mend." followed by a series of "oh" exclamations and the word "To". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

all who have but a pen-ny to spend. Oh, pen-ny to spend.

The second system continues the musical score. It includes two endings for the vocal line, marked "1." and "2.". The lyrics are "all who have but a pen-ny to spend. Oh, pen-ny to spend.". The piano accompaniment continues with similar rhythmic patterns, featuring a consistent eighth-note bass line.

2 & 3. Mrs

The third system is primarily piano accompaniment. It begins with a fermata over the vocal line. The piano part features a dynamic marking of *f* (forte) and includes a fermata at the end of the system. The accompaniment consists of a melodic line in the right hand and a bass line in the left hand, both in D major.

IV. Song of the obliging Shopwoman.

The children stand in a semi-circle. In the middle stands the saleswoman. She carries a little basket which is slung round her neck on a ribbon and contains a packet of tea, a pair of shoes, some lace, &c.

After the introduction, a little girl (*the customer*) steps out of the semi-circle and addresses the saleswoman. The latter, emphasizes each of her replies (*bars 3 and 4, 7 and 8*) with a curtsy.

Bar 9. The customer turns as if to go away.

Bar 12. The saleswoman turns to go, but

Bar 13. the customer keeps her back with a suppliant gesture.

Bar 17. The saleswoman shews the tea (shoes or lace) to the customer.

Bar 18. The customer shews a penny to the saleswoman.

Bar 19. The saleswoman gives the tea to the customer.

Bar 20. The customer hands the penny to the saleswoman.

Bars 23 and 24. The chorus mark the first beat of each bar with a gesture of the hand, recommending the saleswoman. See Fig. 1.

Fig. 1.



During the introduction of the next verse the customer returns to her place in the semi-circle, whilst the saleswoman walks round counting her change.

At the next verse a new customer steps out.

Song of the Seasons.

English Version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegro moderato. ♩

Voice. 

Piano. 

Chorus. ♩

1-4. What ho, what hè! who comes this way? who's

Fine. 

rall. ♩ *Solo.* *a tempo* ♩

com - ing in our gar - den, pray?

1. It is the
2. It is the
3. It is the
4. It is the

p 

rall.

spring in robes of blue, who wants to come in here to - day.
 sum - mer bath'd in sun, who wants to come in here to - - day.
 au - tumn clad in gold, who wants to come in here to - day.
 win - ter hoar - y white, who wants to come in here to - day.

rall.

Chorus.
a tempo

rall.

1-4. But say one thing, what do you bring To make our gar-den bright and gay?

rall.

Solo.
a tempo

rall.

1-3. I've heaps and heaps of flowr's to day, To make your gar-den bright and
 4. I've heaps of snow, all pure and white, To make your gar-den gay and

rall.

Chorus.
Amf a tempo

gay. bright. 1-4. Beau-ti-ful sea-son, fleeting, fleeting, fleet-ing, Step in the

p a tempo



ring, we will give you gree-ting.

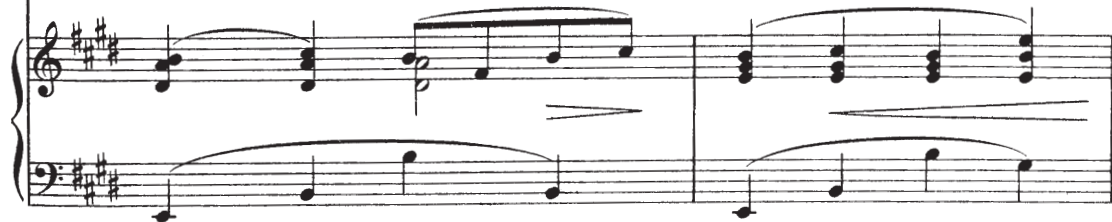
1. Char-ming spring-time, show your pretty
 2. Char-ming sea - son, show your pretty
 3. Char-ming sea - son, show your pretty
 4. Char-ming sea - son, show your pretty



face, And then the sum - mer soon will take your place. Here's li - lac,
 face, And then the au - tumn soon will take your place. Here's pan - sy,
 face, And then the win - ter soon will take your place. Here's dah - lia,
 face, And then the spring-time soon will take your place. Here's hol - ly,



jon - quil and for - get - me - not, See ev' - ry
 li - ly, pop - py, eg - lan - tine. See ev' - ry
 as - ter, and chry - san - the - mum. See ev' - ry
 mist - le - toe, fir and e - ver - green. See ev' - ry



where, They make your gar - den fair. Red straw - ber -
 where, They make your gar - den fair. Black cur - rant,
 where, They make your gar - den fair. Ripe ap - ple,
 where, They make your gar - den fair. Ba - na - na,

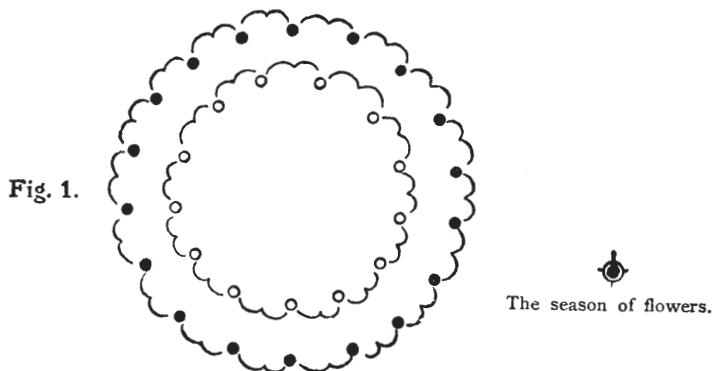
- ry and cher - ry ripe. Fall to with haste, I've some for ev'-ry
 plum and a - pri - cot. Fall to with haste, I've some for ev'-ry
 pear, sweet grape and nuts. Fall to with haste, I've some for ev'-ry
 date and o - ran - ges. Fall to with haste, I've some for ev'-ry

taste.
 taste.
 taste.
 taste.

f energico

V. Song of the Seasons.

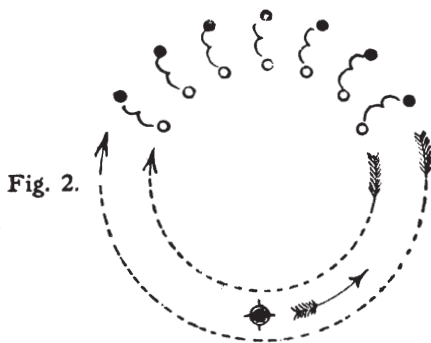
The children are arranged in a double circle, with joined hands. See Fig. 1.



On the right is the little girl who represents one of the seasons, and who, according to whether she is spring, summer, autumn or winter, is provided with a basket of violets, a bunch of poppies, a garland of autumn leaves, or a fur cap and muff.

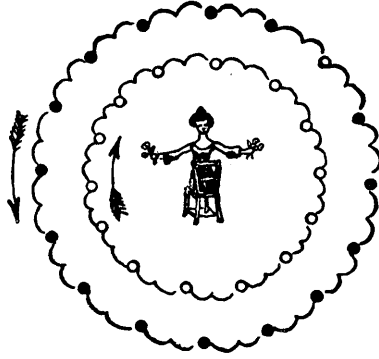
The children of both circles sing bars 1, 2, 3 and 4 looking at the Season. The Season advances towards the circles, singing bars 5, 6, 7 and 8. Same action during the 10 following bars.

Bar 20. The children let go each other's hands; they turn sideways and each inner-circle child joins hand with an outer-circle child; they then raise their arms high and start moving round from left to right; and the Season passes under the arches of their raised arms from right to left. See Fig. 2.



Bar 28. The Season steps inside the revolving circle, mounts on a chair which has been placed in the middle, and holds out her hands full of flowers to the audience. The circles then re-form as in the beginning, (by the children joining hands again), and revolve round the chair; the inner-circle from left to right; the outer circle from right to left. *See Fig. 3.*

Fig. 3.



VI.

Song of the Little Dwarfs.


English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.


Allegretto vivace.

Voice. 

Piano. 

f 

Far in the moun-tain cav-erns lurk-ing, Kind-hear-ted

p misterioso 

pp

lit-tle dwarfs are found; Bu-si-ly all night-long they're



work - ing, Whilst all good folk are sleep - ing sound.

A *mf*

1. First they ap -
2. Crouch'd like a
3. In - to the
4. Pou - ring the

Fine.

f

pear with ti - ny brooms,	Pit, Pat, pit - a - pat	Sweep all the
tai - lor on his seat,	Pit, Pat, pit - a - pat	Clothes are re -
stab - le they go now,	Pit, Pat, pit - a - pat	Quick - ly and
milk in - to the churn,	Pit, Pat, pit - a - pat	Milk in - to

floors and clean the rooms. Pit pat pit - a - pat pit - a -
 pair'd and made quite neat. Pit pat pit - a - pat pit - a -
 gent - ly milk the cow. Pit pat pit - a - pat pit - a -
 but - ter soon they turn. Pit pat pit - a - pat pit - a -

pat pit - a - pat pit - a - pat - a - pit - a - pat. Far in the
 pat pit - a - pat pit - a - pat - a - pit - a - pat. Far in the
 pat pit - a - pat pit - a - pat - a - pit - a - pat. Far in the
 pat pit - a - pat pit - a - pat - a - pit - a - pat. Far in the

5.

Into the garden next they trot,
 Pit pat, pit a pat
 Busy with rake and wat'ring pot.
 Pit pat, pit a pat.
 Far in the mountain &c.
Refrain.

6.

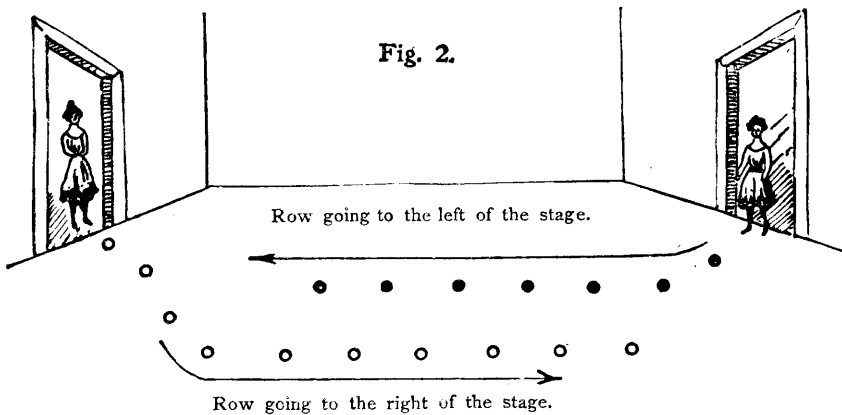
Some by the babies vigil keep,
 Pit pat, pit a pat
 Guard them and rock them off to sleep.
 Pit pat, pit a pat.
 Far in the mountain &c.
Refrain.

VI. Song of the Little Dwarfs.

The children are drawn up in two parallel straight lines. See Fig. 1.



If two entrances to the stage can be arranged, one on the right and one on the left, the children can come on dancing and singing, bars 1 to 8. Of course, each row of children enters by an opposite door, and takes up the position indicated above, after having crossed the stage as in the following figure. See Fig. 2.

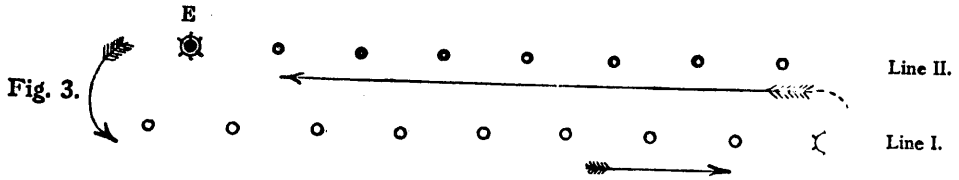


If it is not possible to let them come on dancing, then let them sing bars 1 to 8 standing in position, facing the audience.

Verse I, Letter A. They imitate the action of sweeping, in time with the music.

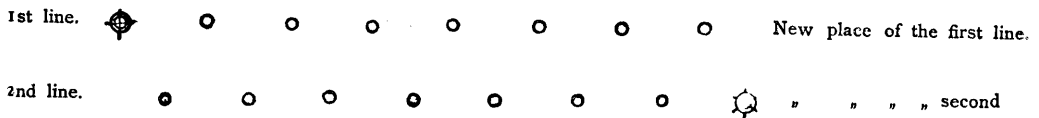
At the *refrain*, bars 1 to 8 they then trip across the stage with bent backs, imitating the movements of little old men.

The first child on the right (E) in line 1 goes from left to right, and the first child on the left (E) in line 2 goes from left to right also and follows the last child in line 1 to the left. See Fig. 3.



After this march when they have come to a halt, the children will be found in this position: Line 1 at the back and line 2 in the front. See Fig. 4.

Fig. 4.



Verse II. The children sit with their legs crossed under them like tailors and pretend to sew. Then at the refrain they repeat the march of the first verse, so that line 1 comes to the front again.

Verse III. They crouch down, and pretend to be milking a cow.

Verse IV. They move their arms up and down as though churning.

Verse V. They pretend to be rocking babies.

VII.

Song of the child who won't eat his food.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegro giusto. *mf*

Voice. When

Piano. *mf*

chil - dren do not grow, but stay quite wee, quite wee, It

p leggiero

shows they don't en - joy their din - ner and their tea. But

if they want to grow up tall, quite tall, quite tall, They've

got to eat up ev - ry scrap and all. First *p*

p *Fine.*

A

they must take their soup, their soup, their soup, their soup, Then
 they must eat their meat, their meat, their meat, their meat, Then
 they must eat their bread, their bread, their bread, their bread, And

B

they must drink their milk, their milk, their milk, their milk. A
 they must eat their rice, their rice, their rice, their rice. A
 fin - ish all they get, they get, they get, they get. A

spoon - ful for mam - ma, a spoon - ful for pa - pa, a
 mouth - ful for mam - ma, a mouth - ful for pa - pa, a
 mouth - ful for mam - ma, a mouth - ful for pa - pa, a

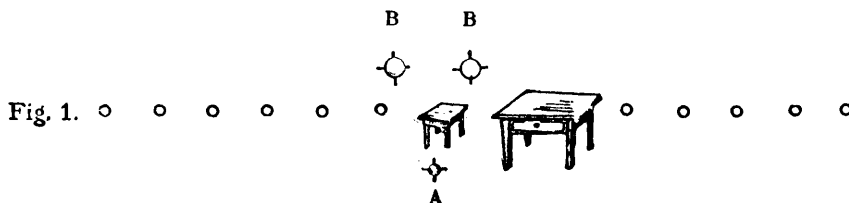
C D
 spoon - ful for their bro - ther, a spoon - ful for their sis - ter. Oh,
 mouth - ful for their bro - ther, a mouth - ful for their sis - ter. Oh,
 mouth - ful for their bro - ther, a mouth - ful for their sis - ter. Oh,

see how tall he grows, oh see how tall he grows! When
 see how tall he grows, oh see how tall he grows! When
 see how tall he grows, oh see how tall he grows! When

p

VII. Song of the Child who won't eat his Food.

The children are in a straight line. In the centre of the stage, cutting the line in half, is a little table and next to it a low stool. "*The child who won't eat his food*" (A) is standing in front of the stool; behind him are two children holding spoons (B. B.) Fig. 1. At letter A all the children turn towards little A, nodding encouragement and shaking their fore-finger at him. See Fig. 1.



At letter B the two children (B. B.) in turn and in strict time to the music lift their spoons to little A's mouth.

Verse II. Same action but A is standing on the stool.

Verse III. Same action, but A is standing on the table and the two children have to stand on the stool to reach his mouth.

At the end of the third verse, little A throws kisses to the audience with both hands.

VIII.

Song of the Bridal Pair.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegro moderato.

Voice. 

Piano. 

Chorus

Here comes the hap-py bride, all hail, all hail! And the

Fine. mf



groom at her side; May their luck ne'er fail. Your eye-lids droop my



dear, This is the hap-py day: Pass a - long, with - out fear on your



bliss-ful way. Come in, blush-ing bride, To the al-tar-side, Come in, blush-ing
And the blush-ing bride at the al-tar-side, And the blush-ing

bride and ans- wer "yes!" Mis- ter bride-groom now, Tis for you to
bride made ans- wer "yes!" Mis- ter bride-groom now, He has made his

A

The bride. Chorus. Bridegroom. B Chorus.

vow; Will he too say "yes"! yes! yes! yes! yes! Yes, she will say
vow; Has ans- wer - ed "yes"! yes! yes! yes! yes! Yes, she has said,

B

yes, she will say yes and she will be mar- ried; Yes, he will say
yes, she has said yes and now she is mar- ried; Yes, he has said

yes, he will say yes, and will mar - ried_ be. From the old church
yes, he has said yes and he's mar - ried_ now!

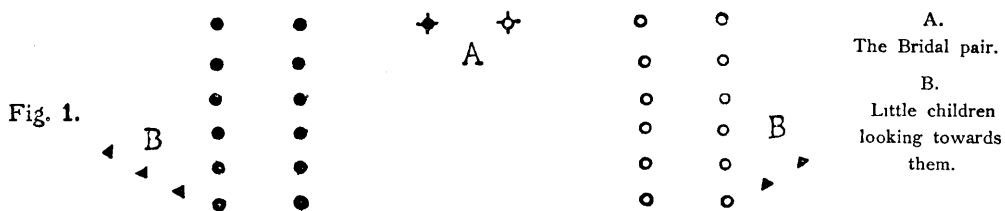
tow - er now there steals The sound of hap - - py

peals, From the old church tow - er now there steals The sound of hap - py

dong andding ding dong, and ding ding dong, and ding ding ding ding dong.
peals. Ding dong, ding dong and ding ding dong.

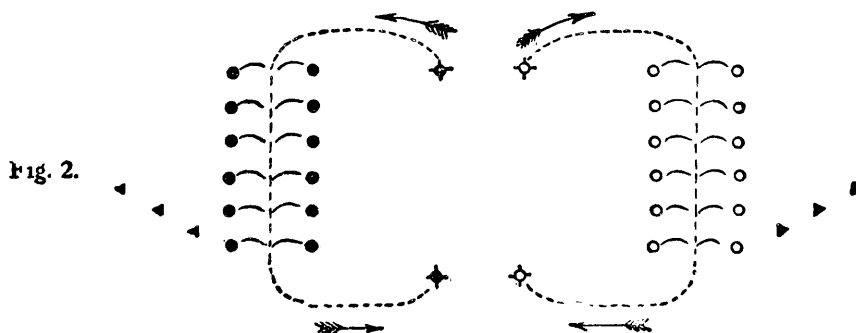
VIII. The Song of the Bridal Pair.

The children, carrying branches of blossoms, are arranged in couples in two straight parallel lines from back to front of stage. In the background are the bridegroom and bride (A). Right in the foreground on either side (B) stand some very little children with profile to the audience. See Fig. 1.



Bar 13. Each child raises its bough to its partner, thus forming an archway down each line. The bridegroom passes slowly beneath the arches on the right, and the bride beneath those on the left—and at

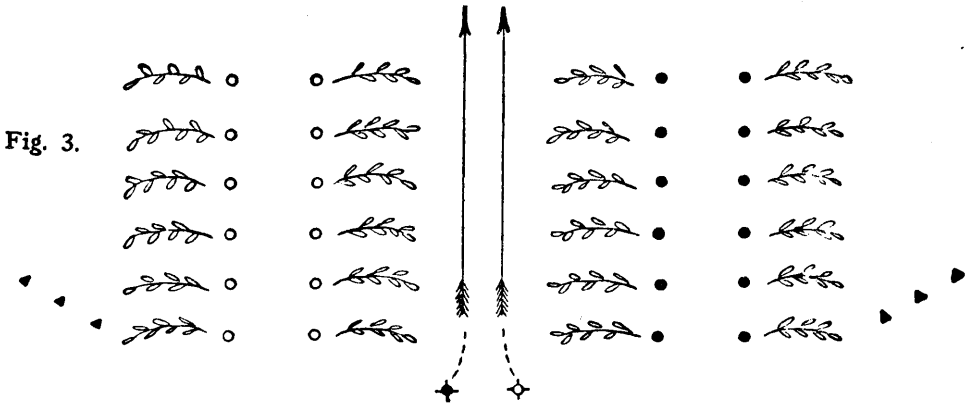
Bar 22 both halt in front of the footlights. See Fig. 2.



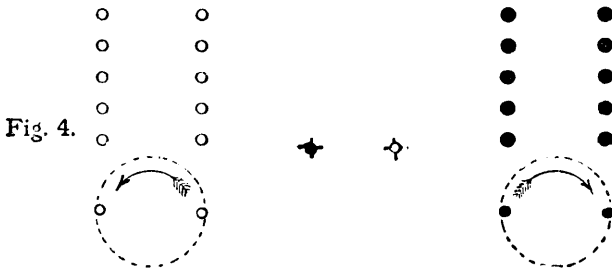
Bar 25. The bride curtseys.

Bar 27. The bridegroom bows.

Bar 28. They join hands and go up the centre of the stage towards the background, passing under a floral arch which is now formed by the two middle lines joining their branches. Meanwhile the two outside rows sway their branches in time to the music, resting their free hands on their hips. *See Fig. 3.*

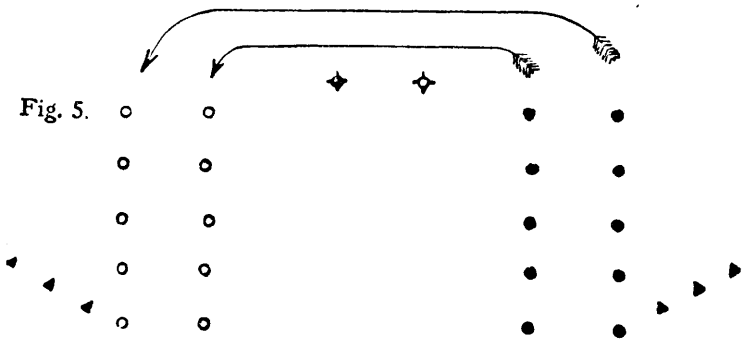


Bar 35. The bridal pair halt and turn round, facing the audience. Each couple in the right line, and each couple in the left line, joins hands and revolves in its place. *See Fig. 4.*



Bar 43. Both lines start marching; the right hand line starts from R to L *behind* the bridal pair; the lefthand line goes from L to R in *front* of the bridal pair. The couples all join hands and a continuous circle is thus formed.

The little children on either side imitate the action of bell-ringing. *See Fig. 5.*



IX.

Song of the Doctor's Visit.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegretto.

Voice. *p* Chorus. (mysteriously.)
Here's the doc-tor for my

Piano. *f* *mp*

The Patient. Chorus.

la - dy! Oh dear! Oh dear me! He has come to see what ails ye!

The Patient. The Doctor. The Patient.

Oh dear! Oh dear me! Let me feel your pulse, my la - dy... Oh dear!
Oh dear! Oh dear me! Let me see your foot, my la - dy... Oh dear!
Oh dear! Oh dear me! Let me see your eyes, my la - dy... Oh dear!

mf

The Doctor.

Oh dear me! Let me see your tongue my la - dy. Oh dear!

Oh dear me! Now cough, like this! I see what is a -

miss: You've ea - ten far too much, my la - dy, ea - ten far too
 miss: You've danced a deal too much, my la - dy, danced a deal too
 miss: You've slept a deal too much, my la - dy, slept a deal too

Chorus.

much! You've ea - ten far too much, my la - dy, ea - ten far too
 much! You've danced a deal too much, my la - dy, danced a deal too
 much! You've slept a deal too much, my la - dy, slept a deal too

The Doctor.

much!
 much! This pre - scrip - tion will I'm sure, Prove a quick and cer - tain
 much!

p stacc.

Take this med'cine twice a - day, It will drive all pain a -
 cure. Three days you must lie a - bed, That will ease your ach - ing
 Three days you must dance a - bout, You'll be well with - out a

A Chorus.

way. Heed the Doc - tor's good ad - vice, and do what he says, and
 head. Heed the Doc - tor's good ad - vice, and do what he says, and
 doubt. Heed the Doc - tor's good ad - vice, and do what he says, and

do what he says. He is ex - - treme - ly nice, so act on the
 do what he says. He is ex - - treme - ly nice, so act on the
 do what he says. He is ex - - treme - ly nice, so act on the

Doc - tor's good ad - vice.
 Doc - tor's good ad - vice.
 Doc - tor's good ad - vice.

IX. Song of the Doctor's Visit.

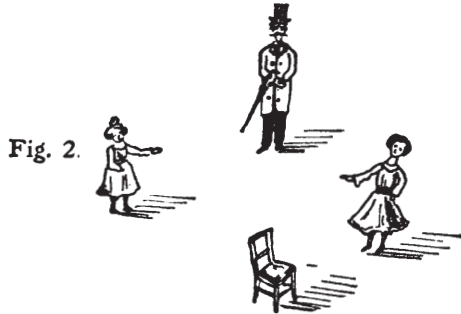
The children are in a semi-circle. In the centre, reclining on a chair, a little girl represents the patient. See Fig. 1.



Bar 1. The chorus points to the background, where the doctor, spectacles on nose and clad in a long coat or cloak, appears. He wears a tall hat and leans on a stick; in his left hand he has a note-book. See Fig. 2.

The chorus sings pianissimo, very mysteriously.

Bars 3 and 7. The patient moans out "oh dear, oh dear me" for very fear at the sight of the doctor.



Bar 9. The doctor examines the patient's pulse (foot or eyes).

Bar 15. It is the doctor's turn to say "oh dear me" anxiously, after having seen the patient's tongue, protruded unnecessarily far.

Bar 17. The doctor, his head pressed against the patient's chest, sounds her lungs.

Bar 24. The chorus raise their index finger encouragingly towards the patient.

Bar 28. The doctor writes in his note book.

Bar 36. Tho children step out of the semi-circle and in the first verse, make the patient swallow a draught; in the second verse they rock her to sleep; in the third verse they make her dance about in her place, while the doctor departs. During each refrain the two children lead out the patient, while from the opposite side two other children lead in another patient, who sits down on the chair in the centre.

Same action for all the verses.

Song of the Bleating Lambkin.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques - Dalcroze.

Moderato. Chorus.

Voice. 1. Lit - tle
2. Lit - tle
3. Lit - tle
4. Lit - tle

Piano. *mf* *Fine.*

lamb-kin, say, what's the mat - ter with you, pray, That you're
 lamb-kin, say, can't we drive your tears a - way, And pre -
 lamb-kin, say, can't we drive your tears a - way, And pre -
 lamb-kin, say, can't we drive your tears a - way, And pre -

bleat-ing, bleating, bleat-ing so sore? Have you pain or smart, In your
 vent your bleating, bleat-ing so sore? From the field be-yond We will
 vent your bleating, bleat-ing so sore? From the field be-yond We will
 vent your bleating, bleat-ing so sore? From the field be-yond We will

toe or a - ny part? Tell us where it is, Don't cry
 fetch your fa - ther fond. He is co - ming here, your poor
 fetch your mo - ther fond. She is co - ming here, your poor
 fetch your bro - ther fond. He is co - ming here, your poor

The Father.

mf
 a - ny more! Lambkin baa, baa, baa, I've not a - ny pain, In my
 heart to cheer. Father baa, baa, baa, I am ne - ver far, what a
 heart to cheer. Mother baa, baa, baa, I am ne - ver far, what a
 heart to cheer. Brother baa, baa, baa, I am ne - ver far, what a

p

The Lambkin.

pù f
 toe or in my paw. Baa, baa, baa, baa. I've no
 foo - lish lamb you are. Baa, baa, baa, baa. How d'you
 foo - lish lamb you are. Baa, baa, baa, baa. How d'you
 foo - lish lamb you are. Baa, baa, baa, baa. Bro - ther,

mf

pain or smart In my toe or a - ny part. I am
do, pa - pa! Is my mo - ther ve - ry far? I am
do, mam - ma! Is my bro - ther ve - ry far? I am
here you are! You had none of you strayed far. Now I'm

long - ing for my fa - ther, for my mo - ther, for my bro - ther; I am
long - ing all the same for my dear mo - ther and my bro - ther; I am
long - ing all the same for my dear bro - ther, for my bro - ther; I am
once more with my fa - ther, and my mo - ther and my bro - ther; I am

long - ing for my par - ents, And that's why I bleat so sore.
long - ing for my dear ones, And that's why I bleat so sore.
long - ing for my dear ones, And that's why I bleat so sore.
once more with my dear ones, And that's why I bleat for joy.

1 Chorus.
A2 Lambkin.

f *p*

Baa, baa, baa, baa. He is long-ing for his fa-ther, for his
Baa, baa, baa, baa. I am long-ing for my fa-ther, for my

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

f

mo-ther, for his bro-ther. Baa, baa, baa, baa. He is
mo-ther, for my bro-ther. Baa, baa, baa, baa. I am

The second system continues the vocal and piano parts. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The key signature and time signature remain the same as in the first system.

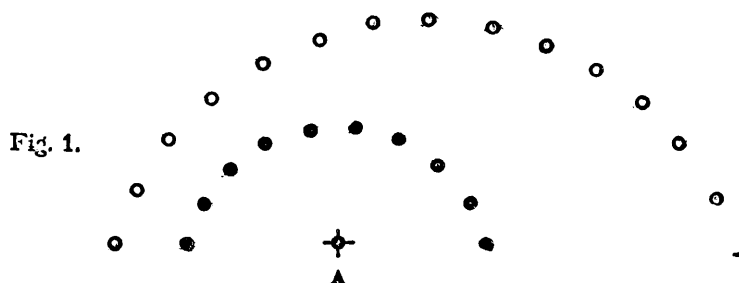
p

long-ing for his par-ents and that's why he bleats so sore.
long-ing for my par-ents and that's why I bleat so sore.

The third system concludes the chorus. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic. The key signature and time signature remain the same as in the previous systems.

X. Song of the Bleating Lambkin.

As many children as possible form a semi-circle; within this a second smaller semi-circle is formed, in the centre of which stands the *little lambkin A*. See Fig. 1.



At bar 17 the lambkin takes out his handkerchief and wipes his eyes.

Bars 21 and 22. The chorus press their hands to their eyes.

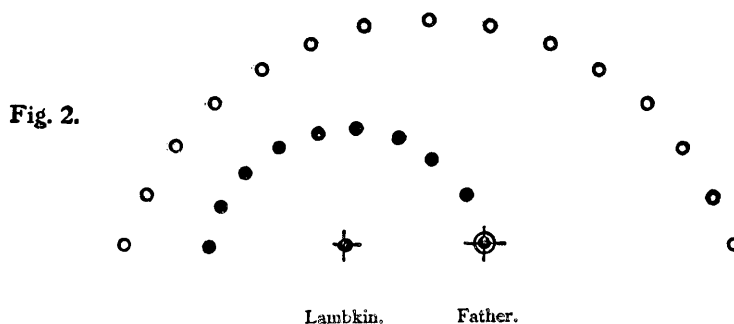
Bars 23 and 24. They mark each beat with a downward movement of both hands.

Bars 25 and 26. Same action as 21 and 22.

Bars 27 and 28. Same action as 23 and 24.

Verse II. Two children fetch out a third who represents the lamb's father.

Bar 9. The latter stands in front on the right of the small circle while he sings his part. Fig. 2.

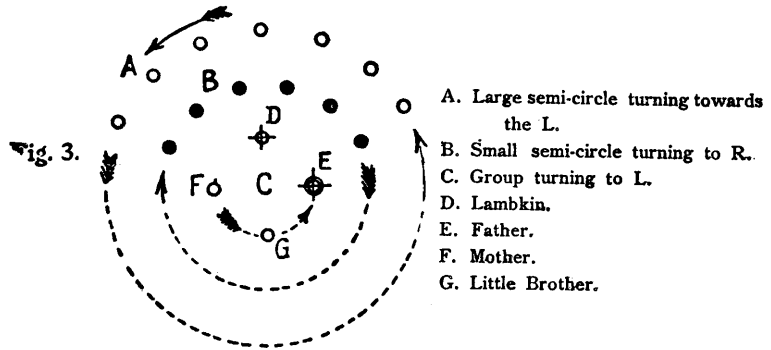


Bar 17. The father steps into the small semi-circle and fondles the lambkin till the end of the verse.

Verses II and III. The same action is repeated. At

Verse IV the little lambkin will therefore have his father, mother and little brother inside the circle with him.

Verse IV. *Bar 21* and following. The children of the large semi-circle march round from R to L; and the ones of the small semi-circle from L to R. In the centre of the latter, the lambkin, his parents and brother join hands and turn from R to L. See Fig. 3.



Bars 21 to 28 of the *Refrain* can be repeated twice.

XI.

Song of the Brave Little Soldiers.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E Jaques-Dalcroze.

Tempo di marcia.

Voice.

f
Rub-a-dub!
Rub-a-dub!

Piano.

f
grand-ly were march-ing, tho' some peo-ple say: We're too small! No such thing!
grand-ly were march-ing, tho' some peo-ple say: We're too small! No such thing!

f
No one is ev-er too lit-tle to fight for his king. Mark time, good sol-diers
No one is ev-er too lit-tle to fight for his king. On us you may re-

all, The drums do beat, The trum - pets call, Rub - a dub, Mark
 ly, The drums do beat, The trum - pets call, Rub - a dub, On

time good sol - diers all, and ral - ly at your coun - try's call.
 us you may re - ly, at sight of us the foe will fly.

Rub - a - dub; grand - ly we're march - ing tho' some peop - le say: we're too small!
 Rub - a - dub; grand - ly we're march - ing tho' some peop - le say: we're too small!

No such thing! No one is ev - er too lit - tle to fight for his king!
 No such thing! No one is ev - er too lit - tle to fight for his king!

mf

Brave tho' we are, tis not our taste Need less a-mount of blood to waste,
 Long a - go in the days gone by, Proud-ly our ban - ners wav'd on high,

mf

But if our par - ents suf - fer harm, Woe to the foe who feels our arm!
 And we've been taught to fight not brag, Fight for the ho - nour of our flag!

f \wedge

Rub - a dub, rub - a dub, dub, dub, Rrr - ub - a dub, rub - a dub, dub, dub, rrr

f

1-2. Rub - a dub, grand-ly we're marching tho' some people say we're too small!

ub! Rub dub rub-a dub dub dub! Rrr-ub a dub, rub-a dub, dub, dub,

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *f* and contains the lyrics: "1-2. Rub - a dub, grand-ly we're marching tho' some people say we're too small!". The middle staff is another vocal line in treble clef, containing the lyrics: "ub! Rub dub rub-a dub dub dub! Rrr-ub a dub, rub-a dub, dub, dub,". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords in the right hand.

no such thing! No one is ev-er too lit-tle to fight for his king. On

no such thing! No one is ev-er too lit-tle to fight for his king. On

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics: "no such thing! No one is ev-er too lit-tle to fight for his king. On". The middle staff is another vocal line in treble clef, containing the lyrics: "no such thing! No one is ev-er too lit-tle to fight for his king. On". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords in the right hand. A first ending bracket is present at the end of the system.

2. *p*

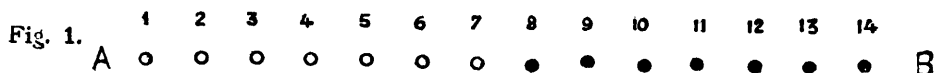
for his king! Ta ta ta ra ta ta, ta ta ra ta ta, ta ta ra ta ta, ta ta!

for his king! Ta ta ta ra ta ta, ta ta ra ta ta, ta ta ra ta ta, ta ta!

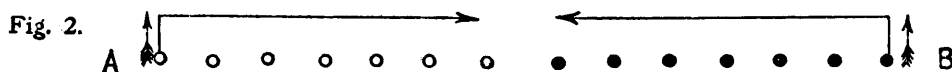
The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *p* and contains the lyrics: "2. for his king! Ta ta ta ra ta ta, ta ta ra ta ta, ta ta ra ta ta, ta ta!". The middle staff is another vocal line in treble clef, containing the lyrics: "for his king! Ta ta ta ra ta ta, ta ta ra ta ta, ta ta ra ta ta, ta ta!". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords in the right hand. A second ending bracket is present at the end of the system.

XI. Song of the Brave Little Soldiers.

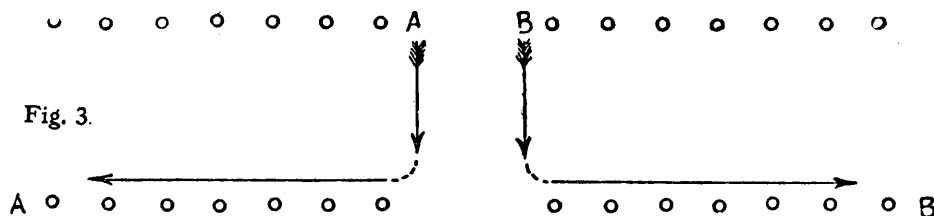
The children are drawn up in a straight line. See Fig. 1.



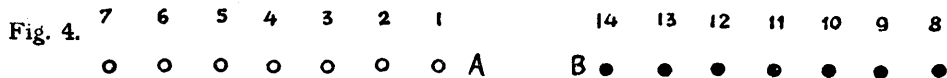
Bar 9. Soldier A starts marching from L to R followed by half his comrades (1, 2, 3, 4, 5, 6, 7); and soldier B does the same from R to L, followed by 8, 9, 10, 11, 12, 13 and 14. See Fig. 2.



Bar 17. Soldiers A and B are now side by side at the back of the stage and all the children in one long line; side by side they march to the front followed by their men, then turn off R and L and regain their former position. See Fig. 3.

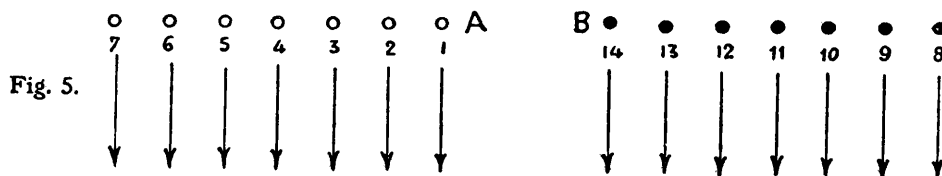


Bar 15. Same action as bar 9, so that at bar 33 the children form a straight line at the back of the stage with A and B in the middle of the line. See Fig. 4.



Bars 33, 34, 35 and 36 are sung at the back of the stage. The soldiers marking time.

Bar 37. Forward march, still in a straight line. See Fig. 5.



At the end of Verse I they are back in their original position.

Verse II. Same action, in opposite directions. When the boys halt they give a military salute.

Bar 33. They beat imaginary drums. At the coda (four bars before the end of the song) they blow imaginary trumpets.

XII.

Song of the little Prisoner.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Dalcroze.

Allegretto moderato.

Voice. *mf* Chorus.

1. Ding - a - ding - a -
2. Ding - a - ding - a -
3. Ding - a - ding - a -
4. Ding - a - ding - a -

Piano. *mf*

ding, Bir - die caught up - on the wing, Won't you stay with us and
dong, Now to us you do be - long; We will nev - er do you
ding, If you'll stay with us and sing, Seed and ground-sel we will
dey, Lit - tle bir - die, since you say It will break your heart to

p

sing, Ding a ding, ding a der - ry. Ding a ding a
 wrong, Ding a dong, ding a der - ry. Ding a ding a
 bring, Ding a dey, ding a der - ry. Ding a ding a
 stay Ding a dey, ding a der - ry. Ding a ding a

ding, We will love you, poor wee thing, If you'll
 dong, In a cage that's warm and strong You shall
 ding, Su - gar, bis - cuits, ev' - ry thing; We will
 dey, We will let you have your way. Fare - well

on - ly stay and sing, Ding a der - ry, ding a
 trill your sweet - est song, Ding a der - ry, ding a
 feed you like a king, Ding a der - ry, ding a
 bir - die, fly a - way, Ding a der - ry, ding a

Coda.
(after the last verse.)

1. **A**
The Bird.

ding. Twee, twee, twee, If you real-ly care for me so fon-dly, Twee, twee, dong. Twee, twee, twee, If in-side a hor-rid cage you clap me. Twee, twee, ding. Twee, twee, twee, Do you think my food will give me plea-sure, Twee, twee,

twee, Set me free and let me out! Twee, twee, twee, Sure-ly God be-stow'd my twee, I shant sing, a note, not I. Twee, twee, twee, I can on-ly sing when twee, In a cage, how-ev-er fine? Twee, twee, twee, In my nest each tiny seed

Chorus.

wings up-on me Twee, twee, twee, So that I might fly a-bout. Ding-a-ding-a-I am hap-py, Twee, twee, twee, Free be-neath the op-en sky! Ding-a-ding-a-I trea-sure, Twee, twee, twee, Off a worm I glad-ly dine. Ding-a-ding-a-

Coda.
(after the last verse.)

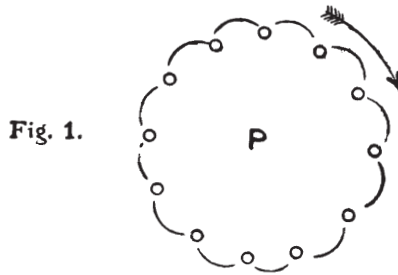
dey. Twee, twee, twee, Fly a - way then, lit - tle

bir - die, Twee, twee, twee, Since you do not want to stay, Twee, twee,

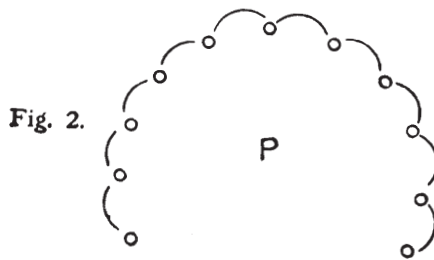
twee, fly a - way then, lit - tle bir - die, fly a - way, a - way!

XII. Song of the Little Prisoner.

The children join hands and form a circle. In the centre of the circle a child represents the little captive bird (P). See Fig. 1.



Bar 1. The circle starts moving from L to R and continues turning till



Bar 1. It then divides into semi-circles and discloses the little Prisoner (see Fig. 2) who flutters around in the semi-circle singing.

Bars 7 to 14. Joining his hands, kneeling down and imploring his freedom. Then the circle closes up again and continues revolving.

Following bares. Same action.

Last Verse, at the coda, the little prisoner escapes from the circle and flies around it, small manipulating his arms like wings.

XIII.

Song of the little doggie.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques-Daleroze.

Allegro ma non troppo. The Master. *mf*

Voice. 1. When my
 2. When my

Piano. *mf* *pllegiero*

dog-gie was a pup, He was ea-sy to bring up, But since he is big and
dog-gie was a pup, He was aw-ful to bring up, But since he is big and

strong He's naugh-ty all day long. He is gree-dy till he's sick, He is
strong He's charming all day long. He's in - dus - tri - ous and good, Gives his

ve - ry of - ten snap - py, ne - ver tries to learn a trick, I'm quite un -
paw and begs with plea - sure, ne - ver mes - sy with his food, He's quite a

The Dog. *rall.*

hap - - py! What you say is no doubt true, I've been bad - ly trained by
trea - - sure! What you say is no doubt true, I've been nice - ly trained by

p *rall.*

A
Chorus. *a tempo*

you. Up then, o - ver, dog - gie dear. Since you have been trained so
you. Up then, o - ver, dog - gie dear. Since you have been trained so

a tempo *f*

1.

bad - ly, Tis your Mas - ter's fault I fear. Up then o - ver! dog - gie
 nice - ly, Show that you can per - se - vere. Up then o - ver! dog - gie

2.

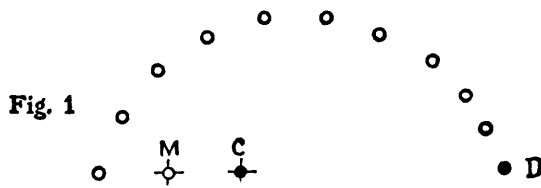
dear. Up then o - ver! dog - gie Mas - ter's fault I fear. Up then
 dear. Up then o - ver! dog - gie you can per - se - vere. Up then

o - ver, doggie dear!
 o - ver, doggie dear!

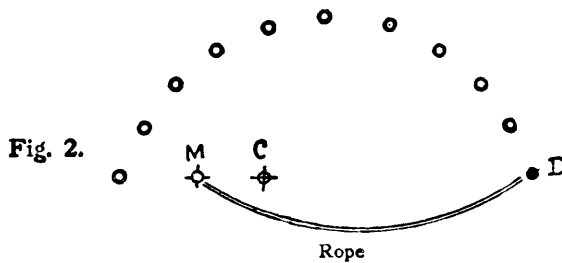
When my

XIII. Song of the Little Doggie.

The children stand in a semi-circle. Inside it, on the left, is the doggie's little master (M), on the right the doggie (C).



Bar 20. The master and the first child on the right (D) stretch a rope across the stage, and the doggie, refusing to jump over it, snaps alternately at the master (M) and the child (D). See Fig. 2.



Verse II. The doggie jumps over the rope with alacrity, only stopping occasionally to caress his master with his paw.

Song of the Kind Maiden.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques - Dalcroze.

Deciso. Chorus. *f* A[^]

Voice.

1. Pret-ty maid, whith-er are you go-ing, Out so
2. Let us pluck, oh it is so charming, This sweet
(Last Verse. The maiden.) But a - las! not a sin-gle flow-er Wants to

Piano. *f*

1. The maiden.
2. The flower. B A[^]

ear - ly this fine day? To the fields where the flow'rs are grow-ing, I'm a -
vio - let by the way. Oh kind folk! leave me in my cor - ner, Leave me
go with me to day. Nev - er mind! let us not dis - turb them. I'm con -

about to take my way. I would pluck the fair - est blos - soms, Tie them
grow - ing here I pray. For if you de - cide to pluck me, I shall
tent to let them stay. I would rath - er know them hap - py Than to

Chorus.

in a po - sy gay. Let us come with you, fair mai - den, help - you
die of grief to - day. Let us seek an - o - ther flow - er, let the
pluck a po - sy gay. Yes, 'tis best to know them hap - py, let us

look — for — flowers, Let as come with you, fair
vio - let — stay, — Let us seek an - o - ther
haste — a - - - way, — Yes, 'tis best to know them

mai - den, help you look for flow'rs, Tra la la, la la la
flow - er, let the vio - let stay, Tra la la, la la la
hap - py, let us haste a - way, Tra la la, la la la

la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la la

la la la la la la la la la la.
 la la la la la la la la la la.
 la la la la la la la la la la.

In verses 3, 4, 5, 6 etc. change the name of the flower, substituting "proud lily" "wild rosebud" "red poppy" "gay tulip" "white heather" etc. etc.

XIV. Song of the kind Maiden.

In the middle of the stage are two parallel lines of children, representing the flowers. See Fig. 1.



Fig. 1.



The Maiden (J) is in the foreground on the left, behind her the chorus of friends. See Fig. 2.

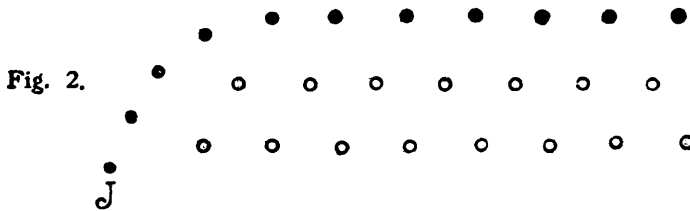


Fig. 2.

Bar 13. The maiden, followed by chorus, passes through the rows of flowers. See Fig. 3.

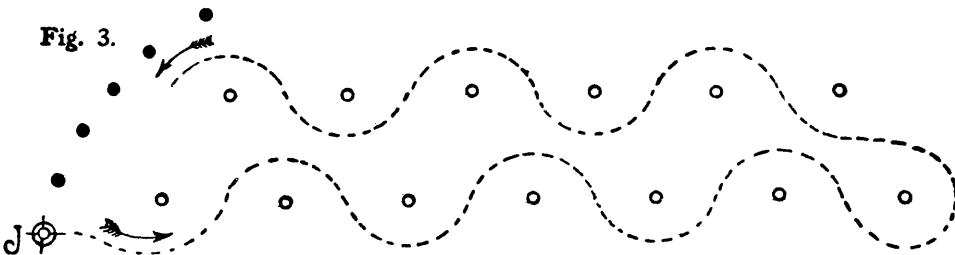


Fig. 3.

This walk continues throughout the whole song. When the flowers sing "O, kind folk, leave me in my corner" they drop on to their knees and fold their hands beseechingly. When, in the last verse, the maiden sings "But alas, not a single flower," it is better for her to stand still on the R or L of the stage, and to resume her walk at the refrain (letter D), till the end of the song.

Song of the Good Workmen.

English version by
R. H. Elkin.

Text, Music and arrangement
for the stage by
E. Jaques - Dalcroze.

Allegro.

Voice.  1-7. He who would

Piano. 

 at this ta - vern stay, Tra la la la, tra la la



 la. Ne - ver must fail his ac - count to pay; Life, he will



find is not all play, And he must work hard at his

trade To pay for his lod - ging and dai - ly bread.

A *f*
 1. Come
 2. Come
 3. Come
 4. Come

car - pen - ter work your best, with your plane and saw, with your plane and
 wood - cut - ter work your best, with your trust - y axe, with your trust - y
 cab - driv - er drive your best, with your crack - ing whip, with your crack - ing
 black - smith and work your best, with your might - y tools, with your might - y

saw. — And sing as your trade you ply. Those who sing at
 axe. — And sing as your trade you ply. Those who sing at
 whip. — And sing as your trade you ply. Those who sing at
 tools. — And sing as your trade you ply. Those who sing at

(imitating the noise of a saw)

work, find the min - utes fly! Ssss, ssss, ssss, ssss, with your plane and
 work, find the min - utes fly! Chip, chop, chip, chop, with your trust - y
 work, find the min - utes fly! Crick, crack, crick, crack, with your crack - ing
 work, find the min - utes fly! Ding, ding, ding, ding, with your might - y

saw, with your plane and saw. Ssss, ssss, ssss, sing as your trade you
 axe, with your trust - y axe. Chip, chop, chip, sing as your trade you
 whip, with your crack - ing whip. Crick, crack, crick, sing as your trade you
 tools, with your might - y tools. Ding, ding, ding, sing as your trade you

ply and the time will fly.
 ply and the time will fly.
 ply and the time will fly.
 ply and the time will fly.

5.

6.

A) Come, tailor and work your best,
 With your wax and thread; (*bis*)
 And sing as your trade you ply
 Those who sing at work, find the minutes fly!
 Snip, snap, snip, snap, etc.

A) Come, baker's man, work your best,
 With your floury dough; (*bis*)
 And sing as your trade you ply
 Those who sing at work, find the minutes fly!
 Pit, pat, pit, pat, etc.

7.

A) Come, roadmender work your best,
 With your hard grey stones; (*bis*)
 And sing as your trade you ply
 Those who sing at work, find the minutes fly!
 Chip, chip, chip, chip, etc.

XV. Song of the good Workmen.

The children are in a straight line.

Bar 1. They emphasize the word "*this*" with a movement of the hand. See Fig. 1.

Fig. 1.



Bar 10. They emphasize "*earn his lodging*" by leaning their cheek on their right hand.

Letter A. Here they imitate the movements of the various trades.

Verse VII. They kneel and knock the ground with their fists.