E. JAQUES-DAL(ROZE

FIRST (HILDREN'S SONGS AND DANCES

WITH EXPLANATORY TEXT

OP. 34

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ENGLISH VERSION BY R. H. ELKIN

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E. Jaques - Dalcroze.

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First Children's Songs and Dances.

English Version by R. H. Elkin. Op.34.

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5.

Have you torn your jacket, -Diddle diddle dee (bis) -Have you torn your jacket, Although the hole is wee, It's no good believing. etc.

6.

If your hands are dirty, -Diddle diddle dee (bis)-If your hands are dirty Your Mother's sureto see! It's no good believing. etc.

I. Diddle-Diddle-Dee.

N.B. — The instructions for the grouping are given from the body of the hall. The bars are counted from the first bar of the song, exclusive of introduction and refrain.

Verses 2, 3, 4, 5 and 6 are better sung by solo voices. In this case the chorus joins in at the 8th bar of the song: "It's no use believing".

Bar 14. At the line: "Little birds the news do bring," every child sings pianissimo, putting its finger mysteriously to its ear and turning to its neighbour as though to make an important communication.

Bar 18. "They have told her Everything" the child accompanies the words with a sweeping gesture, from the left shoulder.

Verse 4. Fold the hands at the word "grace".

Verse 5. The child inspects his clothes, lifting them with his right hand.

Verse 6. He examines his hands.



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II. The Merry Huntsmen.

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The children are divided into two groups.

On the left 10 or 12 children in two parallel lines from back to front of stage, form Group I.

On the right, two similar rows, representing the huntsmen, form Group II. The two groups face one another.

Group I begins to sing alone.

At Bar 8 Group II replies to it.

At Bar 16 when they both sing together, the children, without leaving their places, turn towards the audience and imitate the action of blowing a trumpet. See Fig. 1.

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Bar 24. Group II (right hand) marches from right to left across the back of the stage. See Fig. 2 — and passes down the middle of Group I, the children in which have, without leaving their places, joined their raised hands with their opposite partners, thus forming arches. See Fig. 3.



NOTE. - O is used to designate a group of one colour; \bullet a group of another colour.

After Group II has passed under the arches, it marches across the front of the . stage from left to right and returns to its former position. See Fig. 4.





When emerging from the arches, the last couple of Group II is held back by the first couple of Group I. See Fig. 5.

When the song is ended, the last couple of Group II (which was held back under the last arch) comes out and takes the front place at the head of Group I.

Group II is therefore left with only 5 couples. See Fig. 6.

last couple.



If the stage is a large one, and Group II has not time to regain its place before the end of the song, the "Ta-ra-ta-ta," bars 32 to 40 inclusive can be repeated.

Whilst this Ta-ra-ta-ta is being sung, to the marching of Group II, the children of Group I, turned towards the audience, imitate the action of trumpet-blowing.

The song ought to be rehearsed right through twice, with exactly the same stageing.



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III. Sir Cuckoo's Marriage.

The children are arranged in a semi-circle: in the centre is the Cuckoo. Amongst the children are also the three Misses Cuckoo. See Fig. 1, Nos. I, II, III.



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Directly the singing has begun, the Cuckoo walks about the demi-circle as if to seek a Miss Cuckoo to suit his taste. At bar g, he stops before No. I and bows low, taking care not to turn his back to the audience, nor to hide Miss Cuckoo from their view. The latter, when she sings "Not for me, it can't be," must accent her refusal by shaking her head and wagging her forefinger. The Cuckoo then resumes his quest.

Bar 17. Same action.

Bar 29. Miss Cuckoo No. III steps into the semi-circle and responds to the Cuckoo with a pretty curtsey, raising her skirt with both hands and bending her knees. The semi-circle now closes up to form a circle; the children join hands and revolve from right to left. In the centre, Sir Cuckoo and his bride, with feet firmly pressed together, stretched out legs, and bodies bent backwards, move round rapidly from left to right.

If there are many children, the refrain "Cuckoo, here's your bride" — bars 33 to 38 — can be sung twice over.

If there are very many children, they may be grouped in a double circle, the outer and inner circles revolving in contrary directions. See Fig. 2.





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15 D D D wa - ter you cán see. Clear as bell, Look Hear-ken in well! hap - py Plunge in gay and free! Take a leap, deep! Hear-ken quick - ly as can be! Nice dry land, Fine warm sand! Hear-ken D D 1 D what are the waves say - ing: Splash, splash, splash, the splash, what waves are say - ing: Splash, splash, what the splash, waves are say - ing: Splash, splash,





IV. The Lake.

The children stand in a demi-circle. At the words: "Splash, splash, water, dash" on the strong beats of the bar, they stretch out their arms in imitation of swimming. At bar 17, at the word "dash", they clap their hands loudly.



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- 4.
 Good morning, ma'am (bis)
 You've got a bonny baby there!
 Yes thank you ma'am(bis)
 Some nice clean clothes it now shall wear.
 Oh dear me &c &c.
- 5. Good morning, ma'am (bis) You've got a bonny baby there! Yes thank you ma'am(bis) It tries to toddle round my chair. Oh dear me &c &c.

6.

Good morning, ma'am (bis) You've got a bonny baby there! Yes thank you ma'am (bis) I'll have to whip it, I de-clare! Oh dear me &c &c.

VI. The Bonny Baby.

Two groups of children form semi-circles, the ends of which meet at the back of the stage. In the centre is seated a little girl on a chair, holding a doll or a baby in her arms. Next to her, on a table, stand a little washing-basin and jug, sponge, towel; clothes, feeding-bottle and other appropriate articles lie at hand. See Fig. 1.

Bars 1, 2, 3 and 4. The children of both groups accompany the first beats with an inclination of the head and body towards the little girl in the centre. The latter, while she sings

Bars 5, 6, 7 and 8 inclines her body first to the right, then to the left.



Not till bar g does the little mother begin to execute the movements demanded by the context, and which she continues till the next verse begins.

Bar 1. She dandles the doll in every direction, nurses it first on one arm; then on the other, caresses and fondles it, &c, &c.

Bar 2. She pours water into the basin, dips in the sponge, washes dolly's face, dries it, and brushes its hair.

Bar j. She gives dolly the feeding bottle and encourages her with little pats to drink.

Bar 4. She dresses dolly in the clothes, hat, cloak, shoes, &c, which are on the table.

Bar 5. She rises and takes dolly for a walk round.

Bar 6. What the little mother has to do here, she will know without directions. At the words "Alas and alack a day" which must be sung with emphasis, the children raise their eyes and hands towards heaven, and dolefully shake their heads.

Bar 15. Same action.



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Simultaneous with raising the arm, hop on the same foot, and rest the other arm on the hip. 309

VII. Come let us dance.

The children (arranged in couples side by side) are in a semi-circle; two couples stand in the centre. See Fig. 1.



Verse I. Bar 7. They pretend to twiddle their moustaches in a jaunty manner. Bars 13 and 14. Again.

Bar 15. Each child turns to its partner and scrutinizes him or her, from head to foot, their shoulders approaching one another.

Bar 16. The children turn away from their partners again and resume their original positions. Same action at Bars 17 and 18. During Bars 23, 24, 25 and 26 left arm in left arm, each couple revolves on the spot, from right to left. During Bars 27, 28, 29 and 30 (including repeat) each couple revolves in the contrary direction, right arm linked in right arm.

At Bar 31. Halt suddenly on the first beat, so that each child finds itself opposite its partner.

Bar 32. At the first beat the children throw up their right arm and rest their left hand on their hip; maintaining this position during Bar 33.

Bur 34. They throw up their left arm and rest their right hand on their hip till bar 35.

At every beat of *bars* 36 and 38 this movement is repeated (thus it occurs four times in the two last bars) then the indicated repetition takes place.

Verse II. Same action, excepting that in bars 7, 13 and 14 the little girls raise their skirts and twirl them from right to left.

Verse III. At bar 7 they stamp lightly on the floor. At bar 8 they embrace. At bars 1_3 and 1_4 they take each other round the waist.

VIII. "Just like this."



26 ⊕ tion, Strutting,-1. Dan dies fuil of 05 ten ta tion Tripping 2. La dies full of af fec 2. La - dies folk: 3. Sol - diers ta - \mathbf{of} de tion, Swagg'ring, proud \mathbf{co} $\mathbf{r}\mathbf{a}$ --_ tion, Sighing 4. Mai dens keen for ad mi \mathbf{ra} -tion, Frowning, 5. Scho lars deep in me di \mathbf{ta} _ full of full of $\mathbf{0S}$ ten \mathbf{ta} - tion, Dan - dies 0S_ ten - tion, La - dies full of full of af fec af fec _ ta - tion, Sol - diers proud of de co proud of de co \mathbf{ra} ah! for ad ra - tion, Mai - dens keen for ad mi -mi ta - tion, Scho - lars lost in _ di deep in me di _ me ð || Last time. 2.3.4. 1 tion, strutting, Strutting, tatripping, ta - tion, tripping, just like this! this! ra - tion, swaggring, swaggring, ra - tion, sighing, sighing



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VIII. Just like this.

The children are drawn up in two parallel lines, facing one another, from back to front of stage. See Fig. 1.

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Fig. 1.	σ	٠	٠	٠	•			•			
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Bars 1 and 2. (Not including the two notes of introduction.) Four steps forward. Bars 3 and 4. Four steps backward. Bars 5 and 6. Four steps forward. Bars 7 and 8. Four steps backward.

Bar 9. The child -(-) of Group I, followed by the others, proceeds to march along the front of the stage from left to right, turns up the right hand corner, marches down that side, along the back of the stage and up the left side again, until it reaches the point it started from. See Fig. 2.





It is well to repeat the music between Bars 9 and 16 (inclusive) twice.

Verse I. The children imitate the movements of conceited dandies, twirling an imaginary moustache, cocking up their head, crossing their hands behind their back, nodding patronizingly to the audience, smoking imaginary cigarettes, swinging canes, &c.

Verse II. The little girls raise their skirts in an affected manner, and walk up and down with coquettish little steps, swaying their bodies from the hips, flirting their fans, peeping through their fingers, &c.

Verse III. They march along with military precision, elbows close to their bodies, legs stiff and marking the first beat of every bar strongly. As they pass the audience they salute in military style.

Verse IV. The little girls look about them in a languishing manner, sighing deeply.

Verse V. The children walk with chin in hand, in an absent-minded and pensive manner.

IX. The Bashful Boy.



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IX. The Bashful Boy.

The children are arranged in a semi-circle; each one points with mocking gesture to the Bashful little Boy in the middle.

Bars I to 3. The Bashful Boy looks for a lady.

From bar 9 when he has found one, the children close up the circle and dance around the couple.

Verse II. Little Bashful bows low twice to his lady, who responds with curtseys. Verse III. He kisses first her hand, then her cheek, and she returns the kisses. Verse IV. He dances with her.

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X. The Snow-white Lambkin.

No especial action beyond that called for by the text.

XI. Santa Claus.

Action illustrative of the text.



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XII.

Johnny's Ride.

English version by

R.H. Elkin.

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



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38 (Johnny sits astride on the broom, and prances about without leaving his place.) mo-ther's broom, Trot, trot, trot, trot, gee - up, po - ny!Look, there ïs your mo-ther's shawl, Trot, trot, trot, trot, gee-up, dap-ple! Look, there is your gee - up, fil - ly! gee - up, Brow-nie! Look, there stands your fa-ther's cane, Trot, trot, trot, trot, Trot, trot, trot, trot, Here long and wide, are stock-ings A - rab! From cush - ion take a Trot, trot, trot, trot, gee - up, the pin, Trot, trot, trot, trot, round the room! round the room, Now rid - ing go Trot, trot, trot, trot, pray don't fall! Off pray don't fall, you go, but it tight and off a - gain! Trot, trot, trot, trot, off a - gain! Hold your lit - tle Trot, trot, trot, trot, well in - side! Slip legs in-side, Trot, trot, trot, trot, drive it in! Like spur now drive it а in, (Johnny trots round the room, followed by the other children.) Ø Ø Jóhn He rid Look now n'y's got a horse, cango a ing. John - ny's got - dle now, He can go \mathbf{a} _ rid ---ing. \mathbf{a} sad He rid ing. See John-ny's can go a now got \mathbf{a} whip, John - ny's He can go rid ing. got his top-boots now, a He can have gal lop! See John-ny's his a now got spurs Ø Ø D got See now John - ny's a horse, He can rid ing. go a ing. sad - dle now, He rid John - ny's cana got go а got See now John-ny's a whip, He cango a rid ing. --ing. John-ny's got his He a rid top-boots can go ---now, He See now John-ny's got his spurs can have a gal lop! D.C.% (at every verse Johnny makes use of shawl, cane &c as indicated.) 309

XII. Johnny's Ride.

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Johnny stands in the centre of a semi-circle. See Fig. 1.



During bars 1 and 2 the children approach Johnny, advancing four steps to wards him.

Bars 3 and 4. They withdraw four steps again.

Bars 5 and 6. They again advance four steps.

Bars 7 and 8. They again withdraw four steps.

Bar 9. A child from the semi-circle brings Johnny a broom, which he mounts with some difficulty, as though it were a refractory horse.

From Bar 17 onwards, Johnny, followed by the whole troup, prances round the stage, turning his horse first one way, then another, and letting it curvet and caper all ways.

At each successive verse a child from the group hands Johnny the shawl, cane, stockings, pin, &c.

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XIII.

My heart is thine.

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

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XIII. My Heart is Thine.

Bar 8. At the words "Well I know, I must grow" the children stoop and make themselves small, singing pianissimo.

Bar 12. They draw themselves up again. The words "that" and "mine" are accompanied by an expressive gesture, laying hand on heart.

Bar 15. They join hands.

XIV. The naughty little boy.

English version by R.H.Elkin. Text, Music and arrangement for the stage by Jaques-Dalcroze.



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XIV. The Naughty little Boy.

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The children stand in a semi-circle. The naughty little boy walks up and down in the middle, his fists in his eyes as if he were crying. Whilst they are singing, the children point at him with outstretched arms and scornful fingers. The children on the right stretch out their right hand, those on the left their left hand. From *Bar 12* onwards the little boy walks round the inside of the circle and receives a light smack on his back from each child.



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Nº 15. Washing Day. Action of scrubbing, rinsing etc. demanded by the text.

XV. "Washing Day."

Action of scrubbing, rinsing, &c, demanded by the text.

XVI.



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was



4

Round the bird there is a scroll. Finer scroll was never seen! And the scroll is round the bird, And the bird is in the egg, And the egg is in the nest.... By the river you will see A willow tree.

5

On the scroll you'll read a name And the name is Margaret! And you'll read it on the scroll, And the scroll is round the bird, And the bird is in the egg ... By the river you will see A willow tree.

6

Inside Marg'ret beats a heart, Better heart was never seen! And in Marg'ret beats the heart, And her name is on the scroll. And the scroll is on the bird And the bird is in the egg... etc.

7

In her heart there dwells a man Finer man was never seen! In her heart this man doth dwell, And in Marg'ret dwells the heart, And her name is on the scroll. And the scroll is on the bird, And the bird is in the egg, And the egg is in the nest, And the nest is on the branch, And the branch is on the tree. By the river you will see

A willow tree.

XVI. The Willow Tree.

No especial action.

