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**E. JAQUES-DALCROZE**

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**CHILDREN'S SONGS**

WITH EXPLANATORY TEXT

OP. 42

VOCAL SCORE

PRICE: THREE SHILLINGS NET

ENGLISH WORDS BY R. H. ELKIN.

ENTERED AT STATIONER'S HALL.

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**BREITKOPF & HAERTEL**

LONDON, W.

54 GREAT MARLBOROUGH ST., REGENT ST.

NEW YORK

11 EAST SIXTEENTH ST.

# STAGE DIRECTIONS

(GESTURES AND ACTION)

OF THE

CHILDREN'S SONGS BY E. JAQUES DALCROZE

Op. 42.

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## GENERAL REMARKS.

The Directions: "left, right" are taken from the audience's point of view.

The bars of the piano-introduction are not included in the numbering, which begins with the first bar of the singing.

When the children are drawn up in a semi-circle facing the public, at each end of the semi-circle, three or four children must be placed in a straight line (see Fig. 1) so as not to hide the others from the audience. Be careful not to assign the same attitude to each child. Study each child individually and choose for it that graceful position which comes to it most naturally.

Fig. 1.



The children must wear light, loose and flowing garments, without sash or anything which hampers the free play of muscles and movements. They must wear light sandals. The little girls should have bare arms. At the end of each song the children turn towards the audience and bow or curtsy.

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E. JAQUES - DALCROZE  
**Children's Songs.**

English words by R. H. Elkin.

Op. 42.

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## I.

## The tiny little house.

English Version by  
R. H. Elkin.

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

Allegretto.

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest. The right hand of the piano starts with a melodic line of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. This is followed by a series of sixteenth-note chords and single notes in both hands, creating a rhythmic accompaniment. The dynamic marking is *mf*.

The first two lines of the song are set in 2/4 time with a key signature of two flats. The vocal line is in a soprano range. The piano accompaniment is in the right hand of the piano, with a dynamic marking of *p*. The lyrics are:

1. There's a ti - ny house I know: Like this, like  
2. Let us ring the ti - ny bell: Like this, like  
3. In it lives a ti - ny girl, Like this, like  
4. And she sings a lit - tle song: Like this, like

The last two lines of the song continue in 2/4 time with a key signature of two flats. The vocal line is in a soprano range. The piano accompaniment is in the right hand of the piano. The lyrics are:

this, From its ti - ny chim - ney, smoke is ri - sing so: Like  
this, En - ter the small cham - ber, wip - ing our feet well: Like  
this, Mer - ry are her eyes and gold - en is her curl: Like  
this, Play - ing with her lit - tle dol - ly all day - long: Like

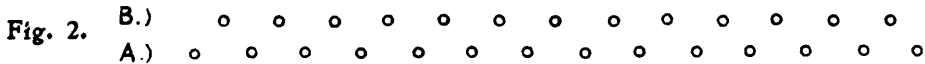
this, like this; In the ti - ny mead-ow stands a ti - ny  
 this, like this; See the lit - tle ta - ble, pia - no and what -  
 this, like this; Dain - ti - est of a - prons, ti - ni - est of  
 this, like this; Come on, dol - ly dar - ling, It is time for

tree, There's a ti - ny fount - ain in the gar - den wee. Tra la  
 not, All the lit - tle chairs and co - sy lit - tle cot. Tra la  
 frocks, Ti - ny lit - tle slip - pers, ti - ny lit - tle socks. Tra la  
 bed, Come a - long to dream - land, lit - tle slee - py - head. Tra la

la la la la la la la, Ev' - ry - thing you see in this house is wee.  
 la la la la la la la, Ev' - ry - thing you see in this house is wee.  
 la la la la la la la, Ev' - ry - thing you see in this house is wee.  
 la la la la la la la, Ev' - ry - thing you see in this house is wee.

# I. THE TINY LITTLE HOUSE.

The children are drawn up in two straight lines, the smaller ones in front (A) the taller ones behind (B); each child in line B stands between two little ones in line A.



## VERSE 1.

“Like this” (twice): The children stoop as low as they can and extend their right hand near the floor.

At the second “like this” (twice) they describe a spiral in the air with their hand.

“A tiny meadow.” Point with the right hand to the imaginary meadow.

“A tiny tree.” Ditto to the left.

“A tiny fountain.” Ditto to the right.

“In the garden wee.” Ditto to the left.

} The head follows the direction of the hand.

“Tra-la-la.” Each child in line A takes a child in line B by both hands and revolves on the spot with him.

“Everything you see.” Stoop in jerks, in time with the music.

“In this house is wee.” On the syllable “wee” all the children draw themselves up again simultaneously.

## VERSE 2.

First “like this” (twice). The right hand pulls an invisible bell.

Second “like this” (twice). Wipe both feet on a mat, then open door with right hand.

“The little table.” Gesture to right, as above.

“Piano and Whatnot.” Gesture to left, as above.

“Tiny little chairs.” Gesture to right, as above.

“Cosy little cot.” Gesture to left, as above.

“Tra-la-la.” As in Verse 1.



**VERSE 3.**

First "like this" (twice). Point gracefully to your neighbour and bow to her.

Second "like this" (twice). Make a circle with forefinger.

"Daintiest of aprons." Raise the corners of the apron.

"Tiniest of frocks." Gracefully raise the skirt.

"Tiny little slippers." Point to slipper.

"Tiny little socks." Pretend to remove sock.

"Tra-la-la." As above.

**VERSE 4.**

First "like this" (twice). Bend head first to right then to left, marking the rhythm.

Second "like this." Rock the imaginary doll in arms.

"Come on, Dolly darling, etc." Raised forefinger and eyes fixed on the doll in one's arms.

"Tra-la-la." As above.



## II. Dear Lady Snow.

English Version by  
R. H. Elkin.

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

Moderato. %

*f*

Dear La - dy Snow, dear La - dy Snow, a - wake, awake! Dear La - dy Snow, dear  
Dear La - dy Snow, dear La - dy Snow, you're queen to-day! Dear La - dy Snow, dear  
Dear La - dy Snow, dear La - dy Snow, your reign is o'er! Dear La - dy Snow, dear

*8tr.* *Fine.* *mf*

La - dy Snow, a - wake, a-wake! The windows are watching all thro' the town,  
La - dy Snow, com - mence your sway! Come shake out your pil - lows till the down flies,  
La - dy Snow, go home once more! The ten - der green's breaking forth thro' the snow,

Watching to see the snowflakes come down. Don't you see the flower's are fad - ed and dead, The  
Drive your white lambkins out from the skies; Let your mills grind out your corn in - to flour, Send  
Spring's in the air, all hearts are a - glow. Don't you see the hedge is tint - ed with green, The

fire is crackling gai-ly instead, Oh in - deed 'tis plain, Winter's here a - gain! Dear La-dy  
 frost-ed su-gar down in a show'r; Till the earth is wrapt quite In a mantle white! Dear La-dy  
 tim-id vio-let soon will be seen, Oh in - deed 'tis plain, Winter's off a - gain! Dear La-dy

Snow, dear La-dy Snow, a - wake, a - wake, Dear La-dy Snow, dear La-dy Snow, a - wake, a -  
 Snow, dear La-dy Snow, you're queen to - day, Dear La-dy Snow, dear La-dy Snow, en-joy your  
 Snow, dear La-dy Snow, your reig'n is o'er. Dear La-dy Snow, dear La-dy Snow, go home once

wake! Coo coo coo coo coo coo coo coo coo coo coo coo coo coo, Just like pig-eons  
 sway! Coo coo coo coo coo coo coo coo coo coo coo coo coo, Just like pig-eons  
 more! Coo coo coo coo coo coo coo coo coo coo coo coo coo, Just like pig-eons

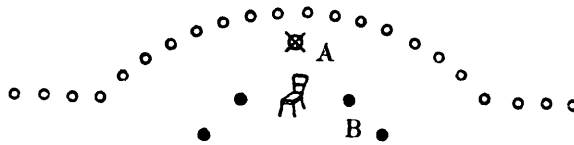
cir - cling round in their flight, Send us your snowflakes so soft and white. —  
 cir - cling round in their flight, Send us your snowflakes so soft and white. —  
 sett - ling down for the night. Now let them slum-ber, your snowflakes white. —

## II. DEAR LADY SNOW.

---

**Properties:** A chair. Some little bits of white paper for the snow. Some balls of white paper for snow balls. A basket. The children form a semi-circle. The little girl representing Dear Lady Snow ☒ is seated on the chair in the centre of the stage; four little girls (●) surround her, two on each side of the chair.

Fig. 3.



### VERSE 1.

Lady Snow is asleep on the chair. The four children shake her to wake her. The chorus sing in a confidential manner, with head and body bent forward towards the chair, each child holds his or her neighbour round the waist. "**Don't you see the flow'rs are faded and dead,**"—children on left point with right forefinger, children on right point with left forefinger.

**Bar 17.** Chorus advance one step. Lady Snow opens her eyes, rubs them, and stretches herself.

**Bar 22.** Head alternately on right and left shoulder, accents the first and fourth quaver of each bar.

**Bar 26.** Both hands extended forwards, palms downwards, scan first and fourth quaver of the bar from left to right.

**Bar 28.** Chorus approaches the chair, arms raised above head, all ten fingers moving rapidly in the air.

### VERSE 2.

During the introductory bars, the four little girls assist Lady Snow to stand up on the chair and give her a basket full of paper snow-flakes.

- Bars 3 to 6 ("enjoy your sway").** Chorus nod head up and down, with smiling eyes, marking each quaver-beat.
- Bars 7 and 8.** Empty out an imaginary pillow-case.
- Bars 9 and 10.** The eyes follow the flight of the cockchafers.
- Bar 11.** Raise both arms and half-drop. Clap hands at the word "flour" and keep them joined.
- Bar 13.** Raise both hands parallel with head and mark the beats with them.
- Bar 15.** Join hands again on word: white.
- Following bars.** As at the beginning of Verse 2.
- Bars 22, etc.** The children pelt one another with snow balls. Lady Snow scatters snowflakes right and left. Four little girls do likewise.

### VERSE 3.

- During the introductory bars Lady Snow gets down from her chair and sits down again. The four little girls rock her.
- Bar 3.** Raise and drop arms (on beats 1 and 2), palms downwards. (Soothing gesture).
- Bar 6.** The same.
- Bars 7 and 8.** Point with forefinger to imaginary flowers growing on the earth.
- Bars 9 and 10.** Both hands on heart.
- Bars 11, 12, 13 and 14.** Forefinger to right.
- Bars 15 and 16.** Stretch both arms out away from body, hands open, (palms inwards), parallel with body.
- Bar 17.** As at beginning of verse 3.
- Bar 22 etc.** The tempo of the song is taken more slowly and ends with a diminuendo. Lady Snow has fallen asleep again. The four little girls have placed their forefinger to their lips. The chorus approach the chair.
- Bars 28, 29 and 30.** Every child falls asleep, his or her head leaning on the next one's shoulder.

### III.

## The little bee.

English Version by  
R. H. Elkin.

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

Allegretto. %

The piano introduction consists of two systems of music. The first system shows the treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The second system continues the piece with a forte (f) dynamic marking and a repeat sign at the end.

The first system of the vocal part begins with a treble clef and the same key signature and time signature. The lyrics are: "1. The bees. Mer-ry lit-tle bee, good 2. The bee. La-dy Rose, I crave your 3. The flower. Lit-tle Bee, so sweet your 4. The bee. Dear-est sisters, see my". The piano accompaniment is shown below the vocal line, with a mezzo-forte (mf) dynamic marking.

The second system of the vocal part continues the lyrics: "morning. See at last the day is dawning, Such a big bee you have pleasure, May I buy some of your treasure? Be as kind as you are pleading, Take the su-gar you are needing, High-er up your bask-et hon-ey, All col-lect-ed with-out mon-ey! Bet-ter su-gar can't be". The piano accompaniment continues below.

The third system of the vocal part concludes the lyrics: "grown, You can fly out quite a-lone. Spread your wings my dear and fair, Find a lit-tle drop to spare. All a-lone I've come this lift, Take my hon-ey as a gift. Spread your wings my dear and bought, Tis the ver-y fin-est sort. Oh what hap-pi-ness to". The piano accompaniment continues below.

Chorus.

fly a-way, And gath - er and gath - er sweet hon - ey all the live - long day! Buzz  
 weary way, To gath - er, yes, gath - er sweet hon - ey all the live - long day! Buzz  
 fly a-way, And take home, yes take home the hon - ey you have got to - day! Buzz  
 fly this way, And bring home, and bring home the hon - ey I have got to - day! Buzz

— Buzz — Lit - tle bee, we real - ly never, — Buzz, — Buzz —

— Thought you would have been so clever, Flying round with so much zest, Begging

ev'ry flow'r to give you - Buzz — of its best!

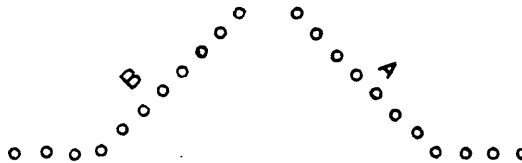
### III. THE LITTLE BEE.

**Properties:** Flowers, two baskets, some wings, a straw hat.

The children are divided in two groups forming a reversed and open V.

Fig. 4.

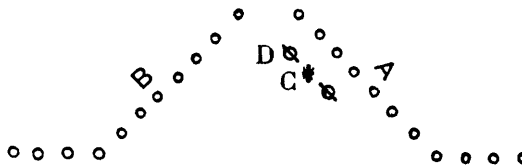
On the right the bees (A)  
On the left the flowers (B)



(If there are many children,  
form double lines.)

The little Bee (C) is on the right towards the back of the stage, and is flanked by two little girls dressed as Maids (D) who give her a basket and put her on a hat, while the introduction is being played.

Fig. 5.



#### VERSE 1.

Sung by the bees turned towards the little bee.

**Bar 9.** Bees bend their arms, and placing their thumb under their arm-pits, they raise and lower their elbows as though flying.

**Bar 11.** "fly away." Move the right forefinger in the direction of the little bee. On bars 14 and 15 stretch out the hand.

**Bar 16.** "Buzz." Same action as bar 9.

**Bar 18, 19, 20.** Mark each beat with a gesture of both hands, palms downwards, raising them in time to indicate gradual growth.



**Bars 20 and 21.** See verse 9.

**Bars 22 and 23.** Hands on hips.

**Bars 26 and 27.** Hands clasped in front.

**Bars 28, 29, 30.** See bar 16.

**Bars 31 and 32.** Gesture of both hands to right and to left, arms extended and palms upward.

During verse 1, the two maids give the finishing touches to the little Bee's toilet, and sing the refrain (bar 16, etc.) with the chorus.

The flowers (F) hold each other clasped round the waist, or are kneeling on the ground, leaning against one another, watching the bees.

## VERSE 2.

During the introduction (or, if there are many children, already from bar 16 of Verse 1) the little Bee passes in front of group A, embracing each bee—then she walks along the edge of the stage, towards the flowers. The bees sign to her with their handkerchiefs. The little Bee stops in the centre of the stage.

Fig. 6.



**Bar 1.** The little Bee is kneeling, her basket at her side on the ground. She clasps her hands and stretches them out towards group F.

**Bar 9.** She turns her head towards group A.

(From bar 16 onward, the flowers sing together with the Bees, and make the same gestures. (See verse 1).)

(During the whole of verse 2 the bees follow the Little Bee with their eyes, and clasping each other's waists, interchange their impressions.)

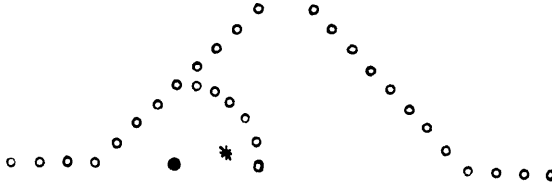
## VERSE 3.

During the introduction, the flowers take hands and sway to and fro in time with the music, alternately inclining their head on the left and right shoulder on beat 1; bending their right leg very slightly when their head inclines to the right, and their left leg when the head inclines to the left. The body follows the leg movement.

The little Bee rises and takes up her basket.

Bar 1. The Flower solist (●) or the two flower soli (for two children can sing together) advance two steps, signing to the little Bee to approach. When the latter has come forward several paces, the six first flowers group in a semi-circle round her.

Fig. 7.

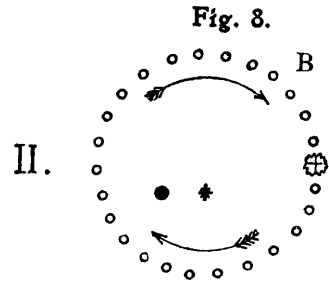
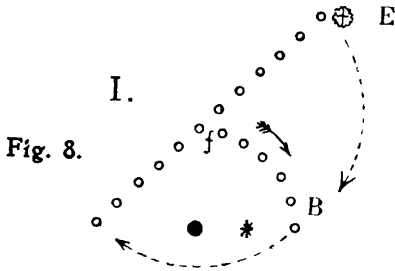


Bar 6. The Flower solist hands a little parcel to the Bee.

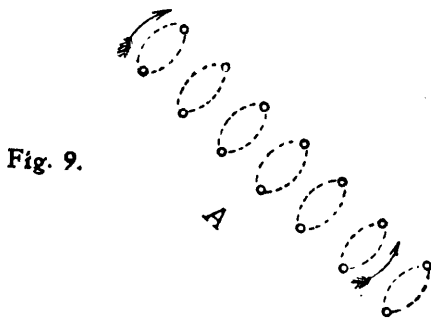
Bar 10 "and fly away." Gesture towards the Bees.

Bar 12. Shrug and droop shoulders in sign of weariness.

Bar 16 A to the end of the verse. The flowers circle from right to left around the solists. The last flower at the back (E), followed by the others, has come down again to join the last flower of the little semi-circle (f) which is also revolving towards the left.



During this time the bees take hands and revolve in couples in time with the music.



**VERSE 4.**

During the introduction, Flowers and Bees take up their original position (see verse 1.) The little Bee embraces the Solist-flower (and any other Flower she has time for); then placing the parcel in her basket she goes back towards group A, followed by the Solist-flower who does not leave her till she reaches the middle of the stage and then goes on making signs to her with her handkerchief. She then returns to group F.

Fig. 10.

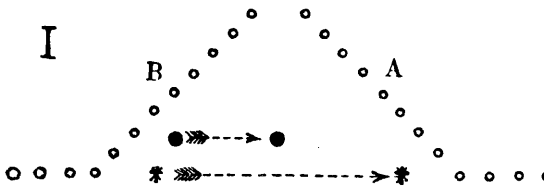
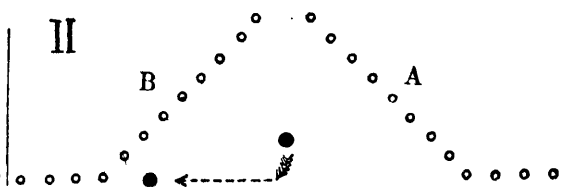


Fig. 10.



**Bar 1.** The little Bee stretches out her basket for group A to see.

**Bar 6.** She takes out the parcel and weighs it.

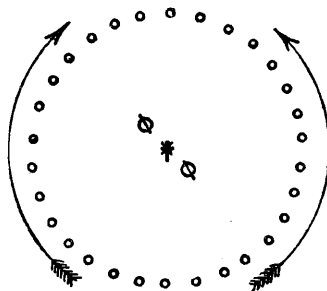
**Bars 7 and 8.** She gives it to one of the bees.

**Bars 9, 10, 11.** She clasps her hands.

**Bar 12.** Shoulder movement (see verse 3).

**Bar 16 A etc.** The two maids approach the little Bee and embrace her. Both groups, A and F, joining hands, close up into a large circle revolving from right to left round the little Bee and the maids.

Fig. 11.



# IV. Baby's Bedtime.

English Version by  
R. H. Elkin.

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

Andante.

It is late, and  
Look at him, he's

Baby.

ba - by's tir - ed, It is time to go to bed... No, no, no,  
sleep - ing sound - ly, Pop him in his lit - tle nest. Ah \_\_\_\_\_

Chorus.

no, — No, no, no, no, — Time for him to go to bed, For he is ve - ry  
— Ah — Pop the bir - die in his nest, For in his co - sy

Baby.

tir'd, And he must go to sleep. No, no, no, no, no, He is not tir'd at  
cra - die, He will slum - ber best. Ah \_\_\_\_\_

1. Baby.  
2. Chorus.

Chorus.

all. Now ba-by let us see What a good boy you'll be. O Mum - my dar-ling  
— His lit-tle night gown's spread All read-y on his bed. Good night, my lit-tle

Chorus.

wait, Let me sit up late! It is such a treat for the lit-tle chappy  
dear, Mother's al-ways near! Up the stairs to bed, ba-by now is ta-ken,  
*rall.* *a tempo*

To stay up a-while, and it makes him hap-py, Just to sit there and to  
Car-ried up with care, That he may not wa-ken. Ev'-ry even-ing just like  
*legato*

hear, The things that fa-ther talks a-bout with moth-er dear.—  
that, He drops a-sleep while Dad and Mum-my have their chat.—

Soon the lit - tle eyes full of sleep are clos - ing, Soon the lit - tle head  
 In his lit - tle bed, he will go on sleep - ing, Angels at his head

on the ta - ble's doz - ing, For the dust - man goes his round, Shutting children's  
 vi - gil will be keep - ing, Guard - ed by their wings he lies, Dreaming hap - pi -

*legato*

eyes in slum - ber sound.  
 -ly of Pa - ra - dise.

Last time.

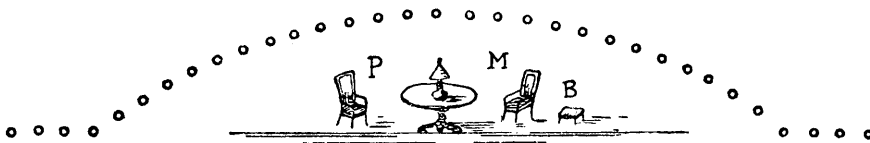
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## IV. BABY'S BEDTIME.

**Properties.** A small table with a lamp on it, two armchairs, a newspaper, an eyeglass, a cigar, some fancy needlework, a footstool (low bench) a bottle of beer and tumbler. A child's nightdress, a book.

The little table is in the centre of stage, Papa (P) in the armchair to the left of the table. Mamma (M) in the right hand one; at her feet sits Baby (B) on the stool, his head leaning against her knees. Papa, with eyeglasses on nose is reading the paper. Mamma is working. The chorus of children stand in a semi-circle, framing the solists.

Fig. 12.



### VERSE 1.

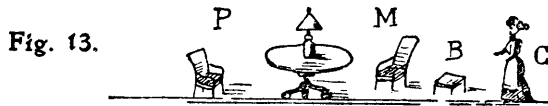
- Bars 1 and 2.** P, M and the chorus-children pretend to look at their watch.  
**Bar 3.** They point to Baby with their forefinger.  
**Bars 4, 5, 6.** Baby shakes his head negatively.  
**Bar 7.** P, M and chorus shake their head affirmatively.  
**Bars 8 and 9.** They all stoop towards Baby.  
**Bars 10 and 11.** Renewed negative head-shakes by Baby.  
**Bars 12 etc.** Baby entreats M with clasped hands.  
**Bar 18.** The chorus-children take each other round the waist. While they are singing P shrugs his shoulders and plunges into his newspaper once more. From time to time he turns to Mamma to shew her a certain passage. Mamma is working.

## VERSE 2.

**Bars 1 and 2.** Chorus point at Baby.

**Bar 3.** Both hands clasped, palm to palm, supporting the head sunk on the shoulder. Eyes closed.

A Nurse (C) in white cap and apron enters the semi-circle and stands on M's right.



**Bars 4, 5, 6.** Baby sings "Ah", yawning and rubbing his eyes.

**Bar 7.** Chorus point.

**Bar 8.** Action of nursing a baby.

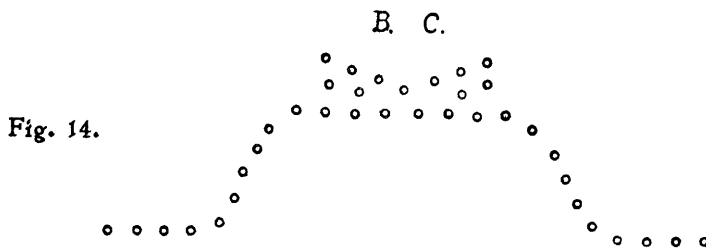
**Bar 9.** The Nurse takes Baby in her arms.

**Bars 10 and 11.** Baby yawns and stretches.

**Bars 12 etc.** Nurse holds out Baby for father and mother to kiss.

**Bars 16 and 17.** "Good night mother dear" is sung by Baby who kisses his hand and is carried off by Nurse.

**Bars 18 etc.** Nurse has put Baby down behind the semi-circle; and several children stand close together to hide him from view. Nurse then quickly pops a night-dress on him.



Mamma pours out a glass of beer for papa who drinks it, then wipes his moustache and beard and lights a cigar. Mamma puts down her work and opens a book.

**Bar 26.** Baby breaking through the circle, comes running in. He runs and throws his arms round Mamma's neck. Papa catches hold of his night shirt and gives him a playful smack; then takes him on his lap. Mamma bends over and they all hug each other.



English Version by  
R. H. Elkin.

# The Mice's Revenge.

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

Moderato molto.

Piano introduction in G major, 2/4 time, marked Moderato molto. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

The Mice. %

Vocal line and piano accompaniment for the first verse. The piano part is marked *staccato leggiero*. The lyrics are:

1. We are such ti - ny mice, And we squeak, and we squeak. We  
2. not at all a - fraid, Tho' we squeak, tho' we squeak. We  
3. jump with joy and pride, So we squeak, so we squeak. We

Vocal line and piano accompaniment for the second verse. The lyrics are:

rummage here, we rummage there, We nib - ble here, we nib - ble there, The  
rummage here, we rummage there, We nib - ble here, we nib - ble there, The  
rummage here, we rummage there, We nib - ble here, we nib - ble there, The

Vocal line and piano accompaniment for the third verse. The lyrics are:

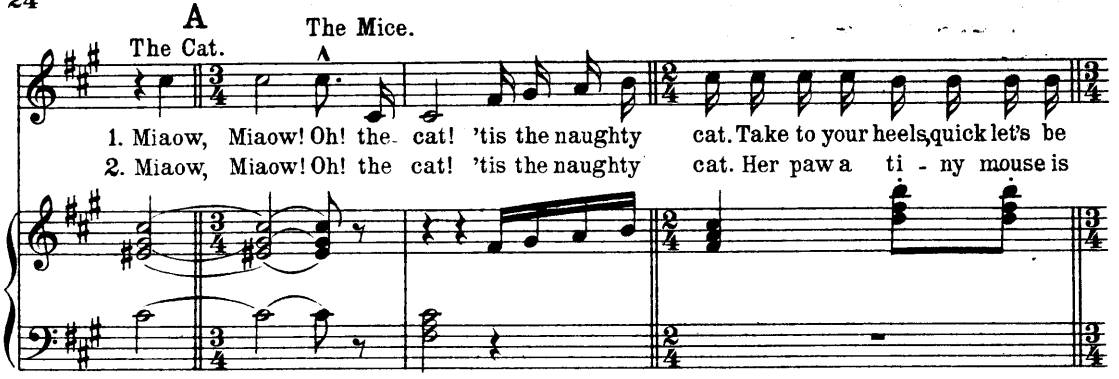
dain - ti - est meal In safe cor - ners we steal, squeak, squeak, squeak, squeak We're

Vocal line and piano accompaniment for the final line. The lyrics are:

lit - tle mice so gay, With ti - ny snouts of grey! *Fine.*


**A**

The Cat.                      The Mice.



1. Miaow, Miaow! Oh! the cat! 'tis the naughty cat. Take to your heels, quick let's be  
 2. Miaow, Miaow! Oh! the cat! 'tis the naughty cat. Her paw a ti - ny mouse is

The Cat.                      The Mice.



run - ning. Miaow, Miaow! Oh! the cat! 'tis the naugh - ty  
 stun - ning. Miaow, Miaow! Oh! the cat! we will be a -

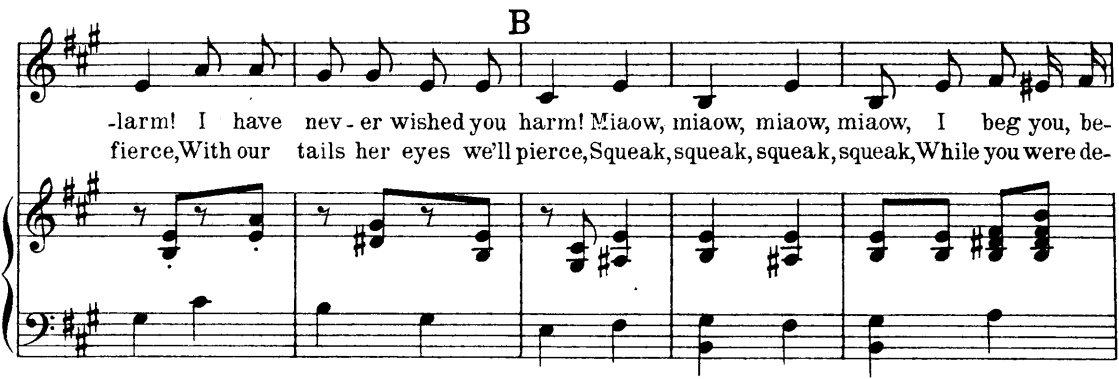
The Cat.



cat, The foe whom all mice should be shun - ning. Chil - dren cease your false a -  
 -venged For she is bad and full of cun - ning. We are full of an - ger

The Mice.

**B**



-larm! I have nev - er wished you harm! Miaow, miaow, miaow, miaow, I beg you, be -  
 fierce, With our tails her eyes we'll pierce, Squeak, squeak, squeak, squeak, While you were de -

-lieve me, Miaow, miaow, miaow, miaow, Your hat - red does grieve me, Miaow, miaow, miaow, miaow, miaow,  
-ceiv-ing, Squeak, squeak, squeak, squeak, You thought us be - liev - ing! Squeak, squeak, squeak, squeak, squeak,

miaow. Go on with your game, Play on just the same, I am not  
squeak. Now we've got you flat, (Mas-ter Pus-sy- cat! And we have  
or (MS

stir - ring, Now my eyes I'll close, While I take a doze, Gent-ly pur - ring.  
caught you! We are far too wise, To be trapp'd by lies, As we've taught you.

The Mice.

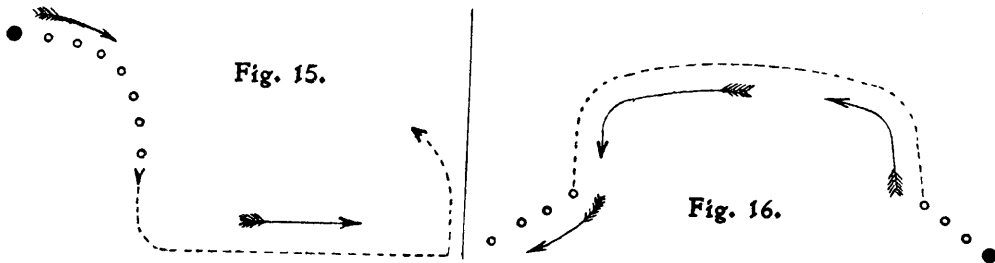
Squeak, squeak, squeak, squeak, Squeak, squeak, squeak, squeak, 2. We're  
3. We

D. S.

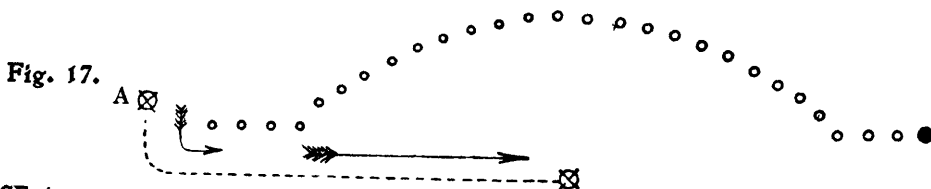
## V. THE MICES' REVENGE.

The children are drawn up in line one behind the other. They enter on the left with tiny steps, both hands to their mouth as though conveying food to it, and pretending to be nibbling.

They go down to the left, perpendicularly with the audience, and cross the front of the stage from left to right (Fig. 15), then pass up to the back again, left turn and come down to the front again. Here they halt, forming a semicircle (Fig. 16). The last mouse on the right (●) is the one who will be caught in Verse 2.



As soon as the children are arranged, the cat ☒, acted by a little boy, comes in on all fours from the left, in the foreground, and stops in the middle of the stage.



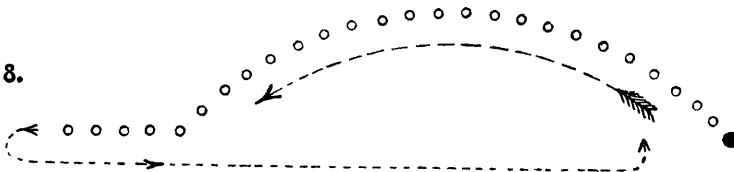
### VERSE 1.

**Bar 1 (letter A).** The Cat sings "Miaow" very loud, kneeling on the ground and leaning on his two hands which are on the ground.

**Bar 2 (after A).** At the words "'tis the cat" the children raise their arms in the air, each one turning to its neighbour in consternation.

- Bar 3. Both hands in the air imitate a rapid march movement.  
 Bar 5. Same as bar 1.  
 Bar 6. Same as bar 2.  
 Bar 7. Same as bar 3.  
 Bar 8. The cat sings, turning now to the right towards the mice.  
 Bars 10 and 11. The cat puts his hand on his heart, wriggling.  
 Bar 1 (B). He sings with arms crossed over chest, with sly and hypocritical movements.  
 Bar 9 (after B). Encouraging hand-movement.  
 Bar 12 (after B). He shuts his eyes.  
 Bar 1 (C). A little shake on the B.  
 Bars 3 to 5 (after C). The mice accentuate the "squeak, squeak" with little shakes of their finger, the forearm raised, the hands loose.  
 Bar 6 (after C). The mice recommence their evolutions from left to right, passing right round the stage, and reaching their original place at letter A.  
 During this march, the cat has approached from the right.

Fig. 18.



## VERSE 2.

Just as the last mouse (●) (a very little one) is passing in front of him, the cat catches him, crying miaow.

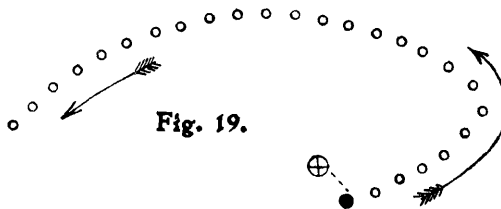
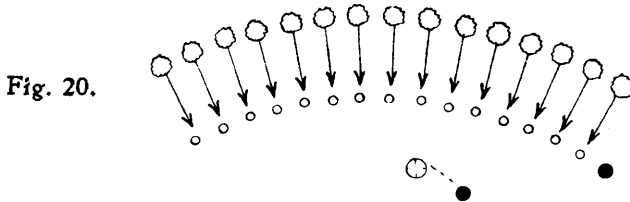


Fig. 19.

- Bar 2 (after A). On "tis", arms in air, then drop the hands, clapping them together.  
 Bar 3 and 4. The cat lets the mouse escape.  
 Bar 5. He catches her again.  
 Bar 6. The mice clench their fists to heaven and shake them violently.  
 Bar 7. They point to the cat with forefinger.  
 Bar 8. They draw close to the cat with tiny little steps, drawing in the semi-circle closely.

**Bar 10.** His right hand seizes his imaginary tail which is hanging down, and pulls it forward, accentuating the crotchets with his forefinger. The cat is in the centre of the semi-circle.



**Letter B.** The mice rush at the cat who falls down and is seen no more by the audience.

**Bars 7 and 8 (after B).** The mice take up their original position once more.

**Bar 9 (after B).** They point at the cat laughingly and look at each other triumphantly. The cat, seated on the ground, rubs his eyes desperately and miaows.

•The little Mouse escapes and joyfully enters the semi-circle.

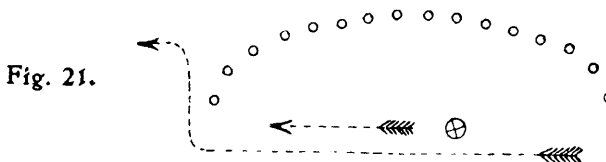
**Bars 13 and 14.** The mice raise their arms in triumph.

**Letter C.** Both arms raised, are waved.

**Bar 3 (after C).** The mice pretend to cry 'fie for shame' to the cat.

**Bar 5 (after C).** Ditto.

**Bar 6 and commencement of refrain.** Exeunt with little hasty steps, as in the beginning of the song, passing in single file in front of the stage from right to left, and joining off left. When they have all gone out, the cat in his turn goes off on all fours, very slowly, and crying and miaowing.



# VI. Baby's Ride.

English Version by  
R. H. Elkin.

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

Moderato.

1.

The Chorus.

2. §

Oh, is not our ba - by luck - y; Sit - ting up gai - ly He rides out

2. §

*sempre legato*

dai - ly; For moth - er en - joys wheel - ing her duck - y Down the

p.

street In his pram so neat; And he thinks it a treat. And while mother is

walk - ing, To ba - by she's al - ways talk - ing, And he

thinks it is such a treat In his pram so neat To ride down the street.

1. 2.

*Fine.*

The Mother.

1. Look, ba - by dear, at the bush - es, All is green, do you see? Leaves and  
 2. Look, ba - by dear, at the wa - ters, Shin - ing white, do you see? They have  
 3. Look, ba - by dear, at the Heav - ens, Oh so blue, do you see? From the



blos - soms; grass and rush - es, Where the win - ter snow used to  
 come from high moun - tain quar - ters, Flow - ing down to join with the  
 sky where He is liv - ing, God is watch - ing ba - by and

be. For spring - time is now re - turn - ing, The  
 sea. They once were a bubb - ling ed - dy, Most  
 me. There an - gels of won - drous beau - ty, Are

snow has all gone a - way, And ev' - ry lit - tle flow'r is  
 an - xious to rush a - head, But now they're flow - ing calm and  
 sing - ing sweet songs of love, Let us be good and do our

Chorus.

yearn - ing Now to dress up in col - ours gay. Oh,  
 stea - dy, Sleep - ing sound in their riv - er - bed. Oh,  
 du - ty, And some day we shall fly a - bove. Oh,

11296f<sup>p.s.</sup>

## VI. BABY'S RIDE.

**Properties.** A doll's perambulator with a hood. Inside it a doll. A sunshade, some wraps, a pillow, etc.

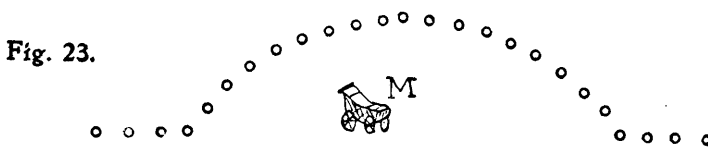
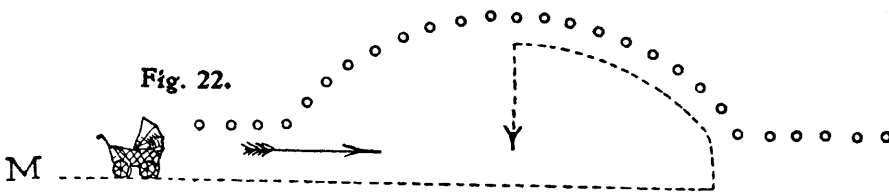
The little girls are drawn up in a semi-circle, their arms interlaced round their neighbour's waist; or possibly the hand of a taller child resting on the shoulder of a smaller one.

**Bar 1.** The chorus sing, and sway to and fro.

**Bars 3 etc.** Enter Mamma (M) pushing the perambulator, and holding up a sunshade. She walks slowly along the front of the stage from left to right, turns up and passes along the semi-circle till she reaches the centre of the stage. Then she takes a straight line down to the front again and halts in front of the audience, standing to the right of the perambulator.

### VERSE 1.

Mamma lowers the hood of the pram and sings to the Baby, shewing him the landscape she is describing. When the chorus begin to sing; she puts up the hood once more and starts walking again, taking exactly the same route as in Figure 22.

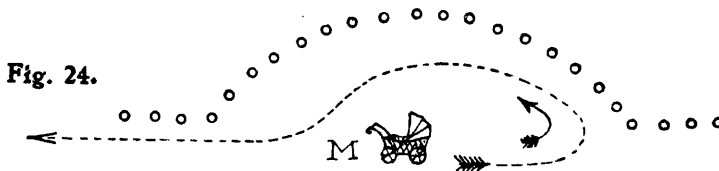


**VERSE 2.**

Same action as in Verse 1. While she sings, Mamma caresses baby whom she sits up in his pram, wrapping him up in his cover, taking his hand, etc., etc. When the chorus begin, same action as in Verse 1.

**VERSE 3.**

Mamma takes baby out of his pram and holds him on her left arm. (She has laid down her sunshade.) With her right hand she points to the sky. At the end of the verse she embraces him, puts him back in his pram, tucks him up carefully and then, crossing the stage to the right, continues her walk past the semi-circle and exit on the left. The chorus sway to and fro as in Verse 1.



# VII.

## Playing at Trains.

English Version by  
R. H. Elkin.

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

*Allegretto moderato.*

First system of piano introduction, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music begins with a forte (f) dynamic and consists of rhythmic patterns in both hands.

Second system of piano introduction, continuing the rhythmic patterns from the first system.

§ The Chorus.

First line of the vocal melody for the chorus, starting with a treble clef and a key signature of one sharp.

1. Let's play at trains, for a lit - tle change. Let this arm-chair stand for an  
2. See what we've brought, in our bas - ket here. Cake and ac - id drops and some  
3. Hur - rah! at last, we have reached our home. Don't for - get your lug - gage, it

First system of piano accompaniment for the chorus, featuring a treble and bass clef.

Second line of the vocal melody for the chorus.

en - gine: stun - ning! Now, for the car - riage, four chairs we'll ar - range,  
grapes are in it. And one whole bot - tle of best gin - ger - beer.  
would be sil - ly. Get your - selves ti - dy with clothes - brush and comb.

Second system of piano accompaniment for the chorus.

And we will be the pas-sengers run - ning. First our tick-ets we'll buy;  
 Now let us take a nap for a mi - nute. Tick-ets, Sir, if you please;  
 Now pop your jackets on, for its chil - ly. Now get out of the train;

Chink, chink, chink, A cor - ner seat let us try. puff, puff, puff,  
 Clip, clip, clip, I al - so want to see these - clip, clip, clip,  
 Quick, quick, quick. Dear mo - ther, we're back a - gain. mbf, mbf, mbf,

(Imitation of steam  
escaping.)

The whistle screams: off we fly. **A** (whistle) \_\_\_\_\_  
 Now we can rest at our ease. \_\_\_\_\_ Tsh, tsh, tsh, tsh,  
 The engine starts off a - gain. \_\_\_\_\_

1. 2. Now we're off at last, We have left the  
 3. Now it's off at last, It has left the

tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh,

ci - ty, Woods and meadows look so pret-ty As the train is fly-ing past.  
ci - ty, Woods and meadows look so pret-ty As the train is fly-ing past.~

tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh,

What fine speed we're mak-ing, Ev'-ry re-cord break - ing! Six-ty miles an  
What fine speed it's mak-ing, Ev'-ry re-cord break - ing! Six-ty miles an

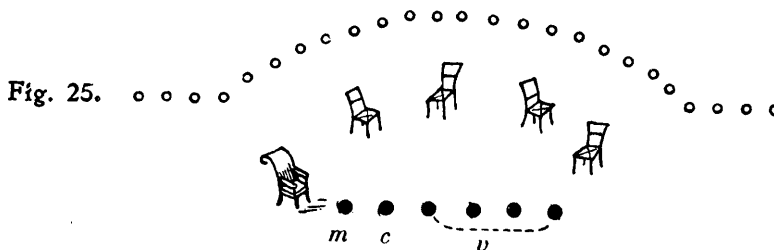
tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh, tsh,

hour, not less, In our grand ex-press!  
hour, not less, In our grand ex-press!

## VII. PLAYING AT TRAINS.

**Properties.** Five chairs, an armchair, cloaks, bags or travelling-baskets containing food, a cigar, a newspaper, a whistle, a bell, a lantern, a bottle.

The children are drawn up in a semi-circle and sing the whole song together with the solists, (unless the latter have very strong-voices). The four chairs and the armchair are placed anyhow on the stage. Six little boys stand in front of the footlights, four of them represent travellers (V) the fifth is the guard (C), and the sixth the engine driver (M).

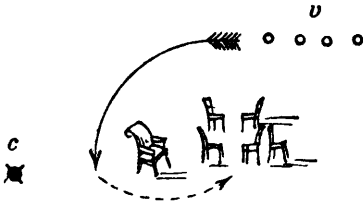


### VERSE 1.

As they sing, the six little boys go to fetch the chairs and armchairs and arrange them to look like a railway-carriage drawn by an engine: the armchair is the engine and the four chairs, placed in couples facing one another (and sideways from the audience's point of view) are the carriage. The fifth chair is put at the end, back to back with the carriage. The Guard (C) stands on the left. The enginedriver (M) stands on the armchair.



Fig. 27.



**Bar 12.** The travellers (V) point to one another.

**Bar 16.** The travellers pass in single file behind the railway carriage, from right to left and in front of the guard.

**Bar 20.** The guard punches the travellers' tickets.

**Bar 24.** The travellers get into the carriage and take their seats.

**Bar 29 (A).** The guard rings the bell and takes his seat on the fifth chair on the right; the engine driver blows the whistle, and works his arms up and down (with clenched fists) to represent the piston, during all the bars following A. The travellers wave their handkerchiefs in farewell to the chorus audience. During the rest of the refrain they settle down comfortably, read their paper, smoke, etc.

### VERSE 2.

**Bar 1 etc.** The travellers open their baskets, eat and drink.

**Bar 13.** One takes off his cloak. Another goes to sleep.

**Bar 16.** The guard wakes the sleeping travellers and punches the travellers' tickets. Then with lighted lantern in hand, he resumes his place (fifth chair on right). If possible, the room grows dark.

**Bar 1 (A) etc.** As in Verse 1. The travellers stuff up their ears and cover their eyes. One of them screams. The chorus wave their handkerchiefs.

### VERSE 3.

During the introduction a little girl steps out from the semi-circle and stands in the foreground on the left.

**Bar 1.** The travellers rise, rub their eyes. Shake out their clothes, put back the remaining food into the baskets. Comb their hair and beard, and put on their cloaks.

**Bar 17.** The guard opens the door, the travellers get out and embrace the little girl (bar 24).

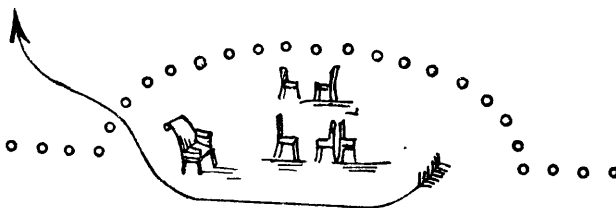
**Bar 26.** The travellers walk off with the little girl, crossing the front of the stage and passing to the right with her.

New travellers step out from the semi-circle and enter the train.

**Letter A.** See verse 1. Handkerchiefs waved.

**Bar 45 (after A).** The new travellers push the chairs and armchair from right to left as if the train were starting, and disappear on the left. The semi-circle opens to let them pass through.

Fig. 28.





# VIII. The Visit.

English Version by  
R. H. Elkin.

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

*Allegretto.*

1. Ding, ding, ding,  
2. Ding, ding, ding,

ding. There's the bell! a vi-sitor, I guess! And the room in such a mess! And I'm  
ding. Let me make you comforta-ble, so! And now dear, I want to know, If you

look-ing such a fright, Quick-ly help to put things right. Good  
have good news to tell? Are the chil-dren all quite well? Yes,

*The Visitor.*

morn-ing my dear, What a treat to see you here! 'Tis a - ges since you called and  
thanks, they're alright, All but one who is not quite; He suf-fers with his head and

## The Lady. The Visitor.

that you might be all - ing I in - deed be - gan to fear. My dear - est! Oh my  
has to stay in bed, And I sat up with him all night! My dear - est! Oh my

The musical score for this section features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The music is in a 4/4 time signature and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

## Together.

## The Visitor.

dear - est! What with hus - band and chil - dren and ser - vants, There's so much to see to,  
dear - est! What with hus - band and chil - dren and ser - vants, There's so much to see to,

The musical score for this section features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The music is in a 4/4 time signature and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

That the day slips a - way, And there is no time to go out cal - ling!  
That the day slips a - way, And there is no time to go out cal - ling!

The musical score for this section features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The music is in a 4/4 time signature and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

## Together.

There's so much to see to, There's so much to see to, It real - ly is some - thing ap - pal - ling!  
There's so much to see to, There's so much to see to, It real - ly is some - thing ap - pal - ling!

The musical score for this section features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The music is in a 4/4 time signature and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. A dynamic marking of *f* (forte) is present in the piano part.

## VIII. THE VISIT.

---

**Properties.** A lady's hat, a lady's cloak, two long dresses, a small round table, two chairs, a cushion, a servant's cap, a bell, an apron.

The chorus is in a semi-circle and sings the "ding, ding".

Two chairs and the table are in the middle of the stage (see Figure 12).

The lady is alone on the stage, seated on a chair.

Fig. 29.



### VERSE 1.

The lady rises hurriedly at the sound of the bell (ding, ding), arranges the chairs, dusts the table, etc., etc.

**Bar 9.** The visitor enters on the left and remains standing on the left of the table. The lady runs to meet her and shakes hands with her.

**Bar 15.** The lady puts her arm round the visitor's waist and leads her to a chair on the left. She then crosses the stage, and sits down on the other chair.

**Bar 18.** The two ladies shake hands

**Bar 20.** Arms raised and dropped, hands beaten together.

**Bar 22.** The visitor clasps her hands.

**Bar 23.** Both ladies raise their eyes to heaven.

**Bar 26.** Both ladies shake hands several times with exaggerated effusion.

### VERSE 2.

The lady rings for the maid who brings a cushion.

**Bar 3.** She places a cushion behind the visitor.

**Bar 12.** Languishing expression.

**Bar 14.** Eyes turned up.

**Bar 16.** Pitiful expression and handshakings.

**Bar 17.** Eyes turned up.

**Bars 18 etc.** See verse 1.

# IX.

## "The Omelette"

English version by  
R. H. Elkin.

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

*Moderato.*

*mf*

Bak-ing and fry-ing, Tra la la, baking and fry-ing Are ve-ry

*mf*

try-ing, Tra la la, ve-ry try-ing! There's no den-y-ing! Yet I'm afraid

That ev'ry maid Ought to learn how, ought to learn how, Omelettes are made. Tra la la la la la tra

la la la la la la Yes, ev'ry maid Ought to learn how, Omelettes are made.

*Fine.*

1. Co - ver your frock with an a - pron, Like an ex -  
 2. If you would have your dish ea - ten, Let the four  
 3. Next add some but - ter dis - creet - ly, In the pan  
 4. Now you have ta - ken such trou - ble, Don't let it

*mf* *Fine.* *p*

pe - ri - enced ma - tron. Now put some wa - ter and flour in - to a pot;  
 eggs be well bea - ten. Till they are light as the snow and just as stiff;  
 let it melt fleet - ly. When it has reached boiling point (but not be - fore)  
 burn, fold it dou - ble; Let a clean dish from the rack quick - ly be got,

Stir in some milk till the whole mix - ture be hot. Four new - laid eggs (yolk  
 Then mix the snow with the rest all in a jiff. Now add of su - gar  
 Pour in your ome - lette and stir as you pour. See that your fire's not  
 Serve up your ome - lette in haste while it is hot. And at the ta - ble

and white.) One, two, three, four! see? that's al - right!  
 a mite. One, two, three, four! see? that's al - right! Bak - ing and  
 too bright. One, two, three, four! see? that's al - right!  
 to - night, They will all say look! that's al - right!

## IX. THE OMELETTE.

---

**Properties.** A small cooking-stove, a table, a saucepan, an earthen dish, two plates, four eggs, a dish, a little jug full of milk, a decanter full of water, some castor-sugar, a pat of butter.

The little cook is in white blouse and apron, with turned up sleeves.

The table is on the left, the stove on the right of the stage.

The chorus, in a semi-circle round the stove, sing the refrain (page 24) while the cook runs and bustles about busily. (See chorus directions further on.)

### VERSE 1.

During the refrain of page 24, the cook puts some flour into a pan, and breaks the eggs into another.

**Bars 1, 2, 3, 4, 5, 6,** (after the word *made* (pag. 25). The cook ties on an apron.

**Bars 7 to 12.** She puts her flour into the saucepan, and adds some water and stirs in some milk.

**Bars 13 to 18.** She pours the eggs into an earthenware bowl. (It would be better to break the eggs at bar 13, but that would require very prompt and skilful hands.)

### VERSE 2.

During the refrain, the cook lights the fire and starts beating the eggs in the bowl.

**Bars 1 to 6.** She goes on beating the eggs.

**Bars 7, 8, 9.** She goes on beating the eggs.

**Bars 10, 11, 12.** She mixes the snow of eggs with the flour etc.

**Bars 13 etc.** She adds the sugar.

### VERSE 3.

During the refrain, the cook watches her fire, adds a little wood, then goes to fetch the butter.

**Bars 1 to 9.** She puts the butter into the saucepan.

**Bars 9 etc.** She pours the omelette mixture into the saucepan, and stirs it with a wooden spoon.

**VERSE 4.**

During the refrain, the cook turns down her sleeves, wipes her hands, removes her apron, smoothes out her dress etc.

**Bars 1 to 3.** }  
**Bars 4, 5, 6.** } She doubles the omelette in the saucepan.

**Bars 7, 8, 9.** She puts it on a clean dish.

**Bars 10, 11, 12.** She takes the dish up and shews it triumphantly to the audience.

**Bars 13, 14, 15.** She holds it up to her nose.

**Bars 16, 17, 18.** She turns right round once, and at the words "that's alright" she drops a curtsey.

**Chorus Action.** The children have hands on hips. At the words "tra-la-la" they pretend to stir an omelette.

**Bars 9 and 10** (page 24). Point repeatedly with forefinger downwards.

**Bars 11 and 12.** Fore-arms raised, elbows close to body, palms upwards; on the first beat of bar 11 action of fore-arms to left, head in same direction. On the first beat of bar 12, same arm and head movement to the right.

**Bars 13 and 14.** Both hands slowly raised, both fore-fingers revolving round one another.

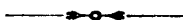
**Bars 15 and 16.** Arms stretched out, hands open, palms towards audience, head bent forward.

**Bars 17, 18, 19, 20.** Body swayed in time with music, hands on hips.

**Bars 21 and 22.** See bars 13 and 14.

**Bars 23 and 24.** See bars 15 and 16.

**N.B.**—With a little practice, the cook can really achieve the cooking of her omelette while the song is being sung.



# X.

## The good little girl's reply.

English version by  
R. H. Elkin.

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

Allegretto.

The chorus.

1. Parents of - ten are re - peating: Listen pray, what we say! You will be  
The little 2. Parents of - ten are en - treating: Listen pray, what we say! You are so  
girl. 3. If you real - ly love your mother, Do be good, as you should! Try to be -

*staccato*

ve - ry ill some day, Too ma - ny sweets you're eat - ing! Mind you don't eat too much  
careless at your play, In spite of our en - treat - ing. Don't go out with - out your  
- have as mo - dels would. And save her all this bo - ther! Ev' - ry time you stain your

fruit, You will get a stomach - ache! And don't eat too ma - ny sweets, They will make your  
coats. When it's damp and chil - ly. Don't go slid - ing down the stairs, It is ve - ry  
clothes, She has got to wash them, When you tear them in - to holes, She has got to



teeth ache. Mind you don't drink too much wine, It will make your head - ache; Mind you  
sil - ly. Don't go mes - sing in the mud, You'll get cold, nil - ly - wil - ly Don't go  
mend them, When you catch a cold or cough, She has got to nurse you. If you

don't eat too much meat, It ex - cites you so. But be sure and eat your  
rush - ing round like mad, Till you're wet with heat. But sit still and look at  
make a hor - rid noise, Her poor head gets bad, But if you're good girls and

porridge, It will make you grow! Oh it real - ly is a bore, All the things that I a -  
pic - tures And keep cool and neat. Oh it real - ly is a bore, All the things that I a -  
boys, She's ve - ry well and glad. Yes it real - ly is a bore, All the things that please her

*legato*

-dore, Are the things that are for - bid - - den! And the things that I de -  
-dore, Are the things that are for - bid - - den! And the things that I de -  
more, Are the things you leave neg - lect - - ed! And the things she says are

-test, You con - sid - er are the best. What a shame! What a shame! %  
-test, You con - sid - er are the best. What a shame! What a shame!  
wrong, You are do - ing all day - long. What a - shame! What a shame!

*D.C.*

*D.C.*

## X. THE GOOD LITTLE GIRL'S REPLY.

---

The children are in a semi-circle, the good little girl amongst them.

### VERSE 1.

**Bar 1 etc.** Hands on hips, thumbs forward, fingers parallel with body, body slightly bent forward, neck stretched forward.—Accentuate the words: "listen pray, what we say" by shaking right forefinger.

**Bars 7 and 8.** Shake forefinger.

**Bars 9.** Rub the stomach.

**Bars 10 to 11.** Forefinger.

**Bar 12.** Hand to cheek; drooping head.

**Bars 13 and 14.** Forefinger.

**Bar 15.** Hand to forehead.

**Bars 16 and 17.** Forefinger.

**Bar 18.** Move all ten fingers, arms stretched out.

**Bars 19 and 20.** Forefinger stretched out, motionless.

**Bars 21 and 22.** Rub the stomach.

**Bar 24.** Shake head from right to left. Eyes turned upward. On the first syllable of "really" clap hands together.

**Bars 25 and 26.** Forefinger extended.

**Bars 27, 28, 29.** Arms hanging, head drooped.

**Bars 30, 31, 32.** Raise head.

**Bars 33 and 34.** Shake head violently from right to left.

**Bars 35 and 36.** At "what a" raise the foot, at "shame" stamp on the ground.

### VERSE 2.

**Bars 1 etc.** See verse 1.

**Bar 9.** Touch the throat.

**Bar 12.** Touch the leg.

**Bar 15.** Raise leg and move it about.

**Bars 18 etc.** as in verse 1.

**VERSE 3.**

During the introduction the good little girl steps out from the semi-circle and stands in the centre. She sings, turning now to the public, now to the children on either side of her.

**Bars 1, 2, 3, 4, 5.** One hand on hip, the other raised, with warning forefinger.

**Bar 6.** Point to children.

**Bar 9.** Pretend to wash clothes.

**Bar 12.** Pretend to mend clothes.

**Bar 15.** Pretend to rock a child.

**Bar 18.** Lean head on both hands.

**Bar 22.** Both hands on heart, swaying body and head from right to left; eyes cheerfully turned to heaven.

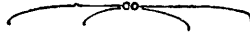
**Bars 23 to 26.** See verse 1.

**Bars 27 to 29.** Head gives vigorous negative shakes, eyebrows frowning.

**Bars 30 and 31.** Affirmative headshakes.

**Bars 32 and 33.** See 27 to 29.

**Bars 34 to 36.** See verse 1.



# XI.

## "Skipping"

English version by  
R. H. Elkin.

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

*Allegretto.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature of 2/4. The tempo is marked 'Allegretto'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte dynamic marking 'f' in the first measure.

The second system of the musical score includes the chorus and piano accompaniment. The vocal line begins with a double bar line and a section symbol (§) followed by the text 'The chorus.' The piano accompaniment continues from the first system. The chorus consists of three lines of lyrics: '1. In your hand take', '2. Up as high as', and '3. Now let ev'-ry'. The piano part provides harmonic support with chords and moving lines in both hands.

The third system of the musical score continues the chorus and piano accompaniment. The vocal line has three lines of lyrics: 'up your skirt, To pre-vent your trip - ping; If you fall, it', 'she can go, Like a bird she's fly - ing. Do not hold the', and '-bo - dy try Who's the fin - est skip - per. See if you can'. The piano accompaniment continues with a steady rhythmic accompaniment.

**A**

will not hurt, In your hand take up your skirt: One, two, three  
 rope too low, Up as high as she can go: One, two, three  
 reach the sky. Now let ev' - ry bo - dy try: One, two, three

**B**

Be a - lert, And you'll suc - ceed in skip - ping!)  
 Oh hal - lo! Up - on the ground she's ly - ing!) Oh well done!  
 Jump up high! Don't lose your lit - tle slip - per!

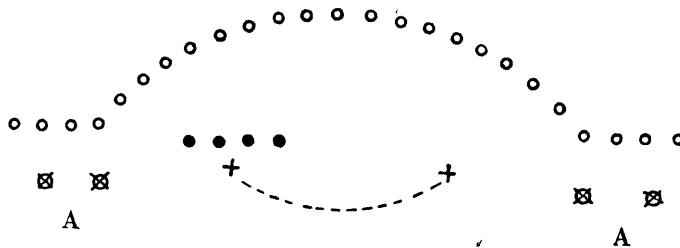
Oh well done! Don't you think it fun? Tra la la la, tra la la la la la

la la la la la, tra la la la, tra la la la la la la la la la.

## XI. "SKIPPING."

The children are in a semi-circle, and each has a skipping-rope tied round her waist. On the left of the stage are two little girls (A) holding skipping-ropes, on the right, two more. In the centre of the stage two little girls (+ +) holding a long skipping-rope at each end.—Behind them, four little girls (●●●●).

Fig. 30.



### VERSE 1.

The chorus sing with raised forefinger turning to that one of the four girls (●●●●) who is going to skip. Or, one of the taller chorus-members, may step out and sing alone to the little girl.

**Bar 1.** The children take up their skirts daintily with both hands, body bent forward, eyes rectifying the position of the legs.

**Letter B.** "One, two, three", point forefinger three times. All the chorus jump once (without ropes) on the first beat of bar 3 after B.

**Bar 4 (after B) etc.** The chorus children join hands in pairs and dance round. The two girls who hold the long rope (+ +) turn it, and the four others (●●●●) run under it without skipping, turn to the right and return to their first place. The two children (⊗⊗) skip without leaving their position.

**NOTICE.**—In all the verses, if the children be numerous, the eight last bars may be sung twice. In this case, the last bar of the song is not sung, and the last bar but one is connected with the fourth bar after B by substituting the word "la" for the word "fun" after the first time.

**VERSE 2.**

Omit the piano introduction and start right away on bar 1 of the singing. The two little girls (+ +) go on turning the rope.

**Bar 2.** On the word "go", the chorus jump up. The four little girls (●●●●) go on running under the rope.

**Bar 3 after A.** Each child claps her hands together three times.

**Bar 5 after A.** One little girl (●) falls down.

**Letter B.** Four other little girls step out from the chorus, and skip in the rope held by + +; first each one singly, then in couples. The children ☒☒ skip where they are standing.

**VERSE 3.**

Omit piano introduction.

**Bar 3.** Each child revolves in her place.

**Bar 6.** They jump up.

**Bar 3 after A.** They close their eyes.

**Bars 5 and 6.** Pull on their slipper.

**Letter B.** The little girl on the extreme left of the semi-circle (*f*), skips along the whole front of the stage from right to left, followed by the whole chorus. When they have reached the right of the stage, they go up to the back again, turn to the left and go off, still skipping.

Fig. 31.

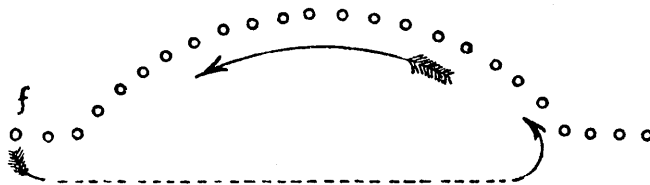
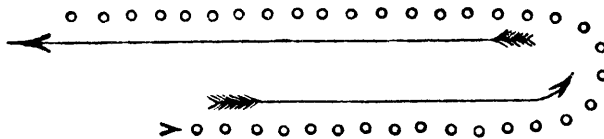


Fig. 32.



# XII. The story of Johnny.

English version by  
R. H. Elkin.

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

Moderato. %

*Fine.*

1. Fal - la - la - la - la - la - la, fal - la - la. Lit - tle John - ny  
 2. Fal - la - la - la - la - la - la, fal - la - la. Now some lit - tle  
 3. Fal - la - la - la - la - la - la, fal - la - la. John - ny worse and

school - ward is strut - ting, Fal - la - la - la - la - la - la, fal - la - la.  
 girls he is teaz - ing, Fal - la - la - la - la - la - la, fal - la - la.  
 wild - er is grow - ing, Fal - la - la - la - la - la - la, fal - la - la.

Fal - la - la - la - la - la - la, fal - la - la. Sat - chel on back, ca - pers he's  
 Fal - la - la - la - la - la - la, fal - la - la. Pul - ling their hair, pinching and  
 Fal - la - la - la - la - la - la, fal - la - la. And with bad tricks he's o - ver -



cut - ting, In - to the passers - -by blind - ly but - ting. Fal - la - la  
 squeez - ing, Such bad be - ha - viour's most un - -pleas - ing! Fal - la - la  
 - flow - ing; In - to the win - dows stones he is throw - ing. Fal - la - la

la - la - la - la, fal - la - la. Hi there! you boys, who's for a game?  
 la - la - la - la, fal - la - la. Wa - ter he spies, great is his joy;  
 la - la - la - la, fal - la - la. Bob - by ap - pears, sei - zes our friend;

Fal-la-la-la, fal-la-la-la. Hop, hop, hop, hop, hop, hop. School is for -  
 Fal-la-la-la, fal-la-la-la. Splash, splash, splash, splash, splash, splash. Soaks him-self  
 Fal-la-la-la, fal-la-la-la. For - ward march! for - ward march! March off to

- got; Oh what a shame! Fal - la - la - la - la - la - la - la - la - la!  
 through. Oh naugh - ty boy! Fal - la - la - la - la - la - la - la - la - la!  
 prison. That is the end! Fal - la - la - la - la - la - la - la - la - la!

*D.S.*

## XII. THE STORY OF JOHNNY.

---

The children are in a straight line.

Every time they sing the word "Fal-la-la-la" they place their thumbs under their armpits, with bent arms and waggling fingers, and flap their elbows to and fro in time with the music.

### VERSE 1.

During the first eight bars, the children mark time, lightly rising up on tiptoe, and dropping the heel to the ground again.

**Bar 9.** They mark time with the whole foot.

**Bar 10.** They hop on one foot.

**Bar 11.** They give a big jump.

**Bar 15.** Point to one side with forefinger.

**Bar 18 etc.** They squat down and pretend to play at marbles.

### VERSE 2.

**Bars 3 and 4.** Both hands making a mask over the eyes.

**Bar 9.** Pretend to throw pellets at the girls.

**Bars 10 and 11.** Pretend to pull the girls' hair.

**Bar 15.** Forefinger points.

**Bar 16.** Hands strike bent knees.

**Bars 19 and 20.** Pretend to squirt water from the neck of a bottle.

**Bar 21.** Pretend to dry oneself down.

### VERSE 3.

**Bar 4.** Eyes turned up, head wagging.

**Bar 9.** Pretend to sling stones.

**Bar 15.** Feet imitate the policeman's heavy tread.

**Bar 16.** Hand pretends to grip hold of some one.

**Bars 17 and 18.** Hands clasped, eyes raised in supplication.

**Bar 19.** Pretend to thump a boy's head.

**Bars 20 etc.** Each child takes his neighbour by the ear; and so they march along in front of the footlights and go off.