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**E. JAQUES-DALCROZE**

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**TEN**  
**CALLISTHENIC SONGS**

**WITH EXPLANATORY TEXT**

**Op. 60**

**ENGLISH VERSION BY R. H. ELKIN**

**VOCAL SCORE**

**ENTERED AT STATIONER'S HALL**  
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# E. Jaques-Dalcroze

## TEN CALLISTHENIC SONGS

Op. 60

English Version by R. H. Elkin

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### Table of Contents.

I. The white Maidens. (Song with action) . . . . .	6
II. The Statues. (Song with action) . . . . .	10
III. Clever Hands and Fingers. (Song with action) . . . . .	16
IV. The Pedlar. (Song with actions) . . . . .	21
V. Faithfull little Legs. (Song with action) . . . . .	26
VI. The old Arm-chair. (Song in three Pictures) . . . . .	31
VII. The two Dancing-Lessons. (Song with action) . . . . .	36
VIII. The goldenhaired Fairy. (Song with dance) . . . . .	42
IX. On a Sunday Morn. (Marching exercise) . . . . .	48
X. The quick Dressmaker . . . . .	53

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# E. JAQUES-DALCROZE

## CALLISTHENIC STUDIES

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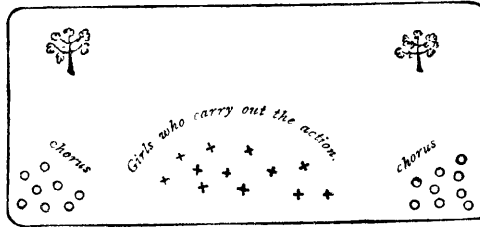
### STAGE DIRECTIONS.

#### *General Remarks.*

**Scenery.** As little in the way of theatrical decoration as possible. — Some natural scenery of green shrubs; in the background a trellis, ornamented with flowers and verdure. In a corner, one larger tree covered with white or pink blossoms. On the ground a green carpet. Spaces are arranged on the left and the right for exits and entrances. The directions *left, right* are given from the body of the hall.

**Costumes.** (See enclosed plate.) — A white cashmere skirt, either very short, clearing the knee; or very long, down to the feet. Either a loose tunic with flowing folds, without sleeves; shoulder-straps formed by white ribbons; or else a material simply draped. — Sandals, no stockings; white ribbons interlaced up the legs. — Hair in Greek fashion with white or silver fillet. — Neither corsets, vests, nor anything which would impede the suppleness of the body. — Underneath the tunic or the drapery, a vest or some combinations. No jewelry, excepting perhaps brooches to hold the draperies.

**Musical execution.** — A certain number of young girls will carry out the action whilst singing. Others will sing without any action and will be placed to the right and left of the stage, towards the foreground, sitting down on the ground, or standing, in twos and threes, arm in arm, or arm round each others' waist. Amongst the girls who carry out the action a few might be admitted who do not sing, but these must at all events know the text by heart.



The chorus is not to be placed at the back of the stage, for the gestures of the girls are to stand out against a dark and even background.

**Lighting.** Keep the hall as dark as possible from the 1st bar of each song; the stage ought to be lighted by a projecting electric apparatus, changing colour with every verse.

**Musical Study.** Organisation, etc., etc. See the *Instructions for organizing a Performance* (Jobin & Co., Publishers).

**Gestures and Steps.** For particulars, consult the *Method of rhythmic gymnastics*, by E. Jaques-Dalcroze.

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## GENERAL REMARKS.

These songs are intended to develop in children the feeling of eurythmy and of general harmony of movements, and the author considers that they form an artistic complement to the studies of gymnastics and of dancing. Gymnastics brace the muscles, strengthen the limbs, render the joints supple and secure the healthy function of the organs; in a similar manner the study of the callisthenic songs will teach the children to co-ordinate their movements and attitudes in one harmonious whole, and to realize the intimate connection which exists between physical exercises and the development of ideal plastic beauty. It will instil in the child the principle and the capacity of *creating*, thus strengthening in him the fundamental principle of all art. "Music, Gymnastics and Dancing,"—says Dr. Albert Dresdner, of Berlin, a celebrated specialist,—“must be the first arts of education; and it is the work of the teacher to form, intensify, systematize and ennoble the natural eloquence of the childish body.” In order to attain this, there are no more effectual means than rhythm, than music. Rhythm impels the whole body to action, forces the gestures to have a meaning, whilst preventing them from being exaggerated; it is rhythm which endows the acquired and the natural language of the body with order and with form; and from the fact that it influences a number of people at once, it acquires a distinct social value, apart from its educational importance for the individual.

The study of gymnastics, aiming at the strengthening of the body, maintains its own independent importance. In the illustration of songs and ideas by plastic movements, the child learns how to make suitable use of the power of mimicry; the careful study of the words enables him to make intelligent use of the expressive faculties which his limbs, made supple by gymnastics, offer. The sense of rhythm has educated him to exercise precision and entire control over his movements and gestures; in the rounds he learns to march, to move with grace and delicacy, and at the same time to look upon himself as a member of "a well-organized whole."

We would ask those who undertake to teach the callisthenic songs, to test the capabilities of each child individually before letting the movements be practised together. It is of importance in this way to obtain from each child the maximum of individuality of which he is capable, to make him grasp the meaning of the gestures he has to make, and to adapt their execution to his physical and mental faculties. When every child has been taught separately, the little actors may assemble and carry out the movements all together; they should be grouped so as to oppose temperaments and characteristics, and the effect of the ensemble action will be that of a natural plastic symmetry, rather than that of a formal ballet.

We subscribe to the theories of Doctor Dresdner and ask that the children may wear "very light garments, or else very flexible jerseys". Without the restraint of tight clothes, they will be able to move their body more easily and freely, and to enjoy its movements far better. As these movements will be quite visible, the children will feel obliged to execute them as well as possible, and soon their eyes will learn to appreciate the beauty of the active play of muscles, limbs and lines. — "A pure, innocent and moral conception of the human body is thus acquired, and when, at a later stage of their development, these girls and boys, become acquainted with the works of sculptors and painters, they will see nothing abnormal in them, for they will already have learnt to understand them, since their education has implanted in them the sense of plastic beauty."

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*The directions are given from the audience.*

*The numbering of the bars begins, not at the piano refrain, but at the first bar of the song, (not including the introduction).*

*The photographic figures of the last three songs are not to be taken as typical pattern attitudes. They are merely to serve as a guide and to give an idea of the manner in which the teacher must work on his own lines.*

*The directions: left hand, right hand, left or right shoulder etc., etc., need not be strictly observed. The words "right" or "left" simply serve to indicate one side of the body as opposed to the other. The teacher will reverse and modify these directions to suit the position of the actor.*

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# I. The white Maidens.

Callisthenic exercise.

Song with action.

Text and Music by  
E. JAQUES-DALCROZE.English words by R. H. Elkin  
Andante.

Voice. *p*

Piano.

Where the woods are thick with  
leaf and with berries, There a band of maids ramble bright and  
mer-ry; <sup>1. Clad in</sup> garments white as snow, <sup>Hum-ming gai-ly as they</sup>  
<sup>2. Then to</sup> make themselves more fair, <sup>Deck them-selves with flowers</sup>  
<sup>3. Sup-ple</sup> wil-low wand they break; <sup>Moss and branches then they</sup>

*legato*

*mf* go, Where the lim-pid ri-vu-lets flow. They rest, on the grass re-  
rare, While the birds sing high in the air. They then, full of mirth and  
take, In-to swing-ing crad-les to make. And on these green branches

*rall.* *a tempo* 12

*rall.* *a tempo*  
*sempre legato*



16

clin - ing, And group'd round the pool, Gaze on their re-lect - ion  
 plea - sure, Start danc - ing a - round, Danc - ing gai - ly to the  
 sway - ing, While light - ly a - bove In the trees the wind is

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

shin - - ing, In the mir - ror clear and cool. Ah!  
 mea - - sure Of the sing - ing's rhyth - - mic sound. Ah!  
 play - - ing, Our white mai - dens dream of love. Ah!

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

20

Musical score for the third system, featuring piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

2 and 3

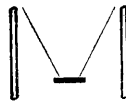
Last time.

Musical score for the fourth system, featuring piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

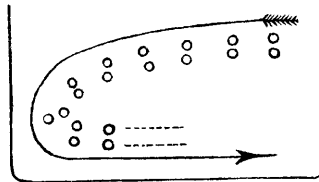
## I. The white Maidens.

Time: ♩ = 52.

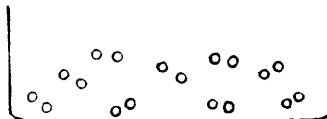
**Stage Properties.** Two upright pieces of wood in the middle of the stage, forming a swing. Flowers are twined round the rope and the wooden beams. On the ground, on the right and left of the stage, and fixed to the scenery, are artificial flowers and garlands.



**Verse 1.** During the piano-introduction and the first five bars, the young girls representing the white maidens are still in the wings. They only come out on to the stage at the end of the fifth bar, coming on slowly from the right, in twos, hand in hand, or arm round waist.



At bar 12 they are in the front of the stage, arranged in unequal groups, sitting or lying down, some presenting their full face, others their profile and others even their backs to the audience. — Bending over the stream, they gaze at their reflection in it, in different attitudes which the stage manager will vary for each group.



**Verse 2.** The white maidens remain in the attitude described above until bar 5 of verse 2. From this bar onward, half of them, without rising, pick flowers, to the right and left of them, and deck their hair with them. The rest kneel, or get up to pick flowers above their heads, (those which have been fixed to the swing or to the trees on either side of the stage). The couples decorate one another: then at bar 16, half of them begin to dance; some in couples holding each others' hands with feet opposite each other; some in fours, forming a circle; some singly; whilst the rest remain sitting or kneeling and throw flowers at each other



**Verse 3.** They continue the above play till bar 5. — Then they surround the swing and deck it with the flowers which they picked in verse 2. — At bar 10, one of them sits in the seat of the swing; another one stands in it by her, holding on to the rope; three others set it swinging, and the others form a semi-circle on the left and right, held together by the garlands of flowers which they swing to and fro in the same measure as the swing.

**Lighting.** Verse 1, bars 1 to 12. white colour.  
                   bars 12 to 24. blue colour.  
 Verse 2, bars 1 to 12. white colour.  
                   bars 12 to 24. red colour.  
 Verse 3, bars 1 to 12. white colour.  
                   bars 12 to 24. green colour.

---



12

maids, — Rest-ing on ped-es-tals white; — Mosten - chant - ing!

16

1. The— first one was re - clin - ing, Quite  
 2. The— se - cond maid was sit - ting, Her  
 3. The— third poor maid was cry - ing, A -  
 4. The— fourth stood straight and queen - ly, Her

near to the riv - er deep; With her pret - ty arms her head close en -  
 skirt all a - round her spread; While the bree - zes through her tress - es were  
 larmed at the sha - dows grey; From the darkness of the wood she was  
 gaze fixed up - on the ground; While with deft and grace - ful move - ments, se -

20

twin-ing, With her pret-ty arms her head close en - twin - ing, She was  
 flit-ting, While the bree-zes through her tress-es were flit - ting, She was  
 fly - ing, From the dark-ness of the wood she was fly - ing, Like a.  
 rene-ly, While with deft and grace-ful move-ments, se - rene - ly, She was

24

ly - ing fast a - sleep.  
 pick-ing dai-sies red. Just as I do now, to show you, Just as I do  
 frighten'd deer at bay.  
 sow-ing corn a - round.

2. 3. 4.

Last time.

now! \_\_\_\_\_ now! \_\_\_\_\_

## II. The Statues.

Time: ♩ = 132.

**Verse 1.** The young performers are seated on the ground in a circle in the middle of the stage, in twos and threes, in varying attitudes, and are singing to each other, *bars 1 to 12.*



(x indicates the 4 soloists.)

*Bar 14.* Whilst all the girls are singing, one gets up and acts by herself.

*Bars 15, 16 and 17.* She indicates the flowing stream by a gesture.

*Bars 18 and 19.* She slowly raises her arms to her face.

*Bars 20 and 21.* She places her hands on each side of her face and droops her head.

*Bars 22 and 23.* She takes two steps forward.

*Bars 24—29.* She takes up the position of figure 6.

**Verse 2.** The soloist remains in the same position till bar 14.



*Bar 14.* The second soloist rises.

*Bars 15, 16 and 17.* Her hand describes a circle tracing the circumference of her skirt.

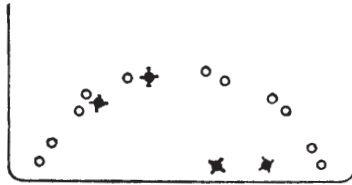
*Bars and 19.* Both hands indicate her hair flying in the wind, on the left.

*Bars 20 and 21.* Same action on the right.

*Bars 22 and 23.* She kneels down.

*Bars 24—29.* She takes up the position of figure 7.

**Verse 3.** The soloist remains in the same position till bar 14.



*Bar 14.* The third soloist rises.

*Bas 15, 16 and 17.* She places her hand on her heart.

*Bars 18 and 19.* Both hands and head turned to the right, looking to the left timidly.

*Bars 20 and 21.* Hands and head turned left. looking right.

*Bars 34—39.* The soloist takes up the position of figure 8.

**Verse 4.** The soloist remains in the same position till bar 14.



*Bar 14.* The fourth soloist rises.

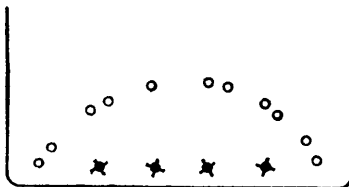
*Bars 15, 16 and 17.* The left arm is slowly raised and stretched out horizontally. Eyes in the same direction.

*Bars 18 and 19.* Left arm raised parallel *with the rightone*.

*Bars 20 and 21.* Left arm bent on the hip; right arm stretched out to the right.



*Bars 24—29, Position of figure 9.*



*NB.*—Every one of the performers sitting down, goes through the same action as the soloists. It is for the stage manager to obtain from each of them special and different gestures which will contribute to the plastic harmony of the tableau.

**Lighting.** Verse 1, bars 1 to 12, white light.  
 Verse 2, bars 1 to 12, white light.  
 Verse 3, bars 1 to 12, white light.  
 Verse 4, bars 1 to 12, white light.  
 Verse 1, bars 13 to 28, blue light.  
 Verse 2, bars 13 to 28, red light.  
 Verse 3, bars 13 to 28, green light.  
 Verse 4, bars 13 to 28, yellow light.

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## III.

## Clever Hands and Fingers.

Callisthenic exercise.

Song with action.

English words by R. H. Elkin.

Text and Music by  
E. JACQUES - DALCROZE.

Risoluto.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Risoluto'. The piano part starts with a forte (*f*) dynamic. The lyrics are: 'Come and watch our lit - tie band; Look at us well, 'tis worth know - ing, If you want to un - der - stand What can be done, as we are show - ing, With our five fin - gers, and with our hand!'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *cre*. There are also some unusual markings like '§' and '4' above the notes.

§

mf

4

cre -

cre -

scen - do

8

scen - do

*Fine.*

12



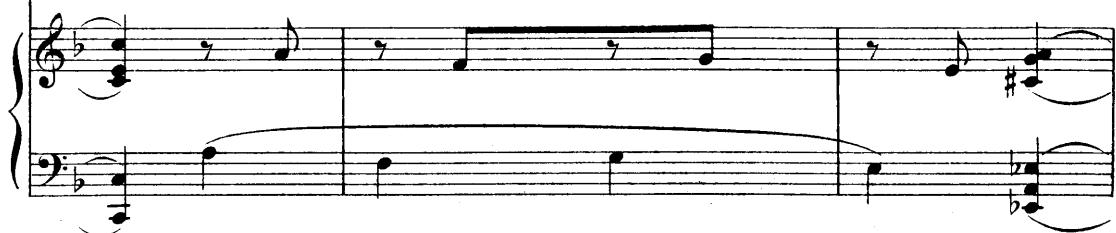
1. With our fin - gers we pick pret - ty ro - ses.. Like
2. With our fin - gers we count up our mo - ney.. Like
3. With our fin - gers we're draw - ing and writ - ing.. Like
4. With our fin - gers the fire we are pok - ing.. Like
5. With our fin - gers we pull up our stock - ing.. Like

*Fine.*

16



- this! with our fin - gers we rub our small no - ses.. Like  
 this! with our fin - gers we taste mo - ther's ho - ney.. Like  
 this! with our fin - gers our friends we're in - vi ting.. Like  
 this! with our fin - gers the cat we are strok - ing.. Like  
 this! with our fin - gers at dun - ces we're mock - ing.. Like



- this! with our fin - gers a sig - nal we  
 this! with our fin - gers the pia - no we  
 this! with our fin - gers we play on the  
 this! with our fin - gers we ti - dy our  
 this! with our fin - gers we wave our good -



20

make.. Ah, ah, ah! With our fin - gers a sand - wick we  
 play.. Ah, ah, ah! With our fin - gers we point out the  
 floor.. Ah, ah, ah! With our fin - gers we knock at the  
 hair.. Ah, ah, ah! With our fin - gers we pinch and we  
 byes.. Ah, ah, ah! With our fin - gers we're dry - ing our

24

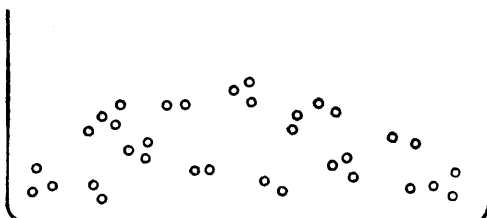
take.. Ah, ah, ah!  
 way.. Ah, ah, ah!  
 door.. Ah, ah, ah! You will all a - gree, 'tis worth  
 tear.. Ah, ah, ah!  
 eyes.. Ah, ah, ah!

know - ing All that we are show - ing! Come and

### III. Clever Hands and Fingers.

Time: ♩ = 72.

The children, seated with crossed legs on the ground, are in a semi-circle, not regularly side by side, but in groups of 2, 3 or 4. They do not address the audience in their singing, but each other.



#### Verse 1.

- Bars 1 and 2.* On “*come and watch*” three hand-claps. On “*our little band*” three movements of both wrists, drawing one away from the other, palms facing, right arm going to the right and left arm to the left.
- Bars 3 and 4.* Each child raises its forefinger and looks at its neighbour.
- Bars 5 and 6.* (See bars 1 and 2.)
- Bars 7 and 8.* (See bars 3 and 4.)
- Bars 9 and 10.* On “*with our five fingers*” flutter the fingers about, on “*and with our hand*” clap the hands together.
- Bar 13.* On “*Like this*” pretend to pick a flower with three fingers. (Some of the children can pretend to have been pricked by the rose’s thorn.)
- Bar 16.* They rub their noses.
- Bar 19.* “*Ah, ah, ah!*” Make a sign with the forefinger as though calling a friend.
- Bar 22.* “*Ah, ah, ah!*” pretend to take a sandwich off a plate, with thumb and 3rd finger.
- Bars 23—26.* On the words *agree, knowing, we* and *showing*, turn alternately to the right and left neighbour, facing her and shewing her both hands raised, with spread-out fingers. The neighbour does the same in a reversed order.

**Verse 2.** See verse 1, bars 1 to 10.

*Bar 13.* On "*Like this*" pretend to be counting coins.

*Bar 16.* On "*Like this*" lick your forefinger, after having dipped it into an imaginary jar.

*Bar 19.* On "*ah, ah, ah!*" pretend to play scales on the piano.

*Bar 22.* On "*ah, ah, ah!*" point in a certain direction with the forefinger.

*Bars 23—26.* See verse 1.

**Verse 3.** See verse 1, bars 1 to 10.

*Bar 13.* On "*Like this*" pretend to write and draw.

*Bar 16.* On "*Like this*" a welcoming gesture of both hands, drawing them inwards towards the chest; accompanied by a little inclination of the head.

*Bar 19.* "*Ah, ah, ah!*" kneel down and pretend to be rolling marbles to one another

*Bar 22.* "*Ah, ah, ah!*" pretend to knock at a door with knuckle of curved forefinger

*Bars 23—26.* See verse 1.

**Verse 4.** See verse 1, bars 1 to 10.

*Bar 13.* On "*Like this*" pretend to poke the fire.

*Bar 16.* On "*Like this*" pretend to stroke a cat, kneeling down to do this.

*Bar 19.* "*Ah, ah, ah!*" pass the fingers through the hair like a comb.

*Bar 22.* "*Ah, ah, ah!*" pretend to pinch and scratch each other.

*Bars 23—26.* See verse 1.

**Verse 5.**

*Bar 13.* "*Like this*" pretend to pull up a stocking.

*Bar 16.* "*Like this*" shake a mocking forefinger at an imaginary dunce in the corner.

*Bar 19.* "*Ah, ah, ah!*" wave a farewell to the audience with the five fingers of the right hand.

*Bar 22.* "*Ah, ah, ah!*" Pass the fingers in front of the eyes to dry them.

*Bars 23—26.* See verse 1.

Then recommence bars 1 to 10. See verse 1.



## The Pedlar.

Callisthenic exercise.

English words by R. H. Elkin.

Song with action.

Text and Music by  
E. JAQUES-DALCROZE.

Allegretto.

Voice.

Piano.

## THE CHORUS.

I've cheap sta-tuettes for sale, Come, se - cure one with-out

fail! Ah, won't you buy, kind la-dies? Won't you buy, kind sirs? Won't you buy? — They're

lasting and cheap and pret-ty; And to lose such a chance were a pi-ty! Who will buy?

THE CUSTOMER.

THE PEDLAR.

THE CUSTOMER. 16

1. I, my man, I'll take one; Which one, tell me? Why, the finest one, you must  
 2. I, my man, I'll take two; Which two, tell me? Why, the finest two, you must  
 3. I, my man, I'll take three; Which three, tell me? Why, the finest three, you must

Musical score for the first system. It features a vocal line with three verses of lyrics and a piano accompaniment. The piano part includes dynamic markings *mf* and *p*. The key signature is one flat (B-flat) and the time signature is 3/4.

THE PEDLAR.

THE CHORUS. 20

sell me. Here is a shepherd boy clad in a smock! Here is a shepherd-boy clad in a  
 sell me. Here's a glad - ia - tor with buck - le and shield! Here's a glad - ia - tor with buck - le and  
 sell me. Here is a lit - tle child kneeling at pray'r! Here is a lit - tle child kneeling at

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking *p*. The key signature is one flat (B-flat) and the time signature is 3/4.

THE PEDLAR.

24

THE CHORUS.

smock! Up - on his flute he's play - ing while he minds his flock! up - on his  
 shield! And here's an ar - cher with his cross - bow in the field! and here's an  
 pray'r! A dy - ing sol - dier here, a char - ging sol - dier there! a dy - ing

Musical score for the third system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *p*. The key signature is one flat (B-flat) and the time signature is 3/4.



28

flute he's play-ing while he minds his flock!  
 ar - cher with his crossbow in the field! Der-rydown der - ry, Der-ry down  
 sol - dier here, a charging sol - dier there!

32

dee, There's no o - ther ped-lar sells sta-tues like me! Now take your things a -

36

way, And buy some more some day!

## IV. The Pedlar.

Time: ♩ = 80.

**Stage Properties.** A barrow full of the statues. — A long white serge curtain to conceal the soloists. (These can also come on the stage on foot.) Six little black curtains. A reed-pipe. A cross-bow. A buckler.

**Costumes.** For the Sculptor a loose white blouse, for the soloists representing the statues, a shepherd's dress, an archer's dress, a gladiator's dress (drapery) and a soldiers uniform.

*NB.* This song can be performed without costumes or properties.

### Verse I.

*Bars 1, 2 and 3.* The chorus of children who do not act, sings by itself. Other children grouped to the right and left of the stage, point out the place from which the soloists are to enter.

*Bar 4.* Enter the pedlar drawing after him the six soloists representing the statues. These are each covered with a black serge curtain.

*Bars 4—12.* The little procession files past und stops in the middle of the stage at bar 12.



⊗ Pedlar.      ×××××× Statues.

*Bar 13.* One of the chorus steps out and goes towards the pedlar.

*Bar 17.* The pedlar lifts the curtain and discloses the soloist who represents the little Shepherd, playing a flute or a pipe in the classic attitude.

*Bar 19.* The chorus address the buyer.

*Bar 25.* The chorus imitate the pose of the soloist.

*Bar 29.* The buyer admires the statue. The chorus do likewise and discuss its merits with one another.

*Bars 38—43.* The chorus-children revolve in fours in their places on each side of the stage, while the buyer pays the pedlar, and assisted by two or three children, covers up the statue with a little curtain and leads it off.



### Verse 2.

*Bars 1—12.* Pedlar and soloists walk round the stage.

*Bar 13.* Another "buyer" steps out of the ranks and comes towards the pedlar.

*Bar 17.* The Pedlar uncovers the Gladiator who is shielding his body with his buckler from an imaginary assault.

For the following bars see Verse 1.

*Bar 21.* The pedlar uncovers the Archer, who is aiming, with stretched bow; standing at three quarters angle.

### Verse 3.

*Bars 1—13.* See Verse 1.

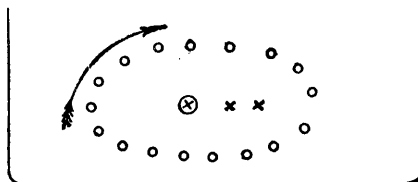
*Bar 13.* A third buyer steps out towards the pedlar.

*Bar 17.* The pedlar uncovers the kneeling Child, hands folded, eyes turned up.

*Bar 21.* The pedlar uncovers the two Soldiers, one lying down, and defending himself against the other who is charging at him.

*Bars 29 and following.* See Verse 1.

*Bar 37 and following.* The chorus walk in a circle round the pedlar.



**Lighting.** From bar 29 in each verse, special light ad libitum.

V.

# Faithful little Legs.

Callisthenic exercise.

Song with action.

English words by R.H. Elkin.

Text and Music by  
E. JAUQUES-DALCROZE.

Allegro moderato.

Voice. *mf*

Piano. *f*

dear little legs, I love you! How well you understand! Always alert, active and

ready To carry out my least command. Always faithful and true and

12

stea - dy! { 1. Walk forward, four steps, } one, two, one two, Quite right! { Walk  
 2. Run forward, four steps, } Run  
 3. Slide forward, four steps, } Slide

16

backward, four steps! } One two, one, two, Quite right! { Walk,  
 backward, four steps! } Run,  
 backward, four steps! } Slide,

20

now to the right! } One, two, one, two! Now go to the left! One,  
 now to the right! }  
 now to the right! }

24

two, one, two! Now lit-tle legs jump high, higher and higher! Car-ry out

28

all that I de - sire. — Tra la la la la la la la la

32

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

1.

la la la la la la la la la la tra la la

1.

2.

§ Last time

la tra la la! § Last time

2. and 3. § Last time

## V. Faithful little Legs.

Time: ♩ = 92.

(The children are drawn up in a straight line in front of the stage.)

### Verse 1,

*Bars 1 and 2.* Head bent down, eyes looking at legs. Arms slightly bent, palms forward, pointing at legs.

*Bars 3 and 4.* Arms and head raised. On the word "understand" the hands are joined on a level with the head.

*Bars 5 and 6.* The hands, still joined, are placed in front of the left shoulder. Head nodded up and down.

*Bars 7 and 8.* Forefinger, raised on a level with the chest, swings from right to left etc.

*Bars 9 and 10.* Arm stretched downwards with stiff forefinger, betokening a command.

*Bars 12, 13 and 14.* Six steps forward—leg raised very high.

*Bars 16, 17 and 18.* Six steps backward.

*Bars 20 and 21.* Four steps to the right. The body still facing the audience, the feet passing one over the other. The leg supporting the weight of the body bends slightly at the moment when the other leg passes in front of it.

*Bars 23 and 24.* Four steps to the left.

*Bar 25.* On the words "jump high" jump into the air, concluding the jump on the word "high".

*Bar 30 and following.* (To end of verse.) Circular walk round the stage with varied gymnastic steps.

### Verse 2.

*Bars 1—10.* See verse 1.

*Bars 12, 13 and 14.* Twelve little running steps forward (two to each beat).

*Bars 16, 17 and 18.* The same backwards.

*Bars 20 and 21.* 8 steps to the right (4 to a beat).

*Bars 23 and 24.* Same to the left.

*Bar 30 and following.* Circular trotting walk round the stage with varied combinations of running.

**Verse 3.**

*Bars 2—10.* See verse 1.

*Bars 12, 13 and 14.* Six *sliding* steps forward.

*Bars 16, 17 and 18.* The same backward.

*Bars 20 and 21.* Four sliding steps to the right.

*Bars 23 and 24.* The same to the left.

*Bars 30 and following.* Circular walk round stage with varied combinations of sliding, jumping and gymnastic steps. (See *Method of rhythmic gymnastics*, by E. Jaques Dalcroze.)

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# VI. The old Armchair.

Callisthenic song.

Song in three Pictures.

English words by R. H. Elkin.

Text and Music by  
E. JACQUES-DALCROZE.

Voice. *Lento.*  $\%$  *p*

Where the i - vy has

Piano. *pp sempre*

*with Pedal*  $\%$

cloth'd ev'- ry nook, ev'- ry cran - ny, In the old house that stands ov - er

there, You still may see an old arm-chair, \_\_\_\_\_ That once belong'd to dear old

112958

8

gran - ny.   
 { 1: 'Tis there, as a girl, she would sit and read, Held   
 2: 'Tis there, la - ter on with her ba - by boy, Held   
 3: 'Tis there, sil - ver-hair'd, not so long a - go, En -

*mp* *piu f*

*piu f* *rit.* *p a tempo*

fast in the spell of en - tran - cing stor - ies, Of knights   
 close in the warmth of her soft car - ess - es, She sat,   
 throu'd like a queen, you would still have found her, Old songs,

*rit.* *p a tempo*

16

who re - deem mai - dens in sore need, Tales of love and of   
 hap - py mother, beam - ing, full of joy, Full of pride in his   
 tales and fables croon - ing soft and low, Whilst a group of ad -

*legato*

20 *mf* *p* *dim.*

val - our and of by - gone glor - ies.   
 dim - pled cheek and gold - en tress - es. } Ah!   
 mir - ing child - ren clust - er'd a round her. }

*mf* *pp*

*mp* 24

'Tis there, In your shel - ter, old chair,  
'Tis there, In your shel - ter, old chair,  
'Tis there, In your shel - ter, old chair,

23

*p*

she sat dreaming, wait-ing for her prince to come for her, while the moon was  
she sat dreaming, gold-en dreams of ba - by's fu - - ture, while the moon was  
she sat dreaming, of the hap-py days of child - hood, while the moon was

*mf*

32

1-3. gleam - - - ing!

2. and 3. Last time.

*legato* *p*

## VI. The old Arm-chair.

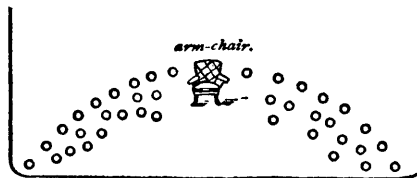
Time: ♩ = 66.

(Three soloists and 8 singing children, little girls and boys amongst whom is a baby of 2 years old.)

**Stage Properties.** A large arm-chair; a book; a low bench.

**Costumes.** 1st. soloist: a young girl's costume of the first Empire period.  
 2nd. soloist: A young woman's costume. Same period.  
 3rd. soloist: an antique grandmother's costume and white wig.

**Verse I.** The chorus of performers interpreting the action is drawn up in two rows: the first seated, the second standing, in a semi-circle. The latter is intersected by the arm-chair. (If possible, let the arm-chair be concealed behind a gauze curtain from bars 1 to 8 and then lighted up from behind, from bars 8 to 32.)



*Bars 2, 3 and 4.* Raise the arm slowly as though invoking the old house.

*Bars 5—8.* Turn the arm, pointing to the arm-chair.

*Bars 8—20.* The first soloist curls herself up in the arm-chair, her legs doubled under her. Her hair is ruffled, her forehead resting on her hand. She is engrossed in a book which lies open on her knee. Light behind the gauze curtain.

*Bars 20—32.* Change of position. The book falls to the ground. Resting her elbows on the arms of the chair, forehead leaning on hand, the soloist is dreaming and gazing at the sky with smiling face.

**Verse 2.**

*Bars 2—8.* The light behind the curtain is extinguished. See verse 1. Soloist 1 goes back into the wings.

*Bars 8—20.* The second soloist sits in the arm-chair. In her arms she holds a baby which she embraces, bending over it tenderly. Light behind the gauze curtain.

*Bars 20—32.* Change of position. She straightens herself, and holds the child on her knees with arms slightly stretched out. Inclining her head a little to one shoulder, she gazes at the child.

**Verse 3.**

*Bars 2—8.* See verses 1 and 2. Soloist 2 goes off.

*Bars 8—20.* Light. The third soloist sits in the chair. Round her are grouped 7 little girls and boys, some facing the audience three-quarters; others turning their back to it; some sitting, others kneeling or standing. The soloist rests her hand on the head of the nearest child. All the children keep their eyes on her.

*Bars 20—32.* Change of position of soloist, who raises her forefinger as if she were telling a story. Different movements expressing attention on the part of the children.

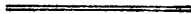
*NB.* If there is a gauze curtain before the arm-chair, the lighting will be from the back, and in bar 7 the arm-chair will appear in a transparency.

**Lighting.**

Verse 1, Bar 9, blue light.

Verse 2, Bar 9, red light.

Verse 3, Bar 9, yellow light.



# VII. The two Dancing-Lessons.

Song with action.

Callisthenic exercise.

English words by R. H. Elkin.

Text and Music by  
E. JACQUES-DACROZE.

Moderato assai.

Voice. %

Child, to a  
Child, to a

Piano. *mf* %

par-ty you are ask'd to go, But can you dance, I won-der? No, I can-not!  
par-ty you are ask'd to go, Can you dance now, I won-der? Yes, I can now!

No, real-ly no? Then come, I will teach you to save you from a blunder.  
Yes, real-ly yes? You need some more teach-ing to save you from a blunder.

8

When you en - ter, try to make a sen - - sa - tion, Full of  
 First come in with - - out the least os - ten - - ta - tion, Full of

12

haughty airs and gra - ces. Then sit down with a lot of af - fec -  
 dig - ni - ty and good bree - ding. Then sit down without a - ny af - fec -

16

ta - tion, Fan your - self, making simper - ing gri - maces. } Till some fine  
 ta - tion, Fan your - self simply, if a fan you're needing. } Then you quite simply say

20

part - ner comes up and bows with a smile en - trancing. } Then you must flut - ter your  
 } Then you quite simply say

cre - -

*scen - do* <sup>24</sup> *f*

eyes, Show first a lit - tle sur - prise and start danc - ing.  
 "yes," You rise with ea - ger - ness, and start danc - ing.

*scen - do* *f*

*f* <sup>28</sup>

1. and 2. Then off you start dancing and danc - ing in measure, { e - le - gant -  
 with all your

ly, e - le - gant - ly, With a set bored smile! Then off you start  
 heart, with all your heart, Look - ing bright and glad! Then off you start

<sup>32</sup>

danc - ing and dance at your lei - sure, as if you were a - sleep. 'Tis the la - test  
 danc - ing and dance full of plea - sure, as if you were at home, Danc - ing with your



HALF THE CHORUS.

36

39

Start danc - - - ing, start danc - - - ing, to the  
 style. } Then off you start danc-ing and danc-ing in mea-sure, { e - le - gant -  
 dad. } with all your

THE CHORUS.

mea - sure, { e - le - gant - ly, with a set bored smile; } start danc - -  
 { with all your heart, Look - ing bright and glad; } heart

ly, e - le - gant - ly, with a set bored smile, Then off you start  
 heart, with all your heart, Look - ing bright and glad; Then off you start

ing, start danc - - - ing } with a smile, 'Tis the la - test style!  
 { Look - ing glad, Looking bright and glad!

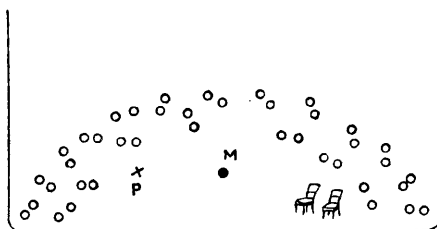
dancing, And dancing at lei - sure, as if you were a - sleep, 'Tis the la - test style!  
 dancing, And dancing with pleasure, as if you were at home, Dancing with your dad!

## VII. The two Dancing-Lessons.

Time: ♩ = 72.

The children are picturesquely arranged in couples in a semi-circle, the little Pupil is on the left (+) and the Dancing-mistress (●) in the centre.

**Properties.** Two chairs, on each of which lies a fan.



### Verse I.

- Bar 1.* The dancing-mistress, a solemn and affected person, addresses the pupil who steps out of the line.
- Bar 4.* The pupil shakes her head negatively.
- Bar 5.* The mistress is shocked.
- Bars 6, 7.* Imperative gesture.
- Bar 8.* She draws the pupil further back.
- Bar 9—12.* As she sings, she starts going affectedly towards the chairs on the right.
- Bar 13.* The pupil imitates her.
- Bar 14.* She sits down stiffly.
- Bar 15.* The pupil imitates her.
- Bar 16.* She fans herself affectedly.
- Bar 17.* The pupil imitates her.
- Bars 18—20.* Two young girls step out of line on the left, cross the stage and make a bow, one in front of the mistress and the other in front of the pupil.
- Bars 20, 21.* The mistress inclines her head, with lowered eyes.
- Bars 22, 23.* The pupil imitates her.
- Bars 24, 25, 26.* The mistress rises and makes the pupil rise also.
- Bars 27—35.* The mistress dances round in her place with her partner, in an absurdly elegant and bored manner.

*Bars 36—44.* Whilst the dancing-mistress continues dancing in a circle in the midst of the stage, the pupil imitates her with her partner. The young girls of the chorus imitate her also and dance in their places.

*Bars 44 and following.* As they dance, the dancing-mistress and her partner cross the line on the left, and disappear. The pupil's partner accompanies her up to her chair on the right, salutes stiffly and walks out affectedly.

## Verse 2.

*Bar 1.* A second dancing-mistress (of a gay and natural gait) steps out of the line on the left and comes up to the pupil still on her chair.

*Bar 4.* The pupil inclines her head pedantically.

*Bars 5, 6, 7, 8.* The dancing-mistress smiles and, taking the pupil by her arm, obliges her to get up from the chair, and draws her further back.

*Bars 9, 10, 11, 12.* As she dances, she comes forward with natural and easy steps, to the chairs.

*Bar 13.* The pupil imitates her.

*Bar 14.* She sits down simply.

*Bar 15.* The pupil imitates her.

*Bar 16.* She fans herself simply.

*Bar 17.* The pupil imitates her.

*Bars 18, 19, 20.* Two young girls of the chorus step out of the line on the left and come to make a bow, one before the dancing-mistress, the other before the pupil.

*Bars 21, 22, 23.* The dancing-mistress salutes gracefully and gets up from her chair patting her skirts.

*Bars 24, 25.* The pupil imitates her.

*Bars 27 to 35.* The dancing-mistress dances on the spot with her partner, spiritedly, jumping very high.

*Bars 36 to 44.* As the dancing-mistress continues dancing in a circle in the midst of the stage, the pupil imitates her with her partner. The young girls of the chorus imitate her also and dance in their places.

*Bar 44.* The young girls of the chorus may make their round around the pupil. In that case the piano-player has to play the ritornello several times successively or to begin again from bar 35.



# VIII.

## The goldenhaired Fairy.

Song with dance.

Callisthenic exercise.

English words by R. H. Elkin.

Text and Music by  
E. JAQUES-DALCROZE.

Allegretto.

Voice. 1. The

Piano. *mf*

o - ther night out on the green, I saw a vis - ion  
ma - gic of her star - like eyes Pier - ces the night's dark  
see, the sky is cloud - ing o'er; Hark to the peals of

gleam - ing; The sweet - est fair - y ev - er seen,  
cov - er; And drawn by her, the but - ter - flies,  
thun - der; The rain comes down, the temp - ests roar,

Danced past with her gold hair all stream - ing. Her  
 All round her dain - ty head flit and hov - - er. But  
 And tear her gold - en man - tle a - sun - - der. A -

*cre - - scen - - do*

long hair like a gold - en sheet, Was cov - er - ing her all  
 when to veil her glan - ces bright, Her man - tle of gold she's  
 - las, the moon has hid her light, And poor lit - tle fair - y

*cre - - scen - - do*

*leggiero*

ov - - er, It hung like a gold - en cov - er, From her  
 spread - - ing, The light that her eyes were shed - ding, Fades a -  
 shak - - ing, Be - neath her hair re - fuge tak - ing, Falls a -

*(rall.)*  
*suivez*

head to her ti - - ny feet. Trip it,  
 way in - to som - bre night. Trip it,  
 weep - ing this cru - - el night. Weep then,  
 (The 3<sup>rd</sup> versé more slowly)

16

trip it, my lit - tle fai - ry, Dance, the while your gold - en  
 trip it, my lit - tle fai - ry, Dance, the while your gold - en  
 weep then, poor lit - tle fai - ry, Weep, the while your gold - en

*mf*

hair Floats like a ban - - ner air - y, Floats in the  
 hair, Floats like a ban - - ner air - y, Floats in the  
 hair, Floats like a ban - - ner air - y, Floats in the

*legato*

20

scen - - - ted air. With your gold - en man - tle  
 scen - - - ted air. With your gold - en man - tle  
 stor - - - my air. With your gold - en man - tle

*mf*

24

cre - - -

twin - ing Round your bo - dy fair and frail, Trip it  
 twin - ing Round your bo - dy fair and frail, Trip it  
 twin - ing Round your bo - dy fair and frail, Weep for the

- scen - - do

28

while the moon is shin - ing, Trip it while the moon is  
 while the moon is shin - ing, Trip it while the moon is  
 moon that's no more shin - ing, Weep for the moon that's no more

shin - - ing, Shin - - ing on your tress - - es  
 shin - - ing, Shin - - ing on your tress - - es  
 shin - - ing, Shin - - ing on your tress - - es

32

pale.  
 pale.  
 pale.

*mf*

2<sup>nd</sup> and 3<sup>rd</sup> % End.

2. The  
 3. But

2<sup>nd</sup> and 3<sup>rd</sup> % End.

## VIII. The goldenhaired Fairy.

Time: ♩ = 88.

**Fairy's Costume.** A gauze tunic, a gauze veil, hair hanging loose.

*NB.* The soloist who represents the goldenhaired fairy does not sing: She dances and acts whilst the young girls of the chorus form two groups, one on each side of the stage, and sing the song. — The gestures described below must be carried out by the chorus. As regards the dance itself, it must be arranged by a dancing-master and should be conceived in a manner that will cause the loosened hair and the gauze veil to flutter. The steps of the classic *veil-dance* may be made use of. If possible, a transparent curtain should be hung in front of that part of the stage where the fairy dances.

### Verse 1.

*General instructions for the dance.*

*Bar 3.* The fairy enters and runs dancing round the stage, letting her hair and her veil stream out behind her.

*Bar 14.* Dances without leaving her place.

### Verse 2.

*Bar 1.* The fairy pretends to be escaping from the butterflies which pursue her.

*Bar 9.* She covers her face with her veil.

*Bar 14.* Veil-Dance.

### Verse 3.

*Bar 1.* Pantomimic action following the sense of the words.

*Bar 12 and following.* Stop in the middle of the stage. Living Picture.

### Verse 1.

*Action of the chorus.*

*Bar 1.* Both arms slowly raised.

*Bars 3 and 4.* Hands lowered showing how small the fairy is.

*Bars 4, 5 and 6.* Rhythmic movements of the arms from right to left.

*Bars 8, 9 and 10.* Raise hands and let them play with hair.

*Bar 12.* One hand passed over the whole length of the veil of hair.

*Bars 14, 32.* The young girls take each other round the waist or by the hand and accentuate the dance-rhythm by slight swaying movements without leaving their places.



**Verse 2.**

*Bars 1 and 2.* Both arms half stretched forward.

*Bars 3—7.* Flutter the fingers, like the flight of butterflies.

*Bars 8—12.* Pretend to draw the hair over the face.

*Bars 14—32.* See verse 1.

**Verse 3.**

*Bars 1—4.* The hands trace clouds in the air,

*Bars 5—7.* And the rain coming down.

*Bars 8—12.* They pretend to wrap themselves up shivering in their cloak of hair.

*Bars 14—20.* The young girls, with clasped hands, very slowly approach the fairy and group themselves to the right and left of her, some kneeling, others standing and bending.

*Bars 20 and following.* Living Picture.

**Lighting.** Verse 1. Moonlight, white light.

Verse 2. Bars 1—13, red light.

Bars 14—32, blue light.

Verse 3. Green light.



# IX.

## "On a Sunday morn."

Marching exercise.

Song with action.  
Callisthenic exercise.

English words by R. H. Elkin.

Text and Music by  
E. JAQUES-DALCROZE.

Moderato.

Voice.

Piano.

*p*

On a

Sunday morn in sun-ny weath-er, On the green, far from streets and hou-ses, You can

see the girls stroll by to- geth-er, Arm in arm, in their Sunday blou- ses,

1. First the  
2. First the  
3. First the

shy ones who are wont to walk like this: }  
 vain ones who are wont to walk like this: } Tra la la la la la  
 rus-tics who are wont to walk like this: }

*rythmé*

la la, Tra la la la la la la la }  
 Then the  
 Then the  
 Then the

proud ones who are wont to walk like this: }  
 stiff ones who are wont to walk like this: } Tra la la la la la  
 bold ones who are wont to walk like this: }

Meno mosso.

la la, Tra la la la la la la. But beneath the moonbeams bright, None but poetse'er have

*dim. - e - - rit.* 24 *mf*

seen, Bands of fai-ries gay and light, Pass a - long on the green. Ah

*dim. - e - - rit.* *mf*

*a tempo* 28

Ah Ah Ah la la la, la la la la la la. Ah

*a tempo*

*ped.* 8

*mf* 1.

Ah Ah Ah la la la la la Ah

*p* *mf*

2.

la.

*f* *p* *mf*

## IX. "On a Sunday Morn."

Time: ♩ = 72.

### Verse 1.

*Bars 1—16.* The chorus only are visible and sing, pointing to the back of the stage.

*Bar 8.* Enter the girls who act.

*Bars 8—14.* They walk round the stage, imitating the walk of shy girls, with lowered eyes and clasped hands.

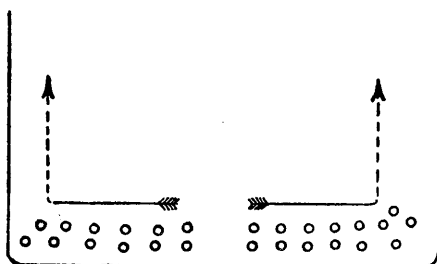
*Bars 15—20.* The same, imitating the proud girls — head carried high, hands on hips.

*Bar 20—24.* They draw up in couples in a straight time at the back of the stage.

*Bars 25—30 (and repeat).* A slow graceful step, the couples giving each other hands as they pass down the stage in a straight line — then a slow dance in their places. For the steps see the *Method of rhythmic gymnastics*.

### Verse 2.

*Bars 1—8.* Having reached the edge of the stage, the young girls divide in two lines, of which one goes up the stage on the left, the other on the right.



*Bars 8—14.* Walk round stage imitating vain girls (action of fan, affected manners, coquettish hitching up of skirt).

*Bars 15—20.* Imitation of stiff ungainly girls — (head straight, legs stiff, arms glued to body).

*Bars 20—32.* See verse 1.

**Verse 3.**

*Bars 1—8.* See verse 2.

*Bars 8—14.* See verse 2. Imitation of rustic girls (heavy step, elbows sticking out; head sunk on shoulders).

*Bars 15—20.* Imitation of bold girls (huge rhythmical strides, clenched fists, arms swinging to the music).

*Bars 20—32.* See verse 1.

**Lighting.** White light for bars 1—20.

Green light for bars 20—24.

Loïe Fuller combinations (rainbow effects) for bars 24—32.

---



do, Fetch scissors and thim-ble, Be clev-er and nim-ble, See if you know what to

*cre - 8*

*p* *cre -* *scen -*

*scen -* *do*  
do, With these bits of silk and sa - tin, Girls must know How to

*do*

sew, And must know dress-mak-ing as well as La - tin.

12

*p*  
I was quick as quick could be, And one and two and three, With my

*p* (b)



16

scis-sors and my thim-ble, See how elev-er and how nim - - ble! I was

quick as quick could be, And four and five, I did look a -

20

*cresc.*

- live! And six, se'vn eight, From ear - ly till late I worked at it

*pizz f* *cresc.*

24

straight; And nine and ten, My {first pret-ty} {se - cond new} {third pret-ty} dress was quite fin ish'd by

*b*

then! Tra la la, tra la la la la; tra la

28  
la la la la la la la la la la, tra la

32  
la la, tra la la la, tra la la la la la la la la la

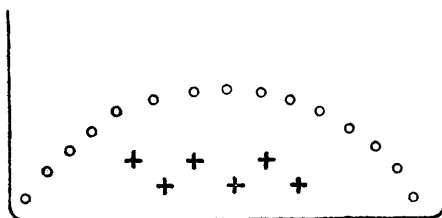
la.

## X. The quick Dressmaker.

Time: ♩ = 63.

**Properties.** Every soloist must have a length of stuff (preferably cashmere) of about  $1\frac{1}{2}$  to 2 yards in length; and some safety-pins stuck in her bodice.

**Verse 1.** The girls (o o o) are in a semi-circle. In the centre six or eight little soloists (× × ×) each having a length of material over one arm.



*Bars 1 and 2.* On "*given me*" soloists raise their arms with clasped hands.

*Bars 3 and 4.* They unfold their material.

*Bar 5.* Friendly affirmative nod.

*Bars 6, 7 and 8.* Nod to left on "*fetch scissors*".

Nod to right on "*and thimble*".

Nod to left on "*Be clever*"

Nod to right on "*and nimble*".

*Bar 9.* On "*what to do*" curve the forefinger three times. On "*bits of silk and satin*" point to the material.

*Bar 11.* On "*how to sew*" crook the forefinger thrice.

*Bars 13—26.* Each soloist drapes herself in her stuff in a different manner. (Take figures 5, 6, 7, 8, 9, 10 as models and invent other ways of draping.) Whilst the chorus do as follows:

*Bar 14.* Both hands raised, thumb and forefinger together.

- Bar 15.* *One, two, three*, accentuated successively by the thumb, forefinger and middle finger of the right hand.
- Bar 16.* Imitate the action of unfolding the material, of smoothing it out, cutting it out with the scissors, sewing etc., etc.
- Bar 18.* See bar 14.
- Bar 19.* *Four*, little jerk of 4th. finger. *Five*, of fifth finger.
- Bar 20.* On "*I did look alive*" pretend to lay the material on the body and examine the effect on every side. On *six* and *seven* jerk the thumb and forefinger of the left hand and the 5 fingers of the right hand.
- Bar 21.* "*From early till late*" stick in pins.
- Bar 22.* On "*eight*". The 3rd finger of the left hand; on "*at it straight*" arrange the fold with the right hand.
- Bar 23.* On "*seven, eight, nine*" the 2nd, the 3rd and 4th fingers of left hand and all 5 fingers of right hand.
- Bar 24.* Drop both arms by the side and curtsy. The soloists do likewise.
- Bars 26—32.* The chorus dance round in their places whilst the soloists walk all round the stage inviting admiration for their costumes.

**Verse 2 and 3.** Same action as Verse 1. With each new verse, each soloist changes her style of drapery. The soloists can be replaced by new ones in each verse.

*NB.* If the soloists find it too difficult to arrange their own draperies, a certain number of the chorus can step out and stand in line in front of them, from bar 12 to bar 24, so as to hide them from the audience; whilst others standing behind them help them with the draping. It is however, preferable for the audience to see them drape themselves. With a little practice, they will manage to be ready in the given time.

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