

Singing Games
and
Folk Dances

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Singing Games



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FOREWORD

The last few years we, in America, seem to be more aware of the value of folk dancing. It is spreading over our countryside as we realize more and more the joy of being part of a group all moving together; as we come to feel the rhythm and beauty of the patterns, and of the folk tunes which enrich and guide them. Folk dances are ours to-day because they have given satisfaction to many people through many generations. Their roots go far back. Their quality is lasting.

Olive D. Campbell.

John C. Campbell Folk School

Brasstown, N. C.

November 1941

INTRODUCTION

The singing games in this collection were previously published in a small booklet called "Singing Games, Old and New". All of these singing games are of Scandinavian source, principally Danish, and many were recorded by Georg Bidstrup, who as a child growing up in Denmark, started to play them at the age of six. He brought them with him when he came to the John C. Campbell Folk School in 1926 to take charge of the School farm. Here they proved so popular that they have become a permanent part of the recreation program which has spread throughout our Southern Highlands.

Twenty Danish folk dances comprise Part II. Some of these dances Georg Bidstrup brought with him in 1926; others were collected in Denmark in the summers of 1936 and 1939. It is hoped that they will meet the need for more advanced material.

Marguerite Butler Bidstrup.

Explanation of Terms

FORMATION

Double circle, partners facing—Men with backs to center of circle.

FIGURE

Grand right and left—Partners face each other, clasping right hands; women move clockwise around the circle, giving left and right hands alternately to the men who are moving counter-clockwise.

POSITIONS

Two-hand position—Partners face each other and take hands, right shoulder to right shoulder, right arms outstretched, left bent; reverse position, left shoulder to left shoulder, etc.

Shoulder position—Partners, facing, place hands on each others' shoulders.

Shoulder-hip position—Partners face each other; women place hands on mens' shoulders, men place hands slightly above womens' hips.

Single arch—Each man takes women's left hand in his right (or vice versa) and raises high to form an arch over head.

Double arch—Partners clasp each others' hands and raise high over heads.

Skating position—Partners, side by side, hold each others' hands crossed in front.

Steps

Change-step—Place left foot forward, bring right foot behind left, place left foot forward, swing right foot in front of left, and bring left foot up behind it, etc.

Change-step with hop—Change-step, hopping as one foot is swung in front of the other.

Hop-step forward—Place right foot forward and swing left foot past with a hop on right foot, or vice versa.

Hop around—Always done with partner, usually shoulder-hip position; women begin with right foot and men with left, hop, making a half-turn each time.

Side-step—Place foot to side and bring other foot up to it.

Running side-step—Fast side-step.

Heel-step—One foot forward resting on heel, other knee slightly bent.

Toe-step—Same as hop-step with very slight knee bending and almost no hop.

Single Tyrolean step—Place right foot to right, swing left foot across right leg, knee and ankle relaxed, hop; vice versa.

Double Tyrolean step—Place right foot to right, place left foot behind it, then right foot to the right again, swing left foot across right, hop; vice versa as in single Tyrolean step.

Chasse—The right (or left) foot moves one step and the other foot is brought up to it. Then the right (or left) takes a step in same direction as before.

Buzz Step—When this is used in a circle or in mills the right foot is in the lead, the left not far behind. A step is taken with right, most of the weight on this foot, and then the left is brought up to it. When couples swing in place both dancers have the outside of their right feet together, serving as a pivot. The weight is on right foot.

PART I - SINGING GAMES

DANISH MARCH

Quick march to any good marching song.

Couples swing up the middle of the room; men go to left, women to right; join and march up middle; couples go alternately to left and right.

March up four and four; alternate fours swinging to left and right.

March up eight and eight; stop with ample space between rows. First man leads first row, all hands joined, up and down between the rows, each row joining on.

First couple forms arch, men with backs to center of room; second couple passes under arch and immediately forms an arch; third couple the same, and so on.

First couple, inside hands joined, pass under entire length of arches, followed by second couple, etc.

First couple, arms outstretched shoulder-height, running side-steps counter-clockwise between the two lines; second couple follows, etc. Players who are standing clap in time.

First couple, inside hands joined, marches between lines, followed by other couples.

LOTTE WALKED

*Danish version
of old Swedish*

The musical score consists of four staves of music in 2/4 time. The first staff is marked 'I', the second 'II', the third 'III slower', and the fourth 'IV faster'. The music is written in treble clef with a key signature of one flat (B-flat). The melody is simple and rhythmic, with some rests and slurs.

- I. Lotte walked, Lotte walked, up and down the highway,
For to see, and be seen, in the crowd on Sunday.
- II. Lotte walked, Lotte walked, up and down the highway,
For to see, and be seen, in the crowd on Sunday.
- III. Tra la, la la, la la, la;
- IV. Tra la la la, la la la la, la la la la la.

FORMATION: Double circle facing counter-clockwise.

- I. Partners, inside hands joined, walking steps.
- II. Men, arms folded on chests, walk counter-clockwise; women,
hands on hips, walk clockwise.
- III. Take partners, shoulder-hip position; four side-steps coun-
ter-clockwise with stamping of the foot.
- IV. Seven running side-steps clockwise.

Repeat III and IV.

SEVEN MAIDS IN A RING

Old Danish



1.

Seven maids in a ring, falleralla,
 Seven maids in a ring, falleralla;
 They play but will not sing, falleralla,
 They play but will not sing, falleralla.

2.

I. She will not get away, falleralla,
 II. She will not get away, falleralla;
 III. I have caught her, she must stay, falleralla,
 IV. I have caught her, she must stay, falleralla.

3.

I. Let us sing all day for fun, falleralla,
 II. Let us sing all day for fun, falleralla;
 III. Let us sing, then we will run, falleralla,
 IV. Let us sing, then we will run, falleralla.

Verse 1

Single circle; girls (seven, more or less according to size of outer circle) form an inner circle. Outer circle runs clockwise, inner circle runs counter-clockwise.

Verse 2

I. Inner circle choose partners from outer circle; those who are left take partners. Two-hand position; running steps clockwise.

- II. Running steps counter-clockwise.
- III. Repeat, running steps clockwise.
- IV. Repeat, running steps counter-clockwise.

Verse 3

- I. Clap hands; partners hook right arm, running steps clockwise.
- II. Clap again, hook left arms, running steps counter-clockwise.
- III & IV. Couples run counter-clockwise in a circle.

A THIEF

Danish



- I. A thief, a thief, a thief you be,
For you have stolen my love from me,
But one hope more relieves my pain
That I can get me one again.
- II. Tra, la, la la la,
Tra, la, la la la.
Tra, la, la la la,
Tra, la, la.

FORMATION: Double circle, partners' inside hands joined.
One or more odd players or thieves.

- I. Couples walk in counter-clockwise circle.
- II. Skipping step. Thieves steal only in chorus by tapping on the back of player whose place he wishes.

DO YOU LIKE ME?

Danish version
of Old Swedish

- | | | | |
|---|--|---|--|
| <p>1.</p> <p>I. Tell me that you like me.</p> <p>II. Yes, I'll tell you.</p> <p>III. Will you play with me?</p> <p>IV. Yes, I'll play with you.</p> <p>V. Are you sure of that?</p> <p>VI. Yes, I am sure.</p> <p>VII. Tra la-la la-la la la.</p> | <p>2.</p> <p>I. Can you patch my trousers?</p> <p>II. Yes, I'll patch them.</p> <p>III. Can you darn my stockings?</p> <p>IV. Yes, I'll darn them.</p> <p>V. Are you sure of that?</p> <p>VI. Yes, I am sure.</p> <p>VII. Tra la-la la-la la la.</p> | <p>3.</p> <p>I. Shall we have a wedding?</p> <p>II. Yes, we'll have one.</p> <p>III. Shall it be in spring-time?</p> <p>IV. Yes, it shall be.</p> <p>V. Are you sure of that?</p> <p>VI. Yes, I am sure.</p> <p>VII. Tra la-la la-la la la.</p> | <p>4.</p> <p>I. Shall we see the preacher?</p> <p>II. Yes, we'll see him.</p> <p>III. Marry us for certain?</p> <p>IV. Yes, I hope so.</p> <p>V. Are you sure of that?</p> <p>VI. Yes, I am sure.</p> <p>VII. Now I am so very glad.</p> |
|---|--|---|--|

*Verses 1, 2, and 3***FORMATION:** Double circle, partners facing.

- I. Men bow.
- II. Women curtsey.
- III. Repeat I.
- IV. Repeat II.
- V. Men stretch out both hands, questioning.
- VI. Women curtsey and give hands to men.
- VII. Two-hand position, hop-steps around on spot.

*Verse 4***FORMATION:** Double circle, couples join hands skating style.

- I. Double Tyrolean-step to left.
- II. Double Tyrolean-step to right.
- III. Repeat I.
- IV. Repeat II.
- V. Players face each other. Men lay hands on women's shoulders, questioning.
- VI. Women do the same—nodding.
- VII. Shoulder-position, toe-steps around on spot.

OLD SUSANNA

*Tune—Old Danish
Game—Adapted from
Old Danish*



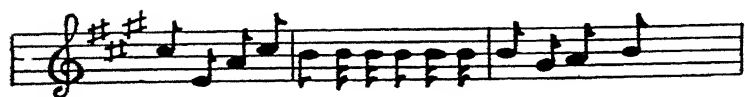
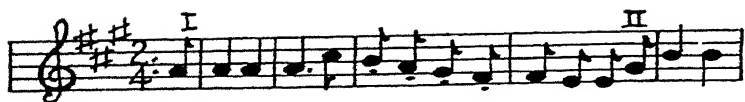
- I. Old Susanna, are you living still?
- II. Old Susanna, are you living still?
Are you living still?
Are you living still?
- III. One-two-three-four-five-six-seven.
- IV. Are you living still?
Are you living still?
- V. One-two-three-four-five-six-seven.

FORMATION: Double circle, partners facing.

- I. Women move counter-clockwise four side-steps to next man. Partners join hands, four side-steps clockwise.
- II. Shoulder-hip position; two change-steps counter-clockwise with half turn.
- III. Hop-steps around.
- IV. Repeat II.
- V. Repeat III.

GUSTAF'S TOAST

Swedish



- I. To Gustaf brave the best of toasts we sing, hurra!
- II. We sing a toast to Gustaf, our brave king.
- III. Tra, la la la, la la la la la la,
Tra la la la, la la la la la la,
Tra la la la, la la la la la la,
Tra la la!

FORMATION: Four couples; quadrille position.

- I. Head couples, four steps forward and back.
 - II. Side couples, four steps forward and back.
- Repeat I and II.

- III. Side couples join inside hands to form arch, outside hands on hips. Head couples, inside hands joined, four steps forward, partners separate and join hands with opposite passing under arch formed by side couples; peek at own partner through crooked arms of side couples, clap hands and swing own partners in place.

Repeat with head couples forming arches.

Extra players may steal partners after players have passed under arch, peeked and clapped.

SHOEMAKER

Old Danish
Words adapted
from English



- I. Rap, tap, tick-a, tack-a,
Rap, tap, tick-a, tack-a,
- II. Rap, tap, tick, tack, to.
- III. Rap, tap, tick-a, tack-a,
Rap, tap, tick-a, tack-a,
- IV. Rap, tap, tick, tack, to.
- V. Pull the waxed end through and through
That's the way to make a shoe.
Pull the waxed end through and through,
That's the way to make a shoe.

FORMATION: Double circle, partners facing.

- I. Hands clenched, elbows bent and held high, circle arms around each other several times. Circle in opposite direction.
 - II. Pull arms apart twice, jerking elbows back quickly; clap three times.
 - III. Repeat I.
 - IV. Repeat II.
 - V. Partners, shoulder-hip position, change-step with hop, moving counter-clockwise, in a circle.
- Women move forward to new partner and the game is repeated.

- I. The fire shines bright for me to-night,
A thousand flames are burning.
- II. The fire shines bright for me to-night,
A thousand flames are burning.
- III. Take my hand so, around we go,
To sing and play I'm yearning.
- IV. Take my hand so, around we go,
To sing and play I'm yearning.

Chorus: Tra, la la, etc.

FORMATION: Two circles, one inside the other, any number.

- I. Inner circle, hands joined, walking steps counter-clockwise.
Outer circle, hands joined, walking steps clockwise.
- II. Inner circle, hands joined, walking steps clockwise.
Outer circle, hands joined, walking steps counter-clockwise.
- III. Inner circle gives right hand to opposite in outer circle;
partners walking steps clockwise in place.
- IV. Partners, changing to left hands, walking steps counter-clockwise in place.

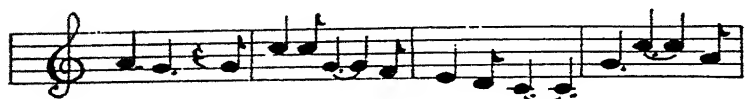
Chorus: Double circle facing counter-clockwise.

- V. Partners, men with right arm around women's waist, women with left hand on partner's right shoulder. Beginning with outside foot, change-step with hop; repeat, beginning with inside foot.
- VI. Shoulder-hip position, toe-steps around, moving forward in circle.

Repeat V and VI three times.

KULLA

Old Scandinavian



- I. If you'll not say that you will play,
I'll play with Kulla.
If you'll not play then I will say
I'll play with Kulla.
- II. Kulla-Kulla-Kulla-Kulla-Kulla-Kai.
Kulla-Kulla-Kulla-Kulla-Kulla-Kai.
- III. I'll play with Kulla.

FORMATION: Single circle, partners facing, both hands on hips.

Verse 1

- I. Partners shake right forefinger at each other, then left forefinger. Repeat three times.
- II. Shuffle of feet, left heel position; repeat shuffle, right heel position.
- III. Clap hands; two-hand position, walking steps clockwise.

Verse 2

- I. Partners shake right forefinger at each other, left heel position; shake left forefinger, right heel position. Repeat three times.
- II. & III. Repeat.

Verse 3

- I. Partners join right hands, lifting arms to form an arch; left heel position and look at each other under arch; join left hands, lifting arms to form arch, right heel position, and look at each other under arch. Repeat three times.
- II. & III. Repeat as in verse 1.

Verse 4

- I. Women, hands on hips, face middle of circle; men behind,

FAMILY GAME

Old Danish



- I. Oh leave me, oh leave me, oh leave me, I say.
- II. Oh come here, oh come here, oh come here and play.
- III. Tra la la la la la, tra la la la la la,
For I have another girl fairer today.
Tra la la la la la, tra la la la la la,
For I have another girl fairer today.

FORMATION: Single circle, partners facing.

- I. Players wave partners away with cross expression.
- II. Men turn and beckon to women on left; women all move to right to the men who beckon. All then have a new partner.
- III. Two-hand position, four hop-steps clockwise; four hop steps counter-clockwise. Repeat.

THE FIDDLER

Old Dansk



- I. The fiddler he has but the one only cow,
 The fiddler he has but the one only cow,
 He swapped off his cow and the fiddle has now,
 He swapped off his cow and the fiddle has now.
- II. "You fiddle so fine, you're mine, you're mine,
 You fiddle so fine!"

FORMATION: Single circle, hands joined.

- I. Two side-steps clockwise, one side-step counter-clockwise.
 Repeat three times.
- II. Alternately swing right foot forward and hop on left, then left backward and hop on right, standing in place and at same time swinging arms forward and backward with the foot movement.

WEAVING

Old Danish



1.

Then weave we so willing,
 And beat in the filling,
 Weave so willing, beat in filling,
 Let the shuttle fly free.

2.

We stoop and we bow low,
 We twist and we bend so,
 Stoop and bow low, twist and bend so,
 Let the shuttle fly free.

3.

The bobbin we refill,
 So weave we a jeans twill,
 Bobbin refill, weave a jeans twill,
 Let the shuttle fly free.

4.

We troll out a measure,
 With lustiest pleasure,
 Troll a measure, lusty pleasure,
 Let the shuttle fly free.

5.

Then home in fair weather,
 Drink coffee together,
 Home fair weather, drink together,
 Let the shuttle fly free.

Verse 1 is sung with Figure I, verse 2 with Figure II, and so forth.

FORMATION: Double line, partners facing. Even number of couples, preferably six.

Figure I

Head couple join hands; run down between rows and back to middle; swing each other $1\frac{1}{2}$ times around by hooked right arms; run diagonally, woman to man at head of set, man to woman at end, whom they swing by hooked left arms; return to middle and swing each other; continue with next in line, etc. Always swing partner by right arm and others by left.

After couple one has finished the reel, remaining couples kneel and clap in time, while first couple, inside hands joined to form an arch, run down the men's line and up the women's line, man on outside of set, to head of set.

Running-steps in entire figure.

Figure II

Partners, both hands joined.

Head couple run down the line, alternately passing under arch of succeeding couples and making arch over them. When they reach the fourth couple, the second couple begins the same figure. Repeat until all couples have been up and down the line and back to original place.

Figure III

Odd couples run six short steps back from center (women backward, men forward); even couples the same (women forward, men backward). Couples progress diagonally, odd couples moving toward the foot, even couples toward the head, passing each other at center. They continue in series of six short steps to cross and re-cross until they reach end positions, where they always take six steps in place before returning up or down the line to original place.

Figure IV

Every player gives his right hand to his partner and his left to the one at right of his partner; arch formation; first man and last woman have left hands free. First man runs under arches, followed by all players, hands joined, and back to original places, each couple forming arch for succeeding couples to pass under. As players take original places, men turn under arch to the right, women to the left. Hands are joined throughout the figure.

Figure V

Line again runs under arches. Last couple acts as pivot; fifth couple passes under arch and stands on other side of last couple, helping to form pivot. Remainder of line, led by first man, quickly winds up around this pivot. Last woman makes her way out under arms; whole line follows, still holding hands. Last woman joins hands with first man, forming a circle, running steps clockwise.

Testing the Cloth

All players hook arms, clasping own hands over breast. Head couple leading the circle flattens out first one way and then the other. Small running steps.

NAPOLEON

Danish



- I. Napoleon was a mighty warrior,
 Tra la la la la, la la.
 A great big bully, fighting terrier,
 Tra la la la la, la la.

- II. Oh, Boney fought the Roo-shi-ans,
 Oh, Boney fought the Proo-shi-ans,

- III. And Boney got Ca — pi — tu — la — tion.

Repeat II and III.

FORMATION: Double circle, partners facing, arms outstretched shoulder height, hands clasped.

- I. Four side-steps counter-clockwise; clap own hands, clap right hands with partner, own hands, left with partner, own hands, both with partner, own hands. Four side-steps clockwise, repeat clapping.
- II. Partners, hands clasped, single Tyrolean step, swinging inside foot over outside, turning from and toward each other and moving counter-clockwise in circle.
- III. Partners, shoulder-hip position, take four hop-steps around, moving counter-clockwise in circle.

Repeat II and III.

THE MEADOW IS MOWED

Tune—Old Danish
Game—Danish



- I. The meadow is mowed and the field empty now,
- II. We are going homeward with the last load to the mow.
- III. The grain overflows all the bins and the racks;
- IV. Outside of the barn the hay is heaped in tall hay-stacks.
- V. Rake lightly in the field, custom gives part the yield,
All the birds and all the poor shall share our harvest home.
Rake lightly in the field, custom gives part the yield,
All the birds and all the poor shall share our harvest home.

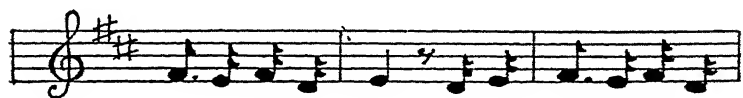
FORMATION: Double circle, right arms hooked.

- I. Four single Tyrolean steps on spot, beginning with inside foot.
- II. Eight running-steps clockwise.
- III. Four single Tyrolean steps on spot, beginning with inside foot.
- IV. Eight running-steps counter-clockwise (backwards).
- V. Grand right and left with change-steps or running-steps.

- I. Stamp of right foot toward center of circle with change-step backward beginning with left foot.
- II. Partners, shoulder-hip position, toe-steps around moving clockwise in a circle. Man leaves partner on his left.
- III. Repeat I.

ROSELIL

*Tune—Old Danish
Game—Danish*



- I. Roselil and her mother sat talking one day,
Roselil and her mother sat talking one day,
They laughed and they jested, so merry were they.
- II. Ha, ha, ha; so, so, so, so,
Ha, ha, ha; so, so, so, so;
- III. They laughed and they jested, so merry were they.

FORMATION: Partners in single circle, all hands joined.

- I. Double Tyrolean-steps clockwise.
- II. Partners face and raise outside hands as they take heel step position; turn to next person and do the same. Repeat all.
- III. Two side-steps clockwise, raising arms and heels.

TRALLEN

Old Danish



FORMATION: Partners in single circle, all hands joined. Six couples, or any multiple of three.

Verse 1

- I. Side-steps clockwise with stamping of left foot.
- II. Partners face each other, clap own hands, hook right arms, running steps clockwise; clap own hands, hook left arms, running steps counter-clockwise. Repeat.
- III. Single circle, hands joined, three steps toward center, raising hands and rising on toes.

Verse 2

- I. Run in place, beginning with left foot; lift foot backward.
- II. & III. Repeat as in verse 1.

Verse 3

- I. Partners face, raising outside arms; take four heel-steps while looking alternately at partner and next player.
- II. & III. Repeat as in verse 1.

Verse 4

Men stamp with left foot and kneel on right knee. Women run around their partners counter-clockwise holding their partner's right hand in their left.

Verse 5

Partners, both hands joined, change steps with a stamp on first beat, clockwise in place, and counter-clockwise.

Verse 6

Couples two and three, five and six kneel; head couples (as one and four), inside hands joined, run counter-clockwise over two kneeling couples and kneel. Couples two and five follow, then three and six.

Verse 7

Shoulder-hip position, change steps with a stamp on first beat, turning clockwise and moving in counter-clockwise circle.

GOOD-DAY

Danish

The musical score consists of ten staves of music in 2/4 time. The first staff is marked with a Roman numeral 'I' above the first measure. The second staff is marked with 'II' above the eighth measure. The third staff is marked with 'III' above the second measure. The fourth staff is marked with 'IV' above the eighth measure. The fifth staff is marked with 'V' above the eighth measure. The music is written in a single melodic line on a treble clef staff.

- I. How d'ye do, see I am here.
 Glad to meet you now, my dear.
 How d'ye do, see I am here.
 Glad to meet you now, my dear.

- II. Will you come and play with me,
Clap our hands, cry one, two, three,
We will skip so merrily,
Clap our hands, cry one, two, three.
- III. Let us play now in a ring,
Join our hands, together sing.
All to the right the circle swing,
Play together while we sing.
- IV. Hands we reach out to each other,
Then change places with another,
Once again we join our lover,
Let us skip to the right.
- V. Now we bend our backs and bow low,
All to bend they must learn how, so,
Pass beneath the arches now, go,
Find our place beyond them.

FORMATION: Partners facing in two lines, four steps between.
Two couples form a group.

Verse 1

- I. Men shake right hands four times; left hands four times; women do the same. Men turn to women and repeat hand shaking.

Verse 2

- II. Clap own hands, clap right hands with partner, own hands, left with partner, own hands, both with partner, own hands three times. Group of four, hands joined, eight running side-steps clockwise, eight counter-clockwise.

Verse 3

- III. Partners, shoulder-hip position, eight hop-steps counter-clockwise, around on spot; eight clockwise with stamp on last count.

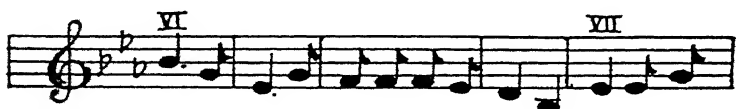
Verse 4

- IV. Men and women walk toward each other and stamp on first count. Men give right hand to partner; odd and even men, odd and even women take each others' left hands, progressing as in grand right and left. Now players are facing own partners; take right hands and cross over, so that men and women stand in original lines, but couples one and two have changed places.

Verse 5

- V. Men make arches, women pass under. The lines have changed places, but the players have not changed positions. Women make arches, men pass under. Lines have changed places again, but position of couples remains the same. If there are six couples, they now stand as follows, 2, 1, 4, 3, 6, 5. Next time couples 1 and 4, 5 and 6 dance together while 2 and 5 do not dance. If there is an uneven number, each time there is only one extra couple which changes from foot to head couple.

PAUL AND THE CHICKENS

Tune—Norwegian
Game—Danish

- | | |
|---|--|
| I. Paul turned his chickens out loose in the garden, | V. Cluck, cluck, cluck, the hens cried in the garden, |
| II. One hen jumped over the fence and away. | VI. Cluck, cluck, cluck, the hens cried in the garden. |
| III. Paul did not know that the old hen was scared by | VII. Paul in distress ran around shouting "Bother!" |
| IV. A fox with a long tail out hunting for prey. | VIII. Now I don't dare go back home to my mother." |

FORMATION: Set of four, one couple behind another, partners, inside hands joined, outside hands to the persons in front or behind, thus forming a square.

- | | |
|--|------------------|
| I. Double Tyrolean step to the left, then to the right. | III. Repeat I. |
| II. First couple, still holding hands of couple behind, part, one to left and one to right, four hop steps around to the rear; meet and join hands, replacing second couple who have danced forward. | IV. Repeat II. |
| | V. Repeat I. |
| | VI. Repeat II. |
| | VII. Repeat I. |
| | VIII. Repeat II. |

TANTOLI

Tune—Finnish

Game—Adapted from
Old Scandinavian

- I. Come to me, play with me, little bright-eyed maiden,
Sweet is the sunlight and pleasant is the hour.
Come to me, play with me, little bright-eyed maiden,
Sweet is the sunlight and pleasant is the hour.
- II. Tra la la la, la la, la la la la,
Tra, la la la la la, la, la, la.
Tra la la la, la la, la la la la,
Tra, la la la la la, la, la, la.

FORMATION: Double circle, facing counter-clockwise.

Verse 1

- I. Man puts right arm around partner's waist; her left hand on his right shoulder. Both have free hand on hip. Beginning with outside foot, two hop-steps forward and two hop-steps once around. Repeat three times.
- II. Beginning with outside foot change-step, lifting inside foot forward; one change-step backward, lifting outside foot forward; four toe-steps around, moving forward in circle.
Repeat.

Verse 2

- I. Heel and toe; change-step forward, beginning with outside foot. Repeat three times.
- II. Shoulder-hip position, toe-steps around, moving forward in circle.

Verse 3

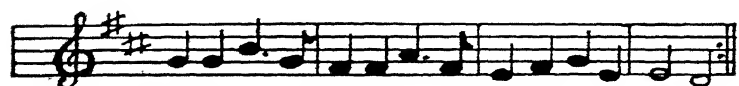
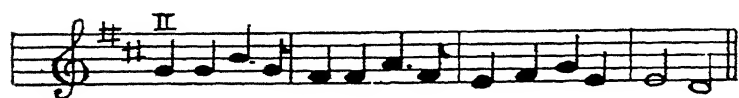
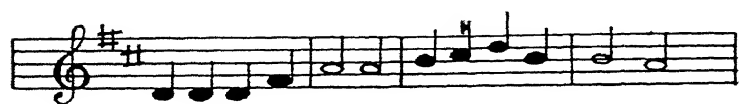
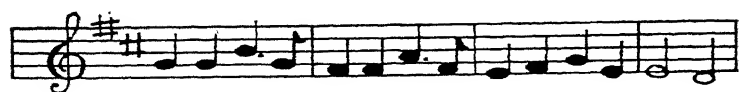
- I. Double circle, partners facing, arms outstretched shoulder-height, both hands joined. Three side-steps counter-clockwise; single Tyrolean step and stamp of foot. Same clockwise. Repeat.
- II. Shoulder-hip position, toe-steps around, moving forward in circle.

Verse 4

- I. Double circle, facing counter-clockwise. Position same as in Verse 1. One change-step forward with slight lifting of knee; paw the floor twice with inside foot; change-step backward, beginning with inside foot, reach back and tap floor three times, with toe of outside foot. Repeat.
- II. Shoulder-hip position, toe-steps around, moving forward in circle. Man lifts partner in air on last two counts.

CUT THE OATS

Old Danish



- I. Cut the oats, the one here
 Who shall do the binding.
 It shall be my dearest dear,
 Oh tell me where to find him!
 I saw him by moonshine,
 Clear on yestereven.
- II. You take thine, and I'll take mine,
 And one alone we're leaving.
- III. Ha! ha! ha! How glad we are!
 And we will all forsake him.
 The bachelor alone must go,
 For nobody will take him.
 Ha! ha! ha! How glad we are!
 And we will all forsake him.
 The bachelor alone must go,
 For nobody will take him.

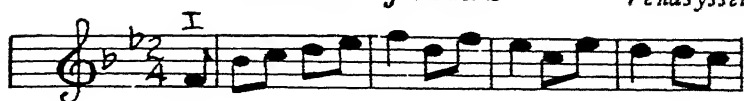
FORMATION: Double circle. Odd man in center.

- I. Grand right and left. Odd man cuts into circle.
 II. Take partners, leaving an extra man.
 III. Partners, hand joined, walk counter-clockwise.

PART II — FOLK DANCES

SEVEN JUMPS

Vendsyssel



FORMATION: Partners in single circle, hands joined.

- I. Hop steps clockwise, jumping high on last count.
 - II. Hop steps counter-clockwise.
 - III. Double circle, partners facing, hands on hips. Four balance steps, beginning with left foot.
 - IV. Single circle, hands on hips, stamp with right foot.
- Repeat I, II, III six times, each time at IV add one more figure, as follows:
 Stamp left foot.
 Right kneeling.
 Left kneeling.
 Right elbow on floor.
 Left elbow on floor.
 Forehead on floor (or men turn flips).
 Repeat I and II.

LITTLE MAN IN A FIX

Randers

FORMATION: In couples; it is better to have an uneven number so that one couple is always "in a fix".

- I. Two couples; men with their left arms hooked, right arms around their partners' waists; women's left hands on part-

- ners' shoulders. Running-steps counter-clockwise.
- II. Running-steps clockwise (backward).
or
- II. Men, left hands joined, take their partner's left hand in their right, swing them under arches; women join right hands across men's joined hands. Running-steps counter-clockwise.
- III. Tyrolean waltz.

CRESTED HEN

Old Danish



FORMATION: Man and two women in small circle, hands joined.

- I. Stamp of right foot, hop-steps clockwise; turn; stamp of right foot, hop-steps counter-clockwise.
- II. Two women part hands; man acts as pivot. Woman on man's right dances under arch formed by man and second woman; man turns under arch. Second woman dances under arch former by man and first woman; again man turns under arch. Repeat. Hop steps throughout.

ACE OF DIAMONDS

Randers

FORMATION: Double circle, partners facing.

- I. Clap hands, hook right arms, running-steps clockwise.
- II. Clap hands, hook left arms, running-steps counter-clockwise.
- III. Circle moves counter-clockwise (women backward), hop-steps; partners clasp right hands low, lift hands high above heads. Reverse hand position with each hop.
- IV. Shoulder-hip position, change-step with hop in counter-clockwise circle.

THE HATTER

Nordsjælland

FORMATION: Four couples, quadrille position.

- (:1-8:) I. (a) Big circle, hands joined; buzz steps clockwise once around.
- (:9-16:) (b) Partners face each other and stamp three times, beginning with left foot; clap three times; repeat. Women half turn clockwise, men half turn counter-clockwise (all make half turn toward center of circle); facing new partner, stamp three times, clap three times; repeat.
- (:17-24:) (c) Right hand to partner, grand right and left, hop steps, once around to place.
Repeat (b) and (c) in all the following, **excepting VIII.**
- II. Partners, shoulder-hip position; buzz steps clockwise in place.
- III. Women form circle in basket formation (head couples join hands first; side couples pass under arches, join hands and pass over heads of head couples); buzz steps clockwise.
- IV. Men the same.
- V. Couples I and II, couples III and IV, basket formation; buzz steps clockwise.
- VI. Women, right hands crossed, buzz steps clockwise.
- VII. Big circle, basket formation; buzz steps clockwise, twice around to place.
- VIII. Partners, shoulder-hip position; buzz steps clockwise in place.
Dance ends with this figure.

BERLIN CONTRA

Horsens

The musical score is written on six staves in treble clef, 2/4 time, and the key of D major (one sharp). The first three measures (1-3) feature a melodic line with a triplet of eighth notes. Measures 4-5 are the first ending, marked '1.', and measures 6-7 are the second ending, marked '2.'. Measures 6-9, 10-12, and 13-16 continue the main melodic line with various rhythmic patterns, including triplets. Measures 17-18 are the final ending, marked '1.', and measures 18-19 are the second ending, marked '2.', both with repeat signs.

FORMATION: Four couples; quadrille position.

(:1-4:) I. (a) Hands joined, hop steps clockwise, with a stamp on first beat, hop steps counter-clockwise.

5-11 (b) Head couples: women change step in front of their own partners and then between side couples at womens' left; men change step through couple at right; head couples meet in opposite place; partners, joining hands, dance change steps once around in place.

5-7 Side couples: 4 change steps, one away from each other, one forward, one toward each other and then together fall back to place, as head couples pass between.

12-18 Repeat to places.

5-18 (c) Repeat; side couples crossing over while head couples, in four change steps, open up and fall back to place.

- II. (a) Partners joint right hands, hop steps clockwise in place and counter-clockwise.
 III. (a) Partners, both hands joined, hop steps clockwise in place and counter-clockwise.
 IV. (a) Single mill for women clockwise (right hands joined).
 V. (a) Single mill for men clockwise (right hands joined).
 VI. (a) Double mill for women clockwise (both hands joined).
 VII. (a) Double mill for men clockwise (both hands joined).
 VIII. (a) Women's circle clockwise and counter-clockwise.
 IX. (a) Men's circle clockwise and counter-clockwise.
 X. (a) Dance ends with this figure. Big circle for all, clockwise and counter-clockwise, hop steps.
 Repeat (b) and (c) in all figures I-IX.

TWO DANCE

$\text{♩} = 128$ *Himmerlands*

FORMATION: Two couples facing each other.

- (:1-8:) I. (a) Hands joined, skipping steps clockwise, counter-clockwise.
 (:9-16:) (b) 6 change-steps, women, passing in front of partners to opposite places; 3 stamps in place, beginning with left foot. Repeat back to place; 3 stamps.
 (:1-8:) II. (a) Shoulder-hip position with partner, buzz steps clockwise in place.
 (:9-16:) (b) Repeat.
 (:1-8:) III. (a) Circle, basket formation; buzz steps clockwise.
 (:9-16:) (b) Repeat.

CONTRA DANCE I

Slagelse

1 2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32

FORMATION: Four couples in quadrille position.

- (:1-8:) I. (a) Hands joined in a big circle, slow buzz steps clockwise.
 (:9-16:) (b) 1st and 2nd men meet in center, right arms hooked, dance around with hop steps. The two men, still with right arms hooked, stand in front of partners, joining left hands in a high arch. Side couples, inside hands joined, seven small running steps counter-clockwise under arches, (women passing before men under arch), ending with a small jump in place when opposite position is reached. Again seven small running steps counter-clockwise under arches, ending with a small jump in place when position is reached.
- (:17-24:) Repeat same with side couples (men) joining right arms in center, etc.
- (:25-32:) (c) Grand right and left, hop steps.
- II. (a) Partners, shoulder-hip position—slow buzz steps in place.
 (b) Repeat.
 (c) Repeat.
- III. (a) Women—single mill—buzz steps clockwise. Four women meet in center, right hand holding wrist of one behind, left hand on shoulder of one in front.
 (b) Repeat.
 (c) Repeat.
- IV. (a) Men—two hands mill; opposite men join hands, right

hands above, left below; buzz steps clockwise.

(b) Repeat.

(c) Repeat.

- V. (a) Big circle; basket formation. Men join hands, first raising over women's heads, women pass under arms of men into center of circle, join hands and raise over men's heads—buzz steps clockwise.

(b) Repeat.

(c) Repeat.

SIX DANCE

Falster

The musical score is written on five staves in 6/8 time. The tempo is marked 'Falster'. The notes are numbered 1 through 24 across the staves. The first staff contains measures 1-4, the second 5-8, the third 10-14, the fourth 15-19, and the fifth 20-24. There are some rests and specific rhythmic patterns throughout.

FORMATION: Four couples, quadrille position.

1-8 I. (a) Big circle, buzz steps clockwise.

9-16 (b) Head couples, two-hand position, 4 side steps clockwise, women passing back to back; 4 side steps back to place, men passing back to back.

17-24 Side couples the same.

1-8 (c) Grand right and left once around, walking step.

II. (a) Women, basket formation, buzz steps clockwise. Repeat (b) and (c).

III. (a) Men, basket formation, buzz steps clockwise. Repeat (b) and (c).

IV. (a) Big circle, basket formation, buzz steps clockwise. Repeat (b) and (c).

V. (a) Shoulder-hip position with partners, buzz steps clockwise in place.

POLKA SIX DANCE

Himmerlands

FORMATION: Partners in a big circle.

- (:1-8:) (a) Hands joined, galloping side steps clockwise and counter-clockwise.
- (:9-16:) (b) Grand right and left, change steps, stopping with partner you come to at end of phrase of music.
- (:17-24:) (c) Shoulder-hip position; polka steps in counter-clockwise circle.

CONTRA DANCE II

Vendryssel.

$\text{♩} = 144$
 1 2 3 4 5
 6 7 8 9 10 11
 12 13 14 15 16 17 18
 19 20 21 22 23 24 25
 26 27 28 29 30 31 32

FORMATION: Four couples in quadrille position.

- (:1-8:) I. (a) Hands joined, walking steps clockwise and counter-clockwise.
- 9-16 (b) Head couples, shoulder-hip position, swing in place; men lift their partners high in the air, leaving the women in center facing out.
- 9-16 Side couples do the same.
- 17-24 (c) Men, 4 walking steps clockwise and 4 claps to opposite women; swing should-hip position, leaving men in center, facing out.
- 17-24 (d) Women, 4 walking steps clockwise and 4 claps; partners swing. Couples are now in opposite place.
- (:25-32:) Grand right and left, honoring partner, half way around and at the end.
- II. Partners, right hands joined, walking steps clockwise; left hands joined, walking steps counter-clockwise.
- III. Women, hands joined, circle clockwise and counter-clockwise, walking steps.
- IV. Men's circle, the same.
- V. Same as figure I.
- (b) (c) (d) repeated in all figures.

CONTRA EIGHT

Agerskov

FORMATION: Four couples, quadrille position.

(:1-8:) I. (a) Big circle, hands joined, hop steps clockwise and counter-clockwise.

9-12 (b) Head couples, inside hands joined, 4 single Tyrolean steps toward center of circle, turning away from partner and toward partner.

13-16 Men join hands with opposite women; 4 single Tyrolean steps in place.

9-16 Head couples, small circle, hands joined, hop steps clockwise once around to place.

(:17-24:) Side couples the same.

(:25-32:) (c) Grand right and left once around, hop steps. When own place is reached, join right hands with partner, hop steps once around in place.

II. (a) Single mill for women, hop steps, clockwise and counter-clockwise.

- III. (a) Same for men.
- IV. (a) Two hands mill for women, hop steps, clockwise and counter-clockwise.
- V. (a) Same for men.
- VI. Women's circle, hands joined, hop steps, clockwise and counter-clockwise.
- VII. Men's circle, same.
- VIII. Dance ends with a big circle, hop steps, clockwise and counter-clockwise.
(b) and (c) are in all figures with the exception of figure VIII.

VESTERBOPOLSK

Fredericia



FORMATION: Partners single circle.

- (:1-8:) (a) Hands joined, hop steps clockwise, counter-clockwise.
- 9-16 (b) Partners face, two hand position, 4 single Tyrolean steps in place, beginning with inside foot, 8 hops on right foot twice around clockwise in place.
- 9-16 Repeat 4 Tyrolean steps in place, 8 hops on right foot $1\frac{1}{2}$ times around backwards; men leave partners on their left.
- (:1-8:) (c) Partners face, hands on hips, eight jig steps. Face new partners, turning toward circle, men face women on their right; repeat jig steps.
Repeat (b) (c) (b).

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FEDER MIKKEL I

Himmerlands

FORMATION: Couples in circle, men with backs to the center circle.

- 1-4 (a) Partners, shoulder-hip position, one chasse counter-clockwise, one chasse clockwise, four side steps counter-clockwise.
- 5-8 Same position, one chasse clockwise, one chasse counter-clockwise, four side steps clockwise.
- 9-10 (b) Partners, beginning with outside foot; one change step forward; hop twice on outside foot and at same time clap twice.
- 11-12 Change step backward, beginning with inside foot. Hop twice on inside foot as clap twice.
- 13-14 (c) Shoulder-hip position, two polka steps around.
- 15-16 Shoulder-hip position, four toe steps around. Repeat (b) and (c).

FEDER MIKKEL II

FORMATION: Men and women in two rows opposite each other (four to six couples).

- 1-4 (a) Women's line, hands joined, and men's line, hands joined, one change step and two walking steps toward each other, beginning with right foot; a change step and two walking steps back to places, beginning with left foot.

- 4-8 Repeat.
 9-16 (b) Women's line, hands joined, and men's line, hands joined; running side steps, each line led by man and woman at bottom of set; turning away from set, the two lines dance back to back to the top of set, and back to original places.
 9-14 (c) Couple at bottom of set dances polka step between the rows to top of set.
 15-16 Same couple, four toe steps, ending in top place.
 Repeat until couples are back in original places.

THE RED CAP

Sailing

FORMATION: Eight couples in a circle.

- (:1-8:) I. (a) Men stand close together in center of circle facing inward while women take 16 running steps clockwise and 16 counter-clockwise, keeping the circle as large as possible; women stand opposite their partners.
 (:9-16:) (b) *Men and women grand right and left, hop steps, once around to place.
 (:17-24:) (c) Partners, four single Tyrolean steps, four hop steps around, moving counter-clockwise in circle; repeat.

II. Repeat, women standing in center, etc.

*If it is difficult to get back to place, stop with the partner you come to or have six couples in a circle.

DOUBLE QUADRILLE

Sonderborg



35 36 37 38 39

40 41 42 43

44 45 46 47 48

FORMATION: Sets of four couples in two lines facing. The second set stands with backs to the first set, and so on for any number of double lines of four. Four extra people can be a neutral line. If number works out in eights and if room is large enough, sets can form a circle around the room. In this way there is never a neutral line.

- 1-16 Each set, hands joined, 16 walking steps in a clockwise circle, and 16 counter-clockwise.
- 17-24 Two men to left side, slight honor to opposite woman, join inside hands, 8 walking steps between the remaining couples to other end of set; a slight honor, join inside hands, 8 walking steps back to place.
- 25-32 Repeat same with remaining four in set.
- 17-24 Same two couples dance right and left to opposite place and again to own place.
- 25-32 Small circle for four, 8 walking steps clockwise and 8 counter-clockwise.
- 33-48 Partners, shoulder-hip position, 16 polka steps counter-clockwise around opposite couple, progressing at end. When a line of couples reaches one end of the room, they wait one turn as neutral.

JODETUR

Falster

1 2 3 4 5 6 7 8 *fine*

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

FORMATION: Four couples in quadrille form.

- (:1-8:) I. (a) Hands joined, buzz steps clockwise.
- (:9-16:) (b) Men stand still while women, hands joined, hop steps clockwise.
Repeat with women standing still.
- (:17-24:) (c) Women join hands in a circle while men, keeping hands joined, lift arms over women's heads, forming basket, buzz steps clockwise.
- (:25-32:) (d) Grand right and left once around, hop steps.
- II. (a) Partners, shoulder-hip position, buzz steps in place.
- III. (a) Single mill for men, clockwise, right hands joined, left hand on shoulder of one in front, buzz steps.
- IV. (a) Women's circle, basket formation, buzz steps.
- V. (a) Men's circle, basket formation, buzz steps.
- VI. (a) Big circle, basket formation, buzz steps.
- VII. (a) Dance ends with this figure, shoulder-hip position, buzz steps in place.
Repeat (b) (c) (d) in all figures II through VI.

SWEDISH MASQUERADE

Old Danish

March. $\text{♩} = 104.$

1 2

3 4 4

Vals. $\text{♩} = 60.$

5 6 7

8 9 10

11 12 11 12

13 14 15

16 17 18 19 20

FORMATION: Double circle. Couples, arm in arm.

(:1-4:) Walking steps counter-clockwise; turn towards each other. Walking steps clockwise.

(:5-12:) Tyrolean waltz.

(:13-20:) Tyrolean hop-dance (like the chorus of Napoleon).

THREE DANCE

Veje

FORMATION: Four couples, quadrille position.

(:1-4:) I. (a) Hands joined in a big circle, hop steps clockwise and counter-clockwise.

5-6 (b) Head couples, inside hands joined, beginning with outside foot, one change step and a walking step forward; slight honor to opposite.

7-8 A change step and walking step backward to place.

5-8 Side couples the same.

9 (c) Head couples, 3 stamps and at same time 3 claps.

10-12 Head couples, each man and opposite woman, dance hop steps around each other, passing right shoulder, back to back, and return to places.

9-12 Side couples the same.

(:1-4:) II. (a) Partners, right hands joined, hop steps clockwise and counter-clockwise.

III. (a) Partners both hands joined.

IV. (a) Partners hands crossed and joined behind their backs.

V. (a) Single mill for women.

VI. (a) Single mill for men.

VII. (a) Two hand mill for women.

VIII. (a) Two hand mill for men.

IX. (a) Circle for women, basket formation.

X. (a) Circle for men, basket formation.

XI. (a) Dance ends with part (a) all in big circle.
Repeat (b) and (c) in all figures II-X.

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