

SWEDISH

Recreative  
Exercises  
For  
School  
& Playground

By Grace A. McMillan, L.L.A.

McDOUGALL'S EDUCATIONAL COY., LTD.,  
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RECREATIVE  
EXERCISES

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McDOUGALL'S EDUCATIONAL COMPANY, LTD.  
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## PREFACE

THE "Syllabus of Physical Exercises, for use in Public Elementary Schools," states that types of the exercises which "quickly and powerfully affect both respiration and circulation," are "found in the natural play movements of children—running, leaping, and skipping." It also states that "it is of the first importance that adequate provision be made for such exercises, preferably in the form of play," and that "children should be encouraged to take part in all manner of running games, in which a considerable number can engage at the same time."

Now the Swedish games given in this book are those taught at the Naas Games Course, under the able Directorship of the world-known Herr Salomon, the words of the Swedish songs being followed as closely as possible.

These games supply a natural form of play, and fulfil the conditions laid down in our Government Syllabus, for they are based upon the same principles as those of the Syllabus.

For the Swedish system of Games the following advantages may be claimed:—

The games are suitable to practically any size of class:

They may be performed by either boys or girls, and are

## PREFACE

of such a nature, that they may be graded to suit children at the different stages of school life:

The games are suitable for hall or playground:

They are easily learned; some have been quickly learned by the youngest children in the Infant Department, and they are thoroughly enjoyed by younger and older pupils alike.

The preliminary arrangements for these games are exactly those of the Government Syllabus, and all the movements connected with the Song Games may first be practised in the "open order" formation "*without singing*," till facility in producing the different movements is acquired. "Music should never be used as an adjunct to exercises which are being learned." From the "open order" formation, the class can quickly "close" into two ranks, and *without loss of time* march into the circular formation, which is characteristic of the Swedish Song Games.

The exercises involved in all these games are varied, and require no special apparatus. The movements connected with the Song Games are principally marching and "the simpler forms of dance movements," which according to the Syllabus "are of high intrinsic value as physical exercises." All the exercises being performed strictly in proper gymnastic position, each may be referred to a particular section of the Government Syllabus.

In the Song Games the exercises are so arranged, that rapid and vigorous movements last for short periods only, and are followed immediately by exercises that allow the pulse and respiration to slow down.

The Swedish Melodies connected with the various games are such as suggest brisk, precise movements.

These games exercise the child's imagination, while giving scope to his powers of imitation, and such games

## PREFACE

as the different Weaving Song Games, the Fox Game, the Farmer's Sowing Game, and the Harvesters' Song and Dance, may be considered intellectually educative as well as physically beneficial.

I wish here to express my deep gratitude towards our great teacher, Herr Salomon, for his uniform and touching kindness towards us as English-speaking students, while we were under his charge at Naas, and to our Swedish instructors for their forbearing courtesy. To have had the opportunity of listening to the words of wisdom that fell from the lips of Herr Salomon, was indeed a privilege and an inspiration.

For valuable help in correcting the proofs of the music I am indebted to *Mr. Frank M. Crosbie*, who also harmonised the melodies for Song Games, Nos. 3, 8, 14, 16, 20, 21. My best thanks are due to *Miss Annie L. Catto, M.A.*, for harmonising the melodies for Nos. 1, 4, 5, 6, 7, 9, 10, 11, 12, 15, 17, 18, 19, 22, 24, 26, 27, 29 of the Song Games, and to *Mr. James A Moonie*, for harmonising the "Swedish Ode to Nature."

G. A. M.

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PART I  
SONG GAMES

# 1.—Left Foot ! Right Foot !

(“Vänster, höger!”)

*Vivace.*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system shows a rhythmic pattern of eighth and sixteenth notes in the treble clef, with a bass clef accompaniment of chords and eighth notes. The second system continues the melody and accompaniment, ending with a double bar line.

Left foot, right foot, left foot, right foot !  
Mark the time, oh ! mark the time !  
Left, right, left, right,  
Mark the time, oh ! mark the time !  
Come now with me,  
Then shalt thou see  
That working and playing are good for thee.  
Come now with me,  
Then shalt thou see  
That working and playing are good for thee.

Left, right, left, right !  
Mark the time, oh ! mark the time !  
Left, right, left, right !  
Mark the time, oh ! mark the time !  
Work while you work,  
Play while you play,  
For that is the way to be happy and gay.  
Work while you work,  
Play while you play,  
For that is the way to be happy and gay.

## 2.—Town Councillor Bestcut.

(“*Burgomastar Munte.*”)

*Maestoso.*



Town Councillor Bestcut rode on his chestnut,  
His wife rode a Hack, with a saddle and pack,  
After came Eyebald, who rode on a piebald,  
Last came a Priest—though last not least.  
But young Master Addle, he had no saddle,  
He therefore had to go by postchaise.  
But young Master Addle, he had no saddle,  
He therefore had to go by postchaise.

### 3.—I See You.

(“*Jag ser dej.*”)

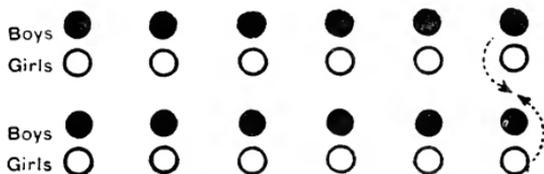
*Presto.*

1st. 2nd.

I see you, I see you,  
Tra la la la, la la la, la la la.  
I see you, I see you,  
Tra la la la, la la la, la la la,  
Seest thou me, then see I thee,  
And tak'st thou me, then take I thee.  
Seest thou me, then see I thee,  
And tak'st thou me, then take I thee.

## EXERCISES.

Boys and girls in equal numbers are arranged in ranks as follows :—



The two ranks on one side stand facing two ranks on the other side. Those in the rear rank of each side, laying their hands on the shoulders of those standing in front, play “Bo-peep” with those standing exactly opposite, keeping time to the singing, looking first over the right shoulders of those in front, then over the left shoulders, and so on.

At “Seest thou me” those in the rear ranks clap their hands, and each springs forward at the right side of the one standing in front to meet a partner from the opposite side.

Then, first with right arms hooked and afterwards with left arms hooked, the couples at the centre dance round with hop step during the singing of four bars. Then, the couples at the centre separating, each dances in the same way with the one behind whose back “Bo-peep” was played, to the end of the music, after which each takes position on the same side as before, but those who were in the front rank are now in the rear rank.

For the second verse repeat the same movements from the beginning.

## 4.—Briar Rosebud.

(“*Törnrosa.*”)



Briar Rosebud was a pretty child, pretty child, pretty child,  
Briar Rosebud was a pretty child—an only child.

She dwelt up in a lonely tower, lonely tower, lonely tower,  
She dwelt up in a lonely tower, long, long ago.

One day there came an ugly fay, ugly fay, ugly fay,  
One day there came an ugly fay, to that tower.

Briar Rosebud pricked her little hand, little hand, little  
hand,  
Briar Rosebud pricked her little hand, and it bled.

She fell asleep for a hundred years, hundred years, hundred  
years,  
She fell asleep for a hundred years, as if dead.

Great thorny hedges closed her in, closed her in, closed  
her in,  
Great thorny hedges closed her in, as she slept.

But brave Prince Charming cut the thorns, cut the thorns, cut  
the thorns,  
But brave Prince Charming cut the thorns, and flowers sprang  
up.

Briar Rosebud wakens now from sleep, now from sleep, now  
from sleep,  
Briar Rosebud wakens now from sleep, at the Prince's touch.

Briar Rosebud, lo, is the Prince's Bride, Prince's Bride, Prince's  
Bride,  
And see how gaily they dance away, side by side.

## EXERCISES.

Boys and girls, joining hands and marching round to music, form a ring. A girl inside the ring represents Briar Rosebud.

At "lonely tower" all raise hands while "Briar" steps upon a small chair placed in the centre of the ring.

At "pricked" all imitate the action.

At "she fell asleep" Briar slides down on the chair, and with head resting on the back of the chair closes her eyes for sleep.

At "thorny hedges" the ring draws closer round her, while hands are held up.

At "brave Prince" a boy from the outside of the ring tries to break through into the centre of the ring, while the others continue to move round. The boy gets through at "flowers."

At "touch" the boy takes "Rosebud's" hand and both dance round together with a polka step to the end of the music.

# 5.—Number Song and March.

*“Ett hundra.”*

*First eight bars for Numbers 1 to 20.*

*Last eight bars for Numbers 21 to 100.*



One, two, three, four, five, six, seven, eight, nine, ten,  
Eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen,  
eighteen, nineteen, twenty,  
One-and-twenty, two-and-twenty, three and four and five and  
six-and-twenty,  
Twenty-seven, twenty-eight, twenty-nine, thirty,  
One-and-thirty, two-and-thirty, three and four and five and six-  
and-thirty,  
Thirty-seven, thirty-eight, thirty-nine, forty,  
One-and-forty, two-and-forty, three and four and five and six-  
and-forty,  
Forty-seven, forty-eight, forty-nine, fifty,  
One-and-fifty, two-and-fifty, three and four and five and six-  
and-fifty,  
Fifty-seven, fifty-eight, fifty-nine, sixty,

## NUMBER SONG AND MARCH.

One-and-sixty, two-and-sixty, three and four and five and six-and-sixty,

Sixty-seven, sixty-eight, sixty-nine, seventy,

One-and-seventy, two-and-seventy, three and four and five and six-and-seventy,

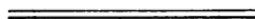
Seventy-seven, seventy-eight, seventy-nine, eighty,

One-and-eighty, two-and-eighty, three and four and five and six-and-eighty,

Eighty-seven, eighty-eight, eighty-nine, ninety,

One-and-ninety, two-and-ninety, three and four and five and six-and-ninety,

Ninety-seven, ninety-eight, ninety-nine, one hundred.



## EXERCISES.

### BOYS AND GIRLS.

(Each number from one to ten is marked by the left foot).

Partners stand beside each other, forming one circle and leaving a space between each two couples.

A boy begins by leaving his partner, and marching over (in time to music) to the opposite side of the circle, whence he leads a girl back with him to his first place.

The boy and girl thus left without partners cross over in the same manner, and each takes a partner from the opposite side of the ring, and so on they go marching and changing partners till one hundred is reached.

## 6.—How d'ye do, my Fair Maid!

(“*Se god dag, min Rosa.*”)

*Moderato.*

The musical score is written in 3/4 time and consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The melody is simple and consists of eighth and quarter notes. The bass line provides harmonic support with chords and single notes. The piece concludes with a double bar line and a fermata on the final note of the melody, with a small '2' below the bass staff.

How d'ye do, my fair maid?  
How are you, my comrade?  
Won't you come and play with me?  
Happy, happy as can be.

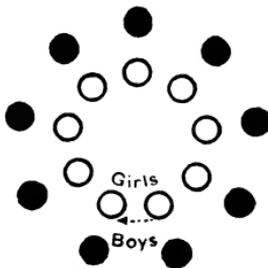
*Alternative words:—*

How d'ye do, my playmate?  
Thank you, I'm first rate.  
Will you dance a measure?  
Thank you, with pleasure.

### EXERCISES.

Boys and girls in equal numbers form two rings, boys in the outer.

The girls face outwards to the boys.



During the singing of the first two bars of the music the boys bow once. During the next two bars the girls make a curtsy or bow in the same manner as the boys. This is repeated to the end of the music when partners are changed by each girl stepping round in clockwise direction to stand opposite the next boy.

The bowing exercise is that of "trunk forward bend" (Fig. 27 Government Syllabus).

## 7.—Out Rode a Rider.

(“*Ut rider Rodes.*”)

*Alla Marcia.*

The musical score is written in 2/4 time and consists of two systems of two staves each. The first system begins with a treble clef and a 2/4 time signature. The melody is marked with an accent (>) over the first note. The bass line consists of chords and single notes. The second system continues the melody and bass line, ending with a double bar line.

Out rode a Rider,  
And round about his steadfast sons.  
One was named Holdfast,  
Holdfast stole my watch and chain,  
He'll be chased with might and main.  
Ride away! ride away!  
Ride and catch Holdfast!

## EXERCISES.

### GAME FOR BOYS

Any number of boys take hands and move round in a ring. One is chosen to represent the "Rider." The latter mounts a small chair, stool, or wooden horse placed in the centre of the ring. The "Rider" imitates the action of riding, but remains stationary in the centre of the ring till "Ride away!" is sung. Those forming the ring circle round with hop-march, while the "Rider," holding his "horse" with one hand, rides towards those forming the ring, and tries to catch one of them. The one caught now takes his turn of riding on the "horse," while the others circle round.

# 8.—Seven Pretty Girls in a Ring.

(“*Sju vackra flickor i en ring.*”)

*Vivace.*



Seven {jolly boys } are in a ring,  
          {pretty girls }

Seven {jolly boys } are in a ring,  
          {pretty girls }

Jollier boys } there can't be seen,  
Prettier girls }

'Mongst all our playmates.

Boys! } now, oh, turn yourselves about,  
Girls! }

Boys! } now, oh, turn yourselves about,  
Girls! }

Come, choose ye each a partner out,  
Tra la la, la la, la la.

Now, am I thine, if thou art mine,  
Now, am I thine, if thou art mine.  
Take then the hand I give as sign  
That I am now thy partner.

Now we are happy all the day,  
Now we are happy all the day,  
So let us sing and dance and play,  
Tra la la, la la, la la.

## EXERCISES.

Boys and girls form one large ring.

Seven girls form a smaller ring inside. The children in the outer ring run round in clockwise direction, the girls in the inner ring in the opposite direction.

Both rings circle round with double march and knee-raising.

At "Turn yourselves," those forming the inner circle clap hands, and facing round to the outer circle again take hands and run round facing outwards to the outer ring.

At "Choose," each girl of the inner circle takes a boy beside her, inside the outer ring, and the partners stand facing each other with hands on hips, moving heads from side to side.

At "hand," they clasp right hands.

At "Now we are happy," the partners taking hands wheel round with each other till the end of music, when the girls go to join the outer circle, their partners staying inside and repeating the play from the beginning.

## 9.—Our Little Boys.

("Gossarna de små.")

*Alla Marcia.*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and bass notes. The piece concludes with a final chord in the bass clef and a small number '3' at the bottom right of the page.

Our little {boys  
girls} we know,  
When to dancing they go,  
Would like a {girl  
boy} to know  
With whom to dance, just so.  
"And if thou wilt be  
A partner to me,  
Then take my hand in dancing,"  
They sing so lustily.

For boomferalla, boomferalla,  
Boomferalla la.  
For boomferalla la,  
For boomferalla la.  
"And if thou wilt be  
A partner to me,  
Then take my hand in dancing,"  
We sing so lustily.

## EXERCISES.

Boys and girls joining hands, form one large ring, and move round in clockwise direction. A few boys inside the ring march round in the opposite direction.

They begin with an ordinary march while swinging arms in time to the music.

At "And if thou" each boy inside the ring takes a girl by the hand into the ring beside him, and continues marching along with her till "For boomferalla," when the partners inside the ring, having right arms hooked, begin to dance round with hop step.

At the last "And if" they change to left arms hooked, and hop round till the end of the verse.

Those forming the ring at "For boomferalla" begin to hop-march, and continue till the end of the verse.

The girls chosen remain inside the ring, and the boys join the others in the circle, and continue the next verse in the same manner.

# 10.—I Took a Walk One Evening.

(“*Jag gick mig ut en afton.*”)

*Alla Marcia.*

The image shows a musical score for the song 'I Took a Walk One Evening'. It consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The time signature is 2/4. The first system includes a repeat sign with first and second endings. The second system concludes the piece with a final cadence.

I took a walk one evening  
Along the meadows sweet.  
I took a walk one evening  
Along the meadows sweet.  
And there by chance that evening  
I did a maiden meet, meet, meet.  
And there by chance that evening  
I did a maiden meet.

She gave to me a welcome,  
She gave to me her hand.  
She gave to me a welcome,  
She gave to me her hand.  
We sang and played together  
So gaily, hand in hand, hand, hand.  
We sang and played together  
So gaily, hand in hand.

I TOOK A WALK ONE EVENING.

We've clasped our hands together,  
We've clasped our hands secure.  
We've clasped our hands together,  
We've clasped our hands secure.  
We've vowed a friendship faithful,  
We've vowed a friendship pure, pure, pure.  
We've vowed a friendship faithful,  
We've vowed a friendship pure.

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EXERCISES.

The boys and girls are arranged as for No. 9.

All the girls are inside the ring, and march round in the opposite direction to the boys.

At "Meet" the boys and girls stand still, facing each other.

*(2nd verse).*

At "hand" right hands are clasped.

At second "hand" left hands are clasped, left arm crossing over right arm.

The boys holding the girls' hands alternately stretch and bend left arms and then right arms with see-saw motion till the end of the verse.

*(3rd verse).*

With hands still clasped, both partners in each pair face the same way, and hop round on the left foot and the right foot alternately till the end of the music.

# 11.—By River and Wooded Vale.

(“*I dala, i dalaskog.*”)

*Alla Marcia.*

The musical score consists of three systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is a march, characterized by a steady, rhythmic melody in the treble and a supporting bass line in the bass. The first system begins with a quarter rest followed by a quarter note, then a series of eighth and quarter notes. The second system continues the melody with similar rhythmic patterns. The third system concludes the piece with a final cadence.

Lo! here I step within the ring,  
And look around for thee,  
I give my hand unto thee,  
So pray come with me,  
By river and wooded vale,  
By streamlet and shady dale.  
By river and wooded vale,  
By river and dale.

Lo! here I step within the ring,  
And look around for thee,  
I give my hand unto thee,  
So pray come with me,  
A-romping come all of you,  
A-romping come all of you,  
A-romping come all of you,  
A-romping to-day.

### EXERCISES.

The boys and girls are arranged as for No. 9.

At "I give" each of the boys inside the ring takes a partner from the ring and dances round inside the ring with polka step till the end of the first verse.

The girls now return to the ring, and the actions are repeated from the beginning.

At "I give" each boy takes his first partner along with another into the ring, and the boy with the two girls—all three taking hands—dances round to the end of the second verse.

The girls last chosen remain inside the ring, while the others join the outer ring.



### EXERCISES.

Boys and girls form one large ring, joining hands and marching round in clockwise direction. A few boys, inside the ring, march round in the opposite direction.

At "Choose" each boy inside the ring takes a partner beside him.

At "Hey hop," the partners inside the ring place hands on hips and dance with balancing step opposite each other.

At "Now there," all clap hands and wheel round with their partners to the end of the verse.

The boys go to the outer ring and leave the girls inside the ring.

# 13.—The Old, Old Man.

(“Jag gick mig ner till sjöstrand.”)

*Adagio.*

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of two staves each (treble and bass clef). The melody in the treble clef features several triplet markings (indicated by a '3' above the notes) and a 'rit.' (ritardando) marking at the end of the third system. The bass clef part provides a harmonic accompaniment with chords and single notes.

I took a walk along the strand,  
 The sea-side strand,  
 And there I met an old, old man,  
 With staff in hand.  
 He greeted me so,  
 He greeted me so,  
 He asked me the name of my country, O!

Lo! I have come from

(1) Bowing	}	Land,*
(2) Nodding		
(3) Clapping		
(4) Flying		
(5) Froggie		
(6) Laughing		
(7) Sneezing		

\* “Bowling Land,” etc., should be sung three times. See music.

THE OLD, OLD MAN.

And he who cannot { (1) bow  
(2) nod  
(3) clap  
(4) fly  
(5) leap  
(6) laugh  
(7) sneeze } like this,

Came not, I'm sure, from { (1) Bowing  
(2) Nodding  
(3) Clapping  
(4) Flying  
(5) Froggie  
(6) Laughing  
(7) Sneezing } Land.

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EXERCISES.

FOR BOYS ALONE, OR GIRLS ALONE, OR  
BOTH.

A boy in the centre, with a staff in his hand, represents an old man.

The others without joining hands march round him, one after another till "met" is sung. They then stand still, facing the "Old Man."

At "Greeted" all bow to the "Old Man."

At "Bowing Land" all begin bowing and continue till the end of the first verse.

With the other verses all nod, clap, etc., suiting actions to words.

At "Flying Land" all march round with arm-flinging.

At "Froggie Land," on toes with heels raised, and knees outward bent, all leap round to imitate frog.

For "Arm-flinging," see page 52 of Government Syllabus; and pages 44 and 82 for other exercises.

# 14.—Oh! Come Away.

(“Kulldansen.”)

*Allegro.*

Oh! come away,  
To romp and play,  
Beneath the bright and sparkling sun to-day.  
Oh! come away,  
To romp and play,  
To spend a happy, happy, holiday.  
Come! oh come, oh come, oh come, ye little girls,  
Come! oh come, oh come, oh come, ye little boys,  
Hurrah! la la, la la, la la la.

## EXERCISES.

The boys and girls are arranged in the same manner as for No. 6.

All place left foot forward. Partners with hands on hips, turn on heels first away from, then towards each other, while the first note of each bar of music is being sung.

At "Come, oh" partners dance opposite each other, starting with the left foot, balance step.

At "Hurrah," all clap hands, then finish up by swinging round together.

At the end of each verse partners are changed by each girl moving round to stand in front of the next boy on the right hand side.

# 15.—To-Day's the First of May.

(“*I dag den första maj.*”)

*Alla Marcia.*

The musical score is written for two staves, treble and bass clef, in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Alla Marcia'. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of three systems of music, each with a treble and bass staff. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line.

To-day's the first of May,  
To-day's the first of May,  
    May, May.  
Today's the first of May,  
The merry month of May.  
Adieu! farewell, my little  
    friend,  
We'll meet again, you may  
    depend,  
We'll meet again ere long,  
In joyful play and song.

*Alternative words:—*

'Twill soon be Christmas Day,  
'Twill soon be Christmas Day,  
    Day, Day,  
'Twill soon be Christmas Day,  
Oh, merry Christmas Day!  
Adieu! farewell, my little  
    friend,  
We'll meet again, you may  
    depend,  
We'll meet again ere long,  
To sing our New Year song.

## EXERCISES.

### BOYS AND GIRLS

Partners stand behind each other forming a circle, and begin the game by dancing round with a *pas-de-quatre* step in a clockwise direction.

The boys are to the outside of the circle, and partners alternately face and turn away from each other, while arms are alternately stretched backwards and forwards to the first note of each bar of music.

The free hand of each boy is placed on his hip, while each girl with her free hand takes hold of her skirt.

At "Adieu," all the couples stand and face, while right hands are clasped.

At "friend," all let go hands.

The boys continue marching in clockwise direction, while the girls march round in the opposite direction till the end of the verse, when all stand still and, boys facing girls, dance round with partners as from the beginning.

## 16.—Hold Your Thumbs Out.

(“*Hei tummen up.*”)

This game may be done in  $\frac{3}{4}$  time by leaving a crotchet rest at the end of each bar.

The musical score is written for two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Prestissimo.* The melody in the Treble clef consists of eighth and sixteenth notes, with accents (^) over the first notes of the first, second, and third measures. The Bass clef accompaniment consists of quarter notes. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system ends with a double bar line and a fermata over the final note. A page number '5' is located at the bottom right of the second system.

Hold your thumbs out,  
Up in the air.  
Hold your thumbs out,  
Down thumbs you point.  
Come tra la la la, la la,  
Tra la la la, la la,  
Tra la la la, la la,  
La la.

## EXERCISES.

Boys and girls take the same position as for the preceding game.

Taking hands, the couples dance round with pas-de-quatre step in clockwise direction. The outer hands of each couple are closed, but with thumbs sticking straight up.

Hands are held with palms turned to the front, and stretched first *out in front*, then *up*, then *out in front*, and lastly, *pointed down*, with forward bend of body.

At end of the fourth bar partners face.

At "Tra la," the girls with hands on the boys' shoulders, and the boys with hands on the girls' waists, dance round to the end of the music.

For the second verse the girls may change position to the outside of the circle, while the boys dance round inside. This gives exercise to the arms alternately.

# 17.—A Little While.

(“*En liten tid.*”)

*Presto.*

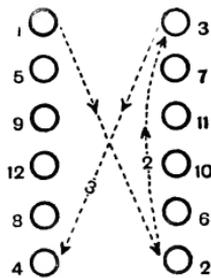
The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system also has a treble staff with a melody and a bass staff with accompaniment. The second system includes first and second endings, indicated by '1st.' and '2nd.' above the treble staff.

A little while we labour here,  
With many a joy, and many a fear.  
Come, merry, merry {lads,  
                                  } sprites, } dance ye  
Let us sing and be jolly.

## EXERCISES.

FOR BOYS ALONE, OR GIRLS ALONE, OR  
FOR BOTH.

Those playing are arranged in two ranks facing each other.



At the beginning, one from the end of either rank with hands on hips dances alone with polka step down centre, and stands in front of the end player of the opposite rank.

At the beginning of the second verse those two with hands on hips dance with balance step facing each other.

At "Come," the pupil who started the dance turns right-about while jumping, and, the second placing hands on the shoulders of the first, both dance with polka step down the centre till the end of the verse, when they are standing opposite No. 3.

The movements are now repeated from beginning. The game continues in the same manner till all are taken up, forming one long queue.

# 18.—Dance, Dear Mother Mine!

(“*Hopp mor Annika.*”)

*Presto.*

Musical notation for the first system, consisting of a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 2/4. The melody in the treble staff is a lively dance tune with eighth and sixteenth notes. The bass staff provides a simple accompaniment with chords and single notes.

*2nd & 3rd Verses.*

Musical notation for the second and third systems. The notation continues from the first system, maintaining the same key signature and time signature. The melody and accompaniment are consistent throughout these systems.

Musical notation for the fourth system, which concludes the piece. It follows the same musical style as the previous systems.

Not so slow, not so slow,  
We have a longer way to go.  
Not so slow, not so slow,  
We have a longer way to go.  
Dance, dear mother mine,  
Dance, dear mother mine,  
Dance, my little mother dear,  
Dance, dear mother mine,  
Dance, dear mother mine,  
Dance along with thy children.

Dance, dear mother mine,  
Dance, dear mother mine,  
See thy children dancing.  
Dance, dear mother mine,  
Dance, dear mother mine,  
See thy children dancing.

## DANCE, DEAR MOTHER MINE!

Come and join the youthful throng,  
Take our hands, and dance along.  
Come and join our youthful throng,  
Take our hands, and dance along.

Dance, dear mother mine,  
Dance, dear mother mine,  
Dance along with thy children.  
Dance, dear mother mine,  
Dance, dear mother mine,  
Dance along with thy children.  
Dance so gaily round and round,  
For with joy shall youth be crowned.  
Dance so gaily round and round,  
For with joy shall youth be crowned.

*Alternative words for 2nd and 3rd verses:—*

Dance little maidens,  
Dance little maidens,  
Dance so gaily in a ring;  
Dance little playmates,  
Dance little playmates,  
To see us the woods will laugh and sing.  
Dance so gaily round and round,  
For with joy shall youth be crowned.  
Dance so gaily round and round,  
For with joy shall youth be crowned.

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---

### EXERCISES.

Boys and girls are arranged in couples behind each other, forming a circle—boys to the outside.

The couples take hands and march round, swinging hands forwards and backwards in time to music.

At "Dance" the partners face each other and clap hands; then each with hands on hips dances with polka step opposite the other till the end of the verse, when the girl steps forward to be the next boy's partner.

The same actions are repeated for the second and third verses.

The music of this game may be used for a clapping exercise the same as in No. 23 Clap Dance.

# 19.—The Fox Game.

(“*Räfleken.*”)

*Alla Marcia.*

Our goslings go to the meadow,  
To nibble fresh green grass.  
Fie upon the sly fox !  
Who watches as they pass,  
In the summer time.

Is Foxie at home to-day?  
And what's he doing, I pray?  
He sits upon a stone,  
And crunches at a bone,  
Till the evening.

And who is to be your prey?  
Oh ! come, now, Foxie, say.  
Thou, goosie, goosie, gabbler,  
As plump as plump can be,  
With thy goslings three.

## EXERCISES.

### BOYS AND GIRLS.

A boy represents the *Fox*. If the game is played outside, he sits on a stone, if inside, he sits on a stool.

A girl represents the *Goose*, and the rest the goslings.

The "goose" stands in front with the "goslings" in a queue behind her, each having hands on the shoulders of the one in front.

The first verse is sung while the "goose" and the "goslings" run round the "fox."

At "summer time" the "goose" stands in front of the "fox," and the "goslings" get into a line behind her.

The second verse has the same actions as the first.

The third verse is sung by the "goose" and the "fox" alone.

At "goslings three," the "fox" runs and tries to catch one of the "goslings," while the "goose" with outspread arms tries to prevent him.

The "goslings" in all the windings must try always to get into line behind the "goose."

The "gosling" first caught is "fox" next time.

The "fox" chases until three "goslings" are caught.

## 20.—The Farmer's Song.

(“Och viljen i veta och viljen i förstå.”)

*Alla Marcia.*

The musical score is written for two systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Alla Marcia' and consists of two systems of music, each with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Alla Marcia' and consists of two systems of music, each with a treble and bass clef.

Oh! would you like to know,  
Oh! would you like to know,  
How the farmers of old did their sowing?  
The farmer-men of old,  
They sowed their seed like this,  
And contentedly folded their arms, so.  
They stamped with their foot,  
They clapped with their hands,  
So merrily, so merrily,  
And afterwards went home dancing.

---

### EXERCISES.

FOR BOYS ALONE, OR FOR BOYS AND GIRLS.

The pupils march round in opposite directions, forming two rings, one inside the other.

At “They sowed,” they imitate sowing by swinging hands outwards.

At “fold” and “clap,” they make appropriate actions.

At “dancing,” those forming rings stand and face. Then taking hands the partners dance round together while a second verse is sung to “la.”

Repeat as from the beginning of the first verse.

## 21.—Harvest Song and Dance.

*Moderato.*

The musical score is written for two staves, treble and bass clef, in a key of one sharp (F#) and common time (C). The tempo is marked 'Moderato'. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into two sections: '1st.' and '2nd.'. The '1st.' section consists of 12 measures, and the '2nd.' section consists of 4 measures. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence in both sections.

Come ye farmer lads,  
Healthy and so free,  
Come and bear the farmer's load,  
Homewards with me.  
Come ye maidens gay,  
Now the work is done,  
Join to song and dancing,  
Innocent fun.

See, our labour's crown  
Rich and golden grain,  
Seed was sown in Springtime,  
Then came sun and rain.  
Let us gladly go,  
Now the harvest's done,  
Join to dance and feasting  
Innocent fun.

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### EXERCISES.

Partners dance pas-de-quatre round in clockwise direction, turning alternately towards and away from each other, swinging arms backwards and forwards in time to the music.

At "Come ye maidens," the boys mark "come" by stamping with the left foot and dropping down on the right knee, while each girl continues to dance right round her kneeling partner with pas-de-quatre step.

## 22.—We Will Have Company.

(“*Vi vill ha Kompani.*”)

*Andante.*

The musical score is written for two systems. Each system consists of a vocal line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andante.' The vocal line begins with the lyrics 'We will have, we will have'. The piano accompaniment provides harmonic support. Both systems conclude with first and second endings, indicated by '1st.' and '2nd.' above the final measures.

We will have, we will have,  
We will have, we will have,  
We will have company.  
We will have, we will have,  
We will have, we will have,  
We will have company.  
Yes,  
We will have, yes, we will have,  
Yes, we will have company.  
We will have, yes, we will have,  
Yes, we will have company.

---

### EXERCISES.

The boys and girls are arranged as for No. 6, except that the girls forming the inner ring join hands. The boys in the outer ring joining hands move round in the opposite direction from the girls.

For the first eight bars of music they march round swinging the arms up and down in time

At the ninth bar the girls left turn, the boys right turn, so as to face each other.

At “Yes, we will have,” repeated three times, the boys polka to the left, the girls to the right, the boys having hands on hips, the girls holding their skirts.

Then taking hands, the partners dance round together to the end of the music.

## 23.—Clap Dance.

*Allegro.*

7

### EXERCISES.

#### CLAP DANCE.

The boys and girls are arranged as for No. 21.

For the first eight bars of music the partners dance round with pas-de-quatre step.

At the ninth bar the partners face, boys bow, girls curtsy.

At the tenth bar all clap hands, each first clapping his or her own hands together, then each pair clapping right hands, then each his or her own.

Eleventh bar—boys bow, girls curtsy.

Twelfth bar—all clap hands, own, partner's left, own.

Thirteenth bar—own, partner's right, own, partner's left, and so on till last two bars when partners, taking hands, swing round to the end of the music, marking the last three notes distinctly with their feet.

Change partners by girls stepping forward. The next time the dance is repeated, instead of clapping as at the tenth and twelfth bars, partners shake the index finger first of right hand then of left in warning at each other.

## 24.—My Eyeglass.

(“Jag satte glasögön på min nasa.”)

*Allegretto.*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of two staves each. The first system begins with a treble clef and a bass clef. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and repeat dots.

I put my glass in my eye, so  
That with it I may read, lo,  
Now I see that without thee,  
I can never, never happy be,  
Tra la la, just so! tra la la, just so!  
Now I see that without thee,  
I can never, never happy be.

## EXERCISES.

The boys and girls are arranged as for No. 9.

According to the size of the class, two or more boys march round separately inside a ring of children, who, with joined hands, march round in clockwise direction.

Those inside the ring imitate the placing of an eyeglass.

At "Now I see," each boy inside the circle takes a girl beside him and marches round with her.

At "Tra la la," partners inside the ring stand still opposite each other, and both make right-about turn.

At "Just so," both clap hands. This is done twice, then taking hands the couples wheel round together till the end of the verse, when the boys join the ring, and their partners left inside the ring continue the game.

The outer ring marches round all the time.

## 25.—The Fiddler.

(“*Per spelman han hade en endaste kuh.*”)

*Andante.*

The musical score consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music is in a simple, folk-like style with a steady rhythm. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures, ending with a double bar line.

A Fiddler once had just one favourite cow,  
And why he did sell her, I'll tell you now,  
He'd either from cow or fiddle to part,  
And to part with his fiddle would break his heart,  
You good old fiddle! you fiddle! you fiddle!  
You fiddle dear!

“Ah! were I as hungry and poor as a mouse,  
And wand'ring alone, without home or a house,  
I ne'er for a cow my fiddle would give,  
My fiddle I'll keep as long as I live.”  
Thus spake the Fiddler to his fiddle, his fiddle, his fiddle dear.

The Fiddler now played them a tune so weird,  
So human the voice of the fiddle appeared,  
The young men did dance; the maids they stood,  
To list to the strain, in pensive mood,  
You good old fiddle! you fiddle! you fiddle! you fiddle dear!

## THE FIDDLER.

*Alternative words:—*

How pleasant the life of the swallow must be !  
In autumn he flies away over the sea,  
To warm {Southern } lands he takes the wing,  
          {Northern }  
But always returns with the flowers of Spring.  
Oh come and try to fly, to fly as swallows fly.

How jolly the life of the fishes must be !  
In fresh water, salt water, streamlet or sea,  
They breathe by their gills, they turn by their tails  
Their bodies have fins and glittering scales.  
Oh come and swim and swim and swim as fishes swim.

### EXERCISES.

FOR BOYS ALONE, OR GIRLS ALONE, OR  
BOTH.

Those playing join hands, forming a ring.

At the first note of each bar all take a sideward pace, first twice to the left, then once to the right. They continue this during the first eight bars of music while swinging hands in the direction in which they are moving. Stepping sideways is to be performed as described on page 29 of the Government Syllabus.

At "You good," all stand holding one another's hands, and spring forward on the right foot towards the centre of the ring, then backward on the left foot, and so on till the end of the verse, keeping time to music.

See Leg Backward Stretch, Fig. 17 of Government Syllabus.

The movements are the same for verses two and three.

## 26.—A Very Wise Old Crow.

(“*Prästens gamla kråka.*”)

*Adagio.*

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of two staves each. The first system shows the beginning of the piece, with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment, ending with a double bar line. The number 8 is printed at the bottom right of the second system.

8

A very wise old crow  
Would a-driving go,  
But not a man had he to guide him.  
First slipped he hither,  
Then slipped he thither,  
Last slipped he down the ditch side.

We {girls,} both great and small,  
We had many a fall,  
When first without a guide we wandered  
Oft slipped we hither,  
Oft slipped we thither,  
Oft slipped we down the ditch side.

## EXERCISES.

FOR BOYS ALONE, OR FOR GIRLS ALONE.

To get into position all stand in a ring facing sideways.

Each holds up the right hand and takes hold of his neighbour's left, so that the right arm of each lies above the left arm of his neighbour—each right arm elbow held well out with no bend at the wrist.

All move off together towards the left with pas-de-quatre step. They begin with the left foot, outwards from circle, then with the right foot, towards centre (short steps). Repeat.

At "guide him," all stand still with heels together and toes pointing outwards.

At "hither," all lunge to the left, and recover, and at "thither," all lunge to the right and recover.

At "last," all raise heels.

At "down," knees outward bend.

At "ditch side," all leap upward, coming down on the toes, after which the knees are stretched and the heels lowered.

Same movements are repeated for the second verse.

For this exercise see pp. 55 and 82 of the Government Syllabus.

## 27.—Weaving Song: the Making of Linen.

("Skörda linet.")

*Adagio.*

Come, let us *cut* the flax plant to-day,  
Heckle it first, then spin, spin away,  
Then shall we weave the kirtle and skirt,  
Then twist and twine in dancing.

*Chorus.*

Dunk, dunk, dunk, dunk, dunk, dunk,  
Spinning wheels sound,  
Spools whirl around,  
Dunk, dunk, dunk, dunk, dunk, dunk,  
Twine we in song and dancing.

Come, let us *heckle* stalks of flax to-day,  
Comb them out fine, then spin, spin away,  
Then shall we weave the kirtle and skirt,  
Then twist and twine in dancing.

Dunk, dunk, etc.

WEAVING SONG: THE MAKING OF LINEN.

Come, let us *spin* our linen thread to-day,  
Spin for the loom, for warp and woof this way,  
Then shall we weave the kirtle and skirt,  
Then twist and twine in dancing.  
Dunk, dunk, etc.

Come, let us *weave* our linen cloth to-day,  
Weave in and out, yes, weave, weave away,  
Then shall we have the kirtle and skirt,  
Then twist and twine in dancing.  
Dunk, dunk, etc.

Come let us *test* our web of lint to-day,  
Prove that it's strong, so pull, pull away,  
Then shall we have the kirtle and skirt,  
Then twist and twine in dancing.

Dunk, dunk, dunk, dunk, dunk, dunk,  
Spinning wheels sound,  
Spools whirl around,  
Dunk, dunk, dunk, dunk, dunk, dunk,  
Done now are song and dancing.

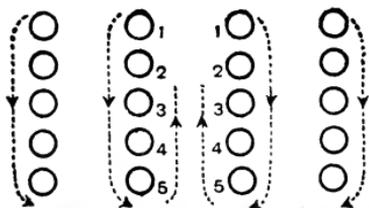
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EXERCISES.

FOR GIRLS ALONE.

The girls stand in lines behind one another, five in each rank, with an even number of ranks—two, four, six, eight, etc.



## WEAVING SONG: THE MAKING OF LINEN.

*1st verse*, all right turn.

Imitate the cutting of flax in three movements—

- (1) sideways bend to left with hands as if grasping ;
- (2) body erect, with hands towards breast ;
- (3) body erect, hands out in front as if throwing away.

Repeat the same movements for eight bars.

At “dancing,” all left turn to front.

At “Dunk,” the front girl (No. 1) with hands on hips, and others after her all with arms straight out and fingers resting on neighbours' shoulders in front, start with left foot to dance (with pas-de-quatre step without hop) as in the diagram, and come back to original places at the end of the verse. With left foot forward, the body bends forward to the left side, and to the right side with the right foot forward.

*2nd verse* (to imitate heckling) all right turn as before.

Represent heckling by four movements (fingers being held apart to represent the teeth):—

- (1) Down to left ;
- (2) up to breast ;
- (3) out in front ;
- (4) back to breast—
- (1) down to right ;
- (2) up to breast ;
- (3) out in front ;
- (4) back to breast.

The chorus is the same as for the first verse.

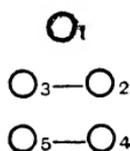
*3rd verse* (to imitate spinning).

The movements for each bar of music are the same as for the preceding verse except that the right hand half-closed is held in front of the other hand to imitate the spinning of thread.

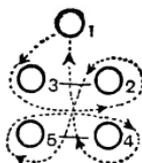
WEAVING SONG: THE MAKING OF LINEN.

4th verse (to imitate weaving).

While singing "dancing," the last word of verse three, each five in the different ranks take up the following position:—

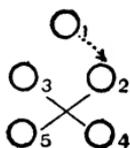


Nos. 2 and 3, Nos. 4 and 5 join hands, forming an arch, while No. 1 weaves in and out amongst them, walking round as indicated in the following diagram:—



5th verse (to represent testing of cloth).

Nos. 2 and 5, Nos. 3 and 4 join right hands.



With left hand No. 2 grasps the end of a narrow strip of linen held by No. 1. This strip is gradually paid out and grasped in succession by Nos. 3, 5, and 4, and again by No. 2. All the four now let go hands, and at "Pull, pull away," test the strip of linen held behind their heads. The four now cross left hands and move round in the opposite direction, while No. 1 winds up the strip of linen.

"Dunk," etc., is sung as before, and the game finishes up with a curtsey.

## 28.—Wool-Weaving Song.

(“*Vafva vadmál.*”)

*Marcato.*

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble clef staff with a melody starting on G4 and a bass clef staff with a accompaniment of chords. The second system continues the melody and accompaniment, with the first ending (1st.) and second ending (2nd.) marked above the treble clef staff.

This way we make homespun,  
This way we make homespun.  
Thus the wool's spun, while we run, run,  
To make weft and make woof.  
Thus the wool's spun, while we run, run.  
To make weft and make woof.

This way we make linsey,  
This way we make winsey,  
Warmest wool wraps, boys' and girls' caps,  
Shuttle darting just so.  
Warmest wool wraps, boys' and girls' caps,  
Shuttle darting just so.

Now twist the thread over,  
Now twine the thread under,  
Over,—under,—don't you wonder,  
How we weave in and out?  
Over,—under,—don't you wonder,  
How we weave in and out?

This way does the loom go,  
Like this? Yes, just so!  
Yes, just so, and so slow,  
Does the loom do its work.  
Yes, just so, and so slow,  
Does the loom do its work.

## WOOL-WEAVING SONG.

See now, here's a wool clew  
 To guide us, the maze through,  
 As we two, the bright maze through,  
 Now march hand in hand.  
 As we two, the bright maze through,  
 Now march hand in hand.

Hurrah! now the cloth's spun,  
 Come dance 'neath the bright sun,  
 Where the breeze blows, and the stream flows,  
 And the birds sweetly sing.  
 Where the breeze blows, and the stream flows,  
 And the birds sweetly sing.

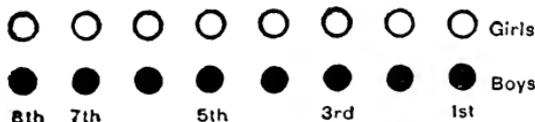
### EXERCISES.

#### FOR BOYS AND GIRLS.

Boys and girls are arranged in two ranks facing.

The girls join hands while the first and eighth girls place free hand on hip.

The boys standing opposite do the same.



#### *1st figure.*

The boys and girls advance four steps towards each other (beginning with the left foot). At the fifth and sixth beats all place heels together.

At the first note of the third bar they retire (beginning with the left foot). So on, they advance and retire till the end of the first verse, marking strongly the first notes of the first and third bars while singing the words of verse 1.

*2nd figure* (representing darting to and fro of shuttle).

To the singing of verse 2, the boy of the eighth couple takes the right hand of his partner standing opposite, and both dance right down the centre, then half-way back, when with *right* arms hooked, they wheel once round with each other. Then separating, the boy goes to No. 1 girl, while the girl goes to No. 7 boy, and both couples wheel round with *left* arms hooked. Then the leading boy and girl dance back towards each other and wheel with *right* arms hooked. This is repeated till the leading girl has danced with every boy from 7 to 1, and the leading boy has danced with every girl from 1 to 7.

The leading boy now takes the leading girl's right hand with

WOOL-WEAVING SONG.

his left, and both dance down to No. 8 boy. The two ranks now kneel, clapping hands in time to the singing, while the leading boy outside and the leading girl inside dance along with their hands joined, forming an arch over the heads first of kneeling boys, then of kneeling girls, till they come back to their original position as No. 8 couple.

*3rd figure.*

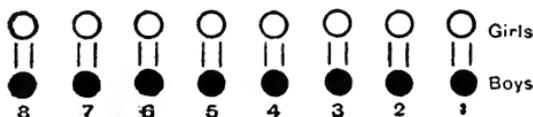
All sing the first two bars of the melody to "la" while the two ranks advance towards each other. During the singing of the next bar the couples standing opposite each other take hands, and couples 1, 3, 5, 7 face the even-numbered couples, all marking time till the end of the melody.

Then to the singing of verse 3 (the first note of every second bar being strongly accented) the odd-numbered couples hold up arms, while the others creep through the arch thus formed.

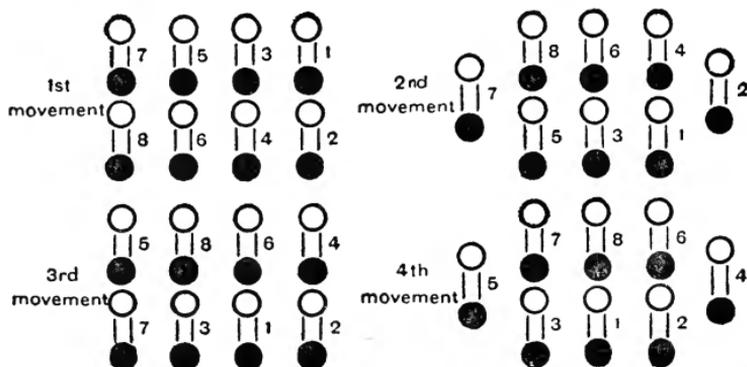
At the first note of the third bar, the even-numbered couples hold up arms and the odd-numbered couples creep through, and so on; each couple alternately has hands up and then creeps through the arch, till each has reached the end of the rank, and again turning round in the opposite direction has worked its way back to its original position. On reaching the end of the rank, each couple stands till an arch is formed for it to creep through.

*4th figure.*

The couples facing take hold of each other by both hands as in the diagram.



During the singing of the first two bars of verse 4, in the odd-numbered couples the boys move with their partners to the left, forward; while in the others the boys move with their partners to the right backwards, arranging themselves as follows:—

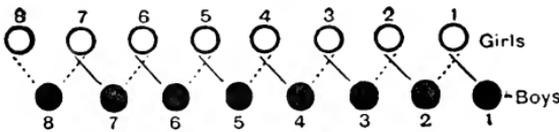


## WOOL-WEAVING SONG.

So on these positions alternate till No. 1 couple has reached the opposite end of the rank, and by reversing the direction of its movement has worked back to its original position as No. 1 couple.

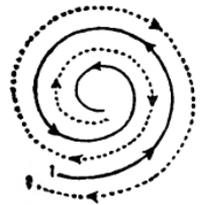
*5th figure.*

The couples facing arrange themselves and join hands in the following manner:—The girls stand facing the boys and cross right hands over left, while the boys take hold of the girls' hands without crossing theirs.



The couples with hands joined raise arms, and thus form an archway. No. 8 girl now taking the loose end of a clew of wool (held by a playfellow outside the ranks who deals out the wool), creeps through the arch, taking after her No. 8 boy, who must first twist his right hand overhead. Thus, without letting go hands, first the girl, then the boy in each couple (the boy always after twisting his right hand overhead) passes through the archway till No. 1 boy is reached (No. 1 boy having the right hand free and placed on hip).

No. 8 girl after passing out between No. 1 boy and girl winds the maze in the following direction—and then unwinds it in the direction of the dotted lines. while the playfellow who paid out the wool winds it up again by following its course in and out between couples till he finally reaches No. 8 girl, by which time the couples have marched into one large circle.



*Last figure.*

While singing verse 6, at "Hurrah," all clap hands, then the couples, facing each other in the ring, dance the grand chain.

All dance by wheeling round with partners (right arms hooked) during first four bars, then with left arms hooked with next partners for next four bars, and so on alternately right and left arms are hooked till the original partners are again reached. when the song and dance are finished.

## 29.—Simon the Wise Man.

(“*Simon i Sälle.*”)

*Andante.*

The musical score is written for two staves, treble and bass clef, in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante'. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The piece concludes with a double bar line and a small number '9' in the bottom right corner.

*Boys—*

Here now comes Simon the Wise Man,  
Here comes a young, rich, and blithe man,  
Here they come, honest men all of them.

*Girls—*

What wishes Simon the Wise Man?  
What wants the young, rich, and blithe man?  
What would the honest men have, then?

*Boys—*

To propose, comes Simon the Wise Man,  
To propose, comes the young, rich, and blithe man,  
To propose, come the honest men, all of them.

*Girls—*

What offers Simon the Wise Man?  
What brings the young, rich, and blithe man?  
What bring the honest men, all of them?

SIMON THE WISE MAN.

*Boys—*

*Gold* offers Simon the Wise Man,  
*Gold* brings the young, rich, and blithe man,  
*Gold* bring the honest men, all of them.

*Girls—*

Nay! oh, Simon you Wise Man,  
Nay! oh, you young, rich, and blithe man,  
“Nay!” now we say to all of you.

*Boys—*

Angry is Simon the Wise Man,  
Away rides the young, rich, and sad man,  
Away ride the honest men, all of them.

*Boys—*

Again came Simon the Blithe Man,  
Now he's a young, sad, and wise man,  
Again come our honest men, all of them.

*Girls—*

What offers Simon the Blithe Man?  
What brings the young, rich, and wise man?  
What bring the honest men, all of them?

*Boys—*

A *heart* offers Simon our Wise Man,  
A *heart* brings our young, rich, and blithe man,  
*Hearts* bring our honest men, all of them.

*Girls—*

Yes! we'll have Simon the Blithe Man,  
Yes! oh, you kind, true, and wise man,  
Yes! oh, you honest men, all of you.

*Boys—*

Gay is Simon the Blithe Man,  
Gay is the young, rich, and wise man,  
Gay are the honest men, all of them.

SIMON THE WISE MAN.

EXERCISES.

Boys and girls take up the same position as for the preceding game.

The boys begin by advancing two steps and bowing, then retiring two steps and bowing. This is repeated to the end of the verse.

The girls in the same way advance and retire, but curtsey instead of bowing. Repeat for next four verses.

At "angry," the boys with hands on hips galop right round the girls, knocking heels sideways against each other, and regain their original position.

Repeat the same movements as for verse I during the next four verses

At "gay," the boys waving hands galop round the girls and back to their original position.

Each boy now calls out his occupation, *e.g.* schoolmaster, bookseller, shoemaker, etc.

DANCE. *Moderato.*

*Dance and Song—*

Here comes the Schoolmaster and his wife, (*twice*)  
 Come now, Mr. Bookseller, and let's see,  
 If you can dance better than can we.

*Last verse—*

Here comes the (Ship Captain) and his wife, (*twice*)  
 Come now, Mr. Nobody, and let's see  
 If you can dance better than can we.

EXERCISES.

The top couple, who are standing facing each other, begin dancing alone down the centre. One couple after another dances with pas-de-quatre step down the centre to the bottom, till all have regained the proper order.

SIMON THE WISE MAN.

WALTZ. *Gracioso.*

Waltz Song—

So gaily together they drive away now,  
 And curious neighbours crowd round them and bow,  
 While wishing them God speed and bountiful store,  
 And hark, now! they enter their town's gates once more  
 'Mid cannons' loud, thundering, welcoming roar.  
 Hurrah! they are married and happy evermore.

EXERCISES.

For the first eight bars all partners dance with ordinary pas-de-quadre step, then for the next eight bars each girl waltzes round under the arch formed by her own and her partner's arms.

At "cannons," mark the first of every bar by stamping. Then waltz with chain grasp to the end of the verse, finishing up with a bow.

# 30.—Swedish Ode to Nature.

*Adagio.*

FINE.

Here, oh, come and

let us dwell! Peace and love our bosoms swell: Hark ye

how the sweet birds sing! Flow'rs in greet-ing round us spring,

Buz-zing bees are round us hum-ming, Glanc-ing but-ter-flies be-tween,

Larks to Heav'n's gate mount while singing, Naught but beau-ty here is seen.

PART II.

RUNNING AND TOUCHING  
GAMES



# Field March.

(King-Kang, King-Kang).

*Vivace.*

Left foot, right foot, trip it light - ly, Here you see hearts so free,  
Oom - pa, oom - pa, oom - pa,

The first system of music consists of two staves in 2/4 time. The melody is on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the notes.

Heads up, chests ex - pand - ed, chests ex - pand

The second system of music consists of two staves. The melody continues on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the notes.

ed, chests ex - pand - ed, Heads up,

The third system of music consists of two staves. The melody continues on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the notes.

chests ex - pand ed, Hap - py boys and girls are we.

The fourth system of music consists of two staves. The melody continues on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the notes.

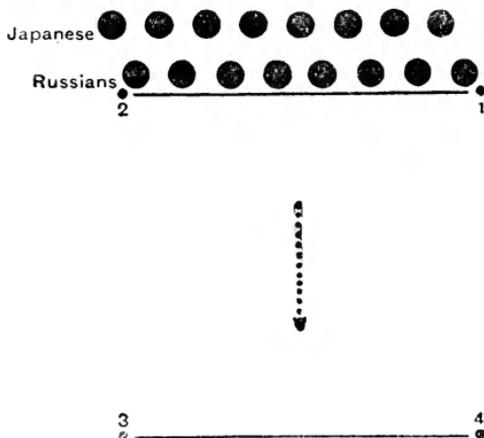
# OPEN AIR RUNNING GAMES.

Suitable for Boys alone, or for Girls alone, and for any number of Children.

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## I. Japanese and Russians.

Mark the boundaries of the field by means of posts at four corners as at 1, 2, 3, 4.



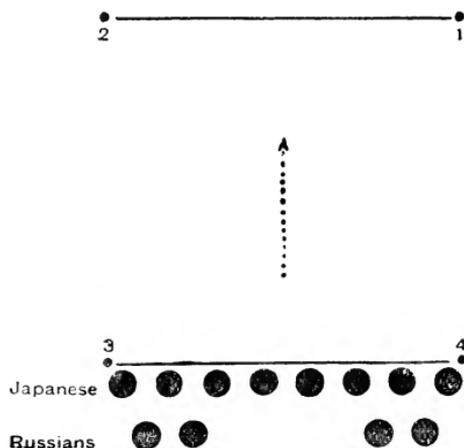
Sides are chosen and coloured bands—red and blue—given to represent sides. Each ties his band round the left arm.

To begin, Russians and Japanese are arranged as in the diagram—Russians toeing the boundary line, Japanese two paces behind—each Japanese with a small handball in his left hand.

Leader counts one, two, three! At three! all rush across the field to the other boundary, 3—4. Each Japanese tries to touch

## SWEDISH RUNNING GAMES.

one of the enemy before the boundary 3—4 is reached. Each Russian touched before the boundary is reached is taken by his captor to the Japanese prison. Each Japanese who fails to take a prisoner must stand still when boundary 3—4 is reached and throw his ball at one of the Russians. Those struck by the ball fall down as “dead,” and are carried back to the Japanese Hospital.



For the next turn the surviving Russians in the same manner chase the Japanese till boundary 1—2 is reached.

Repeat till all on one side are either dead or prisoners.

Then count the prisoners and dead on both sides to see which side has won.

Each prisoner counts 2 marks; each one “dead” counts 1 mark.

The side with the highest number of marks has won.

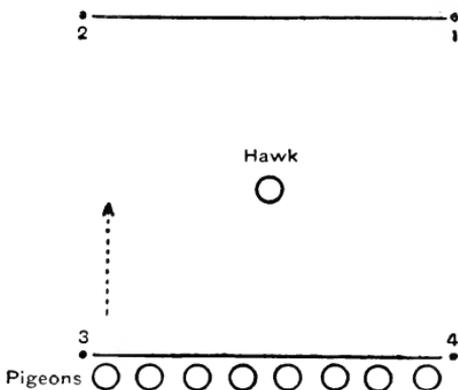
## 2. Hawk and Pigeons.

Boundaries are marked as for the preceding game.

One in the middle of field represents the Hawk.

SWEDISH RUNNING GAMES.

The Pigeons are arranged along boundary line 3—4, and face towards the Hawk.



The Hawk begins the game by singing the following song:—

*Harmonised by A. L. Catto.*

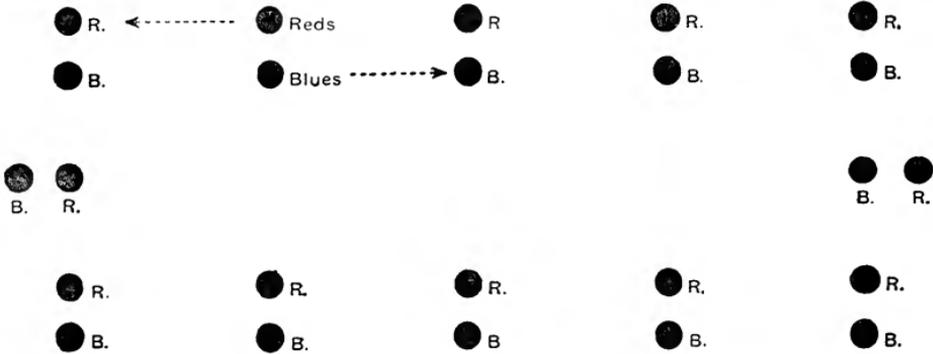
*Allegretto.*

Pigeons, fly to your cote to-day,  
 Away o'er there on the house top,  
 As Hawk, I watch now for my prey,  
 And if I catch you, you must stay.

At the last note sung the “Pigeons” must “fly” across the field to the opposite boundary, 1—2, while the “Hawk” tries to catch one of them. The captured pigeon becomes a hawk. The hawks now catching hands, call out the signal “fly!” when all the pigeons must again fly across the field. All those caught must catch hands and try to catch other “pigeons,” till all are caught.

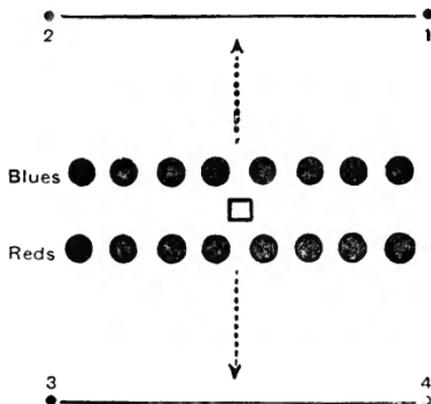
### 3. Postman.

Reds and Blues are distributed over the field as represented in the diagram.



When all are arranged in position, the leader calls out one, two, three! then Blue and Red start running in opposite directions, handing on a letter to the one of his own colour standing nearest to him. Red passes to Red, Blue to Blue, after which each runs back to his own place again. Whichever colour makes the round first calls "Red one!" or "Blue one!" as the case may be. Three rounds decide the game.

### 4. Toss and Run.



Boundaries are marked and colours chosen.

Those playing are arranged with Blues and Reds facing at the centre of the field as in the diagram.

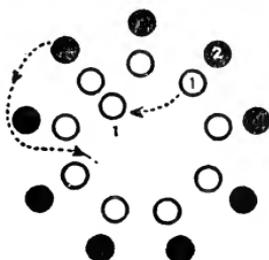
## SWEDISH RUNNING GAMES.

The leader has a cube with three sides painted red, and three sides blue. He throws this up, and if when the cube reaches the ground a red side is uppermost, the Reds have to run to the boundaryline (3—4) behind them, pursued by the Blues. Those caught have to stand out of the game till all of one side have been caught. In the same way if a blue side of the cube turns uppermost, the Blues have to turn round and run to the boundary line behind them at 1—2.

If any of those pursuing should overstep the boundary line he may be made prisoner by one of the enemy.

### 5. Touch the Third.

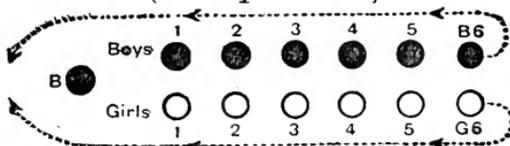
Those playing stand in pairs, forming a circle. Couples face each other.



Nos. 1 and 2 may start the game by No. 2 chasing No. 1, who tries to stand to the inner side of another couple before he is caught. The third one, outside, must now run in the same manner as No. 1 to avoid being caught, and so on the game continues.

### 6. Last Couple! Part!! and Meet!!!

*(Sista paret ut!)*



Any number of couples are arranged behind each other,

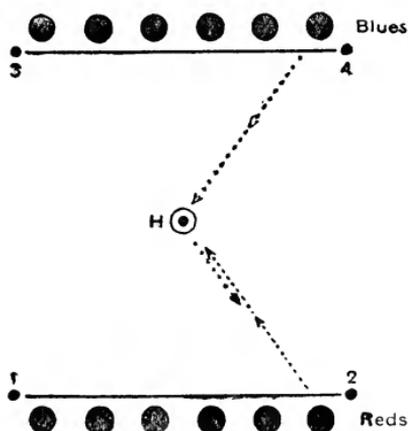
## SWEDISH RUNNING GAMES.

facing B, who claps hands and calls "Last couple! Away!" when B. 6 and G. 6 must separate and try to meet in front before being caught by B. If B. 6 and G. 6 meet before being caught they take up position as No. 1 couple, but if one be caught that one must stand in front as B, and the first B takes his place along with the girl left, and forms No. 1 couple.

---

### 7. Carry off the Hat!

Boundaries are marked and colours chosen.



At H there is a stick fixed in the ground, on which a hat or cap rests.

The reds begin by the boy standing at 2 clapping his hands and rushing to H to try and carry off the Hat, and return with it to his place before the Blue nearest 4 can prevent him, either by being first and carrying off the Hat or touching Red 2 *after* Red 2 has lifted the Hat and before he can return to his boundary line, 1—2. If Red should reach his boundary line before being caught, then one from Blue 4 must go as prisoner behind line 1—2. If Blue 4 manages to touch Red 2, then he takes Red 2 as prisoner behind line 3—4.

The side with most prisoners has won the game.

### 8. Blind Man's Buff.

Those playing form a ring, joining hands and standing perfectly still. Two are inside this ring, both blindfolded, one having a bunch of keys. The other, who represents "Blind Man," tries to catch the player with the keys by listening to the rattle. When the "Blind Man" succeeds in catching the other, the latter returns to the ring and another from the ring is chosen to be "Blind Man," while the one who was "Blind Man" before rattles the keys.

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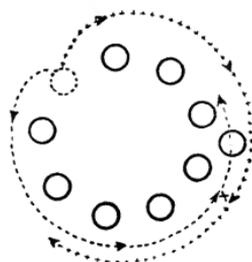
### 9. Stand-still Touch.

Those playing are divided equally into Reds and Blues. Two Reds and two Blues begin the game by touching as many of the opposite side as they can. Those touched must stand still till released by one of their own colour. Reds make Blues prisoners, Blues make Reds prisoners. Only those four who started the game can make the others prisoners, and those four cannot set others free.

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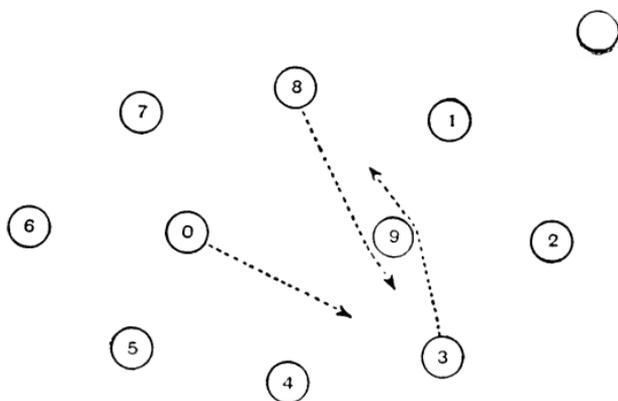
### 10. Bow and Curtsey Touch.

Those playing form a circle, joining hands. One begins the game by running round outside of ring and touching one of those in the ring on the shoulder. The one touched must rush round the ring in the opposite direction to the first one till the two meet, when they take hands and bow three times, or curtsey, as the case may be, after which each tries by completing the circuit to get to the vacant place first.



The one left out continues the play by tapping another on the shoulder as was done before.

## II. Number Game.



Any number of circles, according to the number of children playing, are marked out on the floor or on the ground. Inside each circle a child stands. The leader or the teacher calls out two numbers, whereupon those having these numbers must exchange places before the player standing at 0 can get first to one of these circles, in which case one of them would be left out. The player left out must stand at 0 and watch for a chance next time.

---

## 12. Cat and Rat.

Those playing form a closed ring by joining hands. One of the players is chosen for "Cat" and another for "Rat."

The game begins with "Cat" inside the ring, "Rat" outside. "Rat" is helped by those inside the ring, who raise their hands to help it to spring either out or in between them, but when "Cat" tries to follow, those forming the ring stand still without raising their hands. As soon as the "Cat" manages to touch the "Rat," the two in the ring between whom the "Cat" and "Rat" last sprang become new "Cat" and "Rat," and so carry on the game.



PART III.

BALL THROWING AND  
CATCHING GAMES.

# BALL GAMES.

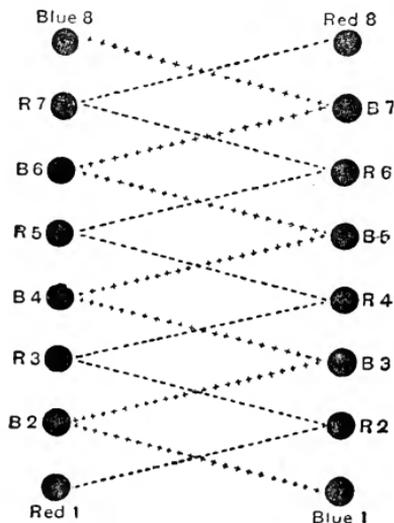
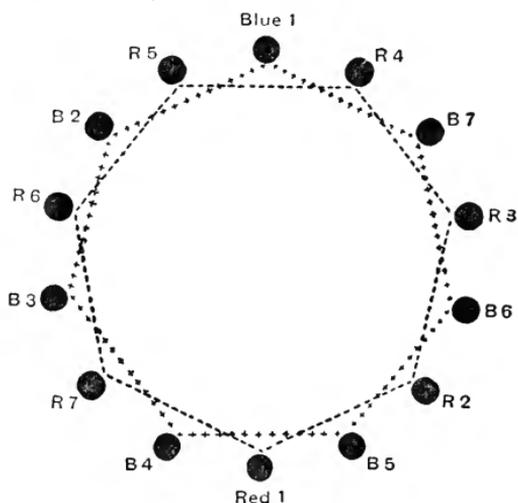
For Practice in Throwing and Catching of Ball (small Handball or Football).

## I. Handball Throwing and Catching.

Choose colours, and have equal numbers of Reds and Blues. Those playing may be arranged either in the form of a ring, or in two ranks facing each other as in the diagrams. The ball is thrown so that it curves before falling.



It is to be held by the two hands held close to each other, fingers apart and curved, and hands held out on a level with the chin.



*Note.*—For the youngest Infants instead of the small handball it has been found better to use small bags, half filled with beans. These bags are more easily grasped than the ball.

## SWEDISH BALL GAMES.

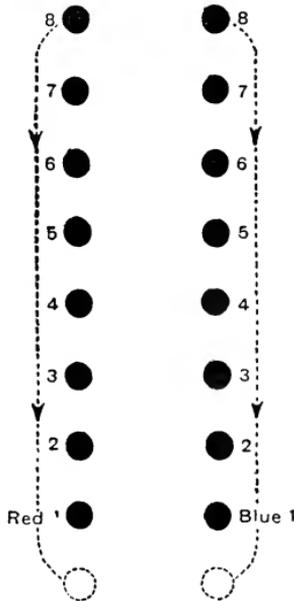
When the leader calls "One, two, three!" Blue 1 and Red 1 begin simultaneously to throw to the next of his own colour

When the players are arranged in two ranks, as soon as the ball reaches B. 8, he throws it back again to B. 7, and then B. 7 throws to B. 6. So with Reds. The "Best of Three" decides the game.

---

### 2. Football Throwing and Catching.

Have the players arranged in two lines, the children standing behind each other, all facing front.



At the word of command B. 1 and R. 1 in front (each having a football held between his hands up above his head) begin to throw backwards to one standing immediately behind.

In the same manner B. 2 and R. 2 throw to next. When No. 8 catches the ball, he runs forward and stands in front becoming No. 1. He calls out, "Reds—one!" or "Blues—one!" as the case may be.

## SWEDISH BALL GAMES.

No. 8 immediately on reaching the front continues to throw back over his head again to the one standing immediately behind. "Best of Three" decides the game.

---

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### 3. Ring Football.

Those playing form a large ring, standing close to each other, and facing towards the centre of the ring. One stands inside the ring, and begins by kicking the ball with the right foot *along the ground*, trying to kick it outside the ring. Those forming the ring defend with left foot. If the ball is kicked out, the one to the left side of whom it is kicked out has next to go to the centre of the ring, and continue the game.

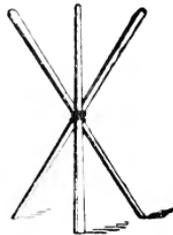
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### 4. Tower Football.

The players are arranged as for the preceding game.

The player in the centre has to defend the "Tower," which is formed by three sticks tied together and placed standing in the centre of the ring.



Those forming the ring try to kick the football with their left feet along the ground against the Tower, while

the defender of the Tower may kick back with the right foot. The one in the ring who first knocks the Tower down has next to defend it.

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## 5. Rolling Football.

*Colours are taken and boundaries marked.*

Begin play at the centre of the field.

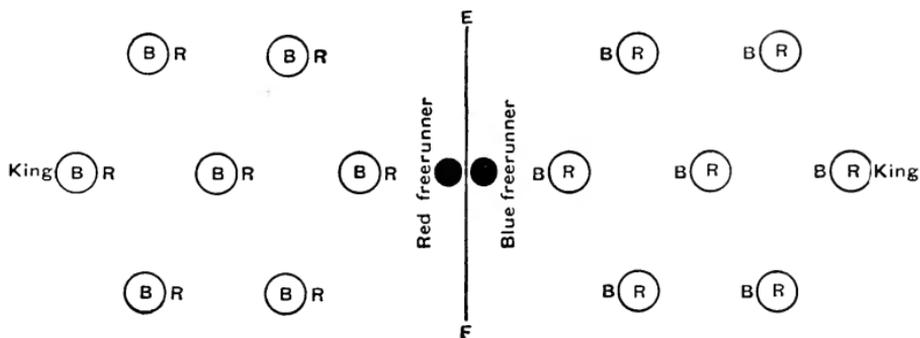
The opposing sides are lined up facing each other. At a signal given, one side begins by kicking the ball off, so that it rolls along the field. The players now distribute themselves over the field. The ball must never be allowed to stand still. Each side tries to get the ball to the opposite goal as in ordinary football.

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## 6. Ball Caught! Stand!

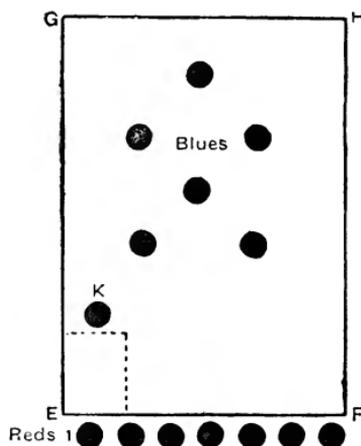
All those engaged in the game stand in a circle near the centre of the field. One standing in the centre of the circle calls out a player's name. This person has to catch the ball. The others disperse in opposite direction from the ball till "Ball! Stand!" is called out by one who has caught ball. The latter is now allowed three long strides towards the nearest player. If the latter is missed, all run again till the ball is again caught and "Stand!" again called. When any one is hit he calls out "Stand!" whenever he catches the ball. If any one misses three times he has to pass between two lines of boys, who beat him playfully with knotted handkerchiefs, and the game begins again.

## 7. King Ball.



Rings are marked out on the ground, and Blues and Reds are arranged as in the diagram. Sides are equal, and may have any number of rings. The game begins by the Blue Free-runner at boundary line, EF standing back to back with the Red Freerunner, and throwing the football over his head to the nearest Blue standing inside a ring on the other side of the boundary line. The Red Freerunner, or the Red standing in front of (B) ring tries to prevent (B) inside the ring from catching it, and tries to throw the ball to a Red standing inside a ring on the opposite side of the boundary line and so on. Blues throw to Blues inside the rings till the King is reached, while the Reds try to prevent this by throwing the ball back to the Reds standing inside the rings. The ball must never be thrown direct to the King of either side, but by way of the other rings. When the King is reached, a point has been gained, sides are changed, and those who were standing inside the ring change place with those who were standing outside. The gaining of three points decides the game.

## 8. Long Ball.



Mark out the boundaries of the field, and choose sides. Let those in each side be numbered off, for the order in which each is to play. Lots are cast to decide which side is to begin play. Suppose Reds begin. Reds arrange themselves along boundary EF in number order. Blues distribute themselves over the field. The leader of the Blues (K) throws up the ball towards No. 1 of Reds, who either with his hand or with a small rounded bat tries to send the ball back as far as possible into the field, after which he must run across the field to the boundary line GH.

The Blues in the meantime try to catch the flying ball, and hit R. 1 with it. If they succeed in doing this before R. 1 reaches the opposite boundary, then the Blues and Reds change places. If the Blues, however, do not all reach the boundary EF quickly one of the Reds may hit one of them with the ball, in which case the Reds recover their position. The game goes to whichever side first catches six "flying balls" before they touch the ground.

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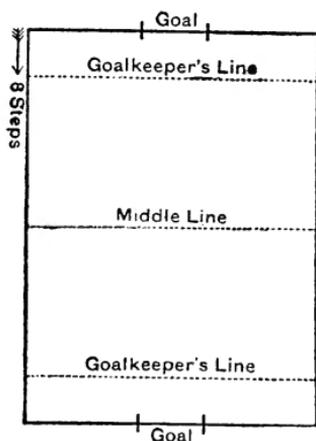
## 9. Cast Ball.

Goals are erected as for ordinary football.

Sides are chosen and a goalkeeper appointed for each side.

The other players distribute themselves over the field.

A leader from each side is chosen to start the game by standing back to back at the centre of the field. The teacher throws the football straight up in the air, and whichever of the two standing back to back catches the ball begins to throw it to one of his or her own side and towards the goal of the opposite side. If the ball is caught before it touches the ground, three leaps towards goal are allowed to the successful player, but when it is caught after touching the ground it must be thrown from the place where it was caught.



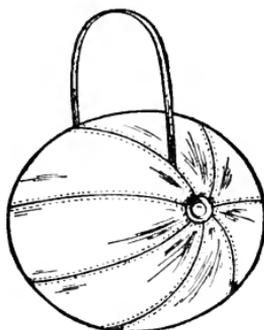
If the ball be thrown outside the boundary, one of the opposite side is allowed to take it in a straight line along from the side towards the centre of field.

The goalkeeper has the right to catch the ball with his or her hands or to kick it away from the goal along the ground with his or her foot. If the goalkeeper catches the flying ball he throws it from the goalkeeper's line.

The other rules of the game are the same as for ordinary football.

## 10. Sling Ball.

This game is played in the same way as Cast Ball, but when a "flying ball" is caught, the successful one instead of



being allowed three leaps towards the goal, has the right to sling the ball towards the goal by catching hold of a loop of cord or leather attached to the ordinary football.

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## 11. Basket-Ball (Korgboll).

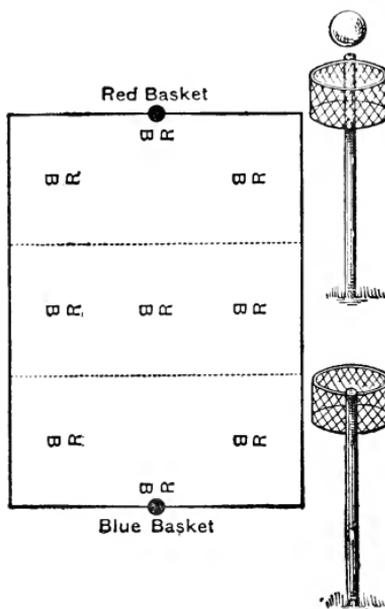
*(For Boys or Girls).*

If from 12 to 16 children are taking part in this game, the ground should be marked off into two equal fields. For 18 to 30 children, there should be three fields as in the diagram. For 30 to 40 players four fields are required, and so on.

Instead of the goals erected for ordinary football, a pole with a bottomless basket attached to it is fixed into the ground at one extremity of the ground; this basket is painted red. At the opposite extremity there is a similar basket painted blue.

## SWEDISH BALL GAMES.

In each field equal numbers of Reds and Blues are arranged in pairs. In each pair the opponents face each other, each standing so that his own goal is on his right-hand side.



Four goal-keepers are chosen, a Red and a Blue at each basket. The goal-keepers are paired according to size.

Whichever side succeeds in throwing the ball down through its own basket has a goal.

The play begins by one from each side, placed at the centre of the ground on a side line, jointly throwing the ball with a long curve into the middle field. The Blues as well as the Reds try to get possession of the ball by catching it either while it is flying through the air, or when it touches the ground. The player who catches the ball throws it to one of his own colour in the direction of his own goal, while one of the opponents tries to prevent this by catching the ball and throwing it back in the opposite direction to one of his side.

Those forming the pairs must not separate, and are not allowed to go beyond the boundary lines of their own field.

## SWEDISH BALL GAMES.

### RULES.

- (1) The ball belongs to whoever first catches it with both hands
- (2) The ball must be thrown from the spot where it was caught.
- (3) If the ball should be thrown by a Red outside the boundary lines, a Blue is then allowed to throw it from this point towards his own goal.
- (4) A goal is scored when the ball has been thrown so that it goes down through the basket.
- (5) When a goal is scored, those standing in the different fields change places, so that those who were farthest from the basket before, are now nearest it.

### *Faults.*

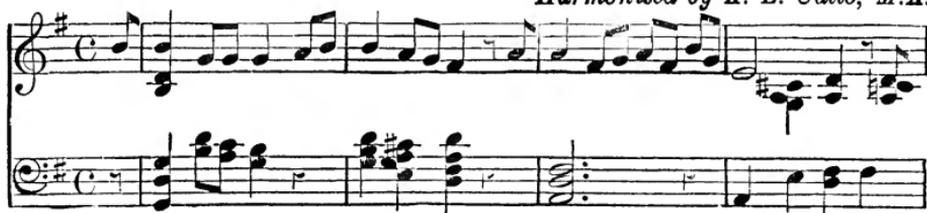
- (a) With both feet to overstep the boundary of your own field :
- (b) To kick the ball, or to carry it before throwing :
- (c) To hand the ball to another belonging to the same side, instead of throwing it :
- (d) To push an opponent or to knock the ball out of his or her hands.

When a fault has been committed by one side, the opposing side has the advantage of an extra throw of the ball.

# Swedish National Anthem

(“*Du gamla du friska.*”)

*Harmonised by A. L. Catto, M.A.*



Thou ancient and vig'rous, thou mountainous North,  
Thou peaceful, with joy and beauty crownéd !  
I greet thee, thou dearest of all the lands on earth  
Thy skies, thy bright sun, and thy grassy meadows !

Thy throne is upheld by the mem'ries of yore,  
When honoured, thy name was blazed the world o'er.  
I know that thou art, and wilt be, what thou wert  
Yes, I will live and I will die in Sweden.

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