

TWELVE POPULAR OLD ROUNDS OF FRANCE

Twelve Popular Old Rounds of France

*The settings of the pretty tunes
made by*

GUSTAVE FERRARI

*The pictures and the ornaments
drawn by*

PAUL THÉVENAZ

*The englished doggerels
done by*

CARL ENGEL



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To
GWENDOLINE AND CYRIL
McCORMACK



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<i>Veux-tu m'donner ta fille</i>		<i>Le bouquet de ma mie</i>	



May these little rounds give as much pleasure to the children who sing them, as they gave me, when I gathered and arranged them.

I wish, above all else, that these songs, with their eternal youth and freshness, will help to make the children of this country love more and more that beautiful land, France, which will live forever and remain everlastingly young.

S. Ferrari

The Youngest Married First

La cadette mariée avant l'ainée

Con moto

f *mf*

col Pedale

late in May, Too long, too long we have tar - ried; Here it is
mois de Mai, Et lon lan la ti - re - li - re, Voi - là le

late in May, Our daughters are not mar - ried, Our
mois de Mai, Il faut ma - rier nos fil - les; Il



daugh-ters are not mar - ried, Our daugh-ters are not mar - ried. 2. Which should get
faut ma - rier nos fil - les, Il faut ma - rier nos fil - les. 2. La - quell ma -

mf

f *mf*

mar-ried first? The ti - ny one or the strong one? Which should get married first? The old one or the
ri'-rons-nous? Et lon lan la ti - re - li - re, La - quell ma - ri'-rons-nous? La grande ou la pe -

young one? The old one or the young one? The old one or the young one?
ti - te? La grande ou la pe - ti - te, La grande ou la pe - ti - te?

f

3. Please let me have the young, If on - ly I could en-tice her, Please let me have the young, She
3. La pe - tit', s'il vous plait, Et lon lan la ti - re - li - re, La pe - tit', s'il vous plait, Ell'

p

is by far the ni - cer, She is by far the ni - cer, She is by far the ni - cer.
est la plus gen - til - le. Elle est la plus gen - til - le, Elle est la plus gen - til - le.

4. Up - stairs the old - er goes, Quite pain'd by such an ex - clu - sion. Up - stairs the old - er goes, To
4. La grand' monte à sa chambre, Et lon lan la ti - re - li - re, La grand' monte à sa chambre Et

weep with much profusion. To weep with much pro - fu - sion, To weep with much pro - fu - sion. 9. Here it is
se met à pleu - rer. Et se met à pleu - rer, . . Et se met à pleu - rer. . . 9. Voi - là le

D.S. ff

late in May, Too long, too long we have tar - ried; Here it is late in May, Our daughters are not
mois de Mai, Et lon lan la ti - re - li - re, Voi - là le mois de Mai, Il faut ma - rier nos



5
 Father goes after her,
 And up the stairs he is creeping;
 Father goes after her:
 "My child, why are you weeping?" etc.

6
 "My sister is to wed,
 The thought of it makes me tingle;
 My sister is to wed
 And I shall be left single." etc.

7
 "Don't weep, I beg of you,
 And don't lose courage, my honey;
 Don't weep, I beg of you,
 We'll find you one with money." etc.

8
 "You'll get six bags o' beans,
 In lieu of offerings dotal;
 You'll get six bags o' beans
 Which makes a handsome total." etc.

5
*Son père monte aussitôt:
 Et lon lan la, tirelire;
 Son père monte aussitôt:
 "Pourquoi pleures-tu, ma fille?" etc.*

6
*"On marie ma p'tit' soeur,
 Et lon lan la, tirelire;
 On marie ma p'tit' soeur
 Et moi je reste fille." etc.*

7
*"Ne pleure pas, ma fill',
 Et lon lan la, tirelire;
 Ne pleure pas, ma fill'
 On te mariera riche." etc.*

8
*"Avec six bottes d'oignons,
 Et lon lan la, tirelire;
 Avec six bottes d'oignons
 Et deux liards de pommes cuites." etc.*



With Rosemary and Marjoram

Les compagnons de la Marjolaine

Con moto

p

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, 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F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, 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B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363,

mf

2. It is a girl on mar - riage set, (Sweet rose - má - ry — and mar - jo -
 2. C'est u - ne fill' à ma - ri - er, (Le ro - ma - rin de la mar - jo -

mf

ram) It is a girl on mar - riage set. (Oh, hey!)
 lai - ne) C'est u - ne fill' à ma - ri - er. (Sur gué!)

p

3. We have no girl to give a - way, (Sweet rose - ma - ry — and mar - jo -
 3. A ma - ri - er n'en a - vons pas, (Le ro - ma - rin de la mar - jo -

p

ram) We have no girl to give a - way. (Oh, hey!)
 lai - ne) A ma - ri - er n'en a - vons pas. (Sur gué!)

mf

4. You have most charm-ing ones, they say, (Sweet rose - ma - ry — and mar - jo -
 4. On a dit que vous en a - visez, (Le ro - ma - rin de la mar - jo -

ram) You have most charm - ing ones, they say. (Oh, hey!)
 lai - ne) On a dit que vous en a - visez. (Sur gué!)

f

5. Who - ev - er said so is a loon! (Sweet rose - ma -
 5. C'lui qui l'a dit en a men - ti! (Le ro - ma -

ry — and mar - jo - ram) Who - ev - er said so is a
 rin de la mar - jo - lai - ne) C'lui qui l'a dit en a men -

1. loon! (Oh, hey!) hey!
ti! (Sur gué!) gué!)

D.S. 2. After last verse

ff

sfz

6
Call again Sunday afternoon,
(Sweet rosemary and marjoram)
Call again Sunday afternoon.
(Oh, hey!)

7
I'm on my way around fair France,
(Sweet rosemary and marjoram)
I'm on my way around fair France.
(Oh, hey!)

8
Here it is Sunday, what a chance!
(Sweet rosemary and marjoram)
Here it is Sunday, what a chance!
(Oh, hey!)

9
I have returned and come to call,
(Sweet rosemary and marjoram)
I have returned and come to call.
(Oh, hey!)

10
Take then the fairest one of all,
(Sweet rosemary and marjoram)
Take then the fairest one of all.
(Oh, hey!)

6
Venez dimanche après-midi
(*Le romarin de la marjolaine*)
Venez dimanche après-midi.
(*Sur gué!*)

7
Je m'en vais fair' mon tour de France
(*Le romarin de la marjolaine*)
Je m'en vais fair' mon tour de France.
(*Sur gué!*)

8
Nous somm's dimanche après-midi
(*Le romarin de la marjolaine*)
Nous somm's dimanche après-midi.
(*Sur gué!*)

9
Bonjour, Madam', m'v'là revenu
(*Le romarin de la marjolaine*)
Bonjour, Madam', m'v'là revenu.
(*Sur gué!*)

10
Prenez la plus joli' de tout's
(*Le romarin de la marjolaine*)
Prenez la plus joli' de tout's.
(*Sur gué!*)

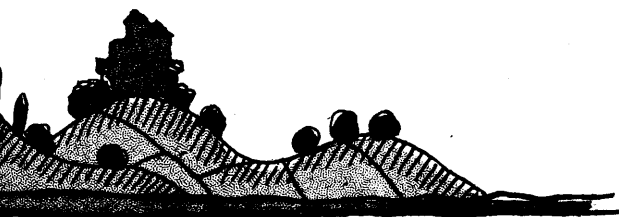
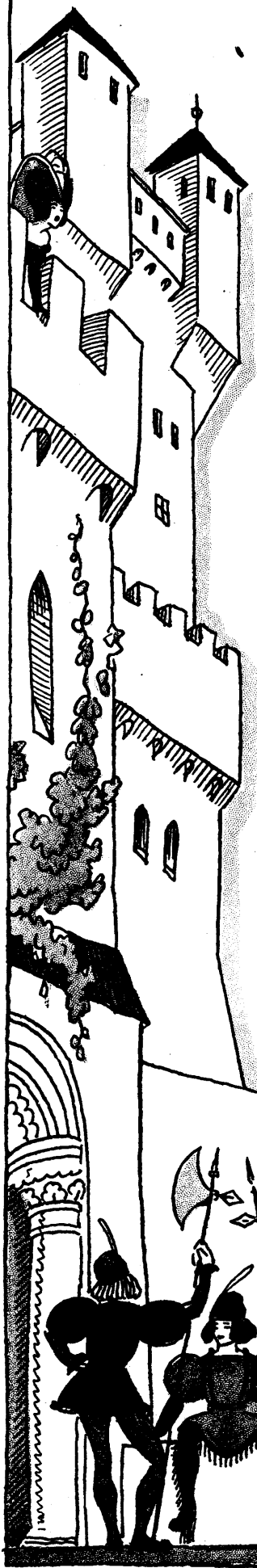
Fair Margaret La Marguerite



The Cavalier Le Franc Cavalier

1. Where will I find fair Mar - ga - ret? Hey
1. Où est la Mar - gue - ri - te? Oh

The vocal melody is in 2/4 time, key of B-flat major. It begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in both hands.



mp

non - ney, non - ney no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney
gai, oh gai, oh gai! Où est la Mar - gue - ri - te? Oh gai, franc ca - va -

mp

The Girls
mf Les Fillettes

mf

no! 2. She's hid - ing in her cas - tle, Hey non - ney, non - ney, no! She's
lier. 2. Elle est dans son châ - teau, Oh gai, oh gai, oh gai! Elle

mf

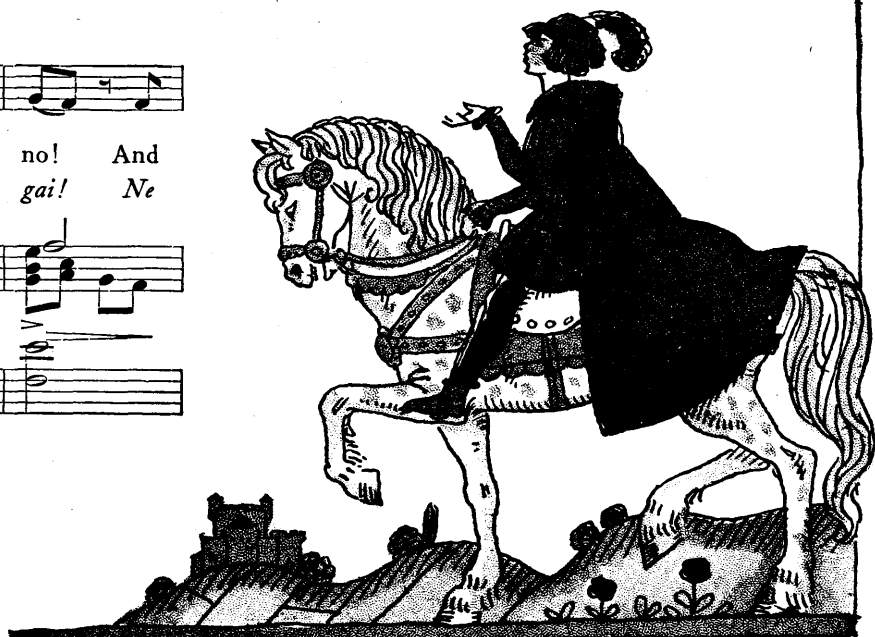
The Cavalier
Le Franc Cavalier

mf

hid - ing in her cas - tle, Hey non - ney, non - ney, no! 3. And may she not be
est dans son châ - teau, Oh gai, franc ca - va - lier. 3. Ne peut - on pas la

mp *mf*

seen? Hey non - ney, non - ney no! And
voir? Oh gai, oh gai, oh gai! Ne



The Girls
Les Fillettes

may she not be seen? Hey non - ney, non - ney no! 4. The walls are much too high, Hey
peut - on pas la voir? Oh gai, franc ca - va - lier. 4. Les murs en sont trop hauts, Oh

mf *p*

non - ney, non - ney no! The walls are much too high, Hey non - ney, non - ney
gai, oh gai, oh gai! Les murs en sont trop hauts, Oh gai, franc ca - va -

mf *mp*

1	The Cavalier Le Franc Cavalier D.S.	2	The Cavalier Le Franc Cavalier After last verse
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no! 5. I'll no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney
lier. 5. *f*en Où est la Mar - gue - ri - te? Oh gai, oh gai, oh

f *mf*

no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney no!
gai! Où est la Mar - gue - ri - te? Oh gai, franc ca - va - lier.

allargando molto *sfz*

5
 The Cavalier: I'll break the topmost stone out,
 Hey nonney, nonney no!
 I'll break the topmost stone out,
 Hey nonney, nonney no!

5
Le Franc Cavalier: J'en abattrai un' pierre,
 Oh gai, oh gai, oh gai!
J'en abattrai un' pierre,
 Oh gai, franc cavalier.

6
 The Girls: One stone is not enough,
 Hey nonney, nonney no!
 One stone is not enough,
 Hey nonney, nonney no!

6
Les Fillettes: Un' pierre ne suffit pas,
 Oh gai, oh gai, oh gai!
Un' pierre ne suffit pas,
 Oh gai, franc cavalier.

7
 The Cavalier: Then I'll break out a second,
 Hey nonney, nonney no!
 Then I'll break out a second,
 Hey nonney, nonney no!

7
Le Franc Cavalier: J'en abattrai deux pierres,
 Oh gai, oh gai, oh gai!
J'en abattrai deux pierres,
 Oh gai, franc cavalier.

8
 The Girls: Two stones are not enough,
 Hey nonney, nonney no!
 Two stones are not enough,
 Hey nonney, nonney no!

8
Les Fillettes: Deux pierres ne suffisent pas,
 Oh gai, oh gai, oh gai!
Deux pierres ne suffisent pas,
 Oh gai, franc cavalier.

9
 The Cavalier: Then I'll break out a third one,
 Hey nonney, nonney no!
 Then I'll break out a third one,
 Hey nonney, nonney no!

9
Le Franc Cavalier: J'en abattrai trois pierres,
 Oh gai, oh gai, oh gai!
J'en abattrai trois pierres,
 Oh gai, franc cavalier.

10
 The Girls: Three stones are not enough,
 Hey nonney, nonney no!
 Three stones are not enough,
 Hey nonney, nonney no!

10
Les Fillettes: Trois pierres ne suffisent pas,
 Oh gai, oh gai, oh gai!
Trois pierres ne suffisent pas,
 Oh gai, franc cavalier.

11
 The Cavalier: I'll break them to the last one,
 Hey nonney, nonney no!
 I'll break them to the last one,
 Hey nonney, nonney no!

11
Le Franc Cavalier: J'abats la dernier' pierre,
 Oh gai, oh gai, oh gai!
J'abats la dernier' pierre,
 Oh gai, franc cavalier.

12
 The Girls: Come in, proud cavalier,
 Hey nonney, nonney no!
 Come in, proud cavalier,
 Fair Margaret is here.

12
Les Fillettes: Entrez, beau cavalier,
 Oh gai, oh gai, oh gai!
Entrez, beau cavalier,
 Et puis vous la verrez.

Upon the bridge at Nantes

C'est sur le pont de Nantes

Animato molto *mf* 8:

I. Up - on the bridge at
I. C'est sur le pont de

mf cresc. *rit.* *a tempo* 8:

mf *col pedale*

Nantes, tra la la, Up - on the bridge at Nantes, Sits a cock that crows and
Nan - tes, la la, C'est sur le pont de Nan - tes Qu'il y a t'un coq qui

rit. **REFRAIN** *f a tempo*

chants, tra la la. La - dies, bet - ter watch lest your far - thin - gale Fly up in - to the
chan - te, la la. Vo - tre co - til - lon vo - le, vol', Mes - da - mes. Vo - tre co - til -

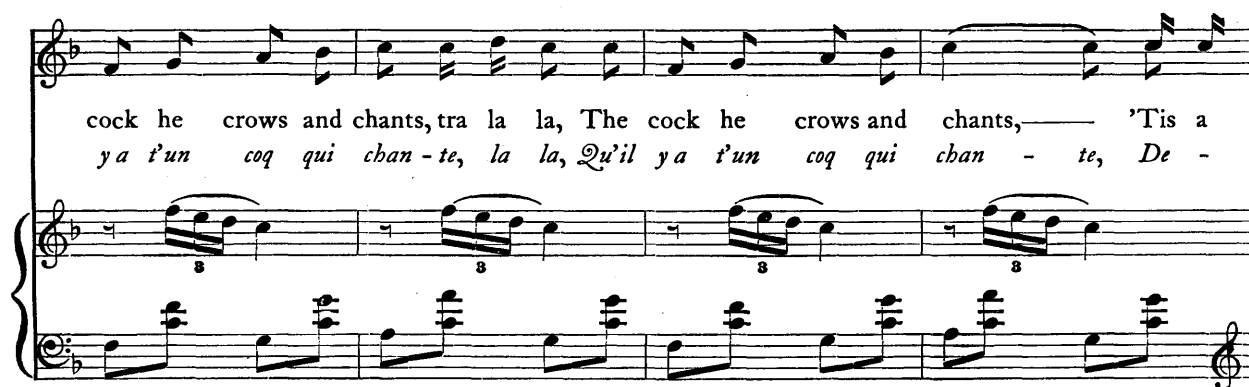
rit. *a tempo* *f*



air and a-way you sail! La-dies, bet-ter watch lest your far-thin-
lon vo-le, vo-le-ra. Vo-tre co-til-lon vo-le, vol', Mes-



gale Fly up in-to the air and a-way you sail! 2. The
da-mes. Vo-tre co-til-lon vo-le, vo-le-ra. 2. Qu'il



cock he crows and chants, tra la la, The cock he crows and chants, — 'Tis a
ya t'un coq qui chan-te, la la, Qu'il ya t'un coq qui chan-te, De-



lit-tle wife he wants, tra la la. La-dies, bet-ter watch lest your far-thin-
man-de femm' à pren-dre, la la. Vo-tre co-til-lon vo-le, vol', Mes-

rit. *mf a tempo* *rit.* *a tempo* *mf*

mf

gale Fly up in - to the air and a - way you sail! La - dies, bet - ter
da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. Vo - tre co - til -

watch lest your far - thin - gale Fly up in - to the air and a - way you sail!
lon vo - le, vol', Mes - da - mes. Vo - tre co - til - lon vo - le, vo - le - ra.

mp

3. A wife that is his mark, tra la la, A wife that is his mark, But he
3. De - man - de femm' à pren - dre, la la, De - man - de femm' à pren - dre, Il

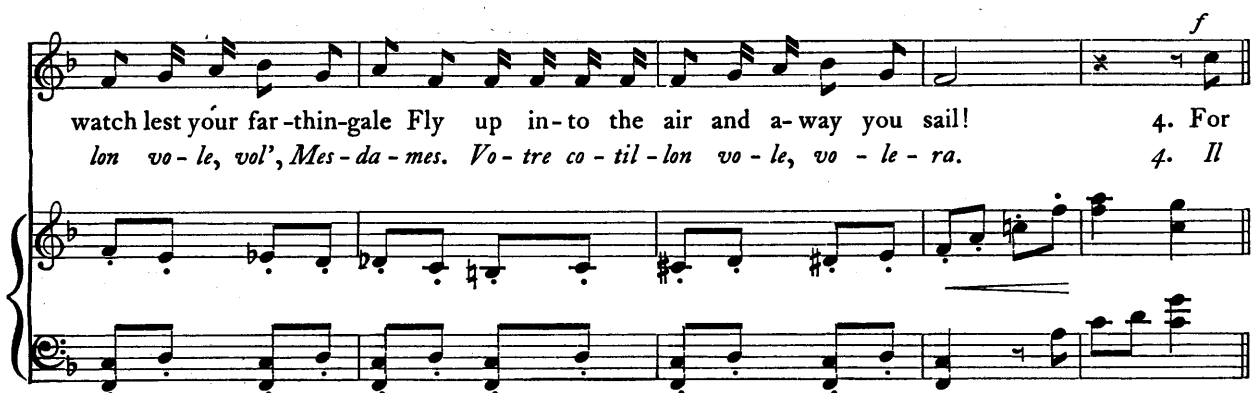
mf

does not want her dark, tra la la. La - dies, bet - ter watch lest your far - thin -
ne veut pas des noi - res, la la. Vo - tre co - til - lon vo - le, vol', Mes -

mp



gale Fly up in - to the air and a - way you sail! La - dies, bet - ter
da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. Vo - tre co - til -



watch lest your far - thin - gale Fly up in - to the air and a - way you sail! *f*
lon vo - le, vol', Mes - da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. 4. For 4. Il



when a wife is dark, tra la la, For when a wife is dark, — She is
ne veut pas des noi - res, la la, Il ne veut pas des noi - res, Ell's *f*



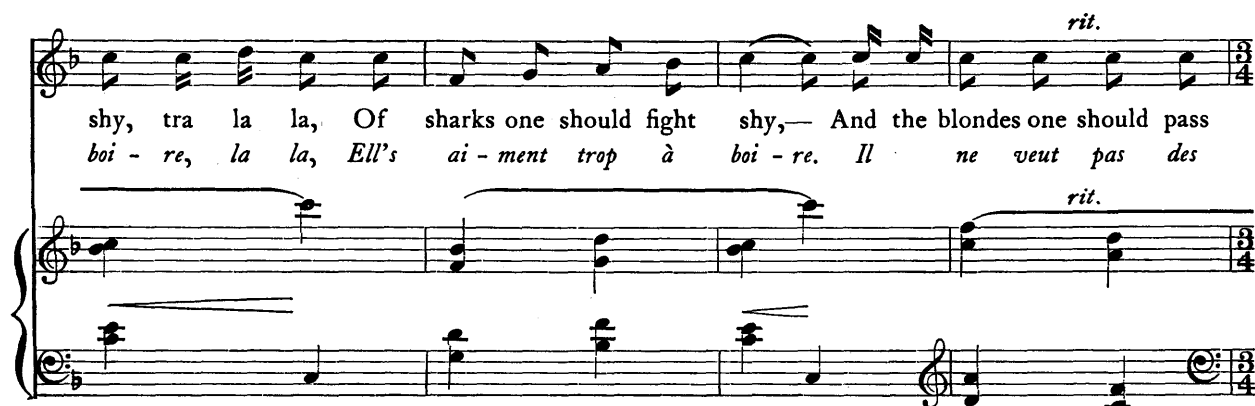
rit. apt to be a shark, tra la la. *ff a tempo* La - dies, bet - ter watch lest your far - thin -
rit. ai - ment trop à boi - re, la la. *a tempo* Vo - tre co - til - lon vo - le, vol', Mes - *ff*



gale Fly up in-to the air and a-way you sail! La-dies, bet-ter watch lest your far-thin-
da-mes. Vo-tre co-til - lon vo-le, vo-le - ra. Vo-tre co-til - lon vo-le, vol', Mes-



gale Fly up in-to the air and a-way you sail! *mf*
da-mes, Vo-tre co-til - lon vo-le, vo-le - ra. 5. Of sharks one should fight
5. Ell's ai-ment trop à *mf*



shy, tra la la, Of sharks one should fight shy,— And the blondes one should pass *rit.*
boi - re, la la, Ell's ai-ment trop à boi - re. Il ne veut pas des *rit.*



by, tra la la. La-dies, bet-ter watch lest your far-thin-gale Fly up in-to the *mf a tempo*
blon-des, la la. Vo-tre co-til - lon vo-le, vol', Mes-da-mes, Vo-tre co-til - *a tempo*



air and a-way you sail! La-dies, bet-ter watch lest your far-thin-gale Fly up in-to the
lon vo-le, vo-le-ra. Vo-tre co-til-lon vo-le, vol', Mes-da-mes. Vo-tre co-til-



1. air and a-way you sail! 6. The sail!
lon vo-le, vo-le-ra. 6. Il ra.
After last verse
D.S. After last verse
f cresc. sfz sfz

6
The blondes one should pass by, tra la la,
The blondes one should pass by
For they're apt to be too sly, tra la la.
Ladies, better watch lest your farthingale
Fly up into the air and away you sail.
Ladies, better watch lest your farthingale
Fly up into the air and away you sail.

7
A blonde may prove too brisk, tra la la,
A blonde may prove too brisk,
While a red one is a risk, tra la la.
Ladies, etc.

8
A red one is a risk, tra la la,
A red one is a risk,
Too much like a basilisk, tra la la.
Ladies, etc.

9
So choose, if you are wise, tra la la,
So choose, if you are wise,
A brunette with hazel eyes, tra la la.
Ladies, etc.

10
Brunettes with hazel eyes, tra la la,
Brunettes with hazel eyes
Evermore will take the prize, tra la la.
Ladies, etc.

6
Il ne veut pas des blondes, la la,
Il ne veut pas des blondes.
Ell's aiment trop le monde, la la.
Votre cotillon vole, vol', Mesdames,
Votre cotillon vole, volera.
Votre cotillon vole, vol', Mesdames,
Votre cotillon vole, volera.

7
Ell's aiment trop l'onde, la la,
Ell's aiment trop le monde.
Il ne veut pas des rouges, la la.
Votre cotillon, etc.

8
Il ne veut pas des rouges, la la,
Il ne veut pas des rouges.
Elles sont trop farouches, la la.
Votre cotillon, etc.

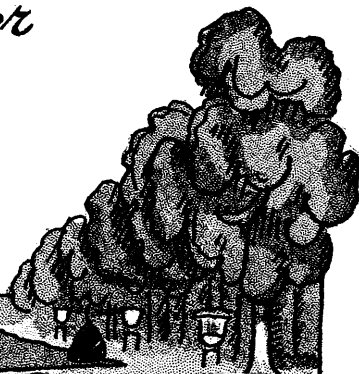
9
Elles sont trop farouches, la la,
Elles sont trop farouches,
Il veut bien des brunettes, la la.
Votre cotillon, etc.

10
Il veut bien des brunettes, la la
Il veut bien des brunettes
Ell's sont l' plus gentillettes, la la.
Votre cotillon, etc.



Ten Girls to Marry

*Nous étions dix filles
à marier*



Allegro

rit.

a tempo

f

mf

1. We were ten
1. Nous é - tions

girls, all in a ring, All ten bent on mar - ry -
dix fill' dans un pré, Tout's les dix à ma - ri -

* The second voice is optional.



ing; There was An - nie, There was Nan - nie, There was
 er; Y'a - vai Di - ne, y'a - vai Chi - ne, Y'a - vai

Bet - ty, There was Hat - ty, Ah, Ah! There were Kate and
 Clau - dine et Mar - ti - ne. Ab, Ab! Ca - thri - nett' et

Cath - e - rine! And there was fair Ev - e - lyn, Al - so
 Ca - thri - na! Y' a - vait la bel - le Su - zon, La du -

lit - tle Dol - ly Quinn; There was Ce - lia Quack - en -
 chess' de Mont - ba - zon, Y' a - vait Cé - li - mè - -

bosh And pret - ty Pol - ly Mack - in - tosh.
 ne, Il y' a - vait la Du - mai - - ne!
 (between each verse)
 a tempo

tosh!
 ne!
 After last verse
 sfz sfz

There chanced to pass the king's own son,
 Greeted all ten, one by one,
 Bowed to Annie,
 Bowed to Nannie,
 Bowed to Betty,
 Bowed to Hatty,
 Ah, Ah!
 Bowed to Kate and Catherine,
 And he bowed to Evelyn,
 Bowed to little Dolly Quinn,
 And to Celia Quackenbosh —
 But *kissed* fair Polly Mackintosh.

Then, like most all the sons of kings,
 He presented them with rings,
 One to Annie,
 One to Nannie,
 One to Betty,
 One to Hatty,
 Ah, Ah!
 One to Kate and Catherine,
 He gave one to Evelyn,
 One to little Dolly Quinn,
 And to Celia Quackenbosh —
 But *two* to Polly Mackintosh.

And then the scion of the crown
 Brought some chairs, and each sat down.
 One for Annie,
 One for Nannie,
 One for Betty,
 One for Hatty,
 Ah, Ah!
 One for Kate and Catherine,
 One chair for fair Evelyn,
 One for little Dolly Quinn,
 And for Celia Quackenbosh —
 A *throne* for Polly Mackintosh.

The royal heir, after a while,
 Sent them off, each with a smile,
 Sent off Annie,
 Sent off Nannie,
 Sent off Betty,
 Sent off Hatty,
 Ah, Ah!
 Sent off Kate and Catherine,
 And he sent off Evelyn,
 Sent off little Dolly Quinn,
 Also Celia Quackenbosh —
 But *not* so Polly Mackintosh!

*Le fils du roi vint à passer;
 Tout's il les a saluées:
 Salue Dine,
 Salue Chine,
 Salue Claudine et Martine;
 Ah, Ah!
 Cath'rinett' et Cath'rina,
 Salue la belle Suzon,
 La duchess' de Montbazon;
 Salue Célimène,
 Baise la Dumaine.*

*A tout's il fit un cadeau,
 A tout's il fit un cadeau,
 Bague à Dine
 Bague à Chine
 Bague à Claudine et Martine;
 Ah, Ah!
 Cath'rinett' et Cath'rina,
 Bague à la belle Suzon,
 La duchess' de Montbazon,
 Bague à Célimène,
 Diamant à la Dumaine.*

*Il leur offrit de s'asseoir,
 Il leur offrit de s'asseoir,
 Chaise à Dine,
 Chaise à Chine,
 Chaise à Claudine et Martine;
 Ah, Ah!
 Cath'rinett' et Cath'rina,
 Chaise à la belle Suzon,
 La duchess' de Montbazon,
 Chaise à Célimène,
 Fauteuil à la Dumaine.*

*Puis tout's il les renvoya,
 Puis tout's il les renvoya,
 Renvoie Dine,
 Renvoie Chine,
 Renvoie Claudine et Martine;
 Ah, Ah!
 Cath'rinett' et Cath'rina,
 Renvoie la belle Suzon,
 La duchess' de Montbazon,
 Renvoie Célimène,
 Mais garda la Dumaine.*

The unsuited suitor

Veux-tu m'donner ta fille

Animato

1. How are you, Fa - ther Tom? A
 1. Bon - jour, pèr' Che - va - lier, Lun -

f *mf* (*simile*)

ten.

whole week brim-ful o' laugh-ter! How are you, Fa-ther Tom? I ask you for your daugh-ter,
 di, Mar - di, la de - ril - le, Bon - jour, pèr' Che - va - lier, Veux - tu m'don-ner ta fil - le?

ten.

ten.

rit. *D.S. rit. After last verse*

I ask you for your daugh - ter, I ask you for your daugh - ter. take her.
 Veux - tu m'don-ner ta fil - le? Veux - tu m'don-ner ta fil - le? pi - pe.

rit. *rit. After last verse*

ROUND DANCE
a tempo

2

No, no, you can't have her!
A whole jar brimful o' honey!
No, no, you can't have her,
You haven't any money.

3

You haven't got the price!
A whole chest brimful o' dresses!
You haven't got the price
Of e'en her golden tresses.

4

How are you, Father Tom?
A whole pail brimful o' water!
How are you, Father Tom?
I don't care for your daughter.

5

She isn't fair enough!
A whole pipe brimful o' 'baccar!
She isn't fair enough,
That I should want to take her.

2

*Non, non, tu n'l'auras pas,
Lundi, Mardi, la derille,
Non, non, tu n'l'auras pas
Tu n'es pas assez riche.*

3

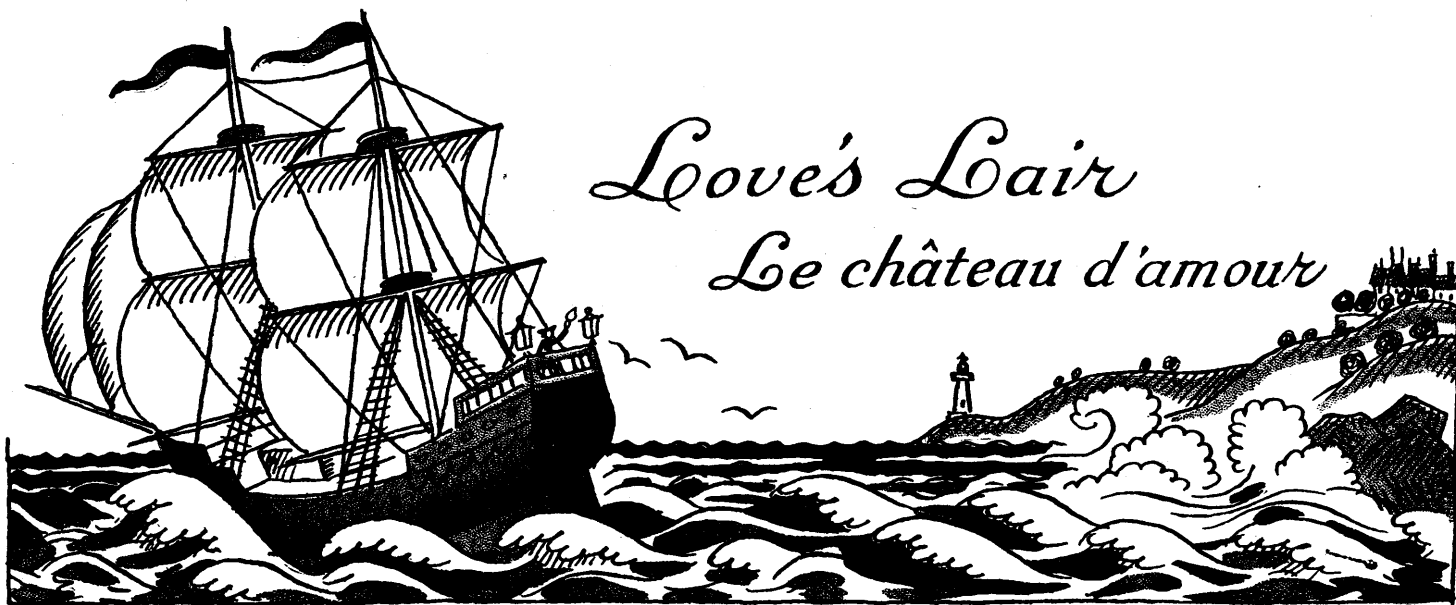
*Tu n'as pas le valant,
Lundi, Mardi, la derille,
Tu n'as pas le valant
D'la chev'lur' de ma fille.*

4

*Bonjour, pèr' Chevalier,
Lundi, Mardi, la derille,
Bonjour, pèr' Chevalier,
Je n'veux point de ta fille.*

5

*Ell' n' a pas le valant,
Lundi, Mardi, la derille,
Ell' n'a pas le valant
Du tuyau de ma pipe.*



Love's Lair

Le château d'amour

Allegretto

mf SOLO ♩

1. I've to make a dis-tant jour-ney, None can say how I may
 1. J'ai un long voy-age à fai-re, Je ne sais qui le fe-

CHORUS

fare. If I tell the chat-t'ring swal-low, Soon they'll know it ev-'ry-where. Scent of
 ra. Si j'le dis à l'a-lou-et-te Tout le mon-de le sau-ra. La vio-

vio-lets in dim din-gles Sweet-ly min-gles with the air.
 let-te dou-ble, dou-ble, La vio-let-te dou-ble-ra.

mf SOLO

2. If I tell the chat-t'ring swal-low, Soon they'll know it ev-'ry-where. There-fore
2. Si j'le dis à l'a-lou-et-te, Tout le mon-de le sau-ra. Ros-si-



CHORUS

night-in-gale, sweet sing-er, Go in-stead my word to bear. Scent of
gnol du vert bo-ca-ge, Fai-tes-moi ce plai-sir-là. La vio-



vio-lets in dim din-gles Sweet-ly min-gles with the air.
let-te dou-ble, dou-ble, La vio-let-te dou-ble-ra.



SOLO

3. There-fore night-in-gale, sweet sing-er, Go in-stead my word to bear. And the
3. Ros-si-gnol du vert bo-ca-ge, Fai-tes-moi ce plai-sir-là. L'ros-si-



CHORUS

night-in-gale flew on-ward, 'Till he came up-on Love's Lair. Scent of vio-lets in dim
 gnol prend sa vo-lé-e, Au châ-teau d'a-mour s'en va. La vio-let-te dou-ble,

mf SOLO

din-gles Sweetly min-gles with the air. 4. And the night-in-gale flew
 dou-ble, La vio-let-te dou-ble-ra. 4. L'ros-si-gnol prend sa vo-

on-ward, 'Till he came up-on Love's Lair, Though the doors were lock'd, he en-ter'd Thro' an
 lê-e, Au châ-teau d'a-mour s'en va, Trou-ve la por-te fer-mé-e, Par la

f CHORUS

o-pen win-dow there. Scent of vio-lets in dim din-gles Sweet-ly min-gles with the
 fe-nêtre il en-tra. La vio-let-te dou-ble, dou-ble, La vio-let-te dou-ble-

1. SOLO D.S. 2.

air.
ra.

5. Though the
5. Trou-ve

After last verse

8va
sfz

5
Though the doors were lock'd, he enter'd
Through an open window there,
And he bow'd his humblest greetings
To a group of ladies fair.
Scent of violets in dim dingles
Sweetly mingles with the air.



6
And he bow'd his humblest greetings
To a group of ladies fair:
"Hail to one and to the other,
Hail to you of golden hair."
Scent of violets, etc.

7
"Hail to one and to the other,
Hail to you of golden hair.
Your belovèd has been wond'ring
If still true to him you were."
Scent of violets, etc.

8
"Your belovèd has been wond'ring
If still true to him you were."
"I've forgotten many another,
Why for this one should I care?"
Scent of violets, etc.

5
*Trouve la porte fermée,
Par la fenêtre il entra;
Les dames étaient assises,
Humblement les salua.
La violette double, double,
La violette doublera.*

6
*Les dames étaient assises,
Humblement les salua.
Le rossignol: Bonjour l'une, bonjour l'autre,
Bonjour la bell' que voilà.
La violette double, etc.*

7
*Bonjour l'une, bonjour l'autre
Bonjour la bell' que voilà.
Votre ami m'envoie vous dire
Que vous ne l'oubliez pas.
La violette double, etc.*

8
*Votre ami m'envoie vous dire
Que vous ne l'oubliez pas.
La dame: J'en ai oublié bien d'autres,
J'oublierai bien celui-là.
La violette double, etc.*



Little Jeannette

Ma Jeanneton

Animato **mf SOLO** **8:** **CHORUS**

I. Lit - tle Jean - nette has the dain - ti - est feet; Lit - tle Jean -
 I. Ma Jean - ne - ton a le pied pe - ti - ton. Ma Jean - ne -

mf **sfz** **mf**

SOLO **CHORUS**

nette has the dain - ti - est feet; Lit - tle Jeannette's shoes are al - ways so neat, Lit - tle Jean -
 ton a le pied pe - ti - ton. Ma Jean - ne - ton a le mol - let tout rond. Ma Jean - ne -

f **mf**

*** ||: SOLO** **CHORUS**

nette's shoes are al - ways so neat. The dain - ti - est feet, With shoes al - ways neat. The dain - ti - est
 ton a le mol - let tout rond. Le pied pe - ti - ton, Le mol - let tout rond. Le pied pe - ti -

f **ff**

:|| f SOLO

feet, With shoes al - ways neat. Come, lit - tle Jean - nette, en - ter our ring; Come join in our
 ton, Le mol - let tout rond. En - trez Jean - ne - ton, ma - ri - don - daine, En - trez Jean - ne -

f

* In the 2nd verse repeat *once* from **||:** to **:||** for the one additional couplet.
 " 3rd " " *twice* " " " " " two " couplets.
 " 4th " " *three times* " " " " " three " "

ff CHORUS

dance, join us and sing. Come, lit-tle Jean-nette, en-ter our ring; Come join in our
 ton de-dans le rond. En-trez Jean-ne-ton, ma-ri-don-daine, En-trez Jean-ne-

1. SOLO D.S. 2. After last verse

dance, join us and sing. 2-4. Lit-tle Jean-
 ton de-dans le rond. 2-4. Ma Jean-ne-

2

SOLO: Little Jeannette has the daintiest feet;
 CHORUS: Little Jeannette has the daintiest feet;
 SOLO: Little Jeannette's shoes are always so neat;
 CHORUS: Little Jeannette's shoes are always so neat;
 SOLO: The daintiest feet,
 With shoes always neat;
 CHORUS: The daintiest feet,
 With shoes always neat;
 SOLO: Her dear little face
 Has exquisite grace.
 CHORUS: Her dear little face
 Has exquisite grace.
 SOLO: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.
 CHORUS: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.

2

Solo: *Ma Jeanneton a le pied petiton;*
 Choeur: *Ma Jeanneton a le pied petiton;*
 Solo: *Ma Jeanneton a le mollet tout rond;*
 Choeur: *Ma Jeanneton a le mollet tout rond.*
 Solo: *Le pied petiton,*
Le mollet tout rond.
 Choeur: *Le pied petiton,*
Le mollet tout rond.
 Solo: *Le genou bien fait,*
La jambe blanchette.
 Choeur: *Le genou bien fait,*
La jambe blanchette.
 Solo: *Entrez Jeanneton, maridondaine,*
Entrez Jeanneton dedans le rond.
 Choeur: *Entrez Jeanneton, maridodaine,*
Entrez Jeanneton dedans le rond.

SOLO: Little Jeannette has the daintiest feet;
 CHORUS: Little Jeannette has the daintiest feet;
 SOLO: Little Jeannette's shoes are always so neat;

CHORUS: Little Jeannette's shoes are always so neat;

SOLO: The daintiest feet,
 With shoes always neat;

CHORUS: The daintiest feet,
 With shoes always neat;

SOLO: Her dear little face
 Has exquisite grace.

CHORUS: Her dear little face
 Has exquisite grace.

SOLO: Her cheeks make you dream
 Of peaches and cream.

CHORUS: Her cheeks make you dream
 Of peaches and cream.

SOLO: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.

CHORUS: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.

SOLO: Little Jeannette has the daintiest feet;
 CHORUS: Little Jeannette has the daintiest feet;
 SOLO: Little Jeannette's shoes are always so neat;

CHORUS: Little Jeannette's shoes are always so neat;

SOLO: The daintiest feet,
 With shoes always neat;

CHORUS: The daintiest feet,
 With shoes always neat;

SOLO: Her dear little face
 Has exquisite grace.

CHORUS: Her dear little face
 Has exquisite grace.

SOLO: Her cheeks make you dream
 Of peaches and cream.

CHORUS: Her cheeks make you dream
 Of peaches and cream.

SOLO: Her eyes are as bright
 As stars in the night.

CHORUS: Her eyes are as bright
 As stars in the night.

SOLO: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.

CHORUS: Come, little Jeannette, enter our ring,
 Come join in our dance, join us and sing.

Solo: Ma Jeanneton a le pied petiton;

Choeur: Ma Jeanneton a le pied petiton;

Solo: Ma Jeanneton a le mollet tout rond;

Choeur: Ma Jeanneton a le mollet tout rond.

*Solo: Le pied petiton,
 Le mollet tout rond.*

*Choeur: Le pied petiton,
 Le mollet tout rond.*

*Solo: Le genou bien fait,
 La jambe blanchette.*

*Choeur: Le genou bien fait,
 La jambe blanchette.*

*Solo: La gorge jeunette,
 Le cou grassouillet.*

*Choeur: La gorge jeunette,
 Le cou grassouillet.*

*Solo: Entrez Jeanneton, maridondaine,
 Entrez Jeanneton dedans le rond.*

*Choeur: Entrez Jeanneton, maridondaine,
 Entrez Jeanneton dedans le rond.*

Solo: Ma Jeanneton a le pied petiton;

Choeur: Ma Jeanneton a le pied petiton;

Solo: Ma Jeanneton a le mollet tout rond;

Choeur: Ma Jeanneton a le mollet tout rond.

*Solo: Le pied petiton,
 Le mollet tout rond.*

*Choeur: Le pied petiton,
 Le mollet tout rond.*

*Solo: Le genou bien fait,
 La jambe blanchette.*

*Choeur: Le genou bien fait,
 La jambe blanchette.*

*Solo: La gorge jeunette,
 Le cou grassouillet.*

*Choeur: La gorge jeunette,
 Le cou grassouillet.*

*Solo: Les yeux biens fripons,
 Les cheveux tout blonds.*

*Choeur: Les yeux bien fripons,
 Les cheveux tout blonds.*

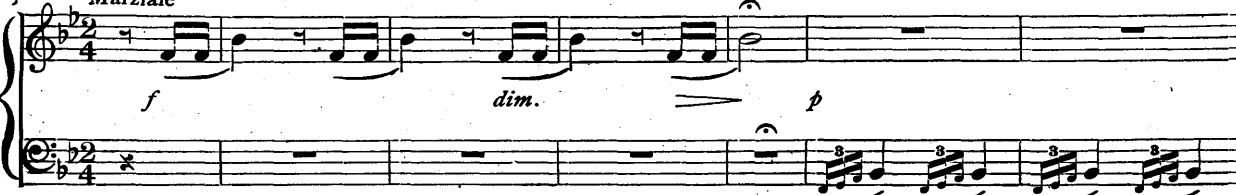
*Solo: Entrez Jeanneton, maridondaine,
 Entrez Jeanneton dedans le rond.*

*Choeur: Entrez Jeanneton, maridondaine,
 Entrez Jeanneton dedans le rond.*

The little soldier

Petit soldat de guerre

Marziale



f *dim.* *p*

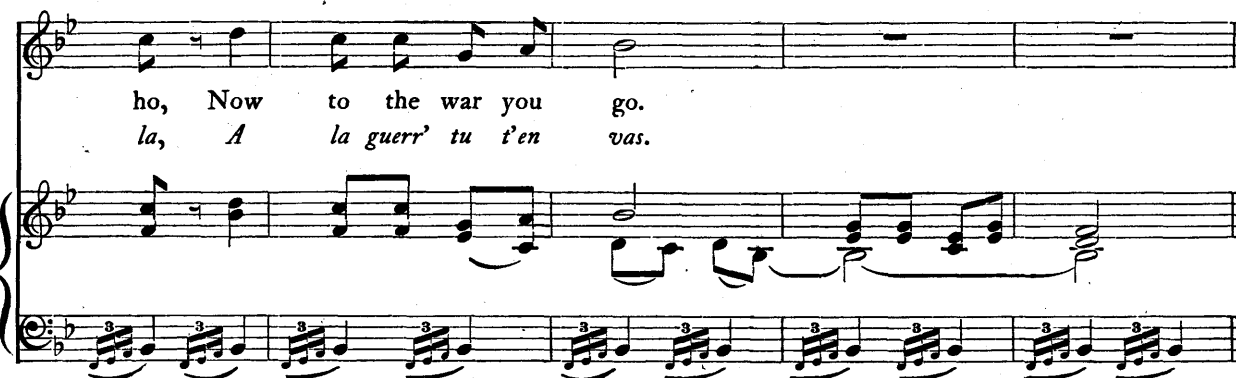
1. My lit - tle sol - dier lad, oh, Now to the war you
 2. Pe - tit sol - dat de guer - re, A la guerr' tu t'en



go, Eh - ho, eh - ho, My lit - tle sol - dier lad, Eh - ho, eh -
 vas, Et lon lan la. Pe - tit sol - dat de guerr', Et lon lan



ho, Now to the war you go.
 la, A la guerr' tu t'en vas.



più f

2. I'm off to join the fight, oh, Fight-ing the king's grim foe, Eh - ho, eh - ho, I'm
 2. Je m'en vais à la guer - re, Au ser - vi - ce du Roy, Et lon lan la, Je

più f

off to join the fight, Eh-ho, eh - ho, To fight the king's grim foe.
 m'en vais à la guerr', Et lon lan la, Au ser - vi - ce du Roy.

mp

3. If you should see my lass, oh, Tell her I love her so, Eh - ho, eh - ho, If
 3. Si tu vois mon a - mi - e, Je t'en pri' sa - lu' la, Et lon lan la, Si

p

you should see my lass, Eh - ho, eh - ho, Tell her I love her so.
 tu vois mon a - mi', Et lon lan la, Je t'en pri' sa - lu' la.

mf

4. Which one to give your love, oh, How shall I ev - er know? Eh - ho, eh - ho, Which
 4. Com - ment la sa - lue - rai - je, Si je n'la con - nais pas? Et lon lan la. Com -

mf

one to give your love, Eh - ho, eh - ho, How shall I ev - er know?
 ment la sa - lue - rai - je Et lon lan la, Si je n'la con - nais pas?

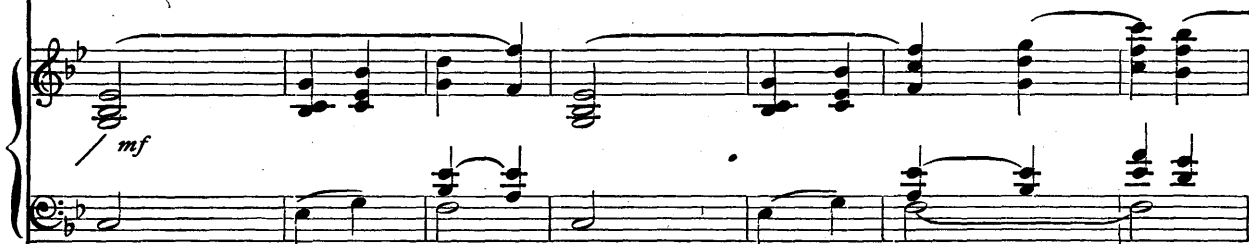
5. More sweet than all the rest, oh, My lass you'll find, I trow! Eh - ho, eh - ho, More
 5. Est fa - cile à con - naître, Sa pa - reil - le n'a pas. Et lon lan la. Est

p

sweet than all the rest, Eh - ho, eh - ho, My lass you'll find, I trow!
 fa - cile à con - naître, Et lon lan la, Sa pa - reil - le n'a pas.

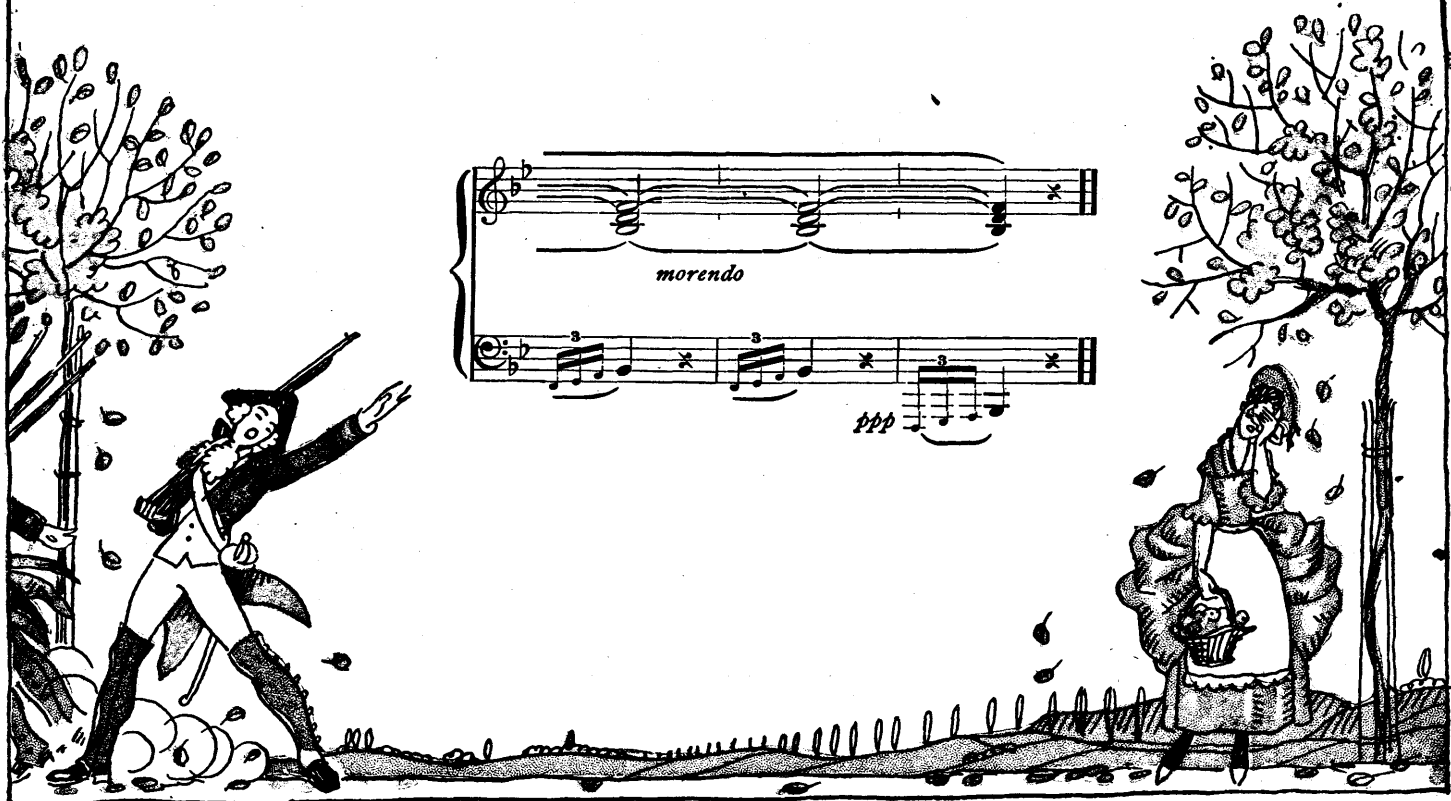


6. She wears the gold - en cross, oh, Her hose the lil - ies show, Eh - ho, eh - ho, She
6. Ell' por - te la croix d'o - re, La fleur de lys au bas, Et lon lan la, Ell'



wears the gold - en cross, Eh - ho, eh - ho, Her hose the lil - ies show.
por - te la croix d'or, Et lon lan la, La fleur de lys au bas.





The farmer's work

Chanson de l'avène

Giocoso e ben marcato *mf* *S:*

1. Would you know the way his
1. *You - lez - vous sa - voir com -*

f *mf*

gold - en corn the farm - er is sow - ing? This is the way my fa - ther did, Then he would
ment, com - ment on sè - me l'a - vè - ne? Mon pè - re la se - mait ain - si, Puis se re -

rest and close one lid. Stamp with your foot, clap with your hand, Turn with your neighbor where you
po - sait à de - mi. Frap - pe du pied, puis de la main. Un pe - tit tour pour son voi -

stand. Oh, corn, oh, corn, you gold - en boon, May the fair weath - er bring you soon, Oh,
sin. A - vène, a - vène, a - vè - ne, Que le beau temps t'a - mè - ne, A -

cresc. *ff* 1.
 corn, oh, corn, you gold-en boon, May the fair weather bring you soon.
vène, a - vène, a vè - ne, Que le beau temps t'a - mè - ne. between the verses

cresc. *ff* *f*
D.S. V 2.
 2-6. Would you bring you soon.
 2-6. *Vou - lez- mè - ne.*

f sempre

2
 Would you know the way his golden corn
 the farmer is mowing?
 This is the way my father did,
 Then he would rest and close one lid.
 Stamp with your foot, clap with your hand,
 Turn with your neighbor where you stand.
 Oh, corn, oh, corn, you golden boon,
 May the fair weather bring you soon,
 Oh, corn, oh, corn, you golden boon,
 May the fair weather bring you soon.

3
 Would you know the way his golden corn
 the farmer is reaping?
 This is the way, etc.

4
 Would you know the way his golden corn
 the farmer is stacking?
 This is the way, etc.

5
 Would you know the way his golden corn
 the farmer is threshing?
 This is the way, etc.

6
 Would you know the way his golden corn
 the farmer is eating?
 This is the way, etc.

2
Voulez-vous savoir comment, comment on
fauche l'avène?
Mon père la fauchait ainsi,
Puis se reposait à demi.
Frappe du pied, puis de la main.
Un petit tour pour son voisin.
Avène, avène, avène,
Que le beau temps t'amène,
Avène, avène, avène,
Que le beau temps t'amène.

3
Voulez-vous savoir comment, comment on
lie l'avène?
Mon père la liait ainsi, etc.

4
Voulez-vous savoir comment, comment on
tasse l'avène?
Mon père la tassait ainsi, etc.

5
Voulez-vous savoir comment, comment on
vanne l'avène?
Mon père la vannait ainsi, etc.

6
Voulez-vous savoir comment, comment on
mange l'avène?
Mon père la mangeait ainsi, etc.

Pretty Trappings

Ronde du pays de Caux



Comodo *f* REFRAIN 8:

1. I can move one foot, But the other's good for
 1. J'ai un pied qui r'mue Et l'autre qui ne va

f *f*

noth-ing; I can move one foot, But the oth-er is no good.
 guè-re. J'ai un pied qui r'mue Et l'autre qui ne va plus.

f *f* **FINE**

mf **SOLO**

Those pret-ty shoes that you have there, Oh, tell me, who gave you those to wear? I bought those at the fair! (Ah, just to
 Ces beaux sou-liers que vous a - vez, Ah! di - tes-moi, qui vous l'a don-né? Mon-sieur, j'ai a-che-té. (Quand je le

mf *mf*

* The 2nd voice part is optional

CHORUS D.S.

think of it makes me happy!) I bought those at the fair! (Ah, when I go there I drop all care!) 2. I can
vois, j'ai le coeur bien ai-se.) Monsieur, j'l'ai a-che-té. (Quand je le vois, j'ai le coeur lé-ger.) 2. J'ai un

2

I can move one foot,
 But the other's good for nothing;
 I can move one foot,
 But the other is no good.
 That pretty dress that you have there,
 Oh, tell me who gave you that to wear?
 I bought that at the fair!
 (Ah, just to think of it makes me happy!)
 I bought that at the fair!
 (Ah, when I go there I drop all care).

3

I can move, etc.
 That pretty shawl that you have there,
 Oh, tell me who gave you that to wear?
 I bought that, etc.

4

I can move, etc.
 That pretty hat that you have there,
 Oh, tell me who gave you that to wear?
 I bought that, etc.

5

I can move, etc.
 That pretty ring that you have there,
 Oh, tell me who gave you that to wear?
 He whose name I shall bear!
 (Ah, just to think of him makes me happy!)
 He whose name I shall bear!
 (I shall be his, and he mine for e'er).
 I can move one foot,
 But the other's good for nothing;
 I can move one foot,
 But the other is no good.

2

*J'ai un pied qui r'mue
 Et l'autre qui ne va guère.
 J'ai un pied qui r'mue
 Et l'autre qui ne va plus.
 Cette belle robe que vous avez,
 Ah! dites-moi qui vous l'a donné?
 Monsieur, j'l'ai acheté.
 (Quand je le vois, j'ai le coeur bien aise)
 Monsieur, j'l'ai acheté.
 (Quand je le vois, j'ai le coeur léger.)*

3

*J'ai un pied, etc.
 Ce beau fichu que vous avez,
 Ah! dites-moi qui vous l'a donné?
 Monsieur, etc.*

4

*J'ai un pied, etc.
 Ce beau bonnet que vous avez,
 Ah! dites-moi qui vous l'a donné?
 Monsieur, etc.*

5

*J'ai un pied, etc.
 Ce bel anneau que vous avez,
 Ah! dites-moi, qui vous l'a donné?
 Monsieur, c'est mon fiancé,
 (Quand je le vois, j'ai le coeur bien aise)
 Monsieur, c'est mon fiancé
 (Quand je le vois) qui me l'a donné.
 J'ai un pied qui r'mue
 Et l'autre qui ne va guère.
 J'ai un pied qui r'mue
 Et l'autre qui ne va plus.*

The Nosegay

Le bouquet de ma mie

Allegretto

1. Yes-ter - eve I lost the
 2. J'ai per - du bi - er au
 lier, if I should
 lier, ne te fâch'

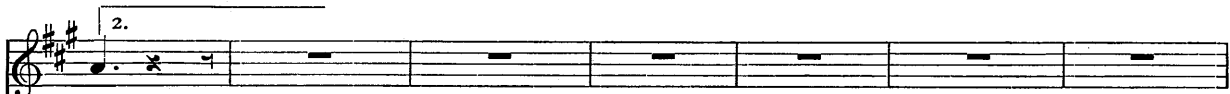
bunch of flowers my sweet-heart gave me, And in my search for it not ev - en risk of
 soir Le bou - quet - de ma mi - e, Je suis ve - nu le re - cher - cher Au pé - ril
 kiss your sweet-heart, don't be jeal - ous, To such al - lur - ing grace and charm as hers none
 pas Si j'em - bras - se ta mi - e, Car en pas - sant par de - vant moi Ell' m'a pa -

life shall stave me. As you pass, my pret - ty miss, Give me just one lit - tle kiss, — Ah,
 de ma vi - e. En pas - sant par de - vant moi Bell' ber-gère, em-bras - se - moi, — Em -
 can be cal - lous. To re - pay for what you miss, You in turn may take a kiss, — Ah,
 ru jo - li - e. Pour te pay - er de re-tour Em bras-se - la à ton tour, — Em -



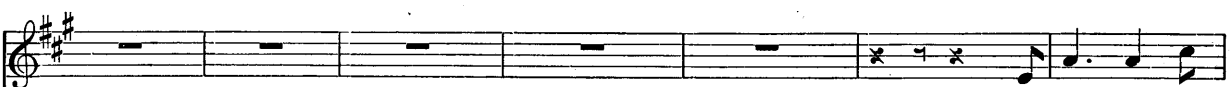
kiss me, ah, kiss me, kiss me, kiss me!
bras - se, em-brass', em-brass', embras - se.
kiss her, ah, kiss her, kiss her, kiss her!
bras - se, em-brass', em-brass', embras - se.

1. My cav-a -
2. Beau cav-a -

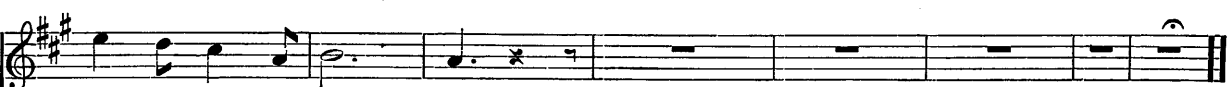


me!
se.

ROUND DANCE



Ah, kiss her, ah,
Em-bras - se, em -



kiss her, kiss her, kiss her!
brass', em-brass, em-bras - se!



