



FRENCH AND SWISS ROUNDS.

IN a sketch entitled "French Girls in London," which appeared in the November number of this magazine, a promise was given that the music of some of the French *rondes* should be forthcoming. Thanks to the kindness and industry of a young French friend, we are able to supply our readers with the words and music of seven of these dances, together with full explanations of the merry games that accompany them. It will be seen that some of them are very old, and expressed in language that, to the French scholar, might suggest bad spelling; but this is doubtless due to a remote ancestry. We have already adopted one or two of them, and perhaps some of our energetic young friends may puzzle out the others and utilise them; may even translate them and adapt them to the tunes. Under any circumstances, we shall acknowledge how much all nations have in common, and play in imagination with our French friends.

ANNE BEALE.

AH! MON BEAU CHÂTEAU. (*French round, very old.*)

Ah! mon beau château, ma tant', ti-re, li-re, li-re; Ah! mon beau châ-
 - teau, Ma tant', ti-re, li-re, lo! Le nôtre est plus beau, Ma tant',
 ti-re, li-re, li-re; Le nôtre est plus beau, Ma tant', ti-re, li-re, lo!

The children form into two circles, joining hands. One circle sings one verse, the other circle the next.

I.—1st circle. Ah! mon beau château,
 Ma tant', tire, lire, lire;
 Ah! mon beau château,
 Ma tant', tire, lire, lo!

II.—2nd circle. Le nôtre est plus beau,
 Ma tant', tire, lire, lire;
 Le nôtre est plus beau,
 Ma tant', tire, lire, lo!

III.—1st circle. Nous le détruirons,
 Ma tant', tire, lire, lire;
 Nous le détruirons,
 Ma tant', tire, lire, lo!

IV.—2nd circle. Laquell' prendrez-vous?
 Ma tant', tire, lire, lire;
 Laquell' prendrez-vous?
 Ma tant', tire, lire, lo!

V.—1st circle. Celle que voici,
 Ma tant', tire, lire, lire;
 Celle que voici,
 Ma tant', tire, lire, lo!

VI.—2nd circle. Que lui donnerez-vous?
 Ma tant', tire, lire, lire;
 Que lui donnerez-vous?
 Ma tant', tire, lire, lo!

VII.—1st circle. De jolis bijoux,
 Ma tant', tire, lire, lire;
 De jolis bijoux,
 Ma tant', tire, lire, lo!

VIII.—2nd circle.

Nous n'en voulons pas,
 Ma tant', tire, lire, lire;
 Nous n'en voulons pas,
 Ma tant', tire, lire, lo!

The first circle goes on offering different things, such as toys and sweets, until the second circle agree to let one of their party go over to the first circle, with the words—

Nous en voulons bien, etc. (Music as before.)

SUR LE PONT D'AVIGNON. (*French round.*)

Sur le pont d'A-vi-gnon, L'on y dan-se, l'on y
 dan-se; Sur le pont d'A-vi-gnon, L'on y dan-se tout en rond.
 Les beaux mes-sieurs font comm' ça, Et puis en-cor comm' ça.

1. Sur le pont d'Avignon,
 L'on y danse, l'on y danse;
 Sur le pont d'Avignon,
 L'on y danse tout en rond.
 Les beaux messieurs font comm' ça,
 Et puis encor comm' ça.
 Sur le pont d'Avignon, etc.

(When singing "Les beaux messieurs font comm' ça," each person bows low to his neighbour.)

2. Sur le pont d'Avignon,
 L'on y danse, l'on y danse;
 Sur le pont d'Avignon,
 L'on y danse tout en rond.
 *Les bell's dames font comm' ça,
 Et puis encor comm' ça.
 Sur le pont d'Avignon, etc.

* Each person curtsies to his neighbour.

This can be continued indefinitely by imitating movements made in various trades, professions, etc.

LE FURET DU BOIS JOLI. (Old French round.)

(Complete in one verse.)

Il court, il court, le fu-ret, Le fu-ret du bois, mes-
-dam's; Il court, il court, le fu-ret, Le fu-ret du bois jo-li.

Il a pas-sé par i-ci, Le fu-ret du bois, mes-
-dam's; Il a pas-sé par i-ci, Le fu-ret du bois jo-li.

The children form into a circle, holding a string tied at both ends, on to which a ring has been slipped. This ring is passed on from one person to another, with the attempt to conceal it from the child standing in the midst of the circle, and trying to catch it.

LA TOUR, PRENDS GARDE.

LE CAPITAINE ET LE COLONEL.

La Tour, prends garde; La Tour, prends garde de te lais-ser a-bat-tre.

Two children represent the tower, and hold each other by the hand. The Colonel and Captain walk round them singing. The Duke sits at a distance, with his son; his guards surround him.

LA TOUR.

Nous n'a-vons gar-de, nous n'a-vons gar-de de nous lais-ser a-bat-tre.

LE CAPITAINE ET LE COLONEL.

J'i-rai me plain-dre, j'i-rai me plain-dre Au Du-que de Bour-
bon.

LA TOUR.

Va-t'en te plain-dre, va-t'en te plain-dre Au Du-que de Bour-
bon.

LE CAPITAINE ET LE COLONEL (kneeling before the Duke)—

Mon duc, mon prince (bis),
Je viens me plaindre à vous.

LE DUC—

Mon capitaine, mon colonelle,
Que me demandez-vous?

LE CAPITAINE ET LE COLONEL—

Un de vos gardes (bis),
Pour abattre la tour.

LE DUC—

Allez, mon garde (bis),
Pour abattre la tour.

A guard now joins the Captain and the Colonel, and they return to the tower. The children begin over again, "La tour, prends garde;" the tower answers, "Nous n'avons garde," etc. The officers return to the Duke and ask for two, then three, then four guards. When there are no more guards, they say:—

Votre cher fisse (bis),
Pour abattre la tour.

LE DUC—

Allez, mon fisse (bis),
Pour abattre la tour.

They return to the tower; then come again to the Duke, and say:—

Votre présence (bis),
Pour abattre la tour.

LE DUC—

Je vais moi-même (bis),
Pour abattre la tour.

The Duke sets out at the head of the troop. He tries to separate the hands of the two children who represent the tower. Each one tries in turn, and the one who succeeds is proclaimed Duke in place of the last one.

duque = duc. fisse = fils. colonelle = colonel.

This is one of the most ancient of French rounds, and almost one might say the most popular.

SAVEZ-VOUS PLANTER LES CHOUX? (French round.)

Sa-vez-vous plan-ter les choux, A la mo-de, à la
mo-de? Sa-vez vous planter les choux, A la mo-de de chez nous?

Savez-vous planter les choux,
A la mode, à la mode?
Savez-vous planter les choux,
A la mode de chez nous?

On les plante avec le pied, (pretend to plant with
the foot.)
A la mode, à la mode;
On les plante avec le pied,
A la mode de chez nous.

On les plante avec la main, (with the hand.)
A la mode, à la mode;
On les plante avec la main,
A la mode de chez nous.

The children sing on, substituting in each succeeding verse the words "le coude," "le nez," etc., and suiting the action to the words.

LE BERGER.

(Complete in one verse.)

Là-haut, là-haut sur la mon-ta-gne, Il y a-vait un grand ber-
-ger, Qui di-sait, à la dan-se, Qu'il vou-lait se ma-ri-
-er. Bell' ber-gère, en-trez dans la dan-se, Et vo-yez com-me l'on
dan-se, Fait's un tour, Dem-i tour, Belle em-bras-sez vos a-mours.

This is an old French round, which has gone over into Switzerland, where it is also very popular. At the last word the circle breaks up, and the "berger," who was in the middle, tries to catch one of the other girls, who then takes the place of the "berger" for the next round.

C'ÉTAIT UNE LONGUE PERCHE.

(Complete in one verse.)

C'é-tait un' lon-gue per-che, Pour a-bat-tre les noix. Si
(Var.) C'est u-ne lon-gue per-che, Pour a-bat-tre les noix. C'est
j'é-tais mal-hon-né-te, Je la fe-rais con-naî-tre. Em-
é-tre mal-hon-né-te De la fai-re con-naî-tre.
-bras-se, em-bras-se, em-brass', em-brass', em-bras-se, Em-
-bras-se, em-bras-se, em-bras-se qui tu veux.
2ND FINALE (variation).
A-dieu, a-dieu, Em-brass', em-brass', em-bras-se; A-
-dieu, a-dieu, em-bras-se qui tu veux.

This is essentially an old Swiss round, and every canton has its own version; the two given here are the most usual.

The Secretary to the Mission to the French at Bayswater, begs to acknowledge with sincere thanks the receipt of 7s. 6d. from "Lettie," Liverpool, sent for the Medical Mission in response to the article in THE GIRL'S OWN PAPER.