

34. OLD ROGER

Generally there are six verses to the game in the variants included here. There is some variation in word detail, although the incidents are practically the same. One child in the centre of the ring plays “Old Roger,” another represents an apple tree growing over his grave, and a third impersonates an old woman who pretends to pick up the apples. At the end, “Old Roger” jumps up and beats the old woman out of the ring.

This game is classified by the Opies (1985), together with “Jenny Jones” (#19), as a *Drama*. These “are descendants from once-popular Europe-wide adult rituals and pastimes: fertility plays, social dance-and-song, and knock-about comedies” (p. 248). Although these two death-and-resurrection dramas seem linked to the European folk play, the Opies (1985) know of no recordings of the “Old Roger” game before the mid-nineteenth century (p. 251). The Opies (1985) state “that it is old is to be deduced from the variety of wordings that existed [by that time, but]... little can be concluded from the evidence about the original name of the deceased, ...and the refrains and words vary... the tunes vary, so that each is different from the next” (pp. 251–253).

The melodies of the first four variants (1.A–D.) are quite similar. As noted earlier, the melody of variants 1.A–C can be found also in variants of the “Alley, Alley, Oh” (#2, 1.A–C), “London Bridge” (#26, 4.A), and the “Three Dukes” (#52, 3.A). Fowke’s Variant 1.D contains a slight variation in line 2, and the first note of the refrain begins on high *do* (G5), (as in “Bluebird, Bluebird” #5), whereas the refrain of the others begins generally on *la* (E5), or *fa* (C5). The phrase analysis program has grouped phrases one and three of Fowke’s 1.D variant, with their general outline of G4 B4 D5 B4, with “Jenny Jones” (#19, 1.A–B) variants, with section 1 of “Poor Mary” (#38, 1.A–B, 2.A) variants, and with single section variants 3.A–B of “Poor Mary.” The general outline of the fourth phrase of these “Jenny Jones” and “Poor Mary” variants is similar to the fourth phrases of “Old Roger” variants 1.A–C. Of interest are the variations on this broad melodic framework in the different time signatures of these variants. This melodic framework is unique to these three singing games, although “Poor Mary” is quite a different type of singing game, with the inclusion of the “On the Carpet” and marriage formula verses in the 1.A–B, 2.A variants. The Opies have classified it in the *Calls of Friendship* chapter (p. 325). On the other hand, both “Old Roger” and “Jenny Jones” have been classified as *Dramas* by the Opies (pp. 248–60), as noted above.

Gomme's variant 2.A is sung to a different two-line melody found in a variant of "London Bridge" (#26, 6.A), that Plunket calls an "old" version. The Gillington 3.A melody is a variant of "Mulberry Bush" (#30), as occurs in variants 2.A-B of the "Alley, Alley, Oh" (#2), with the refrain "On a cold and frosty morning."

34. OLD ROGERS

1.A

(Gomme II, 1898, p. 16, Text i)

Old Ro - gers is dead and is laid in his grave,
Laid in his grave, Laid in his grave;
Old Ro - ers is dead and is laid in his grave,
He, hi! laid in his grave.

There grew an old apple tree over his head,
Over his head,
Over his head;
There grew an old apple tree over his head,
He, hi! over his head.

The apples grew ripe, and they all fell off,
They all fell off,
They all fell off;
The apples grew ripe, and they all fell off,
He, hi! they all fell off.

There came an old woman a-picking them up,
Picking them up,
Picking them up;
There came an old woman a-picking them up,
He, hi! picking them up.

Old Rogers jumps up and he gives her a knock,
Gives her a knock,
Gives her a knock;
Old Rogers jumps up and he gives her a knock,
He, hi! gives her a knock.

He makes the old woman go hipperty hop,
Hipperty hop,
Hipperty hop;
He makes the old woman go hipperty hop,
He, hi! hipperty hop.

GAME: A ring is formed by children joining hands; one child, who represents Sir Roger, lays down on the ground in the centre of the ring with his head covered with a handkerchief. The ring stands still and sings the verses. When the second verse is begun, a child from the ring goes into the centre and stands by Sir Roger, to represent the apple tree. At the fourth verse another child goes into the ring, and pretends to pick up the fallen apples. Then the child personating Sir Roger jumps up and knocks the child personating the old woman, beating her out of the ring. She goes off hobbling on one foot, and pretending to be hurt.

34. OLD ROGER IS DEAD

1.B

(Wilman, 1915, p. 48)

GAME: The players form a ring with all hands joined, and move round during the singing. "Old Roger" lies in the centre, as though he were dead.

Old Rog - er is dead and he's laid in his grave,
Laid in his grave, laid in his grave;
Old Rog - er is dead and he's laid in his grave,
Oh! Yes! Laid in his grave.

GAME: The ring then stands still and sings, while one player goes to the centre and holds up the two hands to represent the apple-tree.

Verse 2. There grew an old apple-tree over his head, etc.

The ring then imitates the falling of the apples, and sings:

Verse 3. The apples were ripe and they all fell off, etc.

The centre player then acts the part of the old woman, and pretends to pick the apples up.

Verse 4. There came an old woman who picked them up, etc.

Old Roger now revives, and gives the old woman a knock.

Verse 5. Old Roger got up and he gave her a knock, etc.

Then all sing and move round as though lame.

Verse 6. This made the old woman go hicketty hock, etc.

In repeating the game, other players may be chosen for "Old Roger" and the centre man.

34. OLD RODGER IS DEAD

1. C

(Kerr, 1912, p. 22)

Old Rod - ger is dead and laid in his grave,
Laid in his grave, laid in his grave,
Old Rod - ger is dead and laid in his grave,
Heigh Ho! laid in his grave.

2nd Verse

They planted an apple tree over his head,
Over his head, over his head;
They planted an apple tree over his head,
Heigh Ho! Over his head.

3rd Verse

The apples got ripe and they all fell off, etc.

4th Verse

There was an old woman came picking them up. etc.

5th Verse

Old Rodger got up and gave her a kick, etc.

6th Verse

That made her go off with a skip and a hop, etc.

GAME: Around "Old Rodger" of this game – represented by a boy who kneels with his jacket over his head—the

players circle slowly during the first verse. At the second, the actions of digging with a spade are indicated; and during the singing of the third verse, all the players raise their hands and drop them again at the words "All fell off." At Verse 4, a girl enters the ring to represent the old woman; being imitated in the action of "picking them up" by the remaining players; and the fifth verse sees "Old Rodger" get to his feet and chase the old woman around the circle, which moves round and "gives a kick" as the words are sung.

34. OLD ROGER IS DEAD

1.D

(Fowke, 1969, p. 27)

Old Ro - ger is dead and he lies in his grave,
Lies in his grave, lies in his grave,
Old Ro - ger is dead and he lies in his grave,
Hi, Ho, lies in his grave.

They planted an apple tree over his head,
Over his head, over his head.
They planted an apple tree over his head,
Hi, ho, over his head.

The apples got ripe and they fell to the ground,
Fell to the ground, fell to the ground.
The apples got ripe and they fell to the ground,
Hi, ho, fell to the ground.

There came an old lady a-picking them up,
Picking them up, picking them up.
There came an old lady a-picking them up,
Hi, ho, picking them up.

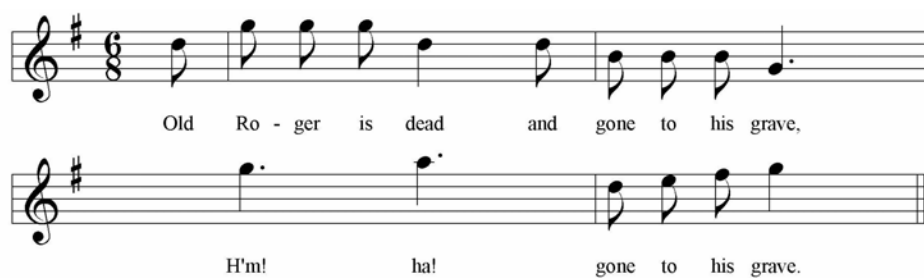
Old Roger got up and he gave her a thump,
Gave her a thump, gave her a thump.
Old Roger got up and he gave her a thump,
Hi, ho, gave her a thump.

GAME: One child lies on ground while others circle around him, miming the actions suggested by the words.

34. OLD ROGER

2.A

(Gomme, 1894a, p. 49; II, 1898, p. 16, Text viii)



Old Ro - ger is dead and gone to his grave,
H'm! ha! gone to his grave.

They planted an apple tree over his head,
H'm ha! over his head.

The apples were ripe and ready to fall,
H'm ha! ready to fall.

There came an old woman and picked them all up,
H'm ha! picked them all up.

Old Roger jumped up and gave her a knock,
H'm ha! gave her a knock.

Which made the old woman go hippity hop,
H'm ha! hippity hop!

GAME: As Gomme, variant 1.A., except that the child who personates the apple tree during the singing of the third verse raises her arms over her head, and then lets them drop to her sides to show the falling apples. At the end the three children join the ring and three others take over.

34. OLD ROGER'S DEAD

3.A

(Gillington, 1909a, p. 4)

GAME: Two in the middle, one kneeling down to represent Roger; the other one represents the old woman. The rest join hands and go round the old couple singing:-

Old Ro - ger is dead and in his grave,
 In his grave, In his grave,
 Old Ro - ger is dead and in his grave,
 On a cold and frost - y morn - ing.

All stand still and go through the movements of planting a tree:-

“We planted an apple tree over his head,
 Over his head,
 Over his head;
 We planted an apple tree over his head,
 On a cold and frosty morning!”

All make downward movements with their hands:-

“The apples got ripe and they all fell down,
 All fell down,
 All fell down,
 The apples got ripe and they all fell down,
 On a cold and frosty morning!”

Old woman in the centre comes forward and goes round inside the ring, as if picking up apples and putting them in her apron. The rest sing:-

“There came an old woman a-picking them up,
 Picking them up,
 Picking them up;
 There came an old woman a-picking them up
 On a cold and frosty morning!”

Old Roger gets up suddenly and thumps the old woman before him round the ring. The rest sing:-

“Old Roger gets up and he gives her a thump,
Gives her a thump,
Gives her a thump,
Old Roger got up and gave her a thump
On a cold and frosty morning!”

(Old woman goes round ring limping and hobbling)

The rest sing:-

“Which made the old woman go hippity hop,
Hippity hop,
Hippity hop,
Which made the old woman go hippity hop
On a cold and frosty morning!”

The ring breaks up, and two more enter the middle, and so on to the end, till all have been inside ring.

35. ON A MOUNTAIN

The interweaving of various texts and melodies with the title “On the Mountain” or “Lady on the Mountain” has been discussed above for the game “Keys of Canterbury” (#23). The variants included here are of games beginning “On a mountain stands a lady, Who she is I do not know...” The Kerr (1.A) and Gomme (3.A) variants are ring games, and include a second verse in which the lady is to choose one, Kerr’s a shortened variant of Gomme’s. Gomme’s second verse is sung to a different melody in 6/8 metre, whereas the first verse, and all other variants’ melodies are in duple metre. The Fowke (2.A) and MUN (4.A) variants are skipping rhymes. The second verse in these variants is different: here the lady chooses “Norah dear” or “dear Janet,” the MUN a shortened variant of the Fowke variants. The change in method of play is documented by the Opies (1985): “the first four lines have been continuously popular in the skipping rope, as well as forming the basis for a simple ring game” (p. 176). The Fowke and MUN (shortened) variants are practically the same as that collected by the Opies in 1961 (1985, pp. 176–177).

The Gomme (I, 1894b) variants (there are seven, one only with melody) almost all contain the marriage formula text (pp. 320–322) which does not occur in any of the variants included here. Gomme states that “this game has probably had its origin in a ballad. ... Halliwell mentions a nursery rhyme (No. cccclxxix) which is very similar. Mr. Newell prints words and tune of a song which is very similar to that ballad” (p. 322). Newell stated that his variant “is an old English song, which has been fitted for a ring-game by the composition of an additional verse, to allow the selection of a partner” (1883, p. 55).

This is one of those singing games whose origins are quite obscure, and whose texts and melodies have become quite diffuse.

35. THERE STANDS A LADY ON THE MOUNTAIN

1.A

(Kerr, 1912, p. 33)

There stands a la - dy on the moun - tain

Who she is I do not know.

All she wants is gold and sil - ver,

All she wants is a nice young man:

Choose once, choose twice,

Choose three times ov - er.

GAME: Children form a ring round one of their number, and move round singing the verse. As it concludes the player in the centre chooses someone from the ring, with whom he or she changes places; and the game begins anew.

35. ON A MOUNTAIN

2.A

(Fowke, 1969, p. 66; FO 81; 82; 83; 84)

On a moun - tain stands a la - dy.

Who she is I do not know.

All she wants is gold and sil - ver;

All she needs is a nice young man.

So I call in No - ra dear,

No - ra dear, No - ra dear,

So I call in No - ra dear

While I go out to play, "GOOD DAY!"

GAME: A skipping rhyme.

35. LADY ON THE MOUNTAIN

3.A

(Gomme I, 1894b, p. 320, Text i)

There stands a la - dy on the moun - tain,
 Who she is I do not know;
 All she wants is gold and sil - ver,
 All she wants is a nice young man.
 Choose one, choose two,
 Choose the fair - est one of the two.
 The fair - est one that I can see,
 Is pret - ty, walk with me.

GAME: A ring is formed, one child in the centre. The ring sing the first verse, and then the centre child calls one to her from the ring by singing the second verse and naming the child she chooses. The chosen pair kiss, the first child joins the ring, and the game begins again.

35. ON A MOUNTAIN

4.A

Mrs. Brodie, St. John's, 1972
 MUNFLA 72-143/C1139
 Collector: George Brodie



On the moun - tain stands a la - dy,
 Who she is I do not know;
 All she wants is gold and sil - ver,
 All she wants is a pret - ty lit - tle maid.
 So call in dear Ja - net
 As I go out to play.

GAME: A skipping rhyme.

36. ON THE GREEN CARPET

The variants of this text are all from eastern Canada. The first three are from Creighton's collection, the last one is from MUN. Variants 1.A–B are sung to the tune of "Mulberry Bush" (#30), the 2.A–B variants to the tune of "Oats, Peas, Beans" (#32, 1.A–B, of Kerr and Fowke) and the MUN 2.A variant of "Jingo Ring" (#20). The Creighton (2.A) and MUN (2.B) "On the Green Carpet" variants begin with an additional verse "Fare you well done (Wallop her down) said Johnny Brown, Is this (This is) the way to London town?" (There were other fragments recorded of this song text from MUN, one of which is also noted in 2.B.) Then follow the two verses contained in 1.A and 1.B.

The "On The Green Carpet" variants printed here are somewhat of an anomaly. They are not found in Gomme under that title. The Opies (1985) refer to the verse from #48, "See This Pretty Little Girl of Mine," as parts of that and other songs (pp. 126, 180, and 196), but the text of the variants grouped here is quite different. The two verses common to all four variants begin, "On the green carpet here we *stand*. Take your true love by the hand,..." verse two begins "Oh what a beautiful (horrible) choice you've made, Don't you wish you'd longer stayed... ." These are quite different from the two verses, respectively, of "See This Pretty Little Girl of Mine" (#48) in which the children *kneel* on the carpet in the first verse, and the marriage formula text comprises the second verse. The game is basically the same type of ring game, like the "Cushion Dance," with a kiss at the end as the chosen one comes into the circle. As well, the tunes of the #48 variants are quite different from these included here.

The connection of the tune of the second group of "On the Green Carpet" variants with "Jingo Ring" (#20, 2.A) is somewhat interesting. The text also of this second group is completely different, although the game, too, is played like a "Cushion Dance." The sources of these are from Creighton (#36, 2.A), and MUN (2.B), from different places and informants. The variants 1.A and 1.B of "Oats Pease Beans" (#32) from Kerr and Fowke have the same melody (as noted above), which seems to be the more modern, but not the original melody of that game.

36. ON THE GREEN CARPET

1.A

(Creighton, MS 10-12)

On the green car - pet here we stand,
 Take your true love by the hand.
 Take the one that you love best,
 Be - fore you close your eyes to rest.

Oh what a beautiful choice you've made
 Don't you wish you'd longer stayed?
 Give her a kiss and send her away
 And tell her come back some other day.

GAME: The child in the centre of the ring chooses one from the ring. They kiss and change places.

36. ON THE GREEN CARPET

1.B

(Creighton, MS 10-16)

On the green car - pet here we stand,
Take your true love by the hand.
Take the one that you love best,
Be - fore you close your eyes to rest.

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and quarter notes. The lyrics are printed below each staff, with hyphens indicating syllables that span across notes.

Oh what a horrible choice you made
Don't you wish you'd longer stayed?
Give her a kiss and send her away
And tell her come back some other fine day.

GAME: As previous.

36. ON THE CARPET

2.A

(Creighton, MS 13-11)



Fare you well done, said John - ny Brown,
Is this the way to Lon - don town?
Stand you here or stand you by
Till you hear your true love cry.

On the carpet you may stand
Take your true love by the hand
Take the one that you profess
To be the one you love the best.

Oh the horrible choice you made
Don't you wish you's longer stayed
Since you can no longer stay
Give her a kiss and send her away.

GAME: The one in the circle chooses one from the ring; they kiss and change places.

36. WALLOP HER DOWN

2.B

Zach Sacrey, St. John's, April 5, 1969
 MUNFLA 69-23/C601
 Collector: Zachariah Sacrey

Victoria Parsons, Broad Cove, 1972
 MUNFLA 72-12/C1135
 Collector: Rosetta Parsons

Wal - lop her down, said John ny Brown,
 This is the way to Lon - don town.
 Stand you here, stand you by
 Don't you hear your true love cry.

On the carpet at you stand,
 Take your true love by the hand,
 Take the one that you love best,
 Pick your choice among the rest.

Oh, what a marvelous choice you've made,
 Don't you wish you could longer stay,
 Since you can no longer stay,
 Give her a kiss and send her away.

MUN Variant C1135 Text only:

Very well done, said Johnny Brown,
 Is this the way to London town?
 Stand you here, stand you by
 Don't you see your true love cry.
 On the carpet there she stands
 Take the best girl by the hand.

37. ORANGES AND LEMONS

According to the Opies (1985), the type of game associated with “Oranges and Lemons” (like “London Bridge,” #26) is a survival of a medieval dance-game (p. 15). Based on existing evidence, the date when the game became associated with the text is not clear to the Opies (1985): the game first appeared with the text in the early 19th century and was better known by the end of that century. The earliest known appearance of the text is in the late 18th century, when it already belonged to children, but “there is no evidence that there were accompanying actions” at that time (p.55).

According to the Opies (1985), Rimbault (1846) was the first to give the text its well-known tune (p. 57). This is the first variant included here (1.A), that was also printed in Borrani (1868). The text is the first half of an 1805 text, the fourth oldest known version (Opie & Opie, 1951, pp. 338–339). Neither the words “Oranges and Lemons” nor “the bells of St. Clements” appear there. Variant 1.B, printed in Linley (1860), contains the same text as one that was printed in *Gammer Gurton’s Garland*, (1810, pp. 28–29). (See Opie & Opie, 1951, p. 339.) Linley’s (1.B) six-line melody is the same as Rimbault’s (1.A), except for line five. In line six of variant 1.B the words “Oranges, Lemons, Say the bells of St. Clements” are interpolated between the original text lines for “St. Martin’s” and “St. Peter’s.” The melody for the 1.A–B variants is basically two lines repeated three times, a 6-phrase melody, beginning *f r s / m d*.

The remaining variants reflect the changes that occurred subsequently as described by the Opies (1985, pp. 56–57). The variants range from the late 19th century [2.A from Crane (1877) and Plunket (1886), and 2.B from Gomme II (1898)] to the mid 20th century [2.C from MUN (1968) and 2.D from Fowke (1969)]. The melody of each of the 2. A–D variants begins *s m s / m d* and there is usually a modulation down to the dominant for the middle two lines, as in the variant printed by the Opies (1985, p. 54). Gomme’s 2.B variant is in six phrases. These variants all begin with the “Oranges and Lemons” text. The lines “Candle (light) to light you to bed” and “chopper to chop off your head” appear at the end as an integral part of the game, lines that were not part of the early 19th century texts. In the 2.A–B variants, the final lines of text are sung to a variation of the main melody or partly in a monotone. In the MUN variant (2.C) the end lines are spoken. This variant contains only the first four lines of text of the 2.A–B variants. The melody modulates down to the dominant for line three

only, then back to the tonic for line four. The Fowke (2.D) variant contains the six line text and the “Here comes the candle ...head” text, all sung to the repeated melody of the first two lines. Generally, the Fowke tune has the same structure as the Linley (1.B), except for the beginning of the phrases. The method of play is consistent among the 2.A–D variants. Two children form an arch and the remainder pass under. At the end, the child who is caught is asked to choose between an “orange or lemon,” “silver or gold,” or “diamonds or pearls,” and goes behind the one named. When all are caught and ranged behind one or other of the children forming the arch, a tug of war takes place.

37. THE MERRY BELLS OF LONDON TOWN

1.A

(Rimbault, 1846, p. 22; Borrani, 1868)

Lend me five shill - ings, Says the bells of St. Hel - en's.

When will you pay me? Says the bells of Old Bail - cy.

When I am rich, Says the bells of Shore - ditch.

When will that be? Says the bells of Step - ney.

I do not know, Says the great bell of Bow.

Ding ding dong, ding ding dong, ding ding dong, ding ding.

(Each line originally printed in 2 measures in 6/8 metre.)

37. GAY GO UP AND GAY GO DOWN

1.B

(Linley, 1860, p. 20)

Gay go up and gay go down,
To ring the bells of Lon - don town.
Bulls' eyes and tar - gets, Say the bells of St. Mar - grets'.
Brick - bats and tiles, Say the bells of St. Giles'.
Half - pence and far - things, Say the bells of St. Mar - tins',
Or - ang - es, Lem - ons, Say the bells of St. Cle - ments'.

Pancakes and fritters,
Say the bells of St. Peter's
Two sticks and an apple,
Say the bells at Whitechapel.
Old Father Baldpate
Say the slow bells at Aldgate.
You owe me ten shillings,
Say the bells at St. Helen's.
Pokers and tongs,
Say the bells of St. John's.

Kettles and pans,
Say the bells at St. Ann's.
When will you pay me?
Say the bells at old Bailey.
When I grow rich
Say the bells at Shoreditch.
Pray when will that be
Say the bells of Stepney.
I am sure I dont know,
Says the great bell at Bow.

(Each line originally printed in 2 measures of 6/8 metre.)

37. ORANGES AND LEMONS

2.A

(Plunket, 1886, p. 44; Crane, 1877, p. 12)

GAME: Two children join hands and form an arch; secretly they settle who shall be called "Oranges" and who "Lemons." The other children sing the following words, marching in a line round about and under the arch.

The musical score consists of eight staves of music in G major (one sharp) and 3/4 time. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff, with hyphens indicating syllables that span across notes. The lyrics are:

Or - an - ges and le - mons, say the bells of Saint Cle - ment's.

You owe me five far - things, say the bells of Saint Mar - tin's.

When will you pay me, say the bells of Old Bai - ley?

When I grow rich, say the bells of Shore - ditch.

When will that be? Say the bells of Step - ney.

I do not know, says the Great Bell of Bow.

Here comes a can - dle to light you to bed,

And here comes a chop - per to chop off your head.

At the last words "the two" lower their arms and catch one of the line, whom they ask, in a whisper, to choose "Oranges or Lemons". The captive goes behind the child chanced upon. The game goes on till all are placed behind one or other of the arch, then comes the tug.

37. ORANGES AND LEMONS

2.B

(Gomme II, 1898, p. 25, Text i)

Or-an-ges and lem-ons, Say the bells of St. Clem-ent's;

You owe me five far-things, Say the bells of St. Mar-tin's;

When will you pay me, Say the bells of old Bai-ley;

When I grow rich, Say the bells of Shore-ditch;

When will that be? Say the bells of Step-ney;

I'm sure I don't know, Says the great bell of Bow.

Here comes a light to light you to bed; Here comes a chopper to chop off your head; the last last last last man's head.

GAME: Two of the taller children stand facing each other, holding up their clasped hands. One is named "Orange" and the other "Lemon." The other players, grasping one another's dresses, run underneath the raised arms and round "Orange," and then under the arms again and round "Lemon," while singing the verses. The three concluding lines are sung by "Orange" and "Lemon" in a slow emphatic manner, and at the word "head" they drop their arms over one of the children passing between them, and ask her secretly whether she will be orange or lemon. The captive chooses her side, and stands behind whichever leader she selects, placing her arms round her waist. The game continues till every one engaged in it has ranged herself behind one or other of the chiefs. When the two parties are ranged a "tug of war" takes place until one of the parties breaks down, or is pulled over a given mark.

37. ORANGES AND LEMONS

2.C

Carol McGrath, age 20 years. St. John's, March 1968
 MUNFLA 68-31/C501
 Collector: Carol McGrath

(Key: G)

Or - anges and lem - ons, Sing the bells of St. Cle - ment's,
 You owe me five far - things, Sing the bells of St. Mar - tin's.
 When will you pay me? Say the bells of Old Bai - ley,
 When I am rich, Say the bells of Fal - ditch.

Spoken: HERE COMES A CANDLE TO LIGHT YOU TO BED,
 HERE COMES A CHOPPER TO CHOP OFF YOUR HEAD.

GAME: Two children form an arch and the lines go through. One was caught at the end and had to say "orange" or "lemon" or "silver" and "gold." After all were caught there was a tug of war.

37. ORANGES AND LEMONS

2.D

(Fowke, 1969, p. 31)

Oran - ges and le - mons, Say the bells of St. Clem - ents.

You owe me five far - things, Say the bells of St. Mar - tin's.

When will you pay me?
Say the bells of Old Bailey.

When I grow rich,
Say the bells of Shoreditch.

When will that be?
Say the bells of Stepney.

I'm sure I don't know,
Says the great bell of Bow.

Here comes a candle to light you to bed,
And here comes a chopper to chop off your head!

GAME: Played like "London Bridge" (#26, 2.B).

38. POOR MARY

In consideration of the age and nature of this singing game, the Opies (1985) state:

Although “Poor Jenny” or “Poor Mary” had been one of the most consistently popular of singing games during the great period of folk song collection (Alice Gomme knew nineteen versions, and today we have above a hundred), our knowledge of the game goes back no earlier than c.1880. It is thus not possible to determine whether Jenny was originally weeping for a particular sweetheart; or for each of any sweethearts or whether, even, she was not weeping for a brother or sister – seemingly lost at sea; or because her father was “dead and gone”; or because she had no playmate. (p. 328)

The variants below represent a range in these types of games from the 19th century to the present day.

The first three variants (1.A–B,2.A) are multi-sectioned and are quite consistent in text. Mary (Jenny) is weeping for a sweetheart, and after she chooses one, in two of these variants (1.B, 2.A) the “On the green carpet (you) she shall kneel” verse is sung (2.A is from #48, 3.A–C, “See This Pretty Little Girl of Mine”). All three variants conclude with the marriage formula-type text, “Now you’re married ...wish you joy.” The melody of the first few verses of these three variants is the same, in triple metre, a variant of “Jenny Jones” (#19, 1.A–B) and “Old Roger” (#34, 1.D) variants. The Gomme (1.A) and Wilman (2.A) variants’ tune of the marriage formula is basically the same and occurs in the “Sally Water” (#47) 2.A variant. Gillington’s (1.B) variant’s marriage formula is sung to the “Mulberry Bush” (#30) tune. Other games that contain a marriage formula verse sung to a different melody than previous verses are variants of “Sally Water” (#47) and “See This Pretty Little Girl of Mine” (#48). A text only that is almost the same as Gomme’s (1.A) (to verse four), was recorded from Toronto, 1918, in *JAF*L (xxxii, 1918, p. 132). “Mary” is weeping for a lover and is told “Then get up and choose one, --- On a bright summer’s day.”

Then follow two other variants (3.A–B) whose melody is a variation in 4/4 metre of the original first verse melody of the preceding variants. Here the texts are shortened and rather modernized: in 3.A (Kerr), Mary is weeping because “her father is dead,” so she is admonished to stand up and choose the one she loves, “upon a summer’s morning;” and in 3.B (Fowke), Mary is weeping because “the iron fell on her big toe” and “she’s upstairs ill in bed, all on a Sunday morning.”

Gomme (1894a) states, “an important fact is that in these and other kiss-in-the-ring games, the tune of the marriage formula is always the same” (p. 70). As has been noted, however, there are several tunes that are

used interchangeably with different forms of the marriage formula text. Then too, of the 19 variants of “Poor Mary” that Gomme (II, 1899) printed, the marriage formula is the usual one, as sung in 1.A, except in three variants, which follow the text “Now you’re married you must obey,” and in a few other variants the texts are mixed, or just fragments (pp. 46–62). (See Appendix A, p. 537, for an in-depth discussion of marriage formula texts and tunes in the collection.)

Gomme (1894a) stated her belief that “the peculiar interest of a game like this lies in the fact that it may contain relics of the actual marriage ceremony of our earliest ancestors before it was made an institution of the Church” (p. 70). On the other hand, the Opies (1985) include this game in their chapter *Calls of Friendship*. They state that the games included there are “examples of what must be the Ur ring game, which is of the utmost simplicity. One player in the middle calls one to join her, and having danced with her relinquishes her place” (p. 321). Although “Poor Mary” is not known to have existed before c.1880, the structure in the older variants, of the texts and melodies interwoven from various games, would suggest a much longer history. “Poor Mary” is generally sung slowly and mournfully. In those variants containing the marriage formula, the ring dances round the couple at a faster speed during the singing of this verse. In contrast, the other games in the Opies’ *Friendship* chapter are performed at an exhilarating speed. Of these, variants have been collected only for “Queen Mary” (see #40 below).

38. POOR MARY SITS A-WEEPING

1.A

(Gomme, 1894a, p. 59; II, 1898, p. 46, Text i)



Poor Ma - ry sits a - weep - ing,
A - weep - ing, a - weep - ing;
Poor Ma - ry sits a - weep - ing
On a bright sum - mer's day.

Pray, Mary, what are you weeping for,
A-weeping for, a-weeping for;
Pray, Mary, what are you weeping for?
On a bright summer's day.

I'm weeping for a sweetheart,
A sweetheart, a sweetheart;
I'm weeping for a sweetheart,
On a bright summer's day.

Pray, Mary, choose your lover,
Your lover, your lover;
Pray, Mary, choose your lover
On a bright summer's day.

GAME: Any number of children can play. A ring is formed by all the players except one, joining hands. The odd player kneels down on the ground in the centre of the ring, covering her face with her hands. The ring of children dance round her singing the first two verses. The kneeling child then takes her hands from her face and sings the third verse alone, still kneeling, while the ring dances round. The ring of children then sing the fourth verse, still dancing round. While they are singing this, the kneeling child rises and chooses any child she pleases from the ring, who goes into the centre with her. These two both stand or dance round together, holding hands while the ring sings the marriage formula, and they kiss each other at the command. The ring dances round much more quickly during the singing of this last verse. The child who was "Poor Mary" then joins the ring and the child who had been chosen by her kneels down, and the game begins again.

Marriage Formula:

Now you're mar-ried, I wish you joy;

First a girl, and then a boy;

Sev-en years af-ter, son and daugh-ter;

Pray, young cou-ple, come kiss to-geth-er.

Kiss her once, kiss her twice,

Kiss her three times o-ver.

(The verse in the original is printed in 6/8 metre, 1 measure per line.)

38. POOR JENNY SITS A-WEEPING

1.B

(Gillington, 1909b, p. 7)

GAME: A ring of girls surrounds one kneeling in the middle and singing:-



Poor Jen - ny sits a - weep - ing,
A - weep - ing, a - weep - ing,
Poor Jen - ny sits a - weep - ing,
On a bright sum - mer's day.

Pray tell me what you're weeping for,
You're weeping for, you're weeping for,
Pray tell me what you're weeping for,
On a bright summer's day?

She's weeping for a sweetheart,
A sweetheart, a sweetheart,
She's weeping for a sweetheart,
On a bright summer's day.

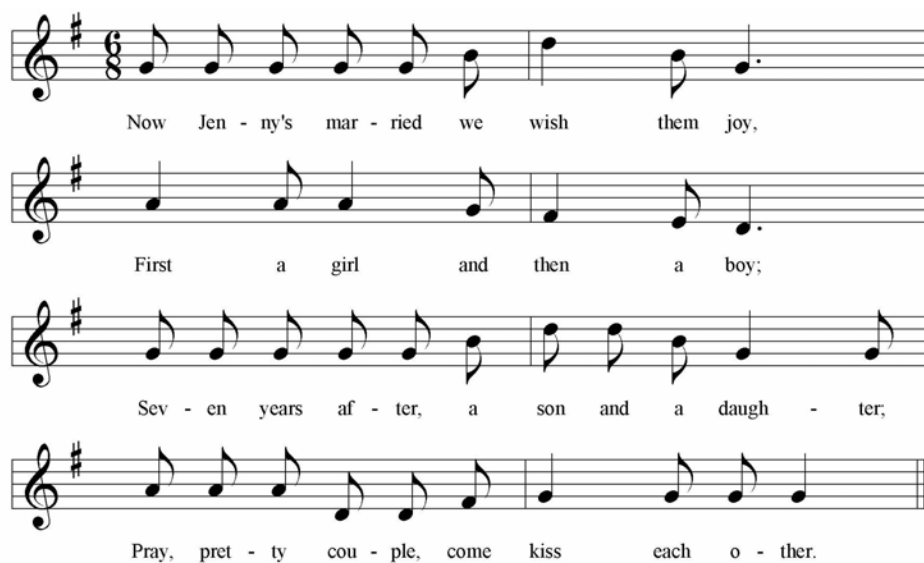
Pray tell me who your sweetheart is,
Your sweetheart is, your sweetheart is,
Pray tell me who your sweetheart is,
On a bright summer's day?

Jenny chooses one of the ring, who kneels down with her in the middle. The rest sing:-



On the car - pet you shall kneel,
 As the grass grows in the field,
 Stand up-right up - on your feet,
 And choose the one you love so sweet.

They dance round the couple again, singing:-



Now Jen - ny's mar - ried we wish them joy,
 First a girl and then a boy;
 Sev - en years af - ter, a son and a daugh - ter,
 Pray, pret - ty cou - ple, come kiss each o - ther.

38. POOR JENNY IS A-WEEPING

2.A

(Wilman, 1915, p. 66)

Slowly.

Poor "Jen - ny" is a - weep - ing,
 A - weep - ing, a - weep - ing,
 Poor "Jen - ny" is a - weep - ing,
 On a bright sum - mer's day.

Faster:

On the car - pet she shall kneel,
 he
 While the grass grows in the field,
 Stand up - right up - on your feet,
 Choose the one you love so sweet
 A la - dy or a gen - tle - man.

Now you've found him we wish you joy,
her

Danc - ing round the girl and boy,

Stand be - fore him and with laugh - ter
her

Come, young chil - dren shake hands to - geth - er.

Shake hands once, Shake hands twice,

Shake hands three times o - ver.

GAME: The players dance round in a ring, holding hands, with one kneeling in the centre and weeping. The latter's name should be substituted for "Jenny" during the singing. At the words "Stand up" the middle player must do so, and then "choose the one" from the other players. These two then stand in the centre, and, at the words "Shake hands," suit the action to the same, once, twice, and thrice. The first player then joins the ring, and the game is repeated.

38. OH WHAT IS MARY WEEPING FOR

3.A

(Kerr, 1912, p. 26)

Andante

Oh, what is (Ma - ry) weep - ing for,
 Oh weep - ing for, oh weep - ing for,
 Oh what is (Ma - ry) weep - ing for
 Up - on a sum - mer's morn - ing?

2nd Verse

Because her father's dead, Sir.
 Oh, dead Sir, oh, dead Sir!
 Because her father's dead Sir,
 Upon a summer's morning.

3rd Verse

Stand up and choose the one you love,
 The one you love, the one you love,
 Stand up and choose the one you love,
 Upon a summer's morning.

GAME: Children hand in hand circle slowly round a player who kneels in an attitude of dejection in their midst until the beginning of the third verse. He or she then stands up, and, as the song concludes, chooses a player from the surrounding circle, with whom she changes places; the new player kneeling in the centre as the game is resumed.

38. OH, WHAT IS MARY WEEPING FOR?

3.B

(FO 82)

(Key: B-flat)

Oh, what is Ma - ry weep - ing for,
 Weep - ing for, weep - ing for?
 Oh, what is Ma - ry weep - ing for,
 All on a Sun - day morn - ing?

The iron fell on her big toe,
 Her big toe, her big toe.
 The iron fell on her big toe,
 All on a Sunday morning.

And she's upstairs ill in bed,
 Ill in bed, ill in bed.
 She's upstairs ill in bed,
 All on a Sunday morning.

39. POOR WIDOW

This game is classified under various different titles. It is a ring game where a little girl who represents the widow is in the centre. She chooses one from the ring and they stand in the centre while the ring sings. They then kiss and the first child joins the ring and the game begins again.

Variant 2.A from Kidson (1916) is the one described by the Opies (1985) as related to the “Silly Old Man” (#49) game (p. 203). Gomme (II, 1898) makes the same assertion, providing three text variants without melody (pp. 62–63). These are all derivatives of the “Cushion Dance” (see Opie & Opie, 1985, pp. 190–197). Kidson (1916) also commented:

This is one of the most common types of marriage games, and with more or less variation, it is well known in all parts of Europe. This kind of game is a great favourite with little girls, among whom ring games are the most popular. Antiquaries date many of these marriage games, with the traditional actions which survive in them, from a very remote age. (p. 61)

Variants 1.A and 2.B contain the “Poor Widow from Babylon” text which the Opies (1985) include in their *Matchmaking* chapter (pp. 113–116). Each of these, as well as variant 2.A, ends with a marriage formula verse.

All three variants’ melodies are basically variations on the “Mulberry Bush” tune (#30). Moffat (1933) states that this tune “The Merry-ma-tanzie” (#20) is sometimes sung to these verses (p.16). Variants 1.A and 2.A contain the marriage formula verse, beginning “Now they’ve married we wish them joy,” sung to the same melody as the preceding verse(s). Plunket’s variant (2.B) begins with the first two lines of the “Mulberry Bush” (#30) melody, that is repeated for pairs of lines of the verses, then the marriage formula four-line text is sung to a slightly different variation of the full “Mulberry Bush” tune. The text of the marriage formula contains the word “obey” at the end of line two, but the remaining two lines of text are as those in variants 1.A and 2.A. A variation on the melody of the first phrase of the marriage formula in 2.B occurs in the first phrase of this verse in variants 1.A and 1.B of “Sally Water” (#47). The overall structure of Plunket’s 2.B variant of “Poor Widow” in its “through-composed” form, is very like the MUN variant of “Oats Peas Beans” (#32, 3.A). It also uses the “Mulberry Bush” tune in a quite complex arrangement of the usual four-line melody, but its marriage formula text is different.

39. HERE'S A POOR WIDOW OF BABYLON

1.A

(Moffat, 1933, p. 16)

Here's a poor wi - dow of Bab - y - lon
 With six poor child - ren all a - lone;
 One can bake and one can brew,
 And one can shape and one can sew. *

One can sit at the fire and spin,
 Another can bake a cake for the King;
 Come choose you east, come choose you west,
 Come choose the one that you love best.

Now they're married we'll wish them joy,
 Ev'ry year a girl or boy;
 Loving each other like sister and brother,
 We pray the couple to kiss together.

* pronounced shoo

39. THE LONE WIDOW

2.A

(Kidson, 1916, p. 61)

GAME: The ring is formed, one little girl, who represents the Widow, being in the centre. Going round her all sing in chorus:-

Allegretto

Here's a poor Wi - dow, she's left a - lone,
 She has no one to mar - ry up - on,
 Come choose the east, come choose the west,
 Come choose the one that you love best.

The girl in the middle now chooses one from the ring and they both stand in the centre of the circle of players. Again the ring goes round singing:-

Now they're married we wish them joy,
 Every year a girl or boy,
 Loving each other like sister and brother,
 We pray the young couple to kiss one another.

The action is suited to the words and the game is continued with another child as "Widow."

39. HERE COMES A POOR WOMAN

2.B

(Plunket, 1886, p. 52)

GAME: One child in the middle, the others in a ring, dance round and sing

Here comes a poor wo - man from Ba - by - lon,
 With six poor chil - dren all a - lone.
 One can bake, and one can brew,
 One can shape, and one can sew,
 One can sit at the fire and spin,
 One can bake a cake for a king.
 Come choose you east, come choose you west,
 Come choose the ver - y one you love best.

The child in the middle chooses one from the ring; they stand hand in hand, while the others dance round singing—

Now you're mar - ried and mar - ried a - way,
And when you're mar - ried you're bound to o - bey;
So love one an - o - ther, Like sis - ter and bro - ther,
And kiss care a - way.

At the end of the verse they kiss. The first child then joins the ring, the second remains and the game begins again.

40. QUEEN MARY

The three variants included here from Kerr, Kidson, and Gomme are all quite similar, both in text and melody. There are only slight differences in the last line of each verse. The Opies (1985) claim that the text derives from a late eighteenth century poem of ten verses written by Thomas Scot of Falkirk (p. 323). The texts of the first and last verses are generally well preserved in the variants. The tune is the same as a variant of “Green Gravel” (#13, 2.A), and occurs in the marriage formula fragment of “Sally Water” (#47, 3.A)

The game is described as a line game, with one girl advancing and retreating in front of the others, or as a circle game, with one in the centre. She chooses one who takes her place and the game begins again. The Opies (1985) include this game, together with “Poor Mary” (#38) in their chapter *Calls of Friendship* (pp. 321–324).

40. QUEEN MARY, QUEEN MARY

1.A

(Kerr, 1912, p. 20)

Queen Ma - ry, Queen Ma - ry, My age is six - teen,
 My fa - ther's a far - mer on yon - der green:
 He's plen - ty of mon - ey to dress me sae braw,
 in silk
 But there's nae bon - nie lad - die will tak' me a - wa'.

One morning I rose and I looked in the glass,
 Said I to myself I'm a handsome young lass,
 Put my hands by my side and I gave a Ha Ha!
 But there's nae bonnie laddie will tak' me awa'.

GAME: One girl advances and retires in front of the others, who are drawn up in line. At the opening of the second verse she chooses one of these, and the two stand facing each other till at "Put my hands to my side," etc., they suit the action to the words. The verse concludes with the first girl taking the other's place in the line, and the game proceeding as before.

(Originally printed in 3/4 metre, 4 measures per line).

40. QUEEN MARY, QUEEN MARY, MY AGE IS SIXTEEN

1.B

(Kidson, 1916, p. 4)

GAME: The children stand in a row all except one who dances up and down the line, singing. All join in the song.

Queen Ma - ry, Queen Ma - ry, My age is six - teen,
 My fa - ther's a far - mer on yon - der green:
 He's plen - ty of mon - ey to dress me right braw,
 But there comes ne'er a lad - die will tak' me a - wa'.

During the second verse the single child places herself in front of one of the others. All sing.

I rose up one morning and looked in the glass,
 And said to myself "I'm a handsome young lass,"
 My hands on my hips and I laugh, ha-ha!
 There will soon come a laddie to tak' me awa'.

At the words "handsome young lass" all give a bob curtsey. At "my hands on my hips," they suit the action to the words. At the last line the single child takes the hand of the girl she has chosen, draws her out of the line, and the two dance round each other once or twice. Then the first child takes her place in the line, leaving the other to impersonate "Queen Mary."

(Original is printed in 3/4 metre, 4 measures per line.)

40. QUEEN MARY

1.C

(Gomme II, 1898, p. 102, Text i)

Queen Ma - ry, Queen Ma - ry, My age is six - teen,
 My fa - ther's a far - mer on yon - der green:
 He has plen - ty of mon - ey to dress me in silk_
 Come a - way, my sweet lad - die, and take me a - walk.

One morning I rose and I looked in the glass,
 I thought to myself what a handsome young lass;
 My hands by my side, and a gentle ha, ha,
 Come away, my sweet lassie, and take me a walk.

41. RAIN RAIN RAIN

Included are eight Canadian variants of this singing game, from Creighton, Halifax, and Fowke, in Ontario. The variant from Kidson (1.A) is the only one from a printed source. Gomme (II, 1898) printed six text variants without melodies (p. 387). The Opies (1985) report to have “25 versions, 1900–1955, and versions from 30 places since 1950, although now more often used as a skipping-song” (p. 136).

Variant (1.A) is from children in Liverpool. Kidson (1916) noted the following about this variant:

There are indications that it is very old. The line “he knocked at the door and picked up a pin” has evidently originally stood “He knocked at the door, and twirled at the pin,” which at once places it as having been popular in Scotland before the discontinuance of twirling pins. (p. 99)

The Opies (1985, pp. 133–137) and Gomme (II, 1898, pp. 387–390) record texts similar to Kidson’s. The Canadian variants are generally variants of the first ten lines of these. The Creighton and Halifax variants (1.B–2.A) contain an extra two lines after the opening couplet: e.g., “Mary Brown says she’ll die, for the fellow with the roguish eye,” typical of Scottish variants. This addition creates three four-line verses for these variants. Variant 3.A from Fowke contains the first three lines as the latter, but the final line of the first verse is “Oh, Michael I love you” – typical of variants of “Bluebird, Bluebird” (#5). The second verse is “Michael, Michael, says he loves her” repeated three times, ending again with “Oh, Michael I love you.” Variant 3.B from Fowke contains the ten line structure as Kidson: the first six lines’ text is like Kidson’s, then the last four lines’ text is “Dennis, Dennis says he loves her,” repeated three times, ending with “O Dennis I love you.” The next variant, 3.C, contains two verses of six lines each, the first verse as Kidson’s, the second verse begins as Kidson’s, then ends with the lines, which are repeated, “Open the box, show her the ring, Tomorrow, tomorrow, the wedding begins.” These lines are also in Gomme’s (II, 1898) text iii from the *Isle of Wight* (p. 388). Variant 4.A’s text is very similar to Kidson’s first ten lines, with the added repeated lines at the end, as in the 3.C variant. These lines replace the lines “He knocks at the door and picks up a pin and says (Mrs. Thompson) is your daughter within.”

An additional example of the imaginative mutations that occur in oral tradition can be seen in the text of the second line of the first six-line section. In most of Gomme’s variants (II, 1898) it is the “rain” that comes “pouring (pelting, sparkling) from the sky” (pp. 387–390). In Kidson (1.A), the “snow comes scattering to and fro.” In Creighton’s variants 1.B–D, “snow is falling from the sky,” and “stars are shining to and fro” in variant

2.A. In the Fowke variants 3.A–C, the second line text is “Blowing heather (Dennis, Jamie) through the sky.” In the final 4.A variant of Fowke, “The wind blows howling through the sky.”

The melodies of these variants also are quite interesting: the first group (1.B–D) generally are variants of Kidson’s 1.A, lines 3 to 6 and verse 2 melody; the second group (3.A–C) are variants of “Bluebird, Bluebird” (#5, 2.C from Fowke) and of the tune printed by the Opies (1985), for “The Wind Blows High” (p. 133). Creighton’s variant 2.A melody is quite open in structure, does go to the high *do* of the “Bluebird” variants, but not on the same beat in the phrase. Fowke’s 4.A melody is different from all the rest: there are only two basic phrase patterns for the first six lines, the *A* phrases begin on *so* with a descending pattern, the two *B* phrases are a simple *m r m r d* pattern. The text of lines seven and ten are shouted out, and the end lines, “Open the box---wedding begins,” are repeated sung to a different melody in 6/8 metre, a change from 2/4 metre of the previous ten lines.

The Opies (1985) include this game in their *Mating* chapter (pp. 121–147), together with “King William” (#24), “Pretty Little Girl of Mine” (#48), and “Wallflowers II” (not #55). The Opies (1985) comment that:

The nature of children being what it is, and the age of the games in this section being unknown, it is understandable that the words of the game-songs have become confused, and the actions of the games simplified. — Mostly they are ring games in which one person, in the centre of the ring, makes her preference known by choosing someone from the ring, who will stand or dance round her for a while before taking her place. (p. 121)

On the one hand, the simplification and “confusion of words” are certainly evident in these variants of “Rain, Rain, Rain.” However, it is remarkable to find the basic structure of Kidson’s and Gomme’s variants still preserved in the Canadian variants that were collected some fifty years later.

41. THE RAIN RAINS HIGH

1.A

(Kidson, 1916, p. 98)

GAME: A ring game played exclusively by girls. The ring goes slowly round, singing:-

The rain rains high and the wind blows low,
 The snow comes scat - ter - ing to and fro,
 Is - n't (Ma - ry Thomp - son) ve - ry, ve - ry pret - ty!
 She's the flow'r of Lon - don Cit - y.
 She goes a court - ing one, two, three,
 Pray can you tell us who is he?

The ring now stops and a whispered consultation takes place as to the lover favoured. If the girl is too shy to declare her passion, her companions fix upon her reputed sweetheart. The ring again goes round, singing:-

(John - ny Jones) he says he loves her,
 All the boys are fight - ing for her,
 Let the boys say what they will,
 (John - ny Jones) has got her still.

He knocks at the door, and picks up a pin,
And says, "(Mrs. Thompson) is your daughter in?"
She's neitherwise in, she's neitherwise out,
She's in the back parlour walking about.

Out she comes as white as milk,
With a rose in her bosom as soft as silk,
He says "Pretty maid, will you have jug of this?"
"No," she says, "I'd rather have a kiss."

The song and dance are again gone through, until the name and sweetheart of every girl have been mentioned.

41. RAIN RAIN RAIN THE WIND DOTH BLOW

1.B

(Creighton, MS 230A-1)

Rain, rain, rain, the wind blows high,
 Snow is fall - ing from the sky,
 Ma - ry Brown says she'll die
 For the fel - low with the rog - uish eye.

She is handsome, she is pretty,
 She is the pride of Alberton city,
 She is the pride of one two three,
 Pray to tell us who he'll be.

John Smith says he'll have her,
 All the boys are fighting for her,
 Let the boys say what they will,
 John Smith will have her still.

GAME: We all joined hands and made a circle, and then we started going round and we started to sing and we just picked a certain girl (to go in the centre of the circle) and if there was any boy struck on her at that time, well, we'd bring his name into it too. Then she, I think she was in the middle of the circle, and then she joined the ranks and put somebody else in, that was her girl friend at the time, you know. No, no, it wouldn't be John Smith. It was usually the girls who played together. The boys wouldn't be annoyed playing with the girls. They were beyond them, or above them.

(Explanation from informant)

41. RAIN, RAIN, RAIN

1.C

(Halifax, Oral Tradition)



Rain, rain, rain, the wind blows high,
 Snow comes fall - ing from the sky,
 (Ma - ry John - son) said she'll die,
 And she died with the fel - low with the ros - y eye.

He is handsome, he is pretty,
 He is the pride of Pictou city.
 He is the pride of the one, two, three,
 Please come tell us who he'll be.

Robin Rogers said he'd have her,
 All the boys are fighting for her.
 Let the boys say what they like,
 Robin Rogers will have her yet.

GAME: A circle game played by girls, with one girl in the centre. They dance around, holding hands, changing directions for each verse. At the end the girl in the centre chooses another girl to take her place.

41. RAIN, RAIN

1.D

(Creighton, L.C. 150A)

Rain, rain the wind blows high,
 Snow has fall - en from the sky.
 Ol - ive Rus - sell says she'll die,
 If she don't get a fel - low with a roll - ing eye.

She is handsome, she is pretty,
 She is the pride of Halifax city,
 He is the pride of the one, two, three,
 So please come tell me who he'll be.

Arthur Fletcher said he'll have her,
 All the boys are fighting for her.
 Let the boys say what they will
 Arthur Fletcher will have her still.

(The notes "" are sung in the second verse only; otherwise the added notes are sung in verses two and three.)*

41. RAIN, RAIN, RAIN

2.A

(Creighton, MS 31-6; 30-8; 230-2)

Rain, rain, the wind does blow,
 Stars are shin - ing to and fro.
 Ma - rie Rich - ard - son says she 'll die
 If she don't get a fel - low with a roll - ing

She is handsome, she is pretty,
 She is a girl from Halifax city.
 She has lovers one, two, three.
 Please and tell us who they be.

Gordie Isnor says he'll have her.
 All the boys are fighting for her.
 Let the boys say what they will,
 But Gordie Isnor will have her still.

GAME: For variant 30-8: Children are in couples in a ring. A man is picked who goes into the ring. Next time Gordie is in and chooses a girl. The game continues until all are in.

(The girl's game, described for variants 1.B and 1.C, was also played for variant 230-2.)

41. THE WIND, THE WIND

3.A

(FO 82)

(Key: B)

The wind, the wind, the wind blows high,
 Blow - ing Hea - ther through the sky.
 She is sick and going to die,
 Oh, Mi - chael, I love you!

Michael, Michael, says he loves her,
 Michael, Michael, says he loves her,
 Michael, Michael, says he loves her,
 Oh, Michael, I love you!

41. THE WIND, THE WIND

3.B

(FO 83)

The wind, the wind, the wind blows high,
 Blow - ing Den - nis through the sky.
 She is hand - some she is pret - ty,
 She is the girl from Is - land cit - y
 She goes court - ing, one, two, three,
 May I ask her, who is he?

Spoken:

“TOOK HER TO THE DOOR, THEN SAT HER ON HIS KNEE
 ASK HER IF SHE’LL MARRY ME,
 YES, NO, YES, ...”

Den - nis, Den - nis, says he loves her,
 Den - nis, Den - nis, says he loves her,
 Den - nis, Den - nis, says he loves her,
 O, Den-nis, I love you!

41. THE WIND, THE WIND

3.C

(Fowke, 1969, p. 65)

The wind, the wind, the wind blows high,
 Blow - ing Jan - ie through the sky,
 She is hand - some, she is pret - ty,
 She is the girl from the gol - den cit - y.
 He comes court - ing, one, two, three.
 May I ask her, who is he?

Michael Gray says he loves her.
 All the girls come crowding round her.
 Open the box, show her the ring -
 Tomorrow, tomorrow, the wedding begins.
 Open the box, show her the ring -
 Tomorrow, tomorrow, the wedding begins!

GAME: Formerly a ring game. Given as a skipping rhyme.

41. THE WIND, THE WIND

4.A

(FO 84)

(Key: A)

The wind, the wind, the wind blows high,
The wind blows howl - ing through the sky.
She is hand - some, she is pret - ty,
She is the girl from the Nob - le Cit - y,
She comes call - ing, one, two, three
Tell me, tell me, who is she?

Mi - chael Grey says he loves her.
 All the girls go crowd - ing round her.
 Let them say what they want,
 Mi - chael Grey says he loves her,
 O - pen the box, show her the ring,
 To - mor - row, to - mor - row, the wed - ding be - gins.

42. RATTLESNAKE

In this variant from Creighton is preserved the old game form of “Thread The Needle” (#51.), now found in variants in this collection, of “The Alley, Alley, Oh” (#2.) from Newfoundland. The child who is leader puts her hand on a post and the line, with hands joined, goes through the arch created successively by pairs of players until all are wound up with arms crossed. The last one joins up with the first, they join hands, and they all walk round singing the short text. Then they put their heads under their right arms, turn backwards, and are all facing the centre of the circle.

There are references to games of this type with very short texts, but these are ones in which the children wind up or coil around a child, or a tree, and so on. See Gomme’s (II, 1898) description of “Snail Creep” (p. 207) and the Opies’ (1985) references to various European texts under the title “Winding Up the Clock” (pp. 46–48).

42. RATTLESNAKE

1.A

(Creighton, MS 30-7)

R - A - T - T - L - E,

S - N - A - K - E spells rat - tle snake.

GAME: The person who is the leader puts his hand on a post. All players join hands. The person at the end takes the line under the hand of the person at the wall, then under the hand of the next, and so on, until all are twisted. When the last person is twisted, the one at the end leads up to the one at the beginning. They join hands, and all walk about singing. Then they put their heads under their right arms, turn backwards and all are facing the centre of the circle.

43. RING AROUND A ROSY

“Ring Around A Rosy” is one of the most well-known of all children’s singing games. There are many variations. Some refer to “all fall down together” at the end of the verse, some refer to “asha,” “hatchu,” or “atshoo” which represents the sound of a sneeze, and some variants refer to sitting down, “Sitty down, sit down” (Gomme II, p. 109). In all versions, the children change their posture by sitting, falling or curtsying at the end of the verse.

There are four variants of this singing game included here, two from Kidson (1.A & 2.A), one from MUN (2.B) and one from the author’s childhood experience and Fowke (3.A). Kidson (1916) describes it as “the simplest form of a ring game; it has been popular for generations throughout the British Isles among young children” (p. 68). In Gomme (II, 1899) there are three tunes and eleven texts that are not clearly connected (pp. 108–111). None is included here. The Opies (1985) discuss the supposed origin of the song in the Great Plague of 1665, but there is no proof of this (pp. 220–222). Gomme was not aware of the link with the game-song: indeed, according to the Opies (1985), “when she was writing, the game had not been on record in England for twenty years, and the versions continue to vary considerably” (p. 222). The Opies also provide a summary of earliest reports (pp. 222–224).

The variants below are quite different from each other in melody, although the games are consistent. Of his second variant (2.A), Kidson (1916, p. 69) states that the game itself is a “very simple game, similar to that of ‘The Gallant Ship’ (see also Opie & Opie, 1985, pp. 231–232). The tune of Kidson’s (2.A) variant is a variant of “How Many Miles to Babylon” (#15, 2.A–B), “I Sent a Letter to My Love” (#17, 1.A–B), and “Wallflowers” (#55, 2.A–C) variants all in four measure phrases. [These are all variants of either Kerr, Gomme or Kidson, and there is a Scottish informant for the MUN, #55,2.B variant.] Kidson’s 2.A, “Ring Around a Rosy” text is unlike any of Gomme’s. It is mentioned by the Opies (1985) in the end note as “often referred to as the Scottish ‘Ring o’ Roses,’” which is “chiefly repeated to other amusements, e.g., knee rides” (p. 227). The MUN variant (2.B) contains a modern text to a very simple tune. The last variant (3.A) is typical of those found in oral tradition today.

43. THE RING O' ROSES

1.A

(Kidson, 1916, p. 68)

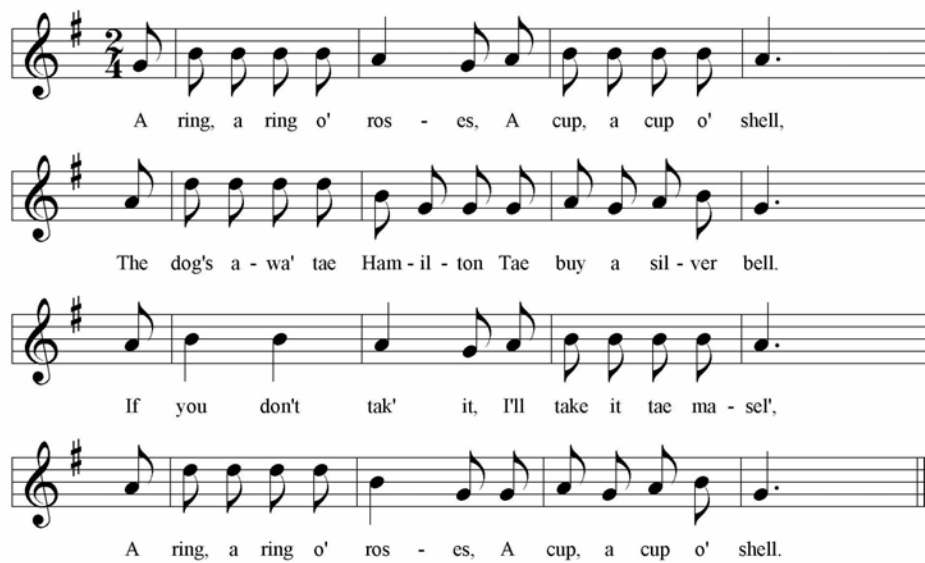
A ring, a ring o' roses,
 A pocket full of posies,
 Ash - a! Ash - a!
 All fall down!

GAME: Join hands and dance in a ring. Ash-a, is supposed to represent a sneeze and all the children at this fall down.

43. A RING, A RING O' ROSES

2.A

(Kidson, 1916, p. 69)



A ring, a ring o' ros - es, A cup, a cup o' shell,

The dog's a - wa' tae Ham - il - ton Tae buy a sil - ver bell.

If you don't tak' it, I'll take it tae ma - sel',

A ring, a ring o' ros - es, A cup, a cup o' shell.

GAME: The children merely dance round in a ring, singing, and drop on the floor at the last word of the song.

43. RING AROUND A ROSY

2.B

Zach Sacrey, St. John's, April 5, 1969
 MUNFLA 69-23/C601
 Collector: Zachariah Sacrey

2 children, St. Shott's, July 21-22, 1968
 MUNFLA 68-43/C530
 Collector: Herbert Halpert

(Key: F)

Ring a - round a ros - y,
 Pock - et full of po - sy,
 Ev - 'ry sail - or in the town,
 Flop right down!

MUN variant C530, Text only:-

Ring-a-ring-a-rosy
 Pocket full of posy
 Ashes, ashes, ashes, ashes
 And we all fall down.

43. RING AROUND A ROSY

3.A

(Oral Tradition; Fowke, 1969, p. 11)

Ring a - round a ros - y,

Pock - et full of pos - ies.

Ash - es, Ash - es,

We all fall down!

GAME: Children circle singing; at the end they all sit or fall down. The last two text lines in Fowke are spoken.

44. ROSY APPLE

“Rosy Apple” is a game about marriage. The Opies (1985) include it in their chapter *Wedding Rings* (pp. 164–166). They describe variations in the manner in which the game is played. One version has the person in the middle choose someone from the ring to be the bride and then blows kisses to her before retreating to the perimeter. Another version has the player in the middle choosing one from the ring and then the pair weave in and out of the arches of the ring. Or, the pair may make an arch and the ring may run under it. In Scottish variants, this game is played as a line game. These are described in Gomme (II, 1898, pp. 117–121). The game for the variant from Gomme included here (1.A) is a simple ring game, where the child in the centre chooses one to be her bride, kisses her, and takes her place in the ring. The second variant (2.A) from Fowke is now a skipping game.

The text itself has remained very stable over the years, as can be observed in the twelve text variants in Gomme (II, 1985, pp. 117–120), in variant (1.A), the Fowke variants (2.A), and the variants in Opie & Opie (1985, pp. 164–166). Both Gomme and the Opies conjecture that the text could be of some antiquity, although there are no early records of it. As the Opies (1985) comment, “it has the grace and simplicity of age, and ‘take her by the lily-white hand’ is a phrase from balladry (appearing for instance in ‘Young Andrew,’ Child 48” (p. 166).

The tune from Gomme is the only one she printed, and is quite repetitive. It is also one of Gomme’s variant tunes for “Pretty Little Girl of Mine” (#48, 3.C). The tune from Fowke is more like a folk song. It is interesting to compare it with the one printed by the Opies (1985), recorded from Cumberland in 1962, that, in their opinion, is “one of the loveliest songs for ‘playing ring’ that ever haunted a city back street” (p. 164).

44. ROSY APPLE, LEMON AND PEAR

1.A

(Gomme II, 1898, p. 117, Text vi)

Ros - y ap - ple, mel - low pears,
 Bunch of ros - es she shall wear,
 Gold and sil - ver by her side,
 Tell me who shall be her bride.

Take her by her lily-white hand,
 Lead her across the ocean;
 Give her a kiss, and one, two, three,
 Mrs. _____ daughter.

GAME: The players form a ring, one child stands in the centre, who chooses a sweetheart from the ring when the fifth line is sung; the two kiss, the first child takes her place in the ring, the second child remains in the centre, and the game begins again.

(Original is printed in 4/4, 1 measure per line.)

44. ROSY APPLE, LEMON AND A PEAR

2.A

(FO 83; FO 84; Fowke, 1969, p. 68)

(Key: F)

Fast

Ros - y ap - ple, lem - on and apear.

A bunch of ros - es she shall wear.

Gold and sil - ver by her side,

I pick Nan - cy to be my bride.

Take her by the lily-white hand,
 Take her to the altar stand.
 Give her kisses, one, two, three.
 Old Mother Hubbard stuck a pin in me!

GAME: Printed as a skipping rhyme. Formerly a ring game.

45. ROUND AND ROUND

The Opies (1985) have documented that the earliest recordings of this ring game are from America, from 1880, and that it appears to have been more popular there than in Britain (pp. 360–364). Gomme noted that this game had not been printed or recorded previously in collections of English games. However, the Opies (1985) state that although it was widespread in Britain before the turn of the century, “there is no reason to suppose that it originated in the New World” (p. 362).

Gomme (II, 1898) printed nineteen text variants (p. 143) and one basic tune (1.A) that is also found in variants from Kerr and Wilman. (1.B & C) Of interest are the number of Canadian variants (2.A–F) that were recorded. The tunes are very similar to each other and are based on a variant of the British tune. Each begins with the typical second verse of the British variants, “Go in and out the window,” and includes verses found in Gomme’s texts: “Stand and face your lover,” “Kneel down and face your lover,” and in some, “Stand and kiss your lover,” or “Follow me to London.” In the last MUN variant (2.F), the last two verses are “I’ll push my love to show you” and “Go courting round the valley.” The last line of each verse is typically “As we (you) have done before,” although it varies in the Creighton variants, as “For the iron bars are crossed” (2.C, from P.E.I.) or “For the Highland Gates are locked” (2.D, from Cape Sable Island). In the MUN variant (2.E), the last line is “Till the iron gates are closed.”

There is a general method of play throughout all the variants. The ring is stationary and the chosen child weaves in and out the arches made by the ring, chooses her lover, and performs the actions required. In some there is a game of chase, in others the children exchange places and the game begins again. There seems to have been a much livelier “play” in the American games as reported by the Opies (1985), for example, from West Texas (pp. 361–362). An informant from Missouri around 1880 stated, however, that “the public was much against kissing-games, and public sentiment was respected” (p. 362).

45. ROUND AND ROUND THE VILLAGE

1.A

(Gomme II, 1898, p. 122, Text i; 1894a, p. 40)



Round and round the vil - lage,

Round and round the vil - lage;

Round and round the vil - lage,

As we have done be - fore.

In and out the windows,
 In and out the windows;
 In and out the windows,
 As we have done before.

Stand and face your lover,
 Stand and face your lover;
 Stand and face your lover,
 As we have done before.

Follow her to London,
 Follow her to London;
 Follow her to London,
 As we have done before.

Kiss her before you leave her,
 Kiss her before you leave her;
 Kiss her before you leave her,
 As we have done before.

GAME: The children join hands and form a ring with one child standing outside. The ring stands perfectly still throughout this game and sings the verses, the action being confined to at first one child, and then to two together. During the singing of the first verse the outside child dances round the ring on the outside. When the ring commences to sing the second verse the children hold up their arms to form arches, and the child who has been running round outside runs into the ring under one pair of joined hands, and out again under the next pair of arms, continuing this "in and out" movement until the third verse is commenced. The child should try and run in and out under all the joined hands. At the third verse the child stops in the ring and stands facing one, whom she chooses for her lover, until the end of the verse; the chosen child then leaves the ring, followed by the first child, and they walk round the ring, or they walk away a little distance, returning at the commencement of next verse. The second child is chased back and caught by the first child. Then the children kiss and the game begins again, this time with the second child walking round.

45. ROUND AND ROUND THE VILLAGE

1.B

(Kerr, 1912, p. 31)

Lively

Round and round the vil - lage,
 Round and round the vil - lage,
 Round and round the vil - lage,
 As we have done be - fore.

Out and in the windows,
 Out and in the windows,
 Out and in the windows,
 As we have done before.

Stand and face your lover,
 Stand and face your lover,
 Stand and face your lover,
 As we have done before.

Follow her to London,
 Follow her to London,
 Follow her to London,
 As we have done before.

GAME: A ring game in which the players take hands and stand in an extended circle, while a single player marches round and round the outside of the circle as they sing. At the second verse the arms are raised to form an arch between each player forming the ring, in and out of which the single player now threads his or her way; going to the centre during the singing of the third verse to stand and face the chosen "lover." As the fourth verse is sung the latter pursues the first player, who must endeavour to reach the vacant place thus left in the circle without being caught, or he retires from the game. In any case his place is taken outside the circle by the chosen player as the game is resumed.

45. ROUND AND ROUND THE VILLAGE

1.C

(Wilman, 1915, p. 70)

GAME: The following words are sung to the accompanying music, and the actions performed according to the directions below.

Round and round the vil - lage,

Round and round the vil - lage,

Round and round the vil - lage,

As we have done be - fore.

- Verse*
2. "In and out the windows."
 3. "Stand and face your playmate."
 4. "Follow him (or her) to London."
 5. "Bow before you leave *him*,"
or "Shake hands before you leave *her*."

Directions

Verse

1. Players join hands in a ring, and one walks around outside.
2. Players lift their joined hands, and the single player runs in and out of the ring by alternate "windows."
3. The player stands in front of one member of the ring.
4. The partner chosen follows the other through the "windows."
5. The two stand in the middle of the ring, and the first of them performs the suitable action, after which the game recommences.

45. IN AND OUT THE WINDOW

2.A

(Creighton, MS 162B-7)

(Key: D)

Go in and out the win - dow,
 Go in and out the win - dow,
 Go in and out the win - dow,
 As we have done be - fore.

Stand up and face your lover,
 Stand up and face your lover,
 Stand up and face your lover,
 As you have done before.

Kneel down before your lover,
 Kneel down before your lover,
 Kneel down before your lover,
 As you have done before.

Stand up and kiss your lover,
 Stand up and kiss your lover,
 Stand up and kiss your lover,
 As you have done before.

GAME: Children stand in a ring with hands raised to form arches. A child winds in and out going to the centre during the second verse to stand in front of the chosen person. During the third verse the centre child kneels, and the two kiss during the fourth verse. The first child then takes the place of the second and the game begins again.

45. IN AND OUT THE WINDOW

2.B

(Fowke, 1969, p. 22; FO 82)

Go in and out the win - dow,
 Go in and out the win - dow,
 Go in and out the win - dow,
 As you have done be - fore.

Now come and face your partner,
 Now come and face your partner,
 Now come and face your partner,
 As you have done before.

Now follow me to London,
 Now follow me to London,
 Now follow me to London,
 As you have done before.

Go in and out the window,
 Go in and out the window,
 Go in and out the window,
 As you have done before.

GAME: One child circles outside the ring and then winds in and out under the other children's raised arms. She chooses one who follows her, and then takes her place.

(Original is printed in 4/4 metre, 1 measure per line.)

45. GO IN AND OUT THE WINDOW

2.C

(Creighton, MS 230A-3)

GAME: The whole circle, they all joined hands, and one girl was chosen to go in and out the window, and the circle sang:

The musical notation consists of four staves of music in G major (one sharp) and 2/4 time. The melody is simple and repetitive. The lyrics are: "Go in and out the win - dow," repeated three times, followed by "For the i - ron bars are crossed." The final note of the last staff is a whole note G, followed by a double bar line.

And then this girl chose the one she liked best and stood in front of her and the circle sang:

Stand up and face your lover,
 Stand up and face your lover,
 Stand up and face your lover
 For the iron bars are crossed.

And then she knelt and the circle sang:

Kneel down and face your lover,
 Kneel down and face your lover,
 Kneel down and face your lover
 For the iron bars are crossed.

And then the girl who was kneeling sang:

I kneel because I love you,
 I kneel because I love you,
 I kneel because I love you
 For the iron bars are crossed.

And then the one that she knelt before was the one that went in and out of the window next time. The circle put their arms up in the air. All joined hands, and then she went in and out, wove all around the circle, in and out and when the iron bars are crossed, they held their arms down, and then she stood and knelt before the one she loved the best.

45. HIGHLAND GATES

2.D

(Creighton, MS 4-10)

Go in and out the win - dows,
 Go in and out the win - dows,
 Go in and out the win - dows,
 For the High - land Gates are locked.

Turn face and kiss your lover,
 Turn face and kiss your lover,
 Turn face and kiss your lover
 For the Highland Gates are locked.

Kneel down and face your lover,
 Kneel down and face your lover,
 Kneel down and face your lover
 For the Highland Gates are locked.

45. GO IN AND OUT THE WINDOW

2.E

Zach Sacrey, St. John's, April 5, 1969
 MUNFLA 69-23/C601
 Collector: Zachariah Sacrey

Janet McGrath Kelly, St. John's, September 11, 1967
 MUNFLA 67-37/C458
 Collector: Leslie McGrath Ayre

(Key: C, A)

1. Go in and out the win - dow,
 Go in and out the win - dow,
 Go in and out the win - dow,
 Til the i - ron gates are closed.

2. Go kneel before your lover
3. Kiss her and say you love her
4. Go follow her to London

MUN variant C458 Text: 2. I'll measure my love to show you
 3. Kneel down and say you love her

Verses end: "Till the Irish gates are shut."

45. GO IN AND OUT THE WINDOW

2.F

Child, St. Shott's, July 21-22, 1968

MUNFLA 68-43/C530

Collector: Herbert Halpert

(Key: C sharp)

Go in and out the win - dow,

Go in and out the win - dow,

Go in and out the win - dow,

As you have done be - fore.

2. Kneel down and say you love her

3. I'll push my love to show you

4. Go courting round the valley

46. SALLY GO ROUND THE SUN

There are three Canadian variants presented here, two with tunes, from Fowke (1.A) and Creighton (1.B). The tunes are the same, with only a slight variation between texts. The *JAF*L (1918) text variant was collected in Toronto in 1909 (xxxi, p. 55). Gomme (II, 1898) printed another text variant (p. 149) and the Opies (1985) refer to many other sources (pp. 398–400).

The game is played in the same manner in all the variants: in fact the Opies (1985) report that it used to be played rather boisterously (pp. 398–399). The tune they printed (p. 398) is a variant of “Looby Loo” (#27) which leads them to postulate that the northern variants of the song in their collection may have some connection with the Scottish form of that song (pp. 398–399). However, the tune in the range of G to D (*do–so*) of these Canadian variants of “Sally Go Round the Sun” is different. It is very similar to the Canadian variants of “A-Hunting We Will Go” (#1, 2A–C) and the “Grand Old Duke of York” (#11, 3A–C), as well as to the first variant of “Farmer in the Dell” (#9, 1.A). There is one connection between these “Sally Go Round the Sun” variants and “Looby Loo” (#27): the tune of the “Sally” variants is the one used for the verse or *second section* of most of the “Looby Loo” variants printed in this collection, whereas the chorus is sung to a different melody.

46. SALLY GO ROUND THE SUN

1.A

(Fowke, 1969, p. 11; JAFI, xxxi, 1918, p. 55)

Sal - ly go round the sun,

Sal - ly go round the moon,

Sal - ly go round the chim - ney top

Ev - ery af - ter - noon.

GAME: Children join hands and circle in a ring, reversing each time they repeat a verse.

46. SALLY GO ROUND THE MOON

1.B

(Creighton, MS 31-7)

Sal - ly go round the moon,

Sal - ly go round the moon,

Sal - ly go round the chim - ney

On a Sat - ur - day af - ter - noon.

GAME: Children join hands and skip in a ring, reversing directions on "Saturday."

47. SALLY WATER

Kidson (1916) stated the following:

There is no more popular ring game than “Sally Waters.” It is known in various forms throughout England and Scotland, and no doubt much further afield. The name varies. Sometimes it is “Sally Walker,” “Little Alice Sanders,” etc. The words differ occasionally, but most versions are pretty much alike, and ‘Sprinkle in the pan,’ which is said to be part of an old marriage ceremony, occurs in most of them. (p. 30)

Kidson was no doubt referring to Gomme’s (II, 1898) conjecture that this game is “a relic of the pre-Celtic peoples of these islands” and “preserves, by adaptation, the marriage ceremony of ancient times” (pp. 176–179).

That the game is popular is evident in the number of variants included here, and in the range of sources described by the Opies (1985, pp. 167–171). They challenge Lady Gomme’s assumption of the origin of the game and her “presumption that the game contains reference to water-worship or, at the least, reference to the special place water has been accorded in wedding customs” (pp. 168–169). They base their argument on “an examination of the texts that have been in circulation in North America, where until recently, oral lore has been under less stress than in Britain” (p. 169). The Opies (1985) conclude as follows:

In the twenty texts known to us, collected in Canada and the United States between 1883 and 1976, much crying and weeping takes place, but the only other sign of moisture, other than Sally’s surname, is a possible allusion in the line “Rise up Sally, and tinkle in the pan” (Southern Appalachians, c. 1927). Most versions are in the form that was recorded in 1883. (p. 169)

The text they refer to is almost identical to one recorded at Parkhill, Ontario, 1909, reported in the *JAF*L (xxxii, 1918, p. 55):

Sally, Sally Waters, sitting in the sun,
Crying and a-weeping for a young man;
Rise, Sally! rise, Sally! wipe away your tears.
Fly to the east, and fly to the west,
And fly to the very one that you love best.

When the child in the centre selects a partner, the others sing:

Now you are married and living together,
You must obey your father and mother,
And live together like sister and brother;
And now you must salute each other. (p. 55)

There is one other text variant in the same volume of the *JAF*L (p. 147), and a variant with melodies, 1.C, included below. However, five out of six variants transcribed from the MUN collection begin with “Little Sally Saucer, sitting in (on) the water,” (5.A–C, 6.A and 8.A). These variants were collected between 1966 and 1972

and could not have been known to the Opies. The other MUN variant (7.A), begins: “Little Sally Water, Sprinkle in the pan.”

Variants from Gomme (1.A, 1.B, 2.A) and Kidson (4.A) are included that begin with first lines typical of the range found in many of Gomme’s 48 text variants. There is a variant (3.B) from Fowke (1969) that begins, “Here sits a mousie in her little housie. No one comes to see her except her Grandma Mousie” (p. 26). It then continues as all the other variants. Although changes in the texts of more modern versions are evident, it could be said that perhaps the current historical evidence is not quite as conclusive, then, as the Opies suggest, given the consistency of the MUN variants.

All the melodies of the verses or single sections of the “Sally Water” variants included in the collection are in four measure phrases, some containing a marriage formula verse. There is as much variety in the melodies as there is in some aspects of the texts, but again a sort of uniformity in connections with other games. Most notable is the fact that, with the exceptions of the text noted above from *JAF*L and of variant 1.C, the marriage formula texts are consistently of the form of those found with e.g., “Poor Mary” (#38, 1.A & 2.A), “Poor Widow” (#39, 1.A & 2.A), and “See This Pretty Little Girl of Mine” (#48) variants, as in Gomme’s 1.A variant: “Now you are married, we hope you’ll have joy.” The tunes of the marriage formula are also related. There are three different sets. First, the marriage formula of Gomme’s 1.A–B, the opening, is a variant of the first line of the marriage formula in “Poor Widow” (#39,2.B). Second, the tune of the fragment in Creighton’s 3.A variant, is a variant of “Green Gravel” (13, 2.A) from MUN, and is itself the melody of variants of “Queen Mary” (#40). Third, the marriage formula from Gomme’s 2.A variant is a variant of the marriage formula of “Poor Mary” (#38, 1.A, Gomme, and 2.A, Wilman). As has been referred to elsewhere, Gomme (II, 1898) stated that “the tune to which the words of the marriage formula are sung is always the same, irrespective of that to which the previous verses are sung, and this rule obtains in all those games in which this formula appears” (p. 179). The marriage formula tunes here are usually different from the previous verses, often in a different metre, and there are several other different tunes for the marriage formula verse throughout the variants in this collection. There is a more complete discussion of the marriage formula tunes and texts in the Appendix A, p. 500.

Other more interesting connections can be made, first, in the fact that the “On the Green Carpet” text/verse of *JAF*L 1.C is of the type found in “King William” (#24) and “See this Pretty Little Girl of Mine” (#48). This verse precedes the marriage formula verse. Second, in the variants of “King William,” the second

verse is consistently “come choose to the east, come choose to the west...”, lines that appear in almost all variants, in some form, of “Sally Water.” Gomme did make the statement that “It appears most probable that the [“on the green carpet”] verses [of #48] belonged originally to some independent game like “Sally Sally, Water” (Gomme II, 1898, pp. 76–77). They may also, then, have been grafted in to “King William.”

Reference has been made above to the great variety of tunes of the “Sally Water” variants. Five of the 14 variants contain a marriage formula verse that is sung to a different tune than the verse, except Kidson’s 4.A, which is sung to the same tune as the verse. The verse of variant 1.C (*JAF*L), variants 3.B (Fowke) and 6.A. (MUN), are in five phrases. Variant 7.A (MUN) is in six phrases.

The tune of the verse of Gomme’s 1.A variant occurs in Fowke’s variant of “When I Was a Baby” (#57, 4.A). The tune of MUN 5.B–C and 6.A variants consists of a variant in 2 lines repeated, of four measures each, of the “Mulberry Bush” (#30) tune with the final ending *l, t, d*, as in “Nuts in May” (#31) variants. The tune of MUN 8.A is a combination of phrases from other variants. Variant 9.A, “Little Sandy Girl,” printed in Douglas and Briggs (n.d.), is the version that the Opies (1985) present as the usual text today (p. 170), sung to the tune “Best Bed’s a Feather Bed” (p. 210). It was published by Douglas and Briggs (1936) in *Traditional Games for Brownies*. The game described there (and for 9.A) is also different from the earlier ones, and has become quite popular (see Opie & Opie, 1985, p. 170). Whether this popularity in the late 20th century is due to its publication “for Brownies,” the Opies (1985) state that “the ease with which a fundamental change can take place, and the rashness of reading deep meaning into words that have been orally transmitted, without supporting historical evidence will, it is hoped, have been well-enough exemplified” (p. 170). Perhaps the texts of the MUN variants, however, do provide the historical evidence that has been lacking. That all the verses or single sections of these variants are in four measure phrases may also be significant. These are included in the general summary of variants in four measure phrases, found in the Appendix A, p. 529.

47. LITTLE POLLY SANDERS

1.A

(Gomme II, 1898, p. 149, Text, xlii)

Lit - tle Pol - ly San - ders sits on the sand,
 Weep - ing and cry - ing for her young man;
 Rise up, Pol - ly, wipe your tears,
 Pick the one you love so sweet.
 Now Pol - ly's got mar - ried, we hope she'll have joy,
 For ev - er and ev - er a girl and a boy.
 If one won't do, she must have two,
 So I pray you, young dam - sels, to kiss two and two.

GAME: A ring is formed by the children joining hands. One girl kneels or sits down in the centre, and covers her face with her hands as if weeping. The ring dances round and sings the words. The child in the centre rises when the command is given, and chooses a boy or girl from the ring, who goes into the centre with her. The child who was first in the centre then joins the ring, the second remaining in the centre, and the game continues.

47. LITTLE ALEXANDER

1.B

(Gomme II, 1898, p. 149, Text xlvii)



Lit - tle Al - ex - an - der sit - ting on the sand,
 Weep - ing and cry - ing for a young man;
 Rise up, Sal - ly, and wipe your tears,
 Pick the ver - y one that you like best.
 Now, Sal - ly, now mar - ried, I hope she'll en - joy,
 or you'll
 For ev - er and ev - er with that lit - tle boy.
 or with her/your young boy.

GAME: A ring is formed by the children joining hands. One girl kneels or sits down in the centre, and wipes her eyes with a handkerchief as if weeping. The ring dances round and sings the words. The child in the centre rises when the command is given, and chooses a boy or girl from the ring, who goes into the centre with her. The child who was first in the centre then joins the ring, the second remaining in the centre, and the game continues.

47. LITTLE SALLY WATERS

1.C

(JAFI, xxxi, 1918, p. 159)

GAME: A number of children join hands and form a circle. In the centre sits "little Sally Waters," one of the children previously chosen by some counting-out rhyme. The children circle about, singing; and as they sing, "little Sally Waters" acts out the words of the song:-

Lit - tle Sal - ly Wa - ters, sit - ting in the sun,
 Cry - ing and weep - ing for a young man.
 "Rise up, Sal - ly! Wipe a - way your tears;
 Fly to the east, And fly to the west,
 And fly to the ver - y one That you love best."

Sally then chooses a partner, who now stands beside her in the centre, and the other children continue,-

Now you're married,
 You must agree.
 Feed your wife
 On sugar and tea.
 You must be kind,
 You must be good,
 And make your wife
 Chop all the wood.

On the car - pet you must kneel
As fast as grass grows in the field.
Sa - lute your wife and kiss your sweet,
And then rise up up - on your feet.

The image shows four staves of musical notation in G major (one sharp). The melody consists of quarter and eighth notes. The lyrics are written below each staff, with hyphens indicating syllables that span across notes.

The game is then repeated, with the chosen partner this time as “Little Sally Waters.”

(It is not clear whether the marriage formula text above is to be sung and if so, to which melody.)

47. SALLY, SALLY WATER

2.A

(Gomme, 1894a, p. 20)

Sal - ly Sal - ly Wa - ter Sprin - kle in the pan,
 Rise Sal - ly, rise Sal - ly for ayoung man,
 Choose for the best and choose for the worst,
 And choose the ver - y one you love best.
 Now you're mar - ried I wish you joy,
 First a girl and then a boy.
 Sev - en years af - ter son and daugh - ter
 Pray young cou - ple come kiss to - geth - er.

GAME: A child is chosen to go into the centre of a ring which dances round. During the singing of the first verse the centre child suits her actions to the words. During the singing of the marriage formula the ring dances around more quickly, the two children kiss, and the second child stays in for the next game.

(The first four lines are printed in 2 measure lines in 4/4 metre.)

47. LITTLE SALLY WALKER

3.A

(Creighton, MS 223B)

Lit - tle Sal - ly Walk - er, sit - ting in a sau - cer,
 Rise up, Sal - ly, wipe a-way your tears, Sal - ly,
 Point to the east, Sal - ly, point to the west, Sal - ly,
 Point to the ver - y one that you like best.
 Poor Sal - ly got mar - ried I hope she'll have joy.
 For ev - er and ev - er, Poor Sal - ly must die.

47. RISE, SALLY, RISE

3.B

(Fowke, 1969, p. 26; FO 84)

(Key: D-flat)

Here sits a mouse - ie in her lit - tle hous - ie.

No one comes to see her ex - cept her Grand-ma Mous - ie.

Rise, Sal - ly, rise, and close up your eyes,

And point to the east and point to the west,

And point to the ver - y one that you love best.

GAME: Children circle round a girl sitting in centre; she rises and points to another child who joins her in centre; then she joins the ring. Child's names is sometimes used instead of "Sally."

(Original printed in 4/4 metre, 2 measure per line.)

47. SALLY WATERS

4.A

(Kidson, 1916, p. 30)

GAME: A ring game with one player, "Sally Waters" in the middle. She kneels and covers her face with her pinafore, apparently weeping "for a young man." The ring goes slowly round singing:



Sal - ly Sal - ly Wa - ters, Sprin - kle in the pan,
 Rise, Sal - ly, rise, Sal - ly, For a young man.
 Choose for the best one, Choose for the worst,
 Choose for the ve - ry one That You love best.

Sally now rises from her kneeling posture and selects her "young man" from the ring; the couple then go into the centre and the ring again goes round singing the second verse:-

Now Sally's married, Rest and joy,
 First a girl and then a boy;
 Seven years after A son and daughter,
 I pray you, young couple, To kiss and depart.

The kissing is duly performed and Sally Waters joins the ring, leaving the other to enact her part. The game goes on until all have been chosen.

47. LITTLE SALLY SAUCER

5.A

21 year old, St. John's, 1972
 MUNFLA 72-143/C1140
 Collector: George Brodie

Lit - tle Sal - ly Sau - cer, sit - ting in the wa - ter,
 Rise up, Sal - ly, and wipe a-way yourtears.
 Turn to the east side, turn to the west side,
 Turn to the ver - y side that you love best.

GAME: A child is in the centre of the ring and the rest dance around. The child suits actions to the words and chooses at the end with her eyes closed. The person chosen takes her place.

47. LITTLE SALLY SAUCER

5.B

Janet McGrath Kelly, St. John's, September 11, 1967

MUNFLA 67-37/C459

Collector: Leslie McGrath Ayre

Lit - tle Sal - ly Sau - cer, sit - ting in the wa - ter.

Rise up, Sal - ly, and wipe a-way yourtears.

Turn to the east side, turn to the west side,

Turn to the ver - y side that you love best.

47. LITTLE SALLY SAUCER

5.C

Margaret Power, Grand Falls, August 12, 1964
MUNFLA 64-15/C106
Collectors: John D.A. Widdowson & John Hewson

(Key: C)

Lit - tle Sal - ly Sau - cer, Sit-ting on the wa - ter,
Rise up, Sal - ly, wipe a-way your tears.
Turn to the east - 'rd, Turn to the west'rd,
Turn to the ver - y one that you love the best.

47. LITTLE SALLY SAUCER

6.A

Martha Hutchings, Cow Head, August 25, 1966

MUNFLA 66-24/C256

Collectors: Herbert Halpert & John D.A. Widdowson

(Key: D)

Lit - tle Sal - y Sau - cer, sit - ting in the wa - ter,
 Weep - ing and sigh - ing all day long.
 Rise up, Sal - ly, wipe a-way your tears.
 Look to the east side, look to the west side,
 Look to the ver - y side that you loves best.

GAME: Children dance around in a circle with one in the centre. At the end she takes in a partner.

47. SALLY, SALLY, WATER

7.A

Mrs. Ashe, St. John's, 1972
 MUNFLA 72-143/C1139
 Collector: George Brodie

(Key: B)

Sal - ly, Sal - ly, Wa - ter, sprin - kle in the pan,
 Write a let - ter to your lad.
 Choose to the east and choose to the west,
 Choose the fair - est one you love best.
 First a boy and then a girl,
 O - ver the moun - tains, one by one.

GAME: A ring game, child in centre, who chooses another, kissing him when he gets into the circle.

47. LITTLE SALLY SAUCER

8.A

Zach Sacrey, St. John's, April 5, 1969
 MUNFLA 69-23/C601
 Collectors: Zachariah Sacrey

2 children, St. Shott's, July 21-22, 1968
 MUNFLA 68-43/C530
 Collectors: Herbert Halpert

2 children, St. John's, December 19, 1967
 MUNFLA 68-7/C477
 Collectors: Jesse Fudge

(Key: F)

(Fast)

Lit - tle Sal - ly Sau - cer, sit - ting on the wa - ter,
 Rise up, Sal - ly, and wipe a - way your tears.
 Turn to the east, Sal - ly, turn to the west, Sal - ly,
 Turn to the ver - y one that you love best.

(Variants MUNFLA68-43/C530 and 68-7/C477 are text variants only.)

47. LITTLE SANDY GIRL

9.A

(Douglas & Briggs)

There's a lit - tle San - dy girl, sit - ting on a stone,
 Cry - ing, weep - ing, all the day a-lone.
 Rise up, Ma - ry, wipe yourtears a-way,
 Choose the one you love thebest and run, run a-way.

GAME: The children skip round in a circle, holding hands. One child sits in the middle of the circle, hiding her face in her hands. At the second verse the children stand, and the one in the middle runs round outside the circle, and taps another child on the shoulder. They run round the circle in opposite directions and the one who reaches the gap first, goes into the middle next time.

(Original is printed in 4/4 metre, 2 measures per line.)

48. SEE THIS PRETTY LITTLE GIRL OF MINE

This is a ring game, containing echoes of the “Cushion Dance,” in which the child in the centre of the ring chooses one from the circle. The child chosen then remains in the centre after the actions (kissing in former times) are performed. The first child joins the ring, and the game is then repeated.

This game was at the peak of its popularity at the turn of the nineteenth century. Gomme (II, 1898) collected 24 variants (pp. 67–77). Contrary to most singing games, Gomme found that no two of the 24 were alike. The Opies (1985) state that “the opening verse, in which the second line can be less idyllic, ‘She’s cost me (bought me) a bottle of wine’ is the only one exclusive to the game” (p. 126). The first two variants included here are most typical of Gomme’s variants. The first variant (1.A) contains the usual three-verse structure. The Creighton and Senior variant (2.A) also contains these three verses, with a six-line 2nd verse, the last two lines being interpolated from “King William” (#24). The interconnection between these two games has been noted there. The three Gomme variants (3.A–C) and Fowke 4.A begin with the “On the Carpet” verse two of the above variants, without the verse one of the 1.A, 2.A variants. All the variants end with the form of the marriage formula verse “Now... married, we... wish (her) good joy” variations on the text.

The two verses of 3.A–C, and 4.A also occur in variants of “Poor Mary” (#38, 1.B & 2.A). The melodies of the 3.A–C “On the Green Carpet” verses are variants of the melody for that verse in “Poor Mary” (#38, 2.A) and of Gomme’s “Rosy, Apple, Lemon and Pear” (#44, 1.A) variant. [There are several other singing games whose first line melodic pattern is the same as that of Gomme’s “On the carpet” verse in the 3.A–C variants: “Rain, Rain” (#41, 1.A, 1st and 2nd sections), “Three Knights from Spain” (#53, 3.A) and “We Are The English” (#56, 1.A–E).] The 3.C variant’s marriage formula verse is shortened to two lines, sung to a different melody, in compound metre. Two-line marriage formula verses occur in variants of “Sally Water” (#47) but sung to a different melody again. [Connections of “Sally Water” variants to “King William” (#24) and “Poor Mary” (#38) variants are also noted above.] The melody of Fowke’s variant (4.A) recorded 1963, is the same as the “King William” variant (#24, 4.A), that was sung by a different informant, learned c.1915 and recorded also in 1883. The text of verses 2 and 3 there are practically identical to the 4.A text here.

As Gomme (II, 1898) speculates, it appears most probable that “the verses of ‘See this Pretty Little Girl

of Mine' belonged originally to some independent game like 'Sally, Sally, Water,' and that, when divorced from their original context, they lent themselves to the various changes which have been made" (pp. 76-77). On the other hand, one could also speculate about the strength of the verses and their uniformity in the "King William" variants.

48. PRETTY LITTLE GIRL OF MINE

1.A

(Gomme, II, 1898, p. 67, Text ix)

See what a pret - ty lit - tle girl I am!

Bought me ma - ny a bot - tle o' wine!

Bot - tle o' wine to make me shine!

See what a pret - ty lit - tle girl I am!

2. Upon the carpets we shall kneel,
As the grass grows in yonder field;
Stand up lightly on your feet,
And choose the one you love so sweet.
3. Now these two are going to die,
First a girl, and then a boy;
Seven years at afterwards, seven years ago,
And now they are parted with a kiss and a go.

GAME: A ring is formed by the children joining hands – one child stands in the centre. The ring dances or moves slowly round, singing the verses. The child in the centre kneels down when the words are sung, rises and chooses a partner from the ring, kisses her when so commanded, and then takes a place in the ring, leaving the other child in the centre.

48. SEE THIS PRETTY LITTLE GIRL OF MINE

2.A

(Creighton & Senior, 1950, p. 264)

See this pre - ty lit - tle girl of mine,
 She brought me a pen - ny and a bot - tle of wine,
 A bot - tle of wine and a pen - ny too
 To see what my lit - tle girl can do.
 Down on the car - pet you must kneel
 While the grass grows high and green,
 Stand up straight up - on your feet
 And choose the ve - ry one that you love sweet,
 If she's not here to take your part
 Then choose a - no - ther one with all your heart.

Now you are mar - ried I wish you joy,
 First to a girl and se - cond to a boy,
 Se - ven years af - ter and se - ven years to come
 To kneel on the car - pet kiss and be done.

GAME: Children in circle move to music, singing as they go and looking towards child in centre. Follow directions as in song. When it is finished, the first one in centre joins circle and the child who is left plays her part.

(Original is printed in 4/4 metre, the same number of measures per line. The double bars were added to indicate the end of each section.)

48. PRETTY LITTLE GIRL OF MINE

3.A

(Gomme II, 1898, p. 67, Text xiii)

On the car - pet you shall kneel,
 As the grass grows on the field;
 Stand up straight up - on your feet,
 And tell me the one you love so sweet.

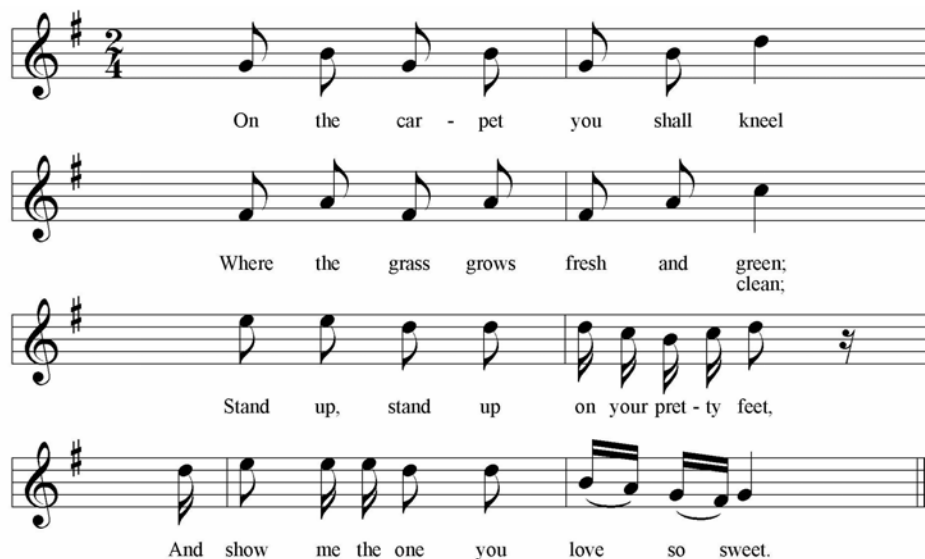
_____ is married with a good child,
 First with a girl and then with a boy;
 Seven years after son and daughter,
 Play with a couple and kiss together.

GAME: A ring is formed by the children joining hands – one child stands in the centre. The ring dances or moves slowly round, singing the verses. The child in the centre kneels down when the words are sung, rises and chooses a partner from the ring, kisses her when so commanded, and then takes a place in the ring, leaving the other child in the centre.

48. PRETTY LITTLE GIRL OF MINE

3.B

(Gomme II, 1898, p. 67, Text xii)



On the car - pet you shall kneel

Where the grass grows fresh and green;
clean;

Stand up, stand up on your pret - ty feet,

And show me the one you love so sweet.

Now Sally's got married, we wish her good joy,
First a girl, and then a boy;
Seven years after, a son and darter,
So, young couple, kiss together.

OR:

Seven years now, and seven to come,
Take her and kiss her and send her off home.

GAME: A ring is formed by the children joining hands – one child stands in the centre. The ring dances or moves slowly round, singing the verses. The child in the centre kneels down when the words are sung, rises and chooses a partner from the ring, kisses her when so commanded, and then takes a place in the ring, leaving the other child in the centre.

48. PRETTY LITTLE GIRL OF MINE

3.C

(Gomme II, 1898, p. 68, Text xv)

On the car - pet you shall kneel,
 As the grass grows in the field;
 Stand up, stand up on your feet,
 Show the girl you
 Now you're mar - ried I hope you'll en - joy
 A son and a daugh - ter, so kiss and good - bye.

GAME: A ring is formed by the children joining hands – one child stands in the centre. The ring dances or moves slowly round, singing the verses. The child in the centre kneels down when the words are sung, rises and chooses a partner from the ring, kisses her when so commanded, and then takes a place in the ring, leaving the other child in the centre.

(The verse is printed in the original in 4/4 metre, 2 measures per line, the marriage formula fragment in 3/4 metre, 4 measures per line.)

48. DOWN ON THE CARPET

4.A

(FO 83)

Down on the car - pet you shall kneel,

While the grass grows round your feet;

Stand up straight up on your feet

And choose the one you love so sweet.

Now they're married life enjoy,
 First a girl and then a boy;
 Seven years after, seven years to come,
 Oh, Scotland's burning, kiss and run.

49. SILLY OLD MAN

“Silly Old Man” is one of several games derived from the “Cushion Dance,” printed in Playford’s *Dancing Master*, 1686, (Opie & Opie, 1985, pp. 191–192). Indeed, the first variant (1.A) from the MUN collection, was recorded in 1968 from a 22 year old woman at St. Joseph’s, learned from her mother, and played by her father as a dance, called the “kissing dance.” For the second variant (1.B), sung by Martha Hutchings at Cowhead, the old man would sit in the centre of the ring on a chair. The third MUN variant (2.A) was sung by Henry Hutchings, also from Cowhead. He called it “a play.” At the end of the “game,” then “they would start to get married” and sing “Here at This”, or the *Loving Couple*, a lengthy declaration, sung to two lines of melody, repeated over and over. It is included below, after variant 2.A as *Loving Couple (A)* p. 404.

The tune for the first two MUN variants (1.A and 1.B) is the “Mulberry Bush” (#30) melody similar to variants from Gomme (II, 1898, p. 196). Gomme published six text versions, two with melodies, for text variants i and v respectively (variants 1.C and 1.D). The melody for the MUN variant (2.A), that is followed by the *Loving Couple*, is in the natural minor key, similar to melodies, based on “Greensleeves,” for “Dame Get Up and Bake Your Pies” (#6).

The texts of Gomme’s variants each include some form of the marriage formula verse at the end where, e.g., “you must obey your father and mother, so love one another like sister and brother,” as also do variants printed in Opie and Opie (1985, p. 202). In the MUN variants, the man is asked to tell the ring (or “the clerk”) what her name shall be, he answers, then is told in the last verse to “give her a kiss and shove her away.” Only the 1.C variant from Gomme includes the words “and now they’re married they must obey.” In her 1.D variant, the marriage formula begins “Now he’s married and tied to a peg...Married a wife with a wooden leg!”

The MUN variants seem to retain the characteristic activities of the “Cushion Dance” as described by the Opies (1985, pp. 190–197). The addition of the *Loving Couple* ceremony for the adult “play” at the end of the variant 2.A is curious, in its reference to “the war” and the wish to be united in “Hiram’s happy land.” The second half of line nine was indistinct. Newell (1883) included an elaborate description and text for a *marriage* dance from Massachusetts, that is similar to those included here (pp. 59–60). The only other Canadian source for this “game” was a text recorded from Highgate, Kent County (1909) and printed in the *JAF*L (xxxii, 1918,

pp. 49–50). It was played like the MUN variant, with the children in “two rows, as in “London Bridge.” The text is a variant of the first ten lines, and is also incomplete. It is included as the *Loving Couple* (B), p. 405.

The *Loving Couple* (A) variant was performed at the end of the “Jingo Ring” (#20, 2.A) and the “Jolly Jolly Lads” (#22, 1.A) variants sung also by Henry Hutchings.

49. LITTLE OLD MAN

1.A

Evelyn (Clarke) McTaggart, Baine Harbour, February 9, 1970

MUNFLA 68-2/C723

Collector: Eveyln (Clarke) McTaggart

Lit - tle old man sat down a - sleep,
 Sat down a - sleep, sat down a - sleep.
 Lit - tle old man sat down a - sleep,
 E - I - E - I - O, sir!

Wants a young woman to keep him awake,
 Keep him awake, keep him awake.
 Wants a young woman to keep him awake,
 E-I-E-I-O, Sir!

Tell us what her name should be,
 Her name should be, her name should be.
 Tell us what her name should be,
 E-I-E-I-O, Sir!

----- her name shall be,
 Name shall be, Name shall be.
 ----- her name shall be,
 E-I-E-I-O, Sir!

And now they're married they must obey,
 Must obey, Must obey.
 And now they're married they must obey,
 So give her a kiss and "SHOVE HER AWAY!"

GAME: A boy is sitting on the ground, the rest dance in a ring. The child points to the one he chooses in verse three who comes into the ring in verse five and sits on his lap. He then "shoves her away" and joins the ring. The game begins again with the girl in the centre. The last three words are spoken.

49. THERE WAS AN OLD MAN

1.B

Martha Hutchings, Cow Head, August 25, 1966

MUNFLA 66-24/C256

Collectors: Herbert Halpert & John D.A. Widdowson

Martha Hutchings, Cow Head, July 18, 1970

MUNFLA 71-50/C963

Collector: Herbert Halpert

There was an old man sat down to sleep,
 Sat down to sleep, sat down to sleep.
 There was an old man sat down to sleep,
 Hi ho, hi ho, hi ho.

He wants a young girl to keep him awake
 To keep him awake, to keep him awake
 He wants a young girl to keep him awake
 Hi Ho Hi Ho Hi Ho.

Tell us what her name shall be
 Her name shall be, her name shall be
 Tell us what her name shall be
 Hi Ho Hi Ho Hi Ho.

_____ her name will be
 Her name shall be, her name shall be
 _____ her name will be
 Hi Ho Hi Ho Hi Ho.

Give her a kiss and push her away
 And push her away, and push her away
 Give her a kiss and push her away
 Hi Ho Hi Ho Hi Ho.

GAME: Everybody in a ring. An old person would sit in the middle, on a chair.

49. SILLY OLD MAN

1.C

(Gomme II, 1898, p. 196, Text i)

Sil - ly old man, he's all a - lone,
 He wants a wife and can't get one;
 Round and round and choose a good one,
 Or else choose none.

This young couple are married together,
 Their fathers and mothers they must obey;
 Love one another like sister and brother,
 And down on their knees and kiss one another.

GAME: The children form a ring, joining hands. A child, usually a boy, stands in the middle. The ring dances round and sings the verses. The boy in the centre chooses a girl when bidden by the ring. These two then stand in the centre and kiss each other at the command. The boy then takes a place in the ring, and the girl remains in the centre and chooses a boy in her turn.

49. SILLY OLD MAN

1.D

(Gomme II, 1898, p. 197, Text v)

Sil - ly old man, he walks a - lone,
Walks a - lone, walks a - lone;
Sil - ly old man, he walks a - lone,
Wants a wife and he can - na' get one.

All go round and choose your own
Choose your own, choose your own;
All go round and choose your own,
Choose a good one or let it alone.

Now he's married and tied to a peg,
Tied, to a peg, tied to a peg;
Now he's married and tied to a peg,
Married a wife with a wooden leg.

GAME: As 1.C

49. OLD MAN SAT DOWN TO SLEEP

2.A

Henry Hutchings, Cow Head, July 18, 1970
 MUNFLA 71-50/C975
 Collector: Herbert Halpert

(Key: E-flat)

There was an old man sat down to sleep,
 Sat down to sleep, sat down to sleep,
 There was an old man sat down to sleep,
 Hi ho, hi ho, hi ho!

There was a young girl to keep him awake,
 To keep him awake, to keep him awake,
 There was a young girl to keep him awake,
 Hi ho, hi ho, hi ho!

Oh, tell the clerk her name shall be,
 Her name shall be, her name shall be,
 Oh, tell the clerk her name shall be,
 Hi ho, hi ho, hi ho!

Nancy Toope her name shall be,
 Her name shall be, her name shall be,
 Nancy Toope her name shall be,
 Hi ho, hi ho, hi ho!

Oh, give her a kiss and shove her away,
 Shove her away, shove her away,
 Oh, give her a kiss and shove her away,
 Hi ho, hi ho, hi ho!

GAME: A ring game with a boy in the centre. It would continue until all were picked. Then they would start to get married and sing the "Loving Couple." (See next page)

LOVING COUPLE (A)

Henry Hutchings, Cow Head, July 18, 1970
MUNFLA 71-50/C975
Collector: Herbert Halpert

(Key: A-flat)

Here at this the lov-ing cou-ple stand

And wish to be u-nit-ed in Hi-ram's hap-py land.

The war there are over, and troubles they are gone
And marching down together, he leaves her alone.
My true love's gone and leaved me I know not for why
He's gone and he leaved me to mourn and to cry.
Oh when come my true love and how do you do,
And how have you been since the last time saw you?
The waves and the billows.....
And can you give them praise by the raising of your hand.
Oh, now they are married and never more to part
And can you kiss her twice from the bottom of your "HEART."

GAME: Everyone lined up, the boys on one side, the girls on the other. The last word is spoken.

This song is not included in the analysis program. It was sung a 5th lower than the 'Old Man Sat Down to Sleep' (#49, 2.A.)

LOVING COUPLE
(B)

(*JAF*L xxxi, 1918, p. 49)

631. In a game from Highgate, Kent County (Dec. 4, 1909), the children form two rows, as in "London Bridge," then a pair from one end march between the rows, one of them singing, –

"Come, Martha maiden, present me your hand,
For I want a wife, and you want a man.
So we will get married if we can agree.
We'll march down the centre, and married we'll be."

At the other end they separate, each returning on the outside of the rows to the end from which they started.
At this juncture Martha wails, –

"Oh, my true-love's gone and left me,
And left me all alone." –
"Go home to your cottage,
And soon he'll return." –

"Oh, here comes my true-love,
And how do you do?
And how have you been
Since I parted with you?"

Her "true-love" now joins her, and replies, –

"The wars are all over,
And we are safe from harms;
The friends will give us pleasure
By raising up their arms."

Probably they formed an arch by joining hands with those opposite. The description of the game from here is evidently unfinished.

50. SWINGING IN THE LANE

This variant is the only one of its type. It was recorded by Helen Creighton in 1949 at Baccaro, Shelburne Co., sung by children. There is rather a unique game and melody, not reported elsewhere.

50. SWINGING IN THE LANE

1.A

(Creighton, MS 10-9)

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of quarter and eighth notes, with a final half note on each line. The lyrics are printed below the notes.

Swing - ing in the lane,
 Su - sie, Ann, and Joe,
 Up we go and down a - gain
 And up a - gain we go.

GAME: Have a circle with a person behind each two. Hold hands and swing back and forth. As you sing "up we go," the one at the back comes through and goes to the next pair. This puts another one at the back who does it the next time. Keep singing to each person you come to.

51. THREAD THE NEEDLE

“Threading the Needle” was one of the most popular pastimes, even in the Middle Ages. The Opies (1985) extensively document the game’s presence in art, literature and song from the 14th century to the present and from many countries in the world (pp. 32–43). They also include much of Gomme’s lengthy annotations (II, 1898, pp. 228–232; See also Newell, 1883, pp. 91 & 241). The general game description in Gomme, the “Grandy needles” variety, is for the children to stand in two long rows, each holding the hand of the child opposite, the last two forming an arch. The children run under the arch as they sing, then the first two form an arch, and so on (II, 1898, p. 2). In Gomme’s variant, 1.A, the first two children hold up a handkerchief and the children run through beginning with the last. This form of the game is noted by the Opies (1985) in game descriptions from the early 19th century (pp. 40–43). The oldest form of the game found in the MUN 1.B variant, is described by the Opies as follows:

In its vigorous form the players, the more the better, held hands in a line. The two players at one end of the line made an arch by each raising the hand with which they were linked, and, without anyone letting go of his neighbour, the player at the other end of the line ran through the arch and kept running until everyone in the line had been drawn through after him and the two players who made the arch were forced to twist round and follow. The two players in the lead now made an arch themselves, and the player in the rear, who formerly made part of the arch, doubled up to the front, bringing after him the rest of the line, which momentarily had been checked; and everyone passed under the new arch which in turn was pulled along at the end of the line until the new leaders who had first formed an arch decided to make another one, and the tail once again raced forward to lead the way under it. This process continued for as long as strength remained or space permitted; for much ground could be covered as the line moved ever forward. In fact, played like this, the game was scarcely more than a boisterous form of progression; and the ideal setting was an empty street or series of streets, a requirement not easy to obtain other than on a holiday, and then perhaps only in the evening. (pp. 35–36)

Gomme included the following description of the game being played in the late 19th century on Shrove Tuesday:

At Bradford-on-Avon, as soon as the “pancake bell” rang at 11 a.m., the school children had holiday for the remainder of the day, and when the factories closed for the night, at dusk the boys and girls of the town would run through the street in long strings playing “Thread the Needle,” and whooping and hallooing their best as they ran, and so collecting all they could together by seven or eight o’clock, when they would all adjourn to the churchyard, where the old sexton had opened the churchyard gates for them; the children would then join hands in a long line until they encompassed the church; they then, with hands still joined, would walk round the church three times; and when dismissed by the old sexton, would return to their homes much pleased that they had “Clipped the church.” (II, 1898, p. 36)

The Opies give several other accounts of such activities occurring on Easter Monday, at Mayday celebrations, and at Midsummer, played by “male and female, young, middle-aged and old” (1985, p. 38). The informant of

the MUN variant 2.A, Mrs. Mary Snow, stated that the game was played at school in the school yard. It was still being played there in 1967 when her variant was recorded.

The first variant is Gomme's second tune, text iv; the second variant is from MUN, to a completely different tune. Here the text begins "Thread the needle, thread the needle, Dan, Dan, Dan." The Opies (1985) state that it is these words only that remain in tradition in Dublin and in Hampshire when children "stitch themselves into a knot" (pp. 39 & 52). It seems that "How Many Miles to Babylon" (#15) was one of the games that displaced "Thread the Needle" in the nineteenth century (Opie & Opie, 1985, p. 44).

The MUN 2.A variant was originally transcribed in four lines of two measure phrases in 12/8 metre. The line lengths were clear, and the main accents seemed to create that feeling of a broader metrical framework, probably because of the lively tempo. Then, variants with similar melodies that had been grouped by the phrase analysis program were compared with the MUN variant. These had been transcribed in four measure phrases, and it became apparent that there were definite similarities with the MUN "Thread the Needle" 2.A variant. In fact, there are several, very interesting musical connections among the following variants.

Phrases one and two of the MUN 2.A variant are repeated in the #55,1.A-B variants of "Wallflower" of Gomme and Kidson. The same repeated (four-line) melody occurs in the second section of #12,3.A "Green Grass" variant of Plunket, to the text beginning "Fair maid, pretty maid." Only two phrases of the melody also occur in the same section, first two lines, of variants 2.B-C of "Green Grass" (#12) of Gomme and Gillington respectively.

Phrase four of the MUN "Thread the Needle" (#51, 2.A) variant is a variation of phrases two and four of the following variants: "How many Miles to Babylon" (#15, 2.A-B, Scottish versions), "I Sent a Letter to my Love" (#17,1.A-B, "Dree, dree, dropped it" text), "Ring a Ring of Roses" (#43,2.A, the Scottish version), and "Wallflowers" (#55, 2.A-C). A more complete discussion of the interconnections between the variants that are in four measure phrases can be found in the Appendix A, p. 487.

51. THREAD THE NEEDLE

1.A

(Gomme II, 1898, p. 228, Text iv)

Thread my grand - moth - ers nec - dle,

Thread my grand - moth - ers nec - dle;

It is too dark we can - not see

To thread my grand - moth - er's nec - dle.

GAME:

General Method: The children stand in two long rows, each holding the hands of the opposite child, the two last forming an arch. They sing the lines, and while doing so the other children run under the raised arms. When all have passed under, the first two hold up their hands, and so on again and again, each pair in turn becoming the arch. For this variant, the two first hold up a handkerchief, and the children all run under, beginning with the last couple.

51. THREAD THE NEEDLE

2.A

Mary Snow, Cupids, August 27, 1967
 MUNFLA 67-34/C428
 Collector: Victor Dupree

(Key: F8va)

Fast

Thread the nec - dle, thread the nec - dle, Dan, Dan, Dan,
 Thread the nec - dle, thread the nec - dle, Dan, Dan, Dan,
 It was so dark that they could not see
 To thread the tai - lor's nec - dle.

GAME: Two children form an arch. There would be about a dozen children and they would all go under. By the time the song was finished, they would have all gone through.

52. THREE DUKES

The Opies (1985) describe this as a “classic singing game in that it is of old stock, has international analogues, enacts an outmoded practice, possesses little appeal to adults, was immensely popular in the nineteenth century, and is played with equal gusto by children today” (p. 77). The Opies include this game in their chapter *Matchmaking* together with “Green Grass” (#12), “Poor Widow” (#39), “Three Knights from Spain” (#53), and “Three Sailors” (#54). The first three games contain elements of the “Cushion Dance.” They “belong to a group of European entertainments which make fun of the old system of match-making” (op. cit., p. 73). Creighton (1950) stated that “this was one of my favourite childhood games, which probably appealed to me for its dramatic quality” (p. 262).

The words and method of play vary as much today as in the past. Gomme (II,1898) printed thirty text variants (pp. 233–252) and described several methods of play, many that are represented in the variants included below. Generally, there are two sides facing each other with enough space between them to advance and retire as they sing the alternate verses. The one side may consist of one or three players, usually Dukes (or Kings, as in several Canadian variants), the other side consists of everyone else. This is not a game of individual courtship: “love” is not mentioned, and the marriage formula does not appear. Gomme (II, 1898) stated her belief in its origin as follows:

It is a distinct survival of tribal marriage. ...The game is a purely marriage game, and marriage in a matter-of-fact way. ...The maidens are apparently ready and expecting the arrival of the young men. They are apparently as ready to become wives as the Dukes are to become husbands. ...The suggested depreciation of the girls, and their saucy rejoinders, may be looked upon as so much good-humoured chaff and banter exchanged between the two parties to enhance each other’s value, and to display their wit. ...There is no sign that a “ceremony” or “sanction” to conclude the marriage was necessary, nor does kissing occur in the game. (p. 253)

Although not a marriage formula, some of the variants do contain an end verse, often sung to a different tune. Several of these end verses are borrowed from other singing games, one is found in British variants only, and another is a modern addition. The method of play is therefore varied according to these influences. The text of the added verse in the British variants (1.A, B. and 3.A) is unique to this singing game. It begins “Through the kitchen and through the hall” (“an echo of ballad and folk song, common in the late 19th century,” Opie & Opie, 1985, p. 80), and is usually sung to a different tune than the verses. In Kidson’s 3.A variant, during

the singing of this last verse, the line of girls raise their arms to form arches, and the Dukes file under one arch, then back through another, taking hold of a girl whom they bring back to their side. In Creighton's variants (4.A & C) there is a tug of war at the end, and in the latter variant, the persons who are chosen and who are to give her away are named (as in "Nuts in May," #31). In Creighton's variant 4.B, the children dance round at the end and sing "Here we go on our honeymoon" to the "Mulberry Bush" (#30) tune. In both the Creighton and Senior (5.B) and Plunket (6.A) variants, the game ends by the Duke choosing the "fairest one that I can see," an interpolation from "Green Grass" (#12). In the 5.B variant, the girl refuses twice although the Duke rejoins that she wouldn't say "I WON'T" if her mother were here. The girl finally consents when the Duke says she wouldn't say "I WON'T" if her father were here. An additional influence from "Green Grass" is in the Sumner (1888) variant (2.B), about "Forty Dukes A-Riding, My ducy dulcy officer," to catch the naughty girls, "my ducy dulcy day" (p. 28). The Dukes sing at the end, to a variant of the "Three Knights from Spain" (#53, 2.A), "So naughty girls you won't obey? Then I will make you stop your play. I'll catch you one, I'll catch you all, I'll catch you big, I'll catch you small." There are three text variants recorded in the *JAFI* (xxxii, 1918, p. 52; 1909, p. 53; 1909, p. 130). In the latter, the last verse was "And now we are married, ...with an ansy, tansy, tee." There is a fourth verse interpolated, "Take one of my fine daughters," also in a text variant (p. 52), whose game concludes with a chase by the King. This extra verse does occur in some of Gomme's text variants.

The tunes are as varied, on a basic melody, as are the texts and games. The majority are variants of the "Mulberry Bush" (#30), "Jingo Ring" (#20) melody, particularly variants 1.A-2.B, the last verses of 3.A and 4.B, and the second half of the "Through the kitchen and through the hall" verse of variant 1.A. The melody of Kidson's 3.A variant is found in variants of "The Alley, Alley, Oh" (#2, 1.A-C), "London Bridge" (#26, 4.A), "Nuts in May" (#31, 3.A), and "Old Roger" (#34, 1.A-C). The three Creighton variants (4.A-C) are essentially the same melody, like "Mulberry Bush," except lines 1, 2, and 3 are ascending, to cadence on *so*. The 5.B variant of Creighton and Senior is similar, but the melody of lines 1 and 3 only ascends to *mi* rather than *so* in the second measure of the phrases. Plunket's 6.A tune is unique. The "Short Courtship or The Lusty Wooer" of Rimbault (7.A) is almost a variant of the "Mulberry Bush" tune. The Fowke (5.A) tune contains elements of "The British Grenadiers" march tune within a "Mulberry Bush" framework.

Finally, without exception in the variants included here, each verse ends with a refrain, e.g., "With a rancy, tancy, tay" (in Gomme, 1.A), and in Creighton, "A-rish-ama, tish-ama-tee" (2.A), "With a ransy, tansy, tiddy-i-oh"

(4.A), “So fancy, tancy, tiddle-I-oh” (4.C), and “Upon a husky day” (4.B). There are many variations of this refrain in other variants here and in Gomme’s variant texts. Although the Opies do not comment on its origins, Gomme (II, 1898) believed that the refrain “represents an old tribal war cry, from which ‘slogans’ or family ‘cries’ were derived” (p. 254). It is interesting to note that this refrain “accompanies all versions, and separates this game from some otherwise akin to it” (Gomme, *op. cit.*).

52. THREE DUKES A-RIDING

1.A

(Gomme, 1894a, p. 42; Gomme II, 1898, p. 233, Text i)

Here come three Dukes a - rid - ing

A - rid - ing, a - rid - ing;

Here come three Dukes a - rid - ing,

With a ran - cy, tan - cy, tay.

What is your good will, Sirs?
 Will, Sirs, will, Sirs?
 What is your good will, Sirs?
 With a rancy, tancy, tay!

Our good will is to marry,
 To marry, to marry;
 Our good will is to marry,
 With a rancy, tancy, tay!

Marry one of us, Sirs,
 Us, Sirs, us, Sirs;
 Marry one of us, Sirs,
 With a rancy, tancy, tay!

You're all too black & dirty,
 Dirty, dirty;
 You're all too black & dirty,
 With a rancy, tancy, tay!

We're good enough for you, Sirs,
 You, Sirs, you, Sirs,
 We're good enough for you, Sirs,
 With a rancy, tancy, tay!

You're all as stiff as pokers,
 Pokers, pokers;
 You're all as stiff as pokers,
 With a rancy, tancy, tay!

We can bend as well as you, Sirs,

You, Sirs, you, Sirs;
 We can bend as well as you, Sirs,
 With a rancy, tancy, tay!

Through the kitch - en and through the hall,
 I choose the fair - est of you all;
 The fair - est one that I can see
 Is pret - ty Miss—— - , walk with me.

GAME: Three children, generally boys, are chosen to represent the three dukes. The rest of the players represent maidens. The three dukes stand in line facing the maidens, who hold hands, and also stand in line. Sufficient space is left between the two lines to admit of each line in turn advancing and retiring. The three dukes commence by singing the first verse, advancing and retiring in line while doing so. The line of maidens then advances singing the second verse. The alternate verses demanding and answering are thus sung. The maidens make curtseys and look coquettishly at the dukes when singing the fourth verse, and draw themselves up stiffly and indignantly when singing the sixth, bending and bowing lowly at the eighth. The dukes look contemptuously and criticizingly at the girls while singing the fifth and seventh verses; at the ninth or last verse they "name" one of the girls, who then crosses over and joins hands with them. The game then continues by all four singing "Here come four dukes a-riding," and goes on until all the maidens are ranged on the dukes' side.

52. HERE COME THREE DUKES

1.B

(Gillington, 1909b, p. 4)

GAME: Three boys mount three others on their backs and walk to the girls singing:-

Here come three Dukes a - rid - ing,
 A - rid - ing, a - rid - ing,
 Here come three Dukes a - rid - ing,
 Sir Ran - som, Tan - som, Tar - dy O!

The maids sing in reply:-

“Pray, what is your intention, Sirs?
 Intention, Sirs, intention, Sirs,
 Pray what is your intention, Sirs,
 Sir Ransom, Tansom, Tardy O!”

The Dukes:-

“We have come forth to marry O!
 Marry O! marry O!
 We have come forth to marry O!
 Sir Ransom, Tansom, Tardy O!”

The Maids:-

“Pray, which of us will you have, Sirs?” etc.

The Dukes:-
“You’re all as black as charcoal!” etc.

The Maids:-
“We’re just as clean as you, Sirs!” etc.

The Dukes:
“You’re all as stiff as pokers!” etc.

The Maids:-
“We can bend as well as you, Sirs!” etc.

The Dukes:-
“Down the kitchen and down the hall,
Choose the fairest of them all!
The fairest one that I can see
(*Name of girl*) Come over to me!”

The girl is chosen, joins the Dukes who ride backwards and forwards singing “Here come four Dukes” etc., then “five Dukes” etc., until all the girls have been chosen.

52. HERE COME THREE DUKES [B]

2.A

(Creighton & Senior, 1950, p. 262)

Here come three Dukes a - rid - ing,
A - rid - ing, a - rid - ing,
Here come three Dukes a - rid - ing,
A - rish - a - ma, tish - a - ma - tee.

And what are you 'riving here for,
Here for, here for?
And what are you 'riving here for,
A-rish-ama, tish-ama-tee.

We're 'riving here to marry,
To marry, to marry,
We're 'riving here to marry,
A-rish-ama, tish-ama-tee.

And who are you going to marry,
Marry, Marry,
And who are you going to marry?
A-rish-ama, tish-ama-tee.

You're all too black and ugly,
Ugly, ugly,
You're all too black and ugly,
A-rish-ama, tish-ama-tee.

We're just as good as you are,
You are, you are,
We're just as good as you are,
A-rish-ama, tish-ama-tee.

GAME: There were the three dukes on one side, and on the other any children who wanted to play. The side singing the dialogue held hands and walked back and forth in front of the other row. Like the Seaforth children, we turned our backs in disdain when singing, "We're just as good as you are," swishing our skirts (wagging our tails) in a very unladylike but to us perfectly delightful gesture.

(Original is printed 2/4 metre, with triplet eighths for the refrain in the last line.)

52. FORTY DUKES A-RIDING

2.B

(Sumner, 1888, p. 28)

For - ty dukes a - rid - ing,
My ducy dul - cy of - fi - cer.
For - ty dukes a - rid - ing,
My ducy dul - cy day.

“What do you wish for?
My ducy dulcy officer
What do you wish for?
My ducy dulcy day.”

“I wish to catch the naughty girls,
Naughty girls, naughty girls.
I wish to catch the naughty girls,
My ducy dulcy day.”

“We are none of us naughty here sir,
My ducy dulcy officer.
We are none of us naughty here sir,
My ducy dulcy day.”

“How do you show your goodness girls
Goodness girls, goodness girls?
How do you show your goodness girls?
My ducy dulcy day.”

“We all do as we are bid sir,
My ducy dulcy officer.
We all do as we are bid sir,
My ducy dulcy day.”

“Then I bid you to stop your game girls,
Game girls, game girls.
Then I bid you to stop your game girls,
My ducy dulcy day.”

“We won’t stop for you sir,
My ducy dulcy officer.
We won’t stop for you sir,
My ducy dulcy day.”

So naugh - ty girls you won't o - bey?

Then I will make you stop your play -

I'll catch you one, I'll catch you all

I'll catch you big, I'll catch you small.

GAME: Song for the game of Blindman's Buff.

(In the original source, the bar lines in this last chorus were printed one beat to the left.)

52. THREE DUKES A-RIDING

3.A

(Kidson, 1916, p. 92)

GAME: The children are divided into Dukes and Maidens. Three represent the Dukes. They face the Maidens, who are ranged in a row, holding each other's hands. The Dukes also take hands. All advance and retire when singing, and stand still when not doing so. All sing:-

I saw three Dukes a - rid - ing,
 A - rid - ing, a rid - ing.
 I saw three Dukes a - rid - ing,
 With a tan - cy, tir - ra - la - lee.

MAIDENS. What is your goodwill, Sirs, etc.

DUKES. Our goodwill is to marry, etc.

MAIDENS. Then marry one of us, Sirs, etc.

DUKES. (*shaking their heads*)

You're all too young to marry, etc.

MAIDENS. (*walking on tip-toe and stretching their necks so as to look as tall as possible*)

We're old enough for you, Sirs, etc.

DUKES. You're all as stiff as pokers, etc.

MAIDENS. (*bowing as they advance*)

Yet we can bend to you, Sirs, etc.

The final verse is then sung by the Dukes to the tune of *Jing-a-ring*. During the singing the Maidens stand still with their joined hands raised, making a row of arches. The Dukes in single file, each holding on to the

child in front of him, dance through one arch and back through another. As they do so the first Duke takes hold of the child chosen and leads her (or him) to the Dukes' side.

DUKES.

Through the kitch - en, through the hall,
 We choose the fair - est of you all,
 The fair - est one that I can see,
 Come, pret - ty Miss (Nel - lie) and walk with me.

The game is continued with four Dukes a-riding, and goes on until all the children have become Dukes.

52. HERE COME THREE DUKES A-RIDING

4.A

(Creighton, MS 84-1)

Here come three Dukes a - rid - ing,

Rid - ing, rid - ing,

Here come three Dukes a - rid - ing,

With a ran - sy, tan - sy tid - dy - i - oh.

2. And what are you riding her for? etc.
3. We're riding here to be married,
4. And who are you going to marry?
5. You're all too black and ugly,
6. We're just as good as you are,

GAME: Lines formed and the three dukes would ride up towards opposite line, up and back, up and back, singing the first verse. At the fifth verse they would turn their backs. In the sixth verse the other line turned backs and shook back of skirts at them. Then they had a tug of war and jumped and squealed and had a lovely time.

52. HERE COMES A DUKE A-RIDING

4.B

(Creighton, MS 10-1)

Here comes a Duke a - rid - ing,
A - rid - ing, a - rid - ing,
Here comes a Duke a - rid - ing
Up - on a husk - y day.

Oh, what are you riding here for?
Here for, here for,
Oh, what are you riding here for?
Upon a husky day.

We're riding here to get married,
Married, married,
We're riding here to get married,
Upon a husky day.

Oh, who are you going to marry?
Marry, marry,
Oh, who are you going to marry?
Upon a husky day.

We're going to marry Norman,
Norman, Norman,
We're going to marry Norman,
Upon a husky day.

Oh, how are you going to get him?
Get him, get him,
Oh, how are you going to get him?
Upon a husky day.

We're going to get him this way,
This way, this way,
We're going to get him this way,
Upon a husky day.

GAME: One Duke faces a line of players. The Duke advances and retreats as all sing the first verse. The line responds with the second and alternate verses, the Dukes sings the third and alternate verses. At verse 7 the

line puts their hands on their hips and sways back and forth. When the child is chosen from the line, the pair swing around during the singing of verse 8:-

Oh, here we go on our hon - ey - moon,
 Hon - ey - moon, hon - ey - moon.
 On, here we go on our hon - ey - moon,
 Up - on a husk - y day.

52. HERE COME THREE KINGS

4.C

(Creighton, MS 83-11)

Here come three kings a rid - ing,
 A rid - ing, a rid - ing,
 Here come three kings a rid - ing,
 So fan - cy tan cy tid - dle I - oh.

What are you riding here for?
 Here for, here for,
 What are you riding here for?
 So fancy, tancy, tiddle-i-oh.

We're riding here to get married,
 Get married, get married,
 We're riding here to get married,
 So fancy, tancy, tiddle-i-oh.

Who are you going to marry?
 To marry, to marry,
 Who are you going to marry?
 So fancy, tancy, tiddle-i-oh.

Edith is going to marry,
 To marry, to marry,
 Edith is going to marry,
 So fancy, tancy, tiddle-i-oh.

Who will we have to give her away?
 Give her away, give her away,
 Who will we have to give her away?
 So fancy, tancy, tiddle-i-oh.

We'll have Marjorie to give her away,
 Give her away, give her away,
 We'll have Marjorie to give her away,
 So fancy, tancy, tiddle-i-oh.

GAME: Three Kings range themselves opposite a line of players. All sing the first verse, then the line and Kings

alternate, advancing and retreating. At the end there is a tug of war between the two players named, and the weaker player goes to the side of the winner.

52. THREE KINGS A-RIDING

5.A

(Fowke, 1969, p. 36)

Here come three Kings a - rid - ing,
A - rid - ing, a - rid - ing.
Here come three Kings a - rid - ing,
With a ran - cy, tan - cy, tit - ty - I - O.

What are you coming here for,
Here for, here for?
What are you coming here for,
With a rancy, tancy, titty-I-O?

We're coming here to get married,
Married, married.
We're coming here to get married,
With a rancy, tancy, titty-I-O.

Which one will you have, sirs,
Have, sirs, have, sirs?
Which one will you have, sirs,
With a rancy, tancy, titty-I-O?

I think I will take this one,
This one, this one.
I think I will take this one,
With a rancy, tancy, titty-I-O.

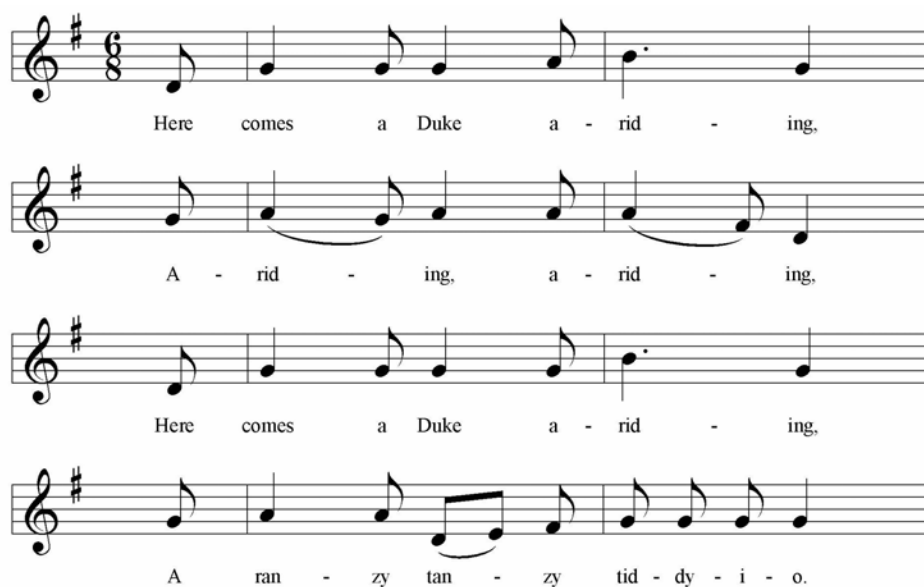
GAME: Three children in one line facing the others advance and withdraw. The child named joins the "three kings" who then become "four kings" for the next round.

52. HERE COMES A DUKE A-RIDING [A]

5.B

(Creighton & Senior, 1950, p. 261)

GAME: All children line up on one side except one, the duke, who faces them. She or he walks up to meet them and then back, up and back, singing:



Here comes a Duke a - rid - ing,
A - rid - ing, a - rid - ing,
Here comes a Duke a - rid - ing,
A ran - zy tan - zy tid - dy - i - o.

Children on opposite side join hands and walk up to duke, singing:

“What are you riding here for,
Here for, here for,
What are you riding here for,
A ranzy tanzy tiddy-i-o?”

Duke walks up to them again, singing:

“I’m riding here to get married,
Married, married,
I’m riding here to get married,
Ranzy tanzy tiddy-i-o.”

Children on opposite side again join hands and walk up to duke, singing:

“Why don’t you marry one of us,
One of us, one of us,
Why don’t you marry one of us,
Ranzy tanzy tiddy-i-o?”

Duke walks up with back to them, singing:

“You’re all too black and ugly,
Ugly, ugly,
You’re all too black and ugly,
Ranzy tanzy tiddy-i-o.”

Opposite side walks up with backs turned, singing:

“We’re just as good as you are,
You are, you are,
We’re just as good as you are,
Ranzy tanzy tiddy-i-o.”

Duke faces them and walks up, singing:

“I’ll choose the fairest of you,
Of you, of you,
I’ll choose the fairest of you,
Ranzy tanzy tiddy-i-o.”

Duke makes choice, but child who is chosen, says, “I WON’T.”

Duke sings:

“If your mother were here you wouldn’t say that,
Wouldn’t say that, wouldn’t say that,
If your mother were here you wouldn’t say that,
Ranzy tanzy tiddy-i-o.”

Child repeats, “I WON’T.”

Duke sings:

“If your father were here you wouldn’t say that,
Wouldn’t say that, wouldn’t say that,
If your father were here you wouldn’t say that,
Ranzy tanzy tiddy-i-o.”

He pulls her to his side. This is repeated until he has all the children on his side.

52. HERE COME THREE DUKES

6.A

(Plunket, 1886, p. 38)

GAME: Three of the children, as Dukes, advance and sing the following verse, they retire, and the other children then advance and answer them.

Here come three Dukes a - rid - ing,
A - rid - ing, a - rid - ing.
Here come three Dukes a - rid - ing
With a Ran - cy Tan - cy Tee.

And pray what is your will, Sirs?
Your will Sirs? Your will, Sirs?
And pray what is your will, Sirs?
With a Rancy Tancy Tee.

Our will is to be married,
To be married, To be married,
Our will is to be married,
With a Rancy Tancy Tee.

Are any here you like, Sirs?
You like, Sirs? You like, Sirs?
Are any here you like, Sirs?
With a Rancy Tancy Tee.

You are all too black and ugly,
And ugly, And ugly,
You are all too black and ugly,
With a Rancy Tancy Tee.

We're good enough for you, Sirs,
For you, Sirs, For you, Sirs,
We're good enough for you, Sirs,
With a Rancy Tancy Tee.

The fairest one that I see,
That I see, That I see,
Is pretty Mistress Mary:
Will you come and dance with me?

"Mary" joins the Dukes; who then advance singing "Here come four Dukes" etc., till all are chosen.

52. THE SHORT COURTSHIP;
OR,
THE LUSTY WOOER

7.A

(Rimbault, 1846, p. 38)

Here comes a lust - ty woo - er

My a - dil - din, my a - dil - din;

Here comes a lus - ty woo - er

Lil - ly bright and shin - a.

Pray, who do you woo,
My a-dildin, my a-dildin?
Pray, who do you woo,
Lily bright and shine-a?

For your fairest daughter,
My a-dildin, my a-dildin,
For your fairest daughter,
Lily bright and shine-a.

Then there she is for you,
My a-dildin, my a-dildin,
Then there she is for you,
Lily bright and shine-a.

53. THREE KNIGHTS FROM SPAIN

This game is known variously as the “Three Brethren,” “Three Jews,” or “Three Knights from Spain.” The Opies (1985) have documented that the game is at least two hundred years old, and that it has antecedents in Spain in the sixteenth century (pp. 92–107). Kidson (1916) commented:

In its original form it is undoubtedly of very early date, and is even said to have originated from the fact of ambassadors from Spain soliciting the hand of one of the daughters of Edward III for a royal alliance. (p. 11)

Gomme (II, 1898) believed that the game dates from a much earlier period (p. 279).

Gomme printed thirty-seven text variants (op.cit., pp. 257–274). She said that the dialogue was generally spoken, not sung, although there is a distinctive melody occurring for the majority of variants included here and in the Opies (1985, p. 92). The Opies have classified this as a game of *Matchmaking* but it is different from the “Three Dukes” (#52) in that the suitors come seeking a particular girl who is named. “The girl is in charge of a mother or guardian; and the older woman, whose initial doubtfulness about the match may well be feigned, is probably bribed” (Opie & Opie, 1985, p. 93). The method of play is in the form of the Knights in line advancing and retiring, with the girls lined up opposite, the tallest representing the Mother, in the middle. It is she who generally responds to the Knights.

The Opies (1985) comment that “despite the quaintness of the language, the verses retained their shape and content in the nineteenth century to a remarkable degree” (p. 94). This is evident in Gomme’s variants and in the variants included below. The Plunket (1.C) and Kidson (3.A) variants contain one of the oldest forms of the text/dialogue, as printed in 1784, *Gammer Gurton’s Garland*. The first eight lines had already appeared in *Mother Goose’s Melody*, 1780, “a collection of oral verse which had possibly been assembled by Goldsmith around 1765” (Opie & Opie, 1985, pp. 92–93). In variants 1.C and 3.A., after the Knight comes courting the Mother’s daughter, he is told to “Go off, go off, thou scornful (Spanish) Knight, And rub your spurs till they be bright.” He retorts “My spurs they are of costliest wrought and in your town they were not bought. Nor in your town will they be sold, Neither for silver nor for gold” (Plunket, 1.C). In this variant the Knight is admonished to return and he picks the fairest one that he can see. When all are chosen, the daughters are returned “safe and sound, and in each pocket a thousand pound.”

Four of the variants' texts are derived from the original first eight lines only (1.A, Kidson; 1.B, Kerr; 2.A Fowke; and 2.B, Gillington). However, lines five and six, "Be she young, or be she old, 'Tis for her beauty (gold) she must be sold," are omitted. There is no reference to the "spurs" or to the daughter's return. In three of these variants (except Fowke, 2.A), the daughter refuses at first, to which the Knights respond, "Naughty girl she won't come out," until she consents, and the Knights sing "Now we've got a dear little maid" – or "bonny ring." These 2 verses are beholden to the "Cushion Dance," an interpolation from "Green Grass" (#12). The addition of these extra verses adds a dance round in a ring at the end, sung to the "Mulberry Bush" tune (#30). In Plunket's (1.C) variant, when all the girls are chosen and returned, they are then chased by the Mother.

Reference has been made above to the distinctive tune of the 1.A–C variants. The melodies of 2.A (Fowke) and 2.B (Gillington) are variants of this tune: the melodies are "simplified" and have a narrower range. The "Naughty girl she won't come out" text, when it occurs in these variants, is sung to the "Mulberry Bush" (#30) tune, as noted above. The last variant, 3.A (Kidson), is sung to a completely different "march-like" tune.

The Opies and Gomme remark on the interposing of the opening lines from the "Three Dukes" in some variants of the "Three Knights from Spain" (see, for example, variant xxxi, Gomme II, 1898, p. 271; Opie & Opie, 1985, p. 95). A curious reversal of this interchange is in the Sumner (1888) variant (#52, 2.B), of "Forty Dukes a-Riding," in which the game verses are sung to the "Mulberry Bush" tune, and the final "So naughty girls, you won't obey" verse is sung to the tune of Fowke's "We've Come from Spain" (#53, 2.A) variant, but with the accented pitches of Gillington's 2.B variant.

53. THE THREE KNIGHTS FROM SPAIN

1.A

(Melody as 2.A)

(Kidson, 1916, p. 18)

(Melody: Last note of line 1 should be D5)

GAME: Three children represent the Knights and stand facing the others. These are drawn up in line with the tallest girl as the Mother in the middle. The children sing the words with the Mother, but it is she who makes the gestures.

The three Knights advance while singing, and bow politely.

Andantino

We are Three Knights come out of Spain,
To call up - on your daugh-ter Jane.

MOTHER: My daughter Jane is much too young,
She cannot speak the Spanish tongue.

KNIGHTS: (again bowing)
If that be so we'll go away,
And call again another day.
(They turn away.)

MOTHER: (stepping forward and beckoning to them.)
Come back, come back, ye men of Spain,
I've other daughters fair as Jane.
(She indicates the other children.)

KNIGHTS: The fairest one that I can see
Is pretty *Nan*, so come with me.

THE CHILD ELECTED:
No, no, I pray you, go away,
I cannot come with you to-day.

The Knights join hands in a ring and dance round singing the following words:

You naugh - ty girl, you would not come out,
 You would not come out, you would not come out,
 You naugh - ty girl, you would not come out
 To help us with our dan - cing

The child who has been chosen then leaves the line and joins the Knights in the ring.

KNIGHTS: Now we've got a dear little maid,
 A dear little maid, a dear little maid,
 Now we've got a dear little maid,
 To help us with our dancing.

The game is repeated, this time with four Knights from Spain, and is continued until all the children have been chosen, when they form a ring and dance round the Mother.

(The melody of the first verse has been encoded twice, to group the Knights' and Mother's responses.)

53. WE ARE THREE JEWS

1.B

(Kerr, 1912, p. 38)

GAMES: With the exception of a trio of players who take the part of the Jews, all the children form in line, the tallest girl as a rule, taking the role of Mother, in the middle. As they sing the first two lines the three players advance and retire before the line of children pausing while the Mother replies; and at the next verse – “Oh, very well, we must away” withdraw a few paces, to return on the Mother’s invitation, and, at the verse following, “choose the fairest one they see.”

Andantino

We are three Jews, we've come from Spain,
To call up - on your daugh - ter Jane.

MOTHER: My daughter Jane is much too young,
She cannot bear your flattering tongue.

JEWS: Oh, very well, we must away,
We'll call again some other day.

MOTHER: Come back, come back, your court is free,
And take the fairest one you see.

JEWS: The fairest one that I do see,
Is bonnie (Jean) so come to me.
or John

If a boy or girl thus singled out says “NO” to this, the Three Jews take hands and dance round singing:-

Lively

You dir - ty slut you would na' come out,
You would na' come out, you would na' come out,
You dir - ty slut you would na' come out,
To help us wi' our danc - ing.

As they conclude this, the child chosen comes out and joins them in the ring, when the air and movement

are repeated to the words, "Now we've got a beautiful maid," or "Now we've got a nice wee boy."

Now we've got a beautiful maid,
A beautiful maid,
A beautiful maid,
Now we've got a beautiful maid,
To help us wi' our dancing.

The girl or boy so chosen changes places with one of the Three Jews as the game begins anew.

(The melody for the first verse has been encoded twice to include the Knights' and Mother's responses.)

53. SPANISH KNIGHT

1.C

(Plunket, 1886, p. 60)

GAME: One child takes the part of knight, another that of mother, the rest stand in a row; the "knight" advances and sings—

I am a knight all out of Spain;

I come to court your daughter Jane.

MOTHER. My daughter Jane is far too young,
She can't abide your flattering tongue.

KNIGHT. Oh! be she young, or be she old,
'Tis for her beauty, and she must be sold.

MOTHER. Go off, go off, you Spanish knight,
And rub your spurs till they be bright.

KNIGHT. My spurs they are of costliest wrought,
And in your town they were not bought;
Nor in your town will they be sold,
Neither for silver, nor yet for gold;
So fare you well, my ladies gay,
For I must ride some other way.

MOTHER. Turn back, turn back, you courteous knight,
And choose the fairest in your sight.

KNIGHT. The fairest maid that here I see,
Is Katie Moss, come dance with me.

He dances off with "Katie Moss." Then together they advance and sing, "We are two knights." When the next child is chosen they sing, "We are three knights," etc. When all are chosen they advance again, and the knight sings the last verse; at the last word they run away. "The Mother" pursues and catches any she can.

Here are your daughters safe and sound,
And in each pocket a thousand pound,
On each one's finger a gay gold ring,
They are fit to marry any king.

(Bar lines in the original melody are placed two beats to the left.)

53. WE'VE COME FROM SPAIN

2.A

(Fowke, 1969, p. 34)

We've come from Spain, We've come from Spain,

To call up - on Your daugh - ter Jane.

My daughter Jane is far too young
To be called on by anyone.

Oh, very well, we'll go away
And come again some other day.

Come back, come back, our house is free,
And choose the fairest one you see.

The fairest one that I can see
Is Molly Brown – come out to me.

GAME: Played the same as “Three Kings a-Riding,” variant #52, 5.A.

(Original is printed in 6/8 metre.)

53. THE SPANISH MERCHANTS

2.B

(Gillington, 1909b, p. 10)

GAME: Three girls walk up and down in front of a row of children, (one of whom is chosen to be the mother) singing:-

Here come three Jews just come from Spain,
A court-ing of your daugh-ter Jane.
My daugh-ter Jane she is too young,
To un-der-stand your flatt-'ring tongue.

The Jews sing:-

“Farewell, farewell, I’ll go away
And call again another day!”

The three girls walk up again and meet with the same answer. Then the rest sing:-

“Come back, come back, you Spanish Jews,
And choose the fairest one of us!”

The three answer:-

“The fairest one that I can see
Is dear little (*girl’s name*) Come with me!”

If the little girl chosen answers “NO,” they sing:-

Lively

"Naugh - ty girl, she won't come out,
 She won't come out, she won't come out!
 Naugh - ty girl, she won't come out,
 on a cold and frost - y morn - ing!"

If she says "YES," the rest sing:-

"Good girl, she has come out,
 She has come out, she has come out!
 Good girl, she has come out,
 On a cold and frosty morning!"

Then the three girls walk up and down again, singing:-

"Here come three Jews,"

as at the beginning and the game goes on till every girl has joined the Jews. Then they dance round together singing:- (To music above)

"Now we've got a bonny ring,
 A bonny ring, a bonny ring,
 Now we've got a bonny ring,
 On a cold and frosty morning!"

(Bar lines in the original melody are one beat to the left for the first melody.)

53. THE THREE JEWS FROM SPAIN

3.A

(Kidson, 1916, p. 11)

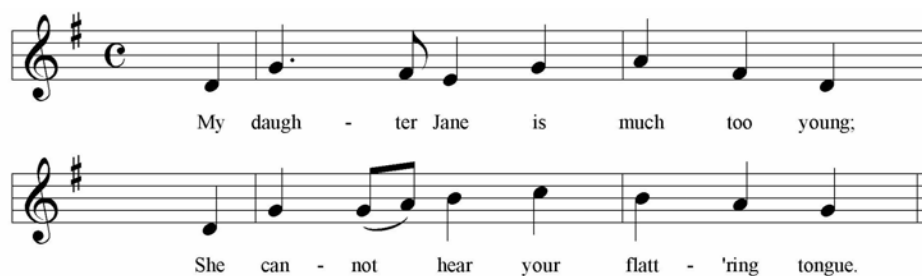
GAME: Three players represent the "Jews from Spain." The others stand behind a leader who is supposed to be the Mother. The Jews with arms entwined advance to the mother, singing:-



We are three Jews come out from Spain;

We've come to court your daugh - ter Jane.

The Mother now replies:



My daugh - ter Jane is much too young;

She can - not hear your flatt - 'ring tongue.

THE JEWS.

Be she young, or be she old,
For her beauty she must be sold.
So fare ye well, my lady gay,
We'll come again another day. (*retiring*)

THE MOTHER (*advancing*).

Turn back, turn back, thou scornful knight,
And rub your spurs till they be bright.

THE JEWS.

Of our spurs take you no thought,
For in this town they were not bought.
So fare you well, my lady gay,
We'll come again another day. (*pretending to go away*)

THE MOTHER.

Turn back, turn back, thou scornful knight,
And take the fairest in your sight.

THE JEWS (*advancing*).

The fairest maid that I can see
Is pretty Jane, so come to me.

The girl selected as Jane joins the Jews and the game goes on again until all have been selected. The mother always sings the second half of the tune.

54. THREE SAILORS

Although there are some similarities between this singing game, the “Three Dukes” (#52), and the “Three Knights from Spain” (#53), in that the suitors seek a bride from the Mother, there are some unique features. The suitors come in varying positions of rank, first as “sailors,” then “soldiers,” “princes,” and are finally accepted as “kings.” They come seeking lodging, which is not common to the other two games. Both Gomme (II, 1898, p. 282) and the Opies (1985, p. 109) believe this singing game to be later in origin than those games, partly because the verses are sung with little variation, and also because the last two verses, found in Gomme 1.B and in three of her text variants, (II, 1898, pp. 282–286), seem to have been borrowed from the “Three Knights” (Opies, 1985, p. 110). An almost identical variant to the Gomme 1.B text is from West Virginia in the 1880s, printed in Newell (1883). He described it as “a rude and remarkable variety of the preceding game (‘Three Knights’), but quite unlike any English version hitherto printed” (p. 46). The addition of the last two verses, in which the daughter was finally returned “not safe or sound” with no “five hundred pound” or “golden ring,” is explained by Newell as “rationalization by children that the suitors were not princes or kings, but robbers in disguise. ...Children, having forgotten the happy ending of the earlier games and misunderstanding the courtly haggling of the suitors, have taken the ‘three kings’ for bandits” (p. 46).

Only four variants of this singing game have been included here. In addition to the Gomme (1.B) variant, is Plunket’s (1.A) variant which ends “a fig for your daughter, another for yourself” after which the suitors run away, chased by the mother and daughter, the two caught taking their places. In Gillington’s (2.A) variant, “Three Jews” seek a lodging twice, to be told to “go down to the kitchen and into the parlour, and there on a stool you’ll find her,” an intrusion from the “Three Dukes” (#52). In Gillington’s variant, as in the others, the daughter is named, protected, then given by the mother to the suitors, a feature that is unique to this game. A curious variant from Creighton (2.B) contains only one verse. It is included here because of the second line “By the way he bent his knees,” that occurs in several of Gomme’s variants (II, 1898, pp. 283–286). The game form is also similar to Gomme’s text variant vi (pp. 286–287). However, the over-riding reason for including Creighton’s variant here, rather than with variants of the “Three Knights from Spain” (#53), was the similarity between its melody and Gillington’s (#54, 2.A) melody.

As well, the melodies of all the variants are quite interesting in the fact that they seem to be made up of parts of melodies from other well-known traditional games. This fact may substantiate the assertions made above, that this game is of more recent origin. The first half of the melody of variants 1.A and 1.B is a variant of one of the marriage formula tunes to the text “Now you’re married, we wish you joy,” found, for example, in variants of “Poor Mary” (#38, 1.A, 2.A) and “Sally Water” (#47, 2.A). The second half of the melody of the first three variants, to the text “Can we have a lodging?” occurs in the variants of the “Keys of Canterbury” (#23) to the text “Madam will you walk it, madam will you talk it, Madam will you walk with (marry) me?” (Creighton’s 2.B melody only retains the rhythm of line 3.) The “Keys of Canterbury” is a mating game in which gifts were offered to the girl who finally accepts the offer of the “Keys” to her lover’s heart. The origin of this text and its relation with “Paper of Pins” is uncertain, but a relationship with text and custom of the 17th century has been noted in the introduction to that game (See also Opie & Opie, 1985, pp. 142–143).

54. HERE COME THREE TINKERS

1.A

(Plunket, 1886, p. 28)

GAME: One child pretends to sleep; another, as Mother, stands beside her. The others advance as suitors, singing:-

The musical notation consists of four staves of music in G major (one sharp) and 6/8 time. The lyrics are written below each staff.

Here come three tin - kers three by three
 To court your daugh - ter fair la - dy.
 Oh, can we have a lodg - ing here, Oh, here,
 Oh, may we have a lodg - ing here?

MOTHER. Sleep, sleep, daughter, do not wake!
 Here come three tinkers we cannot take,
 They cannot have a lodging here, Oh! here,
 They cannot have a lodging here.

The suitors who have retired advance again.

SUITORS. Here come three sailors, three by three,
 To court your daughter, fair lady,
 Oh! can we have a lodging here, Oh! here,
 Oh! can we have a lodging here?

MOTHER. Sleep, sleep, daughter, do not wake!
 Here come three sailors we cannot take,
 They cannot have a lodging here, Oh! here,
 They cannot have a lodging here.

SUITORS. Here come three soldiers, three by three,
 To court your daughter, fair lady,
 Oh! can we have a lodging here, Oh! here,
 Oh! can we have a lodging here?

MOTHER. Sleep, sleep, daughter, do not wake!
 Here come three soldiers we cannot take,
 They cannot have a lodging here, Oh! here,
 They cannot have a lodging here.

SUITORS. Here come three princes, three by three,
 To court your daughter, fair lady,

Oh! can we have a lodging here, Oh! here,
Oh! can we have a lodging here?

MOTHER. Sleep, sleep, daughter, do not wake!
Here come three princes we cannot take,
They cannot have a lodging here, Oh! here,
They cannot have a lodging here.

SUITORS. Here come three kings, three by three,
To court your daughter, fair lady,
Oh! can we have a lodging here, Oh! here,
Oh! can we have a lodging here?

MOTHER. Wake, wake, daughter, daughter, wake!
Here come three kings that we can take,
And they can have a lodging here, Oh! here,
And they can have a lodging here.

SUITORS. A fig for you daughter, another for yourself,
Three farthings more would get a far better wife,
We will not take a lodging here, Oh! here,
We will not take a lodging here.

At the end of this verse the suitors run away. The mother and daughter pursue them, and the two whom they catch must take the parts of mother and daughter.

54. HERE COME THREE SAILORS

1. B

(Gomme, 1894a, p. 24; Gomme II, 1898, p. 282, Text i)

Here come three sail - lers, three by three,
To court your daugh-ter a fair la - dy;
Can we have a lodg - ing here, here, here?
Can we have a lodg - ing here?

Oh! sleep, sleep, daughter, do not wake,
Here are three sailors whom we can't take;
You cannot have a lodging here, here, here,
You cannot have a lodging here.

Here come three soldiers, three by three,
To court your daughter, a fair lady;
Can we have a lodging here, here, here?
Can we have a lodging here?

Oh! sleep, sleep, daughter, do not wake,
Here are three soldiers whom we can't take;
You cannot have a lodging here, here, here,
You cannot have a lodging here.

Here come three Kings, three by three
To court your daughter, a fair lady;
Can we have a lodging here, here, here?
Can we have a lodging here?

Oh! wake, wake, daughter, do not sleep,
Here are three kings whom we can take;
You may have a lodging here, here, here,
You may have a lodging here.

Here's my daugh - ter, safe and sound,
 And in her pock - et one hun - dred pound,
 And on her fin - ger a gay gold ring,
 I am sure she is fit to walk with a King.

Here's your daughter, not safe nor sound,
 Nor in her pocket one hundred pound,
 Nor on her finger a gay gold ring,
 And she is not fit to walk with a King.

GAME: Five children or a larger number may play. Three children stand on one side, join hands and form a line. These represent the Three Sailors. Two other players stand on the opposite side facing them. One of these, standing a little in advance of the other, represents the mother and sings the answers to the questions. The three sailors commence singing the first verse advancing and retiring in line while doing so. The mother sings the answer. She stands still and turns partly round to address her daughter behind, while singing the two first lines of the verses, and then faces the suitors when singing the two last lines of the verses. When she sings the seventh verse she takes her daughter by the hand, leads her to the "Kings," pointing out to them the ring on her daughter's finger and the money in her pocket. The Kings take the daughter a little distance, pretend to rob her of her ring, money, dress, and jewellery; then bring her back to the mother, sing the last verse, and at the end contemptuously leave the girl and run off in different directions. The mother and daughter pursue them. The one first or last caught becomes mother the next time. If more than five children play, the additional players all stand in line as daughters behind the mother, who gives each of them in turn to the Kings.

(Original is printed in 4/4 metre.)

54. THE THREE JEWS

2.A

(Gillington, 1909a, p. 12)

GAME: All stand in a row, except three, who march up together, singing.

Here come three Jews, just from town

To buy of you a fair la - dye!

Can we have a lodg - ing, Can we have a lodg - ing

Can we have a lodg - ing here to - night?

One of the rest sings in answer:-

My daugh - ter fair is ve - ry ill,

And you can't have a lodg - ing here to - night,

You can't have a lodg - ing, you can't have a lodg - ing,

You can't have a lodg - ing here to - night.

The three march up again singing as before.

The other answers:-

Go down to the kitch-en and in - to the par - lour,
 And there on a stool you'll find her,
 My dear lit - tle *Cla - ra, My dea lit - tle Cla - ra,
 My dear lit - tle Cla - ra may come with you.

One of the row is then taken away by the three, who march up again singing: "Here come four Jews, just from town," adding to the number each time they take a child, till the last of all is taken.

* *give the name*

54. THERE CAME ONE JEW

2.B

(Creighton, MS 171A 8-9)

There came one Jew all dressed in blue,

By the way he bent his knees,

No mat-ter what you do, no mat-ter what you say,

It's you, you, you, you, you!

GAME: All march forward and back in time to the music in a line with one child as the Jew. This child points to the group on the “you’s” and the last one is “it.” The next time there are two Jews, until all are out.

55. WALLFLOWERS

There is much consistency in the method of play of variants of this singing game. It was “one of the most favourite of ring games with a pretty tune to which the game is nearly always danced in all parts of the country” (Kidson, 1916, p. 42). Its popularity had remained well into the mid-20th century, but it is curious that the first known recording of it in England was in Wakefield, in 1874 (Opie & Opie, 1985, p. 245). This ring game was only played by girls, who were named, starting with the youngest, who turned her back to the centre of the ring at the end, the game continuing until all were turned outward. “Green Gravel” (#13) is also played in similar manner, and both are included in The Opies’ chapter *Witch Dances* (1985, p. 236). This form of game, in which girls danced with their backs to the centre of the ring, was the object of much criticism by the church in the Middle Ages. The Opies (1985) state that “games in which children turn their backs to the centre of the ring one by one are found on the continent as well as in Britain... Nevertheless none of these games has been found before the nineteenth century” (pp. 236–239).

Although some of the variants (2.A–C) included here begin with “Water, Water Wallflower” (including one from MUN and Kerr, variant 2.B), the word “water” does not appear in many that the Opies or Gomme have collected. Instead, there are opening lines that begin with “Willy,” “Wally,” “Lily,” “Oh flower” and so on. The form of the next three or four lines of text, however, is remarkably consistent in the variants. The girls are all maidens who are to die, except for the youngest. Then there is a description of all the things she can do: she can hop, skip, dance, sing, turn the wedding ring, do the highland fling, or turn the candle-stick. The song usually ends with the words “Fie, fie, fie for shame, Turn your face to the wall again.” The Opies (1985) and Gomme (II, 1898) speculate about the origins of these curious statements but have found few conclusive antecedents (pp. 245–247 and pp. 341–342, resp.).

Each of the variants in the collection is in four measure phrases. With the exception of Gomme’s 3.A variant, the variants contain five phrases. The “pretty tune” referred to by Kidson (variant 1.B, as 1.A, Gomme) revolves around three pitches, generally, what Gomme described as “a sort of monotone” (op. cit., p. 342). Variants of this particular melody occur in the second section of variants of “Green Grass,” classified as a *Match-Making* game (#12, 2.B, Gomme, 2.C, Gillington, and 3.A, Plunket, in the verse beginning, “Fair maid, pretty

maid, give your hand to me”) as well in the MUN variant of “Thread the Needle” (2.A). Variants of the “Wallflower” 2.A–C melody from Gomme, MUN, Kerr and Kidson occur in “How Many Miles to Babylon” (#15, 2.A–B), in the Scottish text, “Dree, dree, dropped it” of “Wrote a Letter to My Love” (#17, 1.A–B), and in “Ring O”Roses” (#43, 2.A). These are all variants of Kerr and Kidson. Each of these singing games pre-dates the known variants of “Wallflowers” and are of a variety of types. The melody of each of the 3.A (Gomme) and 4.A (Gillington) variants is different from the preceding variants, revolving around a limited set of pitches as well.

In the introductory comments to the game “Green Grass” (#12) it was noted that there is some uncertainty concerning its origins, and whether it was originally associated with burial rather than a wedding. The rather consistent structure of the “Wallflowers” variant texts and melodies might indicate a much longer history than is known from extant variants. The “interpolations” in “Green Grass” are fragmentary, with tunes and texts from other games mixed in to the middle section, indicating possibly a borrowing from already existing games and melodies, as has been noted for variants of “Green Grass.” Then, too, “How Many Miles to Babylon” (#15) and the other games mentioned above that contain variants of the “Wallflowers” 2.A–C melody, are all sung to a variety of different tunes, whereas the “Wallflowers” tunes are rather consistent throughout the variants. The texts of those games have a long history. It is possible that the “Wallflowers” basic text and melody, as well as its game form have been in existence much longer than the more recently known variants would indicate. Other interconnections between variants in four measure phrases, discussed in detail in the Appendix A, p. 529, may shed more light on these speculations.

55. WALLFLOWERS

1.A

(Gomme II, 1898, p. 329, Text vi)



Wall flow-ers, wall flow-ers, grow-ing up so high,
 We are all chil - dren, and we shall all die
 Ex-cep-ting she's the young-est child,
 She can hop, she can skip, She can turn the wed-ding ring,
 Fie, fie, fie for shame, Turn your face to the wall a - gain.

GAME: The children form a ring by joining hands. They all dance slowly round, singing the words. When the youngest child is named by the ring she turns round, so that her face is turned to the outside of the ring and her back inside. She still clasps hands with those on either side of her, and dances or walks round with them. This is continued with the next youngest named until all players have turned and are facing outwards.

55. WALL FLOWERS

1.B

(Kidson, 1916, p. 42)

GAME: A ring game. The children hold hands and go slowly round to the tune, singing the verse:-



Wall flow-ers, wall flow-ers, Grow-ing up so high,
 We're all pret - ty maid - ens, But all have to die.
 Ex - cept - ing (Al - ice Ma - son) And she's the young-est girl.
 She can dance, and she can sing, And she can show her wed - ding ring.
 Re, ro, rad-dy. O. Turn your back to Pad - dy, O.

At these last words the child named turns her back to the centre of the ring and goes round thus with the rest. The same verse is repeated with another child's name substituted. In this way the whole ring is in due course turned inside out as it were.

55. WATER, WATER WALLFLOWER

2.A

(Gomme II, 1898, p. 330, Text xix)

Wa - ter, wa - ter wall - flower, grow - ing up so high,
 We are all maid - ens, we must all die,
 Ex - cept the young - est of us all.
 She can laugh, and she can dance, and she can play at ball;
 Fie! fie! fie for shame! turn your face to the wall a - gain.

GAME: As 1.A.

55. WATER, WATER, WALLFLOWER

2.B

Abner Wood, Dunfermline, Scotland, August 12, 1969

MUNFLA 69-37/C608

Collector: Margaret Bennett

(Kerr, 1912, p. 7)

(Key: A-flat)

Wa-ter, wa-ter, wall - flower, Grow-ing up so high,
 We are all mai - dens and we must all die.
 Ex - cept the youn-gest of them all.
 She can dance and she can sing, and she can do the High-land fling.
 Fie, fie, fie for shame, Turn your back to the wall a - gain.

GAME: A ring game in which the children move slowly round hand in hand as they sing. At the words "Fie, fie, fie for shame!" they stand and clap their hands in time to the music, while the particular child named in the course of the song turns her back to the centre of the ring. The game then proceeds, a new name being brought in on each repetition, until all the players have turned round. (from Kerr)

(The only difference in Kerr's text is at the end of line 4, where the line ends "and she can knock us all down.")

55. WATER, WATER, WALLFLOWERS

2.C

(Kidson, 1916, p. 43)

GAME: The children join hands in a circle and move slowly round while they sing. At the second line, "Growing up so high," they raise their joined hands, and lower them again for the next line.

Wa-ter, wa-ter, wall - flow - ers, Grow-ing up so high!

We are all maid - ens, And we must all die.

Ex - cept-ing (Ma-ry San - der - son) The young-est of us all,

She candanceand she can sing, And she shall wear a wed-ding ring,

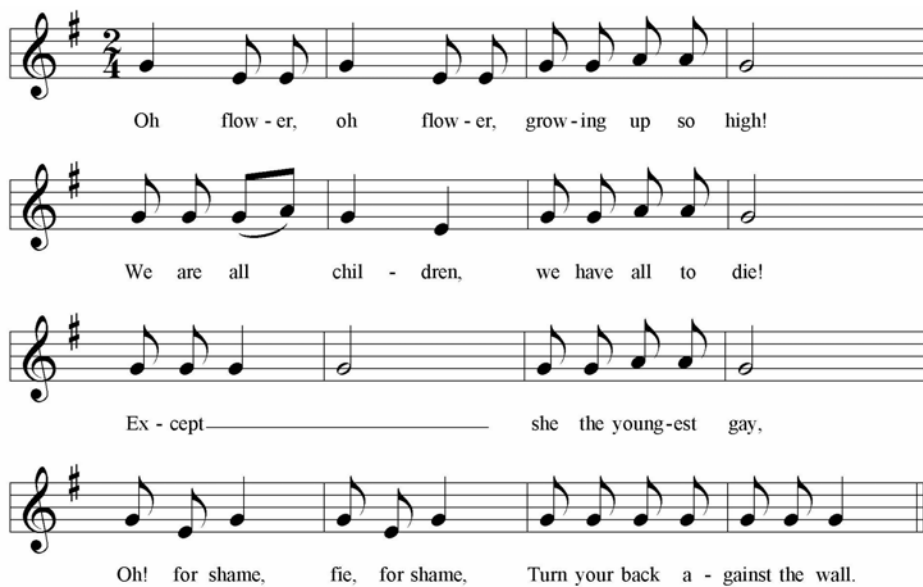
Fie, fie fie for shame! Turn your face to the wall a - gain.

At the words "Fie, fie, fie for shame!" they all point to "Mary Sanderson" or any girl they choose to name. The child covers her face with her hands and turns round in her place. Facing outwards she joins hands again with the others and moves round with the circle. The game continues until all face outwards. The process may then be reversed until all face inwards. In this case the last line must read, "Turn your back to the wall again."

55. OH FLOWER

3.A

(Gomme II, 1898, p. 330, Text xiv)



Oh flow - er, oh flow - er, grow - ing up so high!

We are all chil - dren, we have all to die!

Ex - cept she the young - est gay,

Oh! for shame, fie, for shame, Turn your back a - gainst the wall.

GAME: As 1.A.

55. LILY WALLFLOWERS

4.A

(Gillington, 1909a, p. 16)

Li - ly, Li - ly Wall - flow'rs grow - ing up so high!

We are all maid - ens and we shall all die;

Ex - cept Car - rie Bai - ley, and she's the best of all!

She can hop and she can skip And she can turn the can - dle - stick!

Heigh ho! What a shame! Turn your back to the wall a - gain!

(Original is printed in 4/4 metre, 2 measures per line.)

56. WE ARE THE ENGLISH

The Opies (1985) state that “to judge from the large number of recordings available from the past hundred years, this must have been one of the greatest of the singing games” (p. 282). It and “Nuts in May” (#31) are the only two games of contest that are games in the true sense of the word.

This, too, is a line game in which the two sides represent an attacking (or invading) party and the defenders. Gomme (II, 1898) proposes that the game probably owes its origin to the border warfare that prevailed for a long period of time between the Highlanders and Lowlanders of Scotland, the Scotch and the English, and between Wales and England. In addition, Kidson (1916) states that

This game is current in many places in Ireland. The combatants are “King James’s Men” and “King William’s Men”. The use of the word “Roman” also points to the game being of the nature of a boys’ faction fight between the Orange and the Catholic parties. The present version (1.B) is from Liverpool, but similar ones are known in other English districts. (p. 13)

Some of the combatants who duel in the different variants, then, are Rovers, Guardian Soldiers, British, Roman, gallant, English, Russian or French Soldiers. Each group advances and retreats, the attackers making increasingly greater demands that cannot be met. The defenders threaten to call on various local authorities, but to no avail. When the last verse is sung, both lines prepare to fight, or there is a tug of war. This is the usual way of playing and there is little variation in the methods of the different versions (see Gomme II, 1898, pp. 343–360). It is difficult to ascertain the historical significance of the different nationalities of the soldiers, and of the authorities named, as children adopt games whose texts are quite anachronistic (see Opie & Opie, 1985, pp. 283–284).

Some variants preserve the structure of the old German stepping dance, with the circling at the end, like some variants of “Three Knights from Spain” (#53, e.g., 1.A, 2.B), and “Three Dukes a Riding” (#52, e.g., 4.B, two children only). In Wilman’s variant (1.D) of “The English Soldiers, the children form a ring and swing round singing “Now we’re on the battlefield” before a tug of war takes place. The refrain, “He, Hi Over” is a more modern form of a battle cry usually found in Scottish and North Country versions and may indicate the older form of the singing game (see Opie & Opie, 1985, p. 282; Gomme, II, 1898, p. 359). Several of Gomme’s eighteen variants contain a refrain like “My Theerie and my Thorie,” or “Methery I methory,” or “Come a theory, oary mathorie.” Kerr (1912) noted that “phrases like ‘Methiry and Methory’ and ‘Within a golden story’ are occasionally heard sung in place of ‘We are the rovers’ and ‘For we’re the gallant Soldiers’ respectively” (p. 8).

The later variants contain the refrain, “We are the English,” or “The Romans,” or “The French,” as in the variants included here, with the exception of Wilman’s (1.D) as noted above. In Fowke’s variant (1.E), there is only the request for “bread and wine” before the English ask the French if they’re ready for a fight. Then they all shout “Shoot! Bang! Fire!” as they mime shooting, and a tug of war then takes place.

The tune is basically the same for all variants. Kerr’s variant, 1.C, is similar to a variant, “Three Brethren Came from Spain,” reprinted by the Opies (1985, p.105), from *Ancient Orkney Melodies*. This was published by David Balfour in 1885. The Fowke variant (1.E) differs from the general *A B C D* structure, in that the conjunct movement of line three is replaced by a repetition of line one, resulting in an *A B A C* form.

56. WE ARE THE ROVERS

1.A

(Gomme, 1894a, p. 53; II (1898), p. 343, Text i)

We are com - ing to take your land

We are the Ro - vers

We are com - ing to take your land,

Though you're the Guard - ian Sol - diers.

We don't care for your men nor you,
 Though you're the Rovers!
 We don't care for your men nor you,
 For we're the Guardian Soldiers!

We will send our dogs to bite,
 We are the Rovers!
 We will send our dogs to bite,
 Though you're the Guardian Soldiers!

We don't care for your dogs nor you,
 Though you're the Rovers!
 We don't care for your dogs nor you,
 For we're the Guardian Soldiers!

Will you have a glass of wine?
 We are the Rovers!
 Will you have a glass of wine?
 For respect of Guardian Soldiers.

A glass of wine won't serve us all,
 Though you're the Rovers!
 A glass of wine won't serve us all,
 For we're the Guardian Soldiers!

Will a barrel of beer then serve you all?
 We are the Rovers!
 Will a barrel of beer then serve you all?
 As you're the Guardian Soldiers!

A barrel of beer won't serve us all,
 Though you're the Rovers!
 A barrel of beer won't serve us all,
 For we're gallant Guardian Soldiers!

We will send our blue-coat men,
 We are the Rovers!
 We will send our blue-coat men,
 Though you're the Guardian Soldiers!

We don't fear your blue-coat men,
 Though you're the Rovers!
 We don't fear your blue-coat men,
 For we're the Guardian Soldiers!

We will send our red-coat men,
 We are the Rovers!
 We will send our red-coat men,
 Though you're the Guardian Soldiers!

We don't mind your red-coat men,
 Though you're the Rovers!
 We don't mind your red-coat men,
 For we're the Guardian Soldiers!

Are you ready for a fight?
 We are the Rovers!
 Are you ready for a fight?
 Though you're the Guardian Soldiers!

Yes! we're ready for a fight,
 Though you're the Rovers!
 Yes! we're ready for a fight,
 For we're the Guardian Soldiers!

“PRESENT! SHOOT! BANG! FIRE.”

GAME: Any number of children may play, a large number being an advantage. The players divide into two sides of about equal numbers and strength. One side represents the Rovers, the other the Guardian Soldiers, or Roman and English Soldiers. They form in two lines. The Rovers advance and retire in line, singing the first, third, and alternate verses, the Guardian Soldiers standing still. The latter advance and retire in line, singing the second, fourth, and alternate verses, the Rovers standing still in their turn. When singing the last verse, both sides prepare to fight. They all roll up their sleeves and pretend to present arms or draw swords. When the last verse has been sung, they call out, “Present! Shoot! Bang! Fire!” and the game ends with a pretended fight or battle; or the Rovers try to catch the Guardian Soldiers, who, when caught, must stand apart as prisoners.

56. THE ROMAN SOLDIERS

1.B

(Kidson, 1916, p. 13)

GAME: The players range themselves in two lines facing each other. The first line advances singing:-



Will you have a pint of ale?

We are the Ro - mans,

Will you have a pint of ale?

For we are the Ro - man Sol - diers.

The other line advances and replies,

A pint of ale won't serve us all,
 We are the British,
 A pint of ale won't serve us all,
 We are the British Soldiers.

THE FIRST LINE.

Will you have a gallon of ale? etc.

SECOND LINE.

A gallon of ale won't serve us all, etc.

FIRST LINE.

Will you have a barrel of ale? etc.

SECOND LINE.

Yes, well have a barrel of ale, etc.

FIRST LINE.

Are you ready for a fight?
 We are the Romans,
 Are you ready for a fight?
 We are the Roman Soldiers.

THE SECOND LINE.

Yes, we're ready for a fight,
 We are the British,
 Yes, we're ready for a fight,
 For we are the British Soldiers.

A tug of war now finishes up the game.

56. HAVE YOU ANY BREAD AND WINE?

1.C

(Kerr, 1912, p. 8)



Have you a - ny bread and wine?

We are the Ro - vers,

Have you a - ny bread and wine?

For we're the gal - lant Sol - diers.

*The first line sings.**Second line replies.**Verse 1*

Have you any bread and wine?
 We are the Rovers.
 Have you any bread and wine?
 For we're the gallant Soldiers.

Verse 2

Yes, we have some bread and wine,
 We are the Rovers
 Yes, we have some bread and wine,
 For we're the gallant Soldiers.

Verse 3

Shall we have one glass of it?
 We are etc.

Verse 4

One glass of it you shall not have,
 We are etc.

Verse 5

We shall send for the red-coat men,
 We are etc.

Verse 6

What care we for the red-coat men,
 We are etc.

Verse 7

We shall send for the blue-coat men,
 We are etc.

Verse 8

What care we for the blue-coat men,
 We are etc.

*Both lines Sing with appropriate action.**Verse 9*

Buckle up your sleeves and we'll have a fight,
 We are etc.

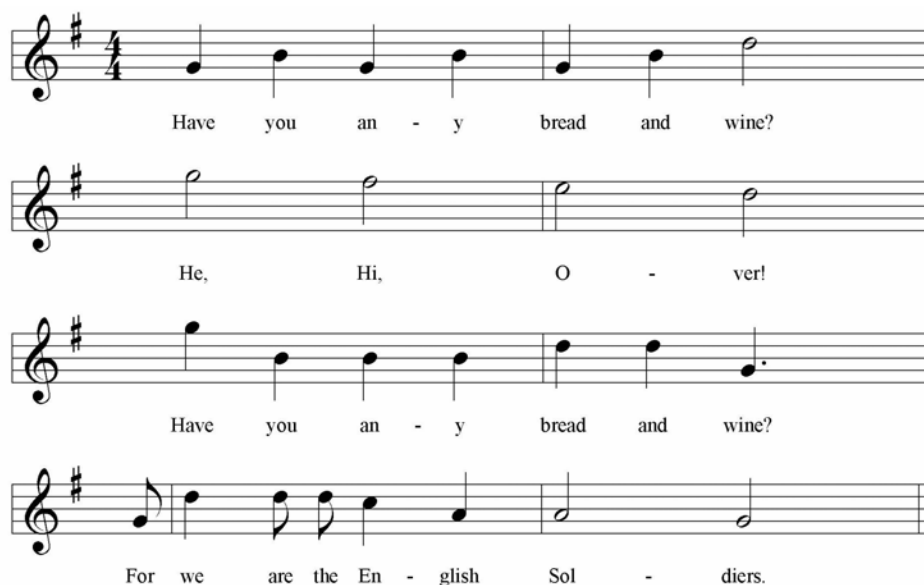
GAME: The children having ranged themselves in two lines facing each other, the game is begun by one lot advancing and retiring before the other in time to the singing of the first verse. The opposing players follow suit with the second verse; and so on alternately until the last verse, at the conclusion of which a mock melee ensues.

56. THE ENGLISH SOLDIERS

1.D

(Wilman, 1915, p. 16)

GAME: The players form two lines, which face each other. One line is the "English" and the other the "Russians." The English line, having hands joined, marches forwards and backwards while singing, the Russians standing still. Then the Russians march in a similar manner when their turn comes, the English remaining still.

ENGLISH.


Have you an - y bread and wine?

He, Hi, O - ver!

Have you an - y bread and wine?

For we are the En - glish Sol - diers.

RUSSIANS. No! we have no bread and wine;
He, Hi, Over!
No! we have no bread and wine;
For we are the Russian Soldiers.

ENGLISH. You must give us bread and wine, etc.

RUSSIANS. We shan't give you bread and wine, etc.

The English roll up their sleeves, and by several movements show themselves ready for a fight.

ENGLISH. Are you ready for a fight? etc.

The Russians act similarly.

RUSSIANS. Yes, we're ready for a fight, etc.

All now join hands and, forming a ring, swing round.

ALL. Now we're on the battlefield, etc.

A "tug-a-war" then takes place between the English side of the ring and the Russian side. When a player gives way, his side becomes the Russians in the next game, while the conquerors become the English.

56. THE ENGLISH SOLDIERS

1.E

(Fowke, 1969, p. 34)

Will you give us bread and wine?

For we are the Eng - lish!

Will you give us bread and wine?

For we're the Eng - lish sol - diers!

We won't give you bread and wine,
 For we are the French!
 We won't give you bread and wine,
 For we're the French soldiers!

Are you ready for a fight?
 For we are the English!
 Are you ready for a fight?
 For we're the English soldiers!

Yes, we're ready for a fight,
 For we are the French!
 Yes, we're ready for a fight,
 For we're the French soldiers!

Now we're on the battlefield,
 For we are the English!
 Now we're on the battlefield,
 For we're the English soldiers!

“SHOOT! BANG! FIRE!”

GAME: Two lines advance and retreat in turn as the questions are asked and answered. At “Shoot, bang, fire,” the children mime shooting, and then each player takes hold of one of the opposite side and tries to pull him across a centre line.

57. WHEN I WAS A YOUNG GIRL

In its present forms, “When I Was a Young Girl” is a descendent of an older, wide-spread European singing game in which different occupations were imitated (Opie & Opie, 1985, p. 17 Newell, 1883, p. 88). In their chapter *Mimicry*, the Opies (1985) describe two games that are closely related. The first, “When I Was a Lady” contains verses about different types of occupations (pp. 294–97). The players, usually girls, circle round during the singing of the first two lines, then stop, face inwards and perform actions appropriate to the type of person named. The tune is the one usually associated with “Isabella,” that of a Spanish dance, the Guaracha (Opie & Opie, op. cit., p. 297). The first three variants included here, 1.A–C, from Gomme, Kidson, and Kerr, employ this tune. Only Kerr’s variant (1.C), “When I Was a Lady,” contains verses describing occupations, except that in the last verse the children sing “When I had a sweetheart.” The Gomme and Kidson (1.A & B) variants begin “When I Was a Young Girl” and succeeding verses recount the various stages in a girl’s and woman’s life, up to the point when the husband dies.

The second game described by the Opies (1985), “Mary Was a Bad Girl,” (p.301), includes variants like those described above, about a girl’s life, sung to “Nuts in May.” Gomme (II, 1898) stated that the game was often sung to this tune, although it is not recorded for any of her thirteen variants (pp. 362–370), nor does it occur with any of the variants included below.

Of interest is that the melody of the next three variants, 2.A–C, is based on the tune known as “O du lieber Augustin” or “Did You Ever See a Lassie.” The Opies (1985) state that this tune was in print in 1788–89 (p. 298). They do include the “Did You Ever See a Lassie” singing game in their chapter *Mimicry*, which they describe as “troop-leader and teacher-taught” version of “When I Was a Young Girl” (op. cit., pp. 297–298). The tune also occurs in variants of “Jenny Jones” (#19, 2.A, 3.A–B). Here, Gomme’s 2.A variant text contains a mixture of occupations and a girl’s life stages, sung to the first half of the melody or in two phrases; Plunket’s 2.B text is to be determined by the children, sung to the full melody; and Wilman’s 2.C text concerns a girl’s life, and is sung to a slightly shortened version of the melody. The method of play is similar to that of the 1.A–C variants.

The third set of variants is sung to the melody for “Jenny Jones” (#19, 1.A–B), “Old Roger” (#34, 1.D),

“Poor Mary” (#38, 1.A–B, 2.A & 3.A–B). The first of these, “When I Was a Lady” (3.A), is a three-phrase melody from Gomme, the text about occupations, including a “gentleman,” “schoolboy,” “donkey,” and “shoeblick,” as well as female occupations. The second, from Fowke (3.B), begins “When I Was a Baby,” and continues with “bad girl,” “teenager,” “had a boyfriend,” “had my first child,” “eighth child,” until “when I was dying.” The last two lines of each verse are unique in that they begin with a word (accompanied by an action) that characterizes the activity (e.g., “goo, goo, this-away,” for a baby, “gab, gab, this-away” for a teenager, and so on).

The final variant, 4.A, from Fowke, similarly recounts a girl’s life-story, and ends when the child “went to heaven,” “was an angel,” then “got kicked out.” This variant begins with a short counting in phrase, then the first two lines of the verse are sung to a repeated simple tune like the melody of Gomme’s “Little Polly Sanders” (#47, 1.A). The lines end with “one, two, three.” The last two lines, “I, I, this a-way, I, I, that away, I, I, this away, one two three,” are sung to the melody of the last two lines of the Fowke 3.B variant above. These two variants were collected by Fowke in Toronto in the 1960s from school children.

The variant texts included here represent a range from the older occupations and stages of a girl’s life to the modern ones whose focus is on a career and then a married life. When the game is described it is played in the same manner in each variant. All nine of the variant melodies are in four measure phrases. There are three main tunes, but no consistency among the texts for each tune according to the distinction made by the Opies. There are several other games and songs that are related to this one that have evolved in their own way during the last hundred years. While the earliest recording of children playing “When I Was A Young Girl” is in Wakefield, England in 1874 (see Opie & Opie, 1985, p. 304) as stated above, the game of imitating life’s activities has much earlier roots.

Finally, during the period when folk song collectors were most intensely active, at the turn of the century and during the early decades of the twentieth century, “Isabella” was quite a popular singing game. To my knowledge, none of the modern Canadian collectors has recorded this game from oral tradition. It was already being assimilated by the end of the nineteenth century by “its more dominant cousin ‘Lady on the Mountain’ (#35)” (Opie & Opie, 1985, pp. 172–173).

57. WHEN I WAS A YOUNG GIRL

1.A

(Gomme, 1894a, p. 15; Gomme II, 1898, p. 362, Text ii)

When I was a young girl, a young girl, a young girl,
 When I was a young girl, how hap - py was I.
 And this way and that way, and this way and that way,
 And this way and that way, and this way went I.

When I was a school-girl, a school-girl, a school-girl,
 When I was a school-girl, oh, this way went I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I was a teacher, a teacher, a teacher,
 When I was a teacher, oh, this way went I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I had a sweetheart, a sweetheart, a sweetheart,
 When I had a sweetheart, oh, this way went I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I had a husband, a husband, a husband,
 When I had a husband, oh! this way went I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I had a baby, a baby, a baby,
 When I had a baby, how happy was I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I kept a donkey, a donkey, a donkey,
 When I had a donkey, how happy was I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When I took in washing, oh, washing, oh, washing,

When I took in washing, oh, this way went I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When my baby died, oh, died, oh, died,
 When my baby died, how sorry was I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

When my husband died, oh, died, oh, died,
 When my husband died, how sorry was I.
 And this way and that way, and this way and that way,
 and this way and that way, and this way went I.

GAME: The different actions are: *Dancing* for the first verse; *Holding both hands together* to form a book for “school-girls,” and walking slowly round as if learning lessons or reading; *Hearing lessons*, and pretending to “rap hands with the cane” when acting Teacher; *Kissing hands*, or “throwing a kiss” while walking round, for “when I had a sweetheart;” *Walking round in couples*, arm-in-arm, for “when I had a husband;” Pretending to *nurse and hush a baby* in the sixth verse; Pretending to *drive a donkey*, by taking hold of each other’s skirts and using an imaginary whip in the seventh; Pretending to *wash and wring clothes* in the eighth; *Putting handkerchiefs to their eyes* and Pretending to cry in the ninth; Sitting on the ground, putting handkerchiefs or pinafores over the face and head, and rocking themselves backwards and forwards, as if in the deepest grief, for the last verse; Always joining hands and walking round in a circle when singing the two first lines of each verse.

The game of the Gomme II variant has some different actions. Then at the end “when my husband did beat me,” each child begins to fight; and for “my husband died,” each child walks around joyfully (“how happy was I”), waving her handkerchief, and calling out “HURRAH!” at the end.

(The original is printed in 6/8 metre, 2 measures per line.)

57. WHEN I WAS A YOUNG GIRL

1.B

(Kidson, 1916, p. 5)

GAME: During the singing of the first two lines of each verse the children join hands and dance round in a ring. While singing the third and fourth lines they let go hands and walk round in the ring one after the other, performing actions suited to the words.

When I was a young girl, a young girl, a young girl,

When I was a young girl, O this way went I.

And this way and that way, and this way and that way,

And this way and that way, O this way went I.

The children follow each other round, skipping first on one foot and then on the other.

When I was a schoolgirl, etc.

They hold their hands in front of them like an open book.

When I was a teacher, etc.

They hold themselves very erect and admonish with upraised finger imaginary pupils, first on one side, then on the other.

When I had a sweetheart, etc.

They walk round in couples with their arms round each other's waist.

When I had a husband, etc.,

They take arms and walk round in couples very sedately.

When I had a baby, etc.

They pretend to dandle a baby in their arms.

When I had a donkey, etc.

Each takes hold of the skirt of the child in front her, as if it were reins, and pretends to use a stick.

When I made a pudding, etc.

They act as if stirring a pudding.

When I was a widow, etc.

They walk round pretending to weep.

(The original is printed in 6/8 metre, 2 measures per line)

57. WHEN I WAS A LADY

1.C

(Kerr, 1912, p. 24)

GAME: An action song in which the children begin by taking hands and forming a ring as they move round to the singing of the first half of each verse. At the words, "It was this way, and that way," they release the hands and imitate by some simple action the various characters named in the song, while still moving round to its rhythm.

Gather skirts in one hand and swing body slightly while walking.

When I was a la - dy, a la - dy, a la - dy,
 When I was a la - dy, a la - dy was I.
 It was this way and that way and this way and that way;
 It was this way and that way, it was this way went I.

- Verse 2.* When I was a Gentleman, etc.,
Walk with slight swagger and curl moustache.
- Verse 3.* When I was a Teacher, etc.,
Admonishing with upraised finger and slapping hands alternately.
- Verse 4.* When I was a Cabby, etc.,
Whipping up and driving imaginary horse.
- Verse 5.* When I was a Milliner, etc.,
Trying on hats at different angles.
- Verse 6.* When I was a Barber, etc.,
Ruffling hair of player in front.
- Verse 7.* When I was a Nursemaid, etc.,
Nursing baby.
- Verse 8.* When I was a P'liceman, etc.,
Big stride and suspicious glances from side to side.
- Verse 9.* When I was a Dancer, etc.,
Dancing.

- Verse 10.* **When I was a Sailor, etc.,**
Hop and hitch, as in a hornpipe.
- Verse 11.* **When I had a Sweetheart, etc.,**
Move round in couples with an arm round each other's waist.
- Verse 12.* **When I was a Bandsman, etc.,**
Imitate the playing of an imaginary instrument, trombone, drum, etc.

57. WHEN I WORE MY FLOUNCES

2.A

(Gomme II, 1898, p. 362, Text iv)



When I was a lady, a lady, a lady,
When I was a lady, this a-way went I.

When I was a gentleman, a gentleman, a gentleman,
When I was a gentleman, this a-way went I.

When I was a washerwoman, etc.

When I was a schoolgirl, etc.

When I was a baby, etc.

When I was a cobbler, etc.

When I was a shoebblack, etc.

When my husband beat me, etc.

When my baby died, etc.

When my husband died, etc.

When I was a parson, etc.

GAME: The children join hands and form a ring. They all dance or walk round singing the words of the first line of each verse. Then all standing still, they unclasp hands, and continue singing the next line. While doing so, each child performs the following actions: the children dance round or shake themselves for "flounces;" hold up dresses and walk nicely for "lady;" bow to each other for "gentleman;" pretend to mend shoes when "cobblers;" brush shoes for "shoebblack;" clap hands when the "husband" dies; and kneel when they are "parsons."

57. WHEN I WAS A LADY

2.B

(Plunket, 1886, p. 47)

GAME: The children join hands and dance round; then they let go hands and imitate a "lady" first; then each in turn chooses what is to be imitated.

When I was a la - dy, a la - dy, a la - dy.

When I was a la - dy, a la - dy was I;

I went this way, I went that way, I went this way, I went that way.

When I was a la - dy, a la - dy was I.

57. WHEN I WAS A SCHOOL-GIRL

2.C

(Wilman, 1915, p. 72)

GAME: The players move round in a ring, singing with joined hands, until the point indicated by the asterisk in the music is reached. Then, marching round behind each other, the players perform actions suitable to the characters represented.

When I was a school - girl, a school-girl, a school-girl,

When I was a school - girl, *Twas this way went I.

'Twas this way, And that way, 'Twas this way, and that way,

And this way went I.

2. When I wore ringlets, etc.
3. When I was a nursemaid, etc.
4. When I did the washing, etc.
5. When I did the ironing, etc.
6. When I did the cleaning, etc.
7. When I went courting, etc.
8. When I got married, etc.

57. WHEN I WAS A LADY

3.A

(Gomme II, 1898, p. 363, Text v)

When I was a la - dy, a la - dy, a la - dy,

When I was a la - dy, a la - dy, was I.

'Twas this way and that way, and this way and that.

When I was a gentleman, a gentleman, a gentleman,
 When I was a gentleman, a gentleman was I.
 "Twas this way and that way, and this way and that.

When I was a schoolgirl, a schoolgirl, a schoolgirl,
 When I was a schoolgirl, a schoolgirl was I, etc.

When I was a schoolboy, a schoolboy, a schoolboy, etc.

When I was a schoolmaster, a schoolmaster, a schoolmaster, etc.

When I was a schoolmistress, a schoolmistress, a schoolmistress, etc.

When I was a donkey, a donkey, a donkey, etc.

When I was a shoeblack, a shoeblack, a shoeblack, etc.

GAME: The children join hands and form a ring. They all dance or walk round singing the words of the first two lines of each verse. Then all standing still, they unclasp hands, and continue singing the next line, and while doing so each child performs some action which illustrates the events, work, condition, or profession mentioned in the first line of the verse they are singing; then rejoining hands they all dance round in a circle again. The children "hold up their dresses as ladies do" in the first verse; take off their hats repeatedly when "gentlemen;" pretend to cry when "schoolgirls;" walking round, swinging their arms, and looking as cocky as possible, when "schoolboys;" patting each other's backs when "schoolmasters;" clapping hands for "schoolmistresses;" stooping down and walking on all fours for a "donkey;" and brushing shoes for "shoeblack."

57. WHEN I WAS A BABY

3.B

(FO 84: Fowke, 1969, p. 22)

(Key: B-flat)

When I was a ba - by, a ba - by, a ba - by,

When I was a ba - by, one, two, three;

Goo, goo, this - a-way, goo, goo, that - a-way,

Goo, goo, this - a-way, one, two, three.

When I was a bad girl, bad girl, bad girl,
 When I was a bad girl, one, two, three:
 No, no, this-a-way, no, no, that-a-way,
 No, no, this-a-way, one, two, three.

When I was a teen-ager, teen-ager, teen-ager,
 When I was a teen-ager, one, two, three:
 Gab, gab, this-a-way, gab, gab, that-a-way,
 Gab, gab, this-a-way, one, two, three.

When I had a boy friend, boy friend, boy friend,
 When I had a boy friend, one, two, three:
 Kiss, kiss, this-a-way, kiss, kiss, that-a-way,
 Kiss, kiss, this-a-way, one, two, three.

When I was engaged, 'gaged, 'gaged,
 When I was engaged, one, two, three:
 Ring, ring, this-a-way, ring, ring, that-a-way,
 Ring, ring, this-a-way, one, two, three.

When I had my first child, first child, first child,
 When I had my first child, one, two, three:
 Rock, rock, this-a-way, rock, rock, that-a-way,
 Rock, rock, this-a-way, one, two, three.

When I had my eighth child, eighth child, eighth child,
 When I had my eighth child, one, two, three:
 Shoo, shoo, this-a-way, shoo, shoo, that-a-way,
 Shoo, shoo, this-a-way, one, two, three.

When my husband died, died, died,
 When my husband died, one, two, three:
 Rah, rah, this-a-way, rah, rah, that-a-way,
 Rah, rah, this-a-way, one, two, three.

When my children died, died, died,
 When my children died, one, two, three:
 Sob, sob, this-a-way, sob, sob, that-a-way,
 Sob, sob, this-a-way, one, two, three.

GAME: Children circle for first two lines of verse, then perform actions suggested by words: putting finger in mouth, pretending to talk on the telephone, etc. For the last verse, they sing:



57. WHEN I WAS A BABY

4.A

(FO 85)

Ba - by 1, Ba - by 2, Ba - by 3.

When I was a ba - by, 1, 2, 3,

When I was a ba - by, 1, 2, 3.

I, I, this a - way, I, I, that a - way,

I, I, this a - way 1, 2, 3.

2. school girl
3. teenager
4. teacher
5. principal
6. mother
7. got married
8. husband died
9. baby died
10. I died
11. went to heaven
12. an angel
13. got kicked out.