

## 18. IT SNOWS AND IT BLOWS

In this game, the children all stand in a row. One child takes a handkerchief and walks back and forth in front of the players singing the verse. At the end she says “‘Tis you, or you, or you” and drops the handkerchief in front of one of the players. That child then runs round to the empty place before the first child gets back. Creighton collected this variant from an informant in Alberton, PEI in 1962. The melody is a variant in general outline of the “Mulberry Bush” (#30) tune with a pentatonic character to the end of the fourth line. There is a general similarity of this tune to one found in Sharp (1932) with the title “Reap, Boys, Reap” (p. 271). The text is a variant, beginning “It rains and it hails.” The game is described in Newell (1883), with the title “Who’ll Be the Binder” (p. 84). There are couples in a circle with one in the centre; the girls all move forward and the one in the centre tries to slip in, like the game form of the “Jolly Miller” (#21). The text only is given for this variant of the game. Newell (1883) also printed text and melody for another variant played as a kiss in the ring game (p. 85). That tune is a variant of the song known as “Down By The Station.”

## 18. IT SNOWS AND IT BLOWS

## 1.A

(Creighton, MS 227A-2)

$\bullet = 108$

It snows and it blows and it's cold storm - y weath - er,  
 I and my true love go march - ing to - geth - er,  
 She goes as reef - er, I go as bind - er,  
 I lost a pretty girl and where shall I find her?

"TIS YOU, OR YOU, OR YOU!"

**GAME:** Children all stand in a row. One child takes a handkerchief and walks back and forth singing the verse, then suddenly drops the handkerchief in front of one of the players. That child picks it up and runs round to the empty place in the row before the first child gets back.

## 19. JENNY JONES

The Opies (1985) link the dramas “Jenny Jones” and “Old Roger” (#34) to the once popular Europe-wide adult folk plays, rituals and pastimes (p. 248). Variants from seven sources are included below, one from Fowke (3.B). Gomme (I, 1894b) received so many variants that she was not able to print them all (pp. 260–77). She stated that “the tune of the game, with but slight variation, in all versions is the same” (p. 283). This is the tune of variants 1.A–B. This melody occurs in variants of “Old Roger” (#34, 1.D), “Poor Mary” (#38, 1.A–B, 2.A & 3.A–B), and “When I was a Young Girl” (#57, 3.A–B).

The more modern method of play, that of mother-in-line action, occurs in the Kidson (1.A) and Gomme (1.B) variants. Gomme believes the older form of play was line-by-line action, and that of a lover wooing, probably of Scottish origin. The verse “Fare ye well ladies,” as in 1.A, or as in the English variant, “Very well, ladies,” is a remnant of the earlier custom. The Scottish versions make the opening incident that of a lover coming to the house of a loved one, then proceed to the domestic occupation, and finally to the death incident. In the English versions it is the idea of village friends coming to call on a favourite companion and subsequently attending her funeral. In some variants there is a lengthy dialogue about the colours that would be suitable for dressing either the mourners or the body. The restoration of the dead occurs in either Scottish or English versions.

Kerr’s variant 2.A is a variation of the Scottish method of play described by Gomme (I, 1894b, p. 279). It includes the “Oh very well ladies” verse, usually found in versions of the “wooing” type, but also includes the burial. The melody of both sections is a variant of “Did you ever see a Lassie” (“O du lieber Augustin”). The change in the melodies, from duple to triple metre, is a possible influence from the dance. Plunket’s 3.A variant is about suitors, also, but ends with Jinny Jo dying, then jumping up to catch one of the suitors to be the next Jinny Jo. There is no burial. Fowke’s variant 3.B is the more modern method of play, with friends coming in line and dialogue with Jinny Jo’s mother. The “Fare you well ladies” verse is retained, the activities are shortened, and the colours are red, blue, black, then white, “will just do” for Jinny Jo. The tune is a variant of Plunket’s 3.A

version. The melodies of the three variants in this group (2.A–3.B) are variants of “Did You Ever See a Lassie,” that is also found with variants (2.A–C) of “When I Was a Young Girl” (#57). Wilman’s variant 4.A is similar in method of play to Kidson’s (1.A), although some of the activities are different. “Fare thee well, Ladies” is changed here to “We’ll see her tomorrow.” The melody of this variant is similar to the second tune in Gomme (I, 1894b, p. 260). Both are possibly very simplified variants of the “Did you ever see a Lassie” tune. Finally, Gillington’s 5.A version is played like 1.A. The tune is a “Mulberry Bush” (#30) variant. There is no “Fare thee well” refrain.

The Opies (1985) discuss many nineteenth and twentieth century sources (pp. 254–60), and print one of the tunes from Newell (1883, p. 243) which is a variant of “Mulberry Bush” as well.

In *JAFI* (xxxi, 1918, p. 51), is the text of a variant observed in Paisley, Ontario in 1909. The children come to see “Miss Dandy Doe” but the Mother replies that “she let a smoothing iron fall on her toe, and you can’t see her today.” The children return to find her “worse,” then “dead.” They then ask what the mother will dress her in, and the colours red, blue, green, and finally white “will just do.” Miss Dandy Doe is then carried off on a board to her burial.

## 19. JENNY JONES

## 1.A

(Kidson, 1916, p. 2)

**GAME:** Two children represent Jenny Jones and her Mother. The others join hands and form a line. The Mother faces them at some little distance, while Jenny kneels behind her and hides her face in the Mother's frock. During the singing of the first three lines of the first verse, the children in line advance, retire, and advance again. After the fourth line they stand still and let go hands.

Children in line sing:-

We've come to see poor Jen - ny Jones,  
 Poor Jen - ny Jones, poor Jen - ny Jones,  
 We've come to see poor Jen - ny Jones,  
 And how is she to - day?

Mother sings (suiting actions to words):-

Poor Jenny is a-washing,  
 A-washing, a-washing,  
 Poor Jenny is a-washing,  
 She can't see you to-day.

Children in line turn their backs on the Mother and dance away from her while they and she sing:-

So fare ye well, my ladies,  
 My ladies, my ladies,  
 So fare ye well, my ladies,  
 And gentlemen too.

These three verses are repeated seven times, the Mother varying her answers as follows:-

2. Poor Jenny is a-drying, etc.
3. Poor Jenny, she is starching, etc.
4. Poor Jenny, she is ironing, etc.
5. Poor Jenny, she is folding,  
Is folding, is folding,  
Poor Jenny, she is folding,  
And putting away.
6. Poor Jenny, she is ailing, etc.
7. Poor Jenny is a-dying, etc.
8. Poor Jenny, she is dead, etc.
- 
- (shaking head sadly)  
(sobbing)

At this announcement, Jenny falls down on the ground, where she lies on her back with closed eyes and hands crossed on her breast. The Mother kneels beside her weeping, while the other children range themselves in a circle round the two, singing mournfully:-

So fare ye well, my ladies, etc.

The children kneel and sing:-

What shall we dress poor Jenny in,  
Poor Jenny in, poor Jenny in?  
What shall we dress poor Jenny in,  
In red or in blue?

O red is what the soldiers wear,  
The soldiers wear, the soldiers wear,  
And blue is what the sailors wear,  
So that will not do.

What shall we dress poor Jenny in, etc.  
In green or in grey?

O green is what the fairies wear,  
The fairies wear, the fairies wear,  
And grey is what the people wear,  
So that will not do.

What shall we dress poor Jenny in, etc.  
In pink or in black?

O pink is what the babies wear,  
The babies wear, the babies wear,  
And black is what the mourners wear,  
So that will not do.

What shall we dress poor Jenny in, etc.  
In purest of white?

O white is what the angels wear,  
The angels wear, the angels wear,  
O white is what the angels wear,  
And so that will do.

The children now form a procession headed by the Mother. Two children carry Jenny and the others walk behind two and two. When they have gone a few steps, the two children carrying Jenny suddenly lay her on the ground crying "Jenny Jones is alive again." The children all run away and Jenny jumps up and pursues them. The first or last to be caught (as agreed upon) becomes, Jenny while the former Jenny takes the place of the Mother.

## 19. JENNY JONES

## 1. B

(Gomme, 1894a, p. 23)

We've come to see poor Jen - ny Jones,  
 Jen - ny Jones, Jen - ny Jones,  
 We've come to see poor Jen - ny Jones,  
 How is she now?

2. Oh, Jenny is washing,  
 Is washing, is washing,  
 Oh, Jenny is washing,  
 You can't see her now.
3. We've come to see poor Jenny Jones,  
 Jenny Jones, Jenny Jones,  
 We've come to see poor Jenny Jones,  
 How is she now?
4. Oh, Jenny is starching...
6. Oh, Jenny is ironing...
8. Oh, Jenny is ill...
10. Oh, Jenny is dying...
12. Oh, Jenny is dead.

**GAME:** Several children can play at this game. A small number is as well, or better, than a larger. Two children stand on one side; one personates the Mother, who stands still and holds out the skirts of her dress with both hands; the other personates Jenny Jones, and kneels or stoops down in a crouching attitude behind her companion's extended dress. The other players form a line by joining hands. They sing the first, third and every alternate verse, advancing and retiring in line while doing so. The Mother sings the answers to their questions (second, fourth and alternate verses), standing still and hiding Jenny Jones all the time from view. When all the verses but the last one are sung, Jenny lies down as if dead, the Mother stands aside, and two of the other players then take up Jenny Jones, one by the shoulders and the other by the feet, and carry her a little distance off, where they lay her on the ground. They then straighten her dress, place her arms by her sides, or across her

breast, she lying still and closing her eyes. All the players follow, generally two by two, with their handkerchiefs at their eyes and their heads lowered, as if in grief. They then form a circle, join hands, and stand round the prostrate Jenny Jones, the Mother at her head, and then sing with their heads lowered, and in slow, mournful tones, the last verse. The game then begins again, with two other children as Mother and Jenny Jones, the former two joining the line.

## 19. I'VE COME TO SEE GEORGINA

## 2.A

(Kerr, 1912, p. 28)

I've come to see Geor - gin - a,  
 Geor - gin - a, Geor - gin - a,  
 I've come to see Geor - gin - a  
 And how is she to - day?

**GAME:** With the tallest girl as the Mother in centre, players range themselves in line on either side of her, leaving two of their number – a girl and a boy, usually – to play the parts of Georgina and the Caller. The former hides behind the line of players during the first part of the game, while the latter advances and retires before them as he sings; and the replies are sung in this part by the Mother alone. As the Caller concludes the third, sixth, and ninth verses, he retires a little further than usual, to resume as before with the singing of the verses following.

## 1. (FIRST CALLER)

I've come to see Georgina,  
 Georgina, Georgina,  
 I've come to see Georgina  
 And how is she to-day?

## 2. (MOTHER)

She's up the stair washing,  
 Washing, washing,  
 She's up the stair washing  
 And you can't see her to-day.

## 3. (FIRST CALLER)

Oh very well ladies  
 Ladies, ladies,  
 Oh very well ladies  
 I'll call another day.

## 4. (FIRST CALLER)

I've come to see Georgina, etc.

## 5. (MOTHER)

She's up the stair ironing, etc.

6. (FIRST CALLER)  
Oh very well ladies, etc.
7. (FIRST CALLER)  
I've come to see Georgina, etc.
8. (MOTHER)  
The iron fell on her big toe, etc.
9. (FIRST CALLER)  
Oh very well ladies, etc.
10. (FIRST CALLER)  
I've come to see Georgina, etc.
11. (MOTHER)  
She's up the stair dead Sir, etc.

After verse 11 has been sung by the Mother, Georgina is brought to the front of the line of players, and the music changes to 3/4 metre. The Caller now begins again at verse 12, the replies being sung in alternate verses by the Mother and the others together.

12. (FIRST CALLER)

Oh what shall we dress her in,  
Dress her in, dress her in?  
What shall we dress her in,  
Shall it be red?

13. (MOTHER AND OTHERS)  
Oh red's for the soldiers,  
The soldiers, the soldiers,  
Oh red's for the soldiers,  
And that will not do.
14. Oh what shall we dress her in, etc.  
Shall it be blue?
15. Oh blue's for the sailors, etc.

And that will not do.

16. Oh what shall we dress her in, etc.  
Shall it be black?
17. Oh black's for the mourners, etc.  
And that will not do.
18. Oh what shall we dress her in, etc.  
Shall it be white?
19. Oh white's for the angels (or dead-folk), etc.  
And that will do.

## 19. JINNY JO

## 3.A

(Plunket, 1886, p. 24)

GAME: One child, as "Mother," hides Jinny Jo's face from the Suitors. The Suitors advance and sing—

I've come to court Jin - ny Jo,  
 Jin - ny Jo, Jin - ny Jo,  
 I've come to court Jin - ny Jo,  
 Is she at home?

The Mother, still hiding Jinny Jo's face, sings in answer —

She's upstairs washing clothes,  
 Washing clothes, Washing clothes;  
 She's upstairs washing clothes,  
 All the day long.

The Suitors listen attentively, and then retire singing —

Then fare you well, ladies all,  
 Ladies all, Ladies all;  
 Then fare you well, ladies all,  
 I'll call again.

They pause for a moment, and then advance singing —

I've come to court Jinny Jo,  
 Jinny Jo, Jinny Jo;  
 I've come to court Jinny Jo,  
 Is she at home?

Mother. She's upstairs baking bread, &c.  
 All the day long.

Suitors retire and advance, singing as before —

Mother.                She's upstairs sick in bed, &c.  
                              All the day long.

Suitors retire and advance, singing as before –

Mother.                Oh! poor Jinny Jo, &c.  
                              Jinny Jo's dead.

Suitors.                Then fare you well, ladies all, &c.  
                              Never, O never will I call again.

At the end of this verse Jinny Jo jumps up and runs after the Suitors. The one she catches must act as Jinny Jo.

## 19. JINNY JO

## 3.B

(FO 83; Fowke, 1969, p. 32)

**GAME:** Two children representing Jinny Jo and her mother stand still while the rest form a single line that advances and retreats, singing the verses in dialogue with the mother.

(Key: B-flat)

Come to see Jin - ny Jo,  
Jin - ny Jo, Jin - ny Jo.  
Come to see Jin - ny Jo.  
Is she with - in?

Jinny Jo's washing clothes, washing clothes, washing clothes.  
Jinny Jo's washing clothes. Can't see her today.

**REFRAIN:** Fare you well, ladies, O ladies, O ladies!  
Fare you well, ladies, and gentlemen, too!

Came to see Jinny Jo, Jinny Jo, Jinny Jo.  
Came to see Jinny Jo. Is she within?

Jinny Jo's ironing clothes, ironing clothes, ironing clothes.  
Jinny Jo's ironing clothes. Can't see her today.

**REFRAIN**

Came to see Jinny Jo, Jinny Jo, Jinny Jo.  
Came to see Jinny Jo. Is she within?

Jinny Jo's dead and gone, dead and gone, dead and gone.  
Jinny Jo's dead and gone. Can't see her today.

**REFRAIN**

What shall we dress her in, dress her in, dress her in?  
What shall we dress her in? Shall it be red?

Red is for the soldiers, the soldiers, the soldiers.  
Red is for the soldiers, so that will not do.

What shall we dress her in, dress her in, dress her in?  
What shall we dress her in? Shall it be blue?

Blue is for the sailors, the sailors, the sailors.  
Blue is for the sailors, so that will not do.

What shall we dress her in, dress her in, dress her in?  
What shall we dress her in? Shall it be black?

Black is for the mourners, the mourners, the mourners.  
Black is for the mourners, so that will not do.

What shall we dress her in, dress her in, dress her in?  
What shall we dress her in? Shall it be white?

White is for the dead and gone, dead and gone, dead and gone,  
White is for the dead and gone, so that will just do.

## 19. JENNY JOHN

## 4.A

(Wilman, 1915, p. 29)

We've come to see Jen - ny John,  
 Jen - ny John, Jen - ny John,  
 Come to see Jen - ny John,  
 How does she do?

**GAME:** One player acts the part of the “Mother,” and, standing in a corner, hides a second player, called Jenny John, behind her. The other players then approach and sing:

**Visitors:** We've come to see Jenny John,  
 Jenny John, Jenny John,  
 Come to see Jenny John,  
 How does she do?

**Mother:** Oh, Jenny John's washing,  
 She's washing, she's washing,  
 Oh, Jenny John's washing,  
 You can't see her now.

**Visitors (departing):**  
 We'll see her to-morrow,  
 To-morrow, to-morrow,  
 We'll see her to-morrow,  
 If that will suit you.

**Visitors (approaching again):**  
 We've come to see Jenny John, etc.

**Mother:** Oh, Jenny John's ironing,  
 She's ironing, etc.

**Visitors (departing):**  
 We'll see her to-morrow, etc.

**Visitors (approaching again):**  
 We've come to see Jenny John, etc.

Mother: Oh, Jenny John's burnt herself, etc.

Visitors (departing):  
We'll see her to-morrow, etc.

Visitors (approaching again):  
We've come to see Jenny John, etc.

Mother: Oh, Jenny John's dying, etc.

Visitors (turning away and weeping):  
We'll see her to-morrow, etc.

Visitors (approaching once more):  
We've come to see Jenny John, etc.

Mother: Oh, Jenny John's dead, etc.

Visitors:  
We'll come to her funeral,  
Her funeral, her funeral,  
We'll come to her funeral,  
We can't see her now.

Visitors:  
What shall we dress her in,  
Dress her in, dress her in?  
What shall we dress her in?  
We'll dress her in red.

Mother: Oh, red is for soldiers...  
So that will not do.

Visitors: What shall we dress her in?...  
We'll dress her in blue.

Mother: Oh, blue is for sailors...  
So that will not do.

Visitors: What shall we dress her in?...  
We'll dress her in black.

Mother: Oh, black is for mourning...  
So that will not do.

Visitors: What shall we dress her in?...  
We'll dress her in white.

Mother: Oh, white is for angels...  
And that will just do.

Then six children carry Jenny John to burial, while the others follow, weeping. Then Jenny John is laid down, and, after a slight pause, suddenly starts up and endeavours to catch another player, who must then become Jenny John, the game being repeated from the beginning.



## 19. JENNY JONES

## 5.A

(Gillington, 1909a, p. 6)

GAME: The girl who represents Jenny sits down on the grass; a second girl, for the mother or servant, as the case may be, stands in front of her, shielding her from sight with her pinafore. The others join hands in a line and come forward, singing:

Please, we've come to see poor Jen - ny Jones,  
 Poor Jen - ny Jones, Poor Jen - ny Jones,  
 We've come to see poor Jen - ny Jones,  
 And can we see her now?

The other girl answers:

“Poor Jenny\* Jones is washing,  
 Washing, washing,  
 Poor Jenny Jones is washing  
 And you can't see her now!”

The rest go back – then advance as before, singing the same question.

Answer: “Poor Jenny Jones is rinsing, etc.  
 And you can't see her now!”

This question is put and answered till Jenny has dried, starched, ironed, and aired; then the question is put once more and the answer is:

“Poor Jenny Jones is ill, etc.  
 And you can't see her now.”

Then Jenny goes through her illness – is better, is worse, is dying, 'till finally:

“Poor Jenny Jones is dead, etc.  
 And you can't see her now!”

The rest retreat for a while, then come up again singing:

“May we come to the funeral, etc.

And will that do?"

The answer is: "You may come to the funeral, etc.  
And that will do!"

"What shall we dress in, etc.  
And what shall we do?"

Answer: "Dress in what you like, etc.  
And that will do!"

"Shall we dress in red, etc.  
And will that do?"

Answer: "Red is for a soldier, etc.  
And that won't do!"  
"Shall we dress in blue?, etc.

Answer: "Blue is for a sailor, etc.  
"Shall we dress in purple?, etc.

Answer: "Purple's for a lady, etc.  
"Shall we dress in green?, etc.

Answer: "Green is for a page, etc.  
"Shall we dress in white?, etc.

Answer: "White is for a wedding, etc.  
"Shall we dress in black?, etc.

Answer: "Black is for a funeral, etc.  
And that will do!"

The servant then lays Jenny down on the grass, while the rest come in to carry her. Then she jumps up suddenly and runs after them; the one she catches becomes Jenny, in her turn, and so on to the end of the game.

\* The accent falls on the underlined words.

## 20. JINGO RING

This ceremonial dance of betrothal and marriage was once the chief marriage game in Scotland (Opie & Opie, 1985, p. 151). Gomme (I, 1894b) states that this game gives an almost complete picture of early Scottish marriage custom (p. 375). The variant printed here (1.A) includes verses of “blessing,” made up of individual lines of a marriage formula text. It contains a last verse to be sung if any “lad” was left without a partner, “Here’s a silly auld man left alone... .” The singing game of that title (#49) consists of variants with a similar courtship focus, sung to the “Mulberry Bush” (#30) tune, as are all British variants here. Kidson in fact states that his 1.B variant is a Scottish and North Country version of the “Mulberry Bush” (#30), the latter being more common in the south of England. In the 1.B variant, the courtship element is absent and it ends where the next one begins with all falling down. The Plunket 1.C variant is similar to Gomme’s 1.A, but without verses from the “Mulberry Bush.”

The last variant, 2.A from MUN, entitled “Drop Handkerchief,” is included because of the focus of the text and game. It begins as a melodic variant of “Oats, Peas, Beans” (#32, 1.A–B), but is the same as the “On the Green Carpet” (#36, 2.A) variant from Creighton. The game is played like the “Cushion Dance.” The Opies (1985) refer to this form of the game described being played in Tweeddale and Fife in 1825 (pp. 152–153). They say no confirmation or explanation of this form has been found and it is probably an aberration. However, this MUN variant concludes with all the players at the end standing for the *Loving Couple*. This “marriage” song was also sung at the end of the MUN variants of “Silly Old Man” (#49, 2.A, p. 437), and “Jolly Sailors” (#22, 1.A), each of these also played in the form of the “Cushion Dance.” The informant of all these MUN variants was Mr. Henry Hutchings from Cowhead.

The variants have been grouped here under the title “Jingo Ring” because of the text, although “to play the Merry-ma-tansa” was a common reference to the game whose origin is uncertain (Opie & Opie, 1985, pp. 150–154). Kidson (1916) claimed that this is undoubtedly an old form of a ring game (p. 10). “The term “jinga-ring” or “jingo-ring” has long been proverbial in Scotland for a lively circle dance” (Opie & Opie, 1985, p. 153). Kidson

(1916) speculates that “The word “tanza” is probably originally a German word “Tanze,” and “jing-a-ring” may allude to the ringing of bells. We may recall the fact that in the early form of the Morris Dance the dancers had bells sewn to their garments” (p.10).

## 20. MERRY-MA-TANSA

## 1.A

(Gomme I, 1894b, p. 369, Text i)

Here we go round by jin - go - ring,  
 Jin - go - ring, and jin - go - ring.  
 Here we go round by jin - go - ring,  
 A - bout the mer - ry - ma - tan - sa.

Come name the lad you like the best,  
 Like the best, like the best,  
 Come name the lad you like the best,  
 About the merry-ma-tansa.

Guess ye wha's the young gudeman,  
 The young gudeman, the young gudeman,  
 Come guess ye wha's the young gudeman,  
 About the merry-ma-tansa.

Honey's sweet and so is he,  
 So is he, so is he,  
 Honey's sweet and so is he,  
 About the merry-ma-tansa.

[Or: Crab-apples are sour and so is he,  
 So is he, so is he,  
 Crab-apples are sour and so is he,  
 About the merry-ma-tansa.]

Can she bake and can she brew?  
 Can she shape and can she sew,  
 "Boot a house can a" things do?  
 About the merry-ma-tansa?

She can bake and she can brew,  
 She can shape and she can sew,  
 "Boot a house can a" things do,  
 About the merry-ma-tansa.

This is the way to wash the clothes,  
 Wash the clothes, wash the clothes,  
 This is the way to wash the clothes,  
 About the merry-ma-tansa.

[Then follows verses for wringing clothes, ironing, baking bread, washing hands, face, combing hair, washing and sweeping the house, and a number of other things done in housekeeping. The boy then presents the girl with a ring, and they all sing-]

Now she's married in a goud ring,  
 A gay goud ring, a gay goud ring,  
 Now she's married in a goud ring,  
 About the merry-ma-tansa.

A gay goud ring is a dangerous thing,  
 A cankerous thing, a cankerous thing,  
 A gay goud ring is a dangerous thing,  
 About the merry-ma-tansa.

Now they're married we wish them joy,  
 Wish them joy, wish them joy,  
 Now they're married we wish them joy,  
 About the merry-ma-tansa.

Father and mother they must obey,  
 Must obey, must obey,  
 Father and mother they must obey,  
 About the merry-ma-tansa.

Loving each other like sister and brother,  
 Sister and brother, sister and brother,  
 Loving each other like sister and brother,  
 About the merry-ma-tansa.

We pray this couple may kiss thegither,  
 Kiss thegither, kiss thegither,  
 We pray this couple may kiss thegither,  
 About the merry-ma-tansa.

[If any lad was left without a partner, the ring sing:-]

Here's a silly auld man left alone,  
 Left alone, left alone,  
 He wants a wife and can't get none,  
 About the merry-ma-tansa.

**GAME:** A ring is formed by all the children but one, joining hands. The one child stands in the centre. The ring of

children dance round the way of the sun, first slowly and then more rapidly. First all the children in the ring bow to the one in the centre, and she bows back. Then they dance round singing the first and second verses, the second verse being addressed to the child in the centre. She then whispers a boy's name to one in the ring. This girl then sings the third verse. None in the ring are supposed to be able to answer, and the name of the chosen boy is then said aloud by the girl who asked the question. If the name is satisfactory the ring sing the fourth verse, and the two players then retire and walk round a little. If the name given is not satisfactory the ring sing the fifth verse, and another child must be chosen. When the two again stand in the centre the boys sing the sixth verse. The girls answer with the seventh. Then all the ring sing the next verses, imitating washing clothes, wringing, ironing, baking bread, washing hands, combing hair, &c., suiting their actions to the words of the verses sung. The boy who was chosen then presents a ring, usually a blade of grass wrapped round her finger, to the girl. The ring then sing the ninth, tenth, eleventh, and twelfth verses. When all have chosen, if any lad is left without a partner, the last verse is sung.

## 20. JING-A-RING

## 1.B

(Kidson, 1916, p. 10)

GAME: A ring game. Players join hands and dance round from left to right, all singing:-

Allegretto

Here we go round the jing - a - ring,  
The jing - a - ring, the jing - a - ring,  
Here we go round the jing - a - ring,  
With a hop and mer - ry - ma - tan - sa.

Disjoining hands and imitating the actions mentioned, they sing:-

This is the way we wash our clothes,  
Wash our clothes, wash our clothes,  
This is the way we wash our clothes,  
With a hop and merry-ma-tansa.

Dancing round in a circle, this time from right to left, they again sing the first verse:-

Here we go round, etc.

Once more disjoining hands and imitating the action, the players sing, "This is the way we comb our hair etc." which is followed again by the dance "Here we go round etc." Other actions are, "Sweep the floor," "Bake the scones," or anything that may occur to the players. Finally, with hands joined, they dance in a ring, singing:-

Round about and then we fall,  
Then we fall, and then we fall,  
Round about and then we fall,  
With a hop and merry-ma-tansa.

At the last line all players separate hands and tumble on the floor.

## 20. HERE WE GO ROUND THE JINGO RING

## 1.C

(Plunket, 1886, p. 50)

GAME: The children join hands in a circle and dance round singing—

Here we go round the jing - a - ring,  
 The jing - a - ring, the jing - a - ring,  
 Here we go round the jing - a - ring,  
 A - round the Mer - ry-ma - Tan - zie.

Twice about and then we fall,  
 Then we fall, Then we fall,  
 Twice about and then we fall,  
 Around the Merry-ma-Tanzie.

Here the children fall down; the last to rise goes into the middle; the others dance round singing—

Choose a good man or hide your face,  
 Hide your face, Hide your face,  
 Choose a good man or hide your face,  
 Around the Merry-ma-Tanzie.

The children now pause in their dance and song, while the child in the middle sings—

What would you give to know his name,  
 To know his name, To know his name,  
 What would you give to know his name?  
 Around the Merry-ma-Tanzie.

The children sing —

Ten thousand pounds to know his name,  
 To know his name, To know his name,  
 Ten thousand pounds to know his name,  
 Around the Merry-ma-Tanzie.

The child in the middle names one of the circle and sings–

Harry Greene it is his name,  
It is his name, It is his name,  
Harry Greene it is his name,  
Around the Merry-ma-Tanzie.

Harry now stands in the middle with the first child; the others dance round and sing–

They are married with a gay gold ring,  
A gay gold ring, A gay gold ring,  
They are married with a gay gold ring,  
Around the Merry-ma-Tanzie.

Now they are married we wish them joy,  
We wish them joy, We wish them joy,  
Now they are married we wish them joy,  
Around the Merry-ma-Tanzie.

During the last verse, the children let go hands and all whirl round clapping their hands; the first child joins the circle. “Harry” stands in the middle, the others dance round singing “Choose a good wife.”

## 20. DROP HANDKERCHIEF

## 2.A

\*\* (Last note of line 2 is an A4) \*\*

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

(Key: C)

Here I go round with my hand - ker - chief,  
A - loo - kin' for a par - te - ner,  
A par - te - ner I can - not find,  
So where's the one I left be - hind?

Arise my dear and come with me,  
And I will take good care of thee.  
I am too young and I am not fit  
To go and leave my Mum like this.

You're old enough and I'm sure you'll do,  
You're old enough and you are just right.  
You're old enough and you are just right  
To kiss a handsome prince on a Saturday night.

GAME: Man in centre of ring. Takes a handkerchief and drops it in front of a girl, and go on until all are picked, then stand for the *Loving Couple*.

(The "Loving Couple" was sung after the "Silly Old Man," variant #49, 2.A. It is printed there).

## 21. JOLLY MILLER

“Jolly Miller” was one of the most popular singing games at the end of the 19th century (Opie & Opie, 1985, pp. 314–316). In the game, couples go round in a circle, arm-in-arm and sing the song with the odd-man-out, the miller, moving about within the circle. When the word “grab” is sung, each inside player tries to grab the arm of the outer player in front. If the miller succeeds in reaching one of the vacant arms, then the player he displaces goes in the middle. Usually the boys are on the inside of the double circle, except in the MUN 1.C variant, where the girls are on the inside, and in one of Gomme’s variants (I, 1894b, p. 291). In the MUN variant, the “Jolly Miller” is followed by “A-Hunting We Will Go.” Kerr’s 5.A variant also includes “A-Hunting,” although with different tunes, and a more complete game description. Kerr (1912) stated that “though very widely known, the game varies in different parts of the country” (p. 3).

The text is quite stable throughout all the variants. In Fowke, “wealth” is changed to “merry old elf” in the second line. The more frequent changes occur in the third line, with “sack” in 2.B and 6.A and “bank” in 3.A variants. Creighton’s 6.A variant ends “and the ladies step forward and the gents step back.” The MUN 7.A variant ends “and the wheel goes around and he makes his bread.”

It is interesting to compare the melodies. Of the 10 variants, the first six, variants of “Bingo” (#4), have generally the same shape, with Gomme’s 3.A in the minor mode. Fowke’s 4.A variant is a variation on the “Turkey in the Straw” melody. Creighton’s 6.A variant is Scottish in origin, and the MUN 7.A melody is usually found with “King William” variants (#24). Three text variants are reported in *JAF*L, (xxxi, 1918, pp. 54 and 146).

According to the Opies (1985), “since no recording or recollection of the game is known earlier than the 1870s, it is tempting to think it modern” (p. 314). However, they present evidence to suggest that it more than likely predated a 17th century song and a dance “The Happy Miller” (pp. 315–16). Newell (1883) was of the same opinion (pp. 102–103). He also noted that “J’entends le Moulin” was being played in Canada (in 1883) in the same way with partners and the odd player in the centre (p. 103). In Newfoundland, the “dance,” “Jolly Miller,” was so popular that it was played at picnics and parties by girls and boys even to age 16 and 17. The informant of 7.A was born in 1900 and lived in Conception Bay.

## 21. THE JOLLY MILLER

## 1.A

(Kerr, 1912, p. 3)

There was a Jol - ly Mil - ler and he lived by him-self,

As the wheel went round he made his wealth.

With one hand on the hop - per and the o - ther on his bag,

As the wheel went round he made his grab.

**GAME:** With one boy in the centre to represent the Miller, players dance round in couples, the boys to the inside. When the pianist suddenly stops playing – which may be at any point in the song – the boys must change partners, a movement which gives the Miller an opportunity of securing one likewise; and should he succeed, the boy left lacking a partner then becomes the Miller as the game proceeds.

## 21. THE JOLLY MILLER

## 1.B

(Kidson, 1916, p. 115)

**GAME:** One boy represents the Miller, the rest of the children form the wheel. The miller stands in the centre and the others march round him in couples, the boys on the inner side. They all sing the following verses:—

There was a Jol - ly Mil - ler And he liv'd by him - self,  
 As the wheel went round He made his wealth.  
 With one hand on the hop - per and the o - ther on his bag,  
 As the wheel went round He made his grab.

When the piano music stops, which, as in "Musical Chairs," may be at any point, the boys change partners, and the Miller also tries to secure a partner. The boy who is left without one now becomes the Miller.

Where there is no piano someone outside of the circle may give the signal to stop by clapping his hands or calling "Grab!"

## 21. JOLLY MILLER

## 1.C

Victoria Parsons, Broad Cove, 1972  
 MUNFLA 72-121/C1135  
 Collector: Rosetta Parsons

(Key: A 8va)

There was a Jol - ly Mil - ler who lived by him-self,  
 By grind - ing corn he made his wealth.  
 One hand in the o - ven and the o - ther in the bag,  
 As the wheel went a - round he made his bread.  
 And a - hunt - ing we will go,  
 And a - hunt - ing we will go,  
 We'll catch a lit - tle fox, and we'll put 'im in a box,  
 And a - hunt - ing we will go.

**GAME:** Double circle, girls on inside, boy in centre. Take his best girl, they'd kneel on the grass, put each hand on one another's shoulder and sing looking in each other's eyes. Boy would go out, the girl would be left in and she would take her best boy. The little fox is the odd person. We'd catch him and put him there.

## 21. THE JOLLY MILLER

## 2.A

(Gomme, 1894a, p. 47; Gomme I, 1894b, p. 289)

Allegro

There was a jol - ly mil - ler and he lived by him-self,  
 As the wheel went round he made his wealth,  
 One hand in the hop - per and the o - ther in the bag  
 As the wheel went round he made his grab.

**GAME:** This game requires an uneven number of players. All the children except one stand in couples arm in arm, each couple closely following the other. This forms a double ring or wheel. The odd child stands in the centre. The children forming the wheel walk round in a circle and sing the verse. When they come to the word "grab," those children standing on the inside of the wheel leave hold of their partners' arms, and try to catch hold of the one standing immediately in front of their previous partners. The child in the centre (or Miller) tries (while they are changing places) to secure a partner and place. If he succeeds in doing this, the one then left out becomes the Miller.

## 21. THE JOLLY MILLER

## 2.B

(Wilman, 1915, p. 32)

Briskly

There was a jol - ly mil - ler and he lived by him - self,  
The wheel went round and he made his wealth,  
One hand in his hop - per and the o - ther in his sack,  
The mill went round and he made his grab.

## 21. THE JOLLY MILLER

## 3.A

(Gomme I, 1894b, p. 289, Text v)

There was a jol - ly mil - ler, and he lived by him - self,

As the wheel went round he made his wealth;

One hand in the up - per and the o - ther in the bank,

As the wheel went round he made his wealth.

**GAME:** This game requires an uneven number of players. All the children except one stand in couples arm in arm, each couple closely following the other. This forms a double ring or wheel. The odd child stands in the centre. The children forming the wheel walk round in a circle and sing the verse. When they come to the word "grab," those children standing on the inside of the wheel leave hold of their partners' arms, and try to catch hold of the one standing immediately in front of their previous partners. The child in the centre (or Miller) tries (while they are changing places) to secure a partner and place. If he succeeds in doing this, the one then left out becomes the Miller.

## 21. THE JOLLY OLD MILLER

## 4.A

(Fowke, 1969, p. 28)

There's a jol - ly old mil - ler and he lives by him-self,  
 As the wheel goes a-round he's a mer - ry old elf.  
 One hand in the hop-per and the o - ther in the bag,  
 As the wheel comes a-round he cries out: "GRAB!"

**GAME:** Couples march around in a ring with the "miller" in the centre. At "Grab" those on the inside drop their partners' arms and reach for the one in front while the miller tries to get a partner; if he succeeds, the one left out replaces him in the centre.

## 21. THE JOLLY MILLER (Another Setting)

### 5.A

(Kerr, 1912, p. 3)

There was a Jol - ly Mil - ler and he lived by him - self,  
 As the wheel went round he made his wealth,  
 With one hand on the hop - per and the o - ther on his bag,  
 As the wheel went round he made his grab.  
 And a hunt - ing we will go,  
 And a hunt - ing we will go,  
 We'll catch a lit - tle fox and we'll put him in a box,  
 And a hunt - ing we will go.

**GAME:** With one boy in the centre to represent the Miller, players dance round in couples, the boys to the inside. The "Jolly Miller" having been sung through once, boys and girls move in opposite directions until the finish of the verse "A Hunting We Will Go," at which point the "grab" for partners takes place.

## 21. HAPPY IS THE MILLER

## 6.A

(Creighton, MS 13-12)

Hap - py is the mil - ler as he lives by him - self,  
 As the wheel goes a - round it's the get - ting of his wealth,  
 Your hand on the hop - per and the oth - er on the sack,  
 And the lad - ies step for - ward and the gents step back.

*(The melody is encoded in 2 measure phrases in 4/4 metre.)*

## 21. THE JOLLY MILLER

## 7.A

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

(Key: C)

There was a jol - ly mil - ler who lived by him - self,  
By grind - ing corn he made his wealth,  
One hand in the oth - er and the oth - er in the bag,  
And the wheel goes a - round and he makes his bread.

## 22. JOLLY SAILORS

Seven text versions were printed in (Gomme I, 1894b, p. 294; II, 1898, p. 436). The Opies (1985, pp. 197–201) present a similar range in variety of texts and suggest that this singing game’s ancestor is one of the Freemen’s Songs printed in *Deuteromelia*, 1609, by Thomas Ravenscroft. The Opies conjecture that even at that time the words probably accompanied a “Cushion Dance” (p. 201). It continued to be played as such in the 19th century and was one of the “plays” that were popular in Newfoundland in the early 20th century.

The usual method of play was with all players in a ring and one or more players inside. Each would choose a partner, kneel and kiss on a cushion, then walk around inside or outside the ring in couples, the new player choosing a partner in turn until all had been picked. At the end of the MUN variant (1.A), the only one recorded with a melody, the *Loving Couple* was sung, when “they would start to get married,” all lined up in couples. These directions were given for this song, sung at the conclusion of the singing game “The Old Man Sat Down to Sleep” (#49, 2.A, p. 437). That game is also derived from the “Cushion Dance.” In addition, the *Loving Couple* was sung at the end of the MUN “Jingo Ring” variant (#20, 2.A) called “Drop Handkerchief.” All of these variants were recorded from Henry Hutchings at Cowhead. The MUN variant, called “Jolly, Jolly Lads” is particularly “catchy” in its rhythmic vitality and polished text. The text is a variant of those printed by the Opies (1985, pp. 197–201), similar to the song printed in the 17<sup>th</sup> century (p. 200), although the tunes are different. Several additional sources are listed for this singing game from Britain and the United States (Opie & Opie, 1985, p. 201). A text variant was printed in *JAFL* (“Here Come Two Jolly Jovers,” xxxi, 1918, p. 108). It is included below as 1.B.

## 22. JOLLY, JOLLY LADS

## 1.A

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

(Key: G)

We are a set of jol-ly jol-ly lads, who late - ly come on shore,  
 We'll spend our money in a mer-ry merry way, as we nev-er done be - fore.  
 And we'll rove, we'll rove a - round;  
 And in the night the fair pret-ty man must kiss her kneel - ing down,down,down,  
 must kiss her kneel - ing down.

GAME: All in a ring. Partners were picked, then the Loving Couple was sung.

*(The Loving Couple was sung after the "Silly Old Man," variant #49, 2.A. It is printed there.)*

## 22. HERE COME TWO JOLLY JOVERS

## 1.B

*(JAFI, xxxi, 1918, p. 108)*

Here come two jolly jovers,  
    Just lately come on shore;  
They jove around, and round and round,  
    They jove around once more;  
They jove around, and round and round,  
    And kiss her to the floor.

## 23. KEYS OF CANTERBURY

This is a courting game that is related to “Paper of Pins” (Opie & Opie, 1985, pp. 140–143; Gomme II, 1898, pp. 437, 450). Newell (1883, pp. 51–55) quoted several texts which appear in the variants represented here. The text for the “Keys of Heaven” was published in Halliwell’s *Nursery Rhymes of England* (1846), but there was no indication of how the words were to be sung. The Opies state that the age of the song is uncertain. The words were used for acting games at the end of the 19th century in Britain and America. “A paper of pins was at one time a recognized lover’s gift, as recorded in ‘A Wooing Song of a Yeoman of Kents Sonne’ in *Melismata*, 1611” (Opie & Opie, 1985, pp. 142–143).

The two Creighton variants are quite polished in text and melody. The gifts offered are “a silken (or blue silk) gown,” “a silver box, with six gold keys and six golden locks” (in 2.A), and a “coach of six, with six black horses as black as pitch” (in both variants). The second variant begins with the opening verse “I will give you the keys of heaven.” There is no game description with these variants.

The third variant (3.A), from Gillington, is a circle game with one in the centre. It begins with the ring singing the text and transposed melody of “On a Mountain” (#35). When the child in the centre responds “NO,” gifts are then offered successively, sung to a variant of the Creighton melodies, transposed. These gifts are “a silver spoon, to feed the baby ev’ry afternoon,” then “a white straw hat, with three yards of ribbon hanging down your back,” and finally, “a nice new chair, to rest and rock your baby there.” When the child finally accepts “the Keys of Heaven, to let yourself in at half past seven,” she pulls one into the ring and the game continues.

The verses and sections of the melody of these variants seem closely related to the “Lady on the Mountain” variant in Sharp’s *Children’s Singing Games*, (III, 1912), printed by the Opies (1985, pp. 174–175). It seems that this form of the game was very popular at the turn of the century. Indeed, the Gillington variant (3.A) most closely resembles this form of the game. The first four lines have been continuously popular: variants associated with that text have been collated under the title “On a Mountain” (#35).

## 23. KEYS OF CANTERBURY

## 1.A

(Creighton, MS 47-5)

**Fast**

I will give you a blue silk gown  
To make you fine when you go to town,  
Ma-dam will you walk, Ma-dam will you talk,  
Ma-dam will you walk and talk with me?

Though you gave me a blue silk gown  
To make me fine when I go to town,  
Yet I will not walk,  
No I will not talk,  
No I will not walk and talk with thee.

I'll give you a coach and six,  
Six black horses as black as pitch,  
Madam will you walk,  
Madam will you talk,  
Madam will you walk and talk with me?

Though you gave me a coach and six,  
Six black horses as black as pitch,  
Yet I will not walk,  
No I will not talk,  
No I will not walk and talk with thee.

I'll give you the keys of my heart,  
And we will be married till death do us part,  
Madam will you walk,  
Madam will you talk,  
Madam will you walk and talk with me?

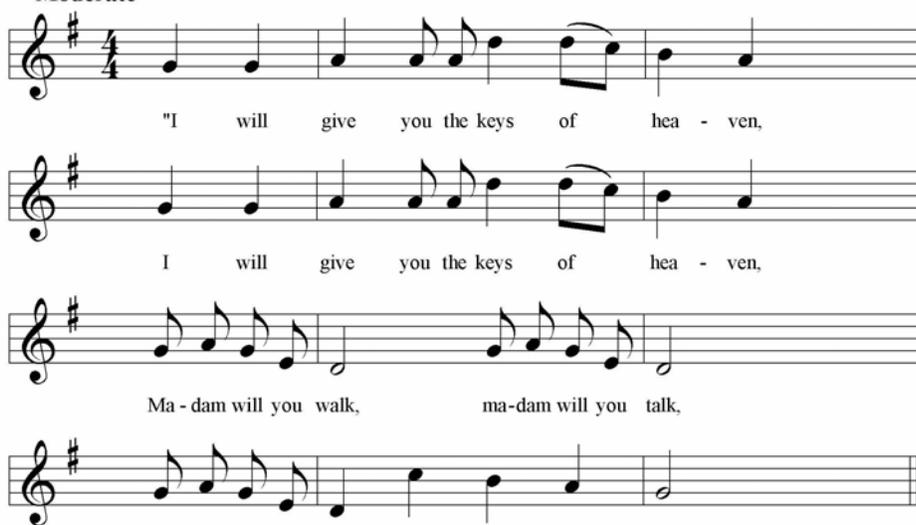
Thou shall give me the keys of thy heart  
And we will be married till death do us part,  
I will walk,  
I will talk,  
I will walk and talk with thee.

## 23. THE KEYS OF CANTERBURY

## 2.A

(Creighton, MS 147A-13)

**Moderate**



"I will give you the keys of hea - ven,  
I will give you the keys of hea - ven,  
Ma - dam will you walk, ma-dam will you talk,  
Ma - dam will you walk and talk with me?"

"Though you give me the keys of heaven,  
Though you give me the keys of heaven,  
No I will not walk, no I will not talk,  
No I will not walk and talk with thee."

"I will give you a silken gown,  
To make you fine when you go to town,  
Madame will you walk, madame will you talk,  
Madame will you walk and talk with me?"

"Though you give me a silken gown,  
To make me fine when I go to town,  
No I will not walk, no I will not talk,  
No I will not walk and talk with thee."

"I will give you a silver box,  
With six golden keys and six golden locks,  
Madame will you walk, madame will you talk,  
Madame will you walk and talk with me?"

"Though you give me a silver box,  
With six golden keys and six golden locks,  
No I will not walk, no I will not talk,  
No I will not walk and talk with thee."

"I will give you a coach and six,  
With six black horses black as pitch,  
Madame will you walk, madame will you talk,  
Madame will you walk and talk with me?"

“Though you give me a coach and six,  
With six black horses black as pitch,  
No I will not walk, no I will not talk,  
No I will not walk and talk with thee.”

“I will give you the keys of my heart  
And we will wed no more to part,  
Madame will you walk, madame will you talk,  
Madame will you walk and talk with me?”

“If you give me the keys of your heart  
And we will wed no more to part,  
Yes I will walk, yes I will talk,  
Yes I will walk and talk with thee.”

*(The music of the original transcription is in 2/4 metre, 4 measures per line.)*

## 23. THE KEYS OF HEAVEN

## 3.A

(Gillington, 1909(b), p. 16)

GAME: The children join hands in a ring round one in the middle, singing:-

There stands a la - dy on the moun - tain!

All she wants is a nice young man!

Ma-dam, will you walk it? Ma-dam, will you talk it?

Ma-dam, will you mar - ry me?

Girl in the middle answers:- "NO!"

Not if I buy you a sil - ver spoon,

To feed the ba - by ev' ry af - ter-noon?

Ma - dam, will you walk it? Ma - dam, will you talk it?

Ma - dam, will you mar - ry me?

"NO"

Not if I buy you a white straw hat,  
 With three yards of ribbon hanging down your back,  
 Madam, will you walk it? Madam, will you talk it?  
 Madam, will you marry me?

"NO!"

Not if I buy you a nice new chair  
To rest and rock your baby there?  
Madam, will you walk it? Madam, will you talk it?  
Madam, will you marry me?

“NO!”

Not if I buy you the Keys of Heaven,  
To let yourself in at half-past-seven?  
Madam, will you walk it? Madam, will you talk it?  
Madam, will you marry me?

“YES!  
COME ALONG, DEAR!”

Girl inside pulls one of the others into the ring with her, then runs back to join hands with the rest. This continues till every child has been inside the ring.

## 24. KING WILLIAM

By the number of variants and the fondness by which they are remembered, this was one of the most popular singing games in Newfoundland. Not only did children play the game at school at recess but several informants said that when they got older they would have a “play” at dances, picnics, or parties. There would be 40 to 50 players, sometimes hundreds, when there would be 2 or 3 boys in the centre. Sometimes they would go on all night.

The MUN variants are practically the same, beginning with the “King William was King George’s son” verse, then “Come choose to the east, come choose to the west” verse, followed by the “Down on the carpet” verse. This verse, and the “play” certainly recall the “Cushion Dance” (see Opie & Opie, 1985, pp. 122–125 and pp. 190–197). In almost all of the MUN variants (2.A–E) the lines of the first verse are “Upon his breast a star he wore, pointing to the Governor’s door.” The tune of the MUN variants is quite distinctive. Although 2.A, 2.B, and 2.E do not end on a G final, they are all transcribed in the same “key.” One of the informants of the “Jolly Miller” (#21, 1.C) said that “King William” was “a beautiful piece of poetry.”

The Gomme (1.A), Douglas and Briggs (1.B), and MUN (3.A) variants only contain two verses: in the first two variants (1.A–B), verses one and two are condensed; in the MUN (3.A) variant, the text begins “Come choose to the east” or with the second verse of all the other Canadian variants. The lines “choose to the east --- you love best” occur in most variants of “Sally Water” (#47) as well. The Fowke variant (4.A) also contains the form of the marriage formula text that usually follows this verse in variants of “See This Pretty Little Girl of Mine” (#48). In fact, the “upon the carpet,” second verse, and marriage formula, third verse of this Fowke variant (4.A) are exactly the same as Fowke’s (4.A) variant of “See This Pretty Little Girl of Mine,” but sung by a different informant. Variants of that marriage formula text also occur in “Poor Mary” (#38), “Poor Widow” (#39), and “Sally Water” (#47) games.

The Opies (1985) state in their introduction to their *Mating* chapter that “verses from one mating game can appropriately be added to another mating game, and so much have they been interchanged that it is impossible to be certain to which they belong, and as this is not literary tradition, but oral tradition, it does not matter” (p. 121). Many of these interconnected games contain vestiges of the “Cushion Dance.” These are: “On the Green

Carpet” (#36), “Poor Widow” (#39), and “See This Pretty Little Girl of Mine” (#48). Indeed, the Creighton (1.C) text and the *JAF*L (1.D) text, reported from Toronto in 1910 (xxxi, 1918, p. 131), are definitely variants of the other “King William” texts. The 1.C text actually has the title “See This Pretty Little Girl of Mine.” The connection, then, between “King William” and this latter (#48) is very clear. An additional example of interconnectedness of games is the occurrence of the “On the green carpet” and “Now they are married” text verse forms of Fowke, 4.A, in “Poor Mary” (#38) variants 1.B and 2.A, from Gillington and Wilman, respectively. The other variants of “Poor Mary” are quite different. This game is classified by the Opies, (1985) as a *Calls to Friendship* type game (pp. 325–29). Finally, compare the above texts of “On the carpet” verses with verses of the singing game “On the Green Carpet” (#36) variants. These begin with “On the green carpet here we stand,” with a different rhyme scheme and verse content.

## 24. KING WILLIAM

## 1.A

(Gomme I, 1894b, p. 302, Text i)

King Wil - liam was King Dav - id's son,  
 And all the roy - al race is run;  
 Choose from the east, choose from the west,  
 Choose the one you love the best.

Down on this carpet you shall kneel  
 While the grass grows in yonder field;  
 Salute your bride and kiss her sweet,  
 Rise again upon your feet.

**GAME:** A man goes inside the ring and walks round within it, whilst the others sing the verses. The young man chooses a sweetheart. The two children kneel and kiss in the middle of the ring. When the singing is ended, the girl picks a young man, and so they all pair off.

## 24. KING WILLIAM

## 1.B

(Douglas &amp; Briggs)

King Will - iam was King Dav - id's son.

Now the Roy - al race is run.

Choose from the East, and choose from the West

Choose the one you love the best.

Here on this carpet you shall meet,  
 Where the grass grows at your feet.  
 Salute your dear and kiss her sweet  
 Rise again upon your feet.

**GAME:** The children skip in a ring clockwise, holding hands, for the first two lines of the song. One child stands in the centre. At the third and fourth lines the children stand still. At the words "Choose the one you love the best" the child in the centre chooses one from the ring, places her in the centre, and kneels before her, kissing her hands. At the end of the verse the second child picks the chooser for the next time.

*(The original was printed in 4 measure lines in 2/4 metre.)*

## 24. SEE THIS PRETTY LITTLE GIRL OF MINE

## 1.C

(Creighton &amp; Senior, 1950, p. 263)

King William was King George's son  
As all the royal races run,  
Upon his breast he wore a star  
Which was called the sign of war.

Now look to the east, now look to the west  
And choose the very one that you love best,  
If (s)he's not there to take your part  
Choose the next one to your heart.

Down on the carpet you must kneel  
As sure as the grass grows in the field,  
Now kiss your bride and kiss your sweet,  
Rise, rise upon your feet.

## 24. KING WILLIAM WAS KING GEORGE'S SON

## 1.D

(*JAF*L, xxxi, 1918, p. 131)

King William was King George's son,  
And all the royal races run.  
Upon his breast he wore a star,  
Which was called the sign of war.  
Come, choose to the east,  
Come, choose to the west,  
Come, choose to the very one you love best.  
If she's not there to take your part,  
Come, choose the next one to your heart.  
Down on this carpet you must kneel,  
As sure as grass grows in the field,  
And kiss your bride, and kiss your sweet.  
Rise, rise upon your feet!

## 24. KING WILLIAM

## 2.A

Mrs. Dwyer, Tilting, July 16, 1964  
 MUNFLA 64-13/C87  
 Collectors: John D.A. Widdowson & Fred Earle

(Key: C-sharp)

Fast

King Wil - liam was King Geor - ge's son  
 And all the roy al race he run,  
 And on his breast the star he wore  
 Point - ing to the Gov' - nor's door.

Come choose to the east, come choose to the west,  
 Come choose to the very one that you love best.  
 And if she's not there to take your part,  
 Choose another one with all your heart.

Down on this carpet you may kneel,  
 As the grass grows in the field.  
 And kiss your partner as your sweet  
 You may rise upon your feet.

**GAME:** A ring game. Played at garden parties, a double circle, all played (hundreds), boy in centre.

## 24. KING WILLIAM

## 2.B

Fred T. Earle, Jr., Lewisporte, August 22, 1965  
MUNFLA 65-18/C206  
Collector: John D.A. Widdowson

Martha Hutchings, Cow Head, July 18, 1970  
MUNFLA 71-50/C963  
Collector: Herbert Halpert

(Key: F)

King Wil - liam was King Geor - ges son,  
All the ro - yal race he won.  
U - pon his breast the star he wore.  
Point - in' to the Gov - er - nor's door,

Come choose to the east, come choose to the west,  
Choose the very one that you love best.  
She's not there to take your part  
Choose another with all your heart.

Down on this carpet you must kneel,  
As the grass grows in the field.  
Kiss your partner, kiss your sweet,  
You may rise upon your feet.

**GAME:** A ring game. There was always a boy at the beginning and he takes a maiden, and you kiss your maiden, and the boy would go out. If the ring was big enough, there be two or three boys in there.

## 24. KING WILLIAM

## 2.C

Sturdee Collins, Lewisporte, August 15, 1965  
MUNFLA 65-17/C176

Collectors: John D.A. Widdowson & Fred Earle

(Key:G)

Fast

King Wil - liam was King Geor - ge's son,  
And all the roy - al race is run  
And on his breast a star he wore,  
- - - to the Gov-er-nor's store til next week.

Come choose to the east, come choose to the west,  
And choose the very one that you love best.  
And if she's not there to take your part  
Choose another one with all your heart.

Down on this carpet you must kneel,  
As the grass grows in the field.  
Kiss your partner, kiss her sweet,  
Well that will do until next week.

## 24. KING WILLIAM

2.D

Evelyn (Clarke) McTaggart, Baine Harbour, February 9, 1970  
MUNFLA 68-2/C723*Collector:* Evelyn (Clarke) McTaggart

(Key: E)

King Wil - liam was King Geor - ge's son

And the roy al race he run.

On his breast a star he wore

Poin - ting to the gov - er - ment store.

Come choose from the east, come choose from the west,  
Choose from the very one that you love best.  
If she's not there to take your part,  
Choose another one with all your heart.

Down on this carpet you must kneel,  
As the grass grows in the field.  
Kiss your partner as your sweet,  
You may rise upon your feet.

**GAME:** One child in centre, rest circle around singing. Child chosen enters ring and both kneel, kiss, then rise. First player goes back into ring, second remains—words do not change even when there is a girl in the centre.

## 24. KING WILLIAM

## 2.E

Alice Emberley Snook, Harbour Breton, August 29, 1967  
 MUNFLA 65-21/C434  
 Collector: Herbert Halpert

(Key: A)

King Wil - liam was King Geor - ge's son

All the roy al race is won,

On his breast a star he won

Come poin - ting to the Gov - er - nor's son.

Come choose to the east, come choose to the west,  
 Choose the very one that you love best.  
 If she's not here to take your part,  
 Choose another with all your heart.

Down on the carpet you may kneel,  
 As the grass grows on the field.  
 Kiss your partner as your sweet  
 And you may rise upon your feet.

## 24. COME CHOOSE TO THE EAST

## 3.A

Ralph Small, Morton's Harbour, July 25, 196  
 MUNFLA 71-3/C837  
 Collector: Larry Small

(Key: F)

Come choose to the east, come choose to the west,

Choose the ve - ry one that you love best.

1)  
 She's not there to take your part

Choose a - no - ther one with all your heart.

1) Verse 2  
 Kiss you part - ner, kiss her sweet,

Down on this carpet you must kneel,  
 As the grass grows on the field.  
 Kiss your partner, kiss her sweet,  
 She may rise up on her feet.

Repeat verse one.

## 24. KING WILLIAM WAS KING GEORGE'S SON

## 4.A

(Fowke, 1969, p. 24)

(Key: C)

King Wil - liam was King Geor - ge's son;  
Of the roy - al race he's sprung.  
He had a star u - pon his breast  
With points to the East and points to the West.

Upon the carpet you shall kneel  
While the grass grows in the field.  
Stand up straight upon your feet  
And choose the one you love so sweet.

Now they're married, wish them joy:  
First a girl and then a boy.  
Seven years after, seven years to come:  
Fire on the mountain, kiss and run.

**GAME:** Children march around one in centre who points to another and kneels before her. The two kneel together, and when they rise the first kisses the second and takes her place in the circle.

## 25. LAZY SAL

This is Creighton's variant of the "Lazy Mary" text and tune printed by the Opies (1985, pp. 269–70). There a ring game is described with Mother and daughter in the centre, the daughter with closed eyes. The Mother advances and retreats. Creighton's text closely parallels the Opies', except that Lazy Sal asks what her Mother will give her for breakfast, dinner, then supper. The answers are basically the same: "a slice of bread and a cup of tea;" "a roasted cat and a piece of fat;" then, "a nice young man with rosy cheeks."

The Opies (1985) state that it is surprising that this game does not appear in any collections published for children, nor was it known to Gomme (p. 270). It was "familiar in New York streets" at the end of the nineteenth century (Newell, 1883, p. 96). The variant printed there is practically the same in every respect as the Creighton and Opies' variants, except for the last phrase of the melody. The basic melody is as Fowke's "Nuts in May" (#31, 1.D) and "Mulberry Bush" (#30, 1.E) variants. Newell's variant ends *d / r r m r / d*.

## 25. LAZY SAL

## 1.A

(Creighton, MS 5-11)

La - zy Sal will you get up,  
 Will you get up, will you get up.  
 La - zy Sal will you get up  
 Will you get up to - day.

No, mother, I won't get up,  
 I won't get up, I won't get up,  
 No, mother, I won't get up,  
 I won't get up today.

What will you give me for my breakfast,  
 My breakfast, my breakfast,  
 What will you give me for my breakfast,  
 If I get up today?

A slice of bread and a cup of tea,  
 A slice of bread and a cup of tea,  
 A slice of bread and a cup of tea,  
 If you'll get up today.

No, mother, I won't get up,  
 I won't get up, I won't get up,  
 No, mother, I won't get up,  
 I won't get up today.

What will you give me for my dinner,  
 My dinner, my dinner,  
 What will you give me for my dinner,  
 If I get up today?

A roasted cat and a piece of fat,  
 A roasted cat and a piece of fat,  
 A roasted cat and a piece of fat,  
 If you'll get up today.

No, mother, I won't get up,  
I won't get up, I won't get up,  
No, mother, I won't get up,  
I won't get up today.

What will you give me for my supper,  
My supper, my supper,  
What will you give me for my supper,  
If I get up today?

A nice young man with rosy cheeks,  
Rosy cheeks, rosy cheeks,  
A nice young man with rosy cheeks,  
If you get up today.

Yes, mother, I will get up,  
I will get up, I will get up,  
Yes, mother I will get up,  
I will get up today.

## 26. LONDON BRIDGE

“London Bridge” has been known in oral tradition since at least the middle ages and in several European traditions (Opie & Opie, 1951, pp. 270–276; 1985, pp. 61–67). The earliest known text from *Tommy Thumb’s Pretty Song Book* (c. 1744) is as follows:

London Bridge  
Is Broken down,  
Dance over my Lady Lee.  
London Bridge  
Is broken down  
With a gay Lady.

How shall we build  
It up again,  
Dance over my Lady Lee, &c.

Build it up with  
Gravel, and Stone;  
Dance over my Lady Lee, &c.

Gravel, and Stone,  
Will wash a away,  
Dance over my Lady Lee, &c.

Build it up with  
Iron, and Steel,  
Dance over my Lady Lee, &c.

Iron and Steel,  
Will bend, and Bow,  
Dance over my Lady Lee, &c.

Build it up with  
Silver, and Gold,  
Dance over my Lady Lee, &c.

Silver, and Gold  
Will be stolen away,  
Dance over my Lady Lee, &c.

Then we’ll set  
A man to Watch,  
Dance over my Lady Lee.

Then we’ll set  
A man to Watch  
With a gay Lady.

(Opie & Opie, 1951, pp. 272–3)

The superstitions surrounding building of bridges are thoroughly documented by the Opies (1951, pp. 270–276). Gomme (I, 1894b) felt that the introduction of a “man to watch” in some variants “approaches nearer to modern facts” (p. 346). Rimbault’s text (5.A) is an embellishment of the *Tommy Thumb* text. Of the variants printed here, those similar to Rimbault’s (5.B–D), contain only the verses about building the bridge. The melody of these variants is quite distinctive, but there is no game description. Plunket’s (6.A) variant, which he describes as the “old” version, contains the same text as 5.B–D, the “Dance o’er my Lady Lea” refrain, and is a circle dance. From their research, the Opies (1985) have ascertained that “London Bridge” was sung with this chorus in the seventeenth century and used as a ring dance at least by the 1820s (pp. 64–65).

The remaining texts variously contain the “prisoner” element, as in the Gomme and Kidson (1.A–B) variants.

This text does not seem to have appeared before the eighteenth century. These “prisoner” verses have been grafted in from “Hark The Robbers” (#14) (Opie & Opie, 1951, p. 275). The arch form of play that occurs in those games that incorporate the prisoner element may appear to date these variants as more recent. But the Opies (1985) state that similar arch games abound throughout Europe and have been played for centuries (p. 65), although none of the texts quoted there contain the prisoner element.

References to the dance “London Bridge” in Playford’s (1719) *The Second Book of the Compleat Country Dancing Master* and the (1728) *Dancing Master* (Gomme I, 1894b, p. 350; Opie & Opie, 1951, p. 272) do not indicate a similarity of the tune to the “tune normally associated with the words today” (Opie & Opie, 1951, p. 272; 1985, p. 66).

There are 10 different tune variants. The best known (Opie & Opie, 1985, pp. 61–62) is the second (2.A–D) tune, found in variants of “Hark The Robbers” (#14, 1.A–B). The first tune (1.A–B) of “London Bridge” is the same except for a curious repetition in the second phrase, found in variants 2.A–C of “Hark The Robbers,” and in Kidson’s variant 8.A below. Variants of the “Mulberry Bush” (#30) tune occur in 3.A, in the second part of 6.A, and in Gomme’s third tune (I, 1894b, p. 333), not included here. Gillington’s 4.A melody is a variant of “The Alley, Alley, Oh” (#2, 1.A–C), “Three Dukes” (#52, 3.A), “Nuts in May” (#31, 3.A) and of the 1.A–C variants of “Old Roger” (#34). In fact, the last line of Gillington’s 4.A variant is “Heigh ho! Merry O!,” typical of the refrains of “Old Roger” variants. Another tune of “Old Roger” variants (2.A) also occurs in Plunket’s 6.A variant of “London Bridge,” the “old” version. The melody of 5.A–D variants occurs in variants of “Milking Pails” (#28, 1.A–D). The melody of the MUN (10.A) variant is derived from the tune for “Mary Had a Little Lamb.”

In those variants containing the prisoner element from “Hark The Robbers” (#14) there are two main methods of play. Generally the game is like “Oranges and Lemons” (#37) with verses sung alternately by the two forming the arch and the rest who dance under and through the arch. The one who is caught is asked to name one object or other to be placed behind one or other of the two forming the arch. When all children are so ranged, then there is a Tug of War and the game begins again. Where a game description is given, this method of play occurs in the Canadian variants and in Kidson’s 1.B and “Shootman” (8.A) variants. Kidson’s and the Canadian variants’ texts are short, some ending with “Then to prison she must go,” or “Take the key and lock her up.” Kidson (1916) noted that the variant 1.B is “practically the same singing game as ‘The Robbers’ (#14, 2.B) but with different singing words” (p. 6). Kidson’s “Shootman” also is really a variant of “Hark The Robbers.”

It was placed with the “London Bridge” variants because of the second tune (which is a variant of the Rimbault and other (5.A–D) melodies) and the third tune, (which is a variant of the 1.A–B melody here, with its repetitive second phrase pattern). Kidson (1916) stated that the “Shootman” variant (8.A) is “a full and curious version of that game which is known in different districts as ‘Oranges and Lemons,’ ‘London Bridge is Broken Down,’ ‘Hark (or See) The Robbers Passing Through’ etc. It was obtained from children in Liverpool some time ago and is apparently the complete survival of the game” (p. 45).

In the second method of play, using the arch form, as “prisoners” are “caught” they are taken away. In Gomme (1.A) the game continues until all are caught. In Plunket’s “new” version (7.A), after all are caught and set aside, then the two forming the arch pursue them until another two are caught. In the Gillington variant (4.A), three foxes wanting to go to London cannot because the bridge is broken down. They pass under the arch and each is caught one by one.

As the Opies (1985) have stated, “almost everything about ‘London Bridge’ is a mystery” (p. 62). It is “one of the most renowned songs in the English language ... yet there is no certainty that the song has always been part of a game; or if the game was originally played with a line of children passing under an arch” (p. 63). As has been noted, the ring dance form has been linked to texts (5.A–D) that were known in the 17th century. Then, too, as the Opies (1951) have said, “ ‘London Bridge’ ... is one of the few (nursery rhymes), perhaps the only one, in which there is justification for suggesting that it preserves the memory of a dark and terrible rite of past times; and the literary history of the song does not frustrate the idea of its antiquity” (p. 272). There are references to the dance as early as 1659, and although no words are given in Playford’s collections, the Opies (1951) state that “it is certain that the words were already sung. Indeed by 1725 they were already thought of as belonging to children” (p. 272). With Rimbault (1846) one would agree that although it is “perhaps one of the most interesting of the old nursery ditties, ...searching out the history and origin of a ballad is like endeavouring to ascertain the source and flight of December snow” (p. ix).

## 26. LONDON BRIDGE

## 1.A

(Gomme I, 1894b, p. 333, Text vi)

Lon - don Bridge is bro - ken down,  
 Bro - ken down, bro - ken down,  
 Lon - don Bridge is bro - ken down,  
 My fair la - dy.

Build it up with iron bars,  
 Iron bars, iron bars,  
 Build it up with iron bars,  
 My fair lady.

[Then follow verses with the same refrain, beginning with-]

Build it up with pins and needles.

Pins and needles rust and bend.

Build it up with penny loaves.

Penny loaves will tumble down.

Here's a prisoner I have got.

What's the prisoner done to you?

Stole my watch and broke my chain.

What will you take to let him out?

Ten hundred pounds will let him out.

Ten hundred pounds we have not got.

Then off to prison he must go.

**GAME:** Two children hold up their clasped hands to form an arch. The other children form a long line by holding

to each other's dresses or waists, and run under. Those who are running under sing the first verse; the two who form the arch sing the second and alternate verses. At the words, "What has this poor prisoner done?" the girls who form the arch catch one of the line (generally the last one). When the last verse is sung the prisoner is taken a little distance away, and the game begins again.

*(Each line of music was printed as one measure, in 4/4 metre.)*

## 26. BROKEN BRIDGES

## 1.B

(Kidson, 1916, p. 6)

**GAME:** Two of the taller children agree privately as to the object each will represent – an apple and an orange, for instance, or a ring and a brooch. They then take each other's hands and raise them so as to form the "Bridge." The other children arrange themselves in single file, each child holding on to the skirt or coat of the child in front, and march round and under the Bridge, as their fancy dictates, until it suddenly "falls down" and one of their number is imprisoned. The first verse may be sung more than once during the marching.

**ALL.**

Bro - ken brid - ges fall - ing down,  
 Fall - ing down, fall - ing down,  
 Bro - ken brid - ges fall - ing down,  
 My fair la - dy.

**THE BRIDGE.** Here's a captive we have caught, etc.

**THE OTHER CHILDREN.** What'll you take to set her free, etc.

**THE BRIDGE.** A golden ring will set her free, etc.

**THE OTHER CHILDREN.** A golden ring we have not got, etc.

**THE BRIDGE.** Then to prison she must go, etc.

The prisoner is then asked in a whisper whether she will have an orange or an apple, (or a ring or a brooch, as the case may be), and having made her choice she takes her place behind the child who represents this object, and the game proceeds until all have been captured. It then ends in a tug of war.

## 26. LONDON BRIDGE

## 2. A

(FO 82(1); Fowke, 1969, p. 30; FO 82(2); FO 84)

Lon - don Bridge is fall - ing down,  
 Fall - ing down, fall - ing down.  
 Lon - don Bridge is fall - ing down,  
 My fair la - dy O.

London Bridge is half built up,  
 Half built up, half built up.  
 London Bridge is half built up,  
 My fair lady O.

London Bridge is all built up,  
 All built up, all built up.  
 London Bridge is all built up,  
 My fair lady O.

Chop their heads off one by one,  
 One by one, one by one.  
 Chop their heads off one by one,  
 My fair lady O.

Spoken: "SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY."

Get the keys and lock her up,  
 Lock her up, lock her up.  
 Get the keys and lock her up,  
 My fair lady O.

**GAME:** Two children join hands and raise their arms to form an arch, under which the others march. At the end they lower their arms to catch one child and ask her to choose between two things previously agreed upon by the leader (i.e., "diamonds or pearls?"). When she chooses, she stands behind the leader representing that choice. This is repeated until all the children are lined up behind the leaders; then they have a tug of war.

## 26. LONDON BRIDGE

## 2.B

School Children, St. John's, March 1972  
 MUNFLA 72-104/C1256  
 Collector: Maria M. Fitzpatrick

Moira and Donna (2 versions), St. John's, 1972  
 MUNFLA 72-143/C1140  
 Collector: George Brodie

(Key: C)

Lon - don Bridge is fall - ing down,  
 Fall - ing down, fall - ing down,  
 Lon - don Bridge is fall - ing down,  
 My fair la - dy.

2. half built up
3. all built up
4. Take the keys and lock her up

**GAME:** Two girls stand facing, the rest line up ready. Verse 1, girls go through opening and circle round one of the girls. Then verse 2, the girls join one hand to form an arch. Verse 3, they join two hands, then lower their arms on the word "Lady." Verse 4, they swing their arms back and forth. Girl then says she wants a fruit or vegetable (as decided by all earlier) and goes behind the one chosen. When all are caught there is a tug of war.

## 26. LONDON BRIDGE

2.C

(Creighton, MS 162B)

Sung by a child:-

Lon - don bridge is all broke down,  
All broke down, all broke down,  
Lon - don bridge is all broke down,  
My fair la - dy.

2. London bridge is half built up,  
Half built up, half built up,  
London bridge is half built up  
My fair lady.

3. London bridge is all built up,  
All built up, all built up,  
London bridge is all built up  
My fair lady.

Sung by her grandmother:-

1. London bridge is falling down,  
Falling down, falling down,  
London bridge is falling down  
My fair lady.

2. Build it up with iron bars.  
Iron bars, iron bars,  
Build it up with iron bars  
My fair lady.

## 26. LONDON BRIDGE

## 2.D

(Creighton, MS 223B-5)

Lon - don Bridge is fall - ing down,  
 Fall - ing down, fall - ing down  
 Lon - don Bridge is fall - ing down,  
 Hi Oh, Ma - der - ri - o.

2. London Bridge is half built up.

3. London Bridge is all built up.

Mon - day, Tues - day, Wednesday, Thurs - day, Fri - day, Sat - urday, "SUNDAY!"

**GAME:** Repeat the days of the week letting the bridge fall on "SUNDAY." Then ask the one caught, "ORANGES OR LEMONS?" They go behind the bridge corresponding to their choice. The game ends in a tug of war.

## 26. LONDON BRIDGE

## 3.A

(Creighton, MS 10-2)

Lond - don bridge is fall - ing down,  
 Fall - ing down, fall - ing down.  
 Lon - don bridge is fall - ing down,  
 Fall - ing down on you.

Stole my locket and I broke my Key,  
 Stole my locket and broke my Key.  
 Stole my locket and I broke my Key,  
 And you're the one that did it.

**GAME:** Tug of war at the end.

## 26. LONDON BRIDGE

## 4.A

(Gillington, 1909a, p. 17)

GAME: Form up in couples holding hands across, as in "Oranges and Lemons" for three to pass under, singing:-

Where are you three fox - es going,  
 Fox - es going, fox - es going,  
 Where are you three fox - es going,  
 Heigh ho! Mer - ry O!

The Foxes answer:-

"We're going up to London town  
 London town, London town!  
 We're going up to London town,  
 Heigh ho! Merry O!"

The rest reply:-

London Bridge is broken down, etc.  
 Heigh ho! Merry O!"

The Foxes:-

"Build it up with pins and needles, etc.  
 Heigh ho! Merry O!"

Reply:-

"Pins and needles will break down, etc.

Foxes:-

"Build it up with cabbage stumps,"

Reply:-

"Cabbage stumps will wither away,"

Foxes:-

"Build it up with gravel and sand" etc.

Reply:-

"Some one's stole my guinea-gold chain,  
 Guinea-gold chain, guinea-gold chain,

Someone's stole my guinea-gold chain,  
Heigh ho! Merry O!

The two first drop their arms and catch the fox who goes out of the game; then the song begins again with:-  
"Where are you two foxes going?" then:- "Where are you one fox going?" till the third fox is caught.

## 26. LONDON BRIDGE

## 5.A

(Rimbault, 1846, p. 34)

Lon - don Bridge is bro - ken down;  
 Dance o - ver my La - dye Lea;  
 Lon - don Bridge is bro - ken down  
 With a gay la - dye.

2. How shall we build it up again?
3. What shall we build it up withal?
4. Build it up with iron and steel;
5. Iron and steel will bend and bow;
6. Build it up with wood and clay;
7. Wood and clay will wash away;
8. Build it up with silver and gold;
9. Silver and gold will be stolen away;
10. Then we must set a man to watch;
11. Suppose the man should fall asleep;
12. Then we must put a pipe in his mouth;
13. Suppose the pipe should fall and break;
14. Then we must set a dog to watch;
15. Suppose the dog should run away;
16. Then we must chain him to a post;
17. Build it up with stone so strong;  
 Dance over my Ladye Lea;  
 Huzza! 'twill last for ages long,  
 With a gay ladye.

## 26. LONDON BRIDGE

## 5.B

(Crane, 1878, p. 42)

1. Lon - don Bridge is bro - ken down;  
Dance o - ver my La - dye Lea;  
Lon - don Bridge is bro - ken down  
With a gay la - dye.

2. How shall we build it up again?  
Dance over my Ladye Lea;  
How shall we build it up again?  
With a gay ladye.
3. Silver and gold will be stole away,  
Dance over my Ladye Lea;  
Silver and gold will be stole away:  
With a gay ladye.
4. Iron and steel will bend and bow,  
Dance over my Ladye Lea;  
Iron and steel will bend and bow:  
With a gay ladye.
5. Wood and clay will wash away,  
Dance over my Ladye Lea;  
Wood and clay will wash away:  
With a gay ladye.
6. Build it up with stone so strong,  
Dance over my Ladye Lea;  
Huzza! 'twill last for ages long.  
With a gay ladye.

## 26. LONDON BRIDGE IS BROKEN DOWN

5.C

(Linley, 1860, p. 5)

Lon - don Bridge is bro - ken down,  
 Dance o'er my La - dy lee;  
 Lon - don Bridge is bro - ken down,  
 With a gay La - dy.

2. How shall we build it up again?
3. Silver and gold will be stole away,
4. Build it up with iron and steel,
5. Iron and steel will bend and bow,
6. Build it up with wood and clay,
7. Wood and clay will wash away,
8. Build it up with stone so strong  
 Dance o'er my Lady lee;  
 Huzza! 'twill last for ages long,  
 With a gay Lady.

## 26. LONDON BRIDGE

## 5.D

(Moffat, 1912, p. 25)

1. Lon - don Bridge is bro - ken down,  
 Dance o'er my La - dy lee;  
 Lon - don Bridge is bro - ken down,  
 With a gay La - dy.

The image shows four staves of musical notation in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of quarter and eighth notes. The lyrics are written below the notes. The second staff continues the melody with a dotted quarter note followed by eighth notes. The third staff repeats the first line of the melody. The fourth staff begins with a pair of eighth notes followed by a dotted quarter note and a half note.

2. How shall we build it up again?

3. Silver and gold will be stole away,

4. Build it up with iron and steel,

5. Iron and steel will bend and bow,

6. Build it up with wood and clay,

7. Wood and clay will wash away,

8. Build it up with stone so strong

Dance o'er my Lady lee;

Huzza! 'twill last for ages long,

With a gay Lady.

## 26. LONDON BRIDGE (Old Version)

### 6.A

(Plunket, 1886, p. 20)

**GAME:** “A dance, and chorus of boys and girls, to which the words of the ballad gave measure. The breaking down of the bridge was announced as the dancers moved round in a circle, and the question “How shall we build it” etc., was chanted by the leader, while the rest stood still.”<sup>1</sup>

Lon - don Bridge is bro - ken down!

Dance o'er my La - dy Lea.

Lon - don Bridge is brok - en down,

With a gay La - dy.

How shall we build it up a - gain?

Dance o'er my Lad - dy Lea?

How shall we build it up a - gain,

With a gay La - dy.

---

<sup>1</sup>The source for Plunket's quotation is not mentioned.

3. Build it up with silver and gold,
4. Silver and gold will be stolen away,
5. Build it up with iron and steel,
6. Iron and steel will bend and bow,
7. Build it up with wood and clay,
8. Wood and clay will melt away,
9. Build it up with stone so strong,  
Dance o'er my Lady Lea;  
Huzza! 'Twill last for ages long,  
With a gay lady.

The verses were sung alternately by the chorus and the leader, and the dance ended with a shout.

## 26. LONDON BRIDGE (New Version)

### 7.A

(Plunket, 1886, p. 22)

**GAME:** Two of the players form an arch with their raised arms; the others march in line around and under the arch. Those in line and “the two” sing the following verses alternately—

Lon - don bridge is bro - ken down,  
Bro - ken down, bro - ken down,  
Lon - don bridge is bro - ken down,  
My fair la - dy!

2. Build it up with penny loaves,
3. Penny loaves will melt away,
4. Build it up with iron and steel,
5. Iron and steel will bend and bow,
6. Build it up with silver and gold,
7. Silver and gold I have not got,

During this verse the arch-makers lower arms and catch the child then passing under. “The line” continues to sing—

8. What did this poor prisoner do?
9. Stole my watch and broke my chain,
10. How many pounds will set him free?
11. Three hundred pounds will set him free,
12. The half of that I have not got,

13. Then off to prison you must go,

They lead the prisoner to a den; when the last child is captured they all rush out. "The two" pursue and capture another two to form the next arch.

## 26. SHOOTMAN

## 8.A

(Kidson, 1916, p. 44)

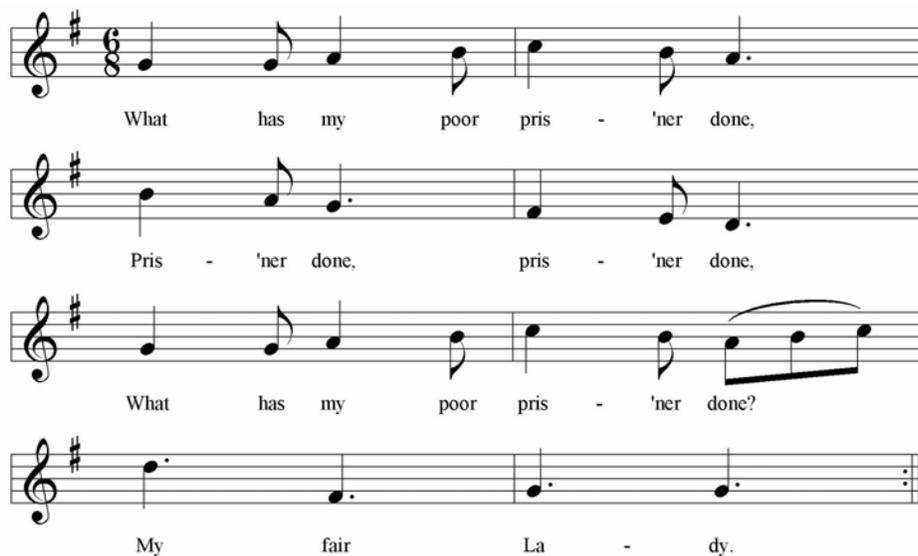
**GAME:** Two players separate themselves and agree that each shall represent some object. It may be a "Golden Church" or a "Golden Piano," the one vying with the other in richness of imagination. They stand opposite each other holding hands joined and upraised. The other players form themselves into a sort of kite's tail by holding the back of each other's frocks or jackets. This kite's tail, moving rapidly in lines and zigzags, sings quickly and loudly over and over again:-

The musical notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a common time signature (C) and contains the melody for the first two measures: "Shoot - man, Shoot - man,". The second staff contains the melody for the next four measures: "The ve - ry, ve - ry last man,". The third staff repeats the first two measures: "Shoot - man, Shoot - man,". The fourth staff repeats the next four measures: "The ve - ry, ve - ry last man,". The notation uses quarter notes and half notes with stems, and includes a repeat sign at the end of the fourth staff.

The tail now passes under the upraised arms of the first two players, who stand somewhat apart. As the last child in the tail goes by they drop their arms suddenly and imprison him, allowing the others to proceed. These, taking no notice of the lopped-off part of the tail, continue their lines and zigzags, still singing,

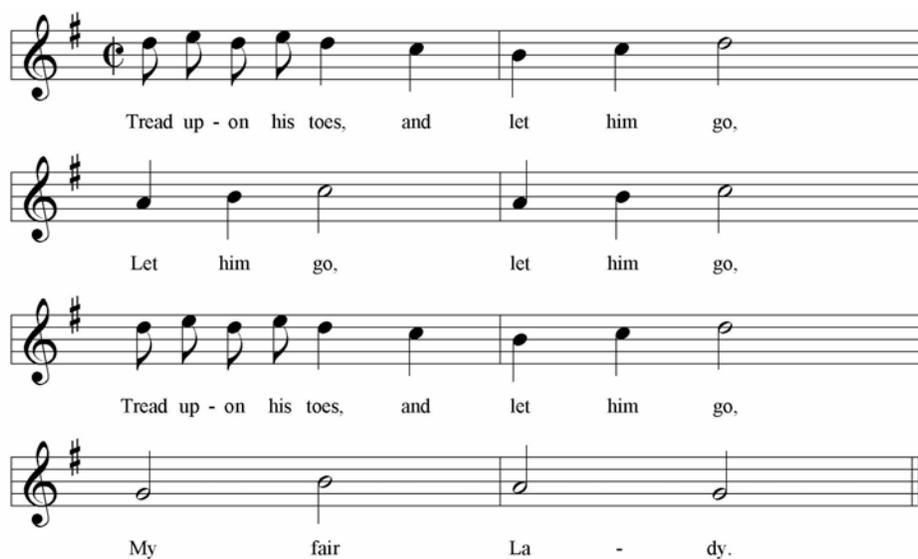
Shootman, Shootman, the very very last man,

The two players now sing:-



What has my poor pris - 'ner done,  
 Pris - 'ner done, pris - 'ner done,  
 What has my poor pris - 'ner done?  
 My fair La - dy.

Robbed a church and killed a man,  
 Killed a man, killed a man,  
 Robbed a church and killed a man,  
 My fair Lady!



Tread up - on his toes, and let him go,  
 Let him go, let him go,  
 Tread up - on his toes, and let him go,  
 My fair La - dy.

They proceed to execute this sentence and ask him in a whisper, whether he will be a "Golden Church," or a "Golden Piano;" he makes the choice and goes behind the one who represents the article or edifice of splendour. The kite-tail having now come back again passes beneath the upraised hands, and the same process is repeated until all are ranged behind one or other of the first two players.

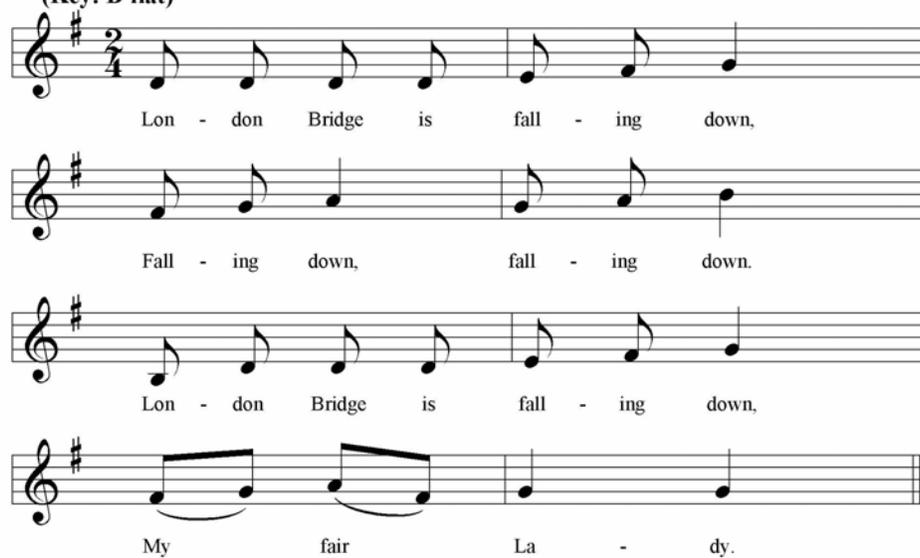
A tug of war between the two parties concludes the game.

## 26. LONDON BRIDGE

## 9.A

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

(Key: B-flat)



Lon - don Bridge is fall - ing down,  
Fall - ing down, fall - ing down.  
Lon - don Bridge is fall - ing down,  
My fair La - dy.

## 26. LONDON BRIDGE

## 10.A

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

Lon - don Bridge is all fell down,  
 All fell down, all fell down.  
 Lon - don Bridge is all fell down,  
 My fair La - dy.

London Bridge is half built up,  
 Half built up, half built up.  
 London Bridge is half built up,  
 My fair lady.

London Bridge is all built up,  
 All built up, all built up.  
 London Bridge is all built up,  
 My fair lady.

Take the key and lock her up,  
 Lock her up, lock her up.  
 Take the key and lock her up,  
 My fair lady.

GAME: Choose "orange" or "apple." Tug of war at end.

## 27. LOOBY-LOO

Gomme (1894a) suggested that this game was a choral dance. She believed that it possibly originated in the custom of wild antic dancing in celebration of the rites of deity in which animal postures were assumed (p. 33). The Opies (1985) cite a Scottish dance (from 1642) that “has all the characteristics of the medieval “carole” which was danced slowly, with the refrain sung while the circle moves and the verse sung while it is standing still” (p. 394). This continues to be the most common method of play, the only difference being that in the Kerr (1912) variant (3.A) there is a leader inside the circle who chooses “words which admit humorous or awkward position” (p. 5). Gomme (1894b) stated that “the Scottish forms of the game bear on the theory of the game being grotesque” (p. 361). She conjectured that the word “looby,” is an old form of the modern “lubber,” a “clumsy fellow,” a “dolt.” Newell (1883) mentioned that the words for “Right elbow in” were “in use some sixty years since, when the game was danced deliberately and decorously, as old fashion was, with slow rhythmical motion. Now it has been turned into a romp under various names” (p. 131).

Generally there is a different melody for the refrain than the verse, except in the MUN (2.B), and in Kidson’s and Kerr’s (3.A–B) variants. Of interest is Gomme’s (1.A) variant, in that the chorus seems to be in a syncopated 2/4 metre with the verse in 6/8 metre. In the Sharp & Gomme (1912, Set IV) variant (5.A), there is a very dynamic metric change from the chorus in three measure phrases in 3/8 metre to the verse in two measure phrases in 6/8 metre. Crane’s (1878) variant (4.A) also moves with a terrific lilt, where the text accent creates an almost 12/8 feeling in the chorus against the 6/8 metre of the verse. This variant is through-composed, with a chorus, a verse (in which you “shake your right hand, left hand, and head a little”), then the chorus is repeated. Kidson (1912) notes that this game is “a favourite in all parts of England and Scotland. There are many other pretty tunes sung to it, however, besides the one given here” (p. 56). “Looby Loo” has been included by the Opies (1985) in their chapter entitled *Buffoonery* together with “Bingo” (#4) and “Sally Go Round the Sun” (#46) (pp. 391–400).

With the exception of the variants noted above, the tune of the second section or action verses has been linked to Canadian variants, generally, of “A-hunting” (#1), “Farmer in the Dell” (#9), the “Grand Old Duke” (#11), and “Sally Go Round the Sun” (#46).

## 27. LOOBY LOO

## 1.A

(Gomme, 1894a, p. 33)

*CHORUS:*

Here we dance loo - by loo  
 Here we dance loo - by light  
 Here we dance loo - by loo  
 All on a Sat - ur - day night.

The chorus consists of four staves of music in G major and 2/4 time. The first three staves are vocal lines with lyrics, and the fourth is a piano accompaniment line. The melody is simple and rhythmic, with a final long note on the fourth staff.

*VERSE:*

All your right hands in  
 All your right hands out  
 Shake your right hands a lit-tle, a lit-tle  
 And turn your - selves a - bout.

The verse consists of four staves of music in G major and 6/8 time. The first staff has a tempo marking '♩ = ♩'. The melody is simple and rhythmic, with a final long note on the fourth staff.

*CHORUS:*

**VERSE:**

All your left hands in  
 All your left hands out  
 Shake your left hands a little, a little  
 And turn yourselves about.

**CHORUS:****VERSE:**

All your right feet in  
 All your right feet out  
 Shake your right feet a little, a little  
 And turn yourselves about.

**CHORUS:****VERSE:**

All your left feet in  
 All your left feet out  
 Shake all your left feet a little, a little  
 And turn yourselves about.

**CHORUS:****VERSE:**

All your noodles in  
 All your noodles out  
 Shake all your noodles a little, a little  
 And turn yourselves about.

**CHORUS:****VERSE:**

Put all yourselves in  
 Put all yourselves out  
 Shake all yourselves a little, a little  
 And turn yourselves about.

**GAME:** A ring is formed and the children dance round, singing the chorus. They then stand still, sing the first verse, and while singing, suit the action to the word, each child turning herself/himself rapidly round when singing the last line. The chorus is then repeated, and the second verse sung in the same way as the first, and so on. For the last verse, all children go into the centre, still holding hands, then go all out, then “shake” themselves and turn themselves about.

*(The chorus was printed in 1 measure of 4/4 metre per line, the last line in 2 measures.)*

## 27. LUBIN LOO

## 2.A

(Wilman, 1915, p. 62)

Here we go, Lu - bin Loo,

Here we go, Lu - bin Light;

Here we go, Lu - bin Loo,

{ All on a New Year's night.  
Or just as you did last }

All your right hands in,

All your right hands out;

Shake them a lit - tle, a lit - tle,

Then turn your-selves a - bout.

**GAME:** The children form a circle, and for the first verse move round with joined hands. In singing the other verses they face the centre, and suit the actions to the words.

**VERSES:**

- |                 |                |                  |
|-----------------|----------------|------------------|
| 2. Right hands. | 4. Right feet. | 6. Faces.        |
| 3. Left hands.  | 5. Left feet.  | 7. Elbows.       |
|                 |                | 8. The children. |

At the words "All the children in," they join hands and close in towards the centre; they then step back so as to reach the original position at "out." They shake arms, and then turn round. The first verse may be used as a chorus between each of the other verses.

## 27. LOOP'TY LOO

2.B

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

(Key: B-flat)



Here we go loop' - ty loo,  
 Here we go loop' - ty light.  
 Here we go loop' - ty loo,  
 All on a Sat - ur - day night.

Now we put your right foot in,  
 You put your right foot out,  
 Give your right foot a little shake  
 And turn yourself about.

**GAME:** The game is played as others – you put in your left foot, then arm, and leg. At the end, when you put in your whole self, everybody gets in the centre of the ring.

## 27. LOOBY LOO

## 2.C

(Fowke, 1969, p. 18)

Here we go loo - by loo,

Here we go loo - by light.

Here we go loo - by loo,

All on a Sat - ur - day night.

You put your left hand in,

You put your left hand out,

You shake it a lit - tle, a lit - tle, a lit - tle,

And turn your - self a - bout.

Here we go looby loo,  
 Here we go looby light.  
 Here we go looby loo  
 All on a Saturday night.

You put your right hand in,  
 You put your right hand out,  
 You shake it a little, a little, a little,  
 And turn yourself about.

Repeat for "your left leg," "your right leg," and "your whole self."

**GAME:** Children dance around in the ring singing the first verse; then they put a hand or foot into the centre and turn around rapidly on the last line.

## 27. LUBIN LOO

## 3.A

(Kidson, 1916, p. 56)

GAME: Children join hands in a ring singing the verses and making the actions as named:-

Here we go Lu - bin Loo,

Here we go Lu - bin Light,

Here we go Lu - bin Loo,

All on a Sa - tur - day night.

Put your right foot in,

Put your right foot out,

Shake it a lit - tle, a lit - tle,

And turn your - self a - bout.

2. Here we go Lubin Loo, etc.  
Put your left foot in, etc.

4. Here we go Lubin Loo, etc.  
Put your left hand in, etc.

3. Here we go Lubin Loo, etc.  
Put your right hand in, etc.

5. Here we go Lubin Loo, etc.  
Put your noses in, etc.

In the last verses the children let go of each others hands so that the hands can be manipulated, joining them again at the chorus "Here we go Lubin Loo" etc.

## 27. LUBIN LOO

## 3.B

(Kerr, 1912, p. 5)

*Allegro*

Here we go Lu - bin Loo

Here we go Lu - bin Light,

Here we go Lu - bin Loo

*Fine*

U - pon a Sat - ur - day night.

*a little slower* Christ - mas

Put your right hand in,

Put your right hand out,

Shake it a lit - tle, a lit - tle,

"HOOCHI!" *D.C.*

Then turn your - self a - bout.

**GAME:** In the game "Lubin Loo" the children join hands and move round in a circle during the first eight bars of the music. At "Put the right hand in" everyone stops and puts the right hand towards the centre of the circle, then hands to outside of circle and finally everyone turns about as the words are sung. The movement, hands round in circle is then resumed, and next time the words "Put your left hand in" are substituted with action to suit the words.

2<sup>nd</sup> time "Put your left hand in" etc.

3<sup>rd</sup> time "Put your right hand in" etc.

4<sup>th</sup> time "Put your left foot in" etc.

5<sup>th</sup> time "Turn your right ear in" etc.

6<sup>th</sup> time "Turn your left ear in" etc.

Further actions are left to the ingenuity of the leader—who takes a position in the centre of circle—in choosing words which admit of humorous or awkward position.

## 27. LOOBY LIGHT

## 4.A

(Crane, 1878, p. 54)

Now we dance loo - by, loo - by, loo - by,

Now we dance loo - by, loo - by light;

Now we dance loo - by, loo - by, loo - by,

Now we dance loo - by as yes - ter - night. *Fine*

Shake your right hand a lit-tle,

Shake your left hand a lit-tle

Shake your head a lit-tle,

And turn you round a - bout. *D.C.*

## 27. LOOBY LIGHT

## 5.A

(Sharp &amp; Gomme, 1912, Set IV, p. 2)

Here we dance looby by looby by

Here we dance looby by light,

Here we dance looby by looby by

On a summer's night. *Fine*

Put your right arm in.

Put your right arm out.

Shake it a little, a little, a little

And turn yourself about, Ho! *D.C.*

2. left arm
3. right leg
4. left leg
5. right ear
6. left ear
7. head in front
8. head out back

## 28. MILKING PAILS

The game seems to have passed quite out of fashion today, although popular in the 19<sup>th</sup> century (Opie & Opie, 1985, p. 274). Five variants have been included from British sources, and one from Newfoundland (2.A). It was recorded from Scottish ladies who emigrated from Ayre in the 1920s. In the 1.A–D variants the children stand in a row and face one child who acts as the Mother. Then the children and Mother take turns singing alternately one to another. In the Kidson version (1.A) the children scatter and the mother runs after them. When she catches any, she pretends to beat them. The last to be caught becomes the Mother. In the Gomme 1.B and 1.C variants, the first or last caught becomes the Mother in the next game. In Plunket, 1.D, all are pursued until one is caught.

The melodies of variants 1.A–C, from Kidson and Gomme, are variants of Plunket's "Green Grass" variant (#12, 3.A, sections 1 and 3). Variants 1.A–B are in 6/8 metre, whereas variant 1.C is in 2/4 (reproduced in Opie & Opie, 1985, p. 273), and Plunket's 1.D is in 3/4. The MUN (2.A) variant, in which the two sides advance and retreat, is sung to the "Mulberry Bush" tune (#30), with "Around about merry matanzie" as the fourth line of each verse. The Gillington variant (2.B) is sung to the same tune, performed in a ring round one who is chosen to be the Mother. The Opies (1985) note that twentieth-century versions are usually sung to that tune (p. 275).

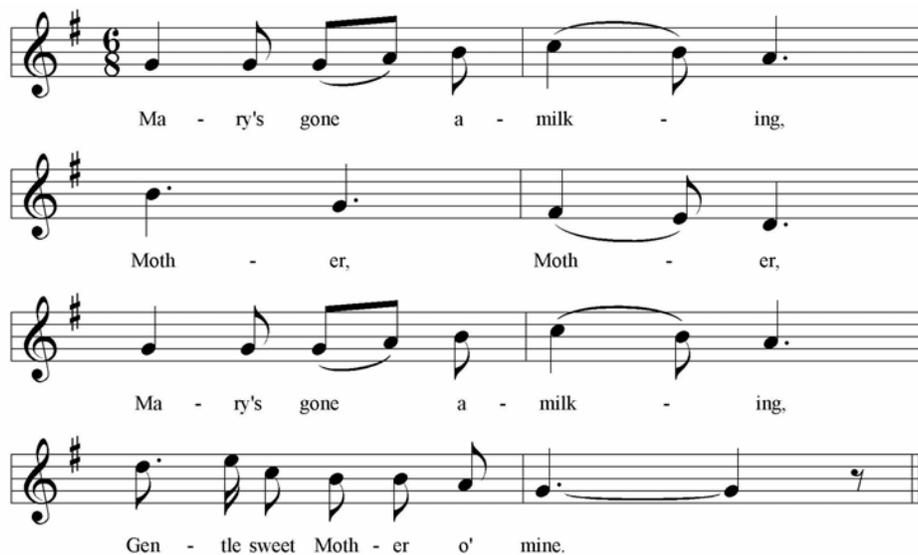
The texts are quite uniform with some modernization in the MUN (2.A) and Gillington (2.B) variants. As the Opies (1985) say, this song and "Lazy Mary" ("Lazy Sal," #25) "both deal with the relationship between adolescent girls and their mothers, an acid relationship that can be assuaged by laughter" (p. 249).

## 28. MILKING PAILS

## 1.A

(Kidson, 1916, p. 96)

**GAME:** The children take hands and stand in a row facing one child who acts as the Mother. The children sing the first verse, the Mother the second, and so on to the end. Both children and Mother advance and retire as they sing.



Ma - ry's gone a - milk - ing,  
 Moth - er, Moth - er,  
 Ma - ry's gone a - milk - ing,  
 Gen - tle sweet Moth - er o' mine.

**MOTHER:** Take your pails and go after her, daughter,  
 daughter,  
 Take your pails and go after her, gentle sweet  
 daughter o' mine.

**CHILDREN:** Buy me a pair of new milking pails, Mother,  
 Mother, etc.

**MOTHER:** Where's the money to pay for them, daughter,  
 daughter, etc.

**CHILDREN:** Sell my father's feather bed, etc.

**MOTHER:** What's your father to sleep in, etc.

**CHILDREN:** He can sleep in the children's bed, etc.

**MOTHER:** Where shall the children go to sleep, etc.

**CHILDREN:** Put them in the pigs' sty, etc.

**MOTHER:** Where are all the pigs to lie, etc.

**CHILDREN:** Put them in the washing-tub, etc.

**MOTHER:** How am I to wash the clothes, etc.

- CHILDREN: Wash them in your thimble, etc.
- MOTHER: My thimble won't hold your father's shirt, etc.
- CHILDREN: Wash them in the river, etc.
- MOTHER: Suppose the clothes should blow a-way, etc.
- CHILDREN: Set a man to watch them, etc.
- MOTHER: Suppose the man should go to sleep, etc.
- CHILDREN: Take a boat and go after them, etc.
- MOTHER: Suppose the boat should be upset, etc.
- CHILDREN: Then there would be an end of you, etc.

When the last verse has been sung the children scatter in different directions and the Mother runs after them. When she catches any, she pretends to beat them. The last to be caught becomes the Mother and the game is repeated.

## 28. MILKING PAILS

## 1.B

(Gomme, 1894a, p. 33)

**GAME:** The children take hands and stand in a row facing one child who acts as the Mother. The children sing the first verse, the Mother the second, and so on to the end. Both children and Mother advance and retire as they sing.

Ma - ry's gone a milk - ing

Mo - ther, mo - ther.

Ma - ry's gone a milk - ing

Gen - tle sweet mo-ther o' mine.

**MOTHER:** Take your pails and go after her, daughter,  
daughter,  
Take your pails and go after her, gentle sweet  
daughter o' mine.

**CHILDREN:** Buy me a pair of new milking pails, Mother,  
Mother, etc.

**MOTHER:** Where's the money to come from, daughter,  
daughter, etc.

**CHILDREN:** Sell my father's feather bed, etc.

**MOTHER:** What's your father to sleep in, etc.

**CHILDREN:** Put him in the children's bed, etc.

**MOTHER:** Where shall the children go to sleep, etc.

**CHILDREN:** Put them in the pig sty, etc.

**MOTHER:** What shall the pigs lay in? etc.

**CHILDREN:** Put them in the washing-tub, etc.

**MOTHER:** What am I to wash in? etc.

- CHILDREN: Wash in your thimble, etc.
- MOTHER: The thimble won't hold your father's shirt, etc.
- CHILDREN: Wash in the river, etc.
- MOTHER: Suppose the clothes should blow a-way, etc.
- CHILDREN: Set a man to watch them, etc.
- MOTHER: Suppose the man should go to sleep, etc.
- CHILDREN: Take a boat and go after them, etc.
- MOTHER: Suppose the boat should be upset, etc.
- CHILDREN: Then there would be an end of you, etc.

When the last verse has been sung the children scatter in different directions and the Mother runs after them. When she catches any, she pretends to beat them. The first or last to be caught becomes the Mother and the game is repeated.

## 28. MILKING CANS

## 1.C

(Gomme I, 1894b, p. 376, Text vi)

Moth - er, come buy me a milk - ing - can,  
 Milk - ing - can, milk - ing - can,  
 Moth - er, come buy me a milk - ing - can,  
 O moth - er o' mine.

Where can I have my money from,  
 O daughter o' mine?

Sell my father's bedsteads.  
 Where must your father sleep?  
 Sleep in the pig-sty.  
 Where must the pig sleep?  
 Sleep in the washing-tub.  
 What must I wash in?  
 Wash in your thimble.  
 What must I sew with?  
 Sew with your finger.  
 What will you say if I prick me?  
 Serve you right, serve you right.

**GAME:** One child stands apart and personates the Mother. The other children form a line, holding hands and facing the Mother. They advance and retire singing the first, third, and alternate verses, while the Mother, in response, sings the second and alternate verses. While the last verse is being sung the children all run off; the Mother runs after them, catches them, and beats them. Either the first or last caught becomes Mother in the next game.

*(The original is printed as one measure per line in 4/4 metre.)*

## 28. MILKING PAILS

## 1.D

(Plunket, 1886, p. 34)

GAME: The children, all except the "Mother," advance hand in hand and sing; they retire while the "Mother" replies, and advance again singing the alternate verses.

Buy me a pair of milk - ing pails,  
Milk - ing pails, Milk - ing pails.  
Buy me a pair of milk - ing pails,  
Oh! sweet gen - tle moth - er mine.

Where shall I get the money from?  
Money from? Money from?  
Where shall I get the money from?  
Oh! beautiful daughter mine.

Sell my father's feather bed,  
Feather bed, Feather bed,  
Sell my father's feather bed,  
Oh! sweet gentle mother mine.

Where could your father sleep?  
Father sleep, Father sleep?  
Where could your father sleep?  
Oh! beautiful daughter mine.

Sleep in the boys' bed,  
Boys' bed, Boys' bed,  
Sleep in the boys' bed,  
Oh! sweet gentle mother mine.

Where could the boys sleep?  
Boys sleep? Boys sleep?  
Where could the boys sleep?  
Oh! beautiful daughter mine.

Put them in the pig-sty,  
Pig-sty, Pig-sty,

Put them in the pig-sty,  
Oh! sweet gentle mother mine.

Where could the pigs go?  
Pigs go? Pigs go?  
Where could the pigs go?  
Oh! beautiful daughter mine.

Put them in the washing tub,  
Washing tub, Washing tub,  
Put them in the washing tub,  
Oh! sweet gentle mother mine.

What could I wash the clothes in?  
Clothes in? Clothes in?  
What could I wash the clothes in?  
Oh! beautiful daughter mine.

Wash them in your thimble,  
Thimble, Thimble,  
Wash them in your thimble,  
Oh! sweet gentle mother mine.

Where then could I dry them?  
Dry them? Dry them?  
Where then could I dry them?  
Oh! beautiful daughter mine.

Dry them by the river side,  
River side, River side,  
Dry them by the river side,  
Oh! sweet gentle mother mine.

Suppose the clothes should blow away?  
Blow away? Blow away?  
Suppose the clothes should blow away?  
Oh! beautiful daughter mine.

Take a boat and fetch them back,  
Fetch them back, Fetch them back,  
Take a boat and fetch them back,  
Oh! sweet gentle mother mine.

At the end of this verse the children all run away; the "Mother" pursues, and whoever is caught takes her place.

## 28. MILKING PAILS

## 2.A

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

(Key: C)

Who will buy my milk cans,  
 My milk cans, my milk cans?  
 Who will buy my milk cans?  
 A - round a - bout mer - ry ma - tan - zie.

Where will you get the money,  
 Get the money, get the money?  
 Where will you get the money?  
 Around about merry matanzie.

I'll sell my father's feather bed,  
 Feather bed, feather bed,  
 I'll sell my father's feather bed,  
 Around about merry matanzie.

Where will your father sleep,  
 Your father sleep, your father sleep?  
 Where will your father sleep?  
 Around about merry matanzie.

My father will sleep in the pigstye,  
 The pigstye, the pigstye,  
 My father will sleep in the pigstye,  
 Around about merry matanzie.

And where will the pigs sleep,  
 The pigs sleep, the pigs sleep?  
 And where will the pigs sleep?  
 Around about merry matanzie.

The pigs will sleep in the washin' byne,  
 The washin' byne, the washin' byne,  
 The pigs will sleep in the washin' byne,

Around about merry matanzie.

And where will your mother wash,  
Your mother wash, your mother wash?  
And where will your mother wash?  
Around about merry matanzie.

My mother will wash at the riverside,  
The riverside, the riverside,  
My mother will wash at the riverside,  
Around about merry matanzie.

And all the clothes will float away,  
Float away, float away,  
And all the clothes will float away,  
Around about merry matanzie.

**GAME:** Two sides advance and retreat, alternating verses. At the end the sides disperse then form up again.

## 28. THE MILKING PAIL

## 2.B

(Gillington, 1909b, p. 13)

GAME: The children stand in a ring round one who is chosen to be the Mother. They sing:-

Mo - ther, come buy me a milk - ing pail,  
A milk - ing pail, a milk - ing pail,  
Mo - ther, come buy me a milk - ing pail,  
Please Mo - ther, do!

Mother:-

“Where shall I get the money from?”

Children:-

Sell my father's feather bed,  
Feather bed, feather bed,  
Sell my father's feather bed,  
Please, Mother, do!

Mother:-

“Where shall your father sleep?”

Children:-

Sleep in the boy's room, etc. etc.

Mother:-

“Where shall the boy sleep?”

Children:-

“Sleep in the pigstye!” etc. etc.

Mother:-

“Where shall the pig sleep?”

Children:-

“Sleep in the washing tub,” etc. etc.

Mother:-

“What shall I wash in?”

Children:-

“Wash in a thimble,” etc. etc.

Mother:-

“What shall I sew with?”

Children:-

“Sew with the poker,” etc. etc.

Mother:-

“What shall I poke the fire with?”

Children:-

“Poke it with your finger,  
Finger, finger,  
Poke it with your finger,  
Please, Mother, do!”

Mother:-

“The fire will burn my finger.”

Children:-

“Serve you right!”

**GAME:** The ring breaks up and the mother runs after the children. The one who is caught becomes mother in her place.

## 29. MUFFIN MAN

Originally this game may have been played as one of forfeit, but by the end of the nineteenth century the game of forfeit seems to have been dropped, and “Muffin Man” was played in a number of ways (Opie & Opie, 1985, p. 380). The description of the game in Gomme (I, 1894b) is with a blindfolded person in the centre of the ring who then touches one in the ring with a stick. This player takes hold of the stick and the Muffin Man asks the player a question. The player answers “yes” or “no” and the “Muffin Man” tries to guess who it is (p. 403). This form of the game is found in Kidson (2.A). He provides possible questions to be asked by the Muffin Man to indicate the humorous nature of the game. In the Yorkshire version of Gomme (1.A) no questions are asked. Instead the child goes to anyone he can touch and tries to guess his or her name. In Gomme’s Congelton version (1.B) the blindfolded child tries to catch one of those in the ring. In Plunket’s (1886, 1.C) variant the game is not a ring game: each child who is asked either knows or does not know the Muffin Man. The singer responds accordingly. The game continues and each correct answer is applauded with the singing of “We all know the muffin man.”

The tunes of the first three variants are practically the same, being the one usually associated with the game, as recorded by the Opies (1985) from 1978 (p. 379). A most curious (possibly composed) melody is in variant 2.A (Kidson, 1916, p. 8). There is a DaCapo form of the variant melody for the question, answer (“O yes we know the Muffin Man”), and identification of the “Muffin Man” (“They call him Tom ---, of forty Crumpet Lane”). There is a short modulation to the dominant key at the end of the middle section. According to Kidson (1916), “this old English game has a French equivalent” (p. 9). The Opies (1985) state that the “earliest quotation for “Muffin Man” in the *Oxford English Dictionary* is 1810” (p. 382).

“Dinah” (#7, 1.A) is played in a similar manner with a girl in the centre of a ring.

## 29. MUFFIN MAN

## 1.A

(Gomme I, 1894b, p. 402, Text i)

Have you seen the muf - fin man,

The muf - fin man, the muf - fin man,

Have you seen the muf - fin man

That lives in Dru - ry Lane O?

Yes, I've seen the muffin man,  
 The muffin man, the muffin man;  
 Yes, I've seen the muffin man  
 Who lives in Drury Lane O.

**GAME:** A ring is formed by the players joining hands; one child, who is blindfolded and holds a stick, stands in the centre. The ring dance round, singing the verse. They then stand still, and the centre child holds out the stick and touches one of the ring. This player must take hold of the stick. The blindfolded child tries to guess his or her name. He is allowed three guesses. If he guesses right he joins the ring, and the child who was touched takes his place in the centre.

## 29. MUFFIN GIRL

## 1.B

(Gomme I, 1894b, p. 402, Text iii)

Have you seen the muffin girl,

The muffin girl, the muffin girl?

O have you seen the muffin girl

Down in yonder lane?

**GAME:** A ring is formed by the players joining hands; one child, who is blindfolded and holds a stick, stands in the centre. The ring dance round, singing the verse. The blindfolded child tries to catch one in the ring when the verse is sung.

## 29. DO YOU KNOW THE MUFFIN MAN?

## 1.C

(Plunket, 1886, p. 32)

GAME: A child who knows "the muffin man" asks any other child—

Do you know the muffin man,  
The muffin man, the muffin man,  
Do you know the muffin man,  
Who lives in Drury Lane?

If the child appealed to does not know "the muffin man," the singer, much surprised, deplors—

He doesn't know the muffin man,  
The muffin man, the muffin man!  
He doesn't know the muffin man,  
Who lives in Drury Lane!

The singer then turns to some other child and puts the question as before, and if this time, perhaps, the child should know "the muffin man," he sings in reply—

Yes, I know the muffin man,  
The muffin man, the muffin man,  
Yes, I know the muffin man,  
Who lives in Drury Lane.

The two children then rejoice together, singing—

Two of us know the muffin man,  
The muffin man, the muffin man,  
Two of us know the muffin man,  
Who lives in Drury Lane!

They then question some one else, and at those who cannot answer they point contemptuously and sing—

None of them know the muffin man,  
The muffin man, the muffin man,  
None of them know the muffin man,  
Who lives in Drury Lane!

But each right answer is warmly applauded; and, with gestures of ever-increasing pride, they sing—

We all know the muffin man,  
The muffin man, the muffin man,  
We all know the muffin man,  
Who lives in Drury Lane!

## 29. THE MUFFIN MAN

## 2.A

(Kidson, 1916, p. 8)

**GAME:** One player is blindfolded and holds a stick in his hand. He stands in the centre of a ring formed by the other players, who dance round him with joined hands. One half of the ring sings the first portion of the verse, the other half replies with the second half.

**FIRST SET OF PLAYERS:**

O do you know the Muf - fin Man?  
 O do you know his name?  
 O do you know the Muf - fin Man  
 Who lives in Crum - pet Lane?

**SECOND SET OF PLAYERS:**

O yes we know the Muf - fin Man,  
 O yes we know his name;  
 O yes we know the Muf - fin Man,  
 Who lives in Crum - pet Lane.

They call him Tom the Muf - fin Man,  
 That real - ly is his name,  
 They call him Tom the Muf - fin Man,  
 Of for - ty Crum - pet Lane.

The verse being ended, the ring stops, and the Muffin Man standing in the centre touches one of the players with his stick. The one touched must take hold of the stick and advance into the ring. The Muffin Man must find out by voice alone who it is that holds the other end of the stick. He is allowed three questions, which are generally framed to display the wit of both the Muffin Man and player. The other is bound to reply though he may disguise his voice, and the Muffin Man must not touch him.

For instance the dialogue may run thus:-

THE MUFFIN MAN. "What colour's a brown horse?"

THE PLAYER. Sometimes its ridden. (a red 'un.)

THE MUFFIN MAN. What's the Moon made of?

THE PLAYER. Old cheese.

THE MUFFIN MAN. How do you know?

THE PLAYER. Because it's so mighty you can't eat it. (mity)

If the Muffin Man can guess whom he is questioning, he hands the stick to the player, who then becomes the Muffin Man.

### 30. MULBERRY BUSH

The “Mulberry Bush” game consists of an orderly exposition of domestic skills which are sung by the children and imitated in action as well. The Opies (1985) describe it as being “carried out in the manner of a medieval carole, the circle of performers dancing round holding hands while they sing the refrain; and standing still, releasing hands, and imitating the action suggested, when they sing the narrative stanza” (p. 287). Why children should sing about these mundane activities, though, while dancing around a mulberry bush is a mystery, especially since there are only mulberry trees, not bushes. It is possible, as Gomme (I, 1894b) postulates, that this “game originated as a marriage dance around a sacred bush or tree” (p. 407). Dances of this type are long known in West European tradition, as are maypole dances, and “such circling of trees is on record as having romantic significance” (Opie & Opie, 1985, p. 289).

The activities described in the variants are also part of the early nineteenth century Scottish “Merry-ma-tansie” or “Jingo Ring” (#20) variants. Both, as well as “Nuts in May” (#31), share the same tune of the song called “Nancy Dawson.” A version of this tune is included on page 254. It was printed in MacBain (1932) under the title, “A Little Ring Dance” (p. 42). According to the Opies (1985), the tune already existed in 1760 as a dance tune, “and was then probably taken from a singing game” (p. 12). The “Mulberry Bush” game itself is not mentioned before 1821 (p. 279).

Variants 1.A–E contain the typical form of the melody. Crane’s 2.A melody is a variation on the dance tune of “Nancy Dawson.” There is the usual refrain and only one verse, in which children clap their hands. Plunket’s 3.A variant, called the “Mulberry Tree,” contains a more limited-in-range first and third phrase, with the second phrase a variation of these a tone higher.

The text of variant 1.E (Fowke) is almost identical to a text only recorded in the *JAF*L (xxxii, 1918, p. 54). Each verse ends with a successive day of the week, beginning on “Monday” and ending on “Sunday” (as in Newell, 1883, pp. 86–87). In the *JAF*L (1918) text, the order of verses is switched from Fowke, when “we bake our bread” precedes sweeping and scrubbing floors and going to church, “Early on Sunday morning” (xxxii, p. 54). In the other variants included here, the refrain and verses end “On a cold and frosty morning,” or “So early in the morning,” or “All on a frosty morning.” The text of another variant from *JAF*L (1918), 4.A, is not complete (xxxii, p.

178). It begins with a descending melodic line (really a variant of “Did You Ever See a Lassie”), and the text of the last line incorporates part of the preceding line. This final phrase ends *l, t, d*, typical of “Nuts in May” (#31) variants. It was recorded from a young lady of Ottawa who had learned it at school some twenty years earlier.

A LITTLE RING DANCE  
Tune: Nancy Dawson

(MacBain, 1932, p. 42)

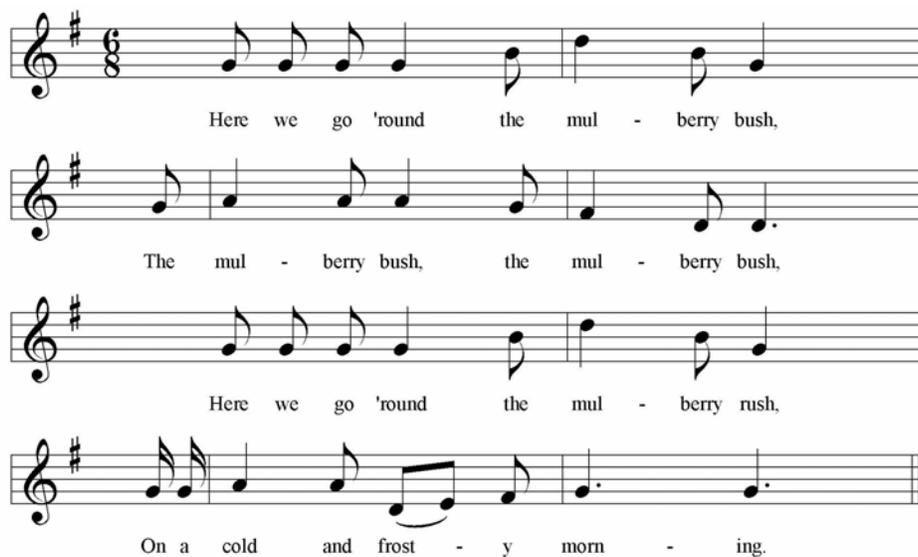
The musical score consists of eight staves of music in 6/8 time, key of D major (one sharp). The melody is written on a single treble clef staff. The notes are as follows:

- Staff 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 2: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).
- Staff 3: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter).
- Staff 4: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter).
- Staff 5: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 6: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).
- Staff 7: A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).
- Staff 8: G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

## 30. MULBERRY BUSH

## 1.A

(Gomme I, 1894b, p. 404)



Here we go 'round the mul - berry bush,  
The mul - berry bush, the mul - berry bush,  
Here we go 'round the mul - berry bush,  
On a cold and frost - y morn - ing.

This is the way we wash our hands,  
Wash our hands, wash our hands,  
This is the way we wash our hands,  
On a cold and frosty morning.

Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go round the mulberry bush,  
On a cold and frosty morning.

This is the way we wash our clothes,  
Wash our clothes, wash our clothes,  
This is the way we wash our clothes,  
On a cold and frosty morning.

Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go round the mulberry bush,  
On a cold and frosty morning.

This is the way we go to school,  
We go to school, we go to school,  
This is the way we go to school,  
On a cold and frosty morning.

Here we go round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go round the mulberry bush,  
On a cold and frosty morning.

**GAME:** The children form a ring, all joining hands and dancing round while singing the first verse. When singing the

last line they unclasp their hands, and each one turns rapidly round. They then sing the next verse, suiting their actions to the words they sing, again turning round singly at the last line. This is done with every alternate verse, the first verse being always sung as a chorus or dance in between the different action-verses. The verses may be varied or added to at pleasure. The actions generally consist of washing and dressing oneself, combing hair, washing clothes, baking bread, sweeping the floor, going to and returning from school, learning to read, cleaning boots, and lacing stays. When "going to school," the children walk two by two in an orderly manner; when "coming home from school," jumping and running is the style adopted; "lacing stays," the hands are put behind and moved first one and then the other, as if lacing; "this is the way the ladies walk," holding up skirts and walking primly; "gentlemen walk," walking with long strides and sticks. The dressing process and cleaning boots preceded "school."

## 30. THE MULBERRY BUSH

## 1.B

(Moffat, 1911, p. 17)

Here we go round the Mul - berry bush,  
 The Mul - berry bush, The Mul - berry bush;  
 Here we go round the Mul - berry bush  
 On a cold and fros - ty morn - ing.

This is the way we wash our hands  
 We wash our hands  
 We wash our hands  
 This is the way we wash our hands  
 On a cold and frosty morning.

Verse 3. 4. 5 sing:

“dry our hands”

“clap our hands”

“warm our hands”

## 30. THE MULBERRY BUSH

## 1.C

(Wilman, 1915, p. 40)

**GAME:** All the players stand in a ring and sing the following words, performing the suitable actions. During verse 1, which may also serve as a chorus, the players join hands and dance round.



Here we go 'round the mul - berry bush,

The mul - berry bush, the mul - berry bush;

Here we go round the mul - berry bush,

On a cold and fros - ty morn - ing.

- |                       |                    |
|-----------------------|--------------------|
| 2. This is the way we | clap our hands.    |
| 3. " "                | brush our boots.   |
| 4. " "                | wash our hands.    |
| 5. " "                | wash our face.     |
| 6. " "                | brush our hair.    |
| 7. " "                | brush our clothes. |
| 8. " "                | work at school.    |
| 9. " "                | run from school.   |

Other verses will easily suggest themselves, if the players desire a longer game.

## 30. THE MULBERRY BUSH

## 1.D

(Kerr, 1912, p. 37)

**GAME:** Sung to the same air as "Nuts in May" [#31, 1.C], players in "The Mulberry Bush" take hands and move round in a ring at the first verse, disengaging hands and suiting various requisite actions to the words in the succeeding verses.

The image shows the musical notation for the first verse of 'The Mulberry Bush'. It consists of four staves of music in G major (one sharp) and 6/8 time. The lyrics are written below the notes.

Here we go round the Mul - berry Bush,  
 The Mul - berry Bush, the Mul - berry Bush;  
 Here we go round the Mul - berry Bush  
 On a cold and fros - ty morn - ing.

2. This is the way we wash our hands, wash our hands, wash our hands,  
 This is the way we wash our hands, on a cold and frosty morning.
3. This is the way we lace our stays, lace our stays, lace our stays,  
 This is the way we lace our stays, on a cold and frosty morning.
4. This is the way we comb our hair, comb our hair, comb our hair, etc.
5. This is the way the ladies walk, ladies walk, ladies walk, etc.
6. This is the way the gentlemen walk, gentlemen walk, gentlemen walk, etc.

## 30. THE MULBERRY BUSH

1.E

(Fowke, 1969, p. 16; *JAFI*, xxxi, 1918, p. 54)

REFRAIN:



Here we go round the mul - ber - ry bush,  
 Mul - ber - ry bush, mul - ber - ry bush.  
 Here we go round the mul - ber - ry bush  
 So ear - ly in the morn - ing.

This is the way we wash our clothes,  
 Wash our clothes, wash our clothes.  
 This is the way we wash our clothes  
 So early Monday morning.

This is the way we iron our clothes,  
 Iron our clothes, iron our clothes.  
 This is the way we iron our clothes  
 So early Tuesday morning.

This is the way we mend our clothes,  
 Mend our clothes, mend our clothes.  
 This is the way we mend our clothes  
 So early Wednesday morning.

This is the way we sweep our floors,  
 Sweep our floors, sweep our floors.  
 This is the way we sweep our floors  
 So early Thursday morning.

This is the way we scrub our floors,  
 Scrub our floors, scrub our floors.  
 This is the way we scrub our floors  
 So early Friday morning.

This is the way we bake our bread,  
 Bake our bread, bake our bread.  
 This is the way we bake our bread  
 So early Saturday morning.

This is the way we go to church,  
Go to church, go to church.  
This is the way we go to church  
So early Sunday morning.

**GAME:** Children circle in ring singing first verse (which also serves as a refrain); then they break the ring to imitate the actions mentioned in the following verses.

*(JAFI: Text only)*

## 30. THE MULBERRY BUSH

## 2.A

(Crane, 1877, p. 10)

Here we go round the mul - berry bush,

The mul - berry bush, the mul - berry bush;

Here we go round the mul - berry bush,

All on a fros - ty morn - ing.

This is the way we clap our hands,

This is the way we clap our hands,

This is the way we clap our hands,

All on a fros - ty morn - ing.

## 30. THE MULBERRY TREE

## 3.A

(Plunket, 1886, p. 58)

GAME: The children all take hands and dance round, singing—

Here we go round the mul - ber - ry tree,

The mul - ber - ry tree, the mul - ber - ry tree,

Here we go round the mul - ber - ry tree,

So ear - ly in the morn - ing.

The children let go hands and pretend to wash their dresses, singing—

This is the way we wash our clothes,  
 We wash our clothes, We wash our clothes,  
 This is the way we wash our clothes,  
 So early in the morning.

At the words, "So early in the morning, they each whirl round; then take hands and repeat 1st verse.

This is the way we wash our hands,  
 We wash our hands, We wash our hands,  
 This is the way we wash our hands,  
 So early in the morning.

This is the way we brush our hair, etc.

This is the way we tie our shoes, etc.

This is the way we go to school, etc.

This is the way we dance and play, etc.

Other verses can be added at pleasure.

## 30. THE MULBERRY BUSH

## 4.A

(JAFI, xxxi, 1918, p. 178)

This is the way we go to school,  
Go to school, go to school,  
This is the way we go to school,  
We go to school, in the morn - ing.

This is the way we wash our hands,  
Wash our hands, etc.

This is the way we wash our face,  
Wash our face, etc.

**GAME:** Every action spoken of in the different verses was dramatized.

### 31. NUTS IN MAY

In Gomme's (I, 1894b) opinion, "this game is probably, unless we except "Mulberry Bush", the most popular and widely played of any singing game" (p. 429). "It is a real game of contest, perhaps deriving from ancient and worldwide customs of the mock abduction of the bride-to-be by the bridegroom" (Opie & Opie, 1985, pp. 278-279). The game is always played in lines, the principle incidents are the same, and the lines alternately advance and retreat. As the verses are sung, a child is named from each side and they are eventually pitted against each other. The object of the game is to capture "nuts" or "knots" from the opposing side by pulling a child across a marker. Sometimes a handkerchief or rock is used as a marker, dividing both lines.

Nine variants are printed in Gomme (I, 1894b, p. 424). There is a variety of final text lines for each verse according to the different variants, such as "On a fine summer morning," "On a cold and frosty morning," "This cold frosty morning," and "So early in the morning." Wilman's variant (1.E) ends "At six o'clock in the morning."

The tune, as the one for "Mulberry Bush" (#30), is almost always the same, based on the tune to "Nancy Dawson" (see page 254). Of interest to note is that the MUN 2.A variant is sung to a variation of the complete dance tune of "Nancy Dawson," as Crane's 2.A variant of "Mulberry Bush," but the melody ends on the tonic at the end of the first section, rather than on the dominant. Similarly, the second verse of MUN contains the "this is the way we clap our hands" verse, as Crane's "Mulberry Bush" variant, with the addition of ironing clothes, and baking bread commonly occurring in verses three and four. (These verses are ones usually found in variants of the "Mulberry Bush.") Gillington's 3.A variant, "Nuts Away," is a variant of "The Alley, Alley, Oh" (#2, 1.A-C), "London Bridge" (#26. 4.A), and "Old Roger" (#34, 1.A-C) with the ending of variant 1.B. Plunket's 1.F variant is the usual tune, with a different second phrase, outlining the descending tonic chord, ending on the dominant for the final note. In variants 1.A-B, the last phrase ends  $l_1 t_1 d$  rather than  $s_1 (l) t_1 d$  of the remaining variants and all variants of the "Mulberry Bush."

In the *JAF*L (xxxii, 1918, p. 178) is printed the first verse with melody that is the same as Creighton's 1.B tune. It was recorded from children in Ottawa, in 1917. Apparently it was known to at least three other informants there. Two full texts, the first with the typical game description, were also printed in the same *JAF*L volume (pp. 47 and 132), recorded in 1909.

## 31. NUTS IN MAY

## 1.A

(Gomme I, 1894b, p. 424, Text i)

Here we come gather - ing nuts in May,  
Nuts in May, nuts in May,  
Here we come gather - ing nuts in May,  
On a fine Sum - mer morn - ing.

Whom will you have for nuts in May,  
Nuts in may, nuts in May?  
Whom will you have for nuts in May,  
On a fine summer morning?

We'll have \_\_\_\_\_ for nuts in May,  
Nuts in May, nuts in May.  
We'll have \_\_\_\_\_ for nuts in May,  
On a fine summer morning.

Who will you send to fetch her [or him] away?  
To fetch her away, to fetch her away?  
Who will you send to fetch her away,  
On a fine summer morning?

We'll send \_\_\_\_\_ to fetch her away,  
Fetch her away, fetch her away,  
We'll send \_\_\_\_\_ to fetch her away,  
On a fine summer morning.

**GAME:** The children form in two lines of equal length, facing one another, with sufficient space between the lines to admit of their walking in line backwards and forwards towards and away from each other, as each line sings the verses allotted to it. The first line sings the first, third, and fifth verses, and the opposite line the second and fourth. At the end of the fifth verse a handkerchief or other mark is laid on the ground, and the two children (whose names have been mentioned, and who are as evenly matched as possible), take each other's right hand and endeavour to pull each other over the handkerchief to their own side. The child who is pulled over the handkerchief becomes the "captured nut," and joins the side of her capturers. Then the game begins again by the second line singing the first, third, and fifth verses, while advancing to gather or capture the "nuts," the first line responding with the second and fourth verses, and the same finish as before. Then the first line begins the game, and so on until all the children are in this way matched one against the other.

## 31. HERE WE COME GATHERING NUTS IN MAY

## 1. B

(Creighton, MS 10-3; *JAFI*, xxxi, 1918, p. 178)

Here we come gath - er - ing nuts in May,  
Nuts in May, nuts in May,  
Here we come gath - er - ing nuts in May  
So ear - ly in the morn - ing.

Who will you have for nuts in May,  
Nuts in May, nuts in May,  
Who will you have for nuts in May  
So early in the morning?

We'll have Sheila for nuts in May,  
Nuts in May, nuts in May,  
We'll have Sheila for nuts in May  
So early in the morning.

Who will you have to pull her away,  
Pull her away, pull her away,  
Who will you have to pull her away  
So early in the morning?

We'll have Laura to pull her away,  
Pull her away, pull her away,  
We'll have Laura to pull her away  
So early in the morning.

**GAME:** Line up on two sides in even numbers. Nobody chooses sides. All sing first verse, then one side sings second, and other side answers. Then when they haul her away, have a rock in the middle and pull and the one to be hauled over the rock first, goes to the other side. The two names called in the song do the pulling.

(*JAFI*: first verse only)

## 31. NUTS IN MAY

## 1.C

(Kerr, 1912, p. 37; JAF<sup>L</sup>, viii, 1895, p. 253)

Here we come gath - er - ing Nuts in May,  
Nuts in May, Nuts in May;  
Here we come gath - er - ing Nuts in May,  
On a cold and frost - y morn - ing.

2. Who will you gather for Nuts in May,  
Nuts in may, Nuts in May,  
Who will you gather for Nuts in May,  
On a cold and frosty morning?
3. We'll gather (Jeanie) for Nuts in May,  
Nuts in May, Nuts in May, etc.
4. Who will you send to take her away,  
Take her away, take her away, etc.
5. We're sending (Willie) to take her away,  
Take her away, take her away, etc.

**GAME:** Players are ranged in two rows, the one facing the other. One row, advancing and retiring, sings the first verse. The other players reply with the second, advancing and retiring likewise; and so on alternately. At the end of the fifth verse, the players named in the course of the song step out of their lines, and, taking each others hands, the one endeavours to pull the other over a handkerchief laid on the ground between them. The loser having joined the winner's row, the game begins anew.

*(The JAF<sup>L</sup> variant melody is in 2/4 metre, using a dotted eighth-sixteenth note rhythm. Only verse 1 was recorded there.)*

## 31. NUTS IN MAY

## 1.D

(Fowke, 1969, p. 32; Kidson, 1916, p. 31)

Here we go gath - er - ing nuts in May,  
Nuts in May, nuts in May.  
Here we go gath - er - ing nuts in May  
On a cold and frost - y morn - ing.

Who will you have for nuts in May,  
Nuts in May, nuts in May?  
Who will you have for nuts in May  
On a cold and frosty morning?

We'll have Mary Jones for nuts in May,  
Nuts in May, nuts in May.  
We'll have Mary Jones for nuts in May  
On a cold and frosty morning.

Who will you have to pull her away,  
Pull her away, pull her away?  
Who will you have to pull her away  
On a cold and frosty morning?

We'll have Fanny Brown to pull her away,  
Pull her away, pull her away.  
We'll have Fanny Brown to pull her away  
On a cold and frosty morning.

**GAME:** Children form two lines facing each other with enough space between so they can march forwards and backwards as they sing the first verse. Then the two children named meet in the centre and try to pull each other over the middle line; the loser joins the winner's side and the game continues until all one side are captured.

## 31. NUTS IN MAY

## 1.E

(Wilman, 1915, p. 50)



Here we come gath' - ring nuts in May,

Nuts in May, Yes nuts in May;

Here we come gath' - ring nuts in May,

At six o' clock in the morn - ing.

2. "And whom will you gather for nuts in May?"
3. "We'll gather *Charlie* for nuts in May."
4. "Whom will you send to fetch him away?"
5. "We'll send *Rosie* to fetch him away."

**GAME:** The players take sides, and face each other in two rows. The first side then, with joined hands, steps forwards and backwards, while singing the first verse. Then the other side acts similarly while singing the next verse, and so the sides continue alternately to the end. The chosen players then stand to a centre line, and with the right feet touching, and holding by the right hand, they have a "tug-of-war." The one pulled over the line then joins the side of the stronger. The game is repeated, the first verse being sung by the side that before sang the second verse. The game is thus continued until all the players are found upon the one side.

## 31. NUTS IN MAY

## 1.F

(Plunket, 1886, p. 42)

**GAME:** The children stand in two rows; facing each other; a mark is made on the ground between the two sets. One set advances and sings:-

Here we go ga - ther - ing nuts in May,  
Nuts in May, nuts in May,  
Here we go ga - ther - ing nuts in May,  
On a cold and fros - ty morn - ing.

The other set now advances – and so on, the sets advance and retire singing the verses alternately–

Who will you gather for nuts in May?  
Nuts in may, Nuts in May;  
Who will you gather for nuts in May?  
On a cold and frosty morning.

We'll gather Katie for nuts in May;  
Nuts in May, Nuts in May;  
We'll gather Katie for nuts in May;  
On a cold and frosty morning.

Who will you send to take her away?  
Take her away, take her away?  
Who will you send to take her away?  
On a cold and frosty morning.

We will send Willy to take her away;  
Take her away, take her away;  
We will send Willy to take her away;  
On a cold and frosty morning.

Katie & Willy advance & (holding each other by the right hand) try which of them can pull the other across the line marked. The conquered one joins the ranks of the victor, the set that has lost its champion advances singing the first verse, & so the game goes on.

## 31. NUTS IN MAY

## 2.A

Mrs. Dwyer, Tilting, July 16, 1964

MUNFLA 64-13/C87

Collectors: John D.A. Widdowson &amp; Fred Earle

(Key: B)

Here we go gath - er - ing nuts in May,  
Nuts in May, nuts in May,  
Here we go gath - er - ing nuts in May,  
All on a frost - y morn - ing.  
This is the way we clap our hands,  
This is the way we clap our hands,  
This is the way we clap our hands,  
All on a frost - y morn - ing.

This is the way we iron our clothes,  
This is the way we iron our clothes,  
This is the way we iron our clothes,  
All on a frosty morning.

This is the way we bake our bread,  
This is the way we bake our bread,  
This is the way we bake our bread,  
All on a frosty morning.

## 31. NUTS AWAY

## 3.A

(Gillington, 1909a, p. 14)

GAME: The children choose equal numbers both sides, one row joins hands and dances up to the other, singing:-

Here we go ga - ther - ing nuts a - way

Nuts a - way, Nuts a - way!

Here we go ga - ther - ing nuts a - way,

On a cold and frost - y morn - ing!

The opposite side then dances up, singing:-

“Pray who will you have for your nuts away  
Nuts away  
Nuts away  
Pray who will you have for your nuts away  
On a cold and frosty morning!”

The others then name one of the children on the opposite side who dance up again, singing:-

“Pray who will you send to fetch her away  
Fetch her away!  
Fetch her away!  
Pray who will you send to fetch her away  
On a cold and frosty morning!”

The other side answers:- (giving name of the child)

“We’ll send Carry Bailey to fetch her away  
Fetch her away!  
Fetch her away!  
We’ll send Carry Bailey to fetch her away  
On a cold and frosty morning!”

A handkerchief is then laid on the grass, between the two sides, and each of the chosen girls tries to pull the other across the handkerchief. The one who loses in the struggle has to join the winning side. And so on until every child is pulled over the handkerchief.

## 32. OATS, PEAS, BEANS

This song probably first originated as a spring song. In the Middle Ages, oats, peas and beans along with barley were the crops planted in early spring. Gomme (II, 1898) believes “that in this game we may have the last relics of a very ancient agricultural rite” (p. 13). “The words of ‘Oats and Beans and Barley Grow’ were not recorded before 1880, but the game was well known then” (Opie & Opie, 1985, pp. 179–80). It seems that from a study of the texts, the Opies (1985) find two separate sources for the verses (pp. 180–183). According to them, an original game, called “Chop The Wood” begins with the “Waiting for a partner” verse followed by what can be called a marriage formula, the “Now you’re married...” verse that ends “And help your wife to chop the wood!” (p. 181). The Opies (1985) cite many European sources for this game and text (pp. 180–183). They state that “this game would seem to have had an agricultural game superimposed on it” (p. 181). See also Newell’s conjectures (1883, pp. 80–84).

Gomme believes that the oldest form of the text “Oats, Peas, Beans” is the questioning form of the first verse, as in the 4.A variant included here. This variant represents the “constant” form of the variant texts printed in Gomme (II, 1898, pp. 1–9). Most of the texts there include the marriage formula, which Gomme thinks may be “a relic of those rhythmical formulae which are found throughout all early legal ceremonies” (p. 13). In Gomme’s first publication of the 4.A variant, shouts of joy “Yeo ho! Yeo ho!” were printed at the end of the second verse and at the end of the marriage formula verse. This variant resembles the one printed by the Opies (1985), recorded from oral tradition in 1964 (pp. 178–9), whose melody contains the same range and similar phrase patterns. This tune has been equated by the Opies to the country dance “Dr. Faustus” (pp.178–82). Now, some similarities with the tune of the variants of this singing game (#8) have been noted there.

Kerr’s 1.A variant contains the same verses as in Gomme’s 4.A variant, but the tune is more typically associated with the children’s game today, and is shorter, with only four lines. The Fowke 1.B variant differs only in the fourth line of music, and there is no marriage formula verse.

The MUN variants 2.A and 3.A are seemingly “through-composed” as the Gomme 4.A variant, but the melodies are simpler: there are only two distinct musical phrase patterns that are repeated, in 3.A, in various combinations, with a concluding cadential phrase. In MUN 2.A “the baker bakes his bread” after he sows his

seed. In 3.A the farmer, claps his hands, stamps his feet, “all around the field of corn, looking for his partner.” In all the variants, except Fowke (1.B) and MUN (3.A), the bride is admonished to “help your husband chop some wood.” In 2.A there is an additional admonition to the husband to “Live together all your life, And never marry another wife.” This last line was shouted out when the school bell rang.

## 32. OATS, BEANS, AND BARLEY

## 1.A

(Kerr, 1912, p. 34)

Oats and beans and bar - ley grows,

Oats and beans and bar - ley grows

But you nor I nor no - bo - dy knows

How oats and beans and bar - ley grows.

First the farmer sows his seeds,  
 Then he stands and takes his ease,  
 Stamps his feet and claps his hands,  
 Then turns around to view his lands.

Waiting for a partner,  
 Waiting for a partner  
 Open the ring and take one in  
 And kiss her in the centre.

Now you're married you must obey,  
 Must be true to all you say,  
 You must be kind, you must be good  
 And help your wife to chop the wood.

**GAME:** A Leader is chosen round whom the players circle hand in hand as they sing the first verse. In the second verse they suit the requisite actions to the words, and once more move round hand in hand during the two verses following, while a partner is chosen by the Leader. The player so chosen takes the Leader's place as the game is repeated.

## 32. OATS, PEAS, BEANS, AND BARLEY GROW

## 1.B

(Fowke, 1969, p. 14)

The musical score consists of four staves of music in G major (one sharp) and 6/8 time. The melody is simple and repetitive. The lyrics are: 'Oats, peas, beans, and bar - ley grow, Oats, peas, beans, and bar - ley grow. You or I or no - bo - dy knows How oats, peas, beans, and bar - ley grow.'

Oats, peas, beans, and bar - ley grow,  
 Oats, peas, beans, and bar - ley grow.  
 You or I or no - bo - dy knows  
 How oats, peas, beans, and bar - ley grow.

Thus the farmer sows his seed,  
 Thus the farmer sows his seed.  
 He stamps his foot and claps his hands  
 And turns around to view his land.

Waiting for a partner,  
 Waiting for a partner,  
 Open the ring and take her in,  
 And kiss her when you get her in.

**GAME:** Children circle around one in centre, imitating the actions described. The one in the ring chooses another, who takes his place for the next round.

## 32. OATS, PEAS, BEANS

## 2.A

Mrs. Dwyer, Tilting, July 16, 1964

MUNFLA 64-13/C87

Collectors: John D.A. Widdowson &amp; Fred Earle

Fred T. Earle Jr., Lewisporte, August 22, 1965

MUNFAL 65-18/C206

Collector: John D.A. Widdowson

(Key: G)  
(Key: D)

Oats, peas, beans, and Bar - ley grows,  
You or I or no - bo - dy knows,

Where the farmer sows his seed,  
Where the baker bakes his bread,

He stamps his feet, and he claps his hands,  
And he turns around to view his lands.

Waiting for a partner,  
Waiting for a partner,

Open the ring and choose one in,  
And kiss her when you get her in.

Now you're married, you must obey,  
You must be kind do all you say,

You must be kind, you must be good,  
Then help your husband chop some wood.

Live to - geth - er all your life,  
And nev - er mar - ry a - noth - er wife.

**GAME:** A ring game. There is a girl in the centre who chooses a boy. He in turn chooses a girl – he got a kiss at the end. For the second variant the last line was shouted out when the school bell rang.

*(The complete melody is encoded in the analysis programme.)*

## 32. OATS, PEAS, BEANS

## 3.A

Claris Langdon, age 7, Grole, December 19, 1967  
 MUNFLA 68-7/C489  
 Collector: Jesse Fudge

(Key: F)

Oats and peas and bar - ley grow,  
 You and I and no - bo - dy knows,  
 How the far - mer sowed his seed,  
 All the way he takes her hand,  
 He claps his hands and stamps his feet,  
 He kis - ses her hand and he gets her hand.  
 All a - round the field of corn,  
 When you mar - ry you must o - bey,  
 You Look - ing for his part - ner,  
 must be true to all you say.

GAME: A circle game with one in the centre.

## 32. OATS AND BEANS

## 4.A

(Gomme, 1894a, p. 51; II, 1898, p. 1, Text i)

Oats and beans and bar - ley grow,

Oats and beans and bar - ley grow,

Do you or I or an - y - one know,

How oats and beans and bar - ley grow?

First the farm - er sows his seed,

Then he stands and takes his ease,

Stamps his foot and claps his hands

And turns him round to view the land.

Wait - ing for a part - ner,  
 Wait - ing for a part - ner,  
 O - pen the ring and send one in,  
 So now you're mar - ried you must o - bey,  
 You must be true to all you say  
 You must be kind, you must be good,  
 And help your wife to chop the wood.

**GAME:** The players form a ring by joining hands, with one child, usually a boy, standing in the centre. The ring walks round, singing the first four lines. At the fifth line the ring stands still, and each child suits her actions to the words sung. At "the farmer sows his seed," each player pretends to scatter seed, then they all fold their arms and "stand at ease," "stamp their feet," and "clap their hands" together in order, and finally each child turns herself round. Then they again clasp hands and move round the centre child, who at the words "open the ring and take one in" chooses and takes into the ring with him one player from it. These two stand together while the ring sings the marriage formula. At the end the child first in the centre joins the ring; the second child remaining in the centre, and in her turn choosing another from the ring.

### 33. OLD DAME

Kidson (1916) calls it an old English game (p. 49). Indeed, the Opies (1951) think that it was current in Queen Anne's time, and provide several sources of it in print from the early 18<sup>th</sup> century (p. 311). Gomme (II, 1898) printed a text variant from Halliwell's *Nursery Rhymes* (1849) that is basically the same as the Kidson (1.A) and Halifax (2.A) texts (p. 15). Gomme's only other variant, from Yorkshire, contains just the counting dialogue after the first part of the verse "I'll away to t' beck to wash my neck, When I get there, I'll ask t'ould dame what o'clock it is" (p. 14).

The method of play in all variants is basically the same. Gomme (I, 1894b) says the game resembles somewhat "Fox and Goose" (p. 139), and "Hen and Chicken" (p. 201). In variants 1.A (Kidson) and 2.A (Halifax) the children encircle the "Old Dame" and go through a question and answer sequence with her. When the "Old Dame" replies in the final response "To cook some of you chickens," she then chases the children, and the child, when caught, takes the place of the "Old Dame." Variant 3.A (Plunket, 1886, p. 56), like "Hen and Chicken" (Gomme I, 1894b, p. 201), has a very different dialogue, but the same ending. It has the added character of the "Hen" who tries her best to defend the "Chickens" from the "Old Woman." There are several variants in Newell (1883), under the title "Hawk and Chickens," collected from different areas in the United States (pp. 155–158). He said, "this game is one of the most widely diffused, and the dialogue is marvelously identical, from Russia to Italy" (p. 156). The Opies (1969) provide an extensive description of the history of the game, the various titles that it has had in English oral tradition, and several examples of and additional references to variants throughout Europe and the rest of the world. (pp. 310–14)

## 33. THE OLD DAME

## 1.A

(Kidson, 1916, p. 49)

GAME: One player, called "The Old Dame," sits in the centre of a circle of children who hand-in-hand dance round her singing:-

To Bec - cles, to Bec - cles,  
To buy a bunch of net - tles!  
Pray, Old Dame, what's o' - clock?

THE OLD DAME answers:-  
One o'clock, going for two.

CHILDREN again sing:-  
To Beccles, to Beccles,  
To buy a bunch of nettles!  
Pray, Old Dame, what's o'clock

THE OLD DAME answers again:-  
Two o'clock, going for three.

This goes on until she reaches "Eleven going for twelve." After this the following dialogue takes place.

CHILDREN.	Where have you been?
DAME.	To the wood.
CHILDREN.	What for?
DAME.	To pick up sticks.
CHILDREN.	What for?
DAME.	To light my fire.
CHILDREN.	What for?
DAME.	To boil my pot.
CHILDREN.	What for?
DAME.	To cook some of you chickens!

At this a general flight takes place. The "Old Dame" endeavours to catch one of the children. The child, when caught, takes the place of the "Old Dame" who must speak in a gruff and disguised voice.

## 33. THE OLD DAME

## 2.A

(Halifax, Oral Tradition)

GAME: Children stand in a circle, with the “Old Dame” in the centre. All sing—

To bec - cles, to bec - cles,  
To buy a bunch of net - tles.

CHILDREN: “Hey, Old Dame! What o’clock?”

OLD DAME points to a child in the circle, who responds:  
“One o’clock going on two.”

All sing the lines of text again and repeat the question.

OLD DAME points to another child who responds:  
“Two o’clock going on three.”

This process is repeated until “eleven o’clock going on twelve” is stated. The child must drop out of the game if she makes a mistake.

Children then ask the following questions and the Dame responds:

CHILDREN:

OLD DAME:

Where are you go - ing? To the woods.  
What for? To pick up sticks.

CHILDREN: “What for?”

“To build a fire.”

CHILDREN: “What for?”

“To boil some water.”

CHILDREN: “What for?”

“TO COOK SOME OF YOU CHICKENS.”

OLD DAME:

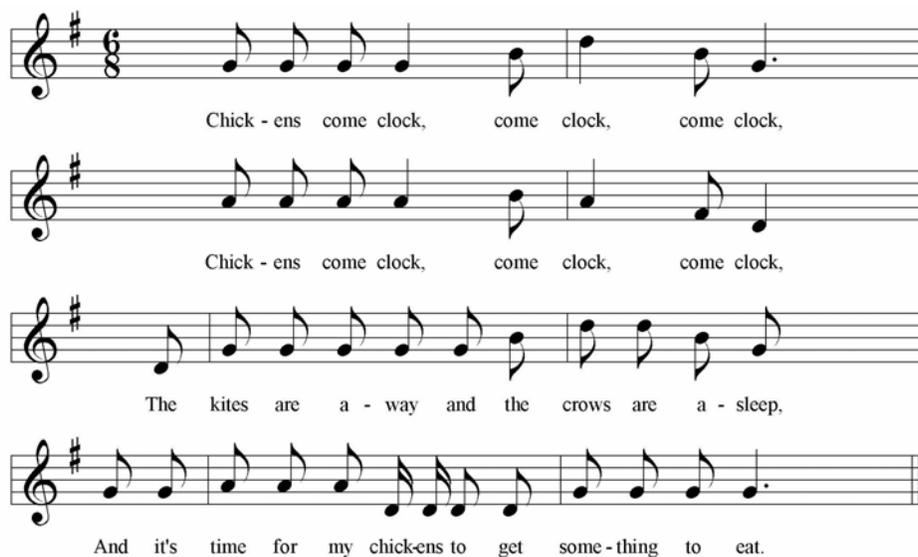
The “Old Dame” then chases the children and the first one caught becomes the next “Old Dame.”

## 33. CHICKENS COME CLOCK

## 3.A

(Plunket, 1886, p. 56)

GAME: A child sits on the floor and pretends to cry, another heads a troop and sings—



Chick - ens come clock, come clock, come clock,  
 Chick - ens come clock, come clock, come clock,  
 The kites are a - way and the crows are a - sleep,  
 And it's time for my chick-ens to get some - thing to eat.

The children march round and round, then the leader in the character of “Hen” says to the crying girl,

	What are you crying for, my poor old woman?
(Old Woman).	I've lost my needle! and I'm looking for it.
(The Hen).	What do you want your needle for?
(Old Woman).	To sew a bag with.
(The Hen).	What do you want a bag for?
(Old Woman).	To put salt into.
(The Hen).	What do you want the salt for?
(Old Woman).	To scour my saucepan with.
(The Hen).	What do you want your saucepan for?
(Old Woman).	To boil one of your chickens in.

At these words the Old Woman jumps up and tries to catch one of the Chickens. The Hen does her best to defend them. Whoever is caught must be old woman.