

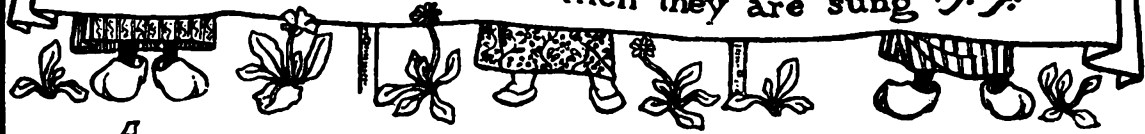
CHILDREN'S SINGING GAMES  
SECOND SERIES

mu 6506.006.



# CHILDREN'S SINGING GAMES

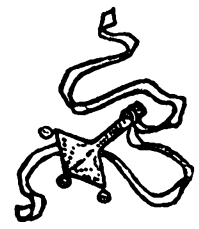
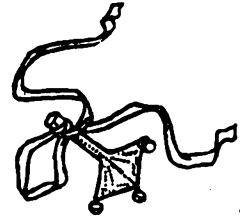
With the tunes to which they are sung *بزرگ*



COLLECTED & EDITED

BY

ALICE B GOMME



PICTURED IN BLACK & WHITE

BY

WINIFRED SMITH

SECOND SERIES



DAVID NUTT IN THE STRAND  
LONDON



DET KONGELIGE BIBLIOTEK  
KØBENHAVN

*Ekstraktens. 1962-64*

*To the*  
CHILDREN OF OUR VILLAGES AND TOWNS  
WHO HAVE PRESERVED THESE GAMES  
I DEDICATE  
THIS LITTLE BOOK





## CONTENTS

London Bridge is Broken Down	<i>Page</i> 14
Sally Water	20
Three Sailors	24
Looby Loo	32
Round and Round the Village	40
The Jolly Miller	46
Oats and Beans and Barley	50
Here we Come up the Green Grass	56



# Singing Games

## PREFACE



WHEN to the charm of traditional rhymes and music are added illustrations from a sympathetic and accomplished artist, success was almost to be expected, and accordingly the favourable reception given to the first series of Children's Singing Games has induced me to present a second.

The Games given in the first volume are :

When I was a Young Girl.  
Jenny Jones.  
Green Gravel.  
Milking Pails.  
Here come Three Dukes a-riding.  
Old Roger.  
We are the Rovers.  
Poor Mary sits a-weeping.





# Children's Singing Games

## PREFACE

And to these are now added in this book :

London Bridge.

Sally Water.

Three Sailors.

Looby Loo.

Round and Round the Village.

Jolly Miller.

Oats and Beans and Barley.

Green Grass.

There is not much to say by way of general preface to these games beyond what I stated in my previous volume. But I may mention some points of interest. Like the first series, the games have been chosen from a large number collected from the children of our villages and towns, and are given just as they are played ; my only duty being to pick out the best versions and to give those that have either not been printed previously, or are contained in publications not accessible to the general reader. In the case of "Round and Round the Village," a most interesting game, and very vigorous and taking, it is curious that it should have escaped

# Singing Games

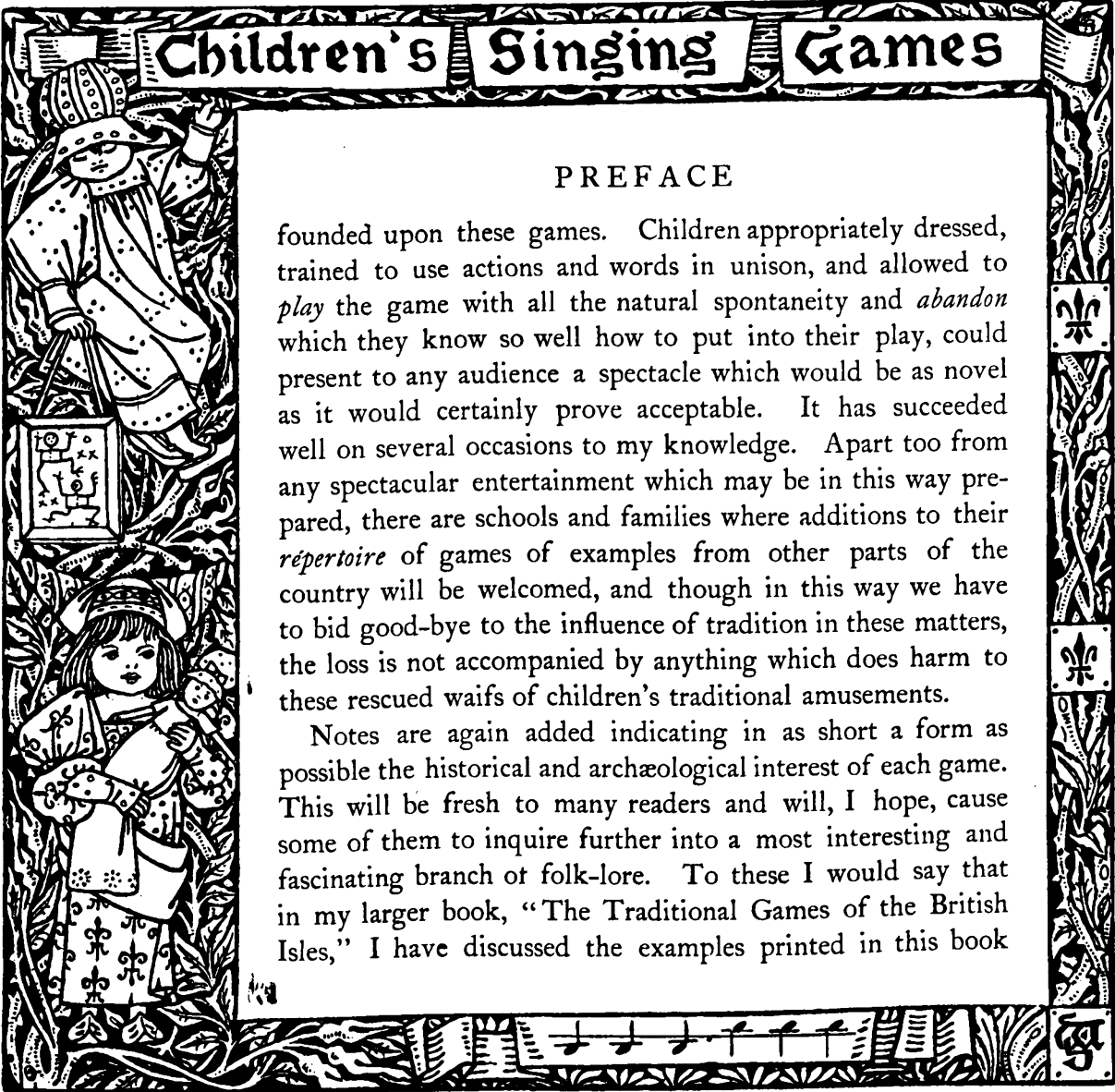
## PREFACE

notice by previous collectors. At all events no collection of English Nursery Rhymes or Games included it before it was given at the *Conversazione* of the Folk-Lore Congress in 1891. Its popularity, however, is undoubted, judging by the many versions which I have succeeded in obtaining. The fact of its not having been printed before, does not argue that it is of recent origin or importation, because previously games had only been systematically collected from two or three counties, and many of these treasures of the people are not delivered up to the world of letters at the mere bidding of any one who chooses to ask. I consider myself fortunate in having come across this game while collecting in Barnes, and in perhaps rescuing from loss one of the prettiest singing games belonging to our children.

The other games are better known to the literary world, though not all, I think, in the complete form in which I am able to give them.



As a suggestion to those who during the winter and Christmas time are anxious to afford amusement to children and grown-up people alike, I would venture to assert that few more taking entertainments could be got up than some






# Children's Singing Games

## PREFACE



founded upon these games. Children appropriately dressed, trained to use actions and words in unison, and allowed to *play* the game with all the natural spontaneity and *abandon* which they know so well how to put into their play, could present to any audience a spectacle which would be as novel as it would certainly prove acceptable. It has succeeded well on several occasions to my knowledge. Apart too from any spectacular entertainment which may be in this way prepared, there are schools and families where additions to their *répertoire* of games of examples from other parts of the country will be welcomed, and though in this way we have to bid good-bye to the influence of tradition in these matters, the loss is not accompanied by anything which does harm to these rescued waifs of children's traditional amusements.

Notes are again added indicating in as short a form as possible the historical and archæological interest of each game. This will be fresh to many readers and will, I hope, cause some of them to inquire further into a most interesting and fascinating branch of folk-lore. To these I would say that in my larger book, "The Traditional Games of the British Isles," I have discussed the examples printed in this book



# Singing Games

## PREFACE

in greater detail, with reference to the games themselves, and in some degree with reference to their relationship to the general stock of children's games at large.

The tunes have, with the exception of "Oats and Beans and Barley," been again harmonised for me by Mrs. F. Adam. For the harmonising of "Oats and Beans and Barley" I am indebted to the great kindness and courtesy of Miss L. Green of Maidstone.

ALICE BERTHA GOMME.

BARNES COMMON, S.W.

*October 1894.*



# LONDON BRIDGE IS BROKEN DOWN



What's the prisoner done to you ?  
Stole my watch & broke my chain.

Then off to prison you must go,  
You must go, you must go. ~



London Bridge is broken down, Broken down broken down



London Bridge is broken down My fair la...dy

LONDON

BRIDGE

CONTINUED

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

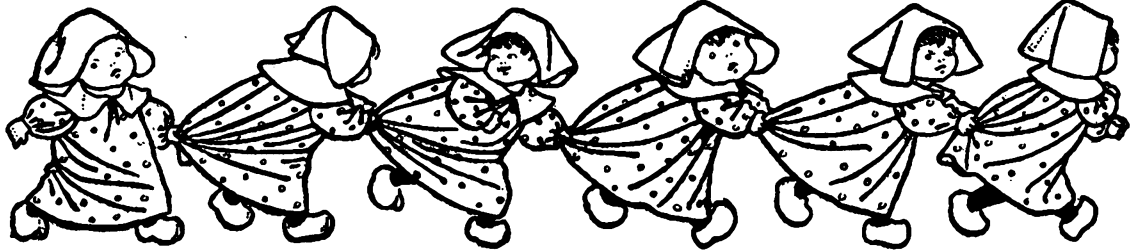
Iron bars will rust away,  
Rust away, rust away  
Iron bars will rust away  
My fair lady.

Build it up with pins & needles,  
Pins & needles, pins & needles.  
Build it up with pins & needles  
My fair lady.

Pins & needles rust & bend,  
Rust & bend, rust & bend,  
Pins & needles rust & bend  
My fair lady.

Build it up with penny loaves,  
Penny loaves, penny loaves,  
Build it up with penny loaves  
My fair lady.

Penny loaves will tumble down,  
Tumble down, tumble down,  
Penny loaves will tumble down  
My fair lady.



W S



LONDON BRIDGE Continued

Build it up with gold & silver  
Gold & silver, gold & silver,  
Build it up with gold & silver  
My fair lady.

Gold & silver I have not got  
Have not got, have not got,  
Gold & silver I have not got  
My fair lady.

Here's a prisoner I have got  
I have got, I have got,  
Here's a prisoner I have got  
My fair lady.

What's the prisoner done to you,  
Done to you, done to you,  
What's the prisoner done to you  
My fair lady.



# LONDON BRIDGE

# CONCLUDED

Stole my watch & broke my chain,  
Broke my chain, broke my chain,  
Stole my watch & broke my chain  
My fair lady.

What will you take to set him free,  
Set him free, set him free,  
What will you take to set him free  
My fair lady.

One hundred pounds will set him free,  
Set him free, set him free,  
One hundred pounds will set him free  
My fair lady.

One hundred pounds we have not got,  
Have not got, have not got,  
One hundred pounds we have not got  
My fair lady.

Then off to prison you must go,  
You must go, you must go,  
Then off to prison you must go  
My fair lady.



DIRECTIONS FOR PLAYING  
LONDON BRIDGE

*Any Number of Children may Play*



TWO of the tallest children stand still, facing one another, clasping hands, and holding their arms up as high as they can, to form an arch. All the other children form a long line, standing one behind another, each holding the other's dress or waist, and all run under and round the arch. Those who are running under the arch sing the first and each alternate verse. The two who form the arch sing the second and each alternate verse. At the words, "Here's a prisoner I have got," the girls who form the arch lower their arms and stop one of the line (generally the last one) as they pass under. When the last verse is sung the prisoner is taken a little distance away, to a place set apart, or "den," and the singing begins again, and continues until all the line have been taken prisoners.

SALLY SAL-

-LY WATER



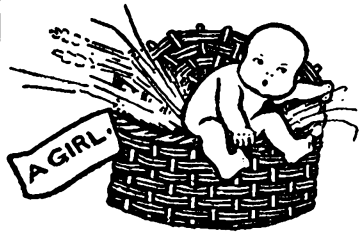
Sally Sally Water

sprinkle in the pan,

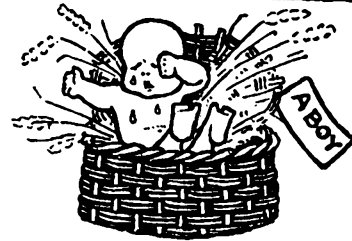
Rise Sally, rise Sally for a young man, choose for the best and

choose for the worst, and choose the very... one... you love best.





# SALLY SALLY WATER CONCLUDED



Now you're married I wish you joy first a girl & then a boy

Seven years after



son and daughter

Pray young couple come

kiss together

W.S



SAL-  
-LY



Now you're married I wish you joy  
First a girl and then a boy  
Seven years after son and daughter  
Pray young couple, come kiss together



WA-  
TER



# Children's Singing Games

DIRECTIONS FOR PLAYING

## SALLY WATER

*Any Number of Children may Play; a small Number  
equally as well as a larger*



HE players, except one, join hands and form a ring. The odd player kneels or sits on the ground in the centre of the ring. The ring of children dances round, singing the lines. When they sing "Rise, Sally!" the child in the centre rises to her feet and proceeds to choose another from the ring, who goes into the centre with her. When the marriage formula is being sung the two children in the circle dance round together and kiss one another when the command is given. The dancing round by the ring while singing the formula is quicker and more spirited than before. At the end Sally goes out of the circle and joins the ring, the second child remaining in the centre, kneeling or sitting down. The singing then begins again, the game continuing till all have personated Sally.



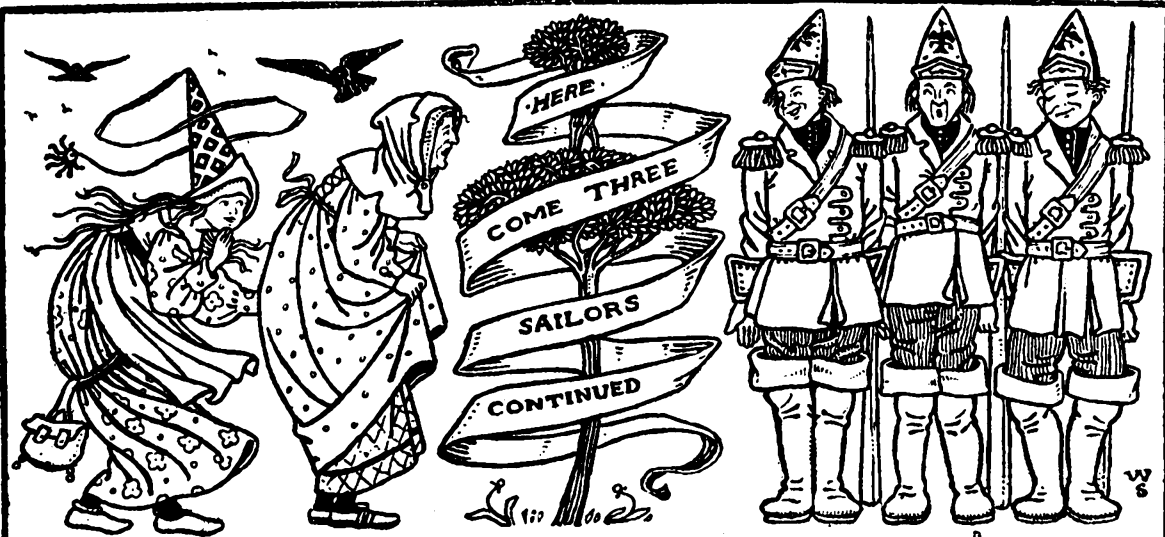
# HERE · COME · THREE · SAILORS



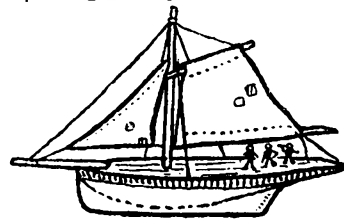
Here come three Sailors three by three To

court your daughter a fair lady Can we have a lodg...ing

here here here Can we have a lodg...ing here.



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



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

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

·HERE·COME·THREE·SAILORS·  
Continued

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



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

Here's my daughter safe and sound  
And in her pocket one hundred pound  
And on her finger a gay gold ring  
I am sure she is fit to walk with a King.



Here's your daughter not safe nor sound Nor

in her pocket one hundred pound Nor on her finger a

gay gold ring And she is not fit to walk with a King

· HERE · COME · THREE · KINGS ·



"Here's my daughter safe and sound  
And in her pocket one hundred pound"

# Singing Games

DIRECTIONS FOR PLAYING

## THREE SAILORS

*Five Children or a larger Number may Play*



THREE children stand on one side, join hands and form a line. These represent the Three Sailors. Two other players stand on the opposite side facing them. One of these, standing a little in advance of the other, represents the mother and sings the answers to the questions. The three sailors commence singing the first verse advancing and retiring in line while doing so. The mother sings the answer. She stands still and turns partly round to address her daughter behind, while singing the two first lines of the verses, and then faces the suitors when singing the two last lines of the verses. When she sings the seventh verse she takes her daughter by the hand, leads her to the "Kings," pointing out to them the ring on her daughter's finger and the money in her pocket.



# Children's Singing Games

## THREE SAILORS

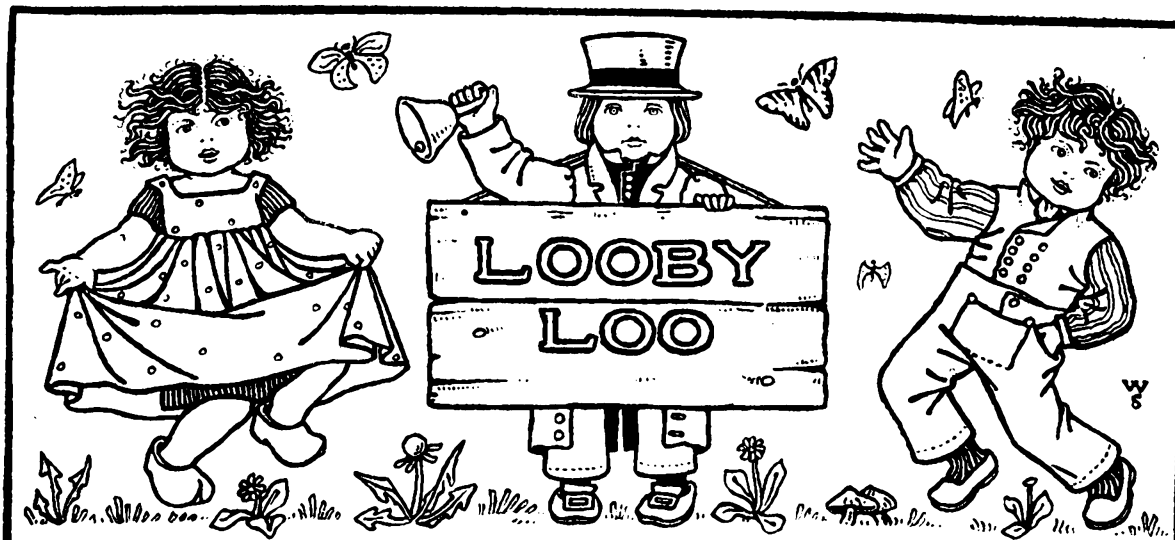
The Kings take the daughter a little distance, pretend to rob her of her ring, money, dress and jewellery; then bring her back to the mother, sing the last verse, and at the end contemptuously leave the girl and run off in different directions. The mother and daughter pursue them. The one first or last caught becomes mother the next time. If more than five children play, the additional players all stand in line as daughters behind the mother, who gives each of them in turn to the Kings.

*It should be particularly noticed that the words of the last two verses are to be sung to the music on page 27.*









Here we dance loo-by loo      Here we dance loo-by light

Here we dance loo-by loo      All on a Saturday night.

LOOBY LOO CONTINUED

The musical score consists of two systems of music. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with lyrics underneath. The lyrics are "All your right hands in -all your right hands out". The second system also has a treble clef and the same key signature. The melody continues with lyrics "shake your right hands a lit-tle a lit-tle & turn yourselves a-bout." Above the second system, the word "accel" is written with a dotted line leading to a fermata. The music is written in a simple, child-friendly style with clear notes and stems.

All your right hands in -all your right hands out

shake your right hands a lit-tle a lit-tle & turn yourselves a-bout.

accel .....



LOOBY LOO CONTINUED

Here we dance looby loo  
Here we dance looby light  
Here we dance looby loo  
All on a Saturday night

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



Here we dance looby loo  
Here we dance looby light  
Here we dance looby loo  
All on a Saturday night .

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

Here we dance looby loo  
Here we dance looby light  
Here we dance looby loo  
All on a Saturday night.

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

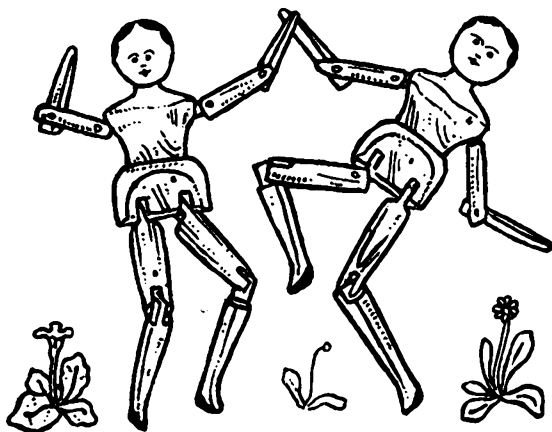


Here we dance looby, loo  
Here we dance looby light  
Here we dance looby, loo  
All on a Saturday night.

All your noddles in  
All your noddles out <sup>a</sup> little  
Shake all your noddles a little  
And turn yourselves about.



WS



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

Put all yourselves in  
Put all yourselves out <sup>l</sup>ittle  
Shake all yourselves a little a  
And turn yourselves about.

# Singing Games

## DIRECTIONS FOR PLAYING

### LOOBY LOO

*Any Number of Children may Play*



RING is formed by the children joining hands. They all dance round in a circle while singing the first verse. They then stand still to sing the second, suiting their actions to the words sung. Every child first extends the right arm towards the centre of the ring; then thrusts the same arm out behind as far as possible; next shakes or dangles the right hand; and finally, at the last line each player, unclasping hands, turns rapidly round. The chorus verse is then sung, all dancing round in the ring. The fourth verse is accompanied by similar action to the second, except that the players use their left arms instead of the right. The chorus verse is then sung, all dancing round. In the



# Children's Singing Games

## LOOBY LOO

sixth verse the action is applied to the right foot, the chorus being sung as before. In the eighth verse the left foot is used, and the chorus verse is sung as before. The tenth verse is sung while each player, first, bends forward and thrusts her head as far as possible into the ring; secondly, hangs her head over her shoulders, bending backwards as far as possible out of the ring; and finally, turns about as before. The chorus verse is then sung, all dancing round. The last verse is sung while each child, first, thrusts herself into the centre of the circle, causing all of the players to meet together in the middle; secondly, stretches out as far from the middle as the clasped hands allow; next, shakes herself. They then all turn about as before. Then they sing the chorus verse while dancing round. Each different movement follows quickly upon the preceding one, and no stoppage occurs until the game is finished.



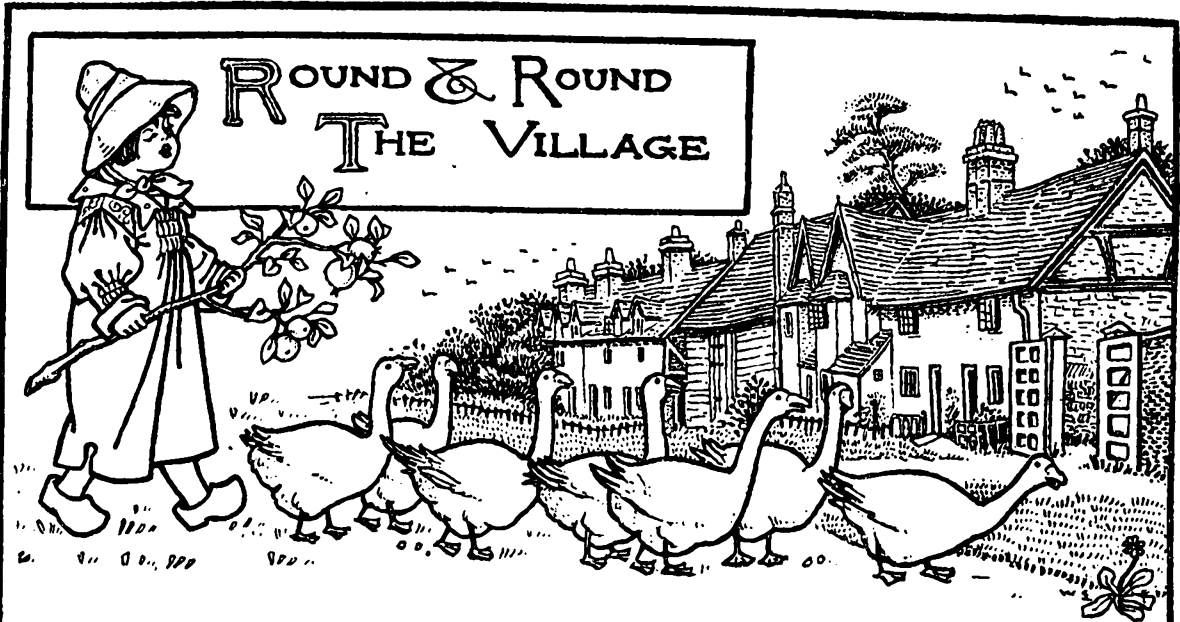


# ROUND · AND · ROUND · THE · VILLAGE



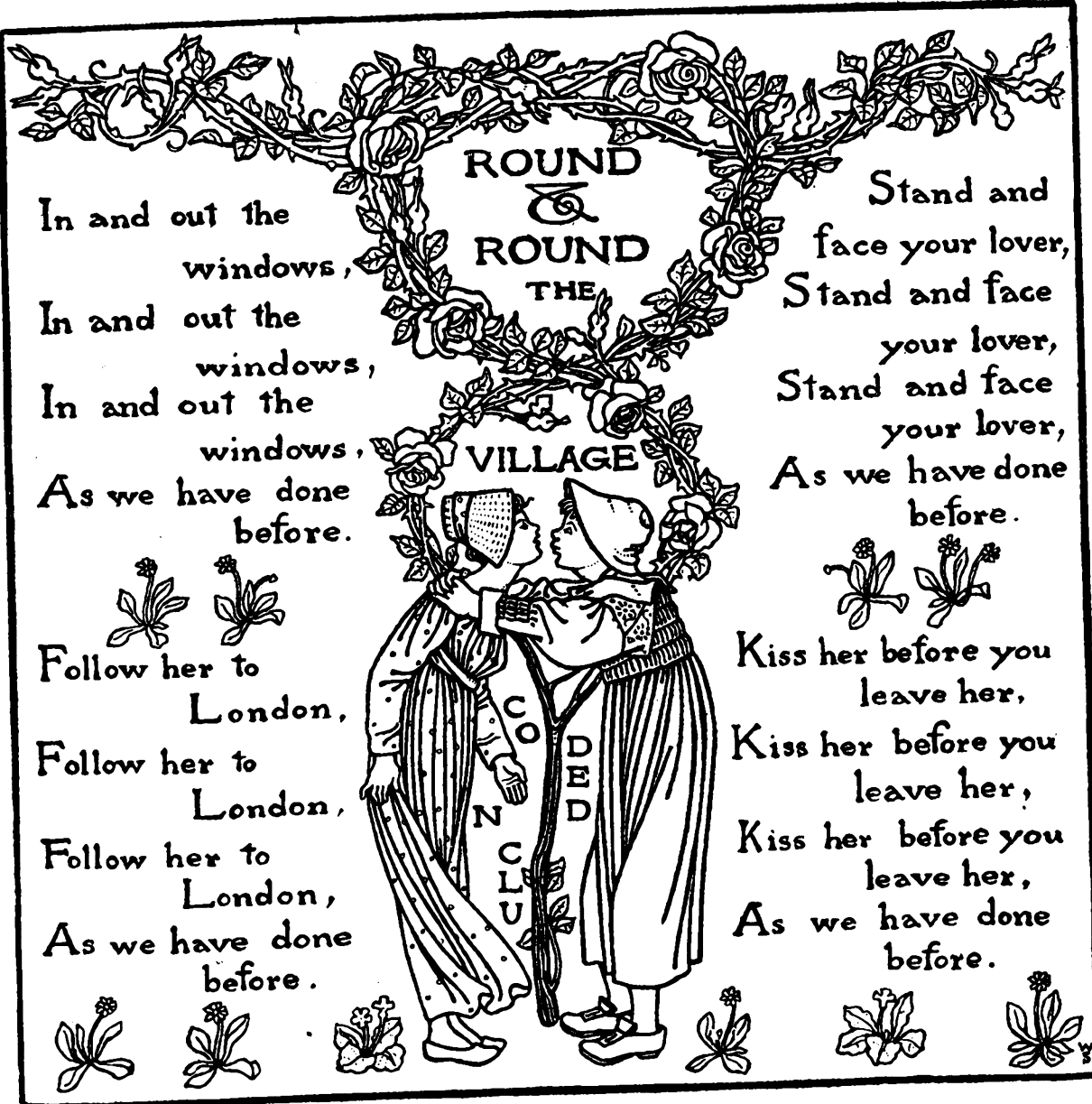
In and out the windows,  
In and out the windows,

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



Round and round the vil·lage Round and round the

vil·lage Round and round the vil·lage as we have done be·fore .



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

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

ROUND  
 &  
 ROUND  
 THE  
 VILLAGE



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

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

# Singing Games

DIRECTIONS FOR PLAYING

## ROUND AND ROUND THE VILLAGE

*Any Number of Children may Play*



THE players join hands and form a ring, with one player standing outside it. The ring of children stands perfectly still throughout this game, the action being confined to, at first one child, and then to two together. The verses are sung only by the ring. The ring commences singing the first verse, and the child who is standing outside the ring dances round it outside. As soon as the second verse is commenced, which is immediately the first is finished, the children who form the circle raise their clasped hands as high as they conveniently can, to form arches all round, and the child runs into the circle under one pair of arms and out again under the next pair of arms; then in again under the next pair, and out again under the next; continuing this in-and-out movement until the third verse is commenced. The child should try and



# Children's Singing Games

## ROUND AND ROUND THE VILLAGE

run in and out under all the joined hands during the finging of the verse, thus completing the circle. At the commencement of the third verse, the child stops in the ring, and choosing one from it for her lover, stands in front of and facing this child until the end of the verse. At the commencement of the fourth verse the chosen child leaves the ring, followed closely by the first child, and they walk thus round the ring until the beginning of the fifth verse, or they may walk away a short distance from the ring, returning again at the end of the verse. The two children then enter the ring and kiss during the finging of the last or fifth verse. The first child then takes a place in the ring, and the game continues by the second child dancing round outside the ring to the finging of the first verse, the game proceeding as before. There is no pause or interval between the verses, or between the ending of one set and the beginning of another, the action being continuous throughout.



# THE · JOLLY · MILLER



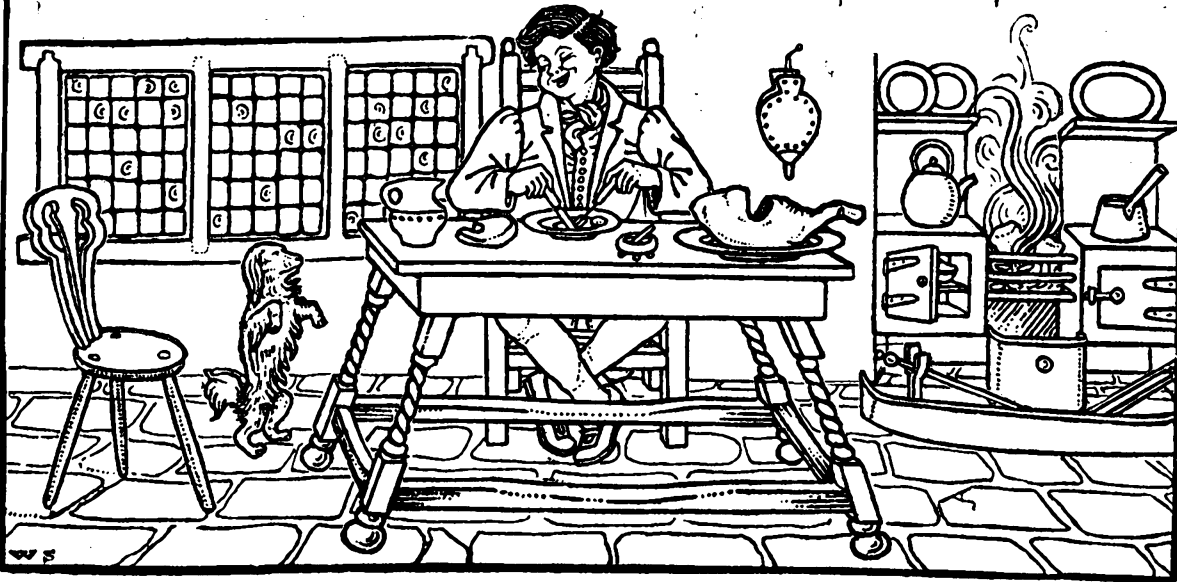
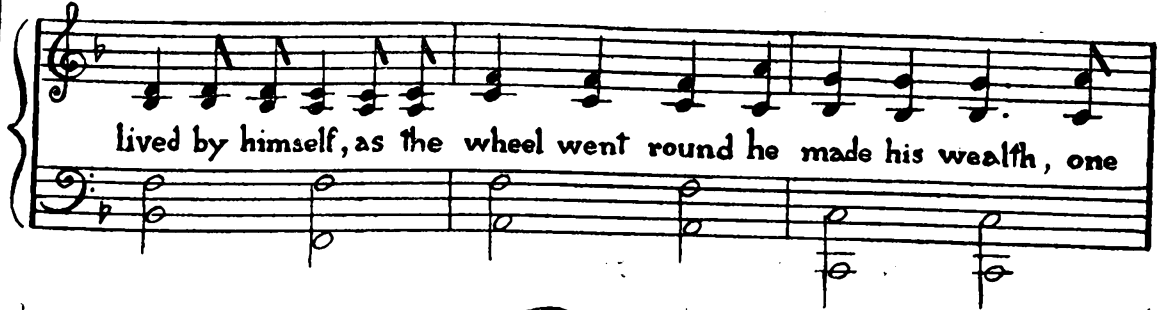
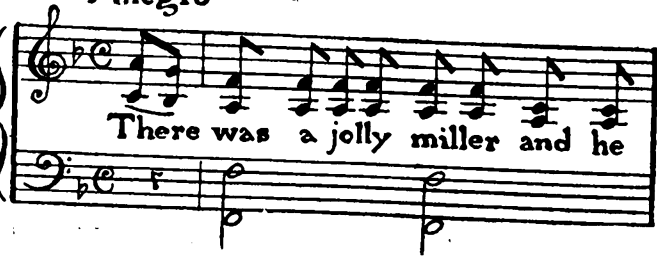
There was a jolly miller and he lived by himself.

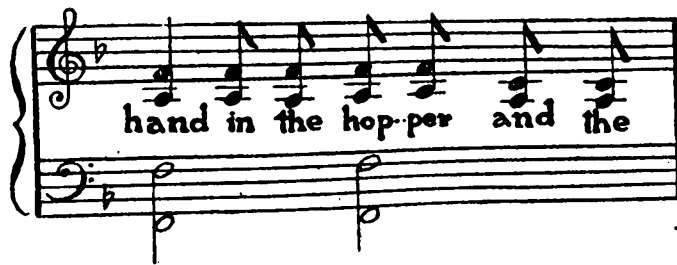




HE  
JOLLY  
MILLER

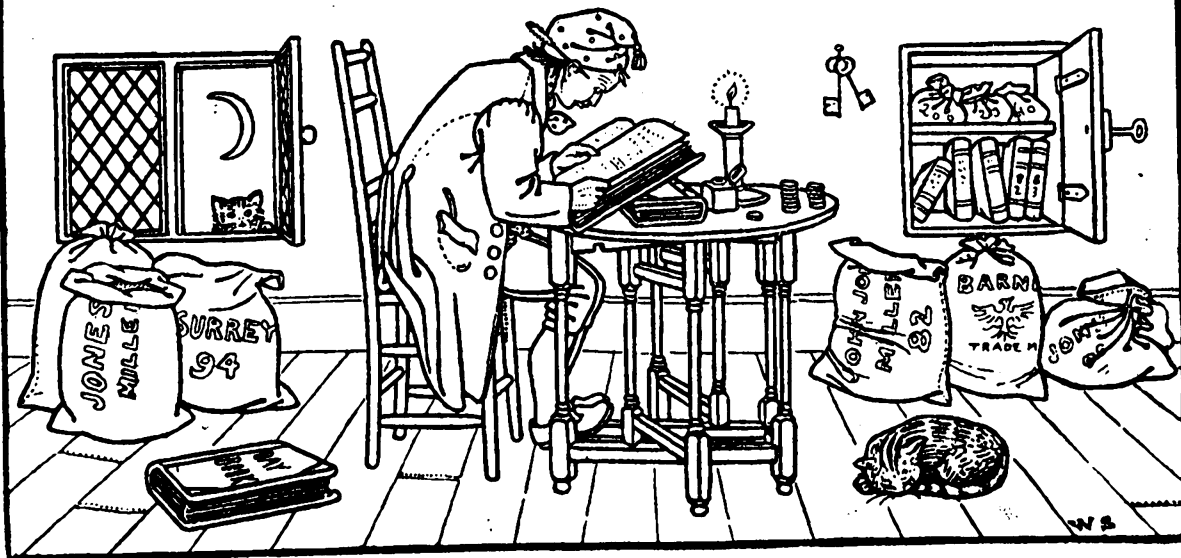
*Allegro*





# HE JOLLY MILLER

Concluded



# Children's Singing Games

DIRECTIONS FOR PLAYING

## THE JOLLY MILLER

*Any odd Number of Children may Play*



N odd number of players is required for this game, boys and girls, one boy in excess of the girls being an advantage. The players stand in couples, or pairs, of boy and girl side by side, and form a double ring, the boys in the inner and the girls in the outer circle. The couples do not join hands, but walk round arm-in-arm, and stand as close to the previous couple as they conveniently can; the odd player stands in the centre and personates the "Miller." All the players sing the words while walking round, and when the word "grab" is sung the players leave hold of each other's arms, and the boys try to catch the arm of the girl in front of them, and take that place, the "miller" in the meantime trying to secure for himself a partner and a place. If he succeeds he keeps the place he has got in the ring or wheel, the boy ultimately left without a partner becoming Miller, and in his turn trying to catch or "grab" a partner.



# OATS · AND · BEANS · AND · BARLEY · GROW



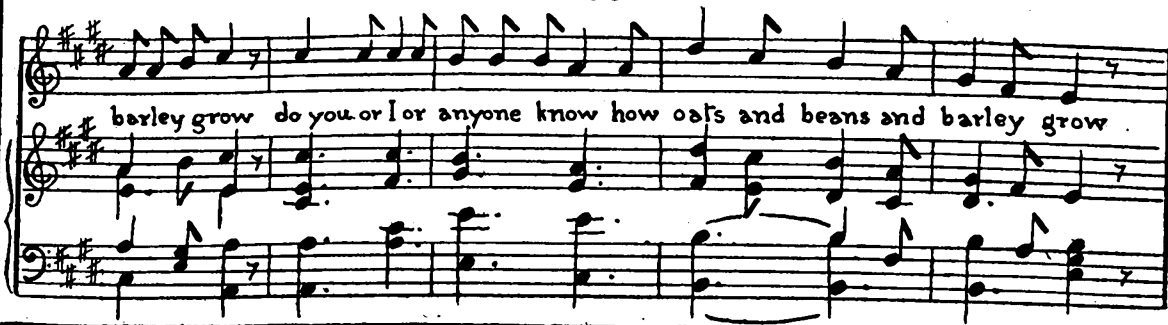
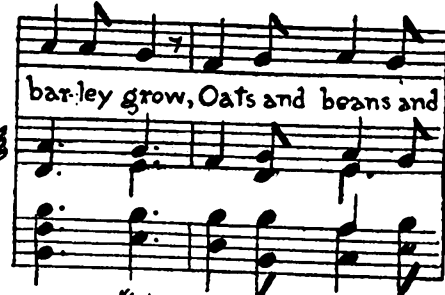
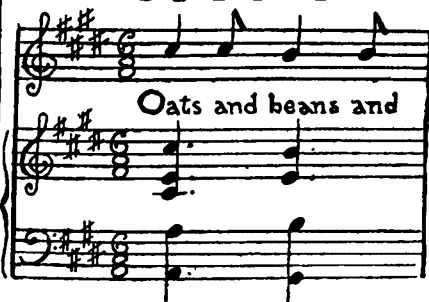
First the farmer sows his seed,  
Then he stands and takes his  
ease,

Stamps his foot and claps his  
hands  
And turns him round to view  
the land.

# OATS

# AND

# BEANS



## OATS

## &amp; BEANS

## CONTINUED



 A system of musical notation consisting of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics "First the far-mer sows his seed, ." are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature.
 

First the far-mer sows his seed, .

 A system of musical notation consisting of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 7/8 time signature. The lyrics "Then he stands and takes his ease, stamps his foot and claps his hands and" are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature.
 

Then he stands and takes his ease, stamps his foot and claps his hands and

 A system of musical notation consisting of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 7/8 time signature. The lyrics "turns him round to view the land Yeo ho! yeo ho!" are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature.
 

turns him round to view the land Yeo ho! yeo ho!



OATS &  
BEANS  
CONTINUED

Waiting for a partner, waiting for a partner,

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are also treble clefs with the same key signature. The music is written in a simple, rhythmic style with eighth and quarter notes.

open the ring and send one in, so now you're married you

The second system of musical notation also consists of three staves with the same key signature and clefs as the first system. The lyrics are written below the middle staff.



must obey, you must be true to

OATS &  
BEANS  
CONCLUDED

all you say you must be kind you must be good and

help your wife to chop the wood, Yeo ho! Yeo ho!

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "must obey, you must be true to", "all you say you must be kind you must be good and", and "help your wife to chop the wood, Yeo ho! Yeo ho!". A central illustration shows a sign held by gnomes with the text "OATS & BEANS CONCLUDED". At the bottom, a line of gnomes is shown dancing.



# Children's Singing Games

DIRECTIONS FOR PLAYING

## OATS AND BEANS AND BARLEY

*Any Number of Children may Play*



ALL the players but one form a ring by joining hands, the odd player 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" 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 her one player from it. These two stand together while the ring sing 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. There is no kissing in this game, and the centre child does not sing the words.





GREEN GRASS W.S

Here we come up the green grass the green grass the green grass,

Here we come up the green grass dusty dusty day.

W.S

GREEN GRASS

CONTINUED

Fair maid, pretty maid give your hand to me

I'll show you a black...bird a black...bird on the tree,

WS

GREEN GRASS CONTINUED



We'll all go roving Roving side by side, I'll

Musical notation for the first line of the song, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of quarter notes. The key signature has one flat (B-flat).

rall.....

take my fairest..... I'll take her for my bride. Will you come? No

Musical notation for the second line of the song, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of quarter notes. The key signature has one flat (B-flat).

LAST TWO VERSES ONLY OF GREEN GRASS

Naugh-ty Miss she wont come out, wont come out,-- wont come out,  
Now we've got our bon...ny lass bon...ny lass.. bon...ny lass

Naughty Miss she wont come out to help us with our dancing  
Now we've got our bon...ny lass to help us with our dancing



# Singing Games

DIRECTIONS FOR PLAYING

## HERE WE COME UP THE GREEN GRASS

*Any Number of Children may Play*



THE players divide into two lines of equal numbers, the children of each line joining hands. The lines stand facing one another, with sufficient space between them to admit of one line walking forwards and backwards while singing the verses, the other line standing still throughout. The line of children who sing the words decide among themselves which girl (or boy) on the opposite side is to be chosen, and she is named in the proper place. The question "Will you come?" is asked, and the chosen girl (or boy) replies "No!" Then the line form a ring and dance round while singing the next verse. The question



# Children's Singing Games

## HERE WE COME UP THE GREEN GRASS

is again asked, and the child replies "Yes!" This child then goes over to the line, and all dance round together while singing the last verse. The girl then remains on that side, and the line of children again advances and retires, singing the verses until all the players are ranged on the one side. Or the lines of players may sing the verses and take players from either side alternately. In some versions the selected child may say "No!" to both questions; in that case the opposite line have to sing the verses again and select another child. When a boy is selected, the word "lad" is said instead of "lafs."



# Children's Singing Games

## NOTES

### LONDON BRIDGE IS BROKEN DOWN

THIS version is from Kent, and was collected for me by Miss Dora Kimball.

This game is universally acknowledged to be a very ancient one, but its origin is a subject of some diversity of opinion. Knowing the importance of holding bridges in early days, it is not surprising that the fall and rebuilding of so important a one as that of London should be celebrated in rhyme, and so become the subject of a game, but the special feature of this rhyme seems to be that considerable difficulty occurs in the rebuilding of the bridge by ordinary means, and without exactly suggesting that extraordinary means will have to be adopted a prisoner is suddenly taken.

The widespread and barbarous rite of the foundation sacrifice may be shown here. Instances of this belief in tradition and its practice are many, and some are given in "Traditional Games," in my account of this game. It is sufficient here to state that there is a tradition that when building London Bridge, the stones were bespattered with the blood of little children, and Fitzstephen, in his well-known account of London, mentions that when the Tower was built the mortar was tempered with the blood of beasts. It is also interesting to note that the first line of the game rhyme appears in the animated description of the battle of London Bridge described in Laing's "Heimskringla," ii. p. 261.

An analysis of the different versions sent me and a lengthy and more detailed account of this game is given in my "Traditional Games," vol. i. pp. 333-350.



# Children's Singing Games

## NOTES

### SALLY WATER

THIS most popular and widely known game belongs to the group of marriage games having the elements of individual love and courtship, and the performance of a ceremony ratifying the choice made before a party of assembled friends. The words "Sally water," though now generally supposed to be the name of, or to refer to, the child in the centre, are together with the words "sprinkle in the pan" probable remnants of a formula said or sung at marriages in early times when the sprinkling of water was part of the ceremony.

Attention must also be drawn to the period of seven years as the time when the marriage contract was terminable, probably at the will of the contracting parties; a year and a day and seven years are still among the popular notions of the period when lovers' and marriage vows are binding.

The variants of Sally water are many. "Sally water" is frequently found to be "Sally waters," and "Sally Sandars." These different variants will be found in my account of the game in vol. ii. or "Traditional Games." The version given here, words and tune, is a London one, and has been known to me since childhood.



## NOTES

### THREE SAILORS

THIS version was collected by myself many years since from an old nurse.

The game in its different versions is extremely popular. It belongs to the group of courtship and marriage games; but to that portion of the group in which there is no preliminary love-making between the individuals principally concerned. The two parties to the marriage contract are the suitors or their spokesman, and the parents or relatives of the girl. The game differs from the "Three Dukes a-Riding" (see first series, p. 67, and "Traditional Games," vol. ii.), in a rather significant manner. In that game the marriage is between men who desire wives, and girls willing to possess husbands, previous love and courtship apparently being a matter of indifference. In this game, while the latter idea also prevails, there is a "bargaining" and a desire shown on the part of the parents or relatives of the girl ready to be married, for the richest suitor. The idea of the suitors becoming robbers after the marriage is concluded may be due to a misunderstanding of the terms of the marriage contract and the dowry to be given with or price paid for the bride.

# Children's Singing Games

## NOTES

### LOOBY LOO

THIS is a London version of the game collected by myself some years ago. Many other versions and tunes collected later are given in my "Traditional Games," pp. 352-361. For the origin of this kind of game we must probably go back to a time when the custom of wild antic-dancing, in celebration of the rites of some deity in which animal postures were imitated and assumed, was in existence. This idea is confirmed by a version obtained from Hexham in which the words are "Here we come louping" (leaping). The meaning of this word having been lost, the game would tend to become a dance in which the movement of the different members of the body alone survives.

The game can be varied and extended, as in some versions, by the addition of "ears in," "ears out," "all feet in," "all feet out," and, as in a Scotch version, by the players using both arms at the same time, "right arm in and left arm out," and wheeling round, clapping their hands to the tune while singing the second and fourth line of each verse; or again, as in a version given by Halliwell, by the action being cumulative, each player doing an additional antic in each verse, until in the last, all the actions have to be gone through. The game when played thus is very exhilarating and becomes a capital means for exacting forfeits, they being incurred for every mistake.



## NOTES

### ROUND AND ROUND THE VILLAGE

THIS version, both words and tune, was collected by me in Barnes, and was one of the games played at the Folklore Congress Entertainment in 1891. This game had not, I believe, previously appeared in collections of English games. It is exceedingly interesting and belongs to a large group of games which owe their origin to custom. The children forming the ring are stationary throughout the game, and represent something else than individuals. They represent in fact the "*village*" and also act the part of "chorus," for they describe in words the actions which are being performed by the players who remain mute. A procession round the village by the villagers is a very general beginning to local festivals, and it has also been much practised at marriage ceremonies. A serpentine sort of dance which may have given rise to the "in and out the windows" also still survives in some places. The lines "as we have done before" are significant of the repetition of a custom at a fixed period of time. There seems to be no doubt that this game is an imitation by children of the dance-like processions which from the earliest times formed part of the ceremonial at certain sacred festivals which began in pre-Christian times, and were adapted to Christian worship by its pioneers. Some versions of the game show it now to be in a state of decadence. These, with many others, will be found in "Traditional Games," vol. ii.

# Children's Singing Games

## NOTES

### THE JOLLY MILLER

THE version, words and tune, of this deservedly popular game, was collected in Epworth and was sent me by Mr. C. C. Bell.

The origin of this game may be due to the fact of the miller in olden times paying himself in kind from the corn brought to him to be ground. The miller's insatiable greed is a well-known subject of jokes and satire in old ballads and by mediæval writers. It is, however, probable that the old custom which formerly prevailed at some festivals, of dancing and then catching or "grabbing" for sweethearts and wives, is shown in this game. A custom of this kind prevailed in Campbeltown, in Scotland, where all the discontented married couples in the parish had the opportunity once a year of changing wives and husbands by being first blindfolded, and then "grabbing" or catching each other while running round the church, a practice said to have been instituted by their patron saint. Country dances are still performed precisely in the same manner as this game is played; in some places the men during the dance "grab" or catch the women—and the women the men. References to this, and other instances, and the different versions and methods of playing, are given in "Traditional Games," vol. i. pp. 292-293. The primitive nature of these customs is not reflected in the complete innocence of the game.



## NOTES

### OATS AND BEANS AND BARLEY

THIS game was collected by Miss Burne, and is, by permission, reprinted from "Shropshire Folklore." The tune was also collected by her. This is not given in her book. I give this version because of its completeness and good tune. Other versions, tunes, and a more detailed account of the game are given in my "Traditional Games," vol. ii.

This game relates to farming operations, and has had its origin in these and in the feasting, dancing, and courting which were practised at the harvest festivals. The game is specially interesting, as it appears to refer to a time when wheat was not in general cultivation in this country, no mention of this grain being made in the oldest variants.

The lines of the marriage formula are curious. They differ in both words and tune from the more usual one sang to Sally Water, and other merely courting and marriage games. It may well be, too, as suggested by a correspondent, that the marriage formula in this game is directed to both wife and husband in turn: the two first lines being directed to the former, and the two latter to the husband.

# Children's Singing Games

## NOTES

### HERE WE COME UP THE GREEN GRASS

THIS version, both words and tune, has been known to me for many years. Many different versions were sent me from other parts of the country when I was collecting material for "Traditional Games." These versions, some exceedingly interesting, together with an analysis of the words of the rhymes, and a detailed account of the various methods of playing and notes on the suggested origin of this game, are given in vol. i. pp. 157-170. The analysis points to the suggestion that this game was originally one dealing with love, courtship, and the death of one of the lovers. Some versions still retain these features, others show the game to have become like the one given here, a pretty courting and dancing game only.





BALLANTYNE & HANSON  
BALLANTYNE PRESS  
LONDON AND EDINBURGH