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LONDON, NEW YORK, BOMBAY, AND CALCUTTA

THE SINGING CIRCLE

A PICTURE BOOK OF ACTION SONGS
OTHER SONGS AND DANCES

COLLECTED AND ARRANGED BY

LADY BELL

ILLUSTRATED BY

HILDA BROUGHTON

LONGMANS, GREEN AND CO.

39 PATERNOSTER ROW, LONDON
NEW YORK, BOMBAY, AND CALCUTTA

1911

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TO

PAULINE, GEORDIE, KITTY, MARY & BRIDGET

TO

BETTY & ANTHONY, AUDREY, JACK & TERENCE, MOLLY & DIANA

TO

THE CHILDREN OF

DOROTHEA, PHOEBE, MARGARET G., MARGARET S.,

SYLVIA, HILDA, IVY & JANET

TO

ALL THE CHILDREN I KNOW

AND ALSO TO THOSE I DO NOT KNOW

THIS BOOK IS DEDICATED

PREFACE

This collection of songs has no ambitious pretensions. It is intended for the use of very youthful amateurs, ranging from infancy to the comparative maturity of teens. Their interest in the book may it is hoped be stimulated by the fact that every song has a picture attached to it.

The first section, entitled "Action Songs, First Series," consists of very easy songs, most of which are known in every nursery. It is a matter of common experience that quite tiny children can join more or less in the actions of such songs as "The Mulberry Bush," "Looby, Looby," or "When I was a Lady." But, as many a devoted mother has probably found, the ordinary repertory of songs as easy of performance as these is somewhat limited. An attempt has here been made to enlarge that repertory by adding some simple songs taken from other countries as well as from our own. The actions of these, at any rate, if not always the words or the tune, can be joined in by any child who is able to stand upright and to dance round with the others, hand-in-hand, without falling down oftener than reason.

The next section, "Action Songs, Second Series," contains songs that are not quite so simple, but that can still be joined in by little children who can imitate their elders. Songs such as "My Pretty Maid," "Come, Lasses and Lads," "The Keys of Heaven," &c., make quite attractive little scenes, and form effective items in any entertainments which include performances by children.

Then follows a series intended to be sung not by the children, but to them, by their mothers or nurses. I have called this series "Songs at Supper-time," because I have so often seen small children rejoiced by having little tunes crooned to them while they were having their supper or going to bed. Some of these croonings are practically action songs for the person who is singing them to the children. But I would not insult any intelligent parent or competent nurse by offering suggestions as to the actions which should accompany "Pat-a-cake," "Peter Polt," &c. The same thing applies to "Mary Rides," a longer song included in the last portion of the book, in which the words sufficiently indicate what the parent should do with the child riding on his or her knee. The

Preface

Supper Songs are not usually sung to an accompaniment; none therefore has been given.

The last portion of the book consists of songs without actions, but suitable to be sung by children; and includes, besides several well-known songs, a selection from Stevenson's *Child's Garden of Verses*.

The music, where not traditionally attached to given words, has been taken from various national sources. I think I may claim that none of the tunes in this book would debase a child's musical taste, while they are all simple, gay, and easily apprehended.

The effectiveness of action songs is enhanced by making the children come in and go out in some sort of arranged figure, either dancing or marching. A dance forms a very effective introduction, interlude, or conclusion to singing. It is better not to try to make children, small children especially, sing and dance simultaneously unless for a very short time, as they cannot give due attention to both, and the attempt is apt to end by the song tailing off in a breathless undertone. This does not apply to the songs of the First Series, in which in any case there is no question of a finished performance, and in all of which the performers go round hand-in-hand in a circle while singing the beginning of each verse, then stand while they do the actions suitable to it.

Several diagrams are given in the following pages illustrating some simple effective ways of coming in and going out, in single or double file. It is astonishing how quickly little children pick up these figures, and how easy it is to teach them. If an intelligent child who can be depended upon is placed at the head of each file, the rest have only to follow.

As to the steps to be used: the ordinary one, which I shall call the tripping step, consists in dancing briskly in while jumping twice on each foot, which most children do naturally. The *chassé* is equally easy, in which two gliding steps forward when dancing in are done with each foot. Both of these, or else a simple marching step, are suitable for little children. For the more advanced, a polka step forward is very effective. The children should also be taught to mark time if desired, when standing in the same place, with alternate feet. This can be done in various ways, and is very easily learnt. They can either lift up each foot alternately in time without jumping, or do the same thing lightly jumping on each foot; or, standing on both feet, raise the heels together standing on the toes, then lower the heels again in time to the music. Or else, which is a little more elaborate, jump on one foot and cross the other one in front and repeat the same thing with the other foot.

Preface

I add one or two simple recommendations, probably superfluous. The children, if they have to sing while standing in a row facing the audience, should be taught to look straight at the audience while singing, and not at one another, as they are apt to do. They should be told not to sing from their chests but from their heads. This can be furthered by making them practise singing a scale downwards, beginning at the top, and singing down an octave, softly rather than loud. Should couples have to dance in hand-in-hand, it is much prettier if the joined hands are held high up instead of hanging down. The effect of these dancing entrances, either of a single or a double file, can be varied by the children having coloured handkerchiefs or little flags to wave above their heads as they come in. When little girls have to advance and retire in the dance, they should of course hold up their froeks in front with both hands.

All these very obvious directions apply in the case only of more or less organised performances. The action songs in the First Series do not of course come under this heading; these are only games, and it does not matter how they are performed. I would also suggest that no fuss should be made if there are children who do not want to take part in such songs, and who draw back when asked to join the others. I have seen many a minor tragedy arise on such occasions from the mistaken zeal of grown-ups, when a shy child—who left alone would probably have joined the singers of its own accord—has been forced to take part with them against its will, and been roused into antagonism by the conflict. But such an attitude is happily exceptional. Children of every age are usually willing and eager to join the singing circle, in which small fat staggering performers, watching and imitating their elders, career round and round in whole-hearted enjoyment. It is to such performers, the most entrancing Corps de Ballet in the world, that I commend this book.

FLORENCE BELL.

ROUNTON,

September 1911.

Thanks are due to Messrs. G. Gill & Sons for kind permission to use the copyright song "The Cobbler," taken from their *Movement Plays and Action Songs*.

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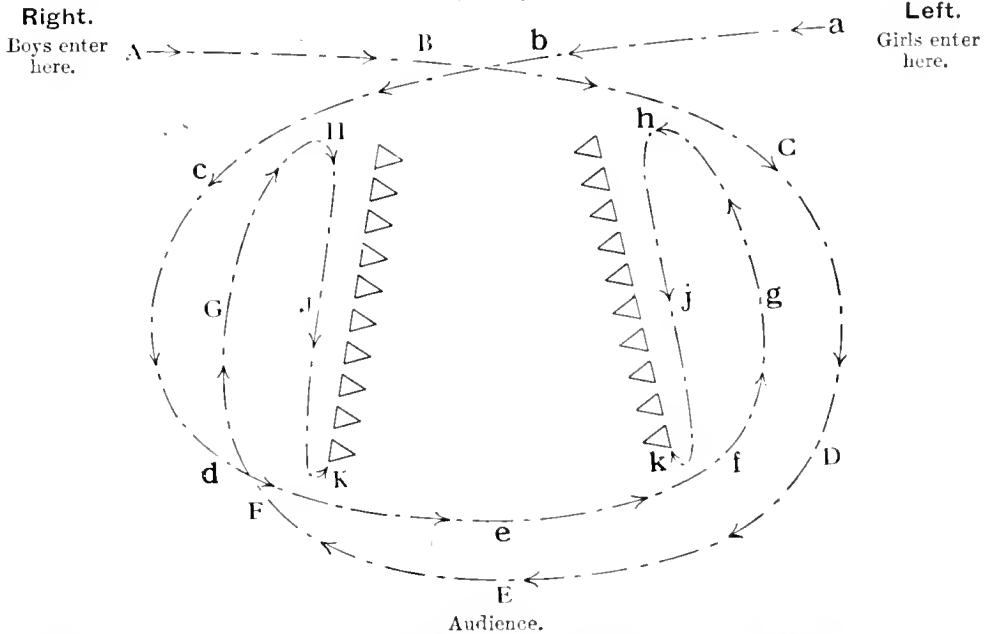
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Diagrams of very simple figures for entrances and exits of Performers, either dancing or marching

Please note that in the following directions the arrows indicate the direction in which the performers advance. The apex, ∇ A, of the triangles always indicates the direction in which the performers are facing when formed into rows. There should be no difficulty in understanding the directions, as the direction taken by the performers is indicated by the letters of the alphabet, and their path therefore would be, in the first one when the boys dance in at **A** from the right of the stage (that is the right of the performers when facing the audience) working all round the path marked **B, C, D,** and then down to **K**. When the foremost one has arrived at **K** they all turn round and form into a line. The direction of the girls is shown in the same way, but with small letters, **a, b, c, d,** &c.

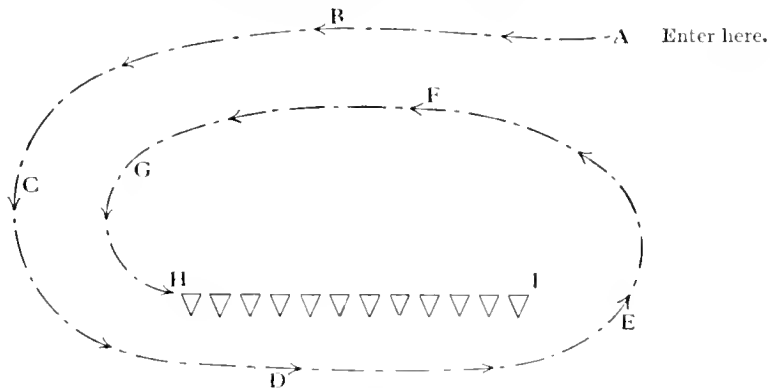
FIG. 1.



Girls dance in from **a** along path indicated by letters, and at **k** form in line. Boys do same from **A**, forming in line at **K**.

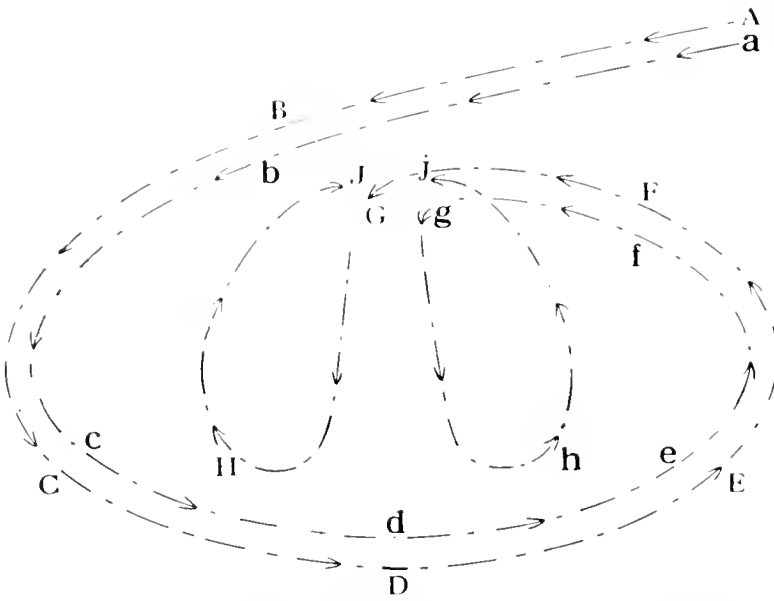
This is a suitable figure for songs sung by opposite rows of boys and girls, such as "Come, Lasses and Lads," "The Keys of Heaven," "My Pretty Maid," &c.

FIG. 2. (Easy entrance figure for infants.)



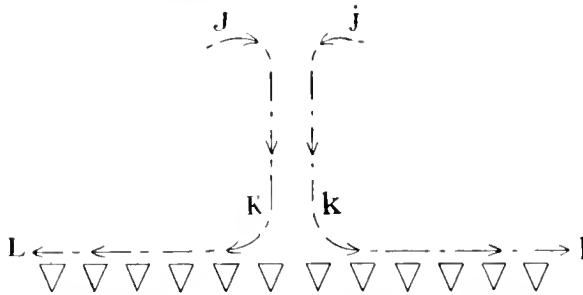
Children dance in at **A** in single file, and round stage. Form in line **H** to **I** facing audience.

FIG. 3. (Part I.)



Enter here in couples hand in hand. At **G, g** divide, come down stage, turn up at **H, h** and go up as far as **J, j**.

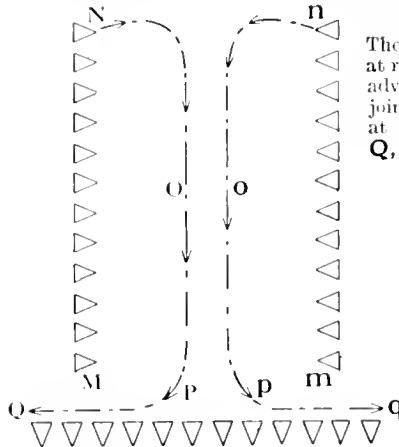
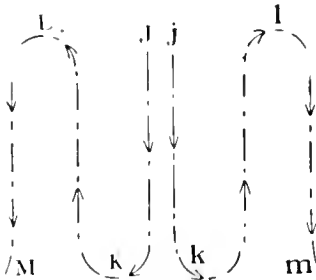
FIG. 3 (continued). (Continued from **J** and **j**, Part II.)



At **J, j** join hands again and come down to **K, k**, then divide and form into line facing audience, **L, l**.

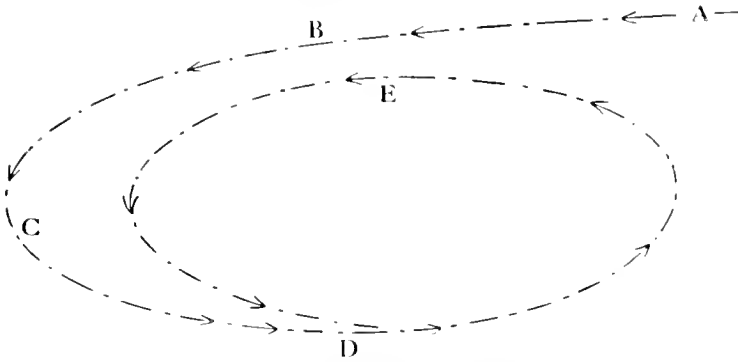
FIG. 3. (continued). (Further possible extension and variant of Part II.)

Or else, arrived at **K, k**, divide and go up once more. At **L** turn back and come down at **M, m**.



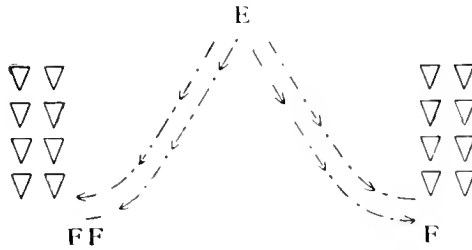
Then form into two rows at right angles to audience, advance and retreat, then join and come down middle at **N O P** and form line **Q, q** facing audience.

FIG. 4. (Part I.)



Dance in from **A**, in single file, along **B**, **C**, **D** to **E**. At **E** all join hands and dance round twice in a circle. Then at **E** divide into couples, dancing off **E** to **F** and **E** to **F F**.

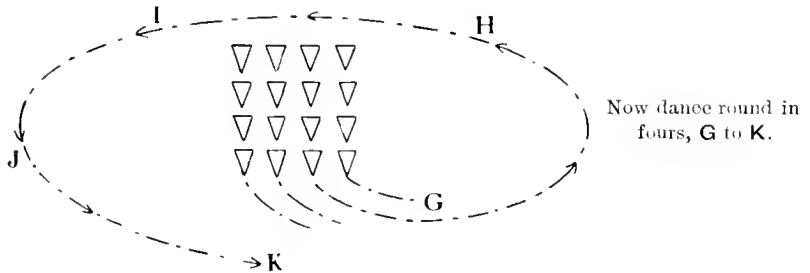
FIG. 4. (Part II.)



Now the couples dance sideways across stage facing audience all the time, the **F** couples going to the **F F** side and vice versa. Then dance again sideways, but only to middle of stage, so that the couples meet and form in fours, still facing audience.



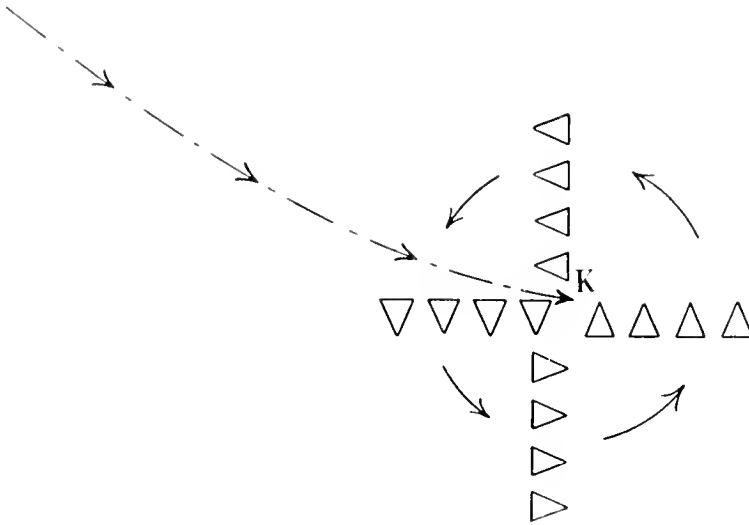
FIG. 4. (Part III.)



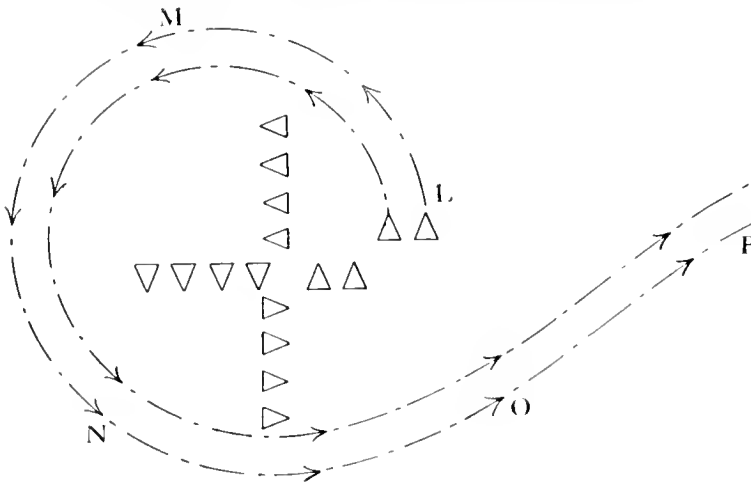
Now dance round in fours, **G** to **K**.

FIG. 4 (continued). (Part IV.)

At **K** the end ones of each four join hands in middle and dance round twice, then all face the other way and dance round in that direction.



Then separate into couples again, dance round **L** to **P**, and dance off.



Figs. 3 and 4 can either be used with all the parts as shown, or simplified by taking one part singly and using it as a figure. Separate instructions for exit have not been given, as this can in each case be easily arranged by the performers simply reversing their entrance figure.

ACTION SONGS

FIRST SERIES

On the Bridge

A

On the Bridge near the town, See the peo - ple pass - ing, pass - ing; On the Bridge near the town,

B ***BB** *****

See the peo - ple pass all day. The la - dies make a curt - sey, Such a pret - ty curt - sey.

C **D**

On the Bridge near the town, See the peo - ple pass - ing, pass - ing; On the Bridge near the town, See the peo - ple pass all day.

Dance round in a circle from (A) to (B), then stand, and at * do actions indicated. Then dance round again from (C) to (D).

2

On the bridge, &c.

- (E) The young men make a low bow,
Such a very low bow.
On the bridge, &c.

3

The soldiers march so stately,
Very very stately.

- (F) On the bridge, &c.

4

The aeroplane comes flying,

- (G) Overhead comes flying.
On the bridge, &c.

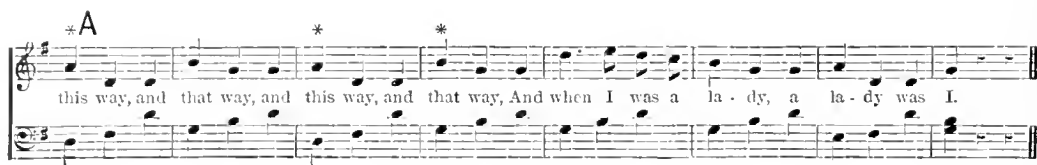
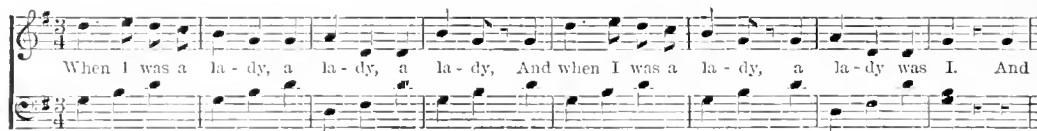
5

- (H) The children all come dancing,
Very gaily dancing.
(J) On the bridge, &c.

(BB) Girls hold frocks, make deep curtsey.
(E) Boys take off hats with right hand, left hand on heart. Make low bow. (F) Stand erect and mark time with feet. (G) Point upwards (looking up) with right hand. (H) All take hands and mark time. (J) Loose hands and all dance lightly out in a single file.



When I was a Lady



2
When I was a young girl, a
young girl, &c. (B)

3
When I was a young man,
&c. (C)

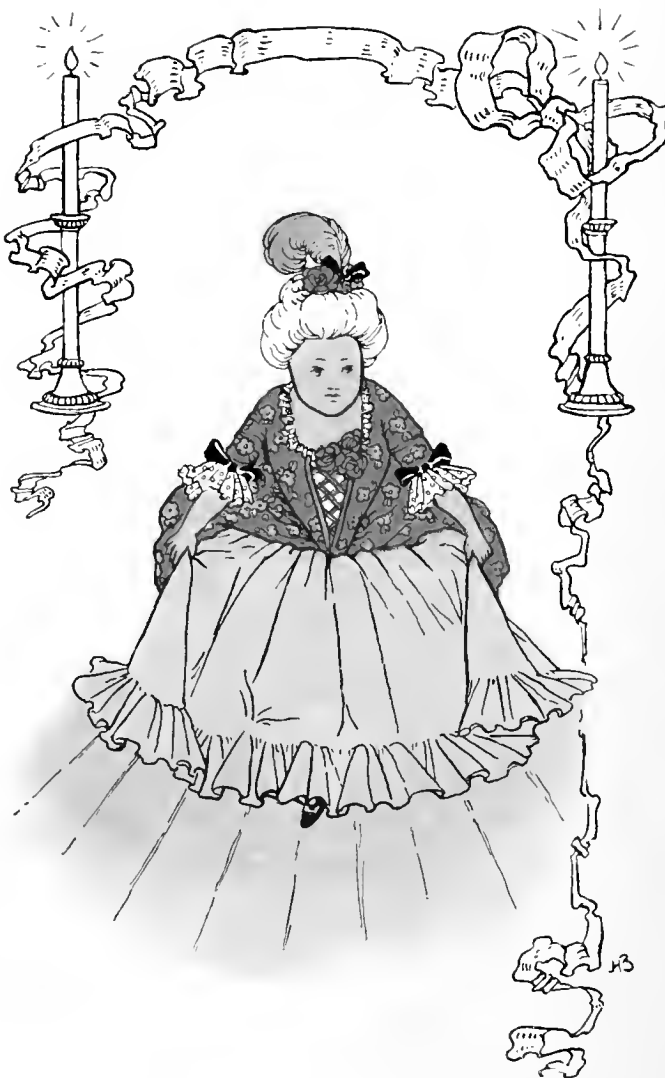
4
When I was a soldier, &c. (D)

5
When I was a sailor, &c. (E)

6
When I was a jumper, &c. (F)

7
When I was a dancer, &c. (G)

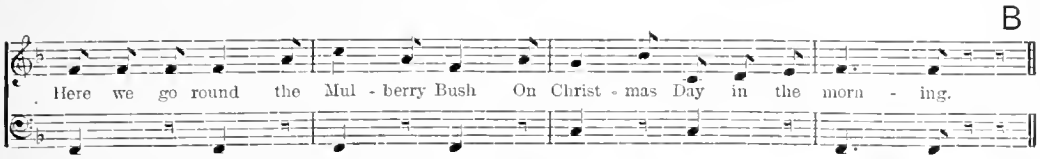
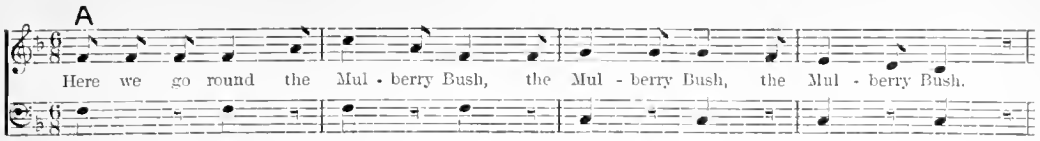
8
When I was a runner, &c. (H)



(A) Make a deep curtsy. (B) Kiss hands first to right, then to left. (C) Take off hat and make a bow. (D) Stand upright, arms by side, mark time with feet. (E) Pretend to climb up rope, first one hand, then the other. (F) Jump with both feet. (G) Dancing step, first with right foot across left, then left foot across right. (H) Run round, and then out.

* Action to be done at asterisk.

The Mulberry Bush



2 This is the way we clap our hands,
 We clap our hands,
 We clap our hands,
 This is the way we clap our hands,
 On Christmas day in the morning.
 Here we go round, &c.

3 This is the way we wash our faces, &c.

4 This is the way we wash our hands, &c.

5 This is the way we brush our hair, &c.

6 This is the way we tie our shoes, &c.

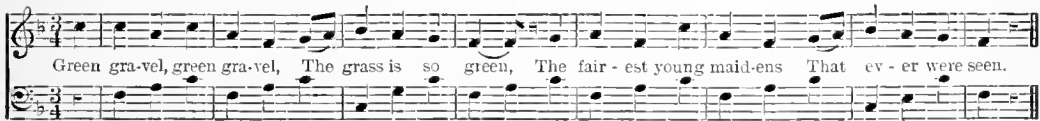
7 This is the way we run away, &c.

The above words sufficiently indicate the actions which should accompany them.

The 8 bars from **A** to **B** should be repeated between each verse, dancing round in a circle.



Green Gravel



2 Green gravel, green gravel,
 Put Betty inside,
 The fairest young maiden
 I ever espied.

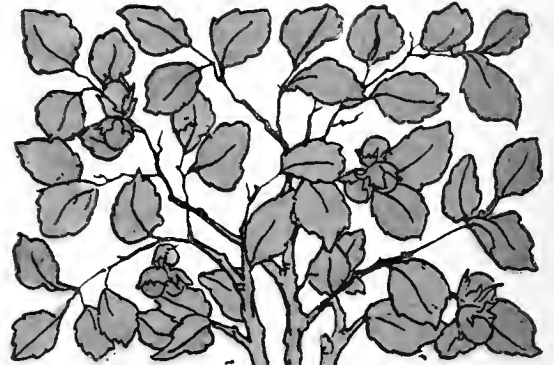
Each child is put inside the ring in turn till all are there, those who remain in the ring dancing round them or walking round in single file, when there are too few left to join hands.

Nuts in May

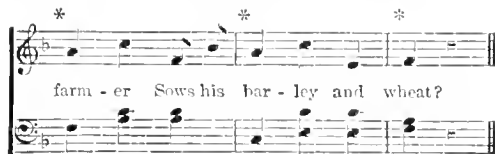


- 2 Whom will you have for nuts in May,
For nuts in May, for nuts in May,
Whom will you have for nuts in May,
All on a frosty morning?
- 3 We will have Mary for nuts in May,
For nuts in May, for nuts in May,
We will have Mary for nuts in May,
All on a frosty morning.
- 4 Whom will you send to fetch her away,
To fetch her away, to fetch her away,
Whom will you send to fetch her away,
All on a frosty morning?
- 5 We will send Betty to fetch her away,
To fetch her away, to fetch her away,
We will send Betty to fetch her away,
All on a frosty morning.

This song can be sung by quite little children. The children are divided into two camps, and as they sing the song through, they advance in a line hand in hand to the others, and then recede again, one side singing verses 1, 3, and 5, the others replying. It is better usually not to have a tug-of-war (a trial of strength) when it is a question of quite little children. Let the child go and fetch the one who has been chosen and lead her back to their camp till all the children but one are in one camp. When all the children are on one side then the parts can be reversed till they have all gone back again to the other camp.



The Farmer



(A)

Look, 'tis thus thus that the farmer
Sows his barley and wheat ;
Look, 'tis thus thus that the farmer
Sows his barley and wheat.

2

Shall I tell you how the farmer
Reaps his barley and wheat? (*twice*)
(B) Look, 'tis thus thus, &c. (*twice*)

3

Shall I tell you how the farmer
Thrashes barley and wheat? (*twice*)
(C) Look, 'tis thus thus, &c. (*twice*)

4

Shall I tell you how the farmer
Drives his horses afield? (*twice*)
(D) Look, 'tis thus thus, &c. (*twice*)

5

Shall I tell you how the farmer
Rests when labour is over?
(E) Look, 'tis thus thus, &c.

(A) Action of sowing—left arm folded across breast, right hand taking grain out and scattering it. (B) Action of reaping with a sickle—left hand holding plant, right hand cutting it down. (C) Action of threshing with a flail, stamping at same time. (D) Action of driving—left hand holding reins, right hand flourishing whip. (E) Hands folded together and head rested sideways on them, with eyes closed.

Cousin Peter

The musical score is written in 3/4 time and consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. Act markings (A, B, C, D, E) are placed above the vocal line to indicate specific actions or movements. The lyrics are: "Last eve-ning Cous - in Pe - ter came, Last eve-ning Cous - in Pe - ter came, Last eve-ning Cous - in Pe - ter came, Last eve-ning he was here, And he brought his book and read a-loud, He brought his book and read a -loud. Last eve-ning Cous -in Pe -ter came, Last eve-ning he was here."

- | | |
|---|--|
| 2 Last evening Cousin Peter, &c. He brought his hat and took it off. | 4 Last evening, &c. He brought his pen and wrote a note. |
| 3 Last evening, &c. He brought his pipe and had a smoke. | 5 Last evening, &c. He brought his mug and drank some beer. |
| 6 Last evening, &c. He made a bow and said good-night. | |

During the first eight bars look from side to side and shake forefinger impressively as though telling a story; this movement to be made at **A**.

B 1st verse.—Hold up both hands in front of singers as though supporting a book, move head from side to side as though reading.

2nd verse.—Lift hat with slight inclination of head, turn first to right and then to left at **B, C, D, E**.

B 3rd verse.—Action of lighting match, holding up left hand and striking with right. **C** Action of lighting pipe. **D** Putting pipe into mouth. **E** Emit smoke.

4th verse.—Action of holding pen with right hand and writing along a line beginning from left at **B** and **D**.

5th verse.—Action of holding mug in right hand and taking a long draught at **B** and **D**.

6th verse.—Left hand across breast, hat in right hand, making a low bow at **B** and **D**, lifting head again at **C** and **E**. Continue the same in time and march out.



Old King Cole

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he. He called for his pipe And he

called for his bowl And he called for his fid - dlers three, Twee - dee, twee - dee, twee - dee, twee - dee,

went his fid - dlers three, Twee - dee, twee - dee, twee - dee, twee - dee, went his fid - dlers three.

2 Old King Cole was a merry old soul,
And a merry old soul was he.
He called for his pipe, and he called
for his bowl,

(Repeat these 4 lines at beginning of every verse).

And he called for his pipers three.

(b) Fifee, fifee, fifee, fifee.

3 Old King Cole, &c.
And he called for his drummers three.

(c) Drummee, drummee, &c.

4 Old King Cole, &c.
And he called for his dancers three.

(d) Dancee, dancee, &c.

5 Old King Cole, &c.
And he called for his jumpers three.

(e) Jumpee, jumpee, &c.

6 Old King Cole, &c.
And he called for his runners three.

(f) Runnee, runnee, &c.

(a) Pretend to fiddle. (b) To play the fife. (c) To (drum with both hands. (d) Mark time (see p. 8). (e) All jump together. (f) All run round in time to music and then out.



Shall I tell you how we sow

Shall I tell you how we sow In our gar-den, in our gar-den? Shall I tell you how we
sow In our gar-den up at home?

The image shows two systems of musical notation. The first system has a treble clef and a key signature of one flat (B-flat), with a 6/8 time signature. The melody is written on a single staff, and the bass line is on a second staff. The second system is similar but shorter, ending with a double bar line.

- 2 First we do it with our hands
In our garden, in our garden,
In our garden up at home.
- 3 Then we do it with our feet, &c.
- 4 Then we do it with our noses, &c.
- 5 Then we do it with our elbows, &c.
- 6 Then we do it with our knees, &c.
- 7 Then we do it with our spades, &c.

Dance round and pretend to touch the ground with the part mentioned. At last verse pretend to put foot on spade and push it in with the hands.



Ring a Ring of Roses

Ring-a-ring o' ro-ses, a pock-et full of po-sies, Hish hash, hish hash, we'll all tum-ble down.

The image shows a single system of musical notation for the song. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is on a single staff, and the bass line is on a second staff.

All the children dance round in a ring, and at the last line all fall down.



Looby, Looby

S. FINE.

Dance Loo-by, Loo-by, Loo-by, Dance Loo-by, Loo-by, light, Dance Loo-by, Loo by, Loo-by, Dance Loo-by, Loo-by light.

A B C D D.C. dal segno.

Put your right hand in, Put your right hand out, Shake yourself a lit-tle bit, And turn yourself a-bout.

2
Dance Looby, &c.
Put your left hand in. &c.

3
Dance Looby, &c.
Put your right foot in. &c.

4
Dance Looby, &c.
Put your left foot in, &c.

5
Dance Looby, &c.
Put your noses in, &c.

6
Dance Looby, &c.
Put Mary in, &c.

(A) (B) Put hands, feet, noses in.
(C) Turn half-right, then half-left. From
verse 6 onwards put one child after another
into circle till none are left.



Dance, Thumbkin

A B

Dance, Thumbkin dance, Thumbkin he can dance. Dance, ye merry men ev-ry one, for Thumbkin he can't dance a-lone.

2 Dance, foreman, dance, &c.

4 Dance, ringman, dance, &c.

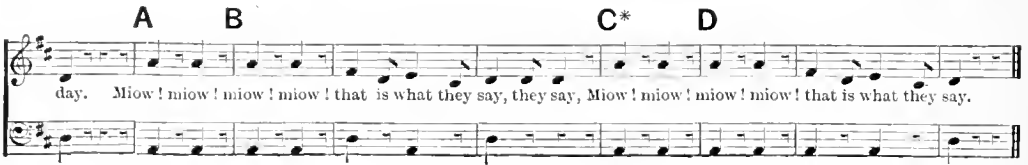
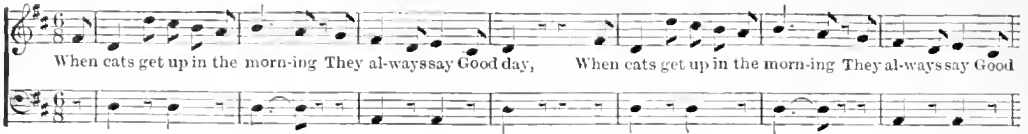
3 Dance, middleman, dance, &c.

5 Dance, littleman, dance, &c.

(A) As each finger is mentioned hold it up and beat time with it. (B) Wave all the fingers about.



When Cats get up



2 When dogs get up, &c.
Bow-wow! bow-wow! &c.

3 When pigs get up, &c.
Grunt! grunt!

4 When hens get up, &c.
Cluck! cluck!

5 When ducks get up, &c.
Quack! quack! &c.

6 When geese get up, &c.
Hiss! hiss!

7 When donkeys get up, &c.
Hee-haw! hee-haw!

8 When we get up, &c.
Good-day! good-day! &c.

A B C and D, make noise of animal mentioned. Last verse make bow at *, walk out.



We are All noddng

A **B**

We are all nod - ding, nid, nid, noddng, We are all nod - ding at our house at home, With a

C **D**

turn - ing in and a turn - ing out, And it's this way that way round a - bout, We are

E

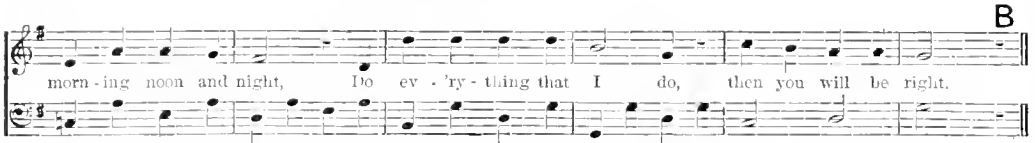
all nod - ding, nid, nid, nod - ding, We are all nod - ding at our house at home.

- (F) We are all sewing, sew, sew, sewing, &c.
- (G) We are all fiddling, fid, fid, fiddling, &c.
- (H) We are all reading, read, read, reading, &c.
- (I) We are all spinning, spin, spin, spinning, &c.

Dance round in a circle from (A) to (B). (B) Half-turn to right. (C) Half-turn to left. (D) Loose hands and turn completely round. (E) Stand again in a circle, do action suitable to words. (F) Action of putting needle in and drawing it out. (G) Action of fiddling. (H) Action of holding up book, as if reading. (I) Action of turning the spinning wheel with right hand and holding thread with left.



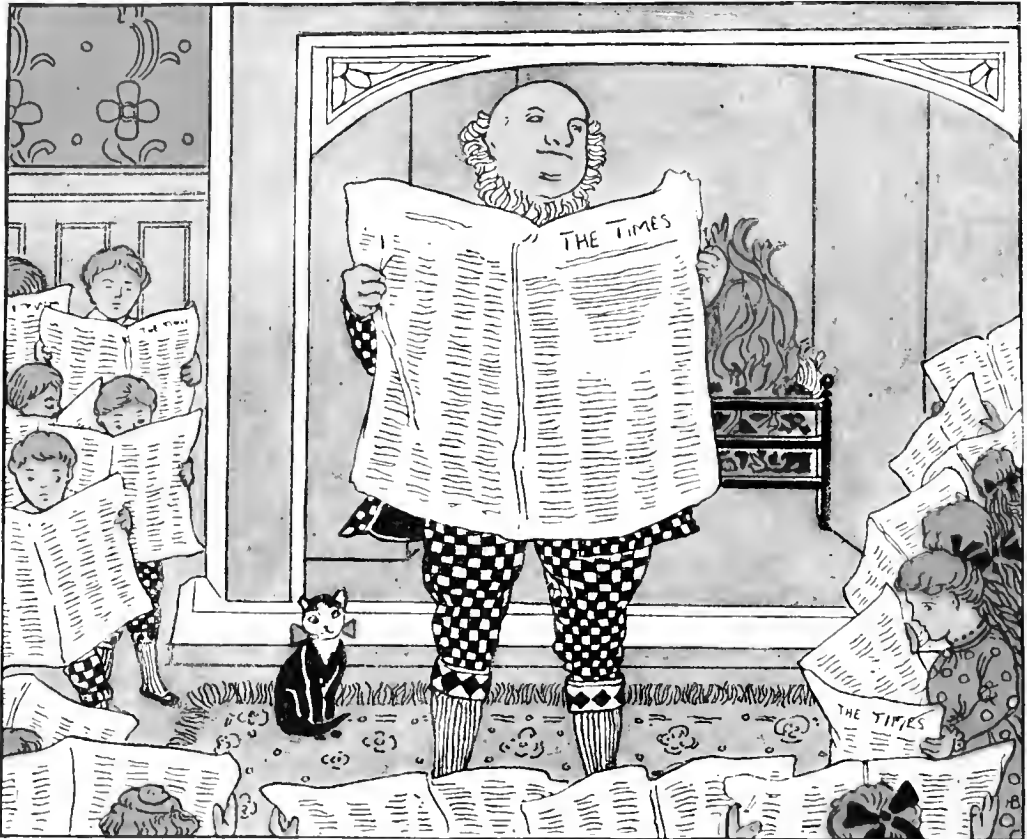
Old Caspar



Old Caspar he would walk about,
And first look in and then look out,
Old Caspar he would say good-day,
And make a bow and then would say,
Watch me, &c.

Old Caspar would put on his hat,
And first do this and then do that,
And go this way and go that way,
And so, and so, and then would say,
Watch me, &c.

This is practically the game of follow my leader, and the required actions speak for themselves. It would be more effective to repeat from A to B twice. The first time balancing on the right foot, then left foot; the next time doing some action.



Jolly Rover

A

Who will come with me, the jol-ly, jol-ly ro-ver? Who will come with me and roam the wide world

B *** C**

o-ver, And see, and see, and see what we can see? All the fish that swim in the sea,

***** ***** *****

Swimming, swimming, swimming to me, All the fish that swim in the sea, Swim ming up to me.

- 2 Who will come with me, &c.
(D) All the birds that hop in the tree,
 Hopping, hopping, hopping to me,
 All the birds that hop in the tree,
 Hopping up to me.
- 3 Who will come with me, &c.
(E) Every buzzing bumble-y bee,
 Buzzing, buzzing, buzzing to me,
 Every buzzing bumble-y bee,
 Buzzing up to me.
- 4 Who will come with me, &c.
(F) Every rider over the lea,
 Riding, riding, riding to me,
 Every rider over the lea,
 Riding up to me.

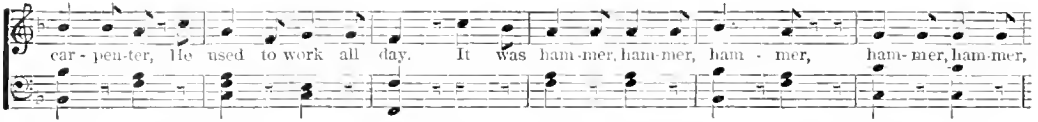
Go round in circle from **(A)** to **(B)**. **(C)** Action of swimming by moving both hands outwards—action to be done at *****. **(D)** Move hands up and down, moving fingers to indicate birds hopping in the tree. **(E)** Move hand about like bee buzzing. **(F)** Action of holding reins and galloping.



My Father was a Carpenter



A



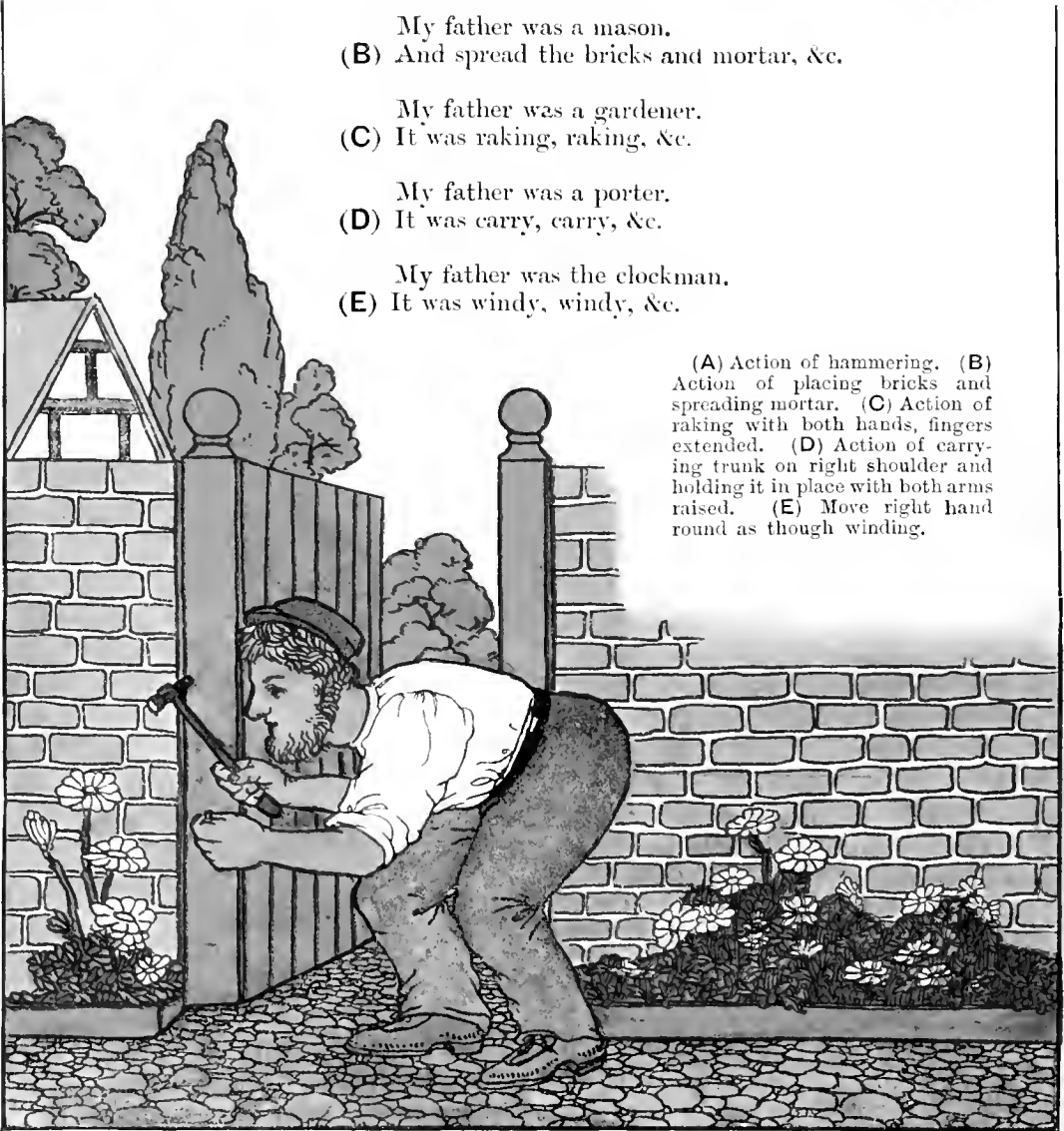
- My father was a mason.
(B) And spread the bricks and mortar, &c.

- My father was a gardener.
(C) It was raking, raking, &c.

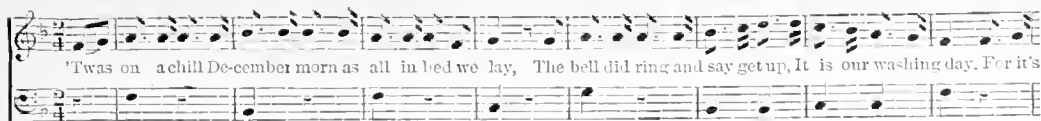
- My father was a porter.
(D) It was carry, carry, &c.

- My father was the clockman.
(E) It was windy, windy, &c.

(A) Action of hammering. (B) Action of placing bricks and spreading mortar. (C) Action of raking with both hands, fingers extended. (D) Action of carrying trunk on right shoulder and holding it in place with both arms raised. (E) Move right hand round as though winding.



Washing Day



A A B B B B



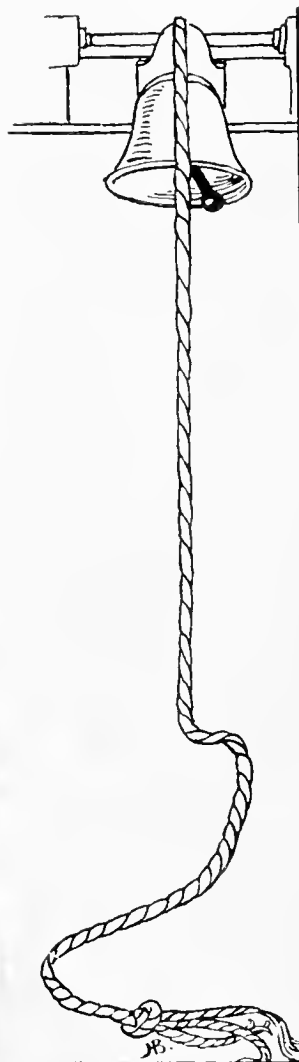
(C) 'Twas on, &c.
It is our sweeping day,
For it's sweep, sweep, dust, dust, &c.

(E) 'Twas on, &c.
It is our milking day.
For it's milk, milk, pour, pour, &c.

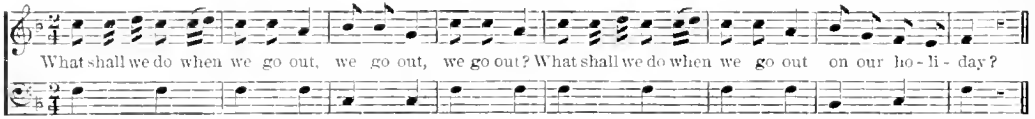
(D) 'Twas on, &c.
It is our scrubbing day,
For it's rub, rub, scrub, scrub, &c.

(F) 'Twas on, &c.
It is our dancing day.
For it's dance, dance, &c.

(A) The two fists, one above the other, going thump, thump, in time to music. (B) Action of splashing in water with hands open. (C) Action of pushing a broom. (D) Action of moving scrubbing-brush backwards and forwards in right hand. (E) Action of milking, holding cow with right hand and drawing down with left. (F) Action of pouring. (G) All dance out (diagram, p. 16, from L).

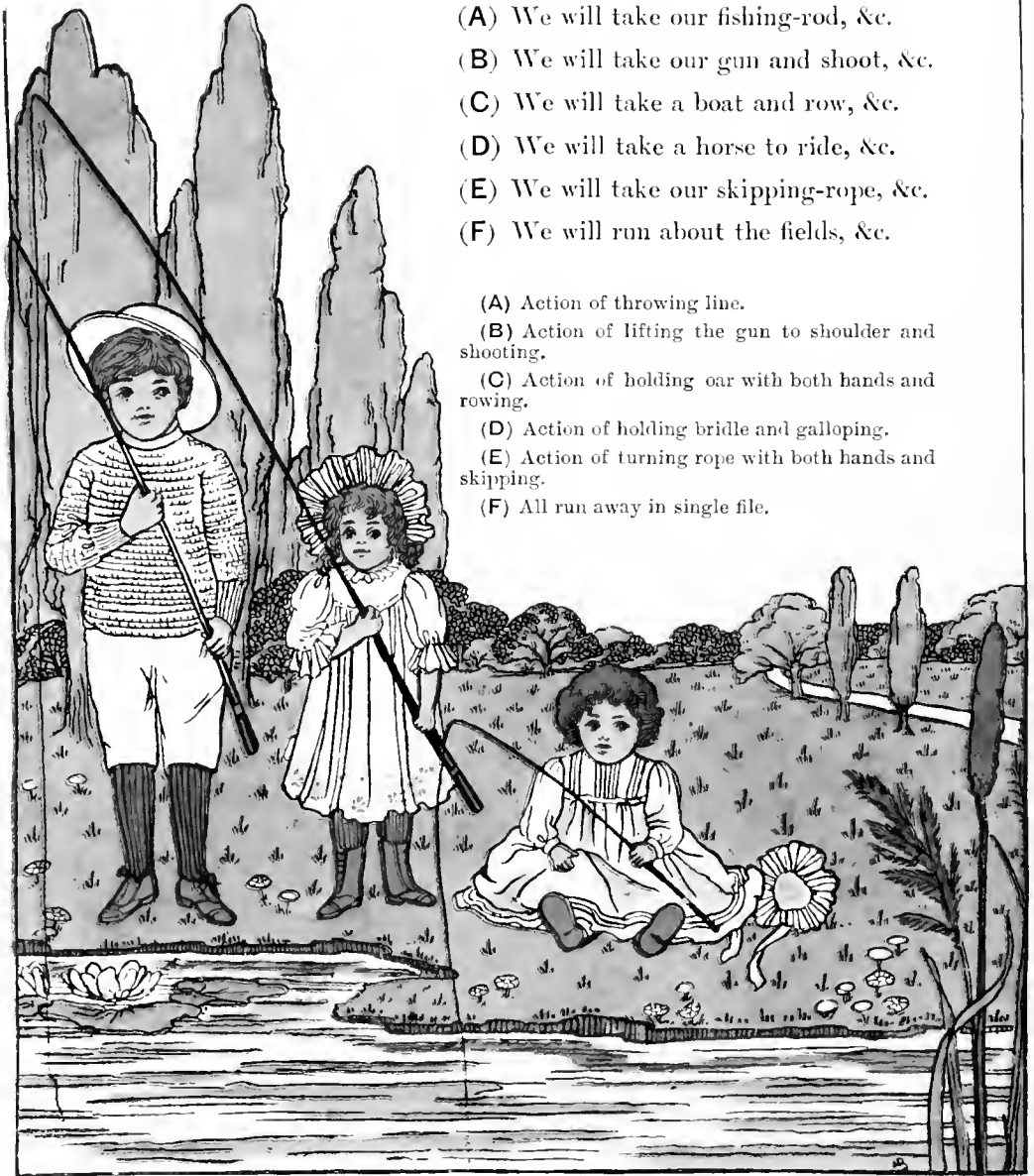


The Holiday



- (A) We will take our fishing-rod, &c.
- (B) We will take our gun and shoot, &c.
- (C) We will take a boat and row, &c.
- (D) We will take a horse to ride, &c.
- (E) We will take our skipping-rope, &c.
- (F) We will run about the fields, &c.

- (A) Action of throwing line.
- (B) Action of lifting the gun to shoulder and shooting.
- (C) Action of holding oar with both hands and rowing.
- (D) Action of holding bridle and galloping.
- (E) Action of turning rope with both hands and skipping.
- (F) All run away in single file.



The Ferret

A

The fer-ret's here, he is there, He is run-ning, run-ning, run-ning, he is here, he is

Musical notation for section A, featuring a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "The fer-ret's here, he is there, He is run-ning, run-ning, run-ning, he is here, he is".

B

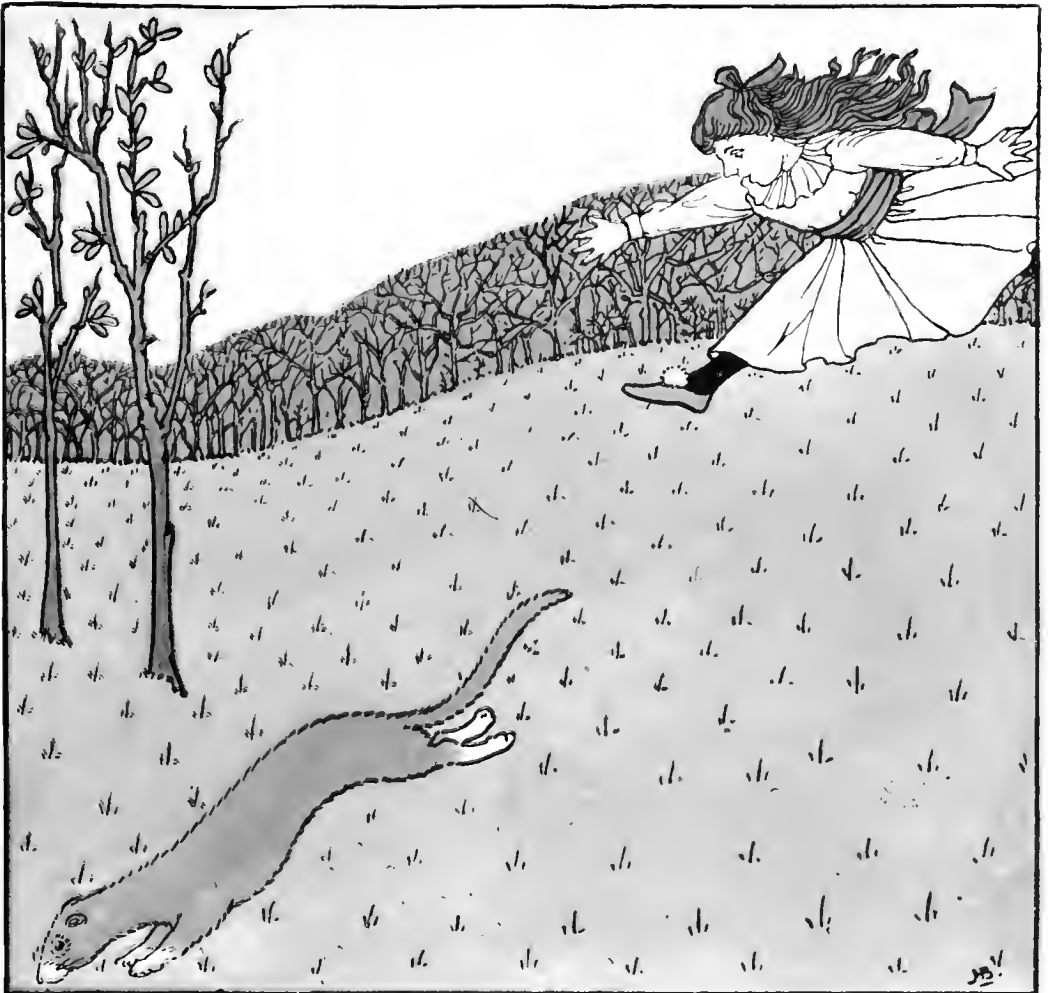
there, He is run-ning ev-'ry-where. Ma-dam, catch him while you may, He has sure-ly passed this way! The fer-ret's

Musical notation for section B, featuring a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "there, He is run-ning ev-'ry-where. Ma-dam, catch him while you may, He has sure-ly passed this way! The fer-ret's".

here, he is there, He is running, running, running, He is here, he is there, He is run-ning ev-'ry-where.

Musical notation for section C, featuring a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "here, he is there, He is running, running, running, He is here, he is there, He is run-ning ev-'ry-where."

This is a singing accompaniment to the well-known game in which a ring is threaded on a string, the string fastened and held by a circle of players, by whom the ring is hidden from the one in the middle.



ACTION SONGS

SECOND SERIES

The Keys of Heaven

The musical score is written in 2/4 time and consists of two systems. The first system contains measures A and B, and the second system contains measures C, D, E, and F. The lyrics are: '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?' The notes are simple, with some rests and slurs.

Though you give me the Keys of Heaven,
Though you give me the Keys of Heaven,
Yet I will not walk, (I) and I will not talk ;
No, I will not walk or talk (J) with you.

I will give you a coach and six,
Six black horses as black as pitch,
Madam, will you walk, &c.
Though you give me a coach and six,
Six black horses as black as pitch,
Yet I will not walk, &c.

I will give you a blue silk gown,
To make you fine when you go to town,
Madam, will you walk, &c.
Though you give me a blue silk gown,
To make me fine when I go to town,
Yet I will not walk, &c.

I will give you the keys of Canterbury,
That all the bells of England may ring and make us merry,
Madam, will you walk, &c.
Though you give me the keys of Canterbury,
That all the bells of England may ring and make us merry,
Yet I will not walk.

I will give you the keys of my heart, (K)
And we will be married till death us do part.
Madam, will you walk, &c.
Thou shalt give me the keys of thy heart,
And we will be married till death us do part,
Yes, I will walk, &c.

Come in as in diagram, Fig. 1, p. 13: stand in two slanting lines. Boys holding their hats in left hand hanging down by their side and holding out the other hand as though offering something to the girls at (A) and (B). (C) Two steps forwards. (D) Gallantly (E) offer hand. (F) Extend left hand with hat in it as though pointing to a place to go to. (G) Girls put out left hand as though repulsing boys. (H) Shake heads slowly on first note of the bar. (J) Make deep curtsey. (K) Boys, right hands on heart. (L) Girls come forward, holding out hands. (M) All form into couples and come forward hand in hand and dance out as in diagram, p. 16, L.



The Cat in the Snow

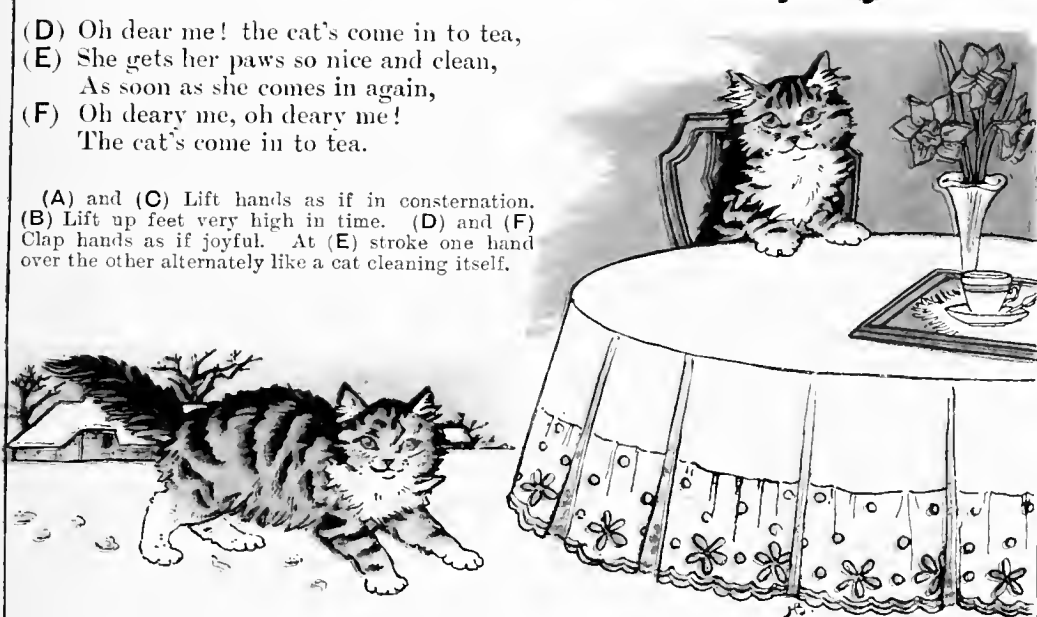
A Oh dear oh! the Cat is in the snow! She gets her snow-y leg-gings on as

B

C soon as she be-gins to run. Oh dear - y, oh! oh, dear - y, oh! the cat is in the snow.

- (D) Oh dear me! the cat's come in to tea,
- (E) She gets her paws so nice and clean,
As soon as she comes in again,
- (F) Oh deary me, oh deary me!
The cat's come in to tea.

(A) and (C) Lift hands as if in consternation. (B) Lift up feet very high in time. (D) and (F) Clap hands as if joyful. At (E) stroke one hand over the other alternately like a cat cleaning itself.



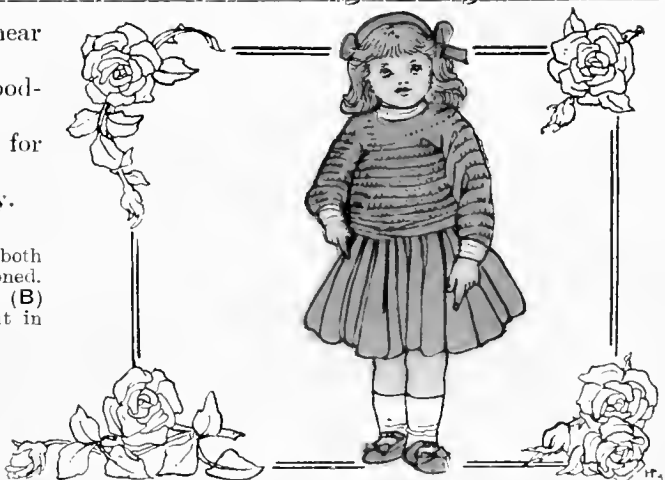
I have Two Eyes

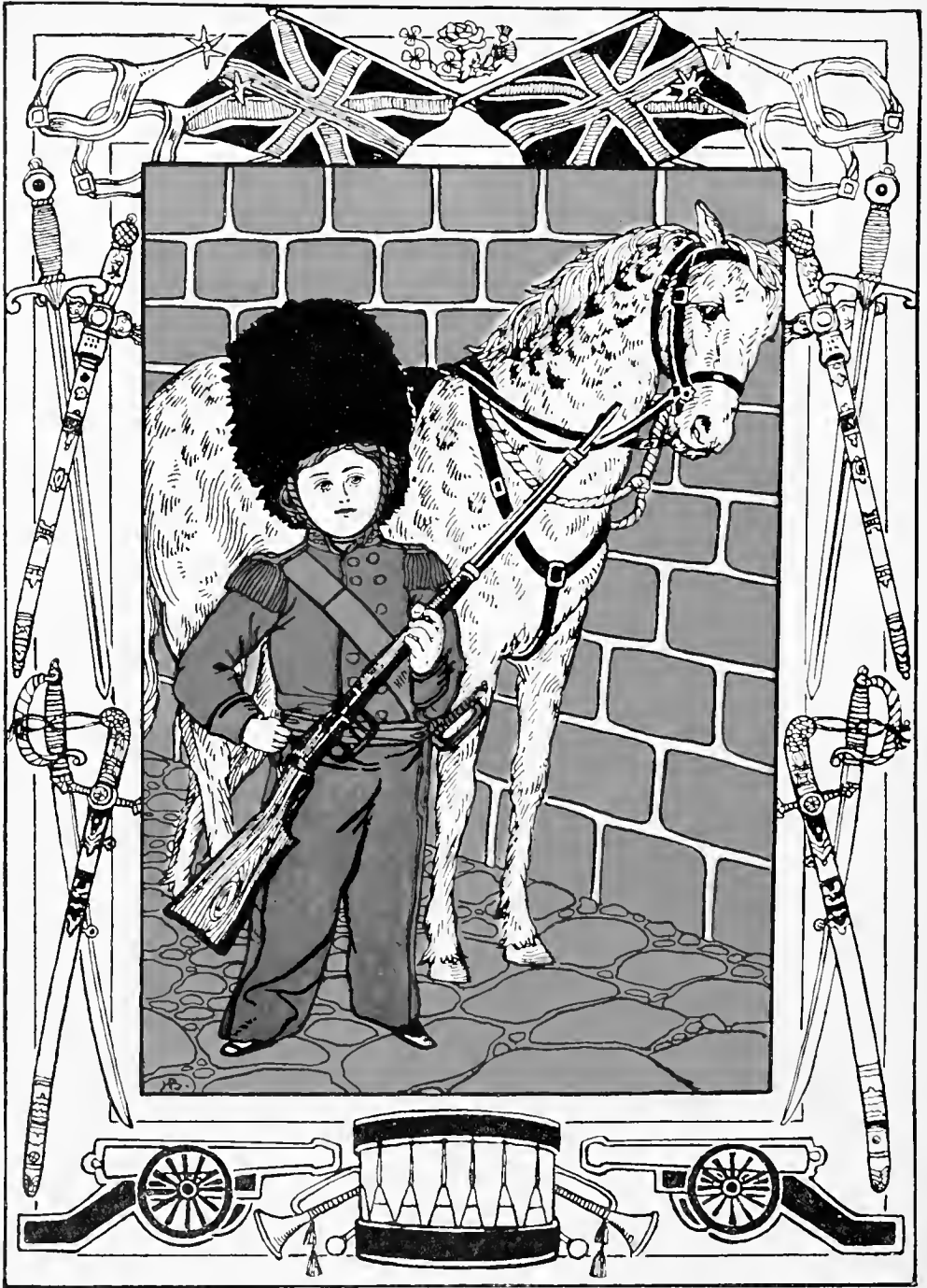
* * *A *

I have two eyes to see with, I have two feet to run. I have two hands to wave with, And nose I have but one.

- I have two ears to hear with,
- A tongue to say good-day,
- And two red cheeks for you to kiss,
- (B) And now I'll run away.

Point at asterisk with one, or both forefingers to features mentioned. At (A) wave both hands. At (B) half turn to right and run out in single file.





The Young Recruit

A D

He who wants to be a sol - - dier, He must bear a sol - dier's gun, He must

* E

bear a sol - dier's gun; He must load it well with pow - der, And with lead - en

B F H

bul - lets strong. Now, my heart - y young re - cruit, Go and brave - ly learn to shoot, Puff, puff,

I F

puff, puff, puff, puff! Drum, drum, drum, drum, drum, drum, Now, my heart - y young re - cruit, Go and

G H I C

brave - ly learn to shoot, Go and brave - ly learn to shoot, Puff, puff, puff, puff, puff, puff! Drum, drum, drum.

And by his left side hanging,
 He must wear a shining sword (*bis*) (J)
 That he smite the foe advancing, (K)
 Till his life-blood be out-poured. (L)
 Now my hearty young recruit, &c.

And a horse to ride in battle, (M)
 And some spurs of silver too, (*bis*) (N)
 That amid the din and rattle
 He may keep his charger true. (O)
 Now my hearty young recruit, &c.

And one thing most is needed,
 He must have a soldier's heart, (*bis*) (P)
 Lest he die disgraced, unheeded,
 Having played the coward's part. (R)
 Now my hearty young recruit, &c.

Play tune through from (A) to (B), then singers march in, Fig. 2, p. 13.

- (C) Form in row facing audience.
- (D) Action of holding gun at side
- (E) Action of holding gun in left hand and loading it with right.
- (F) Mark time with feet at 1st and 3rd quaver of the bars as far as (G).
- (H) Pretend to lift gun and shoot.
- (I) Pretend to drum with both hands.
- (J) Hold sword with right hand.
- (K) Draw it out.
- (L) Point to ground.
- (M) Hold horse's bridle.
- (N) Point to spurs.
- (O) Same as (M).
- (P) Right hand on heart.
- (R) Action of shunning with right hand.

Poor Mary

Poor Ma - ry is a - weep-ing, a - weep-ing, a - weep-ing, Poor Ma - ry sits a - weeping on a fine summer's day.
(or, maidens are) (maidens are)

- (B) Pray tell me why you're weeping,
You're weeping, you're weeping,
Pray tell me why you're weeping,
On a bright summer day.
- (C) I'm weeping for a lover,
A sweetheart, a lover,
I'm weeping for a sweetheart,
On a bright summer day.
- (D) Pray Mary choose your lover,
Your lover, your lover,
Pray Mary choose your lover,
On a bright summer day.

If more children than one are available, say "Poor maidens are a-weeping," instead of "Poor Mary is." Girls walk in (diagram 1) hanging their heads, holding their handkerchiefs to their eyes on the first beat of the bar.

(B) Boys come in jauntily from other side looking at them.

(C) Girls—left hands on heart, right hands hanging down with handkerchiefs, shake heads from side to side sadly on first beat of bar.

(D) Boys—gallantly take off hats with right hand, with a flourish, and make a low bow.

Repeat last verse all together, the girls holding out their left hands to boys, and walk out (diagram 4, last part of part iv.).



Widdy-Widdy-Wurky

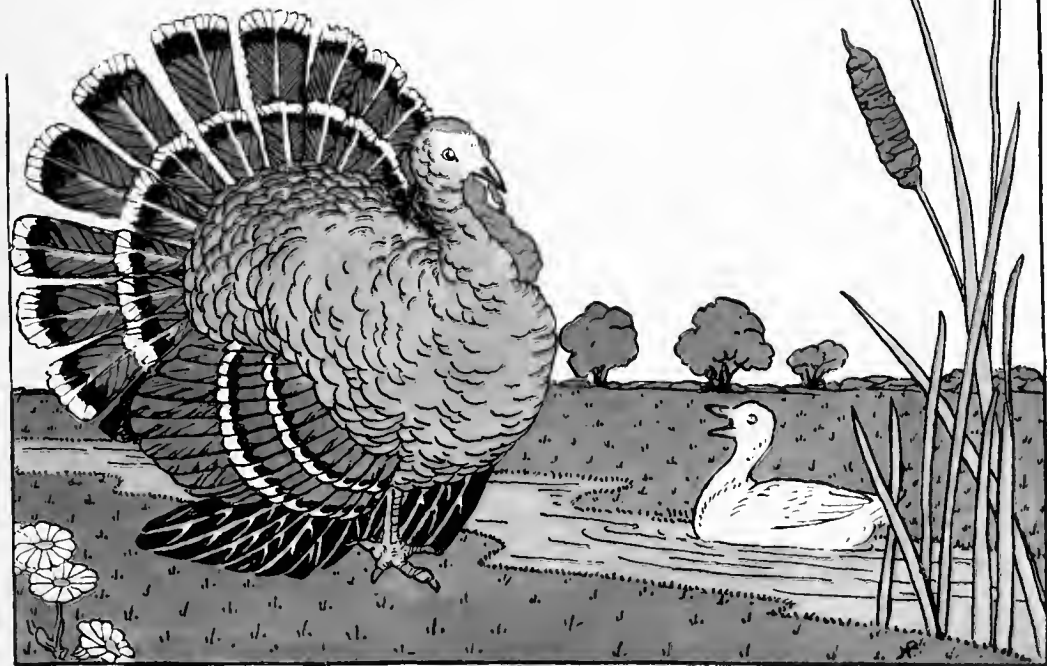
A A A A

Wid - dy - wid - dy - wur - ky I call my fat tur - key, Sit - a - gain is my hen,
 Feath - er - loose is my goose, Wid - dy - wid - dy - wur - ky I call my fat tur - key.

The musical score is written on two systems of staves. The first system contains the first line of music with four 'A' markings above it. The second system contains the second line of music. The lyrics are written below the notes.

- 2 Quacky-wuck is my duck,
Velvet-mat is my cat,
Widdy, &c.
- 3 Shiny-coat is my goat,
Tub-of-wine is my swine,
Widdy, &c.
- 4 Run-a-course is my horse,
Milky-ow is my cow,
Widdy, &c.
- 5 What's-o'clock is my cock,
Run-around is my hound,
Widdy, &c.
- 6 Nice-look-out is my house,
Dart-about is my mouse,
Widdy, &c.
- 7 Yes-I-can is my man,
Whirley-wild is my child,
Widdy, &c.

This is sung by the children in a semicircle. They come in in single file (diagram, Fig. 2). Each child takes the name of an animal, and as each name is mentioned, the child whose name it is must clap hands in time. (A) All clap hands together. At the end all march out, the leaders first, each child falling into place as its name is mentioned. Go round in single file once and then out.



Blow away the Morning Dew

Up - on the sweet - est sum - mer time in the mid - dle of the morn, A pret - ty dam - sel

I es - pied, the fair est ev - er born. And sing blow a - way the morn - ing dew, The

dew, and the dew, Blow a - way the morn - ing dew, How sweet the winds do blow.

More quickly.

A A A

The musical score is written in C major and 2/4 time. It consists of three systems of staves. The first system has a treble and bass staff with the lyrics 'Up - on the sweet - est sum - mer time in the mid - dle of the morn, A pret - ty dam - sel'. The second system has a treble and bass staff with the lyrics 'I es - pied, the fair est ev - er born. And sing blow a - way the morn - ing dew, The'. The third system has a treble and bass staff with the lyrics 'dew, and the dew, Blow a - way the morn - ing dew, How sweet the winds do blow.'. There are three 'A' markings above the staves, corresponding to the lyrics 'A pret - ty dam - sel', 'The', and 'How sweet the winds do blow.'. A 'More quickly.' instruction is placed above the second system.

She gathered to her lovely flowers,
And spent her time in sport ;
As if in pretty Cupid's bowers
She daily did resort.
And sing blow away, &c.

The yellow cowslip by the brim,
The daffodil as well,
The timid primrose, pale and trim,
The pretty snowdrop bell.
And sing blow away, &c.

This is prettier sung by girls only. They should come in gracefully, one step on the first crochet of each bar. At A wave handkerchiefs (coloured ones are more effective than white), marking time with cross step.



When a Child goes marching out

A **B** **C D**

When a child goes marching out, He must al-ways look a - bout. When he looks in - to the sky...

E **F** **G**

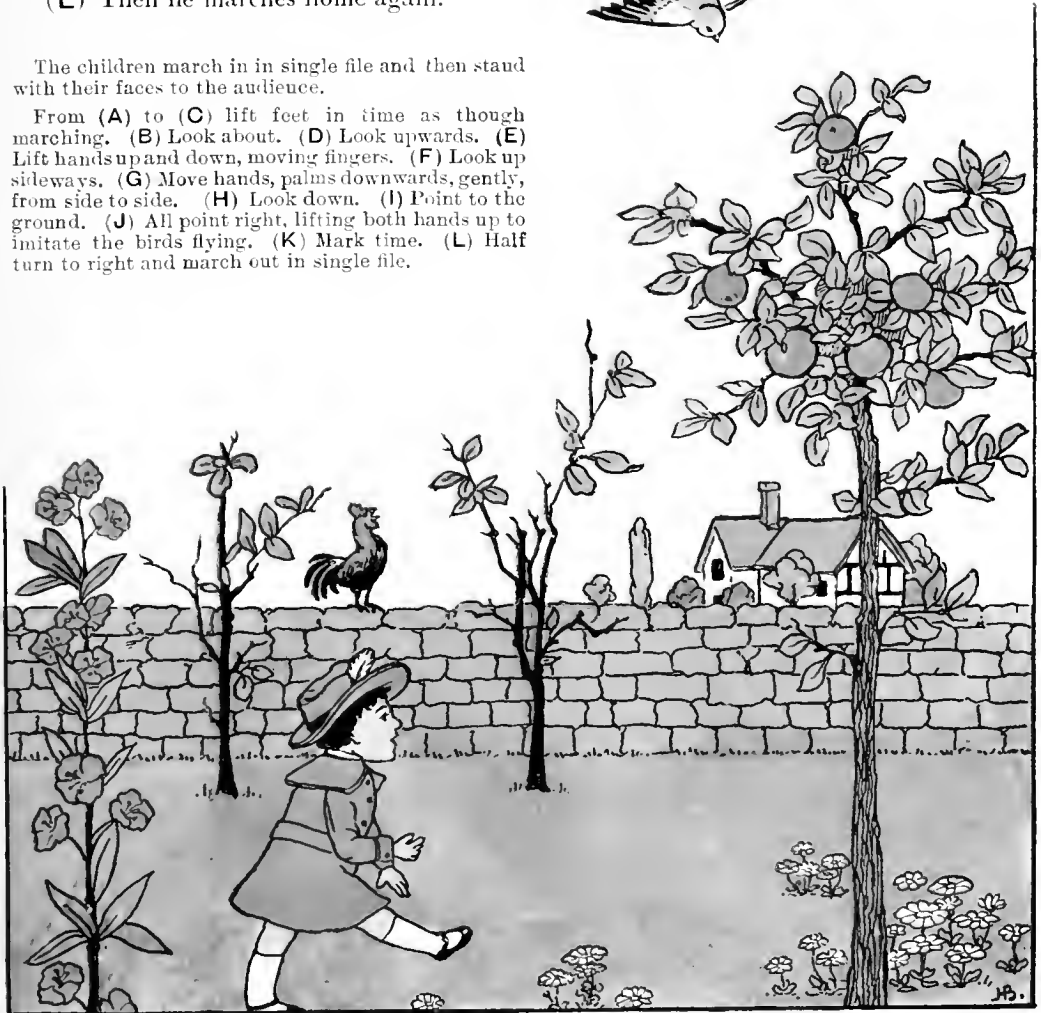
Lit - tle birds are fly - ing by, When he looks in - to the trees, Leaves are stir - ring in the breeze.

- (H) When he looks upon the ground,
- (I) Pretty flowers there are found.
- (J) When he sees the farmyard wall,
There are cocks and hens and all.
- (K) When he's looked at all he can,
- (L) Then he marches home again.



The children march in in single file and then stand with their faces to the audience.

From (A) to (C) lift feet in time as though marching. (B) Look about. (D) Look upwards. (E) Lift hands up and down, moving fingers. (F) Look up sideways. (G) Move hands, palms downwards, gently, from side to side. (H) Look down. (I) Point to the ground. (J) All point right, lifting both hands up to imitate the birds flying. (K) Mark time. (L) Half turn to right and march out in single file.



The Hares



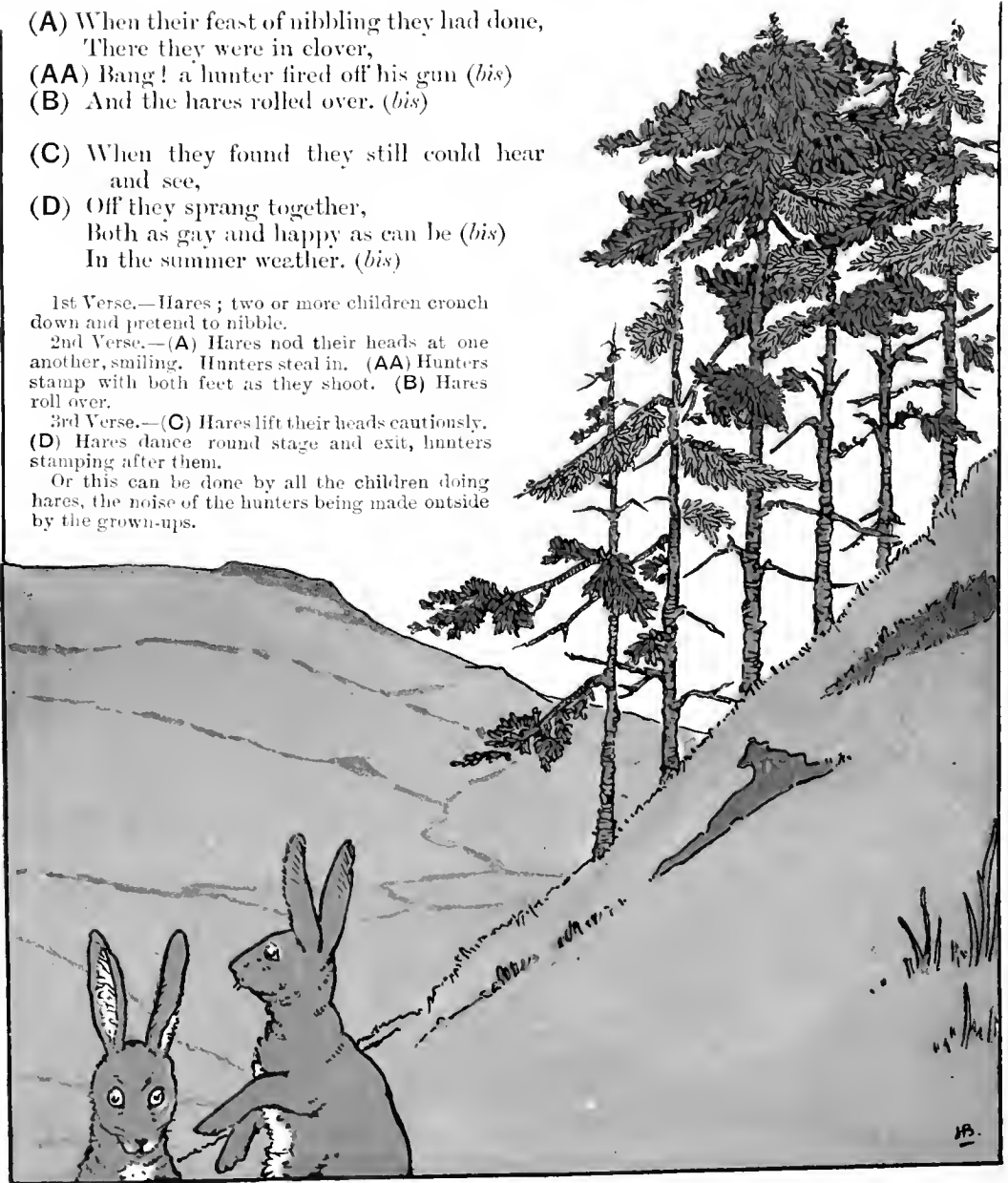
- (A) When their feast of nibbling they had done,
There they were in clover,
(AA) Bang! a hunter fired off his gun (*bis*)
(B) And the hares rolled over. (*bis*)
- (C) When they found they still could hear
and see,
(D) Off they sprang together,
Both as gay and happy as can be (*bis*)
In the summer weather. (*bis*)

1st Verse.—Hares ; two or more children crouch down and pretend to nibble.

2nd Verse.—(A) Hares nod their heads at one another, smiling. Hunters steal in. (AA) Hunters stamp with both feet as they shoot. (B) Hares roll over.

3rd Verse.—(C) Hares lift their heads cautiously. (D) Hares dance round stage and exit, hunters stamping after them.

Or this can be done by all the children doing hares, the noise of the hunters being made outside by the grown-ups.



The Cobbler

A Wand-ring up and down one day, **B** I peeped in the win-dow o-ver the way, **C** And putting his nee-dle

through and through, **D*** There sat a cob- bler making a shoe. Rap-a-tap, tap, Tick-a-tack too;

* * * * * * * * * * * * * * * * **E**

This is the way I make a shoe; Rap-a-tap, tap, Tick-a-tack too; This is the way I make a shoe.

- (F) See how neatly o'er the last,
He draws down the leather, making
it fast,
(G) And putting his "waxed ends"
through and through,
Ever his hands and body work too.
Rap-a-tap, &c.

- (H) Now with hammer hear him tap
The shoe now so firmly fixed in his
lap,
(J) And moving his head both up and
down,
Yet on his face there's never a frown.
Rap-a-tap, &c.

(A) Move hand from side to side. (B) Point with right fore finger. (C) Action of putting needle in and pulling it out. (D) to (E) Tap with right fist on left at * in every verse. (F) Action of stretching leather by pulling the two hands apart. (G) Putting in needle with one hand and taking it out with the other. (H) Action of hammering. (J) Move head up and down with a smile.



The Old Man and his Wife

A

There was an old man in a wood As you shall plain - ly see, Sir, He said he'd hard - cr

A **B**

work in a day, Than his wife could do in three, Sir, "If that be so," the old wife said, "And

C **D**

this you will al - low, Sir, Why I'll go drive the plough to - day, And you shall milk the cow, Sir."

2

4

- (E) But you must watch the speckled hen,
For fear she lay away, sir,
And you must watch the spool of yarn,
That I spun yesterday, sir.
- (F) The old wife took the stick in hand,
And went to drive the plough, sir,
- (G) The old man took the pail in hand,
- (H) And went to milk the cow, sir.
- (N) He went to feed the little pigs
That were within the sty, sir,
(O) But knocked his head against the door,
Which made the blood to fly, sir.
- (P) He went to watch the speckled hen,
Lest she should lay away, sir,
- (Q) But clean forgot the spool of yarn,
His wife spun yesterday, sir.

3

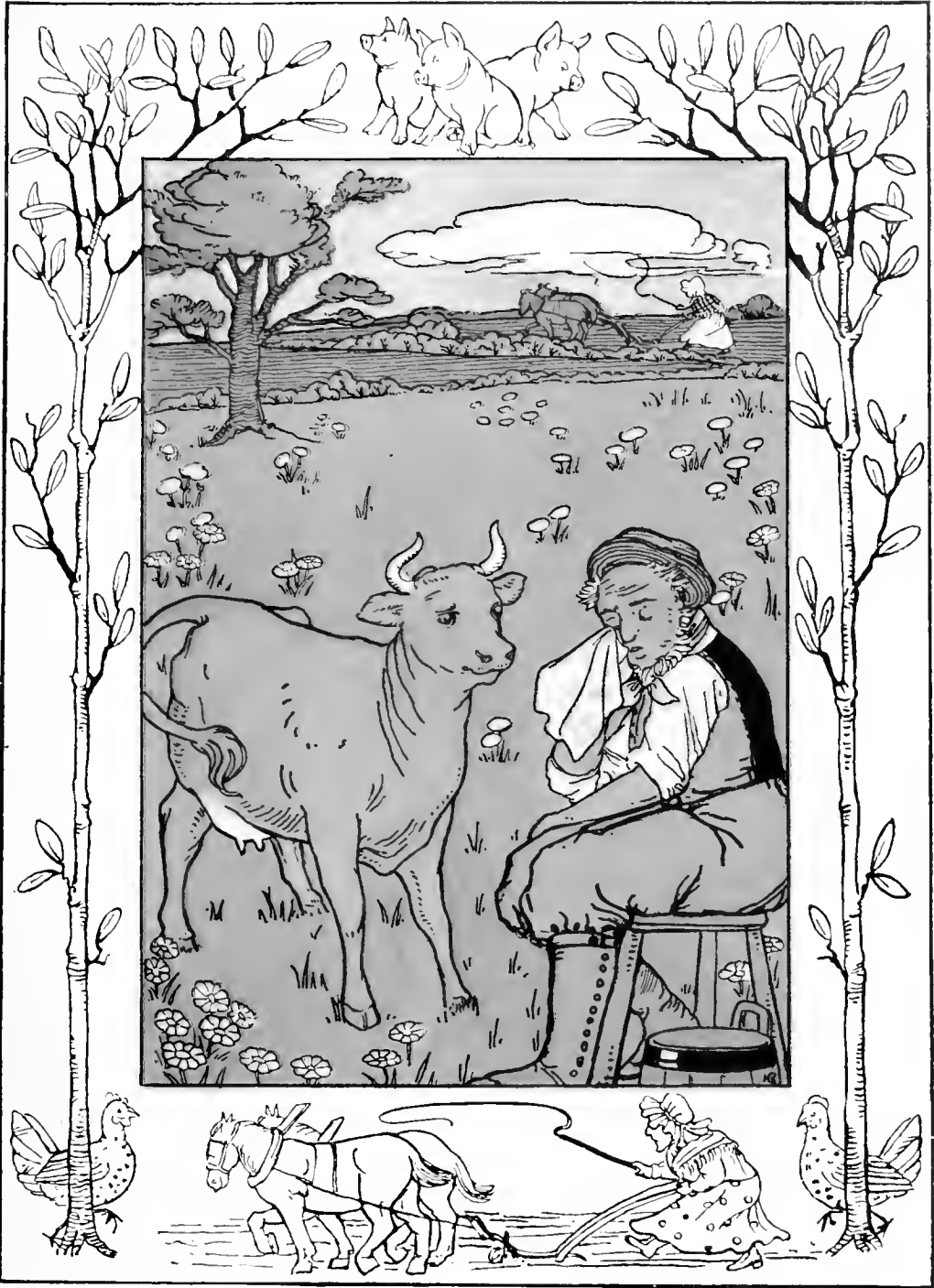
5

- (I) But Tiney winced and fussed about,
And Tiney cocked her nose, sir,
(J) And Tiney gave the man a kick,
(K) That blood ran from the blows, sir.
- (L) Oh Tiney! pretty Tiney, dear,
My pretty cow, stand still, ah!
- (M) If you I milk another day,
It's sore against my will, ah!
- (R) He went within to fetch a stick,
To give the pig his hire, sir,
(S) But she ran in between his legs
And cast him in the mire, sir.
- (T) And as he looked at pig and cow,
He said, I do agree, sir,
If my wife never works again,
(U) She'll not be blamed by me, sir.

Boys and girls in two slanting lines.

- (A) Boys—Mark time with forefinger as though emphasising what they are saying.
- (B) Girls—Nodding their heads on the first note of the bar.
- (C) .. Point to themselves by touching their breasts with right hand.
- (D) .. Point to boys with forefinger.
- (E) .. Tap on right palm with forefinger and middle finger of left hand.
- (F) .. Action of taking stick with right hand and lifting feet in time as if walking.
- (G) Boys—Action of lifting up pail.
- (H) .. Action of milking by pulling down first with one hand then with the other.
- (I) .. Action of jumping from side to side to get out of the way (always on 1st note of bar).

- (J) Boys—Kick with right foot and clap hands to nose.
- (K) Girls—Laughing.
- (M) Boys—Shaking heads.
- (N) .. Action of stooping down and throwing food.
- (O) .. Lift hands suddenly to head.
- (P) .. Stoop down, knees bent and hands upon them.
- (Q) Girls—Laughing and action of spinning.
- (R) Boys—Turn away and lift feet in time as though walking.
- (S) .. Fall sitting down.
- (T) .. Still sitting down.
- (U) Girls—Repeat four last lines with the boys—laughing and holding out hands to help boys up, and dance out.



The Seven Brothers

My brothers they were Tom and Jack and Joe and Jock and Bill, And An-thon-y and Hil-ar-y (or Hil-), My
 fa-ther used to say to them, "Pray tell me if you can what you mean to do when you be-come a man— Is it
 sol-dier, is it sail-or? Is it tin-ker, is it tail-or? Or a Ploughman or a chem-ist or a thief?" Then my
 brothers used to say, "But will you first-ly tell us, pray, What of each of these should be the work-in- chief?"

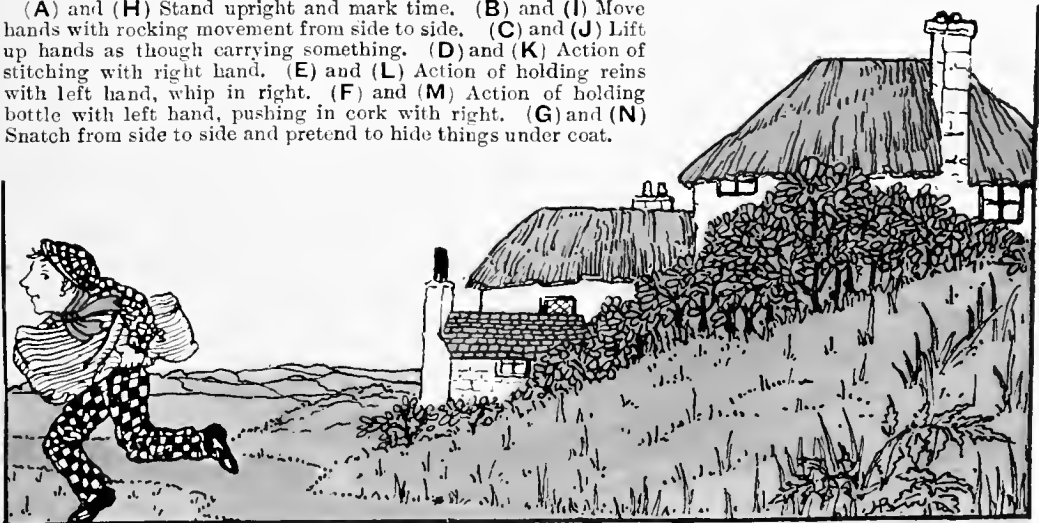
2

- (A) A soldier learns to drill and shoot to guard his native land.
- (B) A sailor has to learn to live afloat.
- (C) A tinker carries pots and pans that jingle in his hand.
- (D) A tailor sits stitching at a coat.
- (E) A ploughman drives his horses out and keeps his furrow straight.
- (F) A chemist corks his bottles all the day.
- (G) A thief's a very wicked man, and dreadful to relate,
He takes other people's things and runs away.

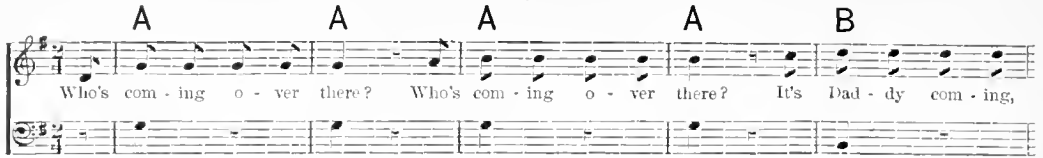
3

- (H) So Tommy's now a soldier and he drills and learns to fight,
- (I) And Jack became a sailor on the sea,
- (J) And Joe's a merry tinker and he keeps his kettles bright,
- (K) And Jock he chose a tailor for to be,
- (L) And Bill he is a ploughman and he drives his horses well,
- (M) And Anthony corks bottles all the day;
- (N) But Hilary's a naughty thief, and very sad to tell,
He takes other people's things and runs away.

(A) and (H) Stand upright and mark time. (B) and (I) Move hands with rocking movement from side to side. (C) and (J) Lift up hands as though carrying something. (D) and (K) Action of stitching with right hand. (E) and (L) Action of holding reins with left hand, whip in right. (F) and (M) Action of holding bottle with left hand, pushing in cork with right. (G) and (N) Snatch from side to side and pretend to hide things under coat.



Who's coming over there?



- (A) He's riding on his mare,
- (C) He's riding on his mare,
He's riding on his dappled mare.
- (B) Mare, mare, dappled mare,
- (C) He's riding on his mare.
- (A) What's mother doing there?
- (D) She's knitting at a pair
Of woollen stockings, I declare.
- (B) Pair, pair, woollen pair,
- (D) She's knitting, I declare.
- (A) What's brother doing there?
- (E) He's climbing up the stair,
He's climbing up the wooden stair.
- (B) Stair, stair, wooden stair,
- (E) He's climbing up the stair.

- (A) What's sister doing there?
- (F) She's combing out her hair,
She's combing out her yellow hair.
- (B) Hair, hair, yellow hair,
- (F) She's combing out her hair.
- (A) What's baby doing there?
- (G) He's tumbling off his chair,
He's tumbling off his little chair.
- (B) Chair, chair, little chair,
- (G) He's tumbling off his chair.

(A) Point out to right with forefinger. (B) One clap of hands. (C) Action of holding reins. (D) Action of knitting with both hands. (E) Action of climbing upstairs lifting feet. (F) Action of combing hair with hand and holding it with left. (G) Action of tumbling off chair.





Come, Lasses and Lads

2

3

- | | |
|---|--|
| <p>(N) Strike up, says Wat,—(O) agreed, says Mat, And I prithee, fiddler, play ;</p> <p>(P) Content, says Hodge, (R) and so says Madge, For this is a holiday.</p> <p>(S) Then every lad did doff His hat unto his lass,</p> <p>(T) And every girl did curtsy, curtsey, Curtsey on the grass.</p> | <p>(U) Then after an hour they went to a bower And played for ale and cakes,</p> <p>(V) And kisses, too, until they were due</p> <p>(W) The lasses held the stakes.</p> <p>(X) The girls did then begin To quarrel with the men,</p> <p>(Y) And bade them take their kisses back, And give them their own again.</p> |
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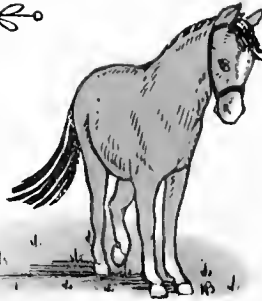
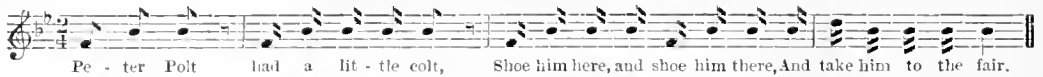
4

- (Z) Good-night, says Harry, good-night, says Mary,
 Good-night, says Dolly to John ;
 Good-night, says Sue to her sweetheart Hugh,
- (AA) Good-night, says every one.
 Some did walk and some did run,
 Some loitered on the way,
 And bound themselves by kisses twelve
 To meet next holiday. (BB)

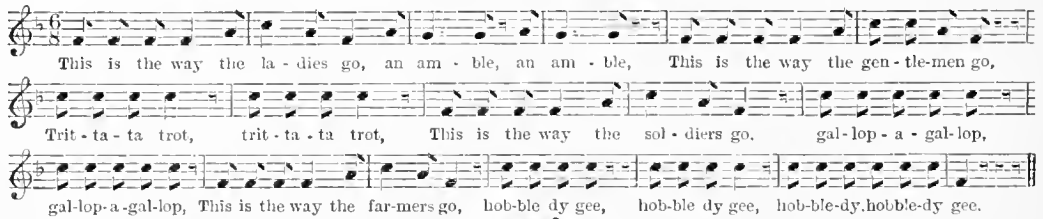
Dance in (Diagram 1) and stand in slanting lines facing one another. (A) and (C) Balance on right foot. (B and D) Balance on left foot and turn smiling from side to side. (E) Couples take hands, right hands in left and balance as before: (E) and (G) to right (F) and (H) to left, swinging joined hands backwards and forwards. (I) Loose hands, take three steps to right, jumping on the last. (J) Repeat same to left; (K) same to right. (L) Two steps to left and stand with feet together at (M). The last four bars should be played between each verse. (N) Boys sing (one, two, or more, as available). (O) Four more boys. (P) Four more boys. (R) Four girls. (S) Boys take off hats and make a bow. (T) Girls curtsy, holding frocks. Boys still with hats in hand. (U) Extend right arm, pointing with right forefinger in time at the beginning of each bar. (V) Girls look down coyly, hiding their faces by holding left hand to right cheek. (W) Boys advance towards girls. (X) Girls put their arms akimbo and all half-turn facing audience away from boys, tossing their heads. (Y) Girls stretch out right hands as though pushing boys back. (Z) Each good-night sung by different boys and girls, one bowing the other curtseying. (AA) The same done altogether. Each couple then join hands, going forward to alternate sides (as at the beginning). (BB) All stand facing audience and mark time. Dance out at beginning of tunc.

SHORT SONGS AT SUPPER TIME

Peter Polt



This is the Way the Ladies go



Leg over Leg

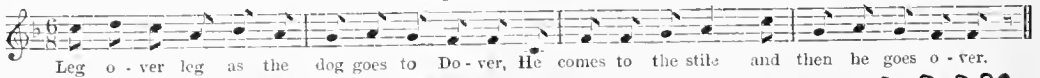
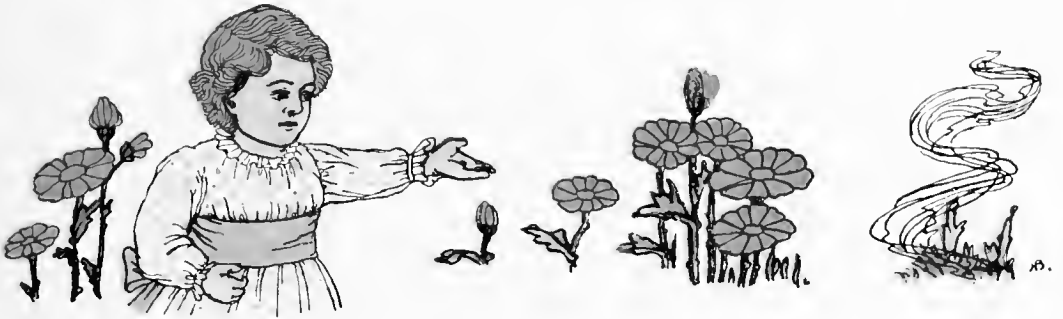


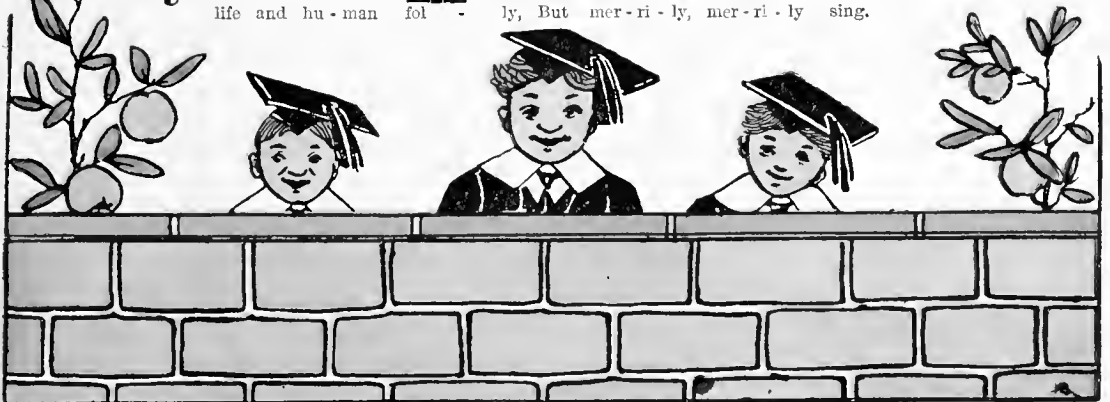
Table Army



Lady Bird



Away with Melancholy



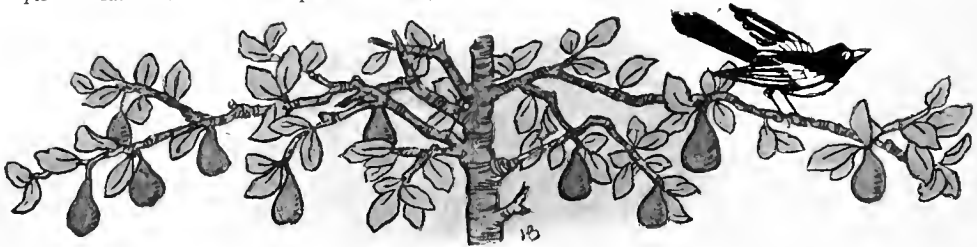
Dip your Bread, Polly

Dip your bread, Pol - ly, dip your bread, Pol - ly, dip it in the sau - cer,
 Dip your bread, Pol - ly, dip your bread, Pol - ly, dip it in your milk.



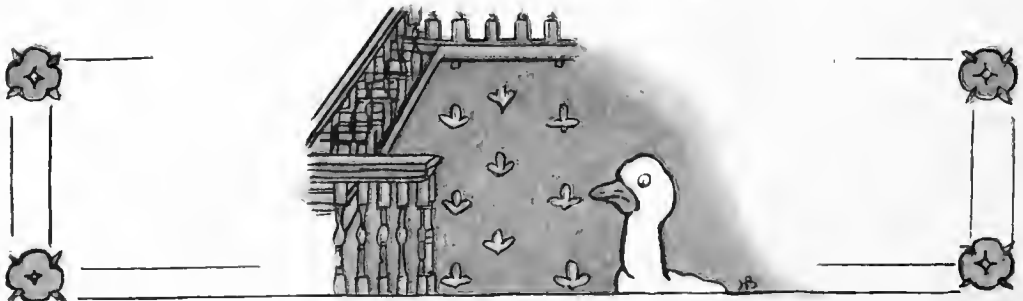
A Pie sat on a Pear Tree

A pie sat on a pear tree, a pie sat on a pear tree, a
 pie sat on a pear tree, Hoo - ray! hoo - ray! hoo - ray!



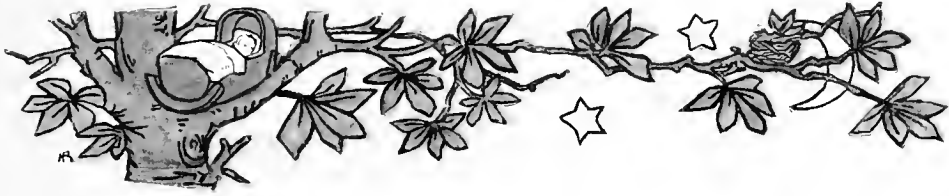
Goosey, Goosey Gander

Goo-sey, goo-sey gan - der, whither will you wan - der, Up - stairs and downstairs in my la - dy's cham - ber,
 There sits an old man who will not say his prayers, Take him by the left leg and throw him downstairs.



Hush-a-bye

Hush - a - bye, ba - by, on the tree top, When the wind blows the cra - die will rock,
When the bough breaks the cra - die will fall, Down will come ba - by, era - die and all.



Yankee Doodle

Yan - kee Doo - dle's come to town up - on a lit - tle po - ny,
Put a feath - er in his cap and call him Ma - ca - ro - ni.

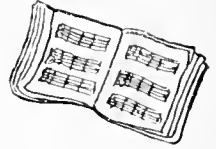
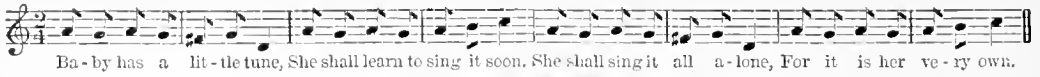


Knock at the Door

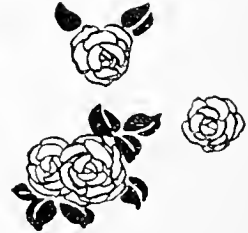
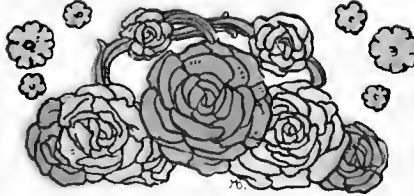
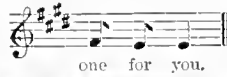
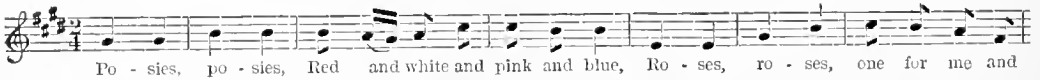
Knock at the door, peep in, pull the latch and walk in.



Baby's Tune



Posies and Roses

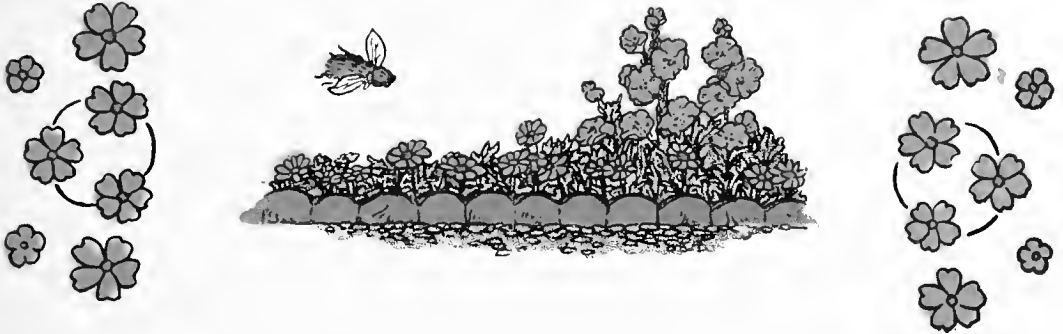


Polly Flinders



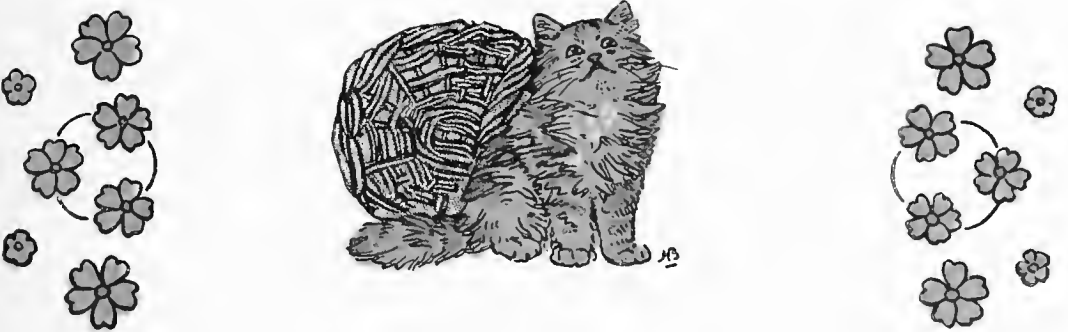
Diddle-dy Diddle

Did - dle - dy, did - dle - dy, did - dle - dy did - dle, a bee's flown on to the win - dow pane,
Did - dle - dy, did - dle - dy, did - dle - dy did - dle, the bee's flown back to the garden a - gain.



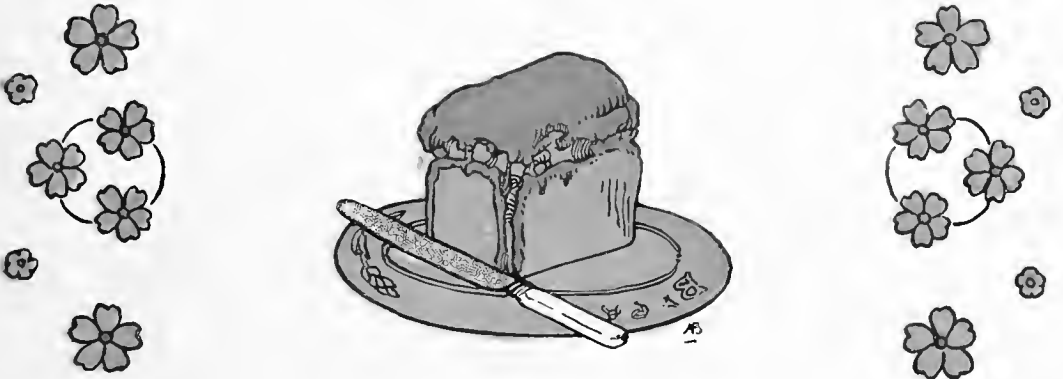
Kitty Pretty

Kit, Kit, Kit, Kit - ty, Kit - ty, Kit - ty, Prit, prit, prit, pret - ty, pret - ty, pret - ty.



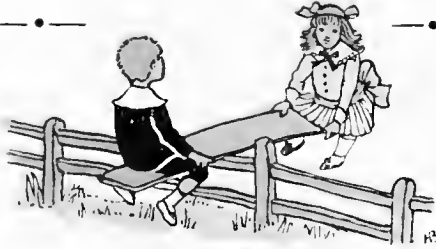
What must be must

What must be must, all flesh is dust, If you can't have the crumb you must eat the crust.



See-Saw

See - saw, Mar - ger - y Daw, John - ny shall have a new mas - ter. He shall have but a
pen - ny a day, be - cause he can't work an - y fast - er.



Man's Life's a Vapour

Man's life's a va - pour and full of woes, He cuts a ca - per and
down he goes, down, down, down he goes.



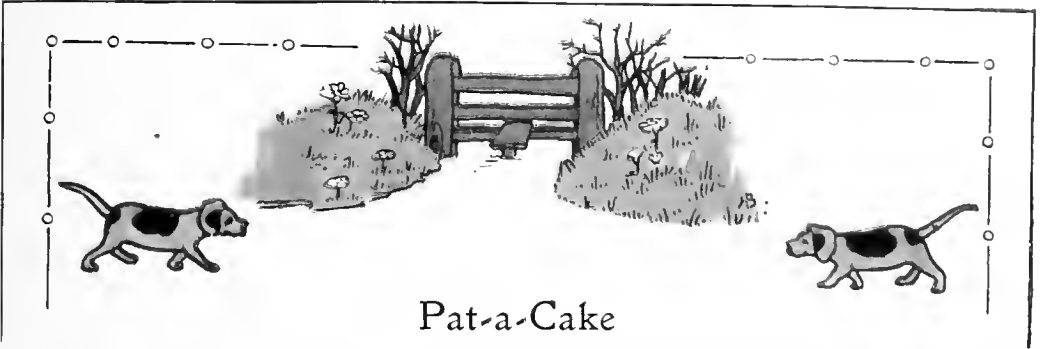
Warm Hands

Warm hands, warm, the men are gone to plough, If you want to warm your hands warm your hands now.



Dogs to Mill

Dogs to mill a - cross and a - cross, he comes to the stile and o - ver he goes.



Pat-a-Cake

Pat - a - cake, pat - a - cake, Da - ker's man, Bake me a cake as soon as you can;
 Pat it and paink it and mark it with B, To put in the ov - en for Da - ly and n.e.



Baby Bunting

Bye, Ba - ly Bunt - ing, Dad - dy's gone a - hunt - ing, Gone to get a
 rab - bit skin to wrap his Ba - ly Bunt - ing in.



SONGS WITHOUT ACTIONS

Marching Song

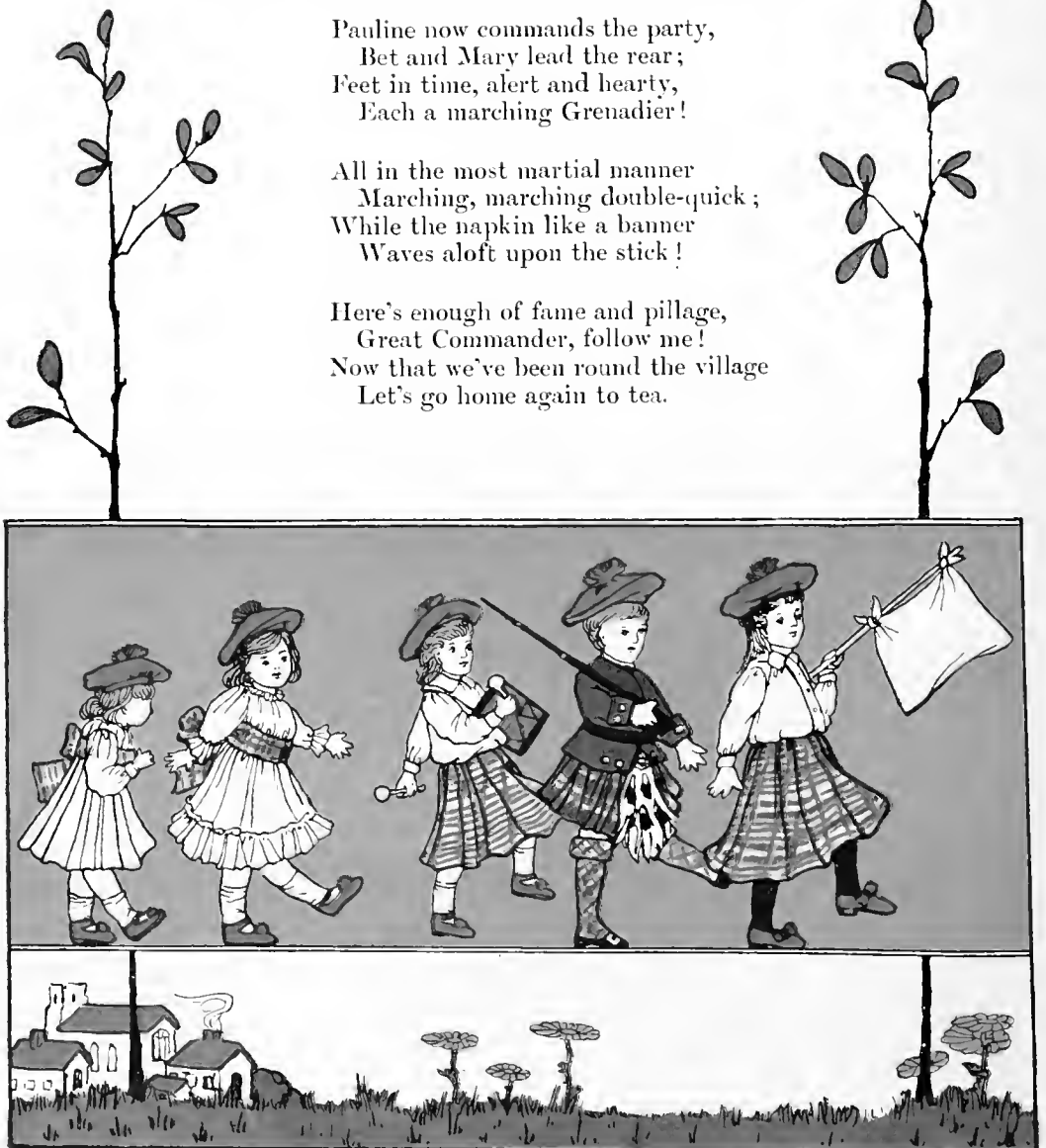
Stevenson



Pauline now commands the party,
Bet and Mary lead the rear;
Feet in time, alert and hearty,
Each a marching Grenadier!

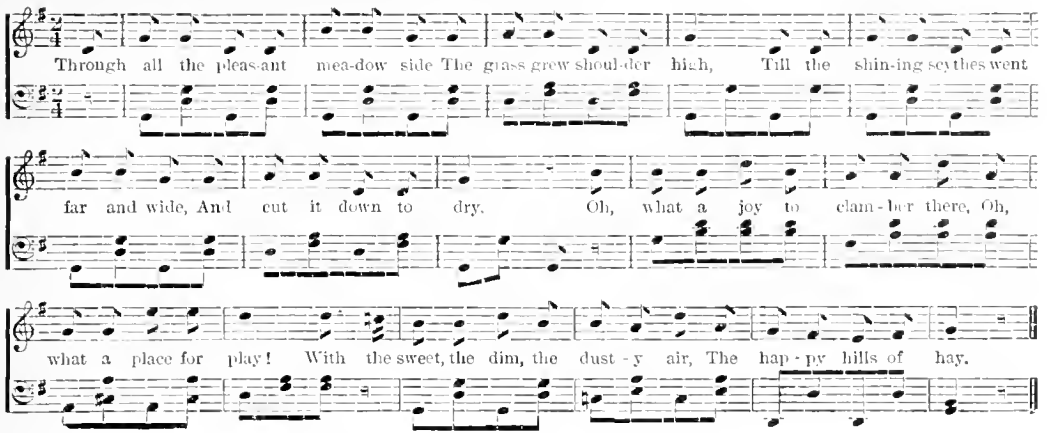
All in the most martial manner
Marching, marching double-quick;
While the napkin like a banner
Waves aloft upon the stick!

Here's enough of fame and pillage,
Great Commander, follow me!
Now that we've been round the village
Let's go home again to tea.



The Hayloft

Stevenson



These green and sweetly smelling crops,
They led in waggons home;
And they piled them here in mountain tops,
For mountaineers to roam.
O what a joy, &c.

Here is Mount Clare, Mount Rusty-nail,
Mount Eagle and Mount High;—
The mice that in these mountains dwell,
No happier are than I!
O what a joy, &c.

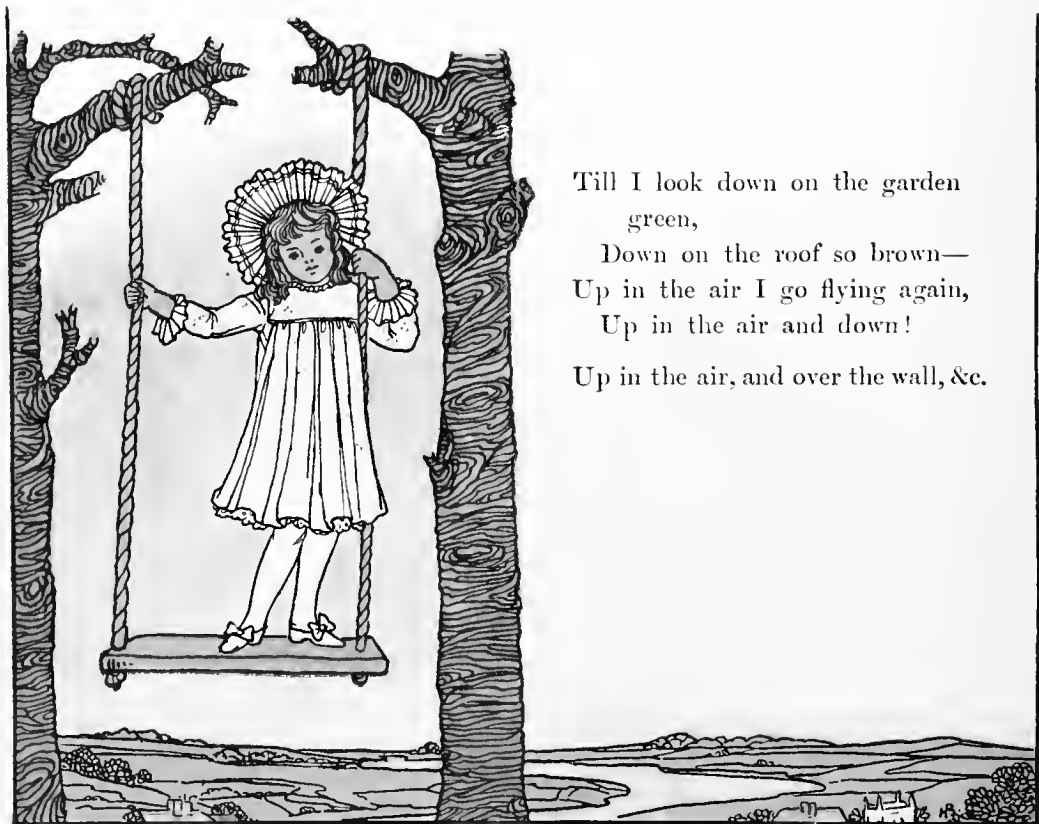


The Swing

Stevenson



How do you like to go up in a swing, Up in the air so blue?... Oh I do think it the
pleasantest thing Ev-er a child can do. Up in the air and o-ver the wall,.....
Till I can see so wide, Riv-ers and trees and cat-tle and all o-ver the coun-try
side, Riv-ers and trees and cat-tle and all o-ver the coun-try side.



Till I look down on the garden
green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!
Up in the air, and over the wall, &c.

The Land of Counterpane

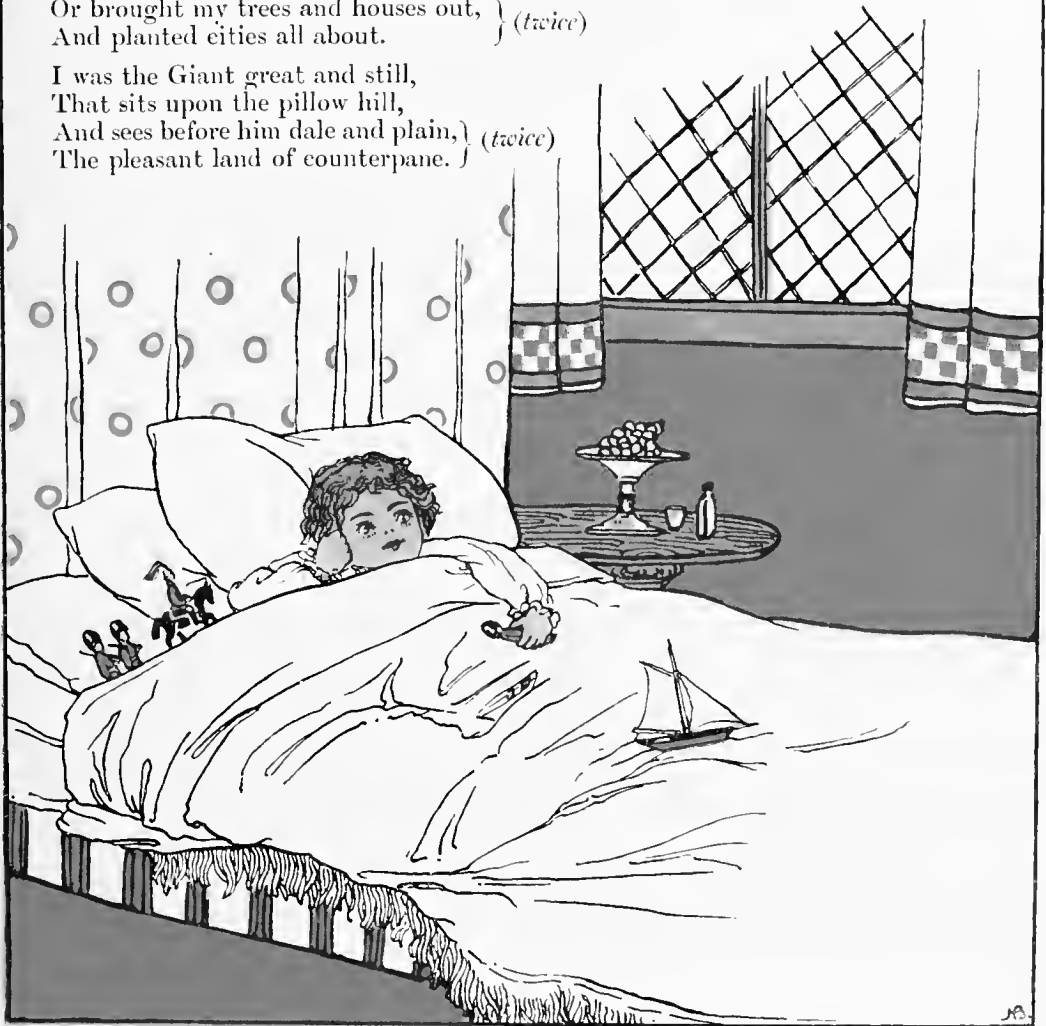
Stevenson



And sometimes for an hour or so,
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills. } (twice)

And sometimes send my ships in fleets,
All up and down among the sheets;
Or brought my trees and houses out, } (twice)
And planted cities all about.

I was the Giant great and still,
That sits upon the pillow hill,
And sees before him dale and plain, } (twice)
The pleasant land of counterpane. }



The Wind

Stevenson

I saw you toss the kites on high, And blow the birds a-bout the sky, And
all a-round I heard you pass like la-dies' skirts a-cross the grass. Wind, oh
wind, O wind, a-blow-ing all day long, Wind, oh wind that sings so loud a song.

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all.
Wind, O wind, &c.

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field, of tree,
Or just a stronger child than me?
Wind, O wind, &c.



The Lamplighter

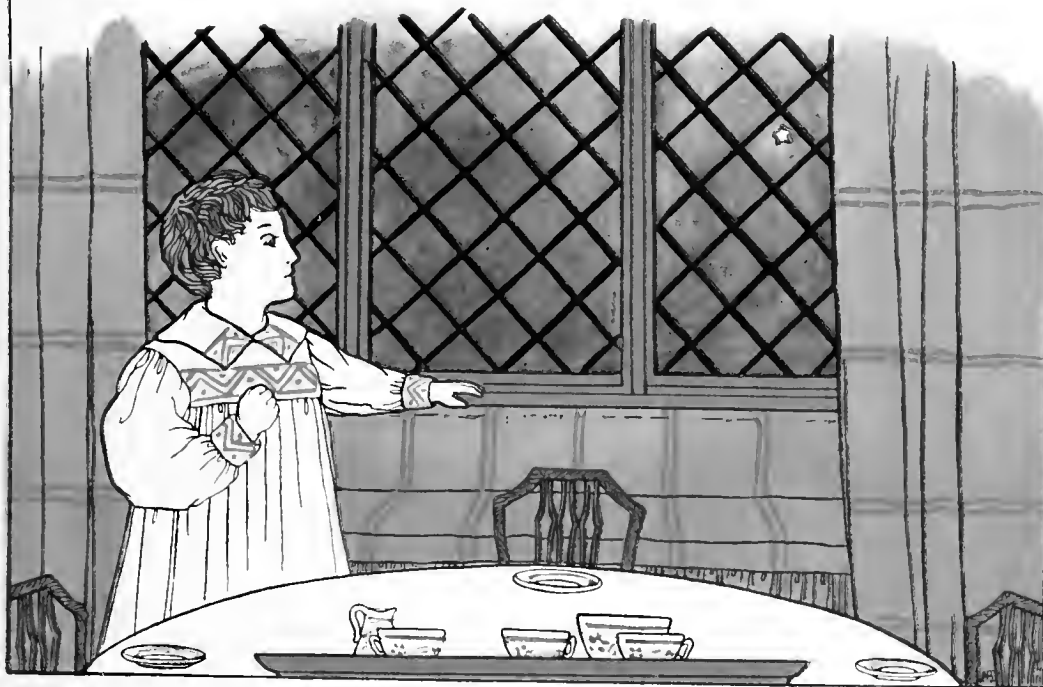
Stevenson



Now Tom would be a driver and Maria go to sea,
And my papa's a banker and as rich as he can be;
But I, when I am stronger, and can choose what I'm to do,
O Leerie, I'll go round at night and light the lamps with you.

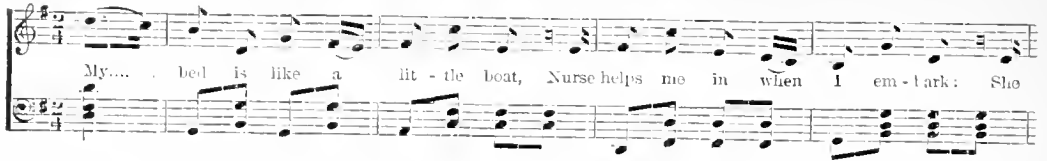


For we are very lucky, with a lamp before the door,
And Leerie stops to light it as he lights so many more;
And O! before you hurry by with ladder and with light,
O Leerie, see a little child and nod to him to-night!



My Bed is a Boat

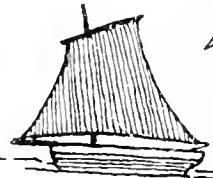
Stevenson



At night I go on board and say
Good-night to all my friends on shore;
I shut my eyes and sail away,
And see and hear no more.

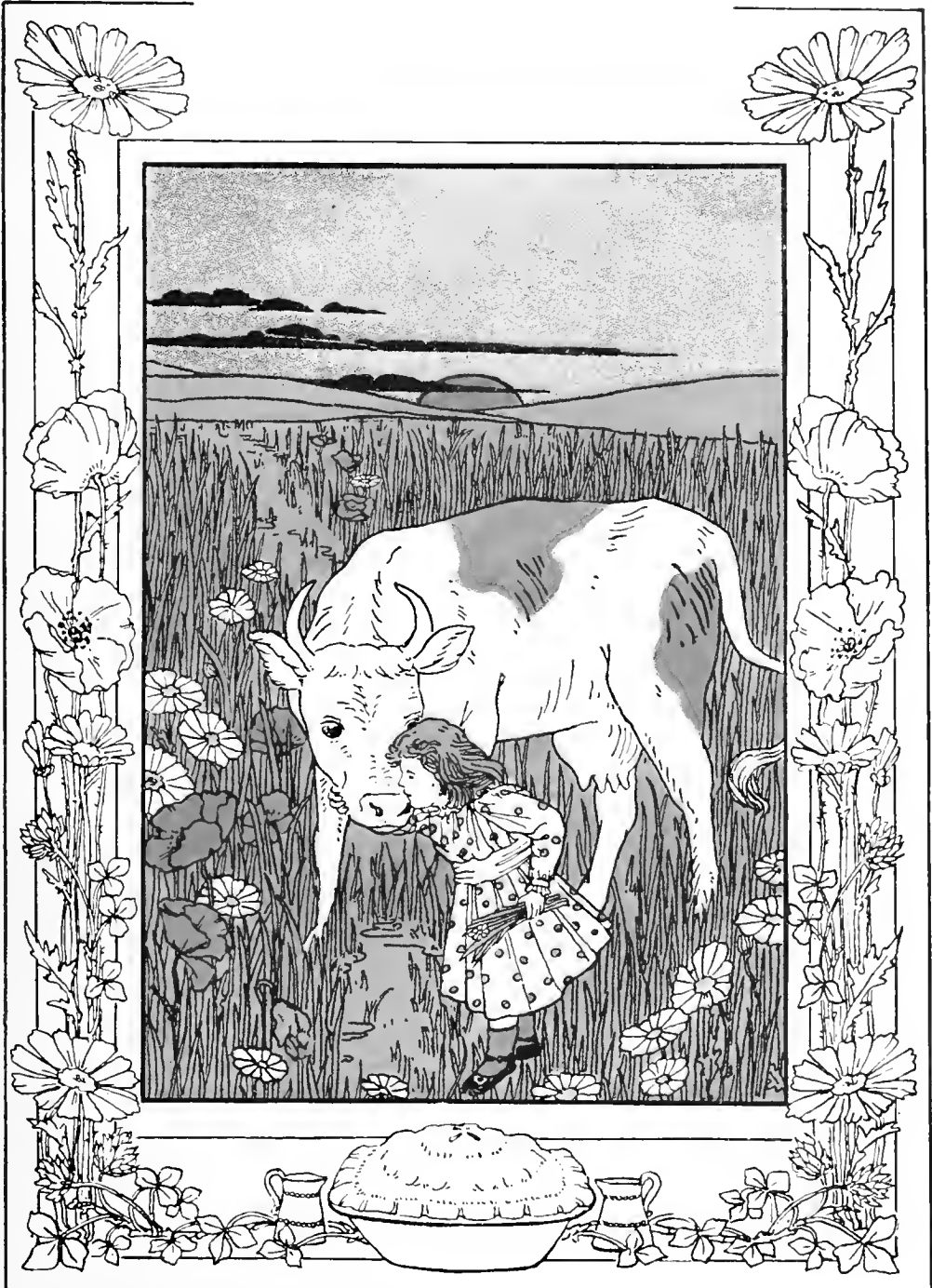
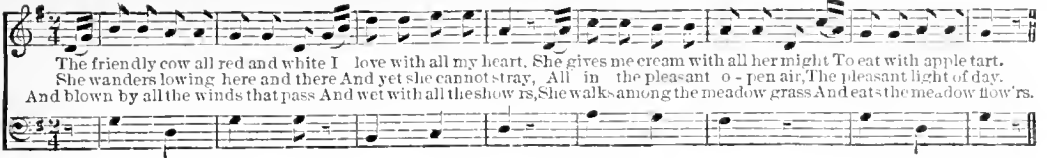
And sometimes things to bed I take,
As prudent sailors have to do:
Perhaps a slice of wedding-cake,
Perhaps a toy or two.

All night across the dark we steer,
But when the day returns at last,
Safe in my room' beside the pier,
I find my vessel fast.



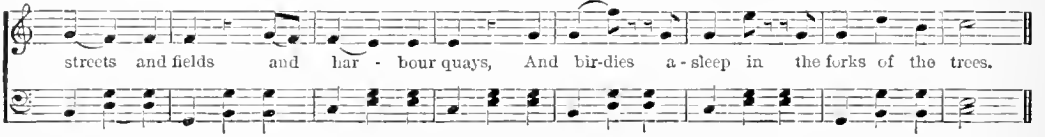
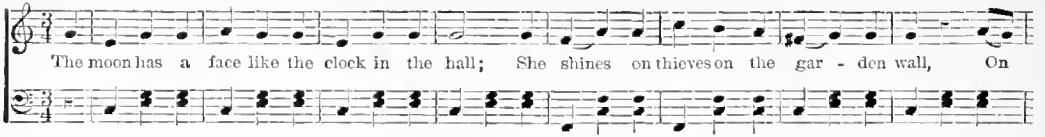
The Cow

Stevenson



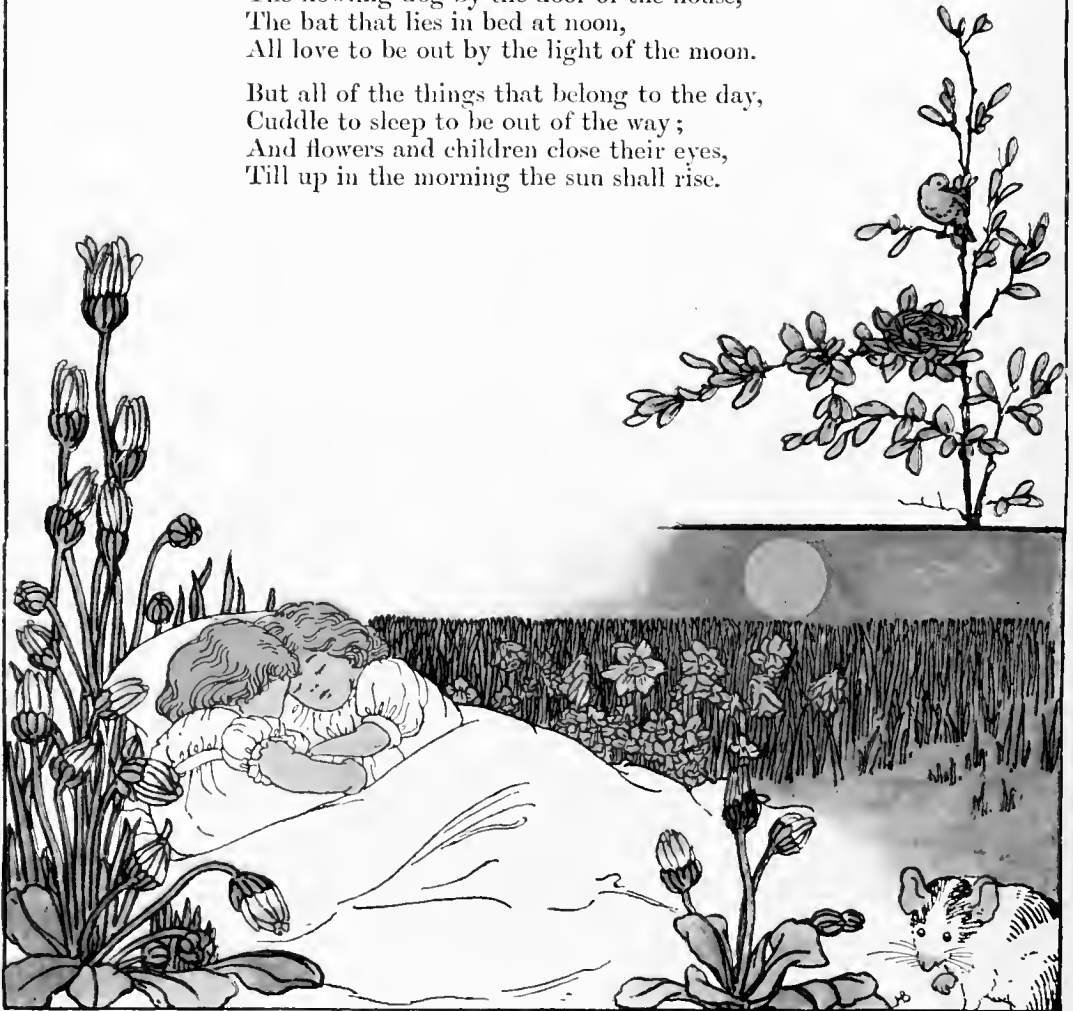
The Moon

Stevenson



The squalling cat and the squeaking mouse,
The howling dog by the door of the house,
The bat that lies in bed at noon,
All love to be out by the light of the moon.

But all of the things that belong to the day,
Cuddle to sleep to be out of the way;
And flowers and children close their eyes,
Till up in the morning the sun shall rise.



Bed in Summer

Stevenson

(Repeat from A to B for first three verses.)

A

1. In win - ter I get up at night, And dress by yet - low can - die
2. I have to go to bed and see Birds still hop - ping on the
3. And does it not seem hard to you, When all the sky is clear and



B

light. In sum - mer, quite the oth - er way, I have to go to bed by day,
tree. Or hear the grown up peo - ple's feet, Still go - ing past me in the street,
blue, And I should like so much to play, To have to go to bed by day!



After 3rd verse only.

When I should like so much to play, I have to go to
bed by day! I have to go to bed by day!



Where go the Boats

Stevenson

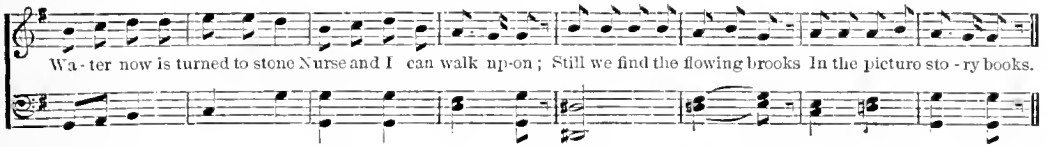
Dark brown is the riv - er and gold - en is the sand, It flows a - long for
ev - er with trees on ei - ther hand; Green leaves a - float - ing,
cas - tles of the foam, Boats of mine a - boat - ing Where will all come
home? Boats of mine a - boat - ing, Where will all come home?

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are printed below the vocal lines.

On goes the river,
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore.
Other little children
Shall bring my boats ashore.





All the pretty things put by,
 Wait upon the children's eye,
 Sheep and shepherds, trees and crooks,
 In the picture story-books.

We may see how all things are,
 Seas and cities, near and far,
 And the flying fairies' looks,
 In the picture story-books.



Keepsake Mill

Stevenson

O-ver the bor-ders, a sin with-out par-don, Break-ing the branches and crawling be-low,

Out through the breach in the wall in the gar-den, Down by the banks of the riv-er we go.

Here is the mill with the hum-ming of thun-der, Here is the weir with the won-der of foam.

Here is the sluice with the race run-ning un-der, Mar-vel-lous places, though handy to home.

Sounds of the village grow stiller and stiller,
 Stiller the note of the bird on the hill;
 Dusky and dim are the eyes of the miller,
 Deaf are his ears with the moil of the mill.

Years may go by and the wheel in the river,
 Wheel as it wheels for us, children, to-day,
 Wheel and keep roaring and foaming for ever,
 Long after all the boys are away.

Home from the Indies and home from the ocean,
 Heroes and soldiers we all shall come home;
 Still we shall find the old mill wheel in motion,
 Turning and churning that river to foam.

You with the bean that I gave when we quarrelled,
 I with your marble of Saturday last,
 Honoured and old and all gaily apparelled,
 Here we shall meet and remember the past.

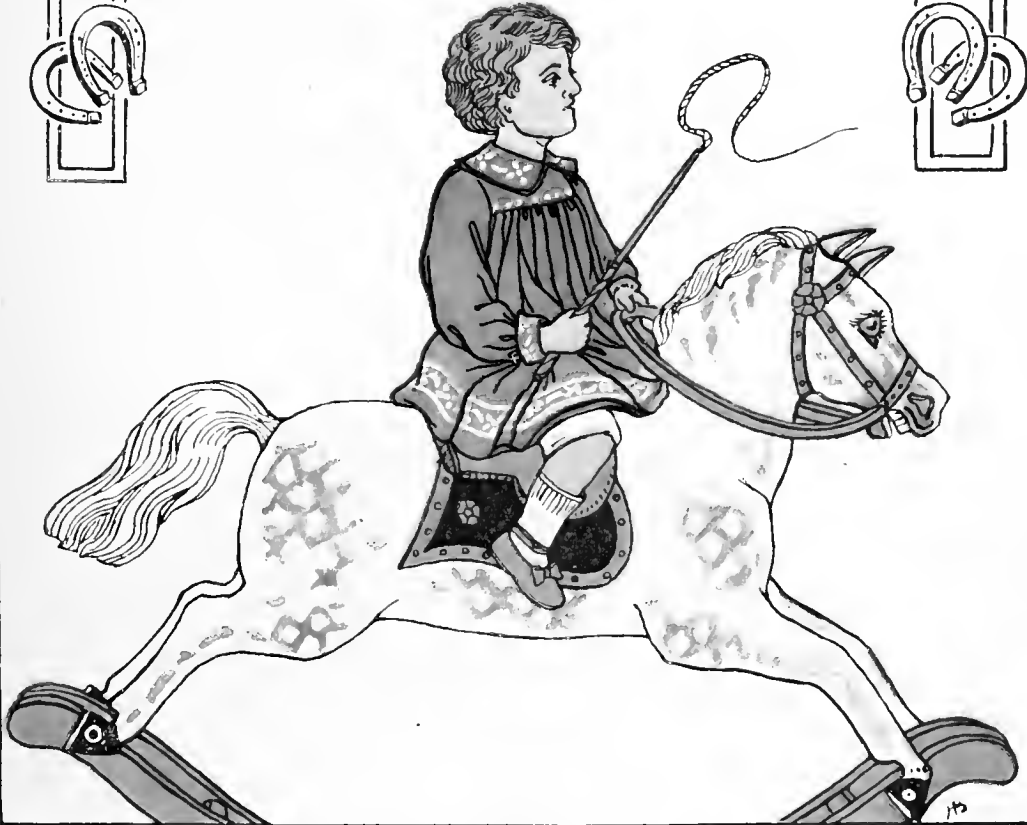


Hop, hop, hop



Tip, tip, tap,
Pray don't throw me off,
If you do you'll get a whipping—
Pony pray take care of tripping,
Do not throw me off! (*twice*)

Woh, woh, woh,
Now no further go,
You have been so good to-day,
You shall have some nice chopped hay,
Now no further go! (*twice*)



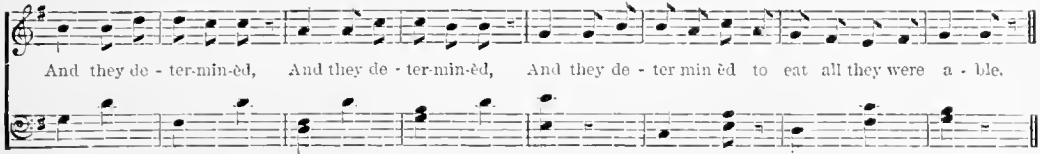
Molly Malone

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "In Dub - lin's fair ci - ty, Where the girls are so pret - ty, 'Twas there I first met with my Mol - ly Ma - lone. Through streets broad and nar - row She wheeled her wheel - bar - row, Crying, 'Cock - les and mus - sels, a live, a - live, oh! Cock - les a - live, mus - sels a - live.' Crying, 'Cock - les and mus - sels, a - live, a - live, oh!'"

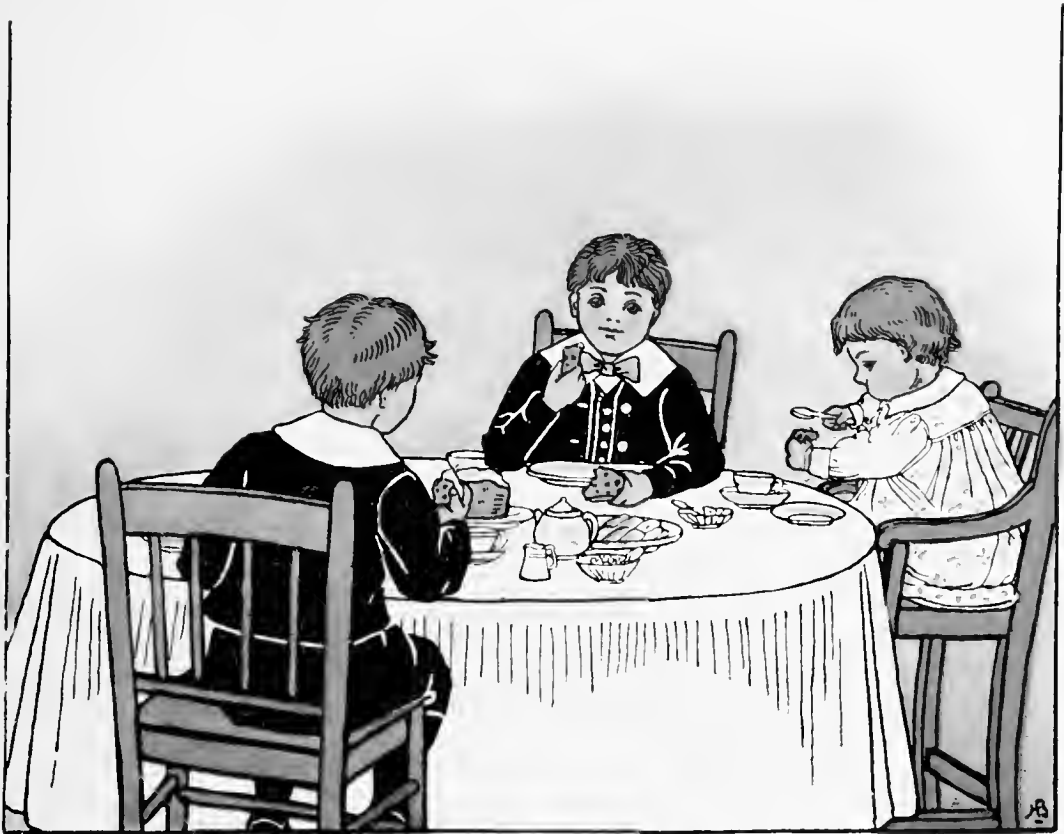


She was a fishmonger,
But sure 'twas no wonder,
For so were her father and mother before,
And they each wheel'd their barrow
Through streets broad and narrow,
Crying cockles, &c.

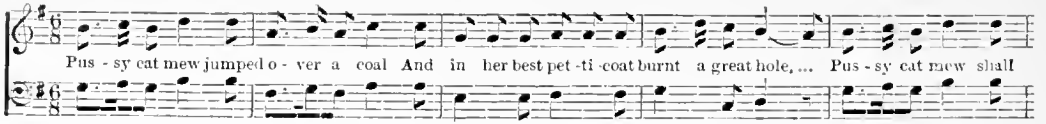
Three Jolly Little Boys



2 Then drink, boys, eat, boys, sitting round a table, (*twice*)
For to-night we'll merry be (*3 times*), and feast while we are able.



Pussy Cat Mew



Wee Willie Winkie

Wee Wil-lie Wink-ie runs through the town, Up-stairs and down stairs in his night-gown;

Peeping thro' the win-dow, cry-ing thro' the lock, And all the children in their beds, It's past ten o'-clock.



A B C D

Let us say the al-pha-bet, Let us say the al-pha-bet, Let us say the al-pha-bet, as it should be said.
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.



Mary Rides

Ma - ry rides up - on a horse, Trot - ting ve - ry fast of course;

The first system of musical notation for the song 'Mary Rides'. It consists of a vocal line in G major and 6/8 time, and a piano accompaniment line. The lyrics are: 'Ma - ry rides up - on a horse, Trot - ting ve - ry fast of course;'.

Ma - ry rides in a sub - ma - rine, Down in the sea where the wa - ter's green;

The second system of musical notation. The lyrics are: 'Ma - ry rides in a sub - ma - rine, Down in the sea where the wa - ter's green;'.

Ma - ry rides in an ae - ro - plane, Up in the clouds with the winds and rain;

The third system of musical notation. The lyrics are: 'Ma - ry rides in an ae - ro - plane, Up in the clouds with the winds and rain;'.

Ma - ry rides in a lit - tle boat, Dressed in her lit - tle blue sai - lor's coat.

The fourth system of musical notation. The lyrics are: 'Ma - ry rides in a lit - tle boat, Dressed in her lit - tle blue sai - lor's coat.'

Ma - ry rides in a mo - tor car That goes with a jump and a jolt and a jar,

The fifth system of musical notation. The lyrics are: 'Ma - ry rides in a mo - tor car That goes with a jump and a jolt and a jar,'.

When she's as tired as she can be, Ma - ry rides home on her dad - dy's knee.

The sixth system of musical notation. The lyrics are: 'When she's as tired as she can be, Ma - ry rides home on her dad - dy's knee.'



Home, Sweet Home

'Mid plea - sures and pa - la - ces... though we may roam, Be it ev - er so hum - ble, There's
no ... place like home; A charm from the skies seems to hal - low us there, Which seek through the world is not
met...with else-where. Home! home, home, sweet home, There's no... place like home, there's no... place like home.

The musical score is written in G major and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are printed below the vocal line.

An exile from home splendour dazzles in vain,
But give me my lowly thatch'd cottage again,
The birds singing gaily that came at my call,
Give me them with the peace of mind dearer than all.

Home! home! &c.



God save the King



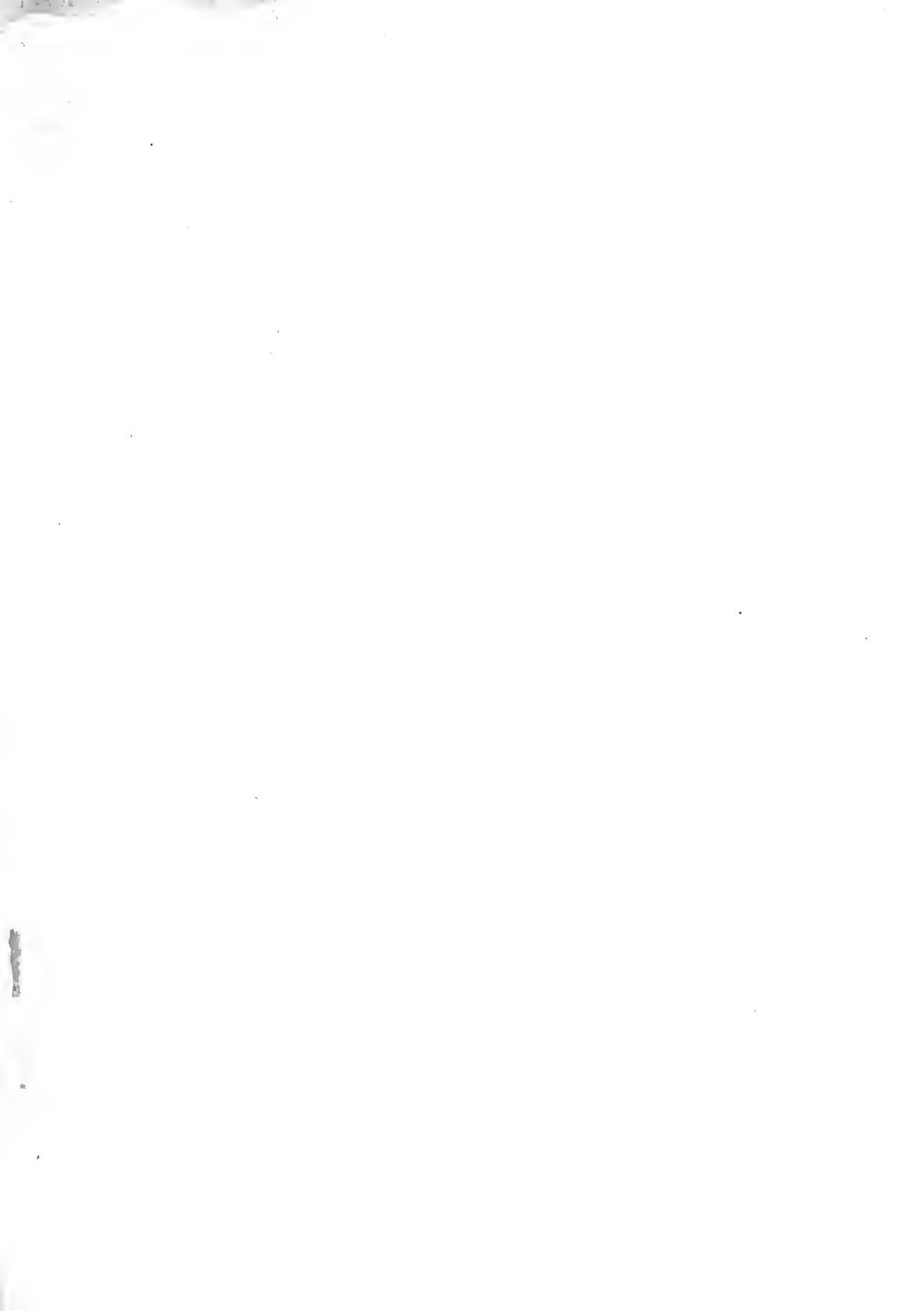
O Lord our God, arise,
Scatter his enemies
And make them fall,
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

Thy choicest gifts in store,
On him be pleased to pour,
Long may he reign.
May he defend our laws,
And ever give us cause,
To sing with heart and voice,
God save the King.



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CENTRAL CIRCULATION
CHILDREN'S ROOM





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