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# ETE SEEGER

AMERICAN FOLK, GAME & ACTIVITY SONGS

*for children*



Smithsonian Folkways Recordings

# Pete Seeger American Folk, Game & Activity Songs for Children

HDCD

SFW CD 45056 © © 2000 Smithsonian Folkways Recordings

Previously issued as *American Folk Songs for Children* F 7601 (1953), SFW 45020 (1990), and *American Game and Activity Songs for Children* F 7674 (1962), SFW 45025 (1990).

*Kick off your shoes, tap your feet, and clap your hands along with Pete Seeger, whose contagious performances have introduced generations of children to the richness of traditional American music. Accompanied by his banjo, Pete Seeger presents 22 songs for young children that the whole family will enjoy. Extensive notes include lyrics and some instructions for dance. Especially for children 3 to 7. 59 minutes, 23 page booklet.*

## Part 1

### American Folk Songs for Children

- 3:10 Bought Me A Cat
- 2:14 Jim Crack Corn
- 3:05 The Train Is A-Coming
- 2:35 This Old Man
- 4:21 Frog Went A-Courting
- 2:03 Jim Along Josie
- 1:42 There Was a Man and He Was Mad
- 2:57 Clap Your Hands
- 1:51 She'll Be Coming 'Round  
the Mountain
- 2:00 All Around the Kitchen
- 2:34 Billy Barlow

## Part 2

### American Game and Activity Songs for Children

- 2:17 I Know a Little Girl
- 2:46 I Want to Be a Farmer
- 3:30 Skip to My Lou
- 4:58 Candy Gal
- 0:56 Ring Around the Rosy/Here We Go  
Round the Mulberry Bush/London Bridge
- 1:43 Shoo Fly
- 1:44 Liza Jane
- 2:27 Pig in the Parlor
- 2:52 New River Train
- 1:42 Yankee Doodle
- 4:15 Jolly Is the Miller



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# Pete Seeger

## *American Folk, Game & Activity Songs for Children*

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### Part I:

#### **American Folk Songs for Children**

- 1 Bought Me a Cat\* 3:10
- 2 Jim Crack Corn\* 2:14
- 3 The Train Is A-Coming\* 3:05
- 4 This Old Man\* 2:35
- 5 Frog Went A-Courting\* 4:21
- 6 Jim Along Josie\* 2:03
- 7 There Was a Man and He  
Was Mad\* 1:42
- 8 Clap Your Hands\* 2:57
- 9 She'll Be Coming Round  
the Mountain\* 1:51
- 10 All Around the Kitchen\* 2:00
- 11 Billy Barlow\* 2:34

### Part II:

#### **American Game and Activity Songs for Children**

- 12 I Know a Little Girl 2:17
- 13 I Want to Be a Farmer 2:46
- 14 Skip to My Lou 3:30
- 15 Candy Gal 4:58
- 16 Ring Around the Rosy/Here We  
Go Round the Mulberry Bush/  
London Bridge 0:56
- 17 Shoo Fly 1:43
- 18 Liza Jane 1:44
- 19 Pig in the Parlor 2:27
- 20 New River Train 2:52
- 21 Yankee Doodle 1:42
- 22 Jolly Is the Miller 4:15

(\*tracks 1-11 from arrangements by Ruth Crawford Seeger)

## Introduction

*American Folk, Game & Activity Songs for Children* presents the contents of two different, but related, children's albums recorded by Pete Seeger: *American Folk Songs for Children*, originally issued in 1953 (tracks 1-11), and *American Game and Activity Songs for Children*, originally issued in 1962 (tracks 12-22). When they were issued over forty years ago, the songs on these recordings were already old; but polished and improved by generations of children and parents, they are wonderful songs still.

Pete Seeger selected the first eleven tracks from an anthology of folk songs for children assembled by his stepmother, Ruth Crawford Seeger: *American Folk Songs for Children*, a book of musical notations and notated guides, for home and school, published by Doubleday & Company in 1948, and still in print. The original notes included selections from

the book, printed below, indices, and song texts. Tracks 12-22 focus on songs with associated activities — especially dances. Many of these are “play-party” songs, a term that means the song is like a dance, but since dancing was considered sinful to some people, they were called play-party. The original notes for this volume gave the song texts and in some cases brief descriptions for how the song was danced (for example, tracks 14, 15, and 18). For more information on play-party songs see Iona Opie and Peter Opie, *The Singing Game* (Oxford University Press, 1985).

Ruth Crawford Seeger (1901-1953) was an avant-garde composer who agreed to transcribe recordings of rural music from the collections at the Library of Congress. She was amazed and delighted by what she found; her careful transcriptions became landmarks in the presentation of traditional music and made her an important figure in the

American folk music revival as well as a pioneer in the use of American folk songs in children's music education. Raising four children, participating in cooperative schooling, and endowed with a rich musical background, Ruth Crawford Seeger assembled a collection of songs meant to draw parents and children together in song and activities. (For more information on her, see Judith Tick, *Ruth Crawford Seeger, A Composer's Search for American Music* [Oxford University Press, 1997].) Her teenage stepson Pete Seeger spent a lot of time around her house when she was transcribing these, and selected some of his favorites for this recording.

Carl Sandburg wrote of *American Folk Songs for Children*:

*Ruth Seeger's songbook is no sudden notion. It represents many years of a rare mother living with her music and her children. Her collection embodies an extraordinary array of time-tested songs*

*for little ones, many of them so old they have been forgotten and now have the freshness of the new* (Seeger 1948:7).

Several of Ruth Crawford Seeger's children also recorded songs from her anthologies: Peggy Seeger, *Animal Folk Songs for Children: Selected from Ruth Crawford Seeger's Animal Folk Songs for Children* (Folkways 7551, 1957); and Peggy, Barbara, and Penny Seeger, *American Folk Songs for Christmas* (Folkways 7553, 1957). Mike, Peggy, and Penny Seeger later revisited the anthologies and produced further recordings in the 1980s, singing with some of their own children: *American Folk Songs for Children* (Rounder 8001/2/3) and *American Folk Songs for Christmas* (Rounder 0268/0269). But Pete Seeger's tribute to Ruth Crawford Seeger's book was the first, and has been a children's favorite for many years.

Pete Seeger's life and music have been documented in dozens of publications, most recently in his autobiographical songbook *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out! Publications, 1993) and many recordings — he appears on fifty-four albums on Folkways, and many others issued by Columbia Records beginning in the 1960s. His music and stories for children have been an important part of the Folkways catalogue for over forty years. His other Folkways recordings are listed at the back of this booklet. For additional recordings of children's music on Folkways, write to

the "Children's Recording List" at Smithsonian Folkways Recordings. The address is listed at the back of this booklet. Or visit our Web site at [www.si.edu/folkways](http://www.si.edu/folkways).

These songs were meant to be sung along with, danced to, and taught to friends. Enjoy them, learn them, and pass them along.

*Anthony Seeger, November 1999  
Curator and Director,  
Smithsonian Folkways Recordings*

## **Introductory notes from American Folk Songs for Children**

*by Ruth Crawford Seeger*

Lilla Belle Pitts wrote in the introduction to my book:

*American Folk Songs for Children is truly as much a child's book as it is a book for parents and teachers. For it is made up of songs that have been shaped by folk wisdom. That is, by children and grown-ups who have been, and continue to be, moved to give voice to what has been felt, heard, seen, and lived through (Seeger 1948:9).*

### ***How the Book Grew***

These songs were sung around the home with our two children, and at schools with other children of varying ages.... The songs are folk (traditional) songs — tunes and words — current in many parts of North America where the English language is dominant.

This kind of traditional or folk music is thoroughly identified with the kind of people who made America as we know it.... They made it and are still making it.... If it is one of the aims of education to induct the child into the realities of the culture in which he will live... [this music] should occupy a familiar place in the child's daily life. This music has been a natural part of work, play, sleep, fun, ridicule, love, and death.... Through it one can grow in intimate appreciation of the railroads it helped build, the cotton it helped pick, the ships it helped sail, the landscapes it made less lonely.

Ruth Crawford Seeger, 1948

# Classification of tracks 1-11, using Ruth Crawford Seeger's categories

## Index of Songs by Topics

### Songs especially adapted to the very young (2-3 years):

*This Old Man*  
*All Around the Kitchen*  
*Clap Your Hands*  
*The Train Is A-Coming*  
*There Was a Man and He Was Mad*  
*Jim Along Josie*

### SUBJECT INDEX:

#### Animals:

*Billy Barlow*  
*Bought Me a Cat*  
*Frog Went A-Courting*  
*Jim Crack Corn*

#### Buying and Selling

*Bought Me a Cat*

#### Counting and Numbers

*This Old Man*

#### Family and Home Activities

*All Around the Kitchen*

#### Gardens and Gardening

*Clap Your Hands*

#### Going Places

*The Train Is A-Coming*

#### Nonsense

*Billy Barlow*  
*Bought Me a Cat*  
*Frog Went A-Courting*  
*There Was a Man and He Was Mad*

### INDEX OF SONGS BY RHYTHM:

#### General Rhythm

*Clap Your Hands*  
*Jim Along Josie* (10 examples)

#### Clapping and Rhythm Band

*All Around the Kitchen*  
*Jim Along Josie*  
*There Was a Man and He Was Mad*

#### Jumping and Hopping

*There Was a Man and He Was Mad*

#### Rolling

*Jim Along Josie*

#### Hammering, Knocking, etc.

*This Old Man*

#### Skipping

*Billy Barlow*

#### Stretching

*Clap Your Hands*

#### Swinging

*Billy Barlow*

### OTHER INDICES:

#### Tone Play

*Bought Me a Cat*  
*There Was a Man and He Was Mad*

#### Games

*All Around the Kitchen*

#### Finger Play

*Clap Your Hands*  
*This Old Man*

#### Small Drama

*Billy Barlow*  
*She'll Be Coming Round the Mountain*

#### Building the Railroad

*The Train Is A-Coming*

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## A personal note from Pete Seeger

These recordings were made a half century ago when I was not as conscious as I am now of the need to make our country more truly democratic for women as well as men, for people of diverse ethnic backgrounds, whether they arrived on these shores recently or thousands of years ago. I hope that young people who hear this recording will continue to use the folk process to change some of the words! (See tracks 1 and 19 for example.)

Pete Seeger  
Beacon, NY  
September 1999

## **Part 1: American Folk Songs for Children**

### **1. Bought Me a Cat**

I bought me a cat, the cat pleased me/Fed my  
cat under yonder tree  
Cat went fiddle-i-fee, fiddle-i-fee.

I bought me a hen, the hen pleased me/Fed  
my hen under yonder tree  
Hen went chipsey, chopsey/Cat went fiddle-i-fee,  
fiddle-i-fee.

I bought me a duck, the duck pleased  
me/Fed my duck under yonder tree  
Duck went slishy, sloshy/Hen went chipsey,  
chopsey/Cat went fiddle-i-fee, fiddle-i-fee.

I bought me a goose, the goose pleased  
me/Fed my goose under yonder tree  
Goose went qua, qua/Duck went slishy,  
sloshy/Hen went chipsey, chopsey  
Cat went fiddle-i-fee, fiddle-i-fee.

I bought me a dog, the dog pleased me/Fed  
my dog under yonder tree

Dog went bow, wow/Goose went qua,  
qua/Duck went slishy, sloshy  
Hen went chipsey, chopsey/Cat went fiddle-i-fee,  
fiddle-i-fee.

I bought me a sheep, the sheep pleased  
me/Fed my sheep under yonder tree  
Sheep went baa, baa/Dog went bow,  
wow/Goose went qua, qua  
Duck went slishy, sloshy/Hen went chipsey,  
chopsey Cat went fiddle-i-fee, fiddle-i-fee.

I bought me a cow, the cow pleased me/Fed  
my cow under yonder tree  
Cow went moo, moo/Sheep went baa,  
baa/Dog went bow, wow  
Goose went qua, qua/Duck went slishy, sloshy  
Cat went fiddle-i-fee, fiddle-i-fee.

I bought me a horse, the horse pleased  
me/Fed my horse under yonder tree  
Horse went neigh/Cow went moo,  
moo/Sheep went baa, baa  
Dog went bow, wow/Goose went qua, qua  
Duck went slishy, sloshy/Hen went chipsey,  
chopsey Cat went fiddle-i-fee, fiddle-i-fee.

Well, I bought me a baby, the baby pleased  
me/Fed my baby under yonder tree

Baby went mammy, mammy/Horse went  
neigh/Cow went moo, moo  
Dog went bow, wow/Goose went qua,  
qua/Duck went slishy, sloshy  
Hen went chipsey, chopsey/Cat went fiddle-i-fee,  
fiddle-i-fee.

I bought me a woman, the woman pleased  
me/Fed my woman under yonder tree  
Woman cried honey, honey/Baby went  
mammy, mammy Horse went neigh/Cow  
went moo, moo/Sheep went baa, baa  
Dog went bow, wow/Goose went qua,  
qua/Duck went slishy, sloshy Hen went chipsey,  
chopsey/Cat went fiddle-i-fee, fiddle-i-fee.

### **2. Jim Crack Corn (Big Old Owl)**

Big old owl with eyes so bright/On many a  
dark and starry night,  
I've often heard my true love say:/"Sing all  
night and sleep all day."

Refrain:

Jim crack corn, I don't care (3x)  
Old Master's gone away.

Said the blackbird to the crow: "Down the  
cornfield let us go

Pulling up corn has been our trade/Ever  
since Adam and Eve was made."

Refrain

Said the sheldrake to the crane: "When do  
you think we'll have some rain?  
The farm's so muddy and the brook's so  
dry/If it wasn't for the tadpoles, we'd all die."

Refrain

When I was a boy I used to wait/On Master's  
table and pass the plate,  
Hands round the bottle when it got dry/And  
brush away the blue-tail fly.

Refrain

### **3. The Train Is A-Coming**

The train is a-coming, oh, yes, (2x).  
The train is a-coming (2x)  
The train is a-coming, oh, yes.

Who'll be the engineer, oh, yes, etc.

Who'll be the coal car, oh, yes, etc.



Mary is the engineer, oh, yes, etc.

Pete is the brakeman, oh, yes, etc.

Who'll be the conductor, oh, yes, etc.

Who'll be the passengers, oh, yes, etc.

Better get your ticket, oh, yes, etc.

Let's see you punch the ticket, oh, yes, etc.

#### 4. This Old Man

This old man, he plays one/He plays knick  
knack on his thumb,

Knick knack, paddy whack, give your dog a  
bone/This old man came rolling home.

This old man, he plays two/He plays knick  
knack on his shoe,

Knick knack, paddy whack, give your dog a  
bone/This old man came rolling home.

This old man, he plays three/He plays knick  
knack on my knee, etc.

This old man, he plays four/He plays knick  
knack on the floor, etc.

This old man, he plays five/He plays knick

knack on his hives, etc.

This old man, he plays six/He plays knick  
knack on his sticks, etc.

This old man, he plays seven/He plays knick  
knack up to heaven, etc.

This old man, he plays eight/He plays knick  
knack on his gate, etc.

This old man, he plays nine/He plays knick  
knack on his spine, etc.

This old man, he plays ten/He plays knick  
knack now and then,

Knick knack, paddy whack, give your dog a  
bone/This old man came rolling home.

#### 5. Frog Went A-Courting

Frog went a-courting and he did ride/M-hm  
(2x)

Frog went a-courting and he did ride/Sword  
and pistol by his side/M-hm.

He rode up to Miss Mousie's door/M-hm (2x)  
He rode up to Miss Mousie's door/Gave three  
raps and a very load roar/M-hm.

He said, "Miss Mouse, are you within?"/M-hm  
(2x)

"Yes, kind sir, I sit and spin, m-hm."

He took Miss Mousie on his knee,

Said, "Miss Mousie, will you marry me?"

"Without my Uncle Rat's consent,  
I would not marry the President."

Uncle Rat he laughed and shook his fat sides,  
To think his niece would be a bride.

Uncle Rat went a-running down to town,  
To buy his niece a wedding gown.

"Where will the wedding supper be?"  
"Way down yonder in the hollow tree."

"What will the wedding supper be?"  
"A fried mosquito and a black-eyed pea."

First to come in was a flying moth,  
She laid out the tablecloth.

Next to come in was a Juney bug,  
Carrying a water jug.

Next to come in was a bumberly bee,  
Balancing a fiddle on his knee.

Next to come in was a broken-backed flea,  
Danced a jig with a bumberly bee.

Next to come in was Missus Cow,  
Tried to dance but she didn't know how.

Next to come in was a little black tick,  
He ate so much he made himself sick.

Next to come in was Doctor Fly,  
Said, "Mister Tick, you'll surely die."

Next to come in was a big black snake,  
Ate up all of the wedding cake.

Next to come in was an old gray cat,  
She swallowed the mouse and ate up the rat.

Mister Frog went a-hopping over the brook,  
A lily-white duck came and swallowed him up.

Little piece of cornbread lying on the shelf,  
If you want anymore you can sing it yourself.

#### 6. Jim Along Josie

Hey jim along, jim along Josie/Hey jim along,  
jim along Jo. (Repeat)

Walk jim along, jim along Josie, etc.

Hop jim along, jim along Josie, etc.

Tiptoe along, jim along Josie, etc.

Crawl along, jim along Josie, etc.



Swing along, jim along Josie, etc.  
Roll jim along, jim along Josie, etc.  
Jump jim along, jim along Josie, etc.  
Run jim along, jim along Josie, etc.

### 7. There Was a Man and He Was Mad

There was a man and he was mad/And he  
jumped into the pudding bag.

The pudding bag it was so fine/That he  
jumped into a bottle of wine.

The bottle of wine it was so clear/That he  
jumped into a bottle of beer.

The bottle of beer it was so thick/That he  
jumped into a walking stick.

The walking stick it was so narrow/That he  
jumped into a wheelbarrow.

The wheelbarrow it began to crack/And he  
jumped onto a horse's back.

And the horse's back began to break/So he  
jumped into a chocolate cake.

The chocolate cake it was so rotten/That he

jumped into a bag of cotton.

The bag of cotton caught on fire/And blew  
him up to Jeremiah.

Pouf!

### 8. Clap Your Hands

Clap, clap, clap your hands/Clap your hands  
together. (Repeat)

Stamp, stamp, stamp your feet, etc.

Tap, tap, tap your shoes, etc.

Nod, nod, nod your head, etc.

Shake, shake, shake your hands, etc.

Stretch, stretch, stretch up high, etc.

Wheels, wheels, going round, etc.

Dig, dig, dig the ground, etc.

See, see, see the moon, etc.

Sing, sing, sing a song, etc.

### 9. She'll Be Coming 'Round the Mountain

She'll be comin' round the mountain when  
she comes, etc.

She'll be driving six white horses when she  
comes, etc.

Oh, we'll all go out and meet her when she  
comes, etc.

And we'll all have chicken and dumplings  
when she comes, etc.

She'll be wearin' red pajamas, etc.

### 10. All Around the Kitchen

All around the kitchen/Cocky doodle doodle  
doo (2x).

Now you stop right still/Cocky doodle doodle  
doo.

Put your right foot up, etc.

Raise your left hand high, etc.

Put your hand on your hip, etc.

And the other on your toe, etc.

Now you close both eyes, etc.

And you turn all around, etc.

All around the kitchen/Cocky doodle doodle  
doo (2x).

### 11. Billy Barlow

"Let's go hunting," says Risky Rob/"Let's go  
hunting," says Robin to Bob

"Let's go hunting," says Dan'l to Joe/"Let's go  
hunting," says Billy Barlow.

"What shall I hunt?" says Risky Rob/"What  
shall I hunt?" says Robin to Bob  
"What shall I hunt?" says Dan'l to Joe/"Hunt  
for a rat," says Billy Barlow.

"How shall I get him?" says Risky Rob/"How  
shall I get him?" says Robin to Bob  
"How shall I get him?" says Dan'l to Joe/"Go  
borrow a gun," says Billy Barlow.

"How shall I haul him?" etc. (3x)  
"Go borrow a wagon," says Billy Barlow.  
"How shall we divide him?" etc. (4x)

"I'll take shoulder," says Risky Rob/"I'll take  
side," says Robin to Bob

"I'll take ham," says Dan'l to Joe/"Tail bone

mine," says Billy Barlow.

"How shall we cook him?" etc. (4x)

"I'll broil shoulder," says Risky Rob/"I'll fry side," says Robin to Bob

"I'll boil ham," says Dan'l to Joe/"Tail bone raw," says Billy Barlow.

## Part II: American Game and Activity Songs for Children

### 12. I Know a Little Girl

I know a little girl with red pajamas, red pajamas, red pajamas

I know a little girl with red pajamas, red pajamas on.

I know a little girl who sings a song, sings a song, sings a song

I know a little girl who sings a song, sings it all day long.

This is the little girl who sniffs the flowers, sniffs the flowers, sniffs the flowers.

This is the little girl who sniffs the flowers, sniffs them all day long.

### 13. I Want to Be a Farmer

I want to be a farmer, a farmer, a farmer.

I want to be a farmer, and by my lady stand.

With a pitchfork on my shoulder, my shoulder, my shoulder.

With a pitchfork on my shoulder, and a sickle in my hand.

Bow, ladies, bow, gents, you know how/Swing that left hand lady round,

All promenade/All promenade/All promenade  
Swing that left hand lady round/All promenade.

### 14. Skip to My Lou

All have partners (girl on the boy's right) and form a circle. An extra player (or more) is in the center of the ring without a partner.

Everyone sings and claps in time to a verse started by the player in the center. While all are clapping, the player in the center steals someone's partner, skips around the inside of the circle (skating position) until back to the original place. The one whose partner has been stolen goes to the center and tries to steal a partner in turn.

Chorus (repeat after each verse):

Hey, hey, skip to my Lou (3x)

Skip to my Lou, my darling.

Lost my partner, what'll I do (3x)

Skip to my Lou, my darling.

I'll get another one prettier than you (3x)

Skip to my Lou, my darling.

Little red wagon painted blue (3x)

Skip to my Lou, my darling.

Flies in the sugarbowl, shoo, shoo, shoo (3x)

Skip to my Lou, my darling.

Cat's in the cream jar, what'll I do (3x)

Skip to my Lou, my darling.

We're goin' to Texas, two by two (3x)

Skip to my Lou, my darling.

Lost my partner, what'll I do (3x)

Skip to my Lou, my darling.

### 15. Candy Gal

Virginia reel formation, two lines, with partners facing. The head couple join hands

(promenade style), skip to the other end of the line, turn, and skip back until they are in the center. The head couple link right arms and swing (elbow swing style) until the boy faces the head of the line and the girl the foot. The boy does an elbow swing with the No. 2 girl (at the head of the line), while the girl does an elbow swing with the boy at the foot. The head couple then meet again in the center, swing once, and then each goes on to the next in line. After each has swung with all their opposites, the head couple swing once again in the center, then they promenade back to the head of the lines. At the head, the boy and the girl separate, the girl going to her right around the outside of the line of girls, and the boy to his left around the line of boys. They then take their places at the foot of the line, and the second couple becomes the head couple.

Lead her on, oh, Candy Gal (3x)

Oh, my lover, Candy Gal.

Swing her like you love her, Candy Gal (3x)

Oh, my lover, Candy Gal.

Wheel'm and turn'm, Candy Gal (3x)

Oh, my lover, Candy Gal.

(Repeat all verses 3x)

### **16. Ring Around the Rosy/Here We Go Round the Mulberry Bush/London Bridge**

#### **Ring Around the Rosy**

Ring around the Rosy/Pocket full of posies  
Ashes, ashes/All fall down.

#### **Here We Go Round the Mulberry Bush**

Here we go round the mulberry bush, the  
mulberry bush, the mulberry bush,  
Here we go round the mulberry bush/So  
early in the morning.

(Repeat)

#### **London Bridge**

Two people join hands in an arch. All the  
other players walk through singing the first  
verse. On the second verse ("Take the key..."),  
the couple lock in whichever player happens  
to be going through the arch at the time. On  
the third verse, the player "locked" up  
replaces one of the people in the couple, and  
the game proceeds. The next time around,  
the new person replaces the other one of the  
original couple.

London Bridge is falling down, falling down,  
falling down

London Bridge is falling down/My fair lady.

Take the key and lock her up, lock her up,  
lock her up

Take the key and lock her up/My fair lady.

### **17. Shoo Fly**

Formation: A circle of partners, girl on the  
boy's right. On the first verse, the entire  
circle goes in four steps, out four steps, in  
four steps, and out again. On the second  
verse ("I feel..."), all couples swing. (Any style  
swing is all right). On the last line of the  
verse, the boy places the girl on his left and  
the dance starts again with all having new  
partners.

Shoo fly, don't bother me (3x)  
I belong to somebody.

I feel, I feel, I feel like a morning star (2x).

(Repeat all 4x)

### **18. Liza Jane**

You go down that old fence road/I'll go down  
the lane

You can hug an old fence post/I'll hug Liza  
Jane.

Chorus (repeat 2x):

Oh, Liza, poor gal/Oh Liza Jane

Oh, Liza, poor gal/She died on the trail.

You can plant your patch of corn/I'll go plant  
a patch of cane  
I'm gonna make molasses/To sweeten little  
Liza Jane.

### **19. Pig in the Parlor**

Pete Seeger, looking back on this song in  
1999, remarked that it isn't clear to him today  
what the reference to the pig that is Irish  
meant when this dance was performed.  
Perhaps it was sung by Irish children – the pig  
is Irish like us (just as the child in the center is  
one of the children in the game). Or it may  
have had another meaning altogether – Irish  
immigrants suffered from widespread preju-  
dice and discrimination at one time.  
Whatever the meaning, the dance is a lively  
one. The pigs in the parlor steal partners

from the other dancers, and everyone gets a  
chance to be both pig and dancer. Perhaps  
that is the lesson: we take turns being the pig  
and nobody is one for long.

Circle of partners, girl on the boy's right.  
Extra player(s) in the center. All circle to the  
left singing the first verse. On the words,  
"And he is Irish too...," all players face their  
partners.

Give right hands to partners, walk past the  
partner, giving left hand to the next,  
right hand to the next. On the words, "And  
all promenade....," players promenade with  
new partners (skating position around the  
ring). On the words, "Swing the lady behind  
you," the boys turn around and swing the lady  
behind. At this point, the players in the  
center steal someone's partner, leaving new  
players without partners in the center for the  
next time.

Oh, we got a pig in the parlor (3x)  
And he is Irish too.

Chorus:

Oh, a right hand to your partner  
Left hand to the next one/Right hand to the

next one

And all promenade/And all promenade/And  
all promenade  
Swing the lady behind you/And all prome-  
nade.

Oh, we got a new pig in the parlor (3x)  
And he is Irish too.

Chorus

We got a new pig in the parlor (3x)  
And he is Irish too.  
(Repeat)

Chorus

Oh, one more pig in the parlor/The last old  
pig in the parlor  
The last old pig in the parlor/And he is Irish too.  
Right hand to your partner/Left hand to the  
next one,  
Right hand to your partner/And take her all  
the way home.

## 20. New River Train

I'm riding on that new river train (2x)  
It's that same old train that brought me here,

Soon it will carry me again.

Oh, darling, you can't love but one (2x)  
You can't love but one, and have any fun,  
Darling, you can't love one but me.

Oh, darling, you can't love two (2x)  
You can't love two, and still to me be true,  
Darling, you can't love two.

Oh, darling, you can't love three (2x)  
You can't love three and still have me,  
Darling, you can't love three.

Oh, darling, you can't love four (2x)  
You can't love four and love me any more,  
Darling, you can't love four.

Oh, darling, you can't love five (2x)  
You can't love five and get your honey from  
my beehive/Darling, you can't love five.

Oh, darling, you can't love six (2x)  
You can't love six and do any tricks,  
Darling, you can't love six.

Oh, darling, you can't love seven (2x)  
You can't love seven and expect to go to  
heaven/Darling, you can't love seven.

Oh, darling, you can't love eight (2x)  
You can't love eight and reach the pearly gate,  
Darling, you can't love eight.

Oh, darling, you can't love nine (2x)  
You can't love nine and still be mine,  
Darling, you can't love nine.

Oh, darling, you can't love ten (2x)  
You can't love ten and do it all again,  
Darling, you can't love ten.

I'm riding on that new river train (2x)  
It's that same old train that brought me here,  
Soon it will carry me again.

## 21. Yankee Doodle

Oh, Yankee Doodle went to town/Riding on a  
pony,  
Stuck a feather in his hat/And called it  
Macaroni.

Yankee Doodle, keep it up/Yankee Doodle  
Dandy,  
Mind the music and the step/And with the  
girls be handy.  
(Repeat 5x)

## 22. Jolly Is the Miller

Circle of couples in promenade position, girl  
on the boy's right. Extra players in the  
center. During the first verse, all couples  
promenade counter-clockwise. On the words  
"all turn back," all couples, still holding hands,  
turn in the opposite direction, so that the girl  
is still on the boy's right. On the second  
verse, all promenade clockwise. On the line,  
"ladies go forward, and the men turn back,"  
the boys turn around and swing the ladies  
behind them. At this point the players in the  
center try to steal a partner, and the players  
without partners go to the center. All sing  
the third verse ("Raining, hailing...") in place,  
and then the action starts again.

Chorus (repeat 2x):

Jolly is the miller that lives by the mill/The  
wheel turns around of its own free will.  
The one hand in the hopper, and the other in  
the sack/The wheel turns around and we all  
turn back.

Jolly is the miller that lives by the mill/The  
wheel turns around of its own free will.  
The one hand in the hopper, and the other in  
the sack/The ladies go forward and the men  
turn back.

Raining, hailing, cold stormy weather/In  
comes the farmer, drinking up his cider,

Chorus (2x)

In comes the reaper, out goes the binder/I  
have a true love, where shall I find her?

Repeat first and second verses

Chorus (2x)

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## Discography

- *Abiyoyo and Other Story Songs for Children* (1989) Reissue of F 7525 from 1958. SFW 45001
- *American Playparties* Pete Seeger, Mike Seeger, and Rev. Larry Eisenberg (1959) F 7604
- *Birds, Beasts, Bugs and Fishes (Little and Big)* (1998) Reissue of F 7611 from 1955 and F 7610 from 1955. SFW 45039
- *Camp Songs* Pete Seeger, Erik Darling, and the Song Swappers (1955) F 7628
- *Folk Songs for Young People* (1990) Reissue of F-7532 from 1959. SFW 45024
- *Jewish Children's Songs and Games* Ruth Rubin and Pete Seeger (1957) F 7224
- *Song and Play Time* (1990) Reissue of F-7526 from 1960. SFW 45023
- *Zhitkov's How I Hunted the Little Fellows* (1980) F-7527

## Credits

Originally issued as *American Folk Songs for Children* by Folkways Records F 7601 (1953); SFW 45020 (1990), and as *American Game and Activity Songs for Children*, sung by Pete Seeger F 7674 (1962); SFW 45025 (1990).

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## About Smithsonian Folkways

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

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For further information about all the labels distributed through the Center, please consult our Internet site ([www.si.edu/folkways](http://www.si.edu/folkways)), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings

(click on *database search*). To request a printed catalogue, write to the address above, use our catalogue request phone, (202) 287-3262, or e-mail [folkways@aol.com](mailto:folkways@aol.com)



The purpose of the Adopt-A-Tape Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and ensuring its accessibility in the future.

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## Pete Seeger

*American Folk, Game & Activity Songs  
for Children*

SFW MC 45056

PC 2000 Smithsonian Folkways Recordings

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