Pete Seeger American Folk, Game & Activity Songs for Children

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.

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Part 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American Folk Songs for Children</strong></td>
<td><strong>American Game and Activity Songs for Children</strong></td>
</tr>
<tr>
<td>3:10</td>
<td>2:17</td>
</tr>
<tr>
<td>Bought Me A Cat</td>
<td>I Know a Little Girl</td>
</tr>
<tr>
<td>2:14</td>
<td>2:46</td>
</tr>
<tr>
<td>Jim Crack Corn</td>
<td>I Want to Be a Farmer</td>
</tr>
<tr>
<td>3:05</td>
<td>3:30</td>
</tr>
<tr>
<td>The Train Is A-Coming</td>
<td>Skip to My Lou</td>
</tr>
<tr>
<td>2:35</td>
<td>4:58</td>
</tr>
<tr>
<td>This Old Man</td>
<td>Candy Gal</td>
</tr>
<tr>
<td>4:21</td>
<td>0:56</td>
</tr>
<tr>
<td>Frog Went A-Courting</td>
<td>Ring Around the Rosy/Here We Go</td>
</tr>
<tr>
<td>2:03</td>
<td></td>
</tr>
<tr>
<td>Jim Along Josie</td>
<td>Round the Mulberry Bush/London Bridge</td>
</tr>
<tr>
<td>1:42</td>
<td>1:43</td>
</tr>
<tr>
<td>There Was a Man and He Was Mad</td>
<td>Shoo Fly</td>
</tr>
<tr>
<td>2:57</td>
<td>1:44</td>
</tr>
<tr>
<td>Clap Your Hands</td>
<td>Liza Jane</td>
</tr>
<tr>
<td>1:51</td>
<td>2:27</td>
</tr>
<tr>
<td>She'll Be Coming 'Round the Mountain</td>
<td>Pig in the Parlor</td>
</tr>
<tr>
<td>2:00</td>
<td>2:52</td>
</tr>
<tr>
<td>All Around the Kitchen</td>
<td>New River Train</td>
</tr>
<tr>
<td>2:34</td>
<td></td>
</tr>
<tr>
<td>Billy Barlow</td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
</tr>
<tr>
<td>Jolly Is the Miller</td>
<td></td>
</tr>
</tbody>
</table>

SMITHSONIAN
FOLKWAYS

Center for Folklife and Cultural Heritage 205 Emancipation Plaza Suite 700 Washington DC 20560-0953 ® SFW CD 45056 © 2000 Smithsonian Folkways Recordings

9307450562

0
# American Folk, Game & Activity Songs for Children

SFW CD 45056  
©©2000 Smithsonian Folkways Recordings  
Previously issued as American Folk Songs for Children F 7601 (1953), SF 45020 (1990), and American Game and Activity Songs for Children F 7674 (1962), SF 45025 (1990).

## Part I: American Folk Songs for Children

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bought Me a Cat*</td>
<td>3:10</td>
</tr>
<tr>
<td>2</td>
<td>Jim Crack Corn*</td>
<td>2:14</td>
</tr>
<tr>
<td>3</td>
<td>The Train Is A-Coming*</td>
<td>3:05</td>
</tr>
<tr>
<td>4</td>
<td>This Old Man*</td>
<td>2:35</td>
</tr>
<tr>
<td>5</td>
<td>Frog Went A-Courting*</td>
<td>4:21</td>
</tr>
<tr>
<td>6</td>
<td>Jim Along Josie*</td>
<td>2:03</td>
</tr>
<tr>
<td>7</td>
<td>There Was a Man and He Was Mad*</td>
<td>1:42</td>
</tr>
<tr>
<td>8</td>
<td>Clap Your Hands*</td>
<td>2:57</td>
</tr>
<tr>
<td>9</td>
<td>She'll Be Coming Round the Mountain*</td>
<td>1:51</td>
</tr>
<tr>
<td>10</td>
<td>All Around the Kitchen*</td>
<td>2:00</td>
</tr>
<tr>
<td>11</td>
<td>Billy Barlow*</td>
<td>2:34</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>I Know a Little Girl</td>
<td>2:17</td>
</tr>
<tr>
<td>13</td>
<td>I Want to Be a Farmer</td>
<td>2:46</td>
</tr>
<tr>
<td>14</td>
<td>Skip to My Lou</td>
<td>3:30</td>
</tr>
<tr>
<td>15</td>
<td>Candy Gal</td>
<td>4:58</td>
</tr>
<tr>
<td>16</td>
<td>Ring Around the Rosy/Here We Go Round the Mulberry Bush/ London Bridge</td>
<td>0:56</td>
</tr>
<tr>
<td>17</td>
<td>Shoo Fly</td>
<td>1:43</td>
</tr>
<tr>
<td>18</td>
<td>Liza Jane</td>
<td>1:44</td>
</tr>
<tr>
<td>19</td>
<td>Pig in the Parlor</td>
<td>2:27</td>
</tr>
<tr>
<td>20</td>
<td>New River Train</td>
<td>2:52</td>
</tr>
<tr>
<td>21</td>
<td>Yankee Doodle</td>
<td>1:42</td>
</tr>
<tr>
<td>22</td>
<td>Jolly Is the Miller</td>
<td>4:15</td>
</tr>
</tbody>
</table>
**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.

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

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
1. Brought 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 chipsy, chopsy/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 slisy, sloshy/Hen went chipsy, chopsy/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 slisy, sloshy/Hen went chipsy, chopsy/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 slisy, sloshy
Hen went chipsy, chopsy/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

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.

Pulling up corn has been our trade/Ever since Adam and Eve was made.
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 knock on his thumb.
Knick knock, paddy whack, give your dog a bone/This old man came rolling home.

This old man, he plays two/He plays knick knock on his shoe,
Knick knock, paddy whack, give your dog a bone/This old man came rolling home.

This old man, he plays three/He plays knick knock on my knee, etc.
This old man, he plays four/He plays knick knock on the floor, etc.
This old man, he plays five/He plays knick knock on his hives, etc.
This old man, he plays six/He plays knick knock on his sticks, etc.
This old man, he plays seven/He plays knick knock up to heaven, etc.
This old man, he plays eight/He plays knick knock on his gate, etc.
This old man, he plays nine/He plays knick knock on his spine, etc.
This old man, he plays ten/He plays knick knock now and then,
Knick knock, 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 loud 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,

"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.
Crawd 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.

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.

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
"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
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,
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 (5x)
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.

Sway 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.
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.

(London Bridge)

London Bridge is 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/My fair lady.

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 prejudice 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 promenade.

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 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.
In comes the farmer, drinking up his cider,

Chorus (2x)

Repeat first and second verses

In comes the reaper, out goes the binder,

Chorus (2x)

have a true love, where shall I find her?
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.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
955 Leif Enfant Plaza, Suite 7300,
Washington, DC 20560-0953
phone (202) 287-7298
fax (202) 287-7299
orders only 1 (800) 410-9815
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (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.

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.
To adopt an original Folkways tape, send your check for $250.00 (per title) payable to: Smithsonian Folkways Recordings/Adopt-A-Tape, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560-9553. Please include your name, address, phone, and e-mail address. For more information, visit our Web site at (www.si.edu/folkways/adopt.htm) or e-mail adopt@folkways.si.edu or write to D.A. Sonneborn, assistant director (202-287-2181), at the address above.

Pete Seeger

American Folk, Game & and Activity Songs for Children
SFW MC 45056
PC 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 (1982), SFW 45025 (1990).