

APPENDIX A

A-1 VARIANT SECTIONS IN FOUR MEASURE PHRASES

There are 48 (15%) variants of the total 321 in the collection that are in four measure phrases. These variants occur in 11 of the singing games titles. Of these, there are four titles whose variants in the collection are all in four measure phrases: “Oranges and Lemons” (#27), “Sally Water” (#47), “Wallflowers” (#55), and “When I Was a Young Girl” (#57). There are single variants of two singing games titles that are unique to the collection, both from Canadian sources, “It Snows and It Blows” (#18, Creighton), and “Jolly Sailors” (#22, MUN).

Of the seven remaining titles, only some of the variant sections are in four measure phrases whose melodies are clearly variants of two different tunes. The first set of tunes is found in variants 2B–C, 3A of section two of “Green Grass” (#12) variants, to the text beginning “Fair Maid, Pretty Maid,” the 2.A variant of “Thread and the Needle” (#51), and the 1.A–B variants of “Wallflowers” (#55). The second set of tunes is found in the 2.A–B variants of “How Many Miles to Babylon” (#15), the 1.A–B variants of “I Sent a Letter to my Love” (#17), the 2.A variant of “Ring Around a Rosy” (#43), and the 2.A–C variants of “Wallflowers” (#55). The 2.A variant of “I Sent a Letter to My Love” (#17) has no other variant sources in the collection. Among the variants of the titles, mentioned above, whose variants are all in four measure phrases, there are sets of tunes that are common to several variants within each title group, as well as the similar tunes that have already been described.

For example, in the variants of “Oranges and Lemons” (#37), there are two sets of tunes in a variety of total numbers of phrases for each. The earlier set of variants is based on Rimbault’s (Borrani’s) tune, 1.A, and Linley’s (1.B). The phrases all begin on **C5**. The second set of tune phrases

begin on **D5**, and then follow the pattern of the earlier set. These are the 2.A–D variants from Plunket/Crane, Gomme, MUN and Fowke. The difference in numbers of sung phrases is determined by whether the final lines are sung or spoken. The introduction to this singing game describes the characteristics of the variants and their origins in greater detail.

The tunes of the variants of “Sally Water” (#47) are the most varied of the singing games that contain four measure phrases. Six of the 14 variants contain the marriage formula verse. The 1.A tune is a variant of variant 4.A of “When I Was a Young Girl” (#57). There are two sets of tunes for two and three variants (one set are variants of the “Mulberry Bush” #30 tune), and there are three variants in five phrases and one in six phrases.

For variants of “When I Was a Young Girl” (#57), there are three main sets of tunes, variants of “Isabella” and “Did You Ever See a Lassie” tunes, and another set that are variants of the “Jenny Jones” (#19) and “Poor Mary” (#29) tunes. Then there is the 4.A variant noted above that is a variant of the 1.A variant of “Sally Water” (#47).

Of the 48 variants that are in four measure phrases, 33 are 4–phrase variants and 15 are variants in other than four phrases. These are noted in Figure 1, as well as in the summaries and Figures for variants in two, three, five, or six phrases.

It is interesting to speculate about the significance of these variants in four measure phrases. As has been noted throughout the discussion of each singing game, the games of most of these are known to have existed from earliest times. The “Jolly Sailors” (#22) variant is a “Cushion Dance,” and others, ‘Green Grass’ (#12) and ‘Sally Water,’ are ‘beholden’ to the “Cushion Dance” as well. It is discussed in greater detail later on page 509. The structure of the “Sally Water” (#47) variants that contain the marriage formula verse, that is in a different time signature and in two measure phrases, consistently contrasts with the verse that is in four measure phrases. The texts and tunes of the marriage formula verses also have connections with those in marriage formula verses of other

singing games (See “Marriage Formula Verse,” p. 500). The relatively few number of sets of tunes of six of these marriage formula verse variants and their interconnectedness from one singing game to another is rather unusual. Then, that the tune of the “Thread the Needle” (#51, 2.A) variant from MUN is the same as the tunes of the “Green Grass” (#12) variants’ sections and the “Wallflowers” (#55) variants from British sources, is quite remarkable. Perhaps there is an older stock of tunes, originating in the adult dances of earlier times that are broader in structure than the simple children’s tunes we know today. Throughout the ages, as children and adults danced together at parties, as has been described by more than one informant of the MUN collection, who also remembered “playing” these at school, the lines have become blurred; as adult traditional dances declined, vestiges of these were retained by children in their games and dances.

In Figure 1, first come the **Variant Number**, the **Title**, and the **Source** reference, followed by the **Section** in the variant of the four measure phrase. A blank indicates that it is a single-section variant. Then, the **First Strong Beat Pitch** of the first phrase is given to enable the **Phrase Patterns** to be located in Appendix B and compared with all other patterns that begin on that pitch. In the four measure phrase sections, there are 18 variants whose **First Strong Beat Pitch** is **D5** ♮, 12 beginning on **G4** ♯, and 10 that begin on **B4** ♮. The 8 remaining patterns begin on **D5** ♯ (3), **C5** ♮ (2), **G4** ♮ (2), and **G5** ♮ (1). The patterns of all the sets of tunes described earlier for different singing games can then be found in Appendix C grouped in a logical melodic sequence. In Figure 1, the variants of a singing game that are part of a set of tunes are separated by a line, for example, as in the variants of “Oranges and Lemons” (#37). The first set of variants begins on **C5** ♮, the second set on **D5** ♮. The structure or **Form** of each variant section is presented next, followed by **Comments** in which are summarized the connections between variants of different singing games that have been presented in the general discussion. Additional information is also provided in the

Introduction to each singing game.

Figure 1. Variant sections in four measure phrases

Variant Number	Title	Source	Section	First Strong Beat Pitch	Form	Comments
12, 2.B	Green Grass	Gomme	2	D5 ↘	<i>A B C D</i>	section beginning “Fair Maid...” variants of “Thread the Needle” #51,2.A(MUN) & “Wallflowers” #55,1.A-B (Gomme & Kidson), included below
2.C	Green Grass	Gillington	2	D5 ↘	<i>A B C D</i>	
3.A	Green Grass	Plunket	2	D5 ↘	<i>A B Av Bv</i>	
15, 2.A	How Many Miles to Babylon	Kidson		B4 ↘	<i>A B Av Bv</i>	variants of “I Sent a Letter” #17, 1.A-B (Kidson & Kerr), “Ring Around a Rosy” #43, 2.A (Kidson), “Wallflowers” #55, 2.A-C (Gomme, MUN/Kerr & Kidson)
2.B	How Many Miles to Babylon	Kerr		B4 ↘	<i>A B Av Bv</i>	
17, 1.A	I Sent a Letter	Kidson		B4 ↘	<i>A B Av B</i>	variants of those noted above for “How Many Miles to Babylon” #15, 2.A-B
1.B	I Sent a Letter	Kerr		B4 ↘	<i>A B Av B</i>	
2.A	I Sent a Letter	Kidson		D5 ↘	<i>A Av B B</i>	unique melody
18, 1.A	It Snows & It Blows	Creighton		G4 ↗	<i>A B Av Bv</i>	
22, 1.A	Jolly Sailors	MUN		D5 ↘	<i>A Av B C</i>	“Cushion Dance” B phrase text “And we’ll rove, we’ll rove around” as “Green Grass” #12, 2.B text, section 2
37, 1.A	Oranges & Lemons	Rimbault Borrani		C5 ↘	<i>A A Av Av A A</i>	6-phrase variants
1.B	Oranges & Lemons	Linley		C5 ↘	<i>A A A A B A</i>	no “Chopper” phrases at the end
2.A	Oranges & Lemons	Plunket Crane Moffat		D5 ↘	<i>A A A4 A4v / / Av Av B Bv</i>	6-phrase variant ending phrases sung in a monotone ending phrases spoken two sections of four phrases each ending phrases sung
2.B	Oranges & Lemons	Gomme		D5 ↘	<i>A A A4 A4v Av Av</i>	
2.C	Oranges & Lemons	MUN		D5 ↘	<i>A A A4v A</i>	
2.D	Oranges & Lemons	Fowke		D5 ↘	<i>∕∕A Av: / / / :A A: / /</i>	
43, 2.A	Ring Around a Rosy	Kidson		B4 ↘	<i>A B Av B</i>	variant of those noted above for “How Many Miles to Babylon” #15, 2.A-B

Variant Number	Title	Source	Section	First Strong Beat Pitch	Form	Comments
47, 1.A	Sally Water	Gomme	1	G4 ↗	<i>A A Av Av</i>	variant of Fowke's 4.A variant of "When I Was a Young Girl" #57, section 2 is marriage formula verse
1.B	Sally Water	Gomme	1	G4 ↘	<i>A B Av Bv</i>	section 2 is marriage formula verse
1.C	Sally Water	<i>J.AFL</i>	1	G4 ↗	<i>A B A B B</i>	5-phrase variant; <i>B</i> phrases are variants of <i>B</i> phrases of "Yankee Doodle;" section 2 is marriage formula, text only, Section 3 is "On the Carpet" verse
2.A	Sally Water	Gomme	1	G5 ↘	<i>A Av B C</i>	unique melody; section 2 is marriage formula verse
3.A	Sally Water	Creighton	1	D5 ↘	<i>A B C D</i>	section 2 is a marriage formula verse; <i>B</i> phrase ascends to G5 in both sections
3.B	Sally Water	Fowke		D5 ↘	<i>A Av B B C</i>	5-phrase variant; <i>B</i> & <i>C</i> phrases ascend to G5
4.A	Sally Water	Kidson		D5 ↘	<i>A B A B</i>	verse 2 is marriage formula verse, sung to the same melody as verse 1
5.A	Sally Water	MUN		G4 ↗	<i>A B A B</i>	a variant of "Oats, Peas, Beans," #32, 2.A (MUN)
5.B	Sally Water	MUN		G4 ↗	<i>A B A B</i>	} variants of "Mulberry Bush," #30, in 2 phrases, repeated as in "Oats, Peas, Beans," #32, 3.A (MUN)
5.C	Sally Water	MUN		G4 ↗	<i>A Av A B</i>	
6.A	Sally Water	MUN		G4 ↗	<i>A B Av A B</i>	
7.A	Sally Water	MUN		G4 ↗	<i>A B A B A B</i>	6-phrase variant
8.A	Sally Water	MUN		B4 ↘	<i>A B Av Bv</i>	
9.A	Sally Water	Douglas & Briggs		G4 ↘	<i>A B Av C</i>	
51, 2.A	Thread the Needle	MUN		D5 ↘	<i>A Av B C</i>	a variant of those listed above for "Green Grass" variants, #12, 2.B-C, 3.A
55, 1.A	Wallflowers	Gomme		D5 ↘	<i>A B A Bv C</i>	5-phrase variants of those listed above for "Green Grass," #12, 2.B-C, 3.A
1.B	Wallflowers	Kidson		D5 ↘	<i>A B A Bv C</i>	

Variant Number	Title	Source	Section	First Strong Beat Pitch	Form	Comments
2.A	Wallflowers	Gomme		B4 ↘	<i>A B Av Bv Av1</i>	5-phrase variants of those listed for “How Many Miles to Babylon” #15, 2.A-B
2.B	Wallflowers	MUN/Kerr		B4 ↘	<i>A B A Bv Av</i>	
2.C	Wallflowers	Kidson		B4 ↘	<i>A B A Bv Av</i>	
3.A	Wallflowers	Gomme		G4 ↘	<i>A B C D</i>	5-phrase variant
4.A	Wallflowers	Gillington		B4 ↘	<i>A Av A C Cv</i>	
57, 1.A	When I Was a Young Girl	Gomme		D5 ↗	<i>A B A B</i>	variants of the tune for “Isabella”
1.B	When I Was a Young Girl	Kidson		D5 ↗	<i>A B A B</i>	
1.C	When I Was a Young Girl	Kerr		D5 ↗	<i>A B A B</i>	
2.A	When I Was a Young Girl	Gomme		D5 ↘	<i>A Av</i>	a 2-phrase variant all variants of the tune “Did You Ever See a Lassie”
2.B	When I Was a Young Girl	Plunket		D5 ↘	<i>A Av B A</i>	
2.C	When I Was a Young Girl	Kerr		D5 ↘	<i>A Av B C</i>	last phrase is shortened
3.A	When I Was a Young Girl	Gomme		G4 ↗	<i>A Av B</i>	3-phrase variant phrase 3 is transposed up a second variants of “Jenny Nones” #19, and “Poor Mary” #39
3.B	When I Was a Young Girl	Fowke		G4 ↗	<i>A Av B Bv</i>	
4.A	When I Was a Young Girl	Fowke		G4 ↗	<i>A A B Bv</i>	A phrases are variants of “Sally Water” #47, 1.A of Gomme’s A phrases

A-2 VARIANT SECTIONS IN THREE MEASURE PHRASES

The one example of a variant section that is in three measure phrases is Sharp and Gomme’s (1912) variant of “Looby Loo” (#27, 5.A), sections 1 and 3. These two sections are the same, in 3/8

metre for the chorus, while the middle section is in two measure phrases in 6/8 metre for the action part of the game. There is one other variant of “Looby Loo” (#27, 1.A) that has a contrasting metre for the second section, and another (3.B), that contains directions to sing the second section more slowly than the preceding section. The characteristics of the dance, or the medieval “carole” that are evident in these older forms of the singing game are described in the introduction to “Looby Loo” (#27).

Additional information about this variant and a comparison with other variants of “Looby Loo” is contained in the discussion below of ‘Multi-Section Variants.’

A-3 VARIANT SECTIONS CONTAINING OTHER THAN FOUR PHRASES

A complete listing of the 53 variant sections that contain other than four phrases can be found in Figures 2-5. There is noted the **Number** of the variant, its **Title, Source, Section Number, Form, and Comments**.

A-3.i 2-Phrase Variant Sections (TOTAL 9)

Of the nine, 2-phrase variant sections summarized in Figure 2, six are in *A B* form and three are in *A A* form. Three of the variants in *A B* form are short two-phrase songs. These are the “Old Dame” (#33, 2.A) and “Rattlesnake” (#42, 1.A), variants collected in Nova Scotia, and Gomme’s “Old Roger” (#34, 2.A) variant that begins as Plunket’s “old” version of “London Bridge” (#26, 6.A). The other three variants in *A B* form are fragments of other tunes or texts. The *JAF*L variant of “I Sent a Letter to My Love” (#17, 4.A) is a variant of the first two phrases of “Yankee Doodle.” Gomme’s extended version of “Oats, Peas, Beans” (#32, 4.A) contains a third section (of four) with a 2-phrase text fragment of the “Waiting for a Partner” verse. Gomme’s variant of “Sally Water”

(#47, 1.B) contains a second section consisting of a fragment of a marriage formula text. Two of the variants in *A A* form are the second section of Creighton’s “Sally Water” (#47, 3.A) variant and Gomme’s “See This Pretty Little Girl” (#48, 3.C) variant. The texts of these are also fragments of a marriage formula text. Each of the three marriage formula melodies are in a contrasting metre to the first section and the tunes are all different from each other as well. These are explored in greater depth in the discussion of the “Marriage Formula Verse,” below. Finally, the ninth variant in *A A* form is Gomme’s #57, 2.A variant of “When I Was a Young Girl.” The text is sung to a variant of the first two phrases, in four measure phrases, of “Did You Ever See a Lassie.” It is in duple metre rather than in the usual compound metre. With the exception of the first three variants in *A B* form that are stand-alone 2-phrase songs, the remaining six consist of either text or melodic fragments of other 4-phrase variants.

FIGURE 2. 2-phrase variant sections

VARIANT NUMBER	TITLE	SOURCE	SECTION	FORM	COMMENTS
33, 2.A	Old Dame	Halifax, OT		<i>A B</i>	
34, 2.A	Old Roger	Gomme		<i>A B</i>	begins as Plunket’s “old” version of “London Bridge” (#26, 6.A)
42, 1.A	Rattlesnake	Creighton		<i>A B</i>	
17, 4.A	I Sent a Letter	<i>JAF</i>		<i>A B</i>	variant of first two phrases of “Yankee Doodle”
32, 4.A	Oats, Peas, Beans	Gomme	3	<i>A B</i>	fragment of text “Waiting for a Partner”
47, 1.B	Sally Water	Gomme	2	<i>A B</i>	marriage formula text fragment
3.A	Sally Water	Creighton	2	<i>A A</i>	marriage formula text fragment
48, 3.C	See This Pretty Little Girl	Gomme	2	<i>A A</i>	marriage formula text fragment

VARIANT NUMBER	TITLE	SOURCE	SECTION	FORM	COMMENTS
57, 2.A	When I was a Young Girl	Gomme		A Av	four measure phrases variant of first two phrases of “Did You Ever See a Lassie”

A-3.ii 3-Phrase Variant Sections (TOTAL 13)

Of the 13 variant sections in three phrases listed in Figure 3, there are only five different titles. These are five variants of “Bingo” (#4, 1.A–E), three variants of “Bluebird” (#5, 1.A–C) from Canadian sources, three variants of “I Sent a Letter to My Love” (#17, 3.A, 5.A, 5.C) from Canadian sources, Kidson’s variant of the “Old Dame” (#33, 1.A), and Gomme’s variant of “When I Was a Young Girl” (#57, 3.A). The four variants of “Bingo” from British sources begin with the same melodies for phrases *A* and *B*, then the *C* phrases among the variants are different from each other; Fowke’s 1.E variant melody contains slight variations of these in each of the *A B C* phrases. (Fowke’s 2.A variant melody consists of the first two lines of “Yankee Doodle” and the last two lines as the preceding 1.A–1.E variants.) The three variants of “Bluebird” (#5) from Creighton and Fowke contain the same melody, in *A A B* form. (4-phrase variants 2.A–C of Creighton and Fowke are in the form of *A B A C*, the *B* phrase here interpolated into the 3-phrase structure of the “Bluebird” previous variants.) All of the “Bluebird” variants’ last line begins on **G5**, typical of Canadian variants, generally. The first two lines of Wilman’s variant of “I Sent a Letter to My Love” (#17, 3.A) are the same as the first two lines of the “Bingo” variants (#4, 1.A–D), with the *C* line sung to a descending scale pattern. The first three lines of Fowke’s 5.A and the first two lines of

Creighton's 5.C variants are variants of the "Yankee Doodle" tune. The last words in the three variants are spoken. Gomme's variant of "When I Was a Young Girl" (#57, 3.A) is a variant of "Jenny Jones" (#19, 1.A-B) and "Poor Mary" (#38, 1.A-B, 2.A) variants but in four measure phrases. In these 12 variants, then, there are only four different melodies, those of "Bingo," "Bluebird," "Yankee Doodle," and "Jenny Jones." The melodies of "Bingo" and "Bluebird" are unique to those games. Kidson's variant of "The Old Dame" (#33, 1.A) is a unique stand-alone variant.

FIGURE 3. 3-phrase variant sections

VARIANT NUMBER	TITLE	SOURCE	SECTION	FORM	COMMENTS
4, 1.A	Bingo	Gomme		<i>A B C</i>	<i>B</i> phrase different from other variants
1.B	Bingo	Kerr		<i>A B C</i>	}
1.C	Bingo	Wilman		<i>A B C</i>	} same melodic patterns
1.D	Bingo	Kidson		<i>A B C</i>	}
1.E	Bingo	Fowke		<i>A B C</i>	minor variations in <i>A</i> and <i>C</i> phrases
5, 1.A	Bluebird, Bluebird	Creighton		<i>A A B</i>	}
1.B	Bluebird, Bluebird	Creighton		<i>A A B</i>	} same melodic patterns
1.C	Bluebird, Bluebird	Fowke		<i>A A B</i>	}
17, 3.A	I Sent a Letter to My Love	Wilman		<i>A B C</i>	<i>A</i> and <i>B</i> phrases as in "Bingo," <i>C</i> phrase is a descending scale
5.A	I Sent a Letter to My Love	Fowke		<i>A B C</i>	<i>A</i> and <i>B</i> phrases are variants of the first two phrases of "Yankee Doodle," <i>C</i> phrase is a chant
5.C	I Sent a Letter to My Love	Creighton		<i>A B C</i>	<i>A</i> , <i>B</i> , and <i>C</i> phrases are variants of first three phrases of "Yankee Doodle"
33, 1.A	Old Dame	Kidson		<i>A B C</i>	
57, 3.A	When I was a Young Girl	Gomme		<i>A B C</i>	<i>A</i> and <i>B</i> phrases are variants of one of the "Jenny Jones" (#19, 1.A-B) and "Poor Mary" (#38, 1.A-B, 2.A) variant tunes four-measure phrases

A-3.iii 5-Phrase Variant Sections (TOTAL 11)

There are 11 variant sections of four different titles of the 5-phrase variant sections listed in Figure 4. The most consistent melodic structure occurs in the five variants of “Wallflowers” (#55, 1.A–B, 2.A–C, 4.A). These variants all contain four measure phrases. There are three Canadian variants of “Sally Water” (#47, 1.C, 3.B, 6.A) that are also in four measure phrases. The first, 1.C from *JAF* is in *A B A B B* form, the *B* lines being variants of the *B* line of the “Yankee Doodle” tune. The Fowke variant (3.B) contains two groups of melodies, *A A*, then the last three lines all begin on **G5**, in a *B B C* form. The first two measures of each phrase of the MUN (6.A) variant are the same, typical of other MUN variants of “Sally Water.” The text of section 2 of Wilman’s #38, 2.A variant of “Poor Mary” is the “On the Carpet She Shall Kneel” verse, with a fifth line extension to the typical text. Gomme’s extended variant of “Oats, Peas, Beans” (#32, 4.A) mentioned above for the 2-phrase variants, contains a fourth section of five phrases, beginning “Open the Ring and Send One In,” continuing with a text version of the marriage formula. Each of the first four phrases is basically the same melody that constitutes the melody of the first two phrases of section 2. The melodic structure, then, of each of these 5-phrase variants is internally consistent and well balanced, particularly in the “Sally Water” and “Wallflowers” variants listed here that contain four measure phrases..

FIGURE 4. 5-phrase variant sections

Variant Number	Title	Source	Section	Form	Comments
32, 4.A	Oats, Peas, Beans	Gomme	4	$Ev_2 Ev_2 Ev_3$ $Ev G$	melody of the <i>E</i> phrases are derived from section 2
38, 2.A	Poor Mary	Wilman	2	$D Dv D E F$	text is “On the Carpet She Shall Kneel”
47, 1.C	Sally Water	JAFI	1	$A B A B B$	<i>B</i> phrase is as the <i>B</i> phrase in “Yankee Doodle” four measure phrases
3.B	Sally Water	Fowke		$A Av B B C$	<i>B</i> and <i>C</i> phrases begin on G5 four measure phrases
6.A	Sally Water	MUN		$A B Av A B$	first two measures of each phrase are the same four-measure phrases
55, 1.A	Wallflowers	Gomme		$A B A Bv C$	} similar melodic patterns } four measure phrases } } } very similar melodic patterns } all variants in four measure phrases } } }
1.B	Wallflowers	Kidson		$A B A Bv C$	
2.A	Wallflowers	Gomme		$A B Av Bv AvI$	
2.B	Wallflowers	MUN		$A B A Bv Av$	
2.C	Wallflowers	Kidson		$A B A Bv Av$	
4.A	Wallflowers	Gillington		$A Av A C Cv$	

A-3.iv 6-Phrase Variant Sections (TOTAL 20)

Of this group of variants, 12 are single-section variants, and 8 are sections within other variants. Typical of many of these, there is much repetition of melodic phrases, as can be observed in Figure 2. For example, the variants “Green Gravel” (#13, 3.B–C) and “Oranges and Lemons” (#37, 1.A–B, 2.B) contain only one melodic phrase, repeated, occasionally with some variation, as in 4-phrase variants of “Green Gravel” (#13, 2.B, 3.A, 3.D, 4.A-B). In several of the variants of these two singing games, pairs of phrases are repeated a fourth higher or lower and for different lines of

text in the variants listed, for example, in the “Green Gravel” variants 3.B and 3.C, and in the “Oranges and Lemons” 2.B variant. The “Sally Water” (#47, 7.A) variant from MUN is based on two lines in A B form repeated three times, in four measure phrases. In the variants of “Oats, Peas, Beans” from MUN (#32, 2.A, 3.A) there also are basically two melodic phrases, in A B form, repeated throughout the various number of sections, with a C melodic phrase at the very end. Several variants contain a basic 4-phrase melody with a 2-phrase ending that repeats the previous two phrases, as in “Doctor Faustus,” #8, 1.A–C, or that is an extension with different melodic patterns, as in the marriage formula texts of “Poor Mary” (#38, 1.A, 2.A) or “On a Mountain” (#35, 1.A, 4.A) variants, and in the “Down on the Carpet” verse of “See this Pretty Little Girl of Mine” (#48, 2.A). In a few variants where the 6-phrase section is followed by a 4-phrase section, the melodic patterns of the 4-phrase section are the same as the last four phrases of the 6-phrase section. This occurs in Kidson’s (1.A) and Fowke’s (3.B, 4.A) variants of “Rain, Rain” (#41) as well as in Creighton’s variant 2.A of “See this Pretty Little Girl” (#48). In the 6-phrase variants, the structure consists of repetition of single phrases or pairs of phrases, or of basically a 4-phrase melody with a 2-phrase extension.

FIGURE 5. 6-phrase variant sections

Variant Number	Title	Source	Section	Form	Comments
8, 1.A	Doctor Faustus	Linley		<i>A B Av C Av C</i>	} } } same melodic patterns } } } }
1.B	Doctor Faustus	Kidson		<i>A B Av C Av C</i>	
1.C	Doctor Faustus	Crane(B.O.)		<i>A B Av C Av C</i>	
13, 3.B	Green Gravel	Gomme		<i>A4 A4 A4 A4 A A</i>	} same melodic patterns with minor } variations } }
3.C	Green Gravel	Kidson		<i>A Av A4 Av4 A Av</i>	
32, 2.A	Oats, Peas, Beans	MUN	1 3	<i>l l :AB: l l x3</i> <i>A B A B A C</i>	marriage formula section
3.A	Oats, Peas, Beans	MUN	1	<i>A B A B A C</i>	“Mulberry Bush” melody
35, 1.A	On a Mountain	Kerr		<i>A B A C D E</i>	
4.A	On a Mountain	MUN		<i>A B A Bv C D</i>	

Variant Number	Title	Source	Section	Form	Comments
37, 1.A	Oranges and Lemons	Rimbault/ Borrani		<i>A A Av Av A A</i>	} same melodic patterns; but all have } four measure phrases }
1.B	Oranges and Lemons	Linley		<i>A A A A B A</i>	
2.B	Oranges and Lemons	Gomme		<i>A A A4 A4v Av Av</i>	
38, 1.A	Poor Mary	Gomme	Last Vs	<i>D D E F G H</i>	} marriage formula text and tune } variants are the same } } after "On the Carpet" section
2.A	Poor Mary	Wilman	3	<i>G G H I Gv Fv</i>	
41, 1.A	Rain, Rain	Kidson	1	<i>A B Av1 C Av2 D</i>	} same melodic patterns }
3.B	Rain, Rain	Fowke	1	<i>A B A B Av C</i>	
3.C	Rain, Rain	Fowke		<i>A B A B Av C</i>	
4.A	Rain, Rain	Fowke	1	<i>A B Av Av A B</i>	
47, 7.A	Sally Water	MUN		<i>A B A B A B</i>	four measure phrases
48, 2.A	See This Pretty Little Girl	Creighton	2	<i>D E D F G H</i>	"Down on the Carpet" section

A-4 MARRIAGE FORMULA VERSE

In the entire collection there are only 28 variants of eight singing games titles that contain the marriage formula verse, generally sung as the last verse. The Opies (1985) note that this verse is "tagged on to many a love game" (p. 126), but "it is impossible, sometimes, to tell in which game the lines originated" (p. 148). At their time of writing, the Opies observed that the end verse was then only regularly sung as part of "Sally Water" (#47) and "Oats, Peas, Beans" (#32), "Yet it used, it seems, to be considered the proper conclusion to any wedding game" (1985, p. 148). They cite the marriage formula texts from an 1842 version of the "Poor Widow" (#39) and another of "Silly Old Man" (#49), an Irish version from George IV's time (pp. 148–49), consistent with those found in these singing games in this collection, respectively. Canadian variants containing the marriage formula verse are "Oats Peas Beans" (#32), "Sally Water" (#47), as well as in "See This Pretty Little Girl of Mine" (#48) and MUN variants of "Silly Old Man" (#49).

Singing games in the collection that contain the marriage formula verse are:

#20 Jingo Ring

#24 King William

- #32 Oats Peas Beans
- #38 Poor Mary
- #39 Poor Widow
- #47 Sally Water
- #48 See This Pretty Little Girl of Mine
- #49 Silly Old Man

The characteristics of the texts and melodies described below are summarized in Figure 6.

For the texts and the melodies of the marriage formula verse there are many common characteristics that are typical of each singing game, but also, there are many variations among the variants. “Oats, Peas, Beans” (#32) marriage formula text variants are the most consistent. “Poor Mary” (#38) marriage formula variant melodies are different from the preceding verses and in contrasting metres (two of the three are variants of the “Yankee Doodle” tune). “Sally Water’s” (#47) variant melodies are also different from the preceding verses and there are several different melodies (some are the same as these verses in some variants of “Poor Mary” (#38) and “Poor Widow” (#39)). There is some consistency in four out of six variants of “See This Pretty Little Girl of Mine” (#48) in which the marriage formula melody is the same as the melody for the preceding “On the Carpet” verse.

A-4.i Texts

Group 1

There are two main forms of the text. In the first group, lines 1, 2, and 4 are quite consistent, containing the rhyming words “joy” and “boy”, as follows:

1. “Now you’re married we wish you joy
2. First a girl and then a boy
3. -----
4. Pray young couple come kiss together”

For line 3, there are three basic text lines:

- i) “Seven years after a son and a daughter”

["Poor Mary," #38, 1.A–B, 2.A; "Sally Water," #47, 2.A, 4.A; and "See This Pretty Little Girl" #48, 3.A–C]

- ii) "Loving each other like sister and brother"

["Jingo Ring," #20, 1.A, 1.C; "Poor Widow," #39, 1.A, 2.A–B]

The "Jingo Ring" (#20, 1.A) four-line text for the marriage formula is distributed, one line in each verse throughout the last four verses. In the 1.C variant there are only two verses that contain one line each of the marriage formula text.

- iii) "Seven years after, seven years to come (ago)"

["King William," #24, 4.A; "See This Pretty Little Girl," #48, 1.A (in which the two are going to die) 2.A, 4.A]

As can be observed in the variants of the collection, while there are some consistencies in text, there are also interpolations and changes in different variants of marriage formula verses. One example is in two of Gomme's variant texts of "Sally Water" (#47, 1.A–B). The text of the third and fourth phrase of variant 1.A is:

"If one won't do, she must have two,
So I pray you, young damsels, to kiss two and two."

In variant 1.B, there are only two lines:

"Now Sally, now married, I hope she'll enjoy.
Forever and ever with that little boy."

The second line of variant 1.A is:

"Forever and ever, a girl and a boy."

A second example is in the 2-phrase variant of Creighton's (3.A), in which the second phrase is:

"Forever and ever, poor Sally must die."

The texts of these variants are noted in Figure 6. as belonging to Group 1.

A third example is in the text of "Poor Widow" (#39, 2.B) in which the word "obey" is used (although listed above in (ii)). This word is found in the marriage formula text of the second group as typically sung in "Oats, Peas, Beans" (#32).

Group 2

The text of the second group of marriage formula verses is as follows:

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

[“Oats, Peas, Beans,” #32, 1.A, 2.A, 3.A, 4.A; “Sally Water,” #47, 1.C; and “Silly Old Man,” #49, 1.A, 1.C–D]

Each of the eighteen texts of “Oats, Peas, Beans” (#32) that Gomme printed contains the marriage formula verse at the end. The first variant here is from Kerr (1916), the next two from MUN, the 3.A variant a variation on the text, then the last is one of Gomme’s (4.A). The remaining variants listed above contain variations on this text. The “Sally Water” (#47, 1.C) variant from the *JAFI*L contains a mixture of lines in the marriage formula text:

“Now you’re married you must agree
Feed your wife on sugar and tea
You must be kind, you must be good
And make your wife chop all the wood.”

The marriage formula verse contained in the “Silly Old Man” (#49) variants is from MUN and Gomme. Generally, because the text of the marriage formula is sung to the same melody (“Mulberry Bush”) as the previous verses, there is much repetition:

In the MUN 1.A variant, the text is:

“Now you’re married you must obey---
Give her a kiss and shove her away.”

In the MUN 1.C variant, the text is:

“This young couple are married together,
Their fathers and mothers they must obey,
And down on their knees like sister and brother,
And down on their knees and kiss one another.”

Finally, the Gomme 1.D variant is as repetitive as the 1.A, with greater embellishment of the original text::

“Now he’s married and tied to a peg
Married a wife with a wooden leg.”

Loving Couple

There is a rather curious ending to the MUN #49, 2.A variant. In place of the marriage formula verse, there is a long chorus sung, when at the end of the song, the girls lined up on one side, the boys on the other and they all stood for “Here at This,” or the *Loving Couple*. The Opies (1988, p. 149) refer to a longer marriage formula attached to “Oats, Peas, Beans” that begins:

“And now you’re married in Hymen’s band
You must obey your wife’s command;”

This text is quoted from Newell (1883, p. 82).

The MUN text for “Silly Old Man’s,” *Loving Couple* (#49, 2.A) begins:

“Here at this the loving couple stand
And wish to be united in Hiram’s happy land.”

There is a variant of the complete text to another game in Newell (1883), #10, called “Marriage.” The “Play” is described there in detail (pp. 59–60), and the rather elaborate text is further embellished in the MUN variant, with reference to “The War” being over, and to the “waves and the billows.” Newell’s variant was known in Massachusetts at the beginning of the nineteenth century. There is a text only, recorded in 1909 in Kent County, included above for #49 variants of “Silly Old Man,” *Loving Couple B*, p. 438. It is quite similar to the text recorded in Newfoundland, 1970, printed above as *Loving Couple A*. This *Loving Couple* verse is sung at the end of two MUN variants of two other singing games: the first is in the #20, 2.A variant of “Jingo Ring,” where this verse is sung in place of the marriage formula that occurs in the two variants of “Jingo Ring” described above; the second is in the MUN variant of the “Jolly Sailors” (#22, 1.A). There is a connection between these singing games whose roots are in the “Cushion Dance” that is described below.

A-4.ii Melodies

As well as for the texts, there are common characteristics in the melodies of variants of the marriage formula verse interwoven among the different singing games.

Variants whose marriage formula melodies are the same as for preceding verses

For 17 of the 26 variants, the melody of the marriage formula text is the same as for the text of the

preceding verse(s). There are four different groups of these:

- a) Variants of the “Mulberry Bush” (#30) tune:

There are seven variants in which this occurs: variants of “Jingo Ring” (#20,

1. A,1.C), “Poor Mary” (#38, 1.B), “Poor Window” (#39, 2.A) and “Silly Old Man”(#49,1.A, C–D)

- b) “On the Carpet” verse:

The “(Down) on the carpet you shall kneel” verse is part of all the variants of “See This Pretty Little Girl of Mine” (#48). Gomme’s variant (1.A) is the only one in the collection in which the same melody is sung for the first verse, “On the Carpet” verse, and marriage formula verse. In Creighton’s variant (2.A) there is a melody for the first verse, then the “On the Carpet” and marriage formula verses are sung to a different melody. This repetition of melody for these latter two verses occurs in Gomme’s 3.A and 3.B variants, which begin with the “On the Carpet” verse, as does Fowke’s 4.A variant. These two verses, text and melody, are the same as the last two verses of Fowke’s variant 4.A of “King William” (#24). Although all the other variants of “King William” in the collection contain the “On the Carpet” verse, Fowke’s 4.A variant is the only one to contain the marriage formula verse. These variants of “See This Pretty Little Girl of Mine” and “King William” in Fowke’s collection were contributed by different informants.

- c) “Oats, Peas, Beans:”

There are four variants of “Oats, Peas, Beans” (#32) that contain the marriage formula text “Now you’re married you must obey.” In three of these it is sung to the same melody as in the preceding verses (1.A, 2.A, 3.A). For the MUN variants (2.A, 3.A) the whole text of the game is sung to a continuously repeated melody that is a variant of the “Mulberry Bush” (#30). In Gomme’s multi-section variant (4.A), there is a new melody for the marriage formula text, in which the first four of the five lines are sung to the same melody.

d) Others:

There are variants of two singing games in which the marriage formula verse is sung to the same tune as the previous verses: “Poor Widow” (#39, 1.A) and “Sally Water” (#47, 4.A). A singing game variant from the *JAFI* of “Sally Water” (#47, 1.C) contains the marriage formula verse between the first verse, which is sung to one tune, and the “On the Carpet” verse, sung to the “Mulberry Bush” tune. The text of the marriage formula would be more appropriately sung to the “Mulberry Bush” tune, but it is not indicated which tune, if any, is to be used.

Variants with contrasting melodies for the marriage formula verse

The three variants of “Poor Mary” (#38) contain marriage formula verses whose melodies are different and in different metres. The 1.B variant’s marriage formula text is sung to the “Mulberry Bush” (#30) tune. The two other variants of “Poor Mary’s” marriage formula texts are sung to a variation of the “Yankee Doodle” tune (#38, 1.A, 2.A). The same tune occurs for the marriage formula text of “Sally Water” (#47, 2.A). Then, a variation of the marriage formula tune of Plunket’s “Poor Widow” (#39, 2.B) occurs for these verses in Gomme’s variants of “Sally Water” (#47, 1.A–B). Another variant containing a different marriage formula tune is Creighton’s “Sally Water” variant (#47, 3.A). It is sung to the first phrase of the tune for “Green Gravel” (#13, 2.A) and “Queen Mary” variants (#40) in 6/4 metre, while the previous verse is in 6/8 metre. Gomme’s variant of “See This Pretty Little Girl of Mine” (#48, 3.C) is sung to a different melody in contrasting time signature, a change from 2/4 metre of the verse to 6/8 metre for the fragment of the marriage formula verse.

A summary, then, of the various characteristics of the marriage formula verse is presented in Figure 6. Following the **Variant Number**, **Title** and **Source** of the variant, is the **Group** in which the **Texts** are classified and **Comments** about any unusual features. Then for the **Melodies**, the **Verse Metre** (VM) and **Marriage Formula Metres** (MFM) are indicated (by a “—” if these are the same), then follow **Comments** concerning the type of melody (i.e. “Mulberry Bush” #30), or references to common melodies in variants of other singing games.

Figure 6. Marriage Formula Verse

Variant Number	Title	Source	Texts		Music			
			Group	Comments	VM	MFM	Comments	
20,	1.A	Jingo Ring	Gomme	1.(ii)	one line of text in each of the last 4 verses	6 8	—	“Mulberry Bush” (#30) tune all verses
	1.C	Jingo Ring	Plunket	1.(ii)	one line of text in each of the last 2 verses	6 8	—	“Mulberry Bush” (#30) tune all verses
24,	4.C	King William	Fowke	1.(iii)	follows section 2, “Upon the Carpet” verse	2 4	—	same as preceding verses
32,	1.A	Oats, Peas, Beans	Kerr	2.		6 8	—	same as preceding verses
	2.A	Oats, Peas, Beans	MUN	2.	section 3 6-phrase section	6 8	—	} } two phrases repeated
	3.A	Oats, Peas, Beans	MUN	2.	text variant lines mixed	6 8	—	} throughout “Mulberry } Bush” tune(#30)
	4.A	Oats, Peas, Beans	Gomme	2.	section 4 5-phrase section	6 8	—	tune variant of section 2 phrases 1 and 2
38,	1.A	Poor Mary	Gomme	1.(i)	6-phrase section	3 4	4 4	phrases 3 & 4 as in “Yankee Doodle” (See 2.A)
	1.B	Poor Mary	Gillington	1.(i)	follows section 2, “On the Carpet” text in 2/4	3 4	6 8	“Mulberry Bush” (#30)
	2.A	Poor Mary	Wilman	1.(i)	follows section 2, “On the Carpet” text in 2/4 which is a 5-phrase section; MF text is a 6-phrase section	3 4	4 4	phrases 3 & 4 as in “Yankee Doodle,” melody is same as 1.A, phrases 5 & 6 are different (See #47, 2.A)
39,	1.A	Poor Widow	Moffat	1.(ii)		6 8	—	same as preceding verses
	2.A	Poor Widow	Kidson	1.(ii)		6 8	—	“Mulberry Bush” (#30)
	2.B	Poor Widow	Plunket	1.(ii)		6 8	6 8	variation on verse melody, that is the “Mulberry Bush” tune (#30)

Variant Number	Title	Source	Texts		Music			
			Group	Comments	VM	MFM	Comments	
47,	1.A	Sally Water	Gomme	1.	text variant	2 4	6 8	phrases 1 & 3 a variant of #39, 2.B MF phrases 1&3
	1.B	Sally Water	Gomme	1.	2-phrase section; text variant	2 4	6 8	same as above, phrases 1 & 2 only
	1.C	Sally Water	JAFI	2.	section 2, before "On the Carpet" verse	2 4	?	no tune suggested ("On the Carpet" verse sung to a variant of "Mulberry Bush" #30)
	2.A	Sally Water	Gomme	1.(i)		2 4	4 4	same as for "Poor Mary" #38, 1.A, 2.A
	3.A	Sally Water	Creighton	1.	2-phrase section; text variant	6 8	6 4	variant of "Green Gravel" (#13, 2.A), and "Queen Mary" (#40); first phrase
	4.A	Sally Water	Kidson	1.(i)		2 4	—	same as verse
48,		See This Pretty Little Girl	Gomme	1.(iii)	first line, text variant	2 4	—	same as verses
	2.A	See This Pretty Little Girl	Creighton	1.(iii)	section 3 after "On the Carpet" verse	2 4	—	tune a variant of "On the Carpet" verse, different from verse 1
	3.A	See This Pretty Little Girl	Gomme	1.(i)	after "On the Carpet" verse 1	2 4	—	same as verse
	3.B	See This Pretty Little Girl	Gomme	1.(i)	after "On the Carpet" verse 1	2 4	—	same as verse
	3.C	See This Pretty Little Girl	Gomme	1.(i)	2-phrase section	2 4	6 8	phrases 1 & 2, melody repeated
	4.A	See This Pretty Little Girl	Fowke	1.(iii)	after "On the Carpet" verse 1	2 4	—	same as verse; a variant of verses 2 & 3 in "King William" #24, 4.A of Fowke
49,		Silly Old Man	MUN	2.		6 8	—	"Mulberry Bush" (#30) tune same as verses
	1.C	Silly Old Man	Gomme	2.		6 8	—	"Mulberry Bush" (#30) tune same as verses
	1.D	Silly Old Man	Gomme	2.	text variant	6 8	—	"Mulberry Bush" (#30) tune same as verses
	2.A	Silly Old Man	MUN		<i>Loving Couple (A) text</i>	6 8	4 4	verses sung to variant of "Dame Get Up and Bake Your Pies" (#6) in the natural minor scale

A-5 CUSHION DANCE

Three hundred years ago there was a dance published in Playford's *Dancing Master* (1686) called "Joan Sanderson," or the "Cushion Dance," a round dance. It was a boisterous affair, usually performed as the last dance at weddings or parties. At that time, usually a man went out of the room, came back with a cushion in his hand, locked the door and put the key in his pocket. Then he danced round the room, and when the music stopped, he laid the cushion before a woman, on which she knelt, and he kissed her. Then she picked up the cushion and they both danced round to a verse of the dance, until she laid the cushion in front of a man. The dance so continued until everyone was taken into the ring. Gomme's (1894b, pp. 87–91) description of this and another from 1845 is reprinted in the Opies' collection (1985, pp. 190–92). They print accounts of the dance being known in the sixteenth century, and in other countries as well (pp. 190–97). Kidson (1916) reproduced "Joan Sanderson" or The "Cushion Dance" (p. 110) with complete directions for the dance, from *The Dancing Master*. A complete copy is included below for interest but was not entered into the analysis program. An examination of the method of play described for each of the variants in the main collection will give evidence that many of the elements of the original dance have persisted well into the 20th century.

Joan Sanderson or; The Cushion Dance

Kidson, 1916, p. 110

Allegretto.

Key G
Minor

This dance it will no further go. Be-cause Joan Sanderson will not come to, Be-cause I pray you. Sir, why say you so? She must come to and she shall come to, She

cause Joan Sanderson will not come to. O Prin-kum Prankum is a fine dance, And shall we go must and whether she will or no. O once a - gain, O once a - gain, And shall we go

dance it once a gain?
dance it once a gain?

Here is the dance description:

The children sit or stand in a row. One player holds a cushion and dances about the room to the music, which is played over once or twice, but not vocalized. At its conclusion the player sings solo:—

<i>The others answer,</i>	This dance it will no further go.
The First Player.	I pray you, Sir, why say you so? Because Joan Sanderson will not come to, Because Joan Sanderson will not come to.
The Others.	She must come to and she shall come to, She must and whether she will or no.

The cushion is now placed at the feet of one of the children. She kneels on it and is kissed by the first player. Rising from the cushion and taking it in her hand, she dances with the first player, all singing:—

O Prinkum Prankum is a fine dance,
And shall we go dance it once again?
O once again, O once again,
And shall we go dance it once again?

The second player now commences the dialogue as before, but uses the name “John” Sanderson instead of “Joan.” She lays the cushion at the feet of another player who, after having knelt on it and been kissed, dances in a ring with the first two, while all sing:—

O Prinkum Prankum is a fine game etc.

The game is so continued until all are in the ring. The whole concludes with a round dance.

The most well-known and favourite “plays” in Newfoundland during the 1930s and ‘40s were the following that are classified as “Cushion Dances” or that are beholden to it:

#3	Bee, Baw, Babbity
#22	Jolly Sailors
#24	King William
#36	On the Green Carpet
#39	Poor Widow
#48	See This Pretty Little Girl of Mine
#49	Silly Old Man

The singing games included by the Opies in their chapter “Cushion Dance” are “Bee Baw Bobbity” (#3), “Jolly Sailors” (#22), “Poor Widow” (#39), “Silly Old Man” (#49), and “Pray Pretty Miss” (1988, pp. 190–197). The others in the above list contain elements of the “Cushion Dance” that are discussed in more detail in the introduction to those games, as well as below. Other singing games in this collection that contain vestiges of the “Cushion Dance” are:

#20	Jingo Ring	#12	Green Grass
#38	Poor Mary	#53	Three Knights from Spain
#47	Sally Water		

Generally, variants of singing games that contain the verse “Down on the carpet she shall kneel” are reminiscent of the “Cushion Dance,” such as “King William” (#24), “Poor Mary” (#38), “Sally Water” (#47), and “See This Pretty Little Girl of Mine” (#48). The “On the Green Carpet” (#36) game of variants 2.A (Creighton) and 2.B (MUN) are played like a “Cushion Dance” listed above as one of the favourites, although the text is “On the carpet you may stand,” differences that are discussed in the introduction to each of these singing games. The MUN variants of “Jingo Ring” (#20), “Jolly Sailors” (#22), and “Silly Old Man” (#49) end with all singing the *Loving Couple*. Of interest, with the exception of “Bee Baw Babbity” (#3), “Jolly Sailors” (#22), most variants of “King William” (#24) and “On the Green Carpet” (#36), the remaining singing games contain variants whose last verse is the marriage formula verse documented in Section A-4, Marriage Formula Verse.

Other, perhaps more obscure connections with the “Cushion Dance” that the Opies (1985) have noted are found in the singing game they include in their chapter on “Cushion Dances” called “Pray Pretty Miss” (pp. 206–207), sung to the “Mulberry Bush” (#30) tune. The dialogue of this game is found in variants of “Green Grass” (#12) and “Three Knights from Spain” (#53) where the maid is asked if she will come out “to help us with our dancing.” When she says “No,” then the verse “Naughty miss she won’t come out... to help us with our dancing” is sung. The maid is asked again, when she says “Yes,” then the rest all sing: “Now we’ve got our bonny lass (ring) to help us with our dancing.” Verses like these are found in “Green Grass” (#12, 2.A–C & 3.A), all from British sources, borrowed, as the Opies say, from the “Cushion Dance” (1985, pp. 80–81). The above set of verses also occurs in all variants but one of “Three Knights from Spain” (#53). Three of these variants’ “Naughty girls” - - -verses are sung to the “Mulberry Bush” (#30) tune. There are no variants of the “Three Dukes” (#52) in the collection that include these verses, except perhaps Sumner’s variant 2.B, whose verses are sung to the “Mulberry Bush” tune, and a variant of the “Naughty girls” - - - text at the end which is sung to the common melody of the verses of the “Three Knights” (#53). These tunes are reversed, then, for the respective verses in that sing game variant. The concluding verse of

Creighton's variant (4.B) begins "Here go on our honeymoon" sung to the tune of "Mulberry Bush." The other variants of the "Three Dukes" (#52, 1.A, 1.B & 3.A) contain a concluding verse that begins "Through the kitchen and through the hall." It is sung basically to the same melody as the preceding verse in 1.B, to the "Mulberry Bush" (#30) tune in 3.A, and to a different tune in 1.A. The Opies (1985) comment that this line is "an echo of ballad and folk song: 'There's blood in the kitchen and blood in the hall' was common in the 1870s" (1985, pp. 79–80).

Other evidence of "Green Grass" (#12) variants' connection to the "Cushion Dance" is found in the verses occurring in all the variants, beginning "Fair maid..." in which promises (bribes) are offered if the girl will "come out" (Opies, 1985, pp. 118–119). As noted in the introduction to "Green Grass," the melody for this section of text is basically the same in variants 2.B–3.A. In addition, the text lines in "Green Grass" (#12, 1.A, 2.B–C) beginning "We'll all go a-roving..." or "One by one, side by side," occur in the MUN variant of the "Jolly Sailors" (#22, 1.A) which is also derived from the "Cushion Dance."

Since many of the variants that are beholden to the "Cushion Dance" are multi-sectioned, many of this type of variant are discussed in more detail in the next section, Multi-Section Variants, as well as in the introduction to the particular singing game.

A-6 MULTI-SECTION VARIANTS

Of 22 singing games titles there are 55 variants that are in more than one section. These are variants that contain new or varied melodies for the second or other remaining verses. The majority of these variants are only a portion of the variants of a particular singing game whose remaining variants' verses are all sung to the same melody as the first verse. The **Portion** of the multi-sectioned variants of the **Total Number of Variants** of each singing game is indicated, with the **Title** of each singing game, in Figure 7. For example, under "Girls and Boys" (#10) is printed 3/3. This singing game is the only one in the collection whose variants are all multi-sectioned. They are all from British sources. Two other singing games' variants are also

from British sources only, “Green Grass” (#12), where four out of five variants are in several sections, and “Poor Widow” (#39), where one of three variants is in several sections. Seven of eight variants of “Looby Loo” (#27) are multi-sectioned from British and Canadian sources as are variants of the remaining singing games, although the majority of those included here are from British sources. The portion of the multi-sectioned variants of the total number of variants of all of the singing games in this list is about 35%

In Figure 7 the **Time Signatures** and the formal structure or **Form** of each section are outlined. The time signature is presented only at the beginning of section one if there is no change in the following sections. The overall **Form** between sections is indicated (e.g. *A A* for Sections 1 and 2 of #10, 1.A). The type of text for each section is noted below the formal pattern, as well as sections that contain other than four phrases. Under **Comments** tune variants that occur are indicated for each section, including the use of the “Mulberry Bush” (#30) melody. It occurs for the last verse in 11 variants, which is the marriage formula verse or the concluding verse of those variants listed below that are derived from the “Cushion Dance.” The “Mulberry Bush” (#30) tune occurs for the first verse of 7 variants. In most of these variants, the tune of the next or succeeding sections is different. Variant sections that contain four measure phrases are also noted.

As has been observed for variants that contain the marriage formula verse, there is great variety in the mixing and matching of various melodies for these common texts, sometimes in contrasting time signatures. Several of the multi-sectioned variants do contain the marriage formula verse sung to a different melody and many of the variants are derived from the “Cushion Dance.” That is, 22 variants (40%) are derived from the “Cushion Dance:” of these, 11 variants contain the marriage formula verse. The three variants of “Oats, Peas, Beans” (#32, 2.A, 3.A, 4.A) that are listed in Figure 7 also contain the marriage formula verse. This singing game however, is not derived from the “Cushion Dance.”

First, then, is the list of variants that are beholden to the “Cushion Dance,” with a notation as to the type of text of the final verses:

	Title	Text of Final Verse
#12	Green Grass (2.A–C, 3.A)	“Naughty Miss, She Won’t Come Out”
#38	Poor Mary (1.A–B, 2.A)	Marriage formula
#39	Poor Widow (2.B)	Marriage formula
#47	Sally Water (1.A–C, 2.A, 3.A)	Marriage formula
#48	See This Pretty Little Girl (2.A, 3.C)	Marriage formula
#52	Three Dukes (1.A, 2.B, 3.A, 4.B)	“Through the Kitchen and Through the Hall”
#53	Three Knights (1.A–B, 2.B)	“You Naughty Girl You Would Not Come Out”

The general characteristics of these variants have been described in some detail in Section A-4, Marriage Formula Verse, and the Cushion Dance. What is provided in Figure 7 is more specific detail for each section of these variants. There are a few variants that contain a limited number of phrases, repeated throughout. For two variants of “Girls and Boys” (#10) and the “Oranges and Lemons” (#37) variants included here, there generally is a single phrase that is repeated, sometimes a fourth higher or lower. For purpose of analysis, the texts were separated into two sections of four phrases each. Similarly, the two MUN variants of “Oats, Peas, Beans” (#32) contain a 2-phrase melody that is repeated. The last phrase of these is usually different.

Seven of the eight variants in the collection that are included here are those of “Looby Loo” (#27). They contain a chorus and verses that are sung usually to a different melody. In variants 3.A–B, the verse melody is a variant of the chorus. The chorus of Sharpe and Gomme’s 5.A variant is the only one in the collection that is in three measure phrases. It is in 3/8 metre in contrast with the verse melody in 6/8 metre that is a variant of the verse section of the preceding variants.

The remainder of the multi-section variants are generally rather different from the other variants of those particular singing games as follows:

- (i) “Mulberry Bush” (#30) and “Nuts in May” (#31)

Crane’s 2.A variant of the former and the MUN 2.A variant of the latter are sung to the complete tune of “Nancy Dawson” that is printed with those singing games. The other variants of these singing games and all sections in the collection that are sung to the “Mulberry Bush” (#30) tune are all variants of the first section of the “Nancy Dawson” tune.

- (ii) “Jolly Miller” (#20) and “A-hunting”

In Kerr's 5.A variant, the melody of the "Jolly Miller" section is different from other variants of the game, whereas in Section 2, the "A-hunting" melody is like that of other British variants of this game, variants #1, 1..A-3.A.

In the MUN 1.C variant, the melodic content is reversed: the "Jolly Miller" melody is like other variants of the game, whereas the "A-hunting" melody is different from other variants of the game, variants #1, 1.A-3..

(iii) "Duke of York" (#11, 1.C) and "Muffin Man" (#29, 2.A)

Each of these variants of Kidson's contains verses that are unlike any of the other variants', sung to tunes that are variants of other melodies, but seem more embellished and extended than usual children's tunes. Kidson (1916) states that the tune of "The Duke of York" is an old French one long popular in England (p. 14) and that the "Muffin Man" (#29) variant, an "old English game, has a French equivalent" (p. 9).

(iv) "London Bridge" (#26)

Plunket's "old" version (7.A) and Kidson's "Shootman" (8.A) variants contain contrasting sections that are atypical of other variants of this game.

(v) "On a Mountain" (#35)

Variants of this singing game contain a variety of phrases per verse and/or sections. For example, Fowke's variant (2.A), obtained from four different sources, contains two sections sung to two different melodies, the second to the text "So I call in Nora dear," where only two lines of this section occur in the 6-phrase variants of MUN 4.A and Kerr's (1.A). There are two sections in Gomme's variant (3.A) sung to two different melodies, changing from 4/4 to 6/8 for the "closing" verse.

(vi) "Rain, Rain" (#41)

Three of the eight variants in the collection of this singing game are multi-sectioned. The first verse of each of these is a 6-phrase variant described above. In the 1.A and 3.B variants, the melody of the second section that begins "Dennis (Johnny...) says he loves her" is a variant of

the last 4 phrases of the previous 6-phrase section. Fowke's 4.A variant begins with a section in six phrases whose melody is almost totally repetitive, except for lines two and six. In the next section, to the text beginning, "Michael Grey says he loves her," these words, for the first and fourth lines are shouted out while the second and third lines are sung to the same first section repeated melody. Then section three's text "Open the box, show her the ring" is sung to a new 2-phrase melody that is repeated in 6/8 metre.

(vii) Finally, there are variants of four other singing games that have not been mentioned that contain two sections or verses in which the melody of section 2 is a variant of section 1. These are:

#11 "Grand Old Duke" (2.A–B)

#19 "Jenny Jones" (2.A). In verses 12–19, the metre changes from 2/4 to 3/4 and both sections' melodies are a variant of "Did You Ever See a Lassie"

#23 "Keys of Canterbury" (3.A). The last two phrases in each section are like a refrain

#54 "Three Sailors" (1.B). Section 2 contains the last two verses, similar in structure to the previous variant, with a change in melody for the last two phrases. An additional comparison with the previous variant is that the last phrases of the Section 1 melody of this 1.B variant are a variant of the "refrain-like" phrases of the "Keys of Canterbury" variants.

In conclusion, then, the vitality of the tradition of multi-sectioned variants is found most strongly in variants of the singing games that contain the marriage formula verse, or that are beholden to the "Cushion Dance." While tunes are interchanged from one singing game to another or from section to section, there is a consistent balance between sections of a variant in the overall structure, and in the propensity of "singing something different" to finish the game. This contrast is found in

melodies of a second section that are a variation of the first section, or an overall $A B Av$ structure between sections, or in changes in metre to express a change in mood or purpose of the text lines. The multi-sectioned variants in the collection all exhibit this variability although the majority are a small portion of the numbers of variants of a particular signing game. Some of the Canadian variants do embody this tradition, although many in the collection have become shortened or have dropped the additional melodies that were once a part of the singing games.

FIGURE 7. Multi-sectioned variants

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments	
			Section 1	Section 2	Section 3	Section 4		
10	1.A	Girls and Boys	Rimbault	2 A 4 $A Av A Av$	A $Av1 Av A A$			
	1.B	“	Crane(B.O)	2 A 4 $A4Av4A4Av4$	Av $A Av A Av$			
	1.C	“	Moffat	4 A 4 $A Av A Av$	B $B C Bv C$			
11	1.C	Grand Old Duke	Kidson	4 A 4 $A B C D$	B $E E Ev F$	$A (D.C.)$ $A B C D$		
	2.A	“	Kidson	2 A 4 $A B C D$	Av $Av Bv Cv E$			
	2.B	“	Kerr	2 A 4 $A B C D$	Av $Av Bv Cv E$			
12,	2.A	Green Grass	Gomme	2 A 4 $A B A B$	A $A B A B$ (“You shall have a...’ text)	B $C Cv DE$ (“suppose he were to die...’ text)	Av $A Bv A Bv$ (“Naughty Miss...’ text)	A phrases as “Mulberry Bush”(#30)
	2.B	“	Gomme	6 A 8 $A B A C$	B $D E F G$ (“Fair Maid...’ text)	Av $Av Bv A C$ (“Naughty Miss ...’ text)		} sections 1&3 } “Mulberry Bush” } (#30) tune; } four measure } phrases in } section 2

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
2.C	“	Gillington	6 <i>A</i> 8 <i>A B A C</i>	2 <i>B</i> 4 <i>D E F G</i> (sections 2&3 text variant of 2.B)	6 <i>A v</i> 8 <i>A v B v A v C v</i> (“Naughty Miss ...” text)		} } } } }
3.A	“	Plunket	6 <i>A</i> 8 <i>A B A C</i>	<i>B</i> <i>D E D v E v</i> (“Fair Maid...” text)	<i>A v</i> <i>A v B v A v C v</i> (“Naughty Miss ...” text)		sections 1&3 as Rimbault’s “London Bridge” (#26, 5.A) variant four measure phrases in section 2
19, 2.A	$\frac{1}{7}$ Jenny Jones	Kerr	2 <i>A</i> 4 <i>A B A B v</i>	3 <i>A</i> 4 verses 12–19			variants of “Did You Ever See a Lassie”
21, 1.C	$\frac{2}{10}$ Jolly Miller	MUN	2 <i>A</i> 4 <i>A B C D</i>	<i>B</i> <i>E E E v F</i> (“A-hunting...” text)			
5.A	“	Kerr	2 <i>A</i> 4 <i>A B A v B</i>	<i>B</i> <i>C D E F</i> (“A-hunting ...” text)			
23, 3.A	$\frac{1}{3}$ Keys of Canterbury	Gillington	4 <i>A</i> 4 <i>A B C D</i> (begins as “On a Mountain” text)	<i>A v</i> <i>E E v C D</i>			
26, 6.A	$\frac{2}{17}$ London Bridge (“old” version)	Plunket	6 <i>A</i> 8 <i>A B A C</i>	<i>B</i> <i>D B v D E</i>			section 1, phrases 1&3 as “Old Roger” (#34); section 2, “Mulberry Bush” (#30) variant

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
8.A	Shootman	Kidson	4 A 4 <i>A B A B</i>	6 B 8 <i>C D C v E</i>	4 C 4 <i>F G F H</i>		section 2 as Rimbault's "London Bridge" #26, 5.A variants; section 3 as #26, 1.A-B variants
27, 1.A	<u>7</u> 8 Looby Loo	Gomme	2 A 4 <i>A A v A B</i>	6 B 8 <i>C D E F</i>			section 2 slower
2.A	"	Wilman	6 A 8 <i>A A v A B</i>	B <i>C D E B</i>			
2.C	"	Fowke	6 A 8 <i>A A v A B</i>	B <i>C D E F</i>			
3.A	"	Kidson	6 A 8 <i>A A v A B</i>	A v <i>A A v A v B v</i> _{1 2}			
3.B	"	Kerr	6 A 8 <i>A A v A B</i>	A v <i>A v A v A v B v</i> _{1 2 1}	A(D.C.) <i>A A v A B</i>		section 2 a little slower
4.A	"	Crane(B.B.)	6 A 8 <i>A A v A A v</i> ₁	B <i>B C B D</i>	A(D.C.) <i>A A v A A v</i> ₁		
5.A	"	Sharp & Gomme	3 A 8 <i>A A v A v B</i> ₁	6 B 8 <i>C D E B v</i>	3 A(D.C.) 8 <i>A A v A v B</i> ₁		sections 1&2 in three measure phrases
29, 2.A	<u>1</u> 4 Muffin Man	Kidson	2 A 4 <i>A B A v C</i>	B <i>D D v D v E</i> ₁ ("O, yes, we know..." text)	A <i>A v B A v F</i> ₂ ("They call him Tom..." text)		

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
30, 2.A	$\frac{1}{8}$ Mulberry Bush	Crane(B.O.)	$6 \quad A$ $8 \quad A B A C$	B $D D^4 E C^A$			variant of "Nancy Dawson"
31, 2.A	$\frac{1}{8}$ Nuts in May	MUN	$6 \quad A$ $8 \quad A B A C$	B $D D^4 E F$			variant of "Nancy Dawson," variants are very similar
32, 2.A	$\frac{3}{6}$ Oats, Peas, Beans	MUN	$6 \quad A$ $8 \quad / / :AB: / / x^3$ 6-phrase section	A_v $/ / :AB: / /$ ("Waiting for a partner" text)	$A_v \quad I$ $A B A \bar{B} A C$ marriage formula verse 6-phrase section		
3.A	"	MUN	$6 \quad A$ $8 \quad A B A B A C$ 6-phrase section	A_v $A B A C$ (marriage formula verse)			variant of "Mulberry Bush" (#30), <i>B</i> phrases end on D4
4.A		Gomme	$6 \quad A$ $8 \quad A B C D$	B $E E_v F G$ ("First the farmer..." text)	C $H I$ ("Waiting for a partner..."text) 2-phrase section	B_v $E_v \quad E_v \quad E_v$ $2 \quad 2 \quad 3$ $E_v G$ (marriage formula verse) 5-phrase section	
35, 2.A	$\frac{2}{4}$ On a Mountain	Fowke (4 sources)	$4 \quad A$ $4 \quad A B A B$	B $C D C E$ ("So I call in— dear" text)			

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
3.A	“	Gomme	4 <i>A</i> 4 <i>A B A C</i>	6 <i>B</i> 8 <i>D E E v F</i> (“choose one ... fairest one...” text)			
37, 2.A	<u>2</u> 7 Oranges and Lemons	Plunket	3 <i>A</i> 4 <i>A A A A v</i> 4 4	<i>Av</i> <i>Av B Bv</i>			four measure phrases
2.D	“	Fowke	3 <i>A</i> 4 <i>A Av A Av</i>	<i>A</i> <i>A Av A Av</i>			four measure phrases
38, 1.A	<u>3</u> 5 Poor Mary	Gomme	3 <i>A</i> 4 <i>A B A C</i>	4 <i>B</i> 4 <i>D D E F G H</i> (marriage formula verse) 6-phrase section			melody of marriage formula verse a variant of 2.A, section 3 & #47, 2.A below, section 2
1.B	“	Gillington	3 <i>A</i> 4 <i>A B A C</i>	2 <i>B</i> 4 <i>D D D Dv</i> (“On carpet...” text)	6 <i>C</i> 8 <i>E F E v G</i> (marriage formula verse)		section 3, a “Mulberry Bush” (#30) variant
2.A	”	Wilman	3 <i>A</i> 4 <i>A B A C</i>	4 <i>B</i> 4 <i>D Dv D E F</i> (“On carpet...” text) 5-phrase section	4 <i>C</i> 4 <i>G G H I</i> <i>GvFv</i> (marriage formula verse) 6-phrase section		melody of marriage formula verse a variant of 1.A, of section 2, phrases 5&6 are different
39, 2.B	<u>1</u> 3 Poor Widow	Plunket	6 <i>A</i> 8 <i>A B A B</i>	<i>A</i> <i>A B A B</i> (“On the carpet” verse)	<i>B</i> <i>C D Cv E</i> (marriage formula verse)		sections 1 & 2 as structure of “Oats, Peas, Beans” (#32) 2.A, 3.A. MUN variants. Section 3, a variant of sections 1 & 2; <i>B</i> phrases end on D4 , Variant of “Mulberry Bush” (#30)

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
41, 1.A	<u>3</u> 8 Rain, Rain	Kidson	4 <i>A</i> 4 <i>A B Av C Av D</i> 6-phrase section	<i>Av</i> <i>Av C Av D</i>			section 2 repeat of last 4 phrases of section 1
3.B	“	Fowke	2 <i>A</i> 4 <i>A B A B Av C</i> 6-phrase section	<i>Av</i> <i>Av B A D</i> (“Dennis, Dennis...” text)			section 2 variant of “Bluebird” (#5) variants
4.A	”	Fowke	2 <i>A</i> 4 <i>A B Av Av A B</i> 6-phrase section	2 <i>Av</i> 4 <i>C Av A C</i> (“Michael Grey...” text)	6 <i>B</i> 8 <i>D E D E</i> (“Open the box...” text)		
47, 1.A	<u>5</u> 14 Sally Water	Gomme	2 <i>A</i> 4 <i>A A Av Av</i>	6 <i>B</i> 8 <i>B C B C</i> (marriage formula verse)			section 1, four measure phrases section 2, phrases 1 & 3, variant of #39, 2.B above, section 3
1.B	“	Gomme	2 <i>A</i> 4 <i>A B Av Bv</i>	6 <i>B</i> 8 <i>C D</i> (marriage formula verse) 2-phrase section			section 1, four measure phrases section 2, same as 1.A, phrases 1 & 2
1.C	“	JAFI	2 <i>A</i> 4 <i>A B A B B</i> 5-phrase section	<i>B</i> (marriage formula verse, text only)	2 <i>C</i> 4 <i>C D C E</i> (“On the carpet...” text)		section 1, <i>B</i> phrases as “Yankee Doodle” section 3, “Mulberry Bush” (#30) variant

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
2.A	“	Gomme	2 <i>A</i> 4 <i>A Av B C</i>	4 <i>B</i> 4 <i>D D E F</i> (marriage formula verse)			section 1, four measure phrases section 2, melody a variant of #38, 1.A., 2.A above
3.A	“	Creighton	6 <i>A</i> 8 <i>A B C D</i>	6 <i>B</i> 4 <i>E E</i> (marriage formula verse); 2-phrase section			section 1, four measure phrases section 2 melody a variant of “Green Gravel” (#13, 2.A) and “Queen Mary” (#40) first phrase
48, 2.A	<u>2</u> 6 See This Pretty Little Girl	Creighton	2 <i>A</i> 4 <i>A B A C</i>	<i>B</i> <i>D E D F G H</i> (“Down on the carpet...” text)	<i>Bv</i> <i>D E D I</i> (marriage formula verse)		section 1, “Mulberry Bush” (#30) variant section 3, variant of section 2
3.C	“	Gomme	2 <i>A</i> 4 <i>A A A B</i> (“On the carpet ...” text)	6 <i>B</i> 8 <i>C C</i> (marriage formula verse) 2-phrase section			
52, 1.A	<u>4</u> 12 Three Dukes	Gomme	6 <i>A</i> 8 <i>A B A C</i>	<i>Av</i> <i>D Bv Av Cv</i> (“Through the kitchen...” text)			section 1, variant of “Mulberry Bush” (#30); section 2, last verse
2.B		Sumner	6 <i>A</i> 8 <i>A B A C</i>	3 <i>B</i> 4 <i>D E D E</i> (“So naughty girls...” text)			section 1, variant of “Mulberry Bush” (#30); section 2, last verse; last verse tune is a variant of #53, 2.A-B, “Three Knights”

Variant Number	Title and Portion of Total # of Variants	Source	Time Signatures & Form				Comments
			Section 1	Section 2	Section 3	Section 4	
3.A		Kidson	6 <i>A</i> 8 <i>A B A C</i>	<i>B</i> <i>D E D F</i> ("Through the kitchen..." text)			section 1 tune is variant of #2, 1.A-C, #26, 4.A, #31, 3.A, & #34, 1.A-C, section 2, last verse, tune is a variant of "Mulberry Bush" (#30)
4.B	"	Creighton	6 <i>A</i> 8 <i>A B A C</i>	<i>B</i> <i>D E D C v</i> ("Here we go on our honeymoon" text)			section 1, variant of 4.A, 4.C section 2, last verse, tune a variant of "Mulberry Bush" (#30)
53, 1.A	<u>3</u> 6 Three Knights	Kidson	3 <i>A</i> 4 <i>A B A B</i>	6 <i>B</i> 8 <i>C D C E</i> ("Naughty girl" text)			section 1 tune a variant of 1.B section 2, last verse, a variant of "Mulberry Bush" (#30)
1.B	"	Kerr	3 <i>A</i> 4 <i>A B A B</i>	6 <i>B</i> 8 <i>C D C E</i> ("you dirty slut..." text)			section 1 tune a variant of 1.A section 2, last verse, a variant of "Mulberry Bush" (#30)
2.B	"	Gillington	3 <i>A</i> 4 <i>A B A B</i>	6 <i>B</i> 8 <i>C D C E</i> ("Naughty girl..." text)			section 1 tune a variant of #52, 2.B section 2, last verse, a variant of "Mulberry Bush" (#30)
54, 1.B	<u>1</u> 4 Three Sailors	Gomme	2 <i>A</i> 4 <i>A A B B v</i>	<i>A v</i> <i>A v A v C D</i> ("Here's my daughter..." text)			section 2, last two verses