

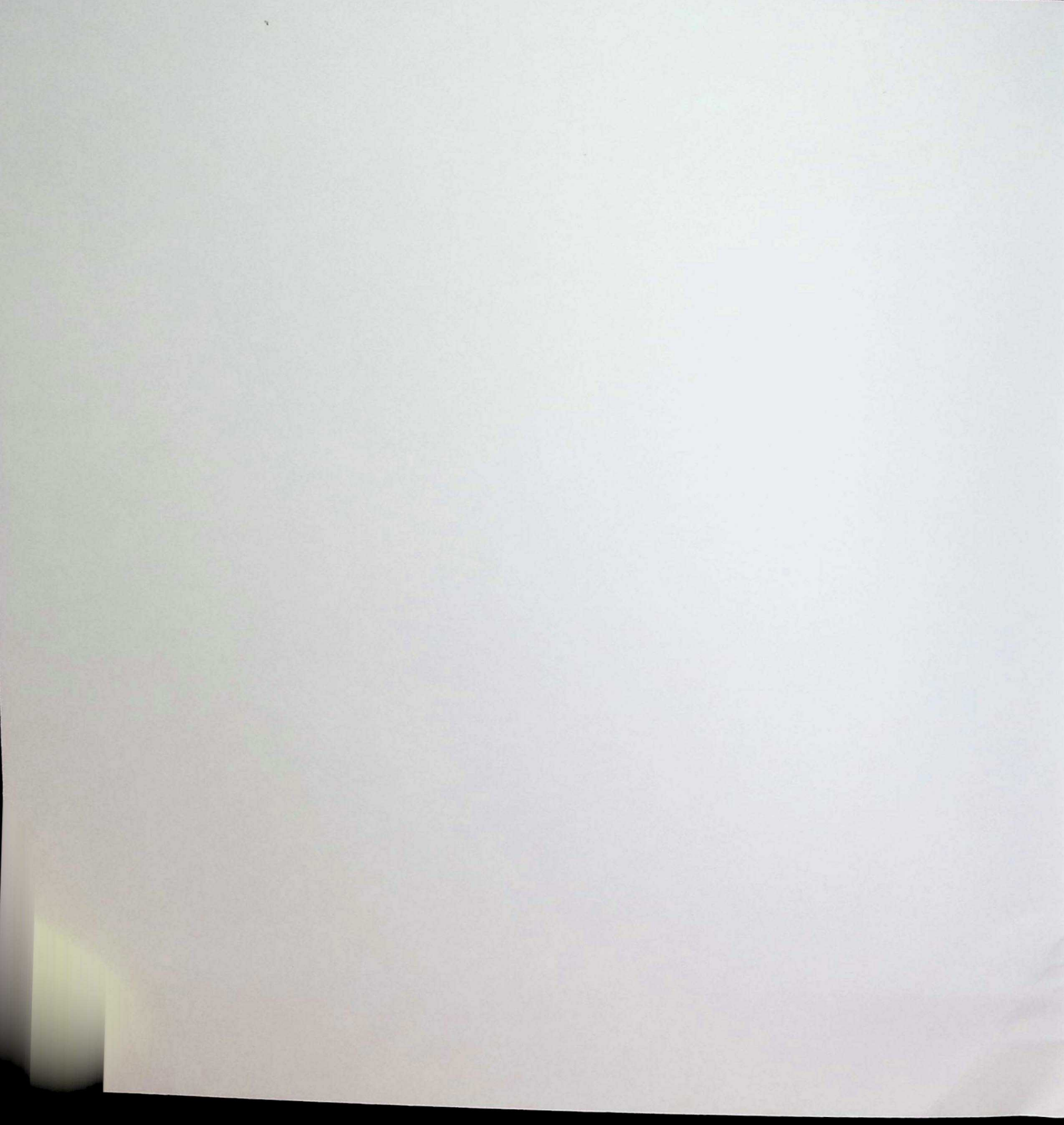
BROWNIE



GIRL SCOUT



SONGBOOK



BROWNIE GIRL SCOUT SONGBOOK

**SELECTED and COMPILED by ANN ROOS
MUSICAL ARRANGEMENTS by MARTHA COE**

**GIRL SCOUTS of the U.S.A.
420 FIFTH AVENUE
NEW YORK, NY 10018-2798**



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Note to Leaders

.....
This is a new edition of the Brownies' Own Songbook, a book first published in 1968. The songs were selected and compiled by GSUSA staff members from tried-and-true favorites of that time. As a result, the lyrics of a few of these songs are now dated and may require some explanation. Leaders are encouraged to read any lyrics completely before using the song with your girls. For example, some holiday songs reflect religious traditions. Check in advance to be certain that the songs you are using are appropriate for all your troop/group members.
.....

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BAMBOO FAIRIES

Ermina and Elsa Cross

Traditional (Hawaiian)

Bam - boo fair - ies in the tree Whis - p'ring,

The first system of music features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

whis - p'ring songs to me! Bam - boo fair - ies

The second system continues the melody and accompaniment. The lyrics are placed below the treble staff.

in the tree Whis - p'ring songs to me.

The third system concludes the piece with a double bar line. The lyrics are placed below the treble staff.

THE BEANIE SONG

Words and music by
Marilyn S. Dean

I'm a Brown - ie in a bean - ie. 'Neath the bean - ie is my face. My

face has eyes to see with, My eyes see friends to be with, My friends will all a - gree with me

That we Brown - ies al - ways bright - en up the place.

Every time you wear your perky beanie you feel like singing this song.

Used by kind permission of Marilyn S. Dean.

BROWNIE FRIEND-MAKER SONG

Kathryn Templeton

Traditional (Israeli)

1. Your Brown-ie hand in my Brown-ie hand, and my Brown-ie hand in your Brown-ie hand.

Come a - long with me, and sing a - long with me! Yes, I'll come a - long with you and

Chorus

sing a - long with you. Hi! Ho! Friend - mak - ers all. Hand in hand's the

Brown - ie style. Hi! Ho! Friend - mak - ers all Greet you with a Brown - ie smile.

2. Your Brownie hand in my Brownie hand,
And my Brownie hand in your Brownie hand.
We have Brownie friends in many lands,
Across the seven seas, the mountains and the sands.
Chorus (repeat)

3. Your Brownie hand in my Brownie hand,
And my Brownie hand in your Brownie hand.
On Thinking Day our love goes forth to ev'ry friend,
A chain of Brownie hands reaching out, their help to lend.
Chorus (repeat)

Do a Grand Right and Left as you sing.

BROWNIE HIKING SONG

Words and music by
Mina F. Kurowski

We are the hap - py Brown - ies. We are the bus - y elves. We

love to help each oth - er, And, of course, we help our - selves. We

wake up in the morn - ing with A smile up - on each face, And e - ven if things

don't go right We keep that smile in place. — We're the hap - py Brown - ies!

This is your own special hiking song.

Used by kind permission of Mina F. Kurowski.

BROWNIE SMILE SONG

Words and music by
Harriet F. Heywood

1. I've some-thing in my pock - et. It be - longs a - cross my face, And I

keep it ver - y close at hand In a most con - ven - ient place.

2. I'm sure you couldn't guess it
If you guessed a long, long while.
So I'll take it out and put it on—
It's a great big Brownie Smile!

A Brownie Girl Scout troop helped to make the music for this song.
Learn the actions that go with it.

Used by kind permission of Harriet F. Heywood.

THE BROWNIES' SONG

M.D.C.

A.W.

We brown - ies work a - round the house, No - bod - y knows.

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

We're al - ways qui - et as a mouse On tip - py toes.

The second system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

When ev - 'ry la - zy sleep - y head Is all tucked a - way in bed, We
Brown - ies are bus - y ev - 'ry - where Al - ways when there's no one there. We

The third system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

scrub the floor, bake the bread, darn the socks. Then we fill the kind -'ling box.
wash a dish, sweep a - stair, shake a mat. Last of all put out the cat.

The fourth system of musical notation concludes the page with a double bar line. The lyrics are placed below the treble staff.

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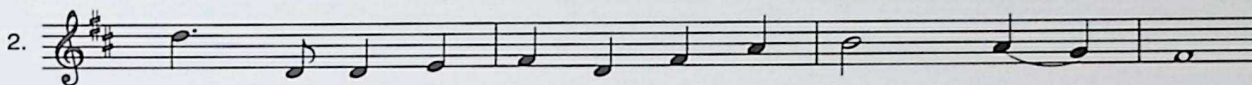
CHRISTMAS IS COMING

THREE-PART ROUND

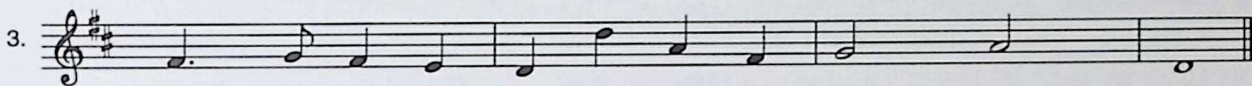
Traditional (English)



Christ - mas is com - ing! The goose is get - ting fat;



Please to put a pen - ny in the old man's hat,



Please to put a pen - ny in the old man's hat.



CLAPPING GAME

L.B.P.

Traditional (German)

All to - geth - er, here we go, Clap, clap, clap, clap, clap, clap!

The first system of music is in 2/4 time. The treble clef staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a bass line of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1. The lyrics are written below the treble staff.

Heads a - nod - ding, nod - ding so, Clap, clap, clap, clap, clap!

The second system of music continues the melody and bass line from the first system. The treble clef staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a bass line of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1. The lyrics are written below the treble staff.

Slower All stand up and_ turn a - round, *Faster* Clap, clap, clap, clap, clap, clap!

The third system of music is divided into two parts. The first part is marked *Slower* and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part is marked *Faster* and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a bass line of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1. The lyrics are written below the treble staff.

Slower Turn a - gain and_ then sit down, *Faster* Clap, clap, clap, clap, clap!

The fourth system of music is divided into two parts. The first part is marked *Slower* and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part is marked *Faster* and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a bass line of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1. The lyrics are written below the treble staff.

CLOCKS

THREE-PART ROUND

English version by M.D.C.

Traditional (Danish)

1. 2.



Great big stand - ing clocks go - Tick tock, tick tock. Lit - tle kitch - en

3.



clocks go Tick tack, tick tack, tick tack, tick tack. Teen - y ween - y



watch - es they go Tick - a tack - a, tick - a tack - a, Tick - a tack - a tick!

CORN GRINDING SONG

OCKAYA

Zuni Indian

The musical score is written in 2/4 time and consists of four systems. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "Love - ly! See the cloud, the cloud ap - pear. Love - ly! See the rain, the rain draw near." Who spoke? It was the lit - tle corn ear High on the tip of the stalk. Yes, I heard it talk - ing. This is what I heard it say - ing: "Let the rains come. Let the rains come. I hope the rains, rains will come!"

Zuni Indian maidens placed their corn on a flat stone slab, and ground it by rubbing over it another cube-shaped stone, swaying back and forth and singing as they knelt at their work. After the grinding they danced.

Pretend you are Zuni girls as you sing this song!

The Zuni Indian name of the song is pronounced "Ock-a-ya."

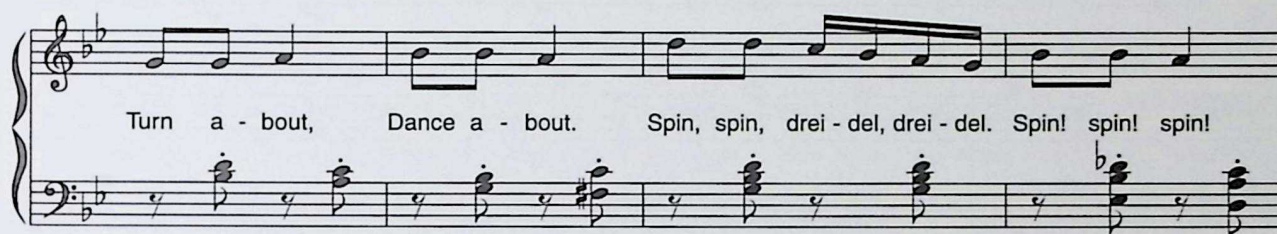
DREIDEL SONG

English version by M.D.C.

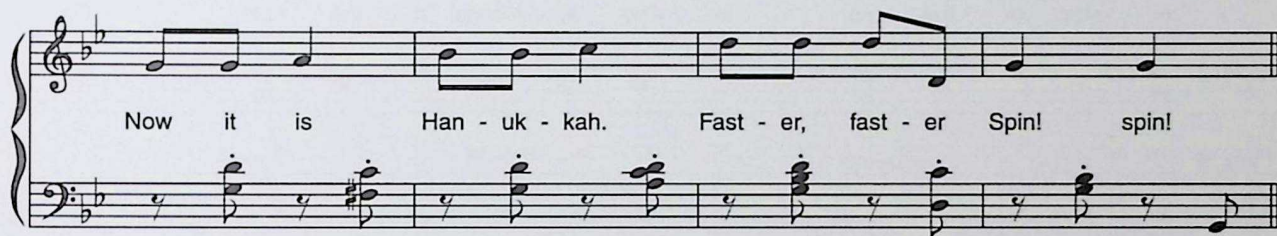
Traditional (Hebrew)



Twirl, drei - del, Turn, spin! Twirl, drei - del, Turn, spin!



Turn a - bout, Dance a - bout. Spin, spin, drei - del, drei - del. Spin! spin! spin!



Now it is Han - uk - kah. Fast - er, fast - er Spin! spin!

Hanukkah, the Festival of Lights, is a happy time for people of the Hebrew faith. Children play with the Hanukkah dreidel, a four-sided top, and sing songs about the dreidel.

Brownie Girl Scouts who own dreidels can bring them to meetings at Hanukkah time so that the troop can play dreidel games like this one.

One girl is "it." She leaves the room while the others hide the top. Then she comes back into the room and looks for it. The others sing "Dreidel Song,"—loudly, when she comes near the hiding place, and softly, when she is far from it. When she finds it the game begins again with another girl.

Thanks to Rabbi Harold M. Greenberg, The Jewish Agency-American Section, Inc., New York, N.Y., for his advice about dreidel customs at Hanukkah time.

THE FAIRY SHIP

Traditional (English)

1. A ship, a ship_ a - sail - ing, a - sail - ing on the sea,_____ And

it was deep - ly la - den with pret - ty things for me;_____ There were

rai - sins in the cab - in And al - monds in the hold;_____ The

sails were made of sat - in, And the mast it was of gold._____

2. The four-and-twenty sailors
That stood between the decks
Were four-and-twenty white mice
With rings about their necks.
The captain was a duck, a duck,
With a jacket on his back.
And when this fairy ship set sail
The captain he said, "Quack!"

You might enjoy painting a picture of this wonderful ship.

THE FLY AND THE BUMBLE BEE

Traditional (English)

1. Fid - dle - de - dee, Fid - dle - de - dee, The fly has mar - ried the bum - ble - bee.

Verse

Says the fly, says he, "Will you mar - ry me, And live with me, sweet bum - ble - bee?"

Chorus

Fid - dle - de - dee, Fid - dle - de - dee, The fly has mar - ried the bum - ble - bee.

2. Says the bee, says she,
"I'll live under your wing,
And you'll never know
That I carry a sting."

3. So when the parson
Had joined the pair,
They both went out
To take the air.

4. And the fly did buzz,
And the bells did ring—
Did ever you hear
So merry a thing?

FOR HEALTH AND STRENGTH

A GRACE



For health and strength and dai - ly bread, we praise Thy name, O Lord.



FUNNY MONEY RIDDLE

A.W.

M.D.C.

A frog and a skunk and a nice lit - tle duck All went to the cir - cus, ad-

The first system of musical notation for the song. It consists of a treble and bass clef staff. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The lyrics are written below the treble clef staff.

mis - sion one buck. Why could - n't one get in? Why could - n't one get in? The

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble clef staff.

duck, he was wel - comed with friend - ly good - will Be - cause he could pay for his

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble clef staff.

seat with a bill. The frog had a green - back that paid for his tick - et. But

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble clef staff.

CONTINUED

FUNNY MONEY RIDDLE (CONT.)

poor Mis - ter Skunk could - n't get through the wick - et. Why could - n't he get

The first system of musical notation features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter and eighth notes. The bass line provides harmonic support with chords and single notes.

in? Why could - n't he get in? A bill or a fin, how he

The second system continues the melody and bass line. It includes a measure with a whole rest in the treble clef, indicating a pause in the vocal line.

wished that he had one! All he had was a scent, and it was a bad one!

The third system continues the melody and bass line. The melody ends with a quarter rest in the final measure.

That's why he could - n't get in. That's why he could - n't get in.

The fourth system concludes the piece with a double bar line. The melody and bass line both end with a final chord.

The riddle song is just riddled with puns! A bill is a bird's beak, or paper money. A green back is a frog's back, or paper money. A fin is part of a fish and slang for five dollars. We all know the difference between a scent and a cent!

GOOD-NIGHT SONG

Musical score for 'Good-Night Song' in 3/4 time. The score consists of two systems of a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Night is come, Owls are out. Bee - tles hum Round a - bout. Tip - toe so, Out they creep. Brown - ies go Home to sleep.

Night is come, Owls are out. Bee - tles hum Round a - bout.

Tip - toe so, Out they creep. Brown - ies go Home to sleep.

HERDGIRL'S SONG

VALLVISA

English version by A.W.

Traditional (Swedish)

Musical score for 'Herdgirl's Song' in 4/4 time. The score consists of two systems of a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: A - lone with my herd, when the day be - comes long, I play on my lur and I make up a song For all the sweet flow'rs in the for - est.

A - lone with my herd, when the day be - comes long, I play on my lur and I

make up a song For all the sweet flow'rs in the for - est.

Swedish herdgirls know how to play on the lur, a musical instrument like a horn, made of wood and bound with birchbark. On the lur they call the cattle, sheep, and goats, and signal to one another across the mountains and meadows.

Thanks to The Swedish Information Service, New York, N.Y., for their assistance in the selection of this song.

I'LL GIVE YOU A PAPER OF PINS

Traditional (U.S.A.)

1. I'll give to you a pa - per of pins, And that's the way my love be - gins, If
you will mar - ry, mar - ry me, if you will mar - ry me.

The musical score is written for piano in G major and 6/8 time. It consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The lyrics are written below the treble clef staff.

Gentlemen: "I'll give to you a pretty silk gown,
And for your head a golden crown,
If you will marry, marry me,
If you will marry me."

Gentlemen: "I'll give to you the key to my chest,
To draw out gold at your request,
If you will marry, marry me,
If you will marry me."

Gentlemen: "I'll give to you the key to my heart,
That we may love and never part,
If you will marry, marry me,
If you will marry me."

Ladies: "I'll not accept your paper of pins
If that's the way your love begins,
And I won't marry, marry you,
And I won't marry you."

Ladies: "I'll not accept your pretty silk gown,
Or for my head a golden crown.
And I won't marry, marry you,
And I won't marry you."

Ladies: "I'll not accept the key to your chest,
To draw out gold at my request,
And I won't marry, marry you,
And I won't marry you."

Ladies: "Yes, I accept the key to your heart,
That we may love and never part,
And I will marry, marry you,
And I will marry you."

All take partners. One partner acts and sings the lady's part, the other acts and sings the gentleman's. Each gentleman tries harder and harder to please his lady until she accepts him. In the last verse she gives him her hand. Then the partners all dance around the room repeating the final verse.

I'M WISE

THE OLD OWL'S SONG

A.W.

M.D.C.

I'm wise, I'm wise, Be - cause of the size of my eyes. I

The first system of music features a treble and bass clef with a key signature of one flat and a 4/4 time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of chords and single notes.

look, I look, I've more in my head than a book. I sleep, I

The second system continues the melody and accompaniment. The treble clef melody includes a few eighth-note runs. The bass clef accompaniment uses block chords and single notes.

sleep, Till shad - ows of ev' - ning are deep. I'm wise be - cause of the

The third system continues the piece. The treble clef melody has a descending eighth-note line. The bass clef accompaniment remains consistent with the previous systems.

size of my eyes. I can see while you're a - sleep. The dark of night is

The fourth system concludes the page. The treble clef melody ends with a half note. The bass clef accompaniment also concludes with a half note. The time signature changes to 3/4 for the final two measures.

CONTINUED

I'M WISE (THE OLD OWL'S SONG) (CONT.)

good for my sight. I see a lot that's hid - den by light. From

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody line with lyrics underneath. The bass staff contains a piano accompaniment with chords and rests.

birds and beasts and stars in the skies I learn the things that

The second system of musical notation continues the melody and accompaniment. The treble staff has lyrics underneath. The bass staff continues the piano accompaniment.

make me wise. I'm wise, I'm wise, My brain is re-mark-a - bly deep, I'm

The third system of musical notation continues the melody and accompaniment. The treble staff has lyrics underneath. The bass staff continues the piano accompaniment.

wise be - cause of the size of my eyes. I can see while you're a - sleep.

The fourth system of musical notation concludes the melody and accompaniment. The treble staff has lyrics underneath. The bass staff continues the piano accompaniment.

JUMP, JUMP, JUMP!

Kate Greenaway

Arthur C. Edwards

1. Jump, jump, jump! Jump o - ver the moon;

The first line of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music with lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment.

Jump all of the morn - ing, and jump all of the noon.

The second line of music also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music with lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment.

2. Jump, jump, jump!
Jump over a star;
Choose one that is twinkling,
And not so very far.
3. Jump, jump, jump!
Jump over the sea;
Jump over the dry land,
And jump over to me!

LITTLE SIR ECHO

Laura Rountree Smith

J.S. Fearis

Echo *Echo*

1. Lit - tle Sir Ech - o, how do you do? Hel - lo, (hel - lo), hel - lo (hel - lo).

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef. The melody is simple and repetitive, with the lyrics '1. Lit - tle Sir Ech - o, how do you do? Hel - lo, (hel - lo), hel - lo (hel - lo)'. There are two 'Echo' markings above the vocal line.

Echo *Echo* *Refrain*

Lit - tle Sir Ech - o, will an - swer you, Hel - lo, (hel - lo), hel - lo, (hel - lo). Hel -

The second system continues the vocal line and piano accompaniment. The lyrics are 'Lit - tle Sir Ech - o, will an - swer you, Hel - lo, (hel - lo), hel - lo, (hel - lo). Hel -'. There are 'Echo' markings above the vocal line and a 'Refrain' marking at the end.

Echo *Echo*

lo, (hel - lo), hel - lo (hel - lo) Won't you come o - ver and play? _____ You're a

The third system continues the vocal line and piano accompaniment. The lyrics are 'lo, (hel - lo), hel - lo (hel - lo) Won't you come o - ver and play? _____ You're a'. There are two 'Echo' markings above the vocal line.

Echo

nice lit - tle fel - low, We know by your voice, But you're al - ways so far a - way, (a - way).

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'nice lit - tle fel - low, We know by your voice, But you're al - ways so far a - way, (a - way)'. There is an 'Echo' marking above the vocal line.

2. Little Sir Echo is hiding near,
Hello, (*Echo*: hello), hello, (*Echo*: hello).
Little Sir Echo sings sweet and clear,
Hello, (*Echo*: hello), hello, (*Echo*: hello).
Refrain.

3. Little Sir Echo, what makes you shy?
Hello, (*Echo*: hello), hello (*Echo*: hello).
Little Sir Echo we hear reply,
Hello (*Echo*: hello), hello, (*Echo*: hello).
Refrain.

MAGIC

Arrangement by Martha Coe
Adapted from words and music by Ann Mazur

Cross your lit - tle fin - gers, Stand up - on your toes.

The first system of music is in 2/4 time. The treble clef staff contains the melody with lyrics. The bass clef staff provides a simple accompaniment with a long note in the left hand and a moving line in the right hand.

That's a bit of mag - ic Ev - 'ry Brown - ie knows.

The second system continues the melody and accompaniment. The treble clef staff has the lyrics, and the bass clef staff has the accompaniment.

Now we all are stand - ing In a for - est glade,
cross your lit - le fin - gers! Down from off your toes!

The third system features a repeat sign at the beginning. The lyrics are split across two lines. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment.

Lis - ten ver - y care - ful - ly, See the mag - ic made. Un-
Then the mag - ic goes a - way, Ev - 'ry - bod - y knows.

The fourth system concludes the piece. It includes a repeat sign and a final cadence. The treble clef staff has the lyrics, and the bass clef staff has the accompaniment.

MAKE NEW FRIENDS

TWO-PART ROUND



Make new friends but keep_ the_ old;_ One is sil - ver and the oth - er gold.



MISS JENNY JONES

Traditional (U.S.A.)

Choose two girls to be the Mother and Jenny. The others are the Visitors who stand in line facing them.
Visitors say, "Knock, knock, knock," in chorus, and pretend to knock at the door.

1. We've come to see Miss Jen - ny Jones, Miss Jen - ny Jones, Miss Jen - ny Jones, We've

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The melody is written in eighth notes. The bass staff has a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The accompaniment consists of chords and single notes in eighth notes.

come to see Miss Jen - ny Jones, And how is she to - day?

The second system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The melody is written in eighth notes. The bass staff has a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The accompaniment consists of chords and single notes in eighth notes.

Visitors walk forward, singing.

Mother says, "She's washing." Jenny acts washing clothes, as visitors sing second part and walk backward, clapping hands:

We're right glad to hear it,
To hear it, to hear it.
We're right glad to hear it,
We'll come another day.

Repeat with different actions, such as ironing, sweeping, driving a car, taking a swim, watching TV, until the Mother says, "She's sick," and Jenny sinks to the floor.

Visitors now sing, "We're right SORRY to hear it."

When Mother says, "She's dead!" Jenny lies flat. Visitors run away. The Mother chases them. The Brownie she catches chooses two other girls to be Mother and Jenny and the game goes on.

MY DUCKLINGS

TWO-PART ROUND

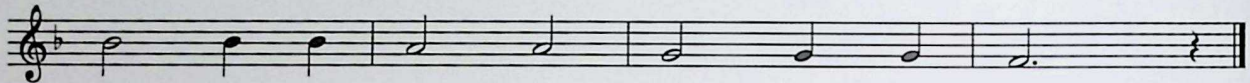
English version by A.W.

Traditional (German)

1. 2.



In the pond my duck - lings All are swim - ming there,



Heads in the wa - ter, Tails in the air.

THE NEEDLE'S EYE

Traditional (U.S.A.)

1. The nee - die's eye it does sup - ply The thread that runs so true;

The musical notation consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the treble staff.

Man - y a lass - ie have I let pass, Be - cause I want - ed you.

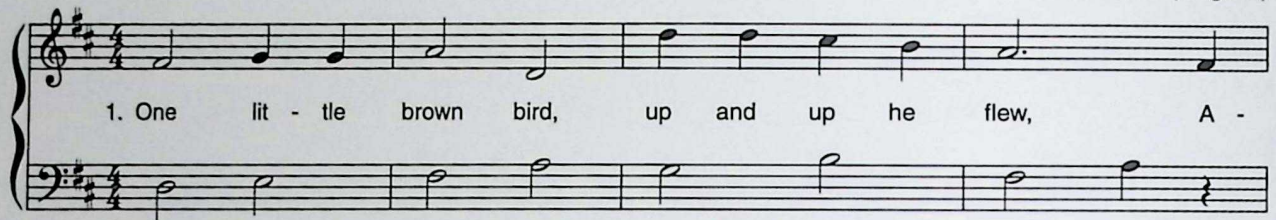
The musical notation continues from the first line, maintaining the same grand staff and key signature. The melody and bass line are shown, with the lyrics placed below the treble staff.

2. The needle's eye
You can't pass by,
The thread it runs so true.
It has caught many
A pretty lass
And now it has caught you.

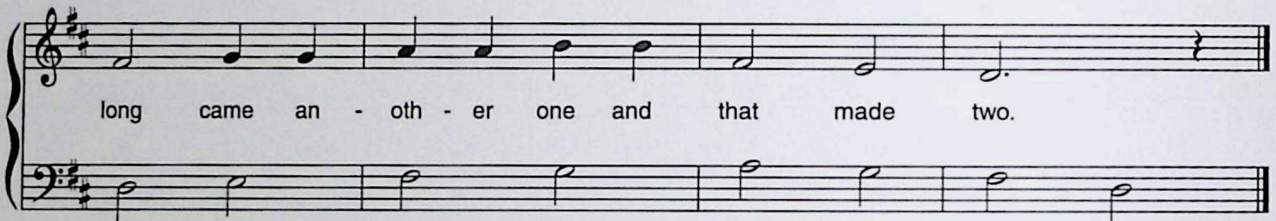
Two girls join hands to make an arch. The others pass, one by one, under the arch, around, and under again, till the end of the song. On the very last word, the girl who is under the arch is caught and asked in a whisper: "Will you have an orange or an apple?" or, "Will you have rubies or pearls?" or some other choice already decided upon. She stands behind the girl whose side she has chosen. Repeat the game until all have been caught and have chosen sides. The losing side must do an amusing stunt to entertain the winners.

ONE LITTLE BROWN BIRD

Traditional (English)



1. One lit - tle brown bird, up and up he flew, A -



long came an - oth - er one and that made two.

2. Two little brown birds, sitting on a tree,
Along came another one and that made three.

4. Four little brown birds, all alive, alive,
Along came another one, and that made five.

6. Six little brown birds, flying up to heaven,
Along came another one and that made seven.

8. Eight little brown birds sat on mother's line,
Along came another one and that made nine.

3. Three little brown birds, then up came one more.
What's all this noise about? That made four.

5. Five little brown birds, sitting on some sticks,
Along came another one and that made six.

7. Seven little brown birds, sitting on a gate,
Along came another one and that made eight.

9. Nine little brown birds saw a lot of men,
So home they flew to Father Bird and that made ten.

You'll have fun acting this one!

PRETTY GIRLS AND THE SHOEMAKER

Cecil Cowdry

Traditional (Spanish)

Where are you go - ing pret - ty maids to - day? Kind Mis - ter Cob - bler,

The first system of musical notation is in 2/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "Where are you go - ing pret - ty maids to - day? Kind Mis - ter Cob - bler,"

We are off to play. What will you do then When the fid - dles sound?

The second system of musical notation continues the melody and bass line. The lyrics are: "We are off to play. What will you do then When the fid - dles sound?"

Kind Mis - ter Cob - bler, we'll sing and dance a - round. Hey, pret - ty maid - ens, and

The third system of musical notation continues the melody and bass line. The lyrics are: "Kind Mis - ter Cob - bler, we'll sing and dance a - round. Hey, pret - ty maid - ens, and"

if you tear a shoe? Kind Mis - ter Cob - bler, you'll make it good as new.

The fourth system of musical notation concludes the piece. The lyrics are: "if you tear a shoe? Kind Mis - ter Cob - bler, you'll make it good as new."

QUITE DIFFERENT

Mary De Haven

Traditional (Polish)

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

1. Come to the barn - yard, Ol - ga, _____ Chick - ens are
there to be fed. _____ Why should I go there,
Moth - er? _____ I'd rath - er lie here in bed. _____

2. "Come to the kitchen, Olga,
Baking is there to be done."
"Why should I go there, Mother?
I'd rather lie in the sun."

3. "Come to the garden, Olga,
Hoe, for the weeds have grown tall."
"Why should I go there, Mother?
I really think I'm too small."

4. "Come to the village, Olga,
Dancing has started, I know."
"Yes, I will hurry, Mother,
I am all ready to go."

ACTION: Take partners. One girl sings and acts Olga's part, the other sings and acts the mother's.
Repeat the last verse, with everyone joining hands and dancing in a circle.

ROCKING

English translation by Percy Dearmer

Traditional (Czech) collected by Martin Shaw

1. Lit - tle Je - sus sweet - ly ___ sleep, do not ___ stir; We will ___ lend a ___
2. Mar - y's lit - tle ba - by ___ sleep, sweet - ly ___ sleep, Sleep in ___ com - fort, ___

coat of ___ fur, We will rock you, rock you, rock you, We will rock you, rock you, rock you:
slum - ber ___ deep; We will rock you, rock you, rock you, We will rock you, rock you, rock you:

See the fur to keep you ___ warm, Snug - ly ___ round your ___ ti - ny ___ form.
We will serve you all we ___ can, Dar - ling, ___ dar - ling ___ lit - tle ___ man.

ROUND-ABOUT ROUND

TWO-PART ROUND

Kathryn Templeton

M.D.C.

1. Round and round and round_ a - bout, Turn a - bout and_

1. Round and round and round_ a - bout,

in and out. Come in - to the Brown - ie Ring Read - y for 'most

Turn a - bout and_ in and out. Come in - to the Brown-ie Ring,

D. C. ad lib. an - y - thing.

Coda An - y - thing.____

Fine

Read - y for 'most an - y - thing.

An - y - thing.____

2. Round and round and round about,
Take the hand of a Brownie Scout.
Here we are in Brownie Ring,
Ready for 'most anything!

This is your very own call to the Brownie Ring at troop meetings.

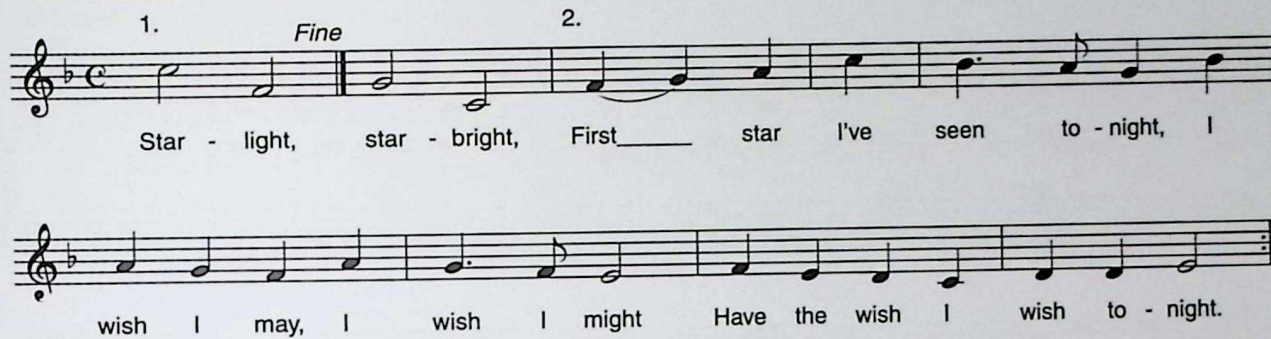
STARLIGHT, STARBRIGHT

TWO-PART ROUND

Max V. Exner

Traditional

1. *Fine* 2.



Star - light, star - bright, First ___ star I've seen to - night, I
wish I may, I wish I might Have the wish I wish to - night.

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TRAIN IS A-COMING

Spiritual

1. The train is a-com - ing, oh, yes, Train is a - com - ing, oh, yes,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody line with lyrics underneath. The bass staff contains a piano accompaniment with chords and a steady rhythm. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

Train is a - com - ing, train is a - com - ing, Train is a - com - ing, oh, yes!

The second system of musical notation continues the melody and accompaniment from the first system. It ends with a double bar line. The lyrics are aligned with the notes in the treble staff.

2. Better get your ticket, oh, yes,
Better get your ticket, oh, yes,
Better get your ticket, better get your ticket,
Better get your ticket, oh, yes!
3. Room for many others, oh, yes,
Room for many others, oh, yes,
Room for many others, room for many others,
Room for many others, oh, yes!
4. I'm on my way to heaven, oh, yes,
I'm on my way to heaven, oh, yes,
I'm on my way to heaven, I'm on my way to heaven,
I'm on my way to heaven, oh, yes!

There's lots of action in this song. You can imitate the sound of the train by rubbing sand-paper blocks together in rhythm with the music.

TWIST ME AND TURN ME

A.W.

M.D.C.

Twist me and turn me and show me the elf. I looked in the

The first system of musical notation is in 3/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Twist me and turn me and show me the elf. I looked in the".

wa - ter and saw Looked in the pool but no

The second system continues the melody and accompaniment. The lyrics are: "wa - ter and saw Looked in the pool but no".

elf did I see. Gaz - ing at me from the wa - ter I saw just

The third system continues the melody and accompaniment. The lyrics are: "elf did I see. Gaz - ing at me from the wa - ter I saw just".

me! What rhymes with elf? Helf, jelf, or melf?

The fourth system concludes the melody and accompaniment. The lyrics are: "me! What rhymes with elf? Helf, jelf, or melf?".

CONTINUED

TWIST ME AND TURN ME (CONT.)

I nev - er heard an - y such word. What rhymes with

The first system of musical notation for the song. It consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "I nev - er heard an - y such word. What rhymes with".

elf? It could - n't be felf. It could be my - self. Yes, it

The second system of musical notation. The treble staff continues the melody with lyrics: "elf? It could - n't be felf. It could be my - self. Yes, it". The bass staff continues the piano accompaniment.

must be my - self! Twist me and turn me and show me the

The third system of musical notation. The treble staff continues the melody with lyrics: "must be my - self! Twist me and turn me and show me the". The bass staff continues the piano accompaniment.

elf. Gaz - ing at me from the wa - ter I saw my - self!

The fourth system of musical notation. The treble staff continues the melody with lyrics: "elf. Gaz - ing at me from the wa - ter I saw my - self!". The bass staff continues the piano accompaniment.

This is a good song to sing and act at investitures.

WELCOME SONG

A.R.

M.D.C.

Come in! Come in! Come in! We greet you! Come in! Come in! We're

glad to meet you! There's just one thing to do___ When Brown - ies wel - come

you.____ Come in! Come in! Come in!_____

Sing this special song of welcome to visitors or when a new girl joins your troop.

WHAT DID I SEE?

'K ZAG TWEE BEREN

English version by A.W.

Traditional (Dutch)

1. What did I see? Please be - lieve me. Oh, it was a won - der.

Two brown bears were spread - ing rolls, Scoop - ing hon - ey from two bowls.

Chorus

Hi! Hi! Hi! Ha! Ha! Ha! That was sure - ly a won - der!

2. Two wee moles were making dough
Rolling batter to and fro.

3. This you won't believe, perhaps,
I saw two fleas knitting caps.

4. Two young monkeys up a tree
Scraping carrots, one, two, three.

5. This was such a funny thing:
Two white mice unrav'ling string.

6. Busy, Busy, unawares,
I saw two cats caning chairs.

Act the parts of the animals, as you sing about them, verse by verse.
Try making up some more verses with different animals doing funny things.

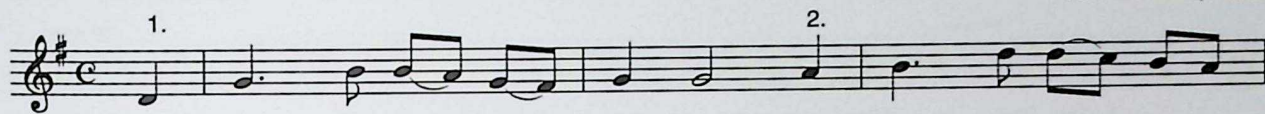
Thanks to The Netherlands Information Service, New York, N.Y., for their assistance in the selection of this song.

WHENE'ER YOU MAKE A PROMISE


TWO-PART ROUND

W. W. Shield, 1828

1. 2.



When - e'er you make_ a___ prom - ise Con - sid - er well its im -



port - ance, And when made, En - grave it up - on your heart.



WHERE ARE YOU GOING, GRANDMAMA?

English version by A.W.

Traditional (Japanese)

1. O tell us, Where are you go - ing? Tell us, Where are you go - ing,
2. I'll glad - ly tell you__ where I'm go - ing! On to the vil - lage

All so lone - ly, lone - ly, O Grand - ma - ma? _____ Bear - ing in your
to my daugh - ter, There, where my daugh - ter lives. _____ In my arms I'll

arms a bas - ket, Heav - y to hold. Fyu - ru, fyu - ru, fyu, Fyu - ru, fyu - ru, fyu.
hug my grand - child, Hap - py once more. Fyu - ru, fyu - ru, fyu, Fyu - ru, fyu - ru, fyu.

"Fyu-ru" does not mean anything. The sound imitates a flute. See if you can sound like one.

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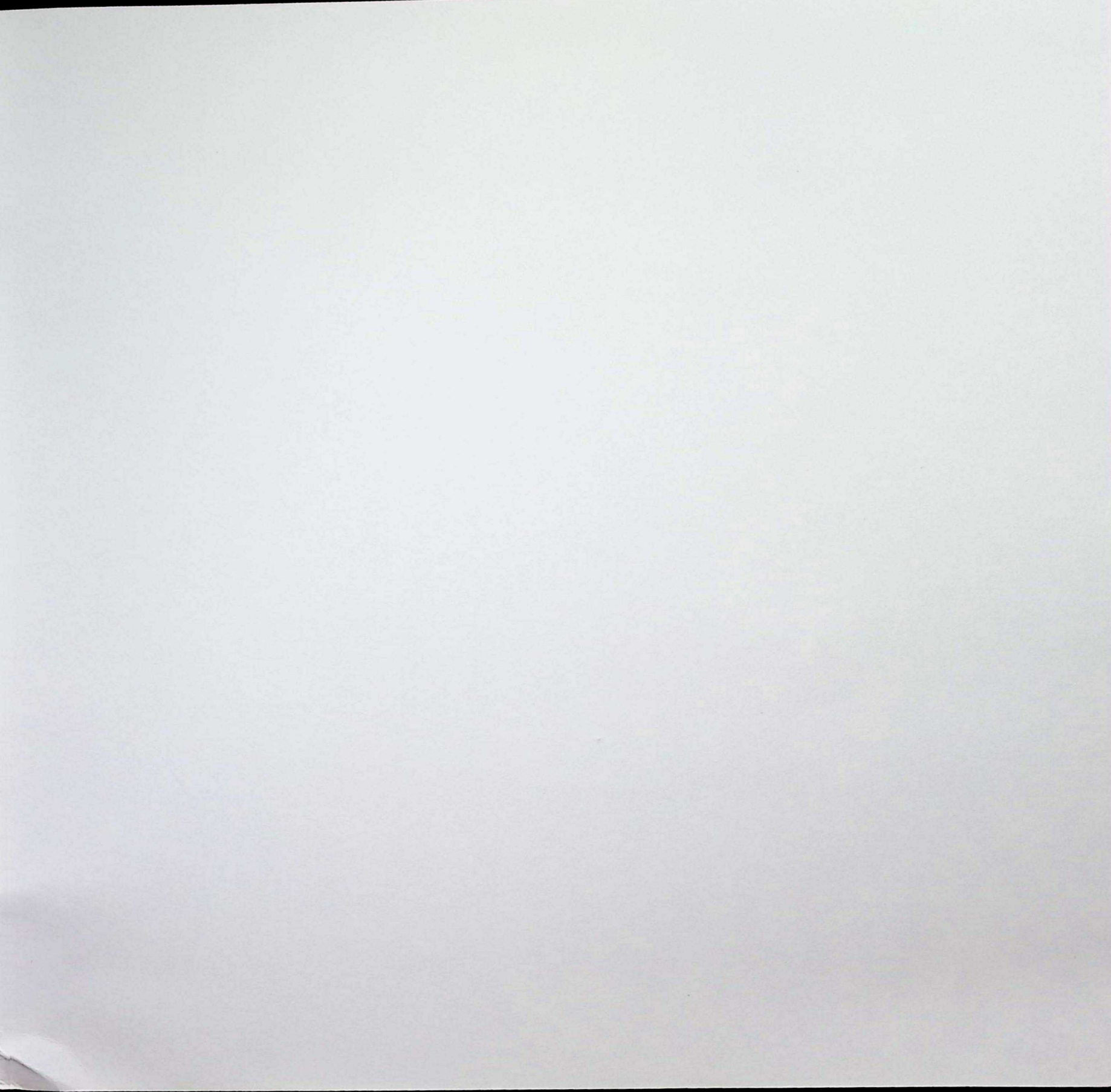
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