

*A musical offering from*

*John Krumm*

**ROUNDS, CANONS,  
AND PARTNER SONGS**

*Compact Edition with  
round composition workshop*



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# **Rounds, Canons, and Partner Songs**



## CONTENTS

### PEOPLE

Joy of my heart	10
For Ellie	11
Onawa's Waltz	12
Sol	13
Callahan's	14
Pretty Bird	15
Song Weaver	16
Dance for the Nations	17

### SACRED/SPIRITUAL

Bells	27
Grace	27
Daily Grace	28
Priest's Song	29
Alleluia	29
Constancy	30
Diana	31
Kyrie	31
Dona Nobis Pacem	32

### PLACES

Dancing Voices	18
Forest Sounds	19
Brasstown Goodnight	19
Invitation	20
Traveling Home	20
Buffalo Gap	21
Ashokan	22

### SEASONAL

<i>The Seasons</i>	
1. Spring	34
2. Summer	35
3. Fall	35
4. Winter	36
Solstice Round	37
Lights in the Darkness	38
Old Time Hash	39
Jolly Old St. Pachelas	40
Autumn Colors	43
Ribbon, Bell, and Song	44
Harvest	45
Gentle Spring	46

### WHIMSY

Wallaby Doo	23
On Time	24
The Bum's March	24
<i>Three Limericks</i>	
1. A Study in Scarlet	25
2. The Adventure of the Second Stain	25
3. A Mathematician	26

## CHILDHOOD/FAMILY

### *Four Nursery Rhymes*

1. Wipe the Dishes	47
2. Warm Hands, Warm	47
3. Rain	47
4. Matthew, Mark, Luke and John	48
Stars	49
Family	51
Together Again	52

## NIGHT TIME

Goodnight	53
Lullaby	53
Kentish Lullaby	54
Quand la Nuit se Pose	55
Night Hymn	56

## MISCELLANEOUS

What We Can	57
Misty Morning	58
Songs	58
Winds of Change	59
Here I Go	60
Just One Word	61
Pitter-Patter	62
Hold Me	63
Happiness	64
Carving	65
Caring	66

### *Two songs in the xhosa style*

1. My Heart Would Cry	68
2. Role of the Roll	69
Moonlight	70

## INTRODUCTION

American “media-based” culture can be hard on people. It seems to push many into believing that there is such a thing as musical talent—a gift possessed by a few people who are not you or me. We know what “good” is because the industry tells us, and if we can imitate a “star”, people might mistake us for someone of true talent. We may even fool ourselves! Many believe that unless you are a world-class singer, you should keep your voice to yourself.

In my work, I have found that in any large group of Americans, about one-third have been told not to sing. About half of those folks believe it. This is a tragedy. In cultures that hold the belief that everyone can sing, everyone can sing. One problem here is the notion of talent. Singing is a developmental skill. Talent may help one person go through the process faster than another, but everyone can achieve a basic level of singing skill. Most intonation problems are caused by weak muscles that need more exercise.

- Singing is a right.
- Singing is a developmental skill
- I would rather hear an imperfect voice than not hear it.
- Your voice is beautiful because it sounds like you and not someone else.

Before our village achieved global status, art was integrated and functional in our communities. People wore their art and cooked in it. Their songs helped them to lift and pull and carry, to mark passages and celebrate. Dances acted out and affirmed community values. Modern Americans have for the most part abandoned their heritage of functional art. Or, we get it from a stranger in a box.

The word art to Americans refers to fine art. Art created by eccentric, creative, talented and sometimes skilled, people who are not you or me. We believe that to be “real art,” it must be of profound importance. We all have the right to be artists in our own lives for ourselves, our families, and our communities. Each of us is creating our own magnum opus, our life. Creativity is a learned frame of mind and a developmental skill that we all can achieve.

My songs are not supposed to be profound. I think of them as tools. I write pieces to celebrate real people, places, and events. I write lullabies and graces, graduation songs and goodbye songs, ceremonial songs and holiday songs. I write songs for real people to sing.

## DEFINITIONS AND PRACTICAL CONSIDERATIONS

### What is a round?

A round is a type of *canon*. A *canon* is a contrapuntal work in which two or more voices present the same melody in overlapping succession. If the successive entrances are in the same key as the first voice, it is called a *canon at the unison*. A round is a canon at the unison.

If the second voice presents the same melodic material but begins on a different note, it is called a canon at the interval distance of the melodies, for example, a *canon at the fifth*. In this book, you will find two canons: one at the fifth, and one at fourth. These are both called strict canons because each melody is actually in a different key. In a free canon, the interval of the letter names is held, but the second melody is adapted to be in the key of the first.



Figure 1: Free canon at the 2nd

### What is a catch?

During the seventeenth century, a style of round singing became popular in which the singers were expected to join in as they heard the piece for the first time; "catching" a line as it was sung by the preceding singer. The term "catch singing" led to calling these pieces catches. Many catches have oddly placed rests which allow certain words of each line to stick out. When heard together these words may form phrases. Catch clubs were largely male social institutions, and the content of these phrases was at times satiric or even vulgar.

### Range

Feel free to transpose my pieces. Rounds tend to have moderately wide ranges. Don't be scared by a starting note that is a stretch. Judge the whole piece. The comfortable singing range of people varies, so everyone needs to compromise on to find the best key.

## Setting

You'll notice that I haven't set these pieces in full arrangement. I would like the people who perform them to make their own arrangements. Designing a setting is one of the best ways to feel like you "own" a piece. Since rounds, in general, are more fun to sing than to listen to, the setting is crucial if you intend to present them to an audience. A chordal accompaniment can help learning rounds at first. In the final performance, chords may detract from the harmonic surprises of each entrance, and from the polyphonic nature of the piece. Percussion is an option, as well as a ground bass. Substituting instruments for voices can create a pleasing effect if thought out.

## Endings

Endings have always seemed problematic in a performance of rounds, although not in recreational singing. Here are some suggestions for ending rounds.

- Develop a set of hand signals for your standard endings.
- The last one to enter decides when to drop out.
- Each group sings a predetermined number of times and then drops out.
- Listen to each other as you are singing until you "know" that it is time to end.
- A leader signals the last phrase and all hold the chord at the next logical or predetermined spot. If the round does not end on a I-chord, pick a spot that does.
- As each group gets to the last line they stay on it, repeating it until all end in unison.
- After the second time through, each group begins again but substitutes the words of the last line for every line, adapting where necessary. The last time will have everyone singing the same words in full harmony.
- Fade out.

# The Rounds



# Joy of My Heart

*For Thomas Rowland Krumm on his Birth*

John J Krumm

**System 1:** Chords: D, A7. Lyrics: Joy of my heart, you know I love you. Joy of my Lis - ten dad - dy there's mu - sic in the air. I'm com - in' home a - gain dear

**System 2:** Chord: D. Lyrics: life, you know I care. Some - day you'll leave Look o - ver yon der see the sky. I reach for my Lord I'm com - in' home Home where I

**System 3:** Chords: D7, G. Lyrics: to take your place a - mong the stars, but if you dreams and I know that I can touch them. If you learned how to love I'm com - in'

2  
14

call my name just look and I'll be there.

hold me up high er I'll try.

home.

*Joy of My Heart* © 1996 by John Krumm

## For Ellie

*For Eleanor Fu Qiao Wetherill Krumm*

4-part round at each line

John Krumm

Free to see! Free to feel the world! Free! Hear the mus-ic ring? Dance and laugh. Hold my hand and I'll walk with you. I may stum-ble.

Wait! I can do it on my own\_ now. Fall - ing does - n't hurt so ver - y much.

Come, come with me. Time to fly, fly!

*For Ellie* © 2007 by John Krumm

# Onawa's Waltz

*For Onawa Pardini*

John Krumm

3-part round at each line

F
A<sup>7</sup>
B<sup>b</sup>

I've
been wait - ing
all the day

love
come
dance with me

as you sleep my dear,
know that I'll be

4 F
Gm<sup>7</sup>
C<sup>7</sup>
F

long to see the stars in your eyes.
My

now.
See how the eve - ning flies.
And,

near to hold you when you a - rise.



*Onawa's Waltz* © 1990 by John Krumm

# Sol

*For Sol Weber*

John Krumm

3-part round at each line

Swing 8ths

Am D F D<sup>7</sup> G

Good ol' sol shine for - ev - er.

Sing of the flo - wers bloom - in'.

Shine on down. Shine for - ev - er.

3 Am D Am D<sup>7</sup> G

Good ol' sol shine\_\_\_\_ to - day.

Sing all the clouds a - way.

Sing the round, round\_\_\_\_\_ of days.



Sol © 1988 by John Krumm

# Callahan's

*For Murray Callahan*

John Krumm

2-part round at each line

D Em F#m Em G

Oh, wel-come my friends just to see you a - gain brings laugh-ter and

So we'll sing the sea-son of\_ time and riv-ers of\_ two young

7 D E7 A D Em

light to my heart and my home. Our voi - ces in song ring

lov-ers a - mak-ing their way. And, we'll dream of star-dust we'll

12 F#m Em G A D

af-ter you've gone and bless us through - out the year.

bask in moon-glow and the songs will ring through the year.

Callahan's © 2010 by John Krumm

# Pretty Bird

John Krumm

2-part round at each line

*For Leigh Ashbrook*

G Em

Oh pret-ty bird \_\_\_\_\_ you fly so high \_\_\_\_\_

Flut-ter, flut-ter, glide says the spar-row. Fly-ing high the

5 Am D G tacit

— car-ry my dreams \_\_\_\_\_ up to the sky \_\_\_\_\_ Your wings are

hawk. Mine is the night says the old owl. \_\_\_\_\_

10 G Em

strong \_\_\_\_\_ your bones are light \_\_\_\_\_

Wel-come in the spring says the ro - bin. wild goose sum-mer's

13 Am D G

— you fill my heart \_\_\_\_\_ as you take flight \_\_\_\_\_

gone. Guide me through life pret - ty bird. \_\_\_\_\_ Oh pret-ty

# Song Weaver

*Dedicated to Sol Weber*

John Krumm

G D7

So trav-el on sing-ing as you go.

Wel-come ev-'ry guest in-to the mus-ic

It's not hard to sing o-pen up your big pie

5

They'll sing a-long teach them what you know.

feast. Lift up ev-'ry voice and sing

hole make a sound keep it up soon it's Do Mi

9

Weav-ing hearts, weav-ing voi-ces a-round a sound so

Do-na no-bis Do-na no-bis Pa-

Sol Weav-ing heart's weav-ing voi-ces a-round a sound so

G7 C

13 Am C° G/D Am D7 G

strong. Sing on with the weav - er of song.

cem Grant us peace O Dear Lord Grant us peace.

strong my friend and soon you'll be a weav - er of song.

*Song Weaver* © 2013 by John Krumm

## Dance for the Nations

*For Kate and Craig Nation*

John Krumm

3-part round at each line

Em Am F#°7 B7 Em

Round and round we turn we hold each oth - ers hands and

weave our - selves in a cir - cle. The

time is gone the dance goes on.

*Dance for the Nation's* © 1985 by John Krumm

# Dancing Voices

*For The Pinewoods Camps*

John Krumm

5-part round at each line

Am<sup>7</sup> D<sup>7</sup> G

Voi - ces are danc - ing love - ly har - mon - ies  
float on the breez - es a - bove. As we  
move to - - geth - er, we  
sing our songs. We\_\_\_\_  
share our love, and our

=====

*Dancing Voices* © 1985 by John Krumm

# Forest Sounds

John Krumm

3-part round at \*

**Tango rhythm**

As I went walk-ing in the green wild won-der, the dance of lov-ing life a bout me

wound. And as shad-ows fell drift-ing through the wild wood, I float-ed in seas of

sound em - brace me so gent - ly in you my peace is found.

Forest Sounds © 1998 by John Krumm

# Brasstown Goodnight

John Krumm

2-part round at each line

For the John C. Campbell Folk School

Good - night, Good - night, Good - night my friends its  
But, through my day in work or play I'll

Shar - ing my trials, shar - ing my joys,  
And, if or when, we meet a - gain,

time for us to part.  
keep you in my heart.

though we may be so far a - part.  
your face will warm my heart.

Brasstown Goodnight © 1995 by John Krumm

# Invitation

4-part round at each line

Pinewoods Campers

Am<sup>7</sup> Bm Em Bm

Come, give me your hand, and we'll dance to the  
breez - es that sway the trees. You move me to  
leave the old to lin - ger with the one who sings the song in my  
heart, in the breeze, in the pines, Love.

The musical score for 'Invitation' is written for four voices in a 4-part round format. It is in the key of D major (indicated by two sharps) and 3/4 time. The score consists of four staves, each representing a different voice part. The lyrics are written below the staves. The first staff begins with the chord Am<sup>7</sup>, the second with Bm, the third with Em, and the fourth with Bm. The lyrics are: 'Come, give me your hand, and we'll dance to the breez - es that sway the trees. You move me to leave the old to lin - ger with the one who sings the song in my heart, in the breeze, in the pines, Love.'

*Invitation* © 1985 by John Krumm

# Traveling Home

4-part round at each line

John Krumm

G Am F Em

Trav - el - ing home we're trav - el - ing home - ward,  
back to our com - fort, back to our rest.  
Long the jour - ney and steep is the way. With our  
thoughts on to - mor - row we're trav - el - ing home.

The musical score for 'Traveling Home' is written for four voices in a 4-part round format. It is in the key of D major (indicated by two sharps) and 3/4 time. The score consists of four staves, each representing a different voice part. The lyrics are written below the staves. The first staff begins with the chord G, the second with Am, the third with F, and the fourth with Em. The lyrics are: 'Trav - el - ing home we're trav - el - ing home - ward, back to our com - fort, back to our rest. Long the jour - ney and steep is the way. With our thoughts on to - mor - row we're trav - el - ing home.'

*Traveling* © 1990 by John Krumm

# Buffalo Gap

3-part round at each line

John Krumm

Slow swing feel

Dm C

Buf - fa - lo Gap, Buf - fa - lo Gap,

Fid - dle play that sweet coun - try tune

F C

swing. Bal - ance and swing. Swing un - til

3 Dm Gm G#07 Am C Dm

down to West Vir - gin - ia. Well, me and my gal and

just like you know my yearn-in' heart for the place that I'll be

F Bb B07 C7 F

stars shine in the hea vens. Prom-en ade'er home, nev-er to roam.

6 C Dm C Bb

my gal's Pap we're goin' to Buf - fa - lo Gap.

com-in' to soon. Goin' down to Buf - fa - lo Gap. So

C Dm C Bb

How could I ev - er leave this place?

Buffalo Gap © 2004 by John Krumm

# Ashokan

John Krumm

*4-part round at \**

Dm Em

A dream is spok - - en,  
joins with old,  
ris - - ing  
life - - beat

*2-part round at \**

Fid - dle play for

3 Am Em C Dm Em Am Em C

cir - cle un - brok - en A new way  
safe in the val - ley's fold. And 'neath the  
moon they dance to fid - dler's tune. Our  
sounds through the moun - tains. A dream is  
blue he - ron glid - ing down slow.

Ashokan ©1997 by John J Krumm

# Wallaby Doo

4-part round at \*

John Krumm

Swing 8ths

\* G Em Am D<sup>7</sup> 3 G Em

Doo-doo-bee-doo, doo-bee doo, doo-bee, doo-bee, wal-la-by Doo-doo-bee-doo, doo-bee

4 Am D<sup>7</sup> 3 G Em Am D<sup>7</sup> G Em

doo, doo-bee, doo-bee, wal-la-by. Sing with me, sing with you. Sing a

8 Am D<sup>7</sup> G Em Am D<sup>7</sup>

song old or new to - geth er make the har-mon-y thatsoothes the rav-aged world.

11 G Em Am D<sup>7</sup> 3

Doo - doo - bee - doo, doo - bee doo, doo - bee, doo - bee, wal - la - by

13 G Em Am D<sup>7</sup> 3

Doo - doo - bee - doo, doo - bee doo, doo - bee, doo - bee, wal - la - by,



Wallaby Doo © 2012 by John Krumm

# On Time

3-part round at each line

John Krumm

G D<sup>7</sup> C Am D<sup>7</sup> Em D

Time flies. Time flies like, like an ar-row.  
fruit, fruit, fruit flies like,  
fruit flies like a ba-na-na. Yes,

On Time © 1985 by John Krumm

# The Bum's March

3-part round at each line

John Krumm

Dm Dm C B<sup>b</sup> Am

Bum bye da bum bye da bum bum bum bum  
Bum bum bye da bye da bum bum bum bum  
Bum bo bum bo bye da bye da  
bye da bye da bum bum bo.  
bum bye da bum bye da bo. Bee dee  
bum bye da bum bye da bum bum bye da bye da.

The Bum's March © 2010 by John Krumm

# Three Limericks

Isaac Asimov

John Krumm

## 1. A STUDY IN SCARLET

4-part round at \*

Meet the quick mind that rest-less-ly combs, through the small-est of clues as it

5 roams from in - it - ial con - fu - sion to tri - um-phant con - clu - sion. My

8 friends, here we have Sher - lock Holmes.

The musical notation is for a 4-part round in G major, 6/8 time. It consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody begins on G4, moves to A4, B4, C5, then back down to G4, F#4, E4, D4. The second staff continues from D4, moving to C4, B3, A3, G3, then up to A3, B3, C4, D4. The third staff continues from D4, moving to E4, F#4, G4, A4, then back down to G4, F#4, E4, D4. Chord symbols G, C, G, D7, \*, G, C are placed above the first staff. Chord symbols G, D7, G, C, G, D7 are placed above the second staff. Chord symbols G, C, G, D7 are placed above the third staff. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Isaac Asimov

John Krumm

## 2. THE ADVENTURE OF THE SECOND STAIN

2-part round at \*

Holmes is need-ed as ne-ver be - fore. Eng-land's high-est are sha-ken and

5 sore. There's a doc - u - ment gone, with much

7 hang-ing there - on. If it is - n't re-trieved it means war!

The musical notation is for a 2-part round in G major, 6/8 time. It consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody begins on G4, moves to A4, B4, C5, then back down to G4, F#4, E4, D4. The second staff continues from D4, moving to C4, B3, A3, G3, then up to A3, B3, C4, D4. The third staff continues from D4, moving to E4, F#4, G4, A4, then back down to G4, F#4, E4, D4. Chord symbols G, C, G, D7, \* are placed above the first staff. Chord symbols G, D7, G, C, G, D7 are placed above the second staff. Chord symbols G, C, G, D7 are placed above the third staff. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

### 3. A MATHEMATICIAN

John Krumm

2-part canon at the 4th

A math-e-ma-ti-cian named Paul\_\_\_\_\_ had a hex-a-gon-al

A math-e-ma-ti-cian named Paul\_\_\_\_\_

ball.\_\_\_\_\_ The cube of its weight plus its vol-ume times eight is his

had a hex-a-gon-al ball.\_\_\_\_\_ The cube of its weight plus its

8 phone num-ber, give him a call.

vol-ume times eight is his phone num-ber, give him a call.



Three Limericks © 1990 by John Krumm

# Bells

3-part round at each line  
6-parts at \*

John Krumm

Chord progression: C, G<sup>7</sup>, \*Am, G<sup>7</sup>

Lyrics: Bells of eve - ning call - ing me to pray; call - ing me at end of day. Bless the day that's been, our rest be - gins with an - gel

Bells © 1985 by John Krumm

# Grace

4-part round at \*

John Krumm

Chord progression: G, Em, G, Em, \*G, Em

Lyrics: We gath-er as one with fam-ily and friends. We are grate-ful to be to - geth - er a - gain, giv-ing thanks for our work, giv-ing thanks for our bread, hold-ing hands, giv - ing thanks.

Grace © 1998 by John Krumm

# Daily Grace

Partner songs

John Krumm

*Morning* G<sup>7</sup> C G<sup>7</sup>

Give thanks for the morn - ing a new day be -  
 Give thanks for the sun - shine give thanks for the

*Noon*

A - mid the bus - y day we pause to rest and

*Evening*

As we stand a - round the ta - ble at the clos - ing of the  
 We will tell our stor - ies new and old and lis - ten ev - 'ry

4 C F G C

gun a pro - mise to keep and a  
 storm a day full of won - ders be -

pray to see where we're go - ing be -

day we give thanks for food and fam - 'ly strong for our  
 one ev - er ea - ger to weave life a - new with the

7 1. Dm G 2. G<sup>7</sup> C

job to be done. Give gins ev - 'ry morn.

fore we're on our way. A fore we're on our way.

work and our play. We will yarns that we've spun.

Daily Grace © 2000 by John Krumm

# Priest's Song

John Krumm

4-part round at each line

Am Bb Am E7 Bø7 Am

And so my song goes on.

The world ne'er ceas - es turn - ing,

with sun and moon, tree and sky, danc - ing in the round.

Be - gin and end are the same my friend.

*Priest's Song* © 1980 by John Krumm

# Alleluia

John Krumm

4-part round at each line

C F Em Dm7 G7 C Dm G7 C F

Al - le - lu - ia, al - le - lu - ia, a - men, a -

men. Al - le - lu - ia, al - le - lu - ia, a - men.

Al - le - lu, al - le - lu - ia, a - men, a - men. Al - le -

lu. A - men, al - le - lu - ia, a - men.

*Alleluia* © 1985 by John Krumm

# Constancy

John Krumm

4-part round at each line

Em<sup>7</sup> F#m G C

\* Al - ways, and ev - er a fi - re a flame is

Al - ways, and ev - er con - sum - ing the

pow - er grow - ing rare - ly show - ing but

love. love cre -

3 Em Bm<sup>7</sup> A<sup>7</sup>

burn - ing here flick - er - ing flick - er - ing

love you give to its bloom - ing. The

ev - er and on cre - a - tion's first mo - tion is

a - tion's last breath\_\_ is love.

Constancy © 2010 by John Krumm

# Diana

John Krumm

3-part round at \*

Di - an - a Sil - ver Queen Thy hunt-ress horns

6 call us to our dreams And guide our

10 foot - steps in the dark - ness Di -

*Diana* © 1995 by John Krumm

# Kyrie

Ogontz Rounds Class

2-part canon at the fifth

Ky - ri - e E - le - i - son. Ky - ri - e E - lei - son

Ky - ri - e E - le - i - son.

Ky - ri - e E - le - i - son.

Ky - ri - e E - lei - son Ky - ri - e E - lei - son.

Ky - ri - e E - lei - son Ky - ri - e E - le - i - son.

*Kyrie* © 1995 by John Krumm

# Dona Nobis Pacem

John Krumm

3-part round at each line

Do - na no - bis, Do - na no - bis

\*  
Do - mi - no, Do - mi - na we cry. Our\_\_

pray for sweet re - birth in - side in our\_\_

Cello

This system contains the first four staves of the musical score. The first three staves are vocal parts in treble clef, and the fourth staff is for Cello in bass clef. The music is in common time (C). The lyrics are written below the staves, with some words spanning across measures. A small asterisk is placed above the second vocal staff.

5  
pa - cem\_\_ pa - cem. A peace we

lead-ers are blind and wan-der in the des - ert dry! Do -

hearts in our souls the\_\_ seeds of peace\_ lie.

This system contains the next four staves of the musical score, starting at measure 5. The vocal parts continue in treble clef, and the Cello part continues in bass clef. The lyrics continue across the staves.

2 9

can not find a - lone. Grant us.

na - no - bis pa - cem we cry as hope

We pray the blooms in - crease. Help our

13

Grant us peace. peace

dies as hope dies. We peace

cho - sen choose peace peace

# The Seasons

John Krumm

## 1. SPRING

2-part round at \*

**Fine**

\*  
Spring is sprung spring - ing up leap - ing

Ostinato 1  
Love in the spring - time

Ostinato 2  
Warm and wet, in the soil

2  
high and free green - ing out the sap flow - ing well.

**D.C. al Fine**  
makes my heart fly. Love my

the roots are spread - ing weav - ing their nets.



Spring © 19902by John Krumm

## 2. SUMMER

4-part round at each line

John Krumm

Cmaj7 C°7 G G°7 Dm7 C G7

Slow sim - mer-ing sounds fill the air

in the sul - try sex - y heat of sum - mer.

Roll me o - ver gent - ly please.

O - vens of na - ture cook - in' me well done.\_\_\_\_

Summer © 1992 by John Krumm

## Fall The Road is Calling

4-part round at each line

John Krumm

E A F#m B7

The road is call - ing as leaves are fall - ing.

It's back to home, my tra - vels are now done.

I'll sit by the fire and drink a toast to all of

you. Fare - well. I must be gone.

Fall aka The Road © 1986 by John Krumm

#### 4. WINTER

John Krumm

3-part round at each line

Am E<sup>7</sup> Am E<sup>7</sup> Am

When the win-ter comes we gath-er to dance and sing to - geth - er.

Ev'-ry bo - dy clap hands. Ev'-ry bo - dy sing now.

Win - ter, cold win-ter blows hard a - gainst the win-dow pane.

5 Am E<sup>7</sup> Am E<sup>7</sup> Am

When the win-ter comes we gath-er to dance our cares a - way.

Sing a song of glad - ness. Sing a song of joy.

Dance round the fi - re 'til spring-time comes a - gain.

# Solstice Round

John Krumm

3-part round at each line

Chords: Dm Am Dm C Am C Bb F Bb

Win - ter, wild blows the wind on this the short - est  
 snow falls down on hard froz - en ground the green lies\_\_ deep  
 we re-mem-ber well. Oh, we re-mem-ber well the songs and plays of old en days,

4 Am Dm Am Dm

day. Win - - - dow  
 sleep - ing on. The fires burn bright so  
 stor - ies that we re - mem - ber well. Oh,

6 C Am C Bb F Bb Am

panes shut-tered in to keep the cold a - way. The  
 hark to the sounds that drive dull\_\_ cares a - way. Oh,  
 we re-mem-ber well the turn-ing of the world to - day.

# Lights in the Darkness

*For the Miquon School*

John Krumm

Partner songs

G Am

Ba - Chan-u - kah, Ba - Chan-u - kah, Chag ya -

Kwan-zaa, Un - i - ty. Kwan-zaa, Self - de-ter-min - a - tion,

Si - lent Night, Ho - ly Night. All is

6 D<sup>7</sup> G C G

-feh kol kach. Chag sim - ha hu - la' -

Work-ing to - geth-er. Kwan-zaa, Shar - ing, Kwan-zaa,

calm. All is bright. 'Round yon vir - gin moth - er and

12 C G Am D<sup>7</sup>

am. Nes ga - dol ha - ya sham. Stor-ies are told

Pur - pose, Cre - a - tiv - i - ty, Faith. Let the sev - en

child. Ho - ly In - fant so ten - der and mild. Sleep in Heav-en-ly

2  
19

G Em G D<sup>7</sup> G

of her-oes bold. Ba-Chan-u-kah, Oh Chan-u-kah. Joy!

prin - ci - ples of Kwan-zaa be your guid - ing light.

peace. Sleep in Heav-en - ly peace.

*Lights in the Darkness* © 1995 by John Krumm

## Old Time Hash

4-part round at each line

Traditional  
Arranged by John Krumm

Twink - le twink - le lit - tle star

Jin - gle bells, jin - gle bells, - hear them jin - gle

Bring a torch Jean - ette Is - a - bell - a

Fum, fum, fum.

*Old Time Hash* © 1990 by John Krumm

# Jolly Old St. Pachelas

Jolly ...by B. Hanby  
Additional Words and Arr. by John Krumm

The musical score is written for five staves, numbered 1 to 5 from bottom to top. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, labeled 1 and 2.

**System 1:**

- Staff 5:** Chords G and D. Lyrics: Jol - ly Old Saint Ni - cho - las, Christ - mas Eve is co - ming soon;
- Staff 4:** Lyrics: When I be - gan all the chim-neys were much wid - er and of
- Staff 3:** Lyrics: cover - ed with soot from
- Staff 2:** Lyrics: It's too small. It's too small
- Staff 1:** Lyrics: Where's the

**System 2:**

- Staff 5:** Chords Em and Bm. Lyrics: Lean your ear this way; Now my dear old man,
- Staff 4:** Lyrics: course I was fit just a skin - ny chim - ney slid - er It was
- Staff 3:** Lyrics: head to foot.
- Staff 2:** Lyrics: It's too small. It's too small
- Staff 1:** Lyrics: chim - - - ney/

3

C G

Don't you tell a sin - gle soul  
Whis - per what you'll bring to me;

fun for a while, but a - voir - du - pois does hap - pen Now - a -

Oy Gev - alt the whole gest - alt up -

It's too small. It's too small

Where's the

Repeats 1 thru 5

4

C D

What I'm going to say,  
Tell me if you can.

days I'm a - mazed that there's not more I get trapped in. Oh but,

sets my Kish - - kas

It's too small. It's too small

chim - - - ney?

3

Last time

5

The musical score consists of five staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with the same key signature. The melody is written on the first staff, with lyrics underneath. The second staff contains a harmonic line. The third staff contains another harmonic line. The fourth staff contains a rhythmic accompaniment line with eighth and sixteenth notes. The fifth staff contains a bass line. The lyrics are: 'What you think is best. \_\_\_\_\_' on the first staff, 'It's too small. It's too small It's too small. It's too small' on the fourth staff, and 'chim - ney?' on the fifth staff.

What you think is best. \_\_\_\_\_

It's too small. It's too small It's too small. It's too small

chim - ney?

Jolly Old Saint Nicholas, Lean your ear this way;  
 Don't you tell a single soul What I'm going to say,  
 Christmas Eve is coming soon; Now my dear old man,  
 Whisper what you'll bring to me; Tell me if you can.

When the clock is striking twelve, When I'm fast asleep,  
 Down the chimney broad and black With your pack you'll creep;  
 All the stockings you will find Hanging in a row;  
 Mine will be the shortest one; You'll be sure to know.

Johnny wants a pair of skates; Susy wants a sled;  
 Nellie wants a story book, one she hasn't read  
 As for me, I hardly know so I'll go to rest;  
 Choose for me, dear Santa Claus, What you think is best.

# Autumn Colors

3-part round

John Krumm

1. C G Am F G Em

Aut - umn col - ors a - wak - en hearts. We re - call long lives full of

7 Am Dm G<sup>9</sup> 2. C G Am

hope and pro - mis - ing. The fam - ily calls you the fire - place

12 F G Em Am Dm G<sup>9</sup> 3.

beck-ons It's time to set - tle to lis - ten The ma - ny

17 C G Am F

roads not tak - en haunt us they whis - per of old dreams gone

21 G Em Am Dm G<sup>9</sup>

bye And we smile to think of who we were.

# Ribbon, Bell, and Song

John Krumm

Partner songs

The snow falls light - ly, lash - es spark - l - ing with sil - ver. Our voi - ces

We sing of spir - it, sing of hope. We

Peace like a riv - er to

lift in-to the air on clouds of light. We sing a song of cheer with

call each one to shine. We bind by

all lands will flow. We sing, glo - ri - a

all who ga - ther here on

rib - bon, bell, and song our

in ex - cel - sis,

Chords: F, Dm7, G7, C, Dm7, G7, C, Am

2

*Dm<sup>7</sup> G<sup>7</sup> C*

this the short - est day the long - est night. The snow falls

peo - ple to an old - er time.

peace on earth be - low.

*Ribbon, Bell, and Song* © 1997 by John Krumm

## Harvest

John Krumm

2-part round at each line

*D Bm Em A<sup>7</sup>*

Thank you for the har-vest. Thank you for the grain.

Friends won't you quick - ly come? Let's work to - geth - er.

5 *D Bm Em A<sup>7</sup> D*

Thank you for the so - il, the sun - shine and the rain.

We need each one right now to bring the har-vest home.

*Harvest* © 2005 by John Krumm

# Gentle Spring

John Krumm

F B♭ C<sup>7</sup> F B♭

Wel-come gen - tle Spring at last. Wel-come ev' - ry flow'r.

heart is beat - ing strong - er. My breath is free and clear.

Sing the song. Join the dance. Hold my hand.

5 Gm B♭ C<sup>7</sup> Gm B♭

Life breaks through the packed earth. Life breaks through the

Life breaks in - to song! Light breaks through the

Spring has\_ come. Death is brok - en. Life spring-ng up-ward to the

8 C<sup>7</sup> Dm G<sup>7</sup> C<sup>7</sup>

frost that sur-rounds my heart, Such joy! My

dark - ness bound a-round my mind, Such joy!

sun and gent - ly call - ing us to joy.

*Gentle Spring* © 20118 by John Krumm

# Four Nursery Rhymes

*For Tom Krumm*

John Krumm

## 1. Wipe the Dishes

4-part round at \*

D Em F#m Bm D Em F#m Bm

Wipe the dish-es. Dry the dish-es. Ring the bell for tea, oh.

D Em F#m Bm D Em F#m Bm

Three good wish-es, three good kiss-es I will give to thee, oh.

The musical notation is for a 4-part round in D major, 4/4 time. It consists of two staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). The melody starts on D4, goes to E4, then F#4, and ends on B4. The second staff continues the melody from B4, goes to A4, then G4, and ends on F#4. The lyrics are written below the notes.

## 2. Warm Hands, Warm

4-part round at \*

Am G D Am Am G D Am

Warm hands, warm. The men have gone to plow.

Am G D Am Am G D Am

If you want to warm your hands, warm your hands now.

The musical notation is for a 4-part round in A minor, 6/8 time. It consists of two staves. The first staff has a key signature of one flat (Bb) and a 6/8 time signature. The melody starts on A3, goes to G3, then F3, and ends on E3. The second staff continues the melody from E3, goes to D3, then C3, and ends on B2. The lyrics are written below the notes.

## 3. Rain

4-part round at \*

Rain on the green grass. Rain on the tree.

Rain on the house - tops, but not on me.

The musical notation is for a 4-part round in C major, 4/4 time. It consists of two staves. The first staff has a key signature of no sharps or flats and a common time signature (C). The melody starts on C4, goes to D4, then E4, and ends on F4. The second staff continues the melody from F4, goes to G4, then A4, and ends on B4. The lyrics are written below the notes.

#### 4. Matthew, Mark, Luke, and John

7-part round at \*

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F \* F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup>

Mat-thew, Mark, Luke and John bless the bed that I lie on. Four an-gels

6 Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

'round my bed. Two of them stand at my head. Two of them stand at my feet.  
5.

11 F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Dm<sup>7</sup>

All will watch me while I sleep; while I sleep.\_\_\_\_ Mat-thew, Mark,

16 Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup>

Luke and John hold my horse 'til I leap on. Hold him stea-dy;

20 Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

hold him sure, and I'll get o-ver the mis-ty moor. mis-ty moor.\_\_\_\_



# Stars

For Chris Brennan-Hagy

John Krumm

Partner songs

Chords: C, Em, Dm, G<sup>7</sup>

There's a some - day for each of us\_\_ that shines on from a - far.\_\_

Yes - ter - day's dream is now some - day came true some -

Twink - le twink - le lit - tle

4 Chords: C, A<sup>7</sup>, Dm, G<sup>7</sup>, E<sup>7</sup>, Am

— Its mys - tery draws out our deep - est dream, a

how. Now, be - fore mov - ing on bet - ter give it a spin\_\_

star how I won - der

7 Chords: Dm, G<sup>7</sup>, C, G<sup>7</sup>

ti - ny gem, a twink - ling star. A lit - tle high - er a mag - ic fi - re

for this day won't come a - gain. Dia - monds in the

what you are. Up a - bove the

11 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

turns and burns to catch my eye. Where-e'er I wan-der I see up yon-der my

ground, stars a - bove. Ma - gic all a -

world so high Like a dia - mond

15 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C Em

some-day dia - mond in the sky. How I won - der when will I reach the

round Here is love\_\_\_\_\_ Yes-ter-day's dream is now

in the sky. Twink - le twink - le

19 Dm G<sup>7</sup> C A<sup>7</sup> Dm G<sup>7</sup>

some - day of my\_\_ dream.\_\_\_ Will there be an end or a

some-day came true some - how. Now, be - fore mov-ing on bet-ter

lit - tle star. how I

22 E<sup>7</sup> Am Dm G<sup>7</sup> C

far - ther star to draw me with its fire - y gleam.

give it a spin\_ for this day\_ won't come a - gain.

won - der what you are.

*Stars* © 2010 by John Krumm

## Family

*For Bob Pasquarello and Kathy Talvitie*

John Krumm

3-part round at each line

D A Bm Em A<sup>7</sup> D

We shall be more than one. We shall be.

We shall be more than two lov - ing - ly.

We shall be more than three fa-mi-ly, fa-mi-ly.

*Family* © 1997 by John Krumm

# Together again

*For the Langstaff Family*

John Krumm

3-part round at each line

§ G D G D Em  
 To - ge - ther a - gain, to - ge - ther a - gain we're home!

§  
 Oh! See how you've grown! Mem - or - y froze you

§  
 toast to time! Soon we will go on our sep - 'rate

6 Bm G Am D G D  
 To - ge - ther a - gain, we're here. Oh my

**D.S. (to next line)**  
 fast, but now time moves a - long let's have a

ways, know - ing the fu - ture will find us to

# Goodnight

Franz Joseph Hayden

4-part round at each line

E B<sup>7</sup> A E

Good - night. Good - night.

Time sends a warn-ing call. Sweet rest des-cend to all.

Time, time sends a warn-ing call.

Sweet rest, sweet rest des-cend to all.

# Lullaby

*For Glenn Delamater*

John Krumm

4-part round at each line

G Bm C D<sup>7</sup> G

Hush - a - bye my ba - by. Go to sleep.

Lul - la - by. Lul - la - by.

Dad - dy is with you. Go to sleep.

Lul - la - by. Lul - la - by.

*Lullaby* © 1985 by John Krumm

# Kentish Lullaby

Ogontz Family Week Class

3-part round at each line

The musical score is written for three voices in a 3-part round. It is in the key of D major (two sharps) and 3/4 time. The score consists of two systems of three staves each. The first system contains the first line of the round, and the second system contains the second line. Each line of the round is a 4-measure phrase. The lyrics are written below the staves. The first system ends with a double bar line, and the second system begins with a measure rest (marked '5') indicating where the first system's phrase begins again. The lyrics for the first system are: 'Day is fading the moon is nigh', 'wea - ry one dea - ry one go to your rest', and 'Good night sleep tight'. The lyrics for the second system are: 'Sand - man comes with a sigh -', 'may you be blest with sleep\_\_\_\_\_', and 'safe in your dreams to - night\_\_\_\_\_'. The score includes chord symbols: D, Em, and A7 above the first system, and Em, A7, and D above the second system. The lyrics are: Day is fad - ing the moon is nigh, wea - ry one dea - ry one go to your rest, Good night sleep tight, Sand - man comes with a sigh -, may you be blest with sleep\_\_\_\_\_, safe in your dreams to - night\_\_\_\_\_.

Day is fad - ing the moon is nigh

wea - ry one dea - ry one go to your rest

Good night sleep tight

5

Sand - man comes with a sigh -

may you be blest with sleep\_\_\_\_\_

safe in your dreams to - night\_\_\_\_\_

# Quand la Nuit se Pose

3-part round at each line

Jean-Naty Boyer

F F/E F/D F/C F D<sup>7</sup> G

Quand la nuit se po - se se po - se se po -

Quand les pau - pie-res se clo - se se clo - se se clo -

J'ai - me ce mo - ment. J'ai - me ce mo - ment,

8 C<sup>7</sup>

se, quand tou - tes les cho -

se comme u - ne ro -

quand l'on dit dou - ce - ment, "bon - ne nuit,

12 F

ses re - po - sent sans bruit.

se qui se re - plit.

bon - ne, bon - ne nuit, bon - ne nuit."

# Night Hymn

John Krumm

4-part round at each line

G<sup>7</sup> C E<sup>7</sup> Am F C G<sup>7</sup> C

Friends, in the night to come dream of the rain and sun,  
dream of the work you've done and will do yet.  
Let the words, "I love you" ec - ho the whole night through  
un - til you know it's true and won't for - get.

*Night Hymn* © 1995 by John Krumm

# What We Can

3-part round at \*

John Krumm

G Em C Em Am \* G

**Fine**

We do what we can. Some can dream. Some can plan. Some can go to

9 Em C Em Am

work ev - ery morn - ing, and we do what we can. Some

14 C Am F Em Am

hang the stars in the sky un - der - stand that we can. We can.



# Misty Morning

John Krumm

*For Marlene D'Sa*

4-part round at each line

Em Am D

On a grey and mis - ty morn - ing

I looked out up - on the sea.

Sea - birds cried. Soft breez - es sighed

as you sailed a - way.

*Misty Morning* © 1990 by John Krumm

# Songs

John Krumm

*For Clare Kagel*

4-part round at each line

B7 Em B7 Em

When our songs of them-selves as - cend,

our mus - ic will nev - er end.

My peo - ple, my peo - ple, know that is the

time to go home.

*Songs* © 1988 by John Krumm

# Winds of Change

John Krumm

3-part round at each line

G D Em C G/B  
 Blow you winds, you wild, wild winds. Wrap your wings a -  
 sing my moth-er's songs, and I'll teach them to my  
 Hear the sounds the sweet - est sounds car - ried on the blow - ing  
 4 Am B7 Em G  
 round me. The world I loved so true turns a -  
 chil - dren strong. Sing of love  
 breez - es, the har - mo - nies of  
 6 C Cm G Bm7 Em D(sus4) D7  
 way to join the new, so — blow you winds of change. And I will  
 light - ing our way as we sail the winds of change.  
 old, soft - ly swell - ing, soar - ing. So

Winds © 1995 by John Krumm

# Here I Go

John Krumm

Ogontz Family Week Class

3-part round at each line

The musical score is written for three voices in treble clef, key of D major (two sharps), and common time (C). It consists of two systems of three staves each. Chords are indicated above the staves: D, A7, Bm, G in the first system, and D, C, A7 in the second system. The lyrics are: 'Here I go a - gain', 'Thought I'd set - tled and then', 'climbed up to the next pla - teau so I could rest -', 'start - ing some - thing new.', 'dreams came in - to view', and '— would - n't you know — Oh — my'.

D A<sup>7</sup> Bm G

Here I go a - gain

Thought I'd set - tled and then

climbed up to the next pla - teau so I could rest -

3 D C A<sup>7</sup>

start - ing some - thing new.

dreams came in - to view

— would - n't you know — Oh — my

## Round Class Participants:

*KC Conlan, T Jacobs, Bob Rikken,  
Deb Ramsey, Andrea Scott, John Vance, Molly Gregory*

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*Here I go* © 1999 by John Krumm

# Just One Word

John Krumm

2-part round at each line

Just one word to say so man-y things. Friend-ship or care or  
love? Just one word to  
wed - ding ring. Will you hear what I say  
say so man - y things. Friend - ship or care or  
when I de-clare love?  
wed - ding ring. Will you hear what I say when I de-clare

# Pitter-Patter

John Krumm

4-part round at each line

When I touch you I feel my heart go  
 feel-ing is strange a remark-a-ble change from the way that I walk a round  
 So I wrote these words to-day to try and find just  
 pit-ter pat-ter and this feel - ing keeps on  
 ev'-ry day, but I like the beat, so I'm tap-ping my feet 'cause this  
 how to say why I like to sing this way. The  
 long af - ter you've gone. Oh this  
 reel - ing's feel - ing some-thing like a song.  
 sing - ing is the feel - ing is the song.

*Pitter-Patter* © 1985 by John Krumm

# Hold Me

*For my Family*

John Krumm

3-part round at each line

E B<sup>7</sup> C<sup>#</sup>m E

Hold me! Put your arms a-round me and just hold on 'til the

Each day to day gets hard - er yet, Hard-er to walk,

Hap - pi - ness We are where we need to

4 C<sup>#</sup>m B E

light comes a - gain and then just hold me

hard-er to keep stead - y Pain will a - bound but

be and liv - ing hap - pi -

6 B<sup>7</sup> C<sup>#</sup>m B E B<sup>7</sup>

I can keep on go - ing if my life - line is tied to you.

path - way's set Must get home to you.

ness won-der-ful but not so eas - y So please just

Hold Me © 2009 by John Krumm

# Happiness

John Krumm

D Bm Em A D D

Hap - pi-ness finds me with fam' - ly Lord. Hap - pi-ness finds me with

Pain is com - mon I'm not a - lone Walk - ing is hard,

7 Em A<sup>7</sup> D D<sup>7</sup> G

friends Hap - pi-ness finds me when I am at

liv - ing is hard Hap - pi-ness finds me in plea - sure or

12 D D A<sup>7</sup> G D

peace and hap - pi-ness finds me with you.

pain. In yearn-ing lov - ing car - ing for you.

# Carving

John Krumm

Dm Gm F A<sup>7</sup>

Carv - ing a tune the swirls of the grain are re -

Sliv - er and slice the stor - y ap - pears

feres with the wood's mag - ic hid - den for

3 B<sup>b</sup> Gm A<sup>7</sup> B<sup>b</sup> A

veal - ing the heart in the deep pat-terns of the wood.

laugh - ter and fears come forth and no word in - ter -

years hold - ing our joys and our fears.\_\_\_\_

# Caring

John Krumm

4-part round at each line

Oh, we can't sing our way to jus - tice. Neith-er

Just bid-ing my time, wait-ing for the

Once in a blue moon vote for peace

I can be for -

3

can we march to peace. Look - in' for a way to

good - times to come does-n't seem like it will

may-be we'll stop the kil - ling. Just have to live with

give - ness, kind - ness. I can

2  
6

Bm A

fix things to - day.

work a - ny time soon. \_\_\_\_\_

blood red moons for now.

light the way. \_\_\_\_\_

8

G D Em A<sup>7</sup> Last Time D

Keep on march - ing. sing.

Don't stop try - ing sing \_\_\_\_\_

Vote peace. sing. \_\_\_\_\_

Oh, we can't sing now! \_\_\_\_\_

Last Time

Last Time

Last Time

Last Time

## Two Songs in the Xhosa Style

## Partner songs

John Krumm

### 1. My Heart Would Cry

My heart would cry if I lost you. My

If I lost you life would just pass me

E - ven Time's stea-dy

4 heart would cry if I lost you. My

by. If I lost you life would just pass me

tick would slow down a lit-tle bit if I lost you. E - ven Time's stea-dy

## 2. Role of the Roll

John Krumm

A F#m D C#m Bm E

Un - der-neath for my toi-let pa - per roll.

The toi-let pa - per is right if it's o - ver the

But I just don't

4 A F#m D C#m Bm E

Un - der-neath for my toi-let pa - per roll.

top. The toi-let pa - per is right if it's o - ver the

care, long as it's there, toi-let pa - per. But I just don't

# Moonlight

John Krumm

G C G D7  
 Moon-light shines and then sud - den - ly, Oh so sud-den-ly, I'm sur  
 Time runs, but I am still. There are rules we can-not break but the  
 We are. There-fore I am. Ev - er a - lone but  
 4 G D7 G C  
 round - ed by the past. I hear your name and then  
 walls seem thin - ner. Loved then and  
 nev - er with - out you. Time runs  
 6 G D7 G  
 sud-den - ly just as sud-den-ly I'm a - lone.  
 al-ways will. Though we'll nev - er meet a - gain we en - dure.  
 We are still, sit-ting in the pale moon - light

Moonlight © 2014 by John Krumm

# The Workshop



## CREATIVE WORK

Some of my most interesting insights into teaching have come from comparing my work with adults to my work with children. Through comparing, it became obvious that play is one of the most powerful tools for learning and creating that is available to us. It also became obvious that in many adults the ability to play is underdeveloped, often possessing negative associations or relegated to nonproductive escapism.

My role in working with groups of adults has been to act as the manager of the learning structures, while I emphasize trust and play for the students. By keeping an eye on the goal and the clock; by realizing that there are an infinite number of paths to any goal; by trusting that everything works if you let it; and by being willing to give up my preconceptions, I've been able to create and maintain learning structures that folks can play in. As my practice has grown, I've focused on giving folks the tools they need to create their own structures.

I have struggled to express the simplicity, accessibility, and power of the relationship between play and structure. Much of my teaching is on a nonverbal level. Many of my thoughts, feelings, and decisions about structure are in a sort of mental shorthand that does not consist of words and verbal concepts. The process of translating all this into sentences and tracing the logic of my words makes what I understand to be simple seem to be quite complex. The following workshop is my latest attempt at this. As a vehicle, I decided to compose a round while commenting on my thoughts in as I do. I hope you find it useful.

## FRAMES OF MIND

In everyday language, we speak of "frames of mind." I find this expression intriguing and I've invented a definition to communicate some of my ideas to the reader. A frame of mind is a selection both of information and of ways to deal with that information. Our frame of mind helps us choose the appropriate behavior to achieve a goal or to respond to a problem or situation. We seldom examine our selection of information or mental tools apart from the experiences for which the frame was developed. However, by examining some of our frames of mind and the assumptions underlying them, we can learn to use them as powerful tools. The playful frame of mind is a particularly important creative tool.

Many people think of play as a lack of or a tearing down of structures. This can be an aspect of it and is probably a response to the over-structuring of adult life. I prefer to think of play as a frame of mind that is used by the most expert learners in the world, children. Approaches to creativity often emphasize either playfulness or the structures that relate to a particular medium. We are going to take a look at both.

## PLAY

Imagine a child building with blocks of different sizes, shapes, and colors. The child is not building anything in particular. Which block comes next? Why? Why is it so much easier for the child to choose than many adults?

Choice is the beginning of the creative act. The ability to choose for intuitive reasons is one of the basic skills of play. And yet, in our relationships with children, we spend much of our time taking away their choices. (For their own good?) Is it any wonder that, after years of such abuse, many people grow up to be crippled in their creative abilities? The skills of play do not need to remain at the simple level of childhood but can grow throughout one's life.

The playful state uses the mind more flexibly than most other frames of mind. It is an associative state. The barriers between the conscious and unconscious mind are thinner than usual. It takes courage to deal closely with the unconscious mind. When kept in the dark too long, even simple things may take on aspects of "monsters in the closet."

The dangerous play of some fraternities is a good example of the darker side of play. However, good sense is not the natural enemy of play. The adult relearning play skills can begin to relax and engage if the teacher understands the importance of safety.

### Structures

A flexible approach to structures may be a problem for some people. For many of us, structures serve only to control and limit. Once in place, they must be reinforced and sustained constantly. They are not easy to change. In fact, they provide much of the security in our very complicated lives. I'm referring to everything from the pecking order of committee meetings to the sequence in which we eat our Oreos.

These patterns are omnipresent. They filter the way we perceive the world. We do not have to be bound by them; we should, in fact, be empowered by them. They come from us and we can be their master. The playful child is their master. The ability to play with structures and to make choices are fundamental skills of all creative activity.

When I speak of structures I am referring not only to those of a particular domain, in this case, music theory. I am also referring to the more general ways in which we experience the world; time and space, symmetry and asymmetry, repetition and variation, sinuosity and angularity, growth and decay, tension and resolution, order and chaos, progression and randomness. These opposites shape our fundamental ways of thinking.

## Starting out

The biggest block to creativity in the first stages of an artistic endeavor is a focus on what the finished piece should be. Ideals and meaning have their place, but not at this point. You will see below that I often use a question and answer model to get a project going. I think of the question and answer as sperm and egg. These come together and result in a creature whose growth begins to assert its own internal logic. It soon takes control from the creator. The choices that the artist makes are based less and less on initial ideas and more on a sense of meaning that grows as the work takes on its own personality.

But, how can one make the initial choices before the piece asserts itself? How can you choose the right starting note out of twelve choices? What should the second note be? Don't worry about it. Start with anything and play with it! Use your initials or the letters in your soup. Add something else and you will begin to feel the demands of the piece. The beginning is not the time to look for meaning. It's the time to have fun.

## ROUND COMPOSITION

In this section of the workshop, I will compose a round and comment on my thought processes. I am assuming that the reader knows enough music theory to learn the tunes in this book. I recommend the study of music theory to readers who have not yet taken it up. It is not as difficult as it seems if you apply it to your own work as you study.

I intend to be conservative in this piece. My harmonic and melodic choices will be based on simple diatonic scales and consonant sounds. I compose rounds for untrained singers. Everyone has the right to feel the joy of singing in full harmony with their friends. It makes sense to begin with high quality, satisfying pieces that do not make great melodic or harmonic demands.

### A structure

When I compose a round, I don't think of it as a melody that harmonizes itself. I think of it as a beautiful melody, with several harmony lines. I then work each harmony line into a worthwhile melody in itself with motivic references to the other lines, and I place them in the order that flows best. My goal is to have the listener perceive the line as a single melody when they are sung in order.

Here is a process that I use.

1. Compose a first melody line.
2. Choose chords that harmonize the line.
3. Write the next harmony line.

4. Play with what you have. Do you want to change the chord progression? Do you want to make changes in a preceding line? Nothing is unchangeable.
5. Repeat steps 3 & 4 as often as necessary.
6. When you have a full draft of the piece walk away-from it.
7. Come back to it when you can look at it with a fresh ear, and fix the things you didn't hear the last time.
8. Repeat steps 6 & 7 as often as necessary.

The need to create something meaningful is a big hang up in beginning a work. One trick that I use to disengage myself from this problem is to try to write something trite. The truth is that any start is better than none. Once you begin developing a relationship with your work, quality, and meaning will flow no matter how you begin.

### Here we go

Let's make this piece a waltz, and start with the first five notes of the ascending G major scale. That should be trite enough. Here is a simple rhythm pattern.



Add the scale.



To come up with the next two measures, think of the first two as a musical question. Sing them several times until an answer suggests itself to you. There are no wrong answers, but don't stop with one. Try out several answers until you get a sense of "rightness." Choose one of your favorite answers. After a few tries, I came up with this. Its predictable descent is interrupted by the penultimate note.



Now to choose some chords.



I played the melody trying out different chord combinations using the basic chords from the G major scale. The most common chording would be: G, C, D7, G. That is, up a 4th, up a step, and up a 4th. My chording is: G, Am, F, Em. That is up a step, down a 3rd and down a step. This is a less common progression and will surprise the ear. These chords may change as we work further. Right now they give the tune more dimension and provide a basis for choosing harmonies.

Here's what I came up with for a second line:

I chose to start off this part with 3rds on the strong beats. Notice the 5ths on the first beats of the third and fourth measures. I like this stark sound on the unexpected chord changes and these notes establish the chords. These 5ths resolve to thirds so that the effect is not excessive.

In the first measure of the second line, the melody appears to move in the opposite direction from its counterpart above. This is called *contrary motion*. It helps to establish the melodic independence of the line. The other types of motion are *parallel motion*, in which the lines move in the same direction and *oblique motion*, in which one line moves while the other stays on the same note. It is important to vary the type of motion that you use. Analyze the type of motion in these two lines as it changes note to note. Due to the dotted rhythm, the first measure moves by oblique, oblique, and contrary motion. Finally, in the first two measures of the second line, the contour of the line is the same as the last two measures of the first line. This kind of motivic imitation will enable the listener to assign meaning to the melody.

Here's the first try at a third line:

Well, this is one solution, but I'm not happy with it. I began with a held note to offset the movement in the other parts. Then I added the third note of each triad in the way that made the most melodic sense. This line came easily. It is independent and fits the feeling of the piece. If it is to be the final part, I should change line one, measure four, first beat from a B to a G. If I do that I would lose the stark 5th that I liked in the first two lines, as well as part of the melodic contour that I used to begin line two. Also, the piece doesn't sound finished even though it doesn't need anything else harmonically. I feel stuck with this third line. I think I'll try a fourth line to see if it will give me some more options.

Here is a fourth line with a more detailed harmonic analysis of the four parts at the bottom.

Chord progression above the first staff: G, Am, F, Em

Harmonic analysis below the fourth staff: (G Dsus4 G Am Em7 Dm7 G F Em D6)

The thing that helped me get re-inspired was the eighth notes at the end of the third line. I began the fourth line with a G since the root is a good note to double in four-part harmony. Then I realized that the piece needed some motion to get from the third line to the fourth. This little scale-wise movement seemed to be the most obvious and suggested a new motive. It is repeated a third below ending on C to fit the chord.

Noticing that the second beat of the first measure could be a D chord, I added F#. This completed the new motive, which I liked so much I tried to imitate it immediately on different notes. Seeing the C in the second measure and the faster harmonic motion in the first measure, I realized that I could change the second measure, second beat of the third line, to a G, making a C chord vertically. By changing the next note to a B, I got the second measure to outline an Em chord horizontally in the third line, thus contributing to the line's independence when heard alone.

I figured out this third line by singing alternatives and writing them down. Only then did I apply theory to make them fit with the harmonic structure. The last two measures of the fourth line came from singing and seem to fit. They change the F chord to a Dm7 and create a large parallel leap in the first two beats of the third and fourth lines. This could be good, or it could be something that will bug me in time. There are some things that I don't know until I hear them over a period of time.

## Two years later

I've known for a long time that I don't like the ending of this round. I'm taking the opportunity that the second edition of this book gives me to make some changes. In the fourth line, third measure, it was a harmonic stretch have the D note leap up a 6th to a B. It sounded fine melodically but ruined the strength of the F chord. I decided to try a much simpler solution by doubling the F and climbing up. It works much better and it imitates the first measure. So, is a work ever completed? You bet it is! Here is the finished music.

G Am F Em

(G D G Am C Em7 F F6 G F Em)

## THE WORDS

Due to a miserable education, I have had a fear of writing words. A friend, Sarah Gowan, once pointed out to me that the reason I am able to compose music freely is that I trust that my well of music will never dry up. I can throw away something that I don't like and come up with something new. On the other hand, every word that I put on paper must be the perfect word. This observation led me to experiment and helped free me considerably.

In writing lyrics, I begin by humming the tune until words seem to associate themselves with a particular phrase of music. With this round, the last phrase seemed to "go home" to the tonic chord. The words "traveling home" attached themselves to the musical phrase. My next thought was that the piece could very well begin with the same words.

*Traveling home, we're traveling homeward*

*Back to our comfort, back to our rest.*

*Long the journey and steep is the way.*

*With our thoughts on tomorrow, we're traveling home.*

In many rounds, the sounds of different words happening simultaneously obscure the harmonies. I often look for repeated words or vowel sounds to help mitigate this problem. I chose the word "back" over other choices because the "A" sounds the same as the "A" in "traveling."

It's important to realize that rounds are impressionistic. You will find it difficult to tell a story in a round. Here I tried for a feeling that we all have. There is no new perspective on the feeling, no profound meaning for interpretation. My goal was to give people who are having this feeling a vehicle with which to express it.

## ROUND ABOUT

*Alleluia* was written for the staff of the Miquon School to sing at their Winter Assembly of 1985. It sounds best sung very slowly.

*Ashokan* consists of two rounds sung together. My grandiose vision for Round 1 is to have 25 to 30 singers in each corner of the outdoor pavilion at the camp. Round 2 is sung by two smaller groups in a circle in the center of the floor. There would be West African percussion and movement.

*Autumn Colors*: Written in the Autumn of 2016.

*Bells* sounds nice in three parts, beginning at the 3rd measure, but it can also be done in six beginning at the second measure. One idea is to have two groups. One on either side of the room, each singing in three parts but one measure off from each other, like antiphonal choirs.

I wrote *Brasstown Goodnight* for the John C. Campbell Folk School in Brasstown, North Carolina. The evening events at the school are attended by people from around the world as well as the local community. The evening always ends with everyone standing in a circle and singing a goodnight round. When Bob Dalsemer asked if I knew of any goodnight rounds I decided to compose one.

*Buffalo Gap* was written in the summer of 2004 while I was working at Family Week in Buffalo Gap, West Virginia. I was thinking of the beautiful modal banjo tunes that have come from this area. "My gal's Pap" is a quote from the song *Cumberland Gap*. When you sing *Buffalo Gap* in unison you can use the alternative chords in line 3, but you go back to the line one chords while doing the round.

Composed in 2010, *The Bum's March* was a fun exercise for myself. I was tired of writing meaningful lyrics, so I decided to match a syllable to each note value.

*Callahan's*: For Murray Callahan's 12th night celebration, January 6, 2004.

*Caring*: Written in 2016. Trying to sort out the most effective ways to foster health/change in our very sick country.

*Carving*: Written in the Spring of 2010. Don't go too fast. You may cut yourself.

*Constancy* sat around for years, waiting to be finished. The chords change in flavor as the piece goes on, so I've decided against notating them.

*Daily Grace* was inspired by the graces sung before group meals at the John C Campbell Folk School. The three are partner songs. Two of them have two verses, and one has one, so it is sung twice. I imagine them each sung for their own meal and then as a group during an after-dinner sing.

*Dance for the Nations* was written for Kate and Craig Nation in December 1984. Since that time I have heard it being sung all over the country. I have been taught it by others six times. Kate loves all kinds of dances and lived in Yugoslavia for several years. My goal was to make it sound like an Eastern European Kolo. I was very happy to hear that someone on the west coast has written just such a dance to the round.

*Dancing voices* was written in the summer of 1987 when I attended Pinewoods Folk Music Week as a dance instructor. I was thinking of the profound effect that learning how to dance had on my singing.

*Diana:* I wrote this round many years ago in my never-ending search for archetypal music. It should be slow and sustained.

I intended *Dona Nobis Pacem* to have a renaissance madrigal feel. Asking to be granted peace means that we don't have it, so maybe a bit of angst is more appropriate than the sweet and peaceful feeling of the traditional round. It has a Cello accompaniment.

I wrote the music for *Family*, and my wife, Becky, and I collaborated on the words. I transcribed it onto a square of cloth for a quilt to celebrate the wedding of Bob Pasquarello and Kathy Talvitie in 1997. This was meant for three individuals to sing: Bob, Kathy, and their son Eric.

*For Ellie:* My daughter, Ellie is Chinese. The words are my attempt at describing her personality at eighteen months old. Chinese traditional music is based on a modal approach to the pentatonic scale—E.g. If you remove the 4th and 7th tones from the C major scale, you have C D E G A. You can now use five different modes by beginning and ending on each successive scale degree.

*Forest Sounds* for the amazing accordionist Ann Stork, and *The School in Rose Valley*.

*Four Nursery Rhymes* These were four of my son Tom's favorite nursery rhymes. The words are from *My Very First Mother Goose* by Iona Opie and Rosemary Wells (Candlewick Press, 1996). *Wash the Dishes* should have a feeling of a solid, loving, Scottish mother about it. *Warm Hands, Warm* is a steady swinging march. If a group doesn't get the F sharp accurately you can change it to an F natural. Of course, also change the chord to Dm. Chords are optional for these two. *Rain on the Green Grass* has a carefree skipping quality and is unaccompanied. I recommend using the chords to establish a lilting "cowboy" feel to *Matthew, Mark, Luke, and John*.

I learned *Goodnight* in college from my friend Kathy Murphy. It is one of my all-time favorite rounds. *Goodnight* is much easier to teach with accompaniment. Some folks tend to shortchange the held note on the third line. This problem disappears with accompaniment. Another, more surprising, trouble spot is going from the last note back to the top.

*Grace* was composed for 1998 Family Week at *Lady of the Lake* Camp in Idaho. It was written to be easy for all ages to sing. Although written for four parts, it should sound good with just two. At camp, it was performed at dinner. The dining hall was divided into four quadrants and about 200 people sang.

As all of you grown-ups know, *Happiness* doesn't always imply pleasure. It is a much deeper sense of being.

I wrote *Harvest* for a harvest festival at *The Miquon School* where I spent 27 years as a music and dance specialist. It is a simple two-part round to teach to a mixed-age audience.

*Here I Go* has an upbeat "pop." The workshop group who composed it were exceptionally skilled and creative.

Since I have problems with standing and walking, I get embarrassed by *Hold Me*. I feel it is too personal.

The music to *Invitation* was composed by a group of about 20 people during a workshop at Pinewoods Folk Music Camp. We never came up with definitive lyrics, so I added my own.

*Jolly Old St. Pachelas*: For a midwinter Solstice performance in 2012. Layer the parts in from the bottom up and finally surprise the audience by asking them to sing *Jolly Old Saint Nicholas* for their part. You'll laugh, you'll cry!

*Joy of my Heart* began in the last month of Becky's pregnancy and finished it the day after Tom was born. This can be sung either as a round or as three partner songs. You probably need to point out the timing of the staggered beginnings. The feeling is supposed to be that of a country-western song. The third part begins on the dominant chord and so feels like a different song.

I enjoy offering round composition workshops at the many folk camps I attend. *Just One Word* is the result of such a workshop where the participants were too intelligent for their own good. It is a canon at the 5<sup>th</sup>, meaning that the first voice is in the key of Am and the second in Em. The words composed by the group didn't seem to reflect the haunting nature of the music, so I have come up with my own. The original words were:

*Don't you know that you were a mistake?*

*I never knew your father's name.*

*Take a hike little tyke, or I will scream, Aargh...*

*Kentish Lullaby* is a beautiful and successful effort by a workshop group at Ogontz Family Week. Camp Ogontz is owned and run by the musical Kent family.

*Kyrie*: A canon at the 5<sup>th</sup> by work shoppers at Pinewoods Camp in the mid-80s.

*Lights in the Darkness* This was for the Miquon staff to sing at the 1995 Winter Assembly. I generally present *Ba Chanukah* first, and then the *Kwanzaa* song. Next, the two are sung together. Then I turn to the audience and ask if they will join us in singing *Silent Night*. Then the three parts are sung together two times. I try to keep the fact that the first two are partner songs for *Silent Night* a surprise for the audience. This is the same basic format as *Ribbon, Bell, and Song*.

*Lullaby* was composed for Glenn Delamater on his birth in the summer of 1985. You can swap Mommy for Daddy as you prefer. I like the repeated sound of the word lullaby. It cuts down on the distraction of too many different words at the same time. The drop of a sixth in the 4th part is reminiscent of the "yodeling" sounds in *Emmet's Lullaby*, a well-known and loved 19th-century song.

I wrote *Misty Morning* for Marlene D'sa of Santa Cruz, India. I hope she gets to hear it someday. I was trying to write a short piece that sounded like an old English ballad, thinking that it could have several verses and would not be revealed as a round until the last verse which would turn back on itself in a "Wicca-like" spiral dance. But, the words that came out said it all so I left it that way. By the way, Marlene left in an airplane in 1971.

*Night Hymn* was written in the summer of 1995. It is based on the initial chord progression of *Lift Every Voice and Sing* by the Johnson brothers. The sustained notes require singers who

listen well to each other for intonation and blend.

*Old Time Hash* No comment.

I composed *Onawa's Waltz* around 1990. Onawa Pardini was about 14 years old at the time. She loved dancing. At Ashokan fiddle and dance camp that summer we heard that she had been in a car accident and was in a coma. Her family had asked that friends stop every evening at a certain time to think of her and to send their love and energy. Every night at 8:05 we paused or performed some work of art together: a poem, a dance, a song. This was my contribution to our group effort. About 6 months later, Onawa decided to move on. I wrote the words to have a double meaning since I've always felt that their real intent is kind of personal, but since the story has circulated quite a bit with some variations, I decided to set the record straight.

I've always loved the verse to *On Time*. I decided that a song about time flying should have progressively longer phrases and should begin with one rest after the first phrase and add an additional rest each time. I use tongue clucks for each rest. A high one for odd beats and a low one for even beats. Try it. You'll like it. The Kalahari Bushmen do.

*Pitter-Patter* is one of my earliest rounds. I wrote both the music and the words while driving to work one day. First came the melody for part one. Then I realized that it could be harmonized with the chords of *Pachelbel's Canon*, so I improvised the other parts and tried to hear them all against each other in my head. When I finally wrote them down I found that all I needed to do was some rhythmic tinkering to make the syncopations work together.

*Pretty Bird* was composed for Leigh Ashbrook's first-grade class during their study of birds.

*Priest's Song* started with a chord progression. In college, I learned of the Neapolitan Sixth. That is a major triad built on the flatted second of a scale in the first inversion. We had to compose some examples in major keys and they never quite sounded right. Later in my own reading, I found that this chord was almost always used in minor keys and resolved to the dominant seventh chord. This song was my first experiment with that idea. The words simply refer to the cyclic nature of existence that is basic to many older religions, but which the huge stone cathedrals of our younger religions seem to want to deny. I learned *Quand la Nuit se Pose* from Mario Loiselle of Montreal. It is lovely and very nice to waltz to. It makes a great good night waltz for a dance evening. Mario has recorded it on a tape of Quebecois children's songs, *Train, Train des Chansons*. The words mean:

*When night falls;  
When everything repouses, without noise;  
When the eyelids close, like a rose which replenishes itself;  
I love this moment, when one says sweetly,  
"Goodnight, goodnight, goodnight."*

I wrote *Ribbon...* for the staff of the Miquon School to sing at the 1997 Winter Assembly. The three parts have different rhythmic feels, which I try to reflect in the accompaniment. I hear part 1 in a light, dancing style. Singers need to be able to sing lightly in order to execute the first measure. Part 2 is more solid and powerful. When part 3 enters, the mood shifts drastically; I usually go for a more flowing, arpeggiated accompaniment, and sometimes a smaller group of one or two for the first statement of the part. With all three parts going, the accompaniment must simplify because the vocal parts are already complicated enough. After repeating the three parts together a second time, I have everyone sing the third part in unison with a big retard from "gloria" to the end. Singers should improvise a harmony on the last note.

#### *The Seasons*

*Spring* and *Summer* were written at the behest of Evy Mayer who urged me to complete a cycle of the seasons. I thought that a song about spring should be polyrhythmic, so I wrote three 15 beat parts and accented each line differently. The top line of *Spring* is a two-part round. The other two parts are ostinato (Bones), that is, parts to be sung by a soloist or small group while the others sing the round. In performance, I like to have each section sing its part twice with a very brief silence after each, and then begin the round having the ostinati enter after the round is going strong. End the song at the fermata signs.

*Summer* has a slow bluesy feel to it. I used a lot of chromatic changes to make it sound slippery. Less experienced singers go out of tune easily on this one. I began thinking that it would be in the key of Em and was very surprised by the C in the fourth part turning it to the key of C major. End the song by having all four parts hold the first note to form a Cmaj7 chord.

*Fall* (*The Road is Calling*) was composed in the Fall of 1986 after having been a staff member at 6 music and dance camps and working with over 1,200 people during those two months. I wrote this for all of them. *Fall* is one of my most popular rounds. You can hear it on my Album, *Walk in the Green*. On the album, I do the last time through on each part by substituting the words, "Farewell I must be gone." for the words of every line. This has a very powerful effect as finally, all four parts come together singing the same words on their respective harmonies.

I wrote *Winter* for the staff of the Miquon School to sing at their winter assembly of 1987. I wanted it to sound like a frailach and to reflect the mood behind various winter holidays. It sounds great with percussion and bass. Sometimes I have people clap hands at the quarter note rests in part 2. (Except for the last measure.)

*Sol*: I composed this in October 1988 for Sol "Roundman" Weber. Sol has been collecting and disseminating rounds for many years and has published a book of 340 rounds entitled, *Rounds Galore!*

*Solstice Round* began as a Christmas project in 1991; however, the words weren't easy to come by. In October 1992 I got married, and then for a year and a half, I tried unsuccessfully to find words to express the sacred nature of that event. Finally, in December of 1994, while working as a director of a mummer's play for the Philadelphia Revels, I found the words in an auditorium seat. It has a fairly long line made up of two parallel phrases. This makes it seem more like a narrative song. The third line begins on the sixth of the chord and has a new eight-note

motif. You need to sing this line expressively to sell it. Although long, this piece is worth the effort.

*Songs* was written for Clare Kagel in appreciation for her splendid hospitality. It can be done with as little as 3 or as many as 8 parts. This is probably the simplest round in the book since it is based on two chords in one measure.

*Song Weaver*: Another song for Sol Weber to celebrate his 80<sup>th</sup> birthday. “Weber” translates to “Weaver.”

*Stars*: *Stars* was inspired by Tom’s Suzuki violin lessons. I would use my standard format for three partner songs: Song 1, then 2, then together 1&2. Then 3 alone; then all three. I would then repeat SONGS 1,2,&3 a whole step up (D). You can ask the audience to join in on Twinkle.

*Three Limericks*: Isaac Asimov has written a limerick for each Sherlock Holmes story. Sol Weber obtained permission to have some of them set to music for his collection of rounds. To that end, he asked me to choose a couple to work on and here they are. I soon realized that limericks are 6/8 time and are all the same length. This means that the music could be used for any limerick. Feel free to try out your own favorite ones to these tunes as well as the round on page 23. Mathematician (not Asimov) is a canon at the fourth; the first line is in C and the second line in F.

*Together Again*: David Langstaff commissioned this piece as a gift for the Langstaff clan to sing at family gatherings. It should swing to the first beat like a good waltz, and not plod along in three. The three parts are of different length and overlap. The notes on “Oh my Oh!” are supposed to be a musical sigh. It is okay to slide a bit between the A and the D. In the second part, there is a repeated drop to the D. This is a repetition of the sighing emotion. Some people have a hard time getting the D in the ninth measure until I point that out to them.

*Traveling Home* was composed in 1990 for the workshop of this publication.

*Two Songs in the Xhosa Style*: Pete Seeger asked me to try my hand at this style in November of 1995 at the Joy of Singing Weekend at Mohonk Mountain House in New Paltz, NY. Each line is a little song to be sung repeatedly by a part of the group. The entrances are quite staggered, but they have a few words in common which are voiced simultaneously.

*Wallaby Doo* was composed in May of 2011 for fun.

I began writing *Winds of Change* in August of 1995, while on a plane flying back from a dance weekend in Fairbanks, AK. As with most of my rounds, the music came first. Later, the words that the music suggested came into a clear-enough focus that I could write them down. Comments on this song consistently suggest that it should be performed on stage, by singers with some training. One person suggested writing a stage production around it. Accompaniment is an advantage for this song.

*What We Can*: Written for a party celebrating my 20<sup>th</sup> anniversary at *Miquon*.

Adventure of the		Goodnight	53
Second Stain. The	25	Grace	27
Alleluia	29	Happiness	64
A Mathematician	26	Harvest	45
Ashokan	22	Here I Go	60
A Study in Scarlet	25	Hold Me	63
Autumn Colors	43	Invitation	20
Bells	27	Jolly Old St. Pachelas	40
Brasstown Goodnight	19	Joy of my heart	10
Buffalo Gap	21	Just One Word	61
Bum's March, The	24	Kentish Lullaby	54
Callahan's	14	Kyrie	31
Caring	66	Lights in the Darkness	38
Carving	65	Lullaby	53
Constancy	30	Matthew, Mark,	
Daily Grace	28	Luke, and John	48
Dance for the Nations	17	Misty Morning	58
Dancing Voices	18	My Heart Would Cry	68
Diana	31	Night Hymn	56
Dona Nobis Pacem	32	Old Time Hash	39
Fall	35	On Time	24
Family	51	Onawa's Waltz	12
For Ellie	11	Pitter-Patter	62
Forest Sounds	19	Pretty Bird	15

Priest's Song	29
Quand la Nuit se Pose	55
Rain	47
Ribbon, Bell, and Song	44
Role of the Roll	69
Sol	13
Solstice Round	37
Song Weaver	16
Songs	58
Spring	34
Stars	49
Summer	35
Together Again	52
Traveling Home	20
Wallaby Doo	23
Warm Hands, Warm	47
What We Can	57
Winter	36
Wipe the Dishes	47
Winds of Change	59

We dance round in a ring and suppose,



but the Secret sits in  
the middle and knows.

—Robert Frost