

Am G Am Bm7(b5) E7

5 Am E7 B7 E7

9 Am Dm

13 Am 2. Am

HARMONIZED

WALTZES

A CURIOUS COLLECTION

Fine

18 Dm G7 C

22 Bm7(b5) E7 Am

26 E7 Dm Am

30 B7 E7 1. A7 2. E7 D.C. al Fine

ARRANGED BY
JOHN KRUMM

*This book is dedicated to Jay Ungar and Molly Mason,
consummate musicians and teachers,
whose work gently and seductively fosters growth and happiness everywhere.*

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Contents

Introduction

Waltzes with Harmonies

615	8
Among the Willows	9
Against All Odds	10
Ashokan Twilight	12
Home on the Range	14
Lovely Lady	17
O Southwind!	20
The Westphalia Waltz	22
The Dark Island	24
Un Canadien Errant	26

Partner Waltzes

Fulton's Steamboat	30
Oh Boy!	32
The Lost Boys	34
New Deli	34
Sidmouth Together	39
Venti E Grande	42

Rounds For Waltzing

Dancing Voices	48
Fall	48
Goodnight	49
Kentish Lullaby	50
Onawa's Waltz	51
Quand la Nuit se Pose	52
Together Again	53

INTRODUCTION

Here are 24 beautiful waltzes with suggested harmonies for your enjoyment. I subtitled this book, “A Curious Collection” because it is, in part, an attempt to expand people’s thinking about the kinds of tunes and songs which inspire great dancing.

Arrangement Suggestions

The melodies and harmonies presented here are in a condensed format. You need to add your own ideas to flesh out arrangements.

1. In almost all cases the melody should be played first, with or without accompaniment. Telling the story of the tune through expressive interpretation inspires the dancers to tell the story through dance.
2. You could add harmonies one at a time. For example, “Ashokan Twilight” could start with melody and then add the cello part, and finally the second violin. On the last time through, the final four measures could be melody solo with everyone coming back in on the last beat/chord.
3. You could add small sections of the harmony parts. You could have different instruments play the different parts, or even play harmony parts on their own, if the parts are melodic enough. Whatever you do, the arrangement should make sense. It should vary, deepen and evolve the musical experience.

Partner Waltzes

These are two waltzes that can be played at the same time. I usually recommend playing the first waltz twice to establish it in the dancers’ mind, then switching to the second in a different key. Play it twice, then bring the two together in the same key. The first and second endings have to be adapted to the number of repetitions and tune transitions that you prefer.

Rounds

Finally, I’ve included several waltz rounds. You could play them as instrumentals, or sing them, or both. For example, play the melody first, then do the round as an instrumental, then drop out instruments as the voices come in. After this, all stop singing at the same time and all instruments come back in. There’s lots to play with here.

John Krumm
Winter 2020

Waltzes with Harmonies

Bm D A G

Measures 1-6. Treble and bass staves. Chords: Bm, D, A, G.

7 1. A 2. Em A D F#m

Measures 7-12. Treble and bass staves. Chords: A, Em, A, D, F#m.

13 Bm G Bm 1. D A

Measures 13-17. Treble and bass staves. Chords: Bm, G, Bm, D, A.

18 2. Em A D

Measures 18-21. Treble and bass staves. Chords: Em, A, D.

AMONG THE WILLOWS

Tom Krumm

First system of music (measures 1-6). Chords: F#m, E, A, C#m, 1. E, A.

Second system of music (measures 7-11). Chords: F#m, C#7, 2. Bm, A, C#7.

Third system of music (measures 12-17). Chords: F#m, E, C#m, F#m, 1.

Fourth system of music (measures 18-20). Chords: E, A, C#7.

Fifth system of music (measures 21-24). Chords: 2. A, D, E, C#7.

AGAINST ALL ODDS

Tom Krumm

A

D

E

C#m

5

D

A

1.
D

E

9

2.
D

E

11 F#m D Bm E

1. 15 A C#m D E

2. 19 D Bm E A

ASHOKAN TWILIGHT

Tom Krumm
arr. John Krumm

Violin 1

Violin 2

Violoncello

5

9

13

Chord symbols: G, C, G, Am, D, Em

17 Am Bm C D

21 Em D B⁷

25 Em G C Em

29 Am D G

HOME ON THE RANGE

Dr. Brewster Higley

Dan Kelley
arr. by John Krumm

Swing Eighth

The musical score is written for piano and guitar in 3/4 time, with a key signature of one sharp (F#). The tempo/style is indicated as "Swing Eighth". The score is divided into four systems, each with four measures. Chord symbols are placed above the piano part in each measure.

System 1 (Measures 1-4): Chords are G, G⁷, C, and C^m. The piano part features a melody of eighth notes, while the guitar part provides harmonic support with chords and single notes.

System 2 (Measures 5-8): Chords are G, E^m, A^m, and D⁷. The piano part continues the melody, and the guitar part includes a prominent eighth-note accompaniment in the right hand.

System 3 (Measures 9-12): Chords are G, G⁷, C, and C^m. The piano part features a melody of eighth notes, and the guitar part provides harmonic support with chords and single notes.

System 4 (Measures 13-16): Chords are G, D⁷, and G. The piano part features a melody of eighth notes, and the guitar part provides harmonic support with chords and single notes.

17 D⁷ G

Musical score for measures 17-20. Measure 17 has a D⁷ chord. Measure 18 has a G chord. Measures 19 and 20 have a G chord. The key signature has two sharps (F# and C#).

21 Em A⁷ D⁷

Musical score for measures 21-24. Measure 21 has an Em chord. Measure 22 has an A⁷ chord. Measure 23 has a D⁷ chord. Measure 24 has a D⁷ chord. The key signature has two sharps (F# and C#).

25 G G⁷ C Cm

Musical score for measures 25-28. Measure 25 has a G chord. Measure 26 has a G⁷ chord. Measure 27 has a C chord. Measure 28 has a Cm chord. The key signature has two sharps (F# and C#).

29 G D⁷ G

Musical score for measures 29-32. Measure 29 has a G chord. Measure 30 has a D⁷ chord. Measure 31 has a G chord. Measure 32 has a G chord. The key signature has two sharps (F# and C#).

Home on the Range

Lyrics with chords matching the arrangement

G **G7** **C** **Cm**
Oh, give me a home where the buffalo roam,
G **Em** **Am** **D7**
Where the deer and the antelope play;
G **G7** **C** **Cm**
Where seldom is heard a discouraging word,
G **D7** **G**
And the skies are not cloudy all day.

REFRAIN

D7 **G**
Home, home on the range,
Em **A7** **D7**
Where the deer and the antelope play;
G **G7** **C** **Cm**
Where seldom is heard a discouraging word,
G **D7** **G**
And the skies are not cloudy all day.

How often at night when the heavens are bright
With the light of the glittering stars,
Have I stood here amazed and asked as I gazed
If their glory exceeds that of ours.

REFRAIN

The red man was pressed from this part of the West,
He's likely no more to return
To the banks of Red River where seldom if ever
Their flickering campfires burn.

REFRAIN

Where the air is so pure, the zephyrs so free,
The breezes so balmy and light,
That I would not exchange my home on the range
For all the cities so bright.

REFRAIN

For Cynthia Adams
LOVELY LADY

John Krumm

tacit § G C Am

6 D⁹ G D⁷ tacit

10 G E⁷ Am C

14 G D⁷ 1.3.4. tacit 2. G

To Trio (on 3rd time)

Fine (on 4th time)

38 TRIO

Chords: C, Dm, G7, C, E7

44

Chords: Am, Dm, G, C, Dm, G7

50

Chords: E7, A7, D7

53

Chords: C, G7, C, C tacit

D.S. al Fine

Donal O'Sullivan

☪ SOUTHWIND!

Freckled Donal Macnamara

Allegretto

An Gaoth Anear

G Am D7 G C

"O south wind of the gen - tle rain you ban - ish win ter's

7 G Am D7 G

weath - er, bring sal - mon to the pool a - gain the bees a -

14 C G C G D

mong the heath - er. If north - ward now you mean to blow as you

21 G Em Am D⁷ C

rust - le soft a - bove me, God - speed be with you

27 G D G D⁷ C G

as you go, with a kiss for those that love me!"

(Poet)

"O south wind of the gentle rain,
 You banish winter's weather,
 Bring salmon to the pool again,
 The bees among the heather.
 If northward now you mean to blow,
 As you rustle soft above me,
 God speed be with you as you go,
 With a kiss for those that love me."

(Wind)

"From south I come with velvet breeze,
 My work all nature blesses,
 I melt the snow and strew the leas,
 With flowers and soft caresses.
 I'll help you to dispel your woe,
 With joy I'll take your greeting
 And bear it to your loved Mayo
 Upon my wings so fleeting."

(Poet)

"My Connact, famed for wine and play,
 So leal, so gay, so loving,
 Here's a fond kiss I send today,
 Borne by the wind in its roving.
 These Munster folk are good and kind,
 Right royally they treat me,
 But this land I'd gladly leave behind,
 With your Connacht pipes to greet me!"

THE WESTPHALIA WALTZ

Traditional Polish
adapted by Cotton Collins
arr. by John Krumm

♩=130

The musical score is written for piano and guitar in 3/4 time, with a tempo of 130 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each with three staves (treble, middle, and bass clef). Chords are indicated above the staves: G, Gmaj7, G6, G, G, G#° in the first system; Am7, D7, Am7, D7 in the second system; D+, G6, 2.D7 in the third system; and G6, G, D7, G6 in the fourth system. The score includes various musical notations such as eighth notes, quarter notes, and triplets (marked with a '3' and a bracket). A repeat sign with first and second endings is used in the second system. The piece concludes with a final chord in the fourth system.

G G^{#o} Am⁷ D⁷ Am Am(maj⁷)

Am⁷ D⁷ 1. G⁶

D⁷ 3 3 3 2. G⁶ D.S.

THE DARK ISLAND

Dr Mackay's Farewell to Creagorry

Allan MacCormack

♩ = 90

Em Bm G D D

7 F#m Bm A Em Bm G

13 D D A G D

18 D G D D

23 F#m Bm A Em Bm G 3

29 D D A G 1. D 2. D

UN CANADIEN ÉRRANT

Antoine Gérin-Lajoie

Traditional Québécois

The musical score is written for piano in 3/4 time and consists of three systems of music. Each system contains three staves (treble, middle, and bass clef) and is accompanied by guitar chords indicated above the staves.

System 1 (Measures 1-6):

- Chords: C, C/B, C/A, C/G, Fmaj7, Dm

System 2 (Measures 7-12):

- Chords: G, G7, Dm, G, Em7(b5), A7

System 3 (Measures 13-18):

- Chords: Dm, E7, Am, C7/G, F, F#o7

19 Gm⁶ A⁷ Dm G C

Un Canadien errant banni de ses foyers, 2x
 Par courtait en plurent de pays etranger 2x

Un jour triste et pensive assis au bord des flots 2x
 Au courant fugitive I'll addressa ces mots. 2x

Si tu vois mon pays, mon pays malheureux 2x
 Va dire a mes amies que je me souviens d'eux

Partner Waltzes

FULTON'S STEAMBOAT

John Krumm

1. Fulton's Folly

Musical score for 'Fulton's Folly' in 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, A7, D, A7, D, A7, D, A7, D. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '10'. The fourth staff begins with a measure rest labeled '14'. The piece concludes with a double bar line and repeat dots.

2. The Steamboat Waltz

Musical score for 'The Steamboat Waltz' in 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, D7, G, D7, G, D7, G. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The second staff begins with a measure rest labeled '24'. The third staff begins with a measure rest labeled '29'. The fourth staff begins with a measure rest labeled '33'. The piece concludes with a double bar line and repeat dots.

Fulton's Folly © 2011 John Krumm. All Rights Reserved.

3. Fulton's Steamboat

37 2.G $\%G$ D⁷ G

42 D⁷ G G

47 G D⁷ G G D⁷ G

51 G D⁷ G G

D.S. ad libidum

OH, BOY!

John Krumm

1. Old Tarzan

8 15 23 28

D A G D Bm G A D A G D A G D Bm Em G G A D A G D A D D⁷

2. Young Jane

Traditional

33 41 49 55 61

G D C G Em C D G D C G D G Em Am C G C D G D C G D G E⁷

Old Tarzan © 2011 John Krumm. All Rights Reserved.v

3. Oh, Boy!

66 A E D A $\text{F}\sharp\text{m}$ D

73 E A E D A E

80 A $\text{F}\sharp\text{m}$ Bm D

87 A D E A E

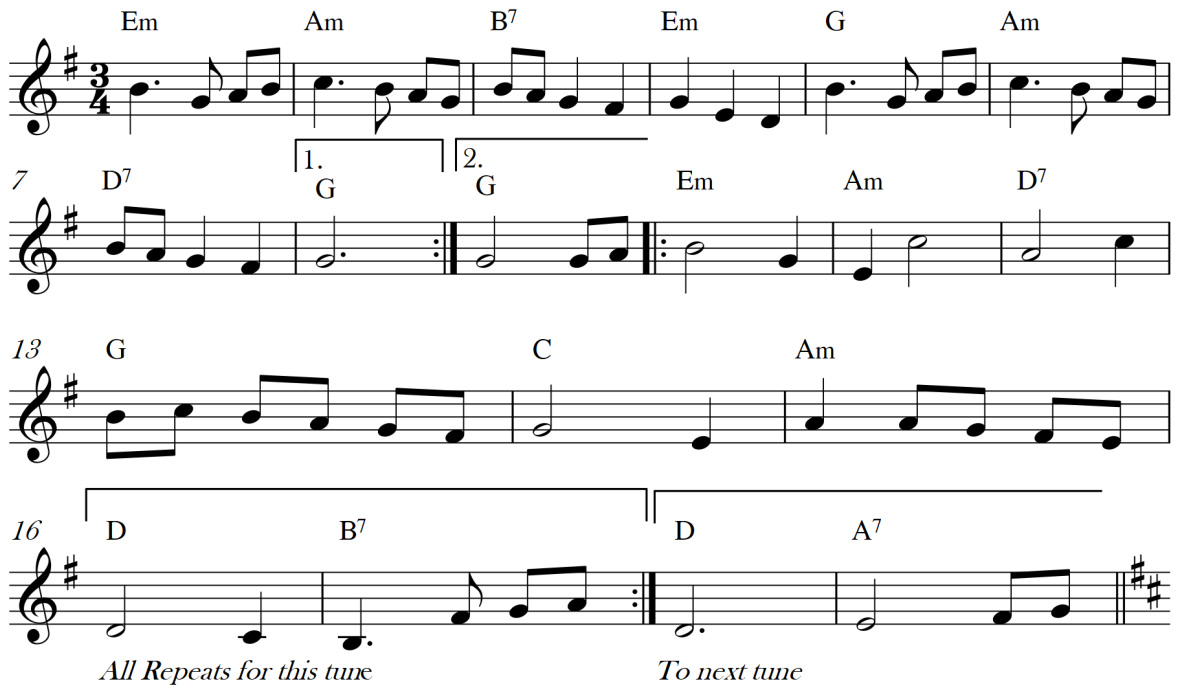
92 D A E A D.S. ad libidum

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system (measures 66-72) features a key signature change to G major and a common time signature change to 3/4. The second system (measures 73-79) continues the melody and accompaniment. The third system (measures 80-86) includes a key signature change to F# major (two sharps). The fourth system (measures 87-91) continues in F# major. The fifth system (measures 92-98) concludes the piece with a 'D.S. ad libidum' instruction and a final triplet flourish. Chord symbols are placed above the staff, and measure numbers are at the beginning of each system.

THE LOST BOYS

John Krumm

1. Peter Pan's Waltz



Musical score for Peter Pan's Waltz, 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes. The first staff contains measures 1-6 with chords Em, Am, B7, Em, G, and Am. The second staff contains measures 7-12 with chords D7, G (first ending), G (second ending), Em, Am, and D7. The third staff contains measures 13-15 with chords G, C, and Am. The fourth staff contains measures 16-19 with chords D, B7, D, and A7. The piece ends with a double bar line and a key signature change to D major.

Em Am B⁷ Em G Am

7 D⁷ 1. G 2. G Em Am D⁷

13 G C Am

16 D B⁷ D A⁷

All Repeats for this tune *To next tune*

2. The Pirate's Waltz

Traditional



Musical score for The Pirate's Waltz, 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes. The first staff contains measures 20-25 with chords D, Em, A7, D, D, and Em. The second staff contains measures 26-30 with chords A7, D (first ending), D (second ending), D, and G. The third staff contains measures 31-33 with chords Em, F#m, and Bm. The fourth staff contains measures 34-37 with chords G, A7, D (first ending), and D (second ending).

20 D Em A⁷ D D Em

26 A⁷ 1. D 2. D D G

31 Em F[#]m Bm

34 G A⁷ 1. D 2. D

3. The Lost Boys

38 D Em A^7 D D

43 Em A^7 1. D 2. D D

48 G Em $\text{F}\sharp\text{m}$ Bm

52 Em A^7 1. D 2. D

D.S. ad libidum

NEW DELI

Traditional English

1. The Pickle Tow

♩=85

C D7 G C G Am D G B7

6 Em Am D 1. G 2. G Em C

12 Am Em Bm D G G

18 Am D G D7

22 G B7 Em Bm A7 D7 G

2. The Olive Branch

26 F G7 C F C Dm G C E7 Am

32 Dm G 1. C 2. C Am F Dm

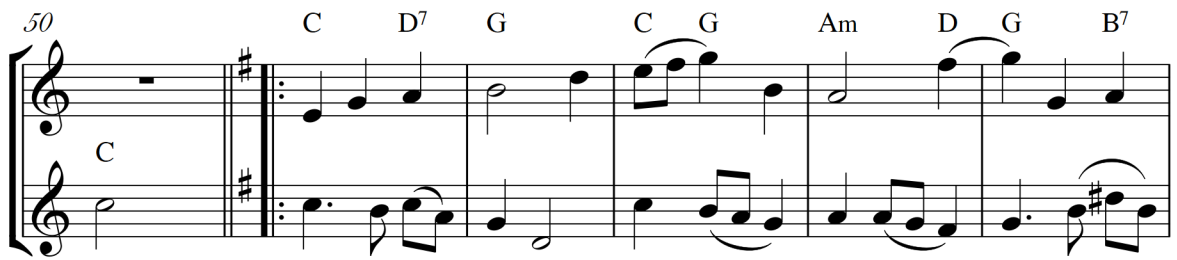
38 Am Em G C C Dm

44 G C G7 C E7 Am Em D7 G7

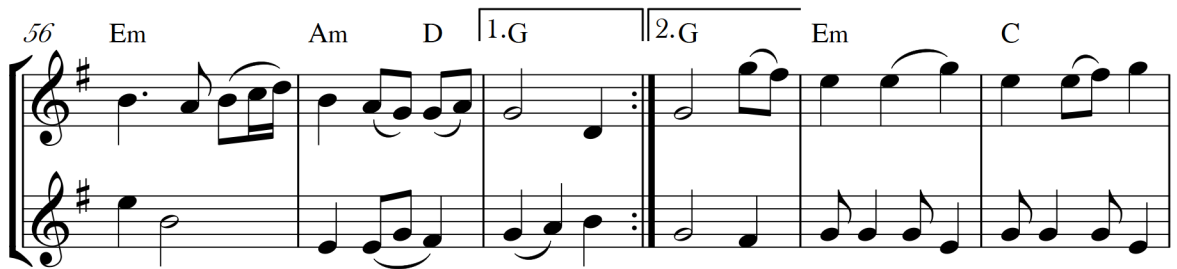
The Olive Branch © 2020 by John Krumm. All Rights Reserved.

3. New Deli

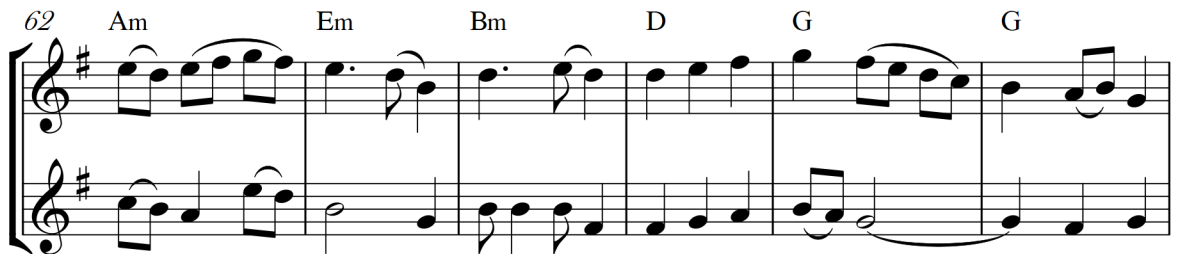
50 C D⁷ G C G Am D G B⁷



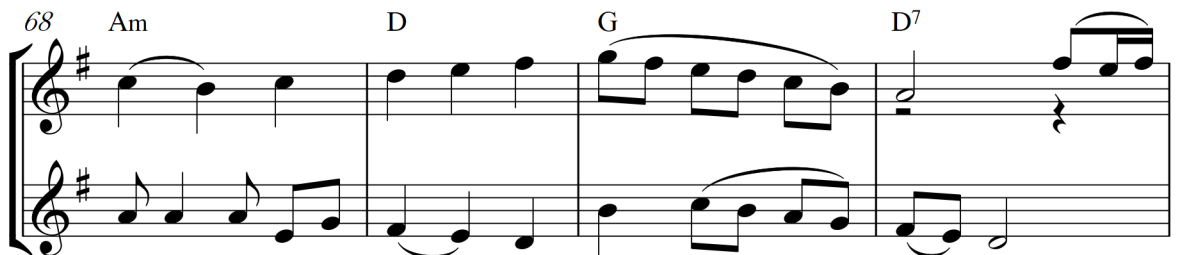
56 Em Am D 1.G 2.G Em C



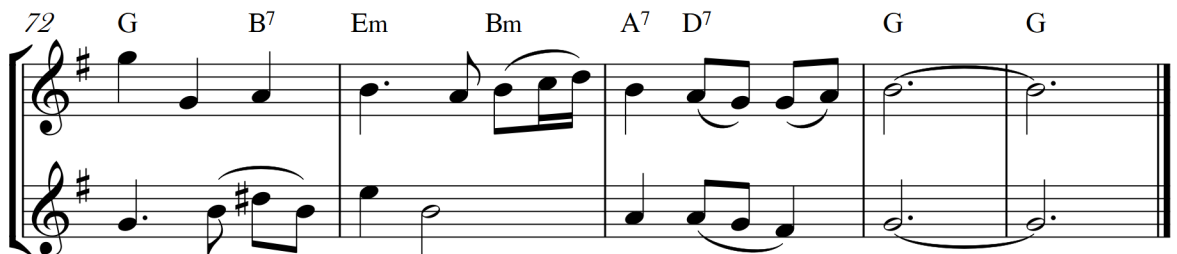
62 Am Em Bm D G G



68 Am D G D⁷



72 G B⁷ Em Bm A⁷ D⁷ G G



Sidmouth Together

In 2005 I was honored to perform at the “Between the Bays” dance week in London. There I met a gentleman who told me his story. Many years before he met the love of his life at the Sidmouth folk festival. She was a dancer, and led him onto a love of contra dancing. They attended the festival every year until she passed away. Since that time he couldn’t bear to go back, or to dance again. I don’t know why he came to our dance week, but I convinced him to try a dance. At the end of the week he thanked me and told me he would return to Sidmouth and to dancing to honor her.

SIDMOUTH TOGETHER

John Krumm

1. Sidmouth Passing

Chords indicated above the staff:

- Staff 1: G, D, C, D
- Staff 2: G, D, C, Bm
- Staff 3: C, D, G, Em, C
- Staff 4: D, C, G (1.), G (2.)
- Staff 5: Em, Am, Bm
- Staff 6: C, D, G, D, Em
- Staff 7: Am, Bm, C
- Staff 8: D, C, 1. G, 2. G to next tune A⁷

2. Return to Sidmouth

John Krumm

35 D A G A D A

41 G F#m G A D Bm

47 G A G [1.D] [2.D] Bm

53 Em F#m G A D

59 A Bm Em F#m

64 G A G [1.D]

3. Sidmouth Together

68 [2.D7] G D C D

73 G D C Bm C D

79 G Em C D C 1.G

85 2.G Em Am Bm

90 C D G D Em

96 Am Bm C D

100 C 1.G 2.G

D.S. ad libidum

♩=140

VENTI E GRANDE

John Krumm

Harmony on repeat only

1. Venti D A⁷ D Bm A⁷

Melody

Harmony

7 D A⁷ D A⁷ D Bm

V

Har.

13 A Bm Em A⁷

V

Har.

19 D A⁷ D

V

Har.

25 Em A⁷ D Em F[#]m

V

Har.

30

V

Har.

G D A D

2. Grande

35

G.

G D7 G Em D7

41

G.

G D7 G D7 G Em

47

G.

D Em Am

52

G.

D7 G D7

57

G.

G Am D7 G Am

63

G.

Bm C G D G

Here is a big 19th century style set of waltzes, Venti e Grande. You probably have guessed where I was drinking coffee when I composed it. It was written for a campers band at Pinewoods Camp in 2009. Play it with bravado and imagination.

3. Venti e Grande

69 G D⁷ G Em D⁷

V

G.

Har.

75 G D⁷ G D⁷ G Em

V

G.

Har.

81 D Em Am

V

G.

Har.

86 D⁷ G D⁷

V

G.

Har.

91 G Am D⁷ G Am

V

G.

Har.

97 Bm C G D G

V

G.

Har.

Rounds for Waltzing

DANCING VOICES

3-part round at ♪ (recommended)

John Krumm

6-part round at ♪

G Am⁷ D⁷ G ♪ Am⁷

And our voi-ces are danc - ing love - ly har-mo-nies float on the

7 D⁷ G ♪ Am⁷ D⁷ G

bree-zes a - bove_____ as we move to - geth - er we

14 Am⁷ D⁷ G Am⁷ D⁷ G

sing our songs_____ we_____ share our love

FALL

4-part round at each line

The Road is Calling

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.

GOODNIGHT

Franz Joseph Hayden

4-part round at each line

F C⁷ B^b F

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.

KENTISH LULLABY

Camp Ogontz Class

D Em A⁷

Day is fad - ing the moon is nigh

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

Good night sleep tight

5 Em A⁷ D

Sand - man comes with a sigh -

may you be blest with sleep_____

safe in your dreams to - night_____

ONAWA'S WALTZ

John Krumm

System 1:

- Chords: F, A⁷, B^b
- Lyrics: I've been wait - ing all the day
- Lyrics: love come dance with me
- Lyrics: As you sleep my dear, know that I'll be

System 2:

- Chords: F, Gm, C⁷, F
- Lyrics: long to see the stars in your eyes._____ My
- Lyrics: now. See how the eve - ning flies._____ And,
- Lyrics: near to hold you when you a - rise_____

QUAND LA NUIT SE POSE

Jean-Naty Boyer

3-part round at each line

F F/E F/D F/C F D⁷ G

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

Quand les paup - ier - es se clos - ent se clos - ent se clos -

J'ai - me ce mom - ent_____ J'ai - me se mom - ent_____

8 C⁷

se, quand tou - te les chos -

ent Comme u - ne ro - -

— Où l'on dit dou - ce - ment Bon - ne nuit

12 F

es re - po - sent sans bruit_____

se qui_____ se re - plie_____

Bon - ne Bon - ne nuit Bon - ne Nuit

TOGETHER AGAIN

John Krumm

3-part round at *

G D G D

To - ge - ther a - gain, to - ge - ther a - gain we're

5 Em Bm G Am D G D *

home! To - ge - ther a - gain, we're here. Oh my

11 G D G D Em Bm

Oh! See how you've grown! Mem-or - y froze you fast, but

17 G Am D G D G D

now time moves a - long let's have a toast to time!

23 G D Em Bm

Soon we will go on our sep - 'rate ways,

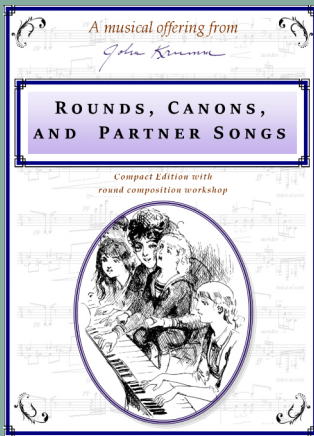
27 G Am D G D

know - ing the fu - ture will find us to - *D. S.*

INDEX

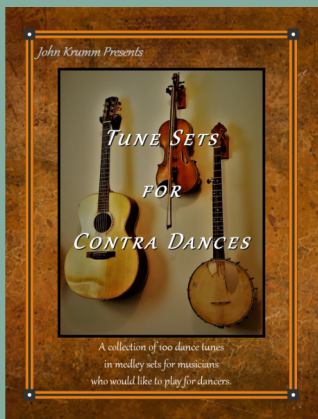
615	8
Against All Odds	10
Among the Willows	9
Ashokan Twilight	12
Dancing Voices	48
Dark Island, The	24
Fall	48
Fulton's Steamboat	30
Goodnight	49
Home on the Range	14
Kentish Lullaby	50
Lost Boys, The	34
Lovely Lady	17
New Deli	36
Oh Boy!	32
Onawa's Waltz	51
O Southwind!	20
Quand la Nuit se Pose	52
Sidmouth Together	39
Together Again	53
Un Canadien Errant	26
Venti E Grande	42
Westphalia Waltz, The	22

Check out more of John's music at www.johnkrumm.com



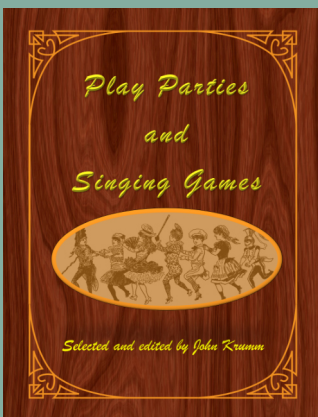
Rounds, Canons, and Partner Songs

This latest edition includes all of the old favorites: Onawa's Waltz, Dance For the Nations, The Road is Calling, and some new pieces as well. The smaller format has allowed me to drop the price by 20%.



Tune Sets for Contra Dances

One hundred tunes for musicians who read music and have the opportunity to play for dancers, but don't have the repertoire or experience to put together sets of tunes for an evening.



Play Parties and Singing Games

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