

# GROUP MAGIC 1



## SONGS

*A Selection of songs arranged for Suzuki Violin group performance. Includes parts for singing as well as violin parts for several levels of experience.*



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## INTRODUCTION

As an elementary school music and dance teacher for many years, I often, with more or less success tried to incorporate the home and music lesson experiences of my students into my classes.

In 2005 my son Tom began taking violin lessons with Chris Brennan-Hagy, a dynamic Suzuki teacher. I attended her group lessons and began to wonder if I had anything to offer the group which is aligned with the Suzuki philosophy. The skills of playing together, of fine tuning harmonies by listening, of developing group arrangements were some things I could bring to the table. Another value I cherish is that everyone can contribute in the creation of beautiful music. To that end, I created arrangements which included parts for new players as well as singing for all.

The pieces are presented in shorthand notation. This requires one to arrange the various elements into a formal structure. This can be done with the students. Creating with musical form is an essential part of developing musicianship and an appreciation of longer works. You could use a white board to map out an arrangement with suggestions from the players. What comes first? Singing or playing. What can we do as an intro? Shall we layer parts or come in as a block. How do we end?

The harmonies are all in violin range. If you are working with other instruments you may want to transpose some parts.

Otherwise, these are good songs for just singing with each other. Voice is our first instrument and a very important part in learning violin and developing a sense of community.



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# I SEE THE MOON

Meredith Wilson

arr. by John Krumm

♩ = 85

D Sing 8va lower Em A<sup>7</sup> D

Melody

I see the moon; the moon sees me Down through the leaves of the old oak tree.

Harmony 1

Harmony 2

Harmony 3

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

Mel.

Please let the light that shines on me Shine on the one I love. O-ver the moun-tain,

Har.1

Har.2

Har.3

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

Mel.

o-ver the sea, Back where my heart is long-ing to be,

Har.1

Har.2

Har.3



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

Mel.    Please let the light that shines on me    Shine on the one I love.

Har.1

Har.2

Har.3

I hear the lark; the lark hears me,  
 Singing a song with a melody.  
 Please let the lark that sings for me  
 Sing for the one I love.

I kiss a rose; the rose kisses me,  
 Fragrant as only a rose can be.  
 Please let the rose that comforts me  
 Comfort the one I love.



# UNDER ONE SKY

Ruth Pelham

Arr by John Krumm

*Melody sung down one octave*

$\text{♩} = 70$

$\% A$

D

Melody

Harmony 1

Harmony 2

Harmony 3

We're all a fam - i - ly un - der one sky we're a

We're all a fam - i - ly un - der one sky we're a

3

E<sup>7</sup>

1. A

2. A

Har. 1

Har. 2

Har. 3

fam - i - ly un - der one sky We're Sky. *Fine*

fam - i - ly un - der one sky We're Sky.

6

D

phib - i - ans

We're peo - ple\_

D

We're an - i - mals

We're rep - tiles

We're

Har. 1

We're am phib - i - ans

A

We're peo - ple\_

We're an - imals

Har. 2

Har. 3

11

1. E<sup>7</sup>

A

Mel.

flow - ers\_ and we're birds in\_ flight\_ We're Am -

Har. 1

We're flow - ers and we're birds in\_ flight\_

Har. 2

Har. 3



15 2. *E<sup>7</sup>* *D.S. al Fine*

Mel. in - sects and fish in the sea

Har. 1 *E<sup>7</sup>* and fish in the sea.

Har. 2

Har. 3

Sisters, brothers, parents, and we're neighbors too  
 Cousins, aunts and uncles, grandparents, and we are friends  
 CHORUS

Happy, angry, proud, and we're a little bit scared  
 Sad, mischievous, embarrassed, and we're excited too.  
 CHORUS

Teachers, farmers, doctors, and we're musicians too  
 Mechanics, lawyers, waitresses, astronauts.  
 CHORUS

Americans, Russians, Ethiopians, and Vietnamese,  
 Israelis, Palestinians, Nicaraguans and we're Chinese  
 CHORUS 2x

# PURPLE LIGHTS

Undetermined

arr. by John Krumm

♩ = 85

Swing 8ths

Chords: D D/F# G A<sup>7</sup> D D/F# G A<sup>7</sup>

Melody: Pur-ple lights in the can-yon— That's where I long to be with my

Echo: Pur-ple lights in the can-yon— That's where I long to be

Harm. 1: Ah— Ah—

Harm. 2: Ah— Ah—

Harm. 3: Ah— Ah—

5 Mel. D D<sup>7</sup>/F# G G<sup>♯</sup>° D A<sup>7</sup> D  
three good com-pan-ions— my knap-sack my pon-y and me. Whip-poor

E: with my three good com-pan-ions my knap-sack my pon-y and me.

1: Ah— My knap-sack my pon-y and me.

2: Ah— My knap-sack my pon-y and me.

3: Ah— My knap-sack my pon-y and me.

Whippoorwill in the willows  
Sings a song, a melody  
For my three good companions  
My ...

No more cows I'll be ropin'  
No more strays will I see  
Only three good companions  
My ...

Gonna' hang my sombrero  
On the limb of a tree  
Over three good companions  
My ...



# SANDWICHES

Chorus  
Em

Bob King

D

Melody

Oh Sand-wich-es are beau-ti-ful. Sand-which-es are fine. I like sand-wich-es I

Harmony 1

Harmony 2

4 Em

Mel.

eat them all the time. I eat them for my sup-per and I eat them for my lunch If I

Har. I

Har. I

7 B7 Em Em D C B7

Mel.

had a hun dred sand-wich-es I'd eat them all at once. Oo oo oo oo I'm a

Har. I

Har. I

Verse  
11 Em D

Mel.

roam-ing and a ramb-ling and a wan-dring all a-long, and if you give a lis-ten I will

Har. I

Har. I

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14 Em

Mel. sing a hap-py song I will not ask for fav-or I will not ask for fee, but if you

Har. I

Har. I

17 B<sup>7</sup>

Mel. have your-self a sand-wich won't you give a bite to me? For...

Har. I

Har. I

Once I went to Eng-uh-land, I visited the Queen,  
 She served the smallest sandwiches that I've ever seen.  
 I told her for a shilling I'd be willing to eat more,  
 So she handed me the smallest one and threw me out the door.

*CHORUS*

Oh once I knew a pretty girl the fairest in the land  
 The young men in the country was a askin' for her hand  
 They'd offer her the moon and they'd offer her the sea  
 I offered her a sandwich and she said she'd marry me.

*CHORUS*

A sandwich may be egg or cheese or even peanut butter  
 But they all taste so good to me, It doesn't even matter  
 Jam or ham or cucumber, Any kind will do.

I like sandwiches, How about you?

*CHORUS*



# THIS LAND IS YOUR LAND

Woody Guthrie

Sing 8va lower

*Chorus*

Melody

Harmony 1

Harmony 2

G D

This land is your land. This land is my land. From Cal - i -

Mel.

Har. 1

Har. 2

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

for - nia to the New York is - land from the red - wood for - est

11

Mel.

to the gulf stream wa - ters\_\_\_\_\_ this land was made for you and me.

Har. 1

Har.2

D A<sup>7</sup> D

As I was walking that ribbon of highway,  
I saw above me that endless skyway:  
I saw below me that golden valley:  
This land was made for you and me. *Chorus*

I've roamed and **rambled** and I followed my **footsteps**  
To the sparkling **sands** of her diamond **deserts**;  
And all **around** me a voice was **sounding**:  
**This** land was made for you and **me**. Chorus

When the sun came *shining*, and I was *strolling*,  
And the wheat fields *waving* and the dust clouds *rolling*,  
As the fog was *lifting* a voice was *chanting*:  
*This* land was made for you and *me*.  
*Chorus*

As I went *walking* I saw a *sign* there  
And on the *sign* it said "No *Trespassing*."  
But on the *other* side it didn't say *nothing*,  
*That* side was made for you and *me*. Chorus

In the shadow of the **steeple** I saw my **people**,  
By the relief **office** I seen my **people**;  
As they stood there **hungry**, I stood there **asking**  
Is **this** land made for you and **me**? Chorus

Nobody **living** can ever **stop** me,  
As I go **walking** that freedom **highway**;  
Nobody **living** can ever **make** me turn back  
**This** land was made for you and **me**. *Chorus*



# THIS LITTLE LIGHT OF MINE

Trad, African-American

Swing 8ths  $\text{♩} = 60$

G G<sup>7</sup> C

This lit-tle light of\_\_ mine. I'm gon-na let it\_\_ shine. This lit-tle light of\_\_ mine.

Harmony 1

Harmony 2

Harmony 3

7 G G B<sup>7</sup>

Mel. I'm gon-na let it\_\_ shine. This lit-tle light of\_\_ mine. I'm gon-na let it\_\_

Har. 1

Har. 2

Har. 3

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

Mel. shine. Eve - ry day, eve - ry day eve - ry

Har. 1

Har. 2

Har. 3

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

Mel. day in eve - ry way I'm gon - na let my lit - tle light shine.

Har. 1

Har. 2

Har. 3

The musical score is for the song 'This Little Light of Mine'. It features a melody line and three harmony lines (Har. 1, Har. 2, Har. 3). The melody line starts at measure 15 and ends with a double bar line. The lyrics are: 'day in eve - ry way I'm gon - na let my lit - tle light shine.' The chords are G, C, G, D<sup>7</sup>, and G. The key signature has one sharp (F#). The melody line is in treble clef. The harmony lines are in treble clef. The bass line is in bass clef.

1. This Little Light of Mine

I'm gonna let it shine 3x

Every day, every day, every day in every way I'm gonna

Let my little light shine.

2. Everywhere I go...

3 All around the world...

4. Ain't nobody gonna (blow on finger) it out...

5. This Little ...

# TURNING OF THE WORLD

Ruth Pelham

♩ = 120

G D Em Bm C

Melody

Harmony 1

Harmony 2

6 G D G D Em

Mel.

Har. 1

Har. 2

12 Bm C G D G D

Mel.

Har. 1

Har. 2

19 G C G/B D/A

Mel.

Har. 1

Har. 2

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25 D G D Em

Mel.

Har. 1

Har. 2

29 Bm C G D G

Mel.

Har. 1

Har. 2

Let us sing this song for the turning of the world,  
 That we may turn as one.  
 With ev'ry voice, with every song,  
 We will move this world along.  
 And our lives will feel the echo of our turning.

With ev'ry voice, with ev'ry song,  
 We will move this world along.  
 With ev'ry voice, with every song,  
 We will move this world along.  
 And our lives will feel the echo of our turning.

2. ...Healing...

3. ...Dreaming...

4. ...Loving...

# WHAT CAN ONE LITTLE PERSON DO

Sally Rogers

$\text{♩} = 125$       G      G<sup>7</sup>      C      G

Melody

What can one lit-tle per-son do? What can one lit-tle me or you do\_ What can

Harmony 2

Ah\_\_\_\_\_

Harmony 1

Ah\_\_\_\_\_

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

Mel.

one lit-tle per-son do to help\_ this world go\_ 'round? One can help an-oth-er

Har. 1

Oo\_\_\_\_\_ world go 'round. We can help.

Har. 2

Oo\_\_\_\_\_ world go 'round. We can help.

10      C      G

Mel.

one and to - geth - er we can get the job done\_ What can

Har. 1

we can help. To - geth - er we can get the job done

Har. 2

We can help. To - geth - er we can get the job done

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

Mel. one lit - tle per - son do to help\_ this world?

Har. 1 we can help the world\_\_\_\_\_

Har. 2 We can help the world\_\_\_\_\_

### Chorus

What can one little person do?  
 What can one little me or you do?  
 What can one little person do to help this world go  
 round?  
 One can help another one  
 And together we can get the job done.  
 What can one little person do to help this world

Harriet Tubman was alone on the darkened road to freedom  
 But she couldn't leave her people far behind  
 Moses stretched out her hand. She led them to the Promised Land  
 'Cause she knew that she had justice on her side.

When Sojourner Truth was freed, she got down on her knees  
 And prayed to God to help her on her way  
 With her voice and with her might, she fought for what was right  
 'Cause she knew that she had justice on her side

Rosa Parks sat on the bus, and the driver said, "You must  
 Move to the back of the bus or else be thrown in jail  
 But she stayed and stood her ground, and she brought that old law down  
 For she knew that she had justice on her side.

Brother Martin Luther King, he told the world, "I Have a Dream"  
 He led this country's fight for human rights  
 We must fight for liberty until all of us are free  
 And we'll know that we have justice on our side.

# FIDDLING AROUND

The D-scale Waltz

John Krumm

♩=140

D

A<sup>7</sup>

D

A<sup>7</sup>

G

A<sup>7</sup>

Melody

You may call it fid-dling a - round. Oh, no, no! Though I know  
*mf* *mp*

Harmony 1

Harmony 2

9

D

A<sup>7</sup>

Bm

E<sup>7</sup>

A<sup>7</sup>

Mel.

it may sound like fid-dling a - round, that's just not true\_\_\_\_\_

Har. 1

Har. 2

17

G

D

A<sup>7</sup>

Bm

E<sup>7</sup>

A<sup>7</sup>

Mel.

Start and stop gent-ly now; play-ful now. I feel fool-ish, but I won't give

Har. 1

Har. 2

24

Mel. D F<sup>#</sup>m Bm E<sup>7</sup> A<sup>7</sup> D

up! You may call it fid-dling a - round; *f* I call it LOVE!

Har. 1

Har. 2

### Performance Suggestion

1. Play melody (soloist or small group)
2. All sing
3. All play melody and harmonies one or two times.



# HOME ON THE RANGE

Dr. Brewster Higley

Dan Kelley

arr. by John Krumm

swing eighths

Melody

Harmony 1

Harmony 2

Oh, give me a home where the buf-fa-lo roam, Where the deer and the an-te-lope

7 Am D7 G G7 C Cm G

play; \_\_\_\_\_ Where sel-dom is heard a dis-cour-a-ging word, and the skies are not

14 D7 G REFRAIN D7 G Em

cloud-y all day \_\_\_\_\_ Home, home on the range \_\_\_\_\_ Where the deer and the

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

an - te - lope play \_\_\_\_\_ Where sel - dom is heard a dis -

27 C Cm G D<sup>7</sup> G

cour - a - ging word, and the skies are not cloud - y all day \_\_\_\_\_

Oh, give me a home where the buffalo roam,  
Where the deer and the antelope play;  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

*REFRAIN*

*Home, home on the range,  
Where the deer and the antelope play;  
Where seldom is heard a discouraging word,  
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*

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 Sherry Moman

# KINDNESS ISN'T

John Krumm

$\text{♩} = 120$  A E<sup>7</sup> A D

Kind-ness is-n't e-nough. It's al-so re-qui-red to think. Take  
Think-ing is-n't e-nough. Liv-ing is do-ing my friend.

9 Bm E<sup>7</sup> A F#m Bm E<sup>7</sup> A

time to at-tend and share your i-de-as or life sim-ply flows down the sink.  
Free-dom and peace don't live in the fu-ture. They wait in the now with-out end.

16 1. 2. Bm E<sup>7</sup> A Bm E<sup>7</sup>

But when in doubt be kind. When good thoughts are hard to

24 A Bm C#m B<sup>7</sup>

find. Win-ning is sol-ving our pro-blems to-ge-ther, And kind-ness will

31 E<sup>7</sup> A E<sup>7</sup> A

bring peace of mind. When I look at you, I see stars. Your peo-ple, and

39 D Bm E<sup>7</sup>

pla-ces, and days, i-de-as, and pas-sions, your

44 A F#m Bm TAG: E<sup>7</sup> A

work, and your art, cre-a-tion re-turn-ing my gaze.

50

Mel.

Har. 1

Har. 2

This system contains measures 50 through 57. The Melody part begins with a repeat sign and a key signature of three sharps (F#, C#, G#). It features a series of eighth and quarter notes, with some measures containing beamed sixteenth notes. The first and second Harp parts provide accompaniment with various note values, including quarter, eighth, and sixteenth notes, and rests.

58

Mel.

Har. 1

Har. 2

This system contains measures 58 through 65. The Melody part continues with eighth and quarter notes, ending with a first ending bracket labeled '1.' over the final two measures. The Harp parts continue their accompaniment patterns.

66

Mel.

Har. 1

Har. 2

This system contains measures 66 through 74. The Melody part begins with a second ending bracket labeled '2.' over the first two measures. The system concludes with a double bar line. The Harp parts continue their accompaniment.

75

Mel.

Har. 1

Har. 2

This system contains measures 75 through 82. The Melody part continues with eighth and quarter notes. The Harp parts provide accompaniment with various note values and rests.

83

Mel.

Har. 1

Har. 2

91

Mel.

Har. 1

Har. 2

Bm E<sup>7</sup> A Bm E<sup>7</sup> A

But when in doubt be kind. When good thoughts are hard to find.

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

Win-ning is sol-ving our pro-blems to - ge-ther, And kind-ness will bring peace of mind.

114 A E<sup>7</sup> A D

When I look at you, I see stars. Your peo-ple, and pla-ces, and days,

122 Bm E<sup>7</sup> A F<sup>#</sup>m Bm TAG: E<sup>7</sup> A

i - de - as, and pas - sions, your work, and your art, cre - a - tion re - turn - ing my gaze.



130 TAG: Bm E<sup>7</sup> A F<sup>#</sup>m Bm E<sup>7</sup>

And if you should look back at me you will find cre - a - tion re - turn-ing your

137 A

gaze,

Mel.

Har. 1

Har. 2

The musical score consists of two systems. The first system, starting at measure 130, features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'And if you should look back at me you will find cre - a - tion re - turn-ing your'. Above the staff, the chords Bm, E<sup>7</sup>, A, F<sup>#</sup>m, Bm, and E<sup>7</sup> are indicated. The second system, starting at measure 137, is an instrumental accompaniment for three parts: Melody (Mel.), Harmonic 1 (Har. 1), and Harmonic 2 (Har. 2). All three parts are in treble clef with the same key signature. Measure 137 is marked with a chord change to A. The Melody and Har. 1 parts have a melodic line starting on D5 and moving up to F#5, while Har. 2 has a lower line starting on D4 and moving up to F#4. The lyrics 'gaze,' are written below the Melody staff in measure 137.

# MY BONNIE CUCKOO

Trad Scottish

♩ = 124

The musical score is written for three staves: Melody, Harmony 1, and Harmony 2. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 124. The score is divided into three systems, each with a measure number (1, 9, 17) at the beginning. Chords are indicated above the melody staff.

**System 1 (Measures 1-8):**

- Chords: G, G, C, G, Am, B<sup>7</sup>, Em

**System 2 (Measures 9-16):**

- Chords: C, G, D, G, Am, B<sup>7</sup>, Em

**System 3 (Measures 17-24):**

- Chords: C, G, D, G, Am, D, G

My bonny cuckoo, I tell thee true  
 That through the groves I'll rove with you;  
 I'll rove with you until the next spring  
 And then my cuckoo shall sweetly sing.  
 Cuckoo, cuckoo, until the next spring,  
 And then my cuckoo shall sweetly sing.

The ash and the hazel shall mourning say,  
 My bonny cuckoo, don't go away;  
 Don't go away, but tarry here,  
 And make the season last all the year.  
 Cuckoo, cuckoo, but tarry here,  
 And make the season last all the year.

# O SOUTH WIND!

Donal O'Sullivan

*Allegretto*

*An Ghaoth Aneas*

Irish

The musical score is written for a vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegretto*. The score is divided into two systems. The first system contains the vocal melody and two harmony parts (Harmony 1 and Harmony 2). The second system contains the vocal melody, two harmony parts (Har.1 and Har.2), and the piano accompaniment. The lyrics are written below the vocal melody. The piano accompaniment is written in a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "O south wind of the gentle rain you banish winter's weath - er, bring salmon to the pool again the bees a -". The piano accompaniment features a steady bass line and chords in the right hand.

G Am D7 G C

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

Harmony 1

Harmony 2

*Allegretto*

G Am D7 G C

Piano

7 G Am D7 G

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

Har.1

Har.2

G G Am D7 G

14 C G C G D

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

Har.1

Har.2

21 G Em Am D7 C

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

Har.1

Har.2

27

Mel. G D G D<sup>7</sup> C G

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

Har.1

Har.2

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

(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 aand 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!"



# WALTZING WITH BEARS

Various

Dale Marxen

$\text{♩} = 140$

G C G Am

I went to his room in the mid-dle of the night, I tip-toed in - side and I

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

turned on the light. But to my sur-prise he was no-where in sight, I'm sure Un-cle Wal-ter goes

15 G CHORUS C G D<sup>7</sup>

walt-zing at night! He goes wa-wa, wa - wa - wa - wa Walt-zing with bears. Shag - gy bears,

22 G C B<sup>7</sup>

rag - gy bears bag - gy Bears too. And there's noth-ing on earth Un-cle Wal-ter won't do!\_\_\_\_\_

29 C G C G

\_\_\_\_\_ So he can go walt - zing, wa - wa - wa walt - zing,

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

He can go walt - zing, go walt - zing with bears.\_\_\_\_\_

We bought Uncle Walter a new coat to wear,  
But when he comes in, it's covered with hair.  
And lately I've noticed there's several new tears!  
And I'm sure Uncle Walter's been waltzing with bears!

## CHORUS

*He goes wa-wa, wa-wa-wa-wa Waltzing with bears.  
Shaggy bears, raggy bears baggy bears too.  
And there's noth-ing on earth Uncle Walter won't do!  
So he can go waltzing, wa-wa-wa waltzing,  
He can go waltzing, go waltzing with bears.*

I begged and I pleaded, "Oh, please won't you stay."  
And I managed to keep him at home for a day.  
But the bears all barged in and they took him away!  
Now the bears all demand at least one waltz a day.

## CHORUS

I asked Uncle Walter the way that it feels  
To be light on your toes and to kick up your heels.  
He said, "You will see what the music reveals  
Tonight when the bears teach us polkas and reels."

## CHORUS

# WALTZING WITH BEARS

Dale Marxen

arr. by John Krumm

♩ = 120

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

Melody

Harmony 1

Harmony 2

Harmony 3

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

Mel.

Har.1

Har.2

Har 3

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

Mel.

Har.1

Har.2

Har 3

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Mel.

Har.1

Har.2

Har.3

C

B<sup>7</sup>

C

31

G

C

G

C

G

D<sup>7</sup>

G

# YONDER COMES DAY

Georgia Sea Island Singers

D

Melody

Yon - der comes day Day is - a break - in'\_\_\_\_\_

Harmony 1

Sun Rise

Harmony 2

Yon - - - der\_\_\_\_\_ Yon - - - der\_\_\_\_\_

3 A<sup>7</sup>

Mel.

Yon - der comes day Oh, my\_\_\_\_\_ soul\_\_\_\_\_

Har. 1

Sun rise oh yon - der

Har. 2

Yon - - - der\_\_\_\_\_ Yon - - - der\_\_\_\_\_

5 D

Mel.

Yon - der comes day Day is - a break - in'\_\_\_\_\_

Har. 1

Sun Rise

Har. 2

Yon - - - der\_\_\_\_\_ Yon - - - der\_\_\_\_\_

7 A<sup>7</sup> D

Mel.

Sun is - a ris - in'\_\_\_\_\_ In my soul\_\_\_\_\_

Har. 1

Sun is - a ris - in'\_\_\_\_\_ In my soul\_\_\_\_\_

Har. 2

Sun is - a ris - in'\_\_\_\_\_ In my soul\_\_\_\_\_

## JOHN KRUMM

A traditional fiddler, square dance caller, composer, performer, and choral conductor. He taught elementary school music and dance for 35 years. For the last 15 years John has worked with Suzuki Violin Teacher, Chris Brennan-Hagy in group lessons as accompanist and musical enhancement arranger.

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