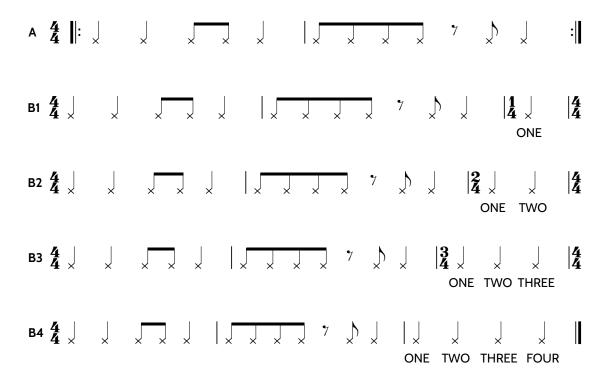
Section I

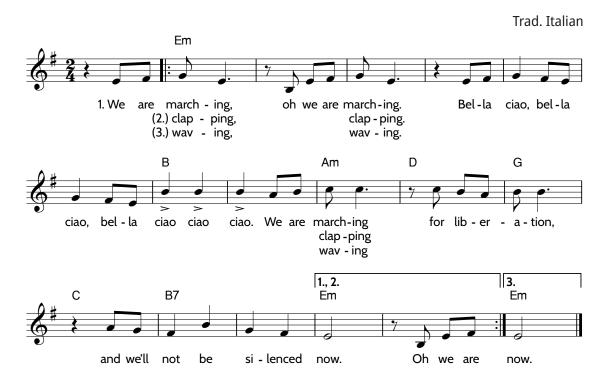
Unison Songs

$m{1}$ Clapping games



An effective way to warm up and prepare a group for singing is to do something physical involving the whole body, to concentrate and to focus on working together. This simple and well-known clapping chant makes a suitable start.

2 Bella Ciao



This nineteenth-century song from northern Italy was taken up by the partisans during World War II when they went to fight, saying goodbye to loved ones. It was later adopted in many countries to spur on the freedom fighters against fascism, always with the words 'bella ciao' (meaning 'goodbye beautiful'). Energise the singing by adding gestures. Turn this into a warm-up song by adding suitable instructions, for example: *We are stretching to help our singing*.

Section II

Rounds in Two Parts

$oldsymbol{12}$ Ars longa, vita brevis

Ludwig van Beethoven



This is probably Ludwig van Beethoven's (1770–1827) simplest composition, with a great message that translates as 'Art is long, life is short.' Conceived as a two-part round, it is also exciting in four parts.

${f 13}$ Since singing is so good a thing

Words: adap. Peter Hunt Music: William Byrd



As early as 1595, William Byrd got the message about singing being good for everyone. The original text was '... *I wish all men would learn to sing*'; it has been adapted here for more inclusive times. Originally a two-part round, it can be expanded to four parts.

Section III

Rounds in Three Parts

29 Jubilate Deo/Lachend, lachend/ Singing scales

German words: Cesar Bresgen English words: Peter Hunt W. A. Mozart





This is a simple, lively round with a choice of words. The Latin and German words translate respectively as 'Rejoice in the Lord' and 'Summer comes laughing across the field'. The 'ch' of 'lachend' should be pronounced as in Scottish 'loch' and the 'ü' of 'übers' as in the French 'tu'.

Words: Psalm 137: 1 Music: Philip Hayes

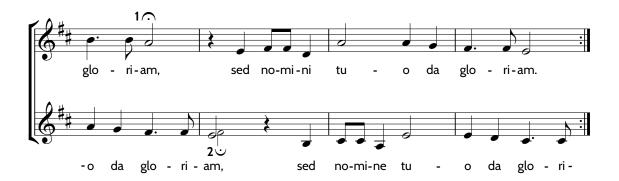


The words of this round, first published in 1786, come from Psalm 137, and refer to the mourning of those in exile after the Babylonian conquest of Jerusalem in 586 BCE. They remind us of the oppression and forced migration still afflicting many communities today.

57 Non nobis Domine

Anon. 16th/17th cent.





Sometimes attributed to William Byrd, this is a canon and not a round, as the melody is repeated 'at the fifth' (for the second entry) as well as in unison (for the third entry). Everyone should learn the melody first (beginning on D), then sing it starting on an A below. When the whole group is familiar with the difference, they can be allocated a line with confidence. To finish, each part ends where the pause is marked and holds the note until all voices have reached their pause; note that the second part sings an F# (the small note) to create a tonic chord. The words translate as 'Not unto us, O Lord, not unto us, but unto thy name give the praise.'

Section IV

Rounds in Four Parts

71 Ye nations all, on you I call

American folk melody



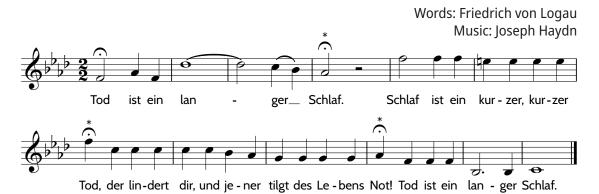
This robust and hearty song is typical of the southern American 'shape-note' style and was first published, in an arrangement by William 'Singin' Billy' Walker, in 1835. Sing it with a strong swing and joyously, perhaps moving around, and possibly with a drumbeat. To finish, each part drops out in turn. The original has six verses; the words and Walker's three-part harmonized version can be found in *Voiceworks at Christmas* (OUP).

83 Celebrons sans cesse

Orlande de Lassus Dieu les Dieu le-brons sans bon - tez, ces de. de tez.

The words of this round by sixteenth-century Franco-Flemish composer Orlande de Lassus translate as 'Let us constantly celebrate God's bounty.' A strong and legato sound is required to create the sound of celebration. Shape the music with the words, ignoring the barlines. Enjoy singing it 'sans cesse'. Pronunciation: sel-le-bro(n) so(n) ses-uh dyur leh bo(n)-teh. Final consonants in brackets are not pronounced, and the preceding vowel is nasalized.

84 Tod ist ein langer Schlaf



The words of this round mean 'Death is a long sleep. Sleep is a short death that soothes you and takes away the misery of life.'—not very cheerful, but set here to Haydn's (1732–1809) delightfully expressive harmony. The character of this melody could be changed by singing it in the major key and adding new words.

Pronunciation: Tod = tote, ein = ine (to rhyme with 'mine'), Schlaf = shlaf, kur-zer = coor-tseh, der = deer, je-ner = yea-neh, Le-bens = lee-bense, Not = note

Section V

Rounds in Four Parts and More

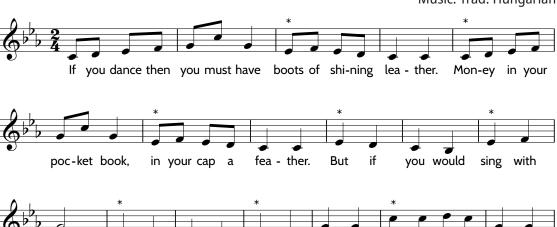
95 Boots of Shining Leather

you won't need

me,

Words: Unknown Music: Trad. Hungarian

come and sing to - ge - ther.





cent you

see, so

a

Words have been added to this instrumental dance, which would traditionally have increased in tempo, challenging dancers to keep up. It provides several musical opportunities:

- In unison, getting faster—good for articulation and clarity, made easier by singing quietly
- Sing in up to 22 parts, entering each bar/measure. This is a good opportunity to let individuals gain some confidence
- When in full flight, singers can repeat phrases as repeated patterns (ostinato) or improvise around fragments of melody
- Possible ending—loop the last phrase until everyone joins, then sing a triumphant and resounding 'Hey'!

This round (sung a minor third lower, in A minor) makes a great partner with No. 96 ('The Cool of Autumn') and is particularly useful for separating low and high voices, since the rounds sit in different parts of the vocal register.

96 The Cool of Autumn

English words: Unknown Music: Trad. Finnish



An adapted version (by persons unknown) of the Finnish song *Minun kultani kaunis on*, in praise of a loved one. Presented as an eight-part round, it could also be sung in sixteen parts, entering each bar/measure. It makes a great partner with No. 95 ('Boots of shining leather'), in A minor, and is useful for separating low and high voices as they sit in different parts of the vocal register.

110 V'amo di core

W. A. Mozart

