

Section I

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# Unison Songs



# 2 Bella Ciao

Trad. Italian

Em

1. We are march - ing, oh we are march - ing. Bel - la ciao, bel - la  
 (2.) clap - ping, clap - ping.  
 (3.) wav - ing, wav - ing.

B Am D G

ciao, bel - la ciao ciao ciao. We are march - ing clap - ping for lib - er - a - tion,  
 wav - ing

C B7

and we'll not be si - lenced now. Oh we are now.

1., 2. Em 3. Em

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

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# Rounds in Two Parts

# 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.

# 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

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# Rounds in Three Parts

# 29 Jubilate Deo/Lachend, lachend/ Singing scales

German words: Cesar Bresgen

English words: Peter Hunt

W. A. Mozart



Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o.  
La - chend, la - chend, la - chend, la - chend kommt der Som - mer ü - bers Feld.  
Sing - ing scales to warm up, and ar - peg - gi - os which fol - low so soon.



Ju - bi - la - te De - o, ju - bi - la - te De - o.  
Ü - bers Feld kommt er la - chend, ha ha ha, la - chend ü - bers Feld!  
Run - ning to the top, then a leap down, fall - ing thirds all stay - ing in tune!

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'.

# 39 By the waters of Babylon

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.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of two staves each. The first system contains the first two entries. The first entry (1) starts on D4 and ends with a fermata on G4. The second entry (2\*) starts on C4 and ends with a fermata on G4. The second system contains the third entry (3\*) starting on D4 and ending with a fermata on G4, and a fourth entry (2\*) starting on C4 and ending with a fermata on G4. The lyrics are: 'Non no-bis Do - mi-ne, non no - bis, sed no-mi-ni tu - o da glo - ri-am, sed no-mi-ni tu - o da glo - ri-am. - o da glo - ri - am, sed no-mi-ne tu - o da glo - ri -'.

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

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# Rounds in Four Parts

# 71 Ye nations all, on you I call

American folk melody

Ye na - tions all, on you I call: come, hear this de - cla - ra - tion, and  
don't re - fuse this glo - rious news of Je - sus and sal - va - tion! To  
roy - al Jews came first the news of Christ the great Mes - si - ah, as  
was fore-told by pro-phets old: I - sai - ah, Je - re - mi - ah.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a common rest and contains the lyrics 'Ye na - tions all, on you I call: come, hear this de - cla - ra - tion, and'. The second staff continues with 'don't re - fuse this glo - rious news of Je - sus and sal - va - tion! To'. The third staff continues with 'roy - al Jews came first the news of Christ the great Mes - si - ah, as'. The fourth staff concludes with 'was fore-told by pro-phets old: I - sai - ah, Je - re - mi - ah.' and ends with a double bar line and repeat dots. There are three asterisks (\*) above the notes for 'on', 'I', and 'call' in the first staff.

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

Ce - le-brons sans ces - se de Dieu les bon - tez, de Dieu  
 les bon - - - - - tez, de Dieu les bon - 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

Words: Friedrich von Logau  
 Music: Joseph Haydn

Tod ist ein lan - ger Schlaf. Schlaf ist ein kur - zer, kur-zer  
 Tod, der lin-dert dir, und je - ner tilgt des Le - bens Not! Tod ist ein lan - ger 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

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# Rounds in Four Parts and More

# 95 Boots of Shining Leather

Words: Unknown  
Music: Trad. Hungarian

If you dance then you must have boots of shi-ning lea - ther. Mon-ey in your  
poc-ket book, in your cap a fea - ther. But if you would sing with  
me, you won't need a cent you see, so come and sing to - ge - ther.  
If you dance then you must have boots of shi-ning lea - ther. HEY!

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



Come a - long and dance with me, in the cool of au - tumn.



All the leaves are gol - den now, all the bells are ring - ing.



Ding ding ding - a ding ding dong, dance and sing to - ge - ther,



ding ding ding - a ding ding dong, in your shoes of lea - ther.


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

**SOPRANO**


Choir 2 Fine  
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1. V'a - mo di co - re te - ne - ra - men - te, si, si,  
2. lo non vi pos - so al - tro a - ma - re, no, no,  
3. Uh che do - lo - re, uh che tor - men - to, uh, uh,

**ALTO**


Choir 2 Fine  
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1. V'a - mo di co - re\_\_ te - ne - ra - men - te, si, si,  
2. lo non vi pos - so\_\_ al - tro a - ma - re, no, no,  
3. Uh che do - lo - re,\_\_ uh che tor - men - to, uh, uh,

**TENOR**


Choir 2 Fine  
\*



1. V'a - mo di co - re te - ne - ra - men - te, si, si,  
2. lo non vi pos - so al - tro a - ma - re, no, no,  
3. Uh che do - lo - re, uh che tor - men - to, uh, uh,

**BASS**

Choir 2 Fine  
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1. V'a - mo di co - re te - ne - ra - men - te, si, si,  
2. lo non vi pos - so al - tro a - ma - re, no, no,  
3. Uh che do - lo - re, uh che tor - men - to, uh, uh,