CONTENTS

Introduction 5
1. O How Sweet Is Our Singing, *Anonymous* 7
2. Why Doesn't My Goose?, *Anonymous* 7
3. For Health and Strength, *Dutch* 7
4. It Is Light, *Anonymous* 7
5. Pauper Sum Ego (I Am Poor), *Traditional Latin* 8
6. Do, Re, Mi, Fa, *Traditional* 8
7. Hallelujah!, *Boyce* 8
8. Praise God, *Tallis* 9
9. Chairs to Mend, *Hayes* 9
10. John Ran, *Arnold* 9
11. O How Lovely Is the Evening, *Traditional* 10
12. Little Tom Tinker, *Traditional* 10
13. Aura Lee, *Poulton, Arr. Starr* 11
14. White Coral Bells, *English* 12
15. Good Night to You All, *Anonymous* 12
16. Jesus, Have Mercy, *Ockeghem* 13
17. Row the Boat Whittington, *Anonymous* 13
18. Alleluia, *Mozart* 13
19. Dona Nobis Pacem, *Anonymous* 14
20. Sue and John Are Friends, *Starr* 14
21. Shalom, *Jewish Folk Song* 14
22. The Scale, *Beethoven* 15
23. Come With Me, *Starr* 15
24. Hallelujah!, *Jewish Folk Song, Arr. Starr* 16
25. Peace to You, *Starr* 16
26. Vigoroso, *Starr* 17
27. Swaying Song, *Starr* 17
28. Come, Follow, *Traditional* 18
29. 'Tis Women, *Purcell* 18
30. Gossip Round, *Anonymous* 19
31. First Commandment, *Haydn* 19
32. Haste Thee, Nymph, *Arnold* 20
33. Long Live the Queen, *Boyce* 21
34. Run, Susie, Run, *Starr* 21
35. Lullaby for Suzanne, *Starr* 22
36. Fie, Nay Prithee, *Purcell* 22
37. Give Thanks to the Lord, *Starr* 23
38. Tzena, Tzena, *Jewish Folk Song* 24
39. Hatikvah (Hope), *Israeli National Anthem, Arr. Starr* 24
40. Run, Martina, *Starr* 24

41. Sadness, *Starr* 25
42. All Welcome Now the Lovely May, *Schubert* 25
43. Alleluia, *Hayes* 26
44. Si Contemo, *Caldara* 26
45. Two Grenadiers, *Schumann, Arr. Starr* 27
46. Martina Playing, *Starr* 28
47. Amazing Grace, *American, Arr. Starr* 28
48. Hey Ho, *Melville* 29
49. Witches' Dance, *Paganini, Arr. Starr* 30
50. Wake Up, Sleepy Head!, *C. Starr* 31
51. Come Swing With Me, *Starr* 32
52. The Goblin, *Haydn* 32
53. Happy-go-lucky, *C. Starr, Arr. W. Starr* 33
54. Phoebus and Her Son, *Haydn* 33
55. Skip to My Lou, *Arr. Starr* 34
56. Turk Was A Faithful Dog, *Haydn* 35
57. Sleep, Baby, Sleep, *Brahms* 35
58. If I Know What You Know, *Anonymous* 36
59. Lacrimoso (Lament), *Mozart* 36
60. Tick, Tock, *Beethoven* 37
61. Andante, *Mozart* 37
62. Get Ready to Go, *Mozart* 38
63. Ave Maria, *Mozart* 38
64. Love of Knowledge, *Haydn* 39
65. Ave Maria, *Beethoven* 39
66. Alleluia, *Mozart* 40
67. Start Playing, *Starr* 40
68. Adagio, *Beethoven* 41
69. Do, Re, Mi, Fa, Sol, *Starr* 42
70. Kyrie, *Mozart* 42
71. 'Tis So, 'Tis Not, *Starr* 43
72. Sanctus, *Clemens* 43
73. Cleverness, *Haydn* 44
74. A Little Blues, *Starr* 46
75. Crucifixus (Free imitation), *Lassus* 46
76. O How Softly, *Brahms* 48
77. Pleni Sunt Coeli (Canon), *Palestrina* 50
78. Canon in D, *Telemann* 52
79. Tandem Waltz (Canon), *Starr* 54
80. The Chase (Canon), *Starr* 56

INTRODUCTION

How are these rounds concluded?

1. In rounds with no fermatas, the parts end one at a time. The leader indicates the number of repetitions at the beginning.

2. In rounds with fermatas, all of the parts end at the same time at the leader's signal. (All parts will be at different fermatas.)

   (a) The fermatas indicate possible stopping points only, not the duration of the final notes. The final notes may be lengthened (as with a regular fermata), or not, depending upon the character of the piece.

   (b) The fermatas are disregarded until the leader indicates the conclusion.

SOME SUGGESTIONS FOR PRACTICE AND PERFORMANCE

1. These rounds, originally published for violin choir, are not necessarily in the proper order of difficulty for the young violist. The viola teacher should look through the rounds to pick the best order for his/her students.

2. When first reading, it is helpful to play through with all parts in unison, then divide into two or three parts as needed.

3. In performance, less advanced players may play only one part repeated again and again as the others players rotate parts.

4. More advanced players may perform the easier rounds an octave higher.

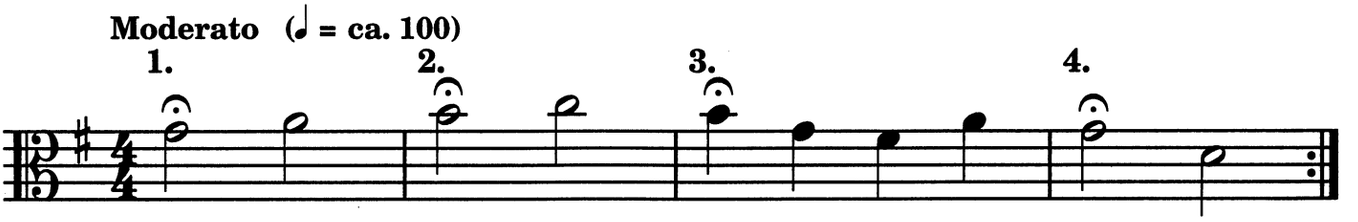
5. Dynamics may be added by the leader of the first part.

6. In rounds with a long first part, the first two parts may enter together to provide harmony at the outset.

1. O How Sweet Is Our Singing

4-part

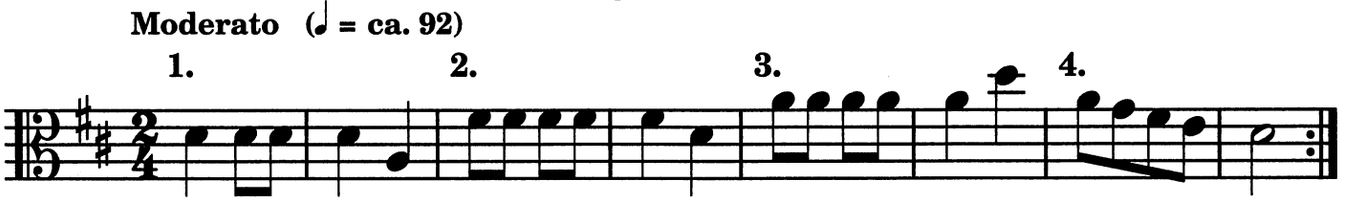
Anonymous



2. Why Doesn't My Goose?

4-part

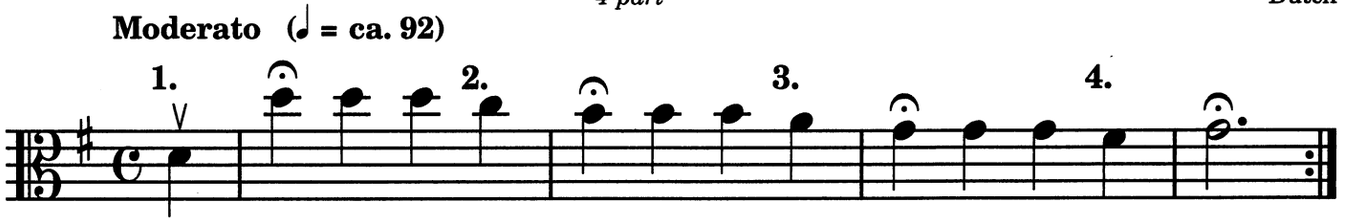
Anonymous



3. For Health and Strength

4-part

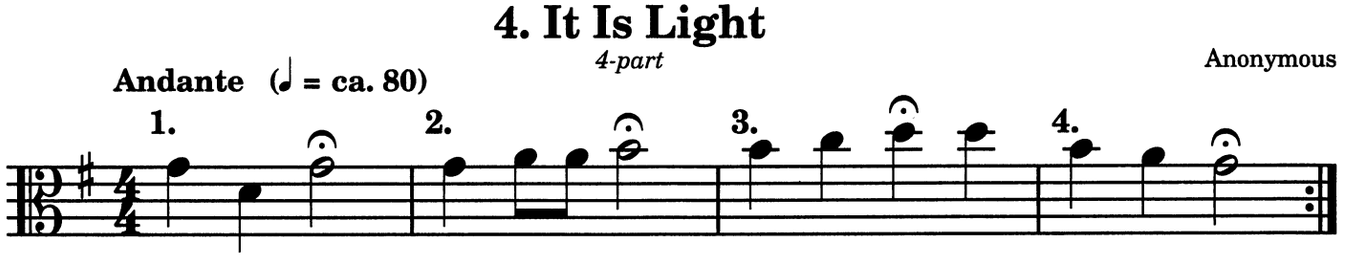
Dutch



4. It Is Light

4-part

Anonymous

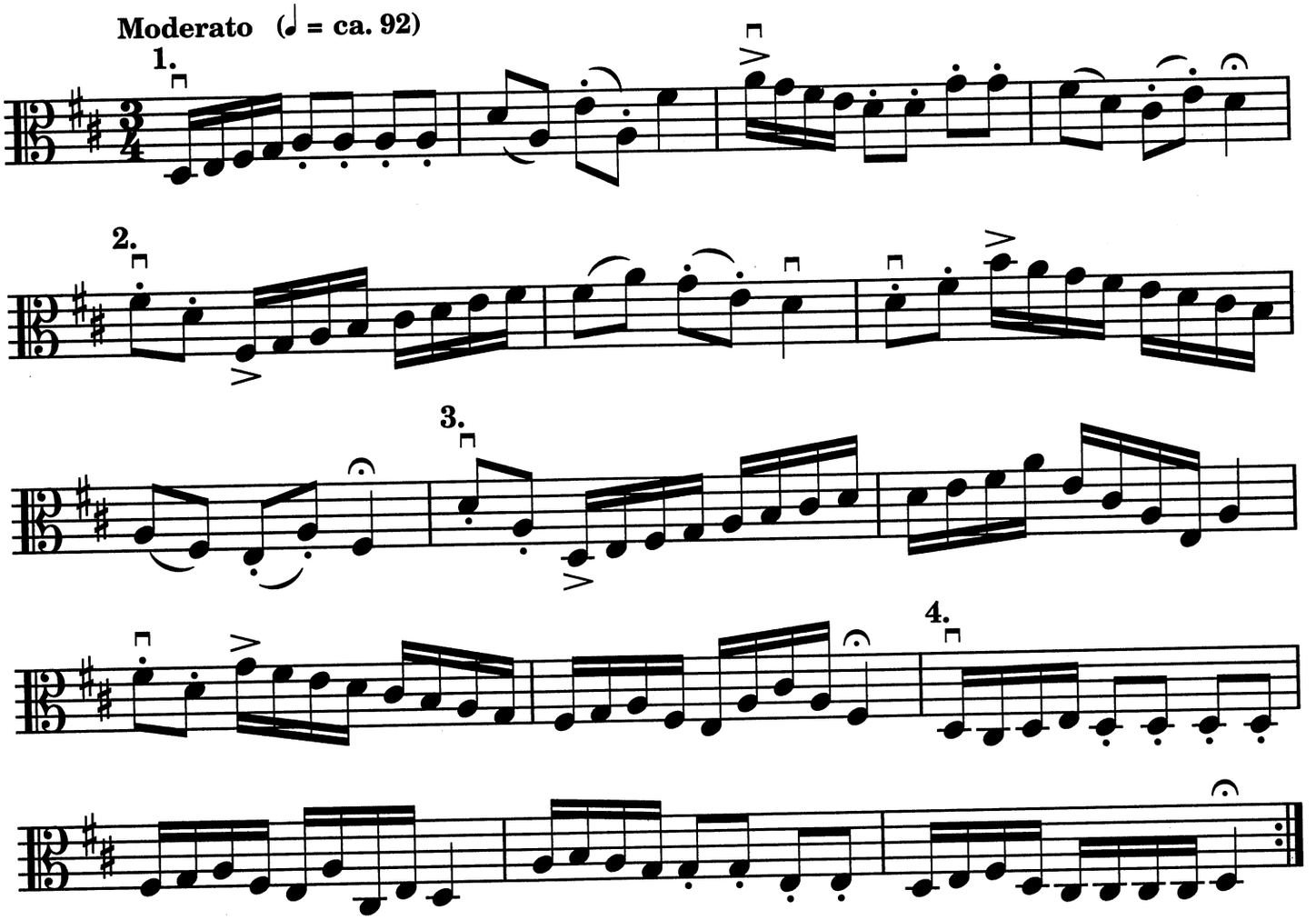


69. Do, Re, Mi, Fa, Sol

4-part

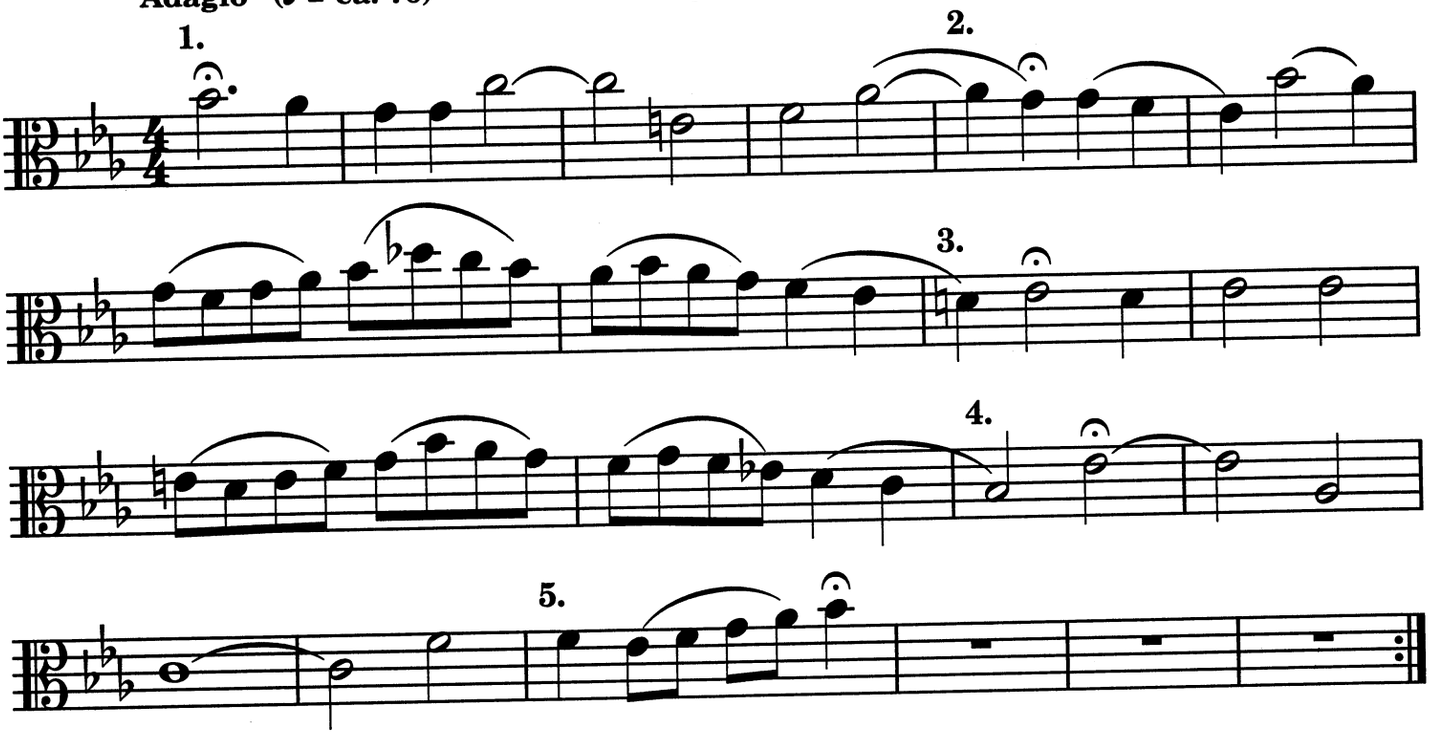
Starr

Moderato (♩ = ca. 92)



70. Kyrie

5-part

Mozart

Adagio (♩ = ca. 76)