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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 cellist. The cello 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.

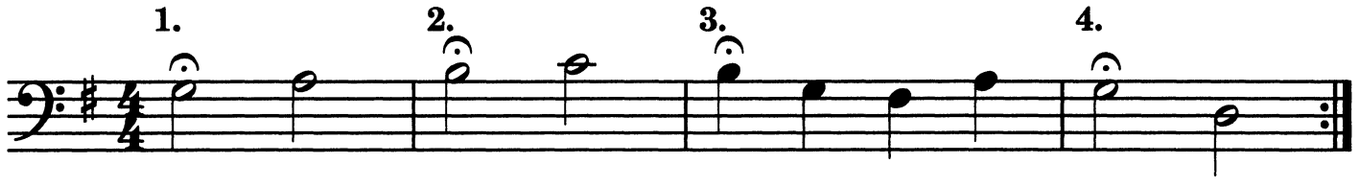
6. In rounds with a long first part, the first two parts may enter together to provide harmony at the outset.

1. O How Sweet Is Our Singing

4-part

Anonymous

Moderato (♩ = ca. 100)

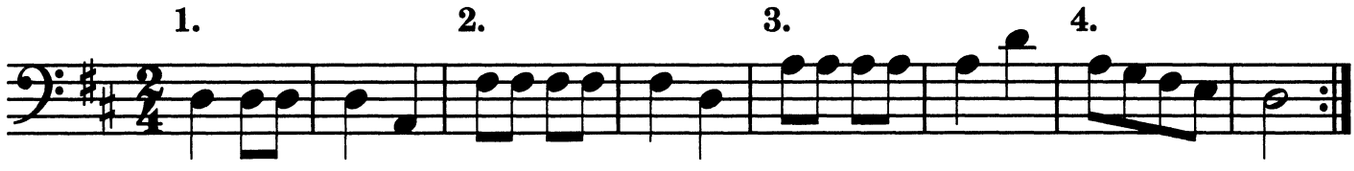


2. Why Doesn't My Goose?

4-part

Anonymous

Moderato (♩ = ca. 92)

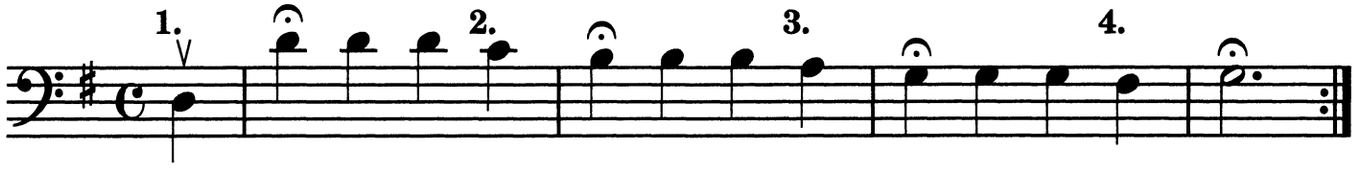


3. For Health and Strength

4-part

Dutch

Moderato (♩ = ca. 92)

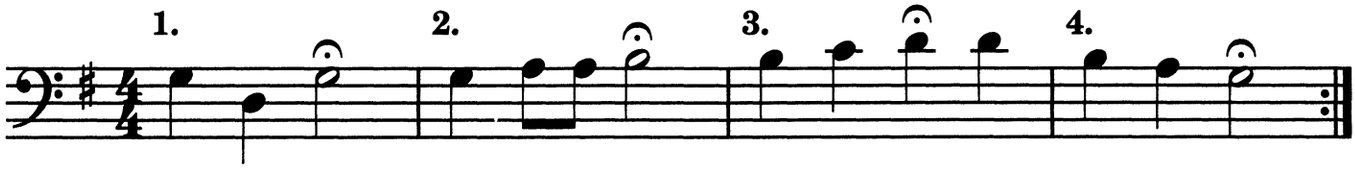


4. It Is Light

4-part

Anonymous

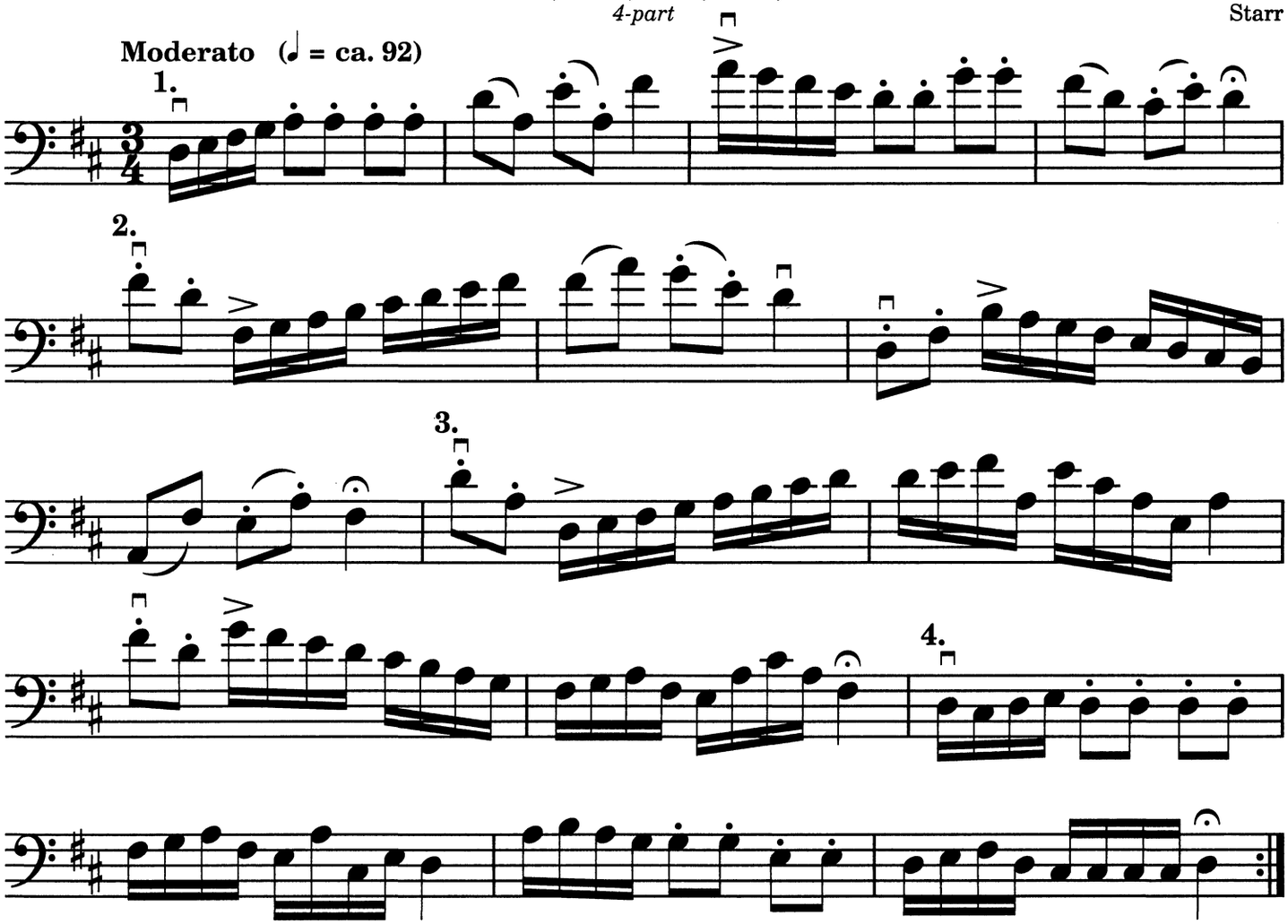
Andante (♩ = ca. 80)



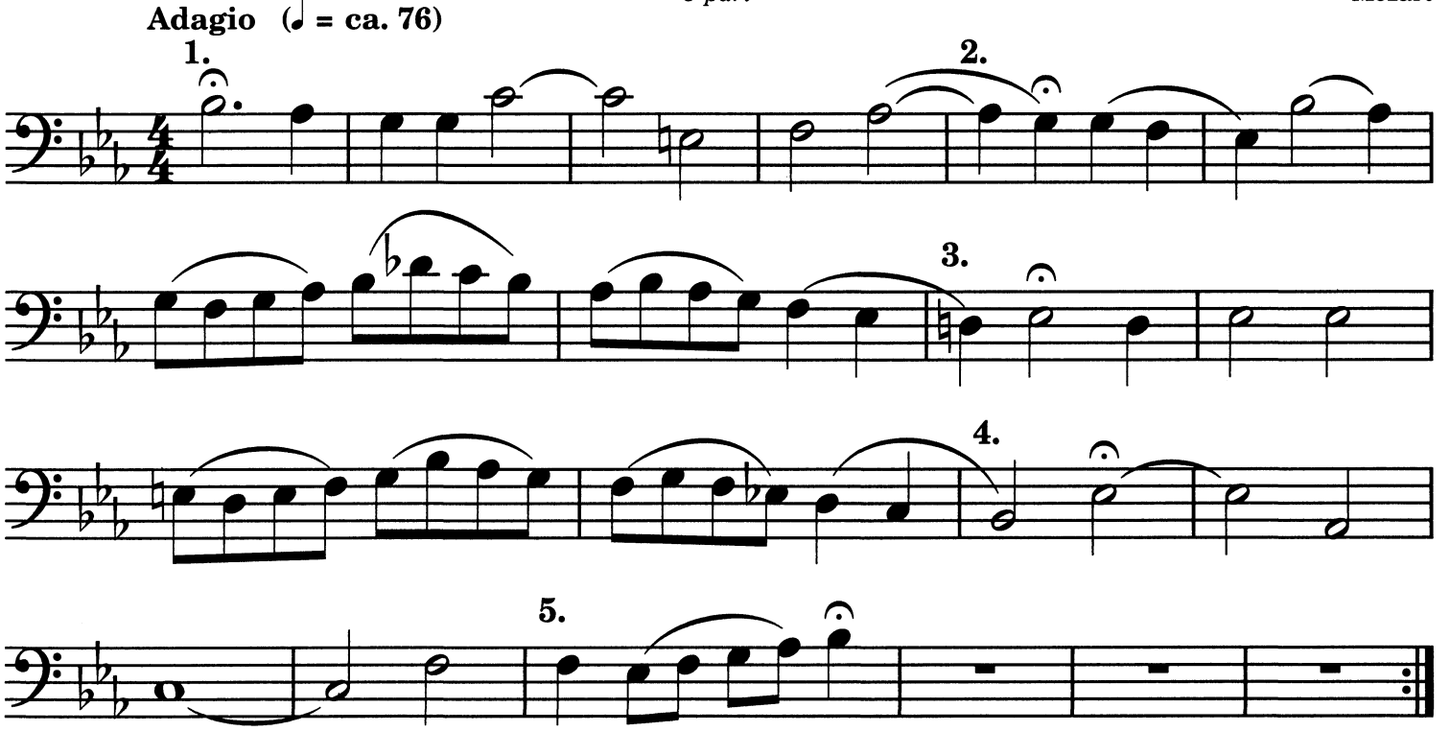
69. Do, Re, Mi, Fa, Sol

4-part

Starr



70. Kyrie

5-part

Mozart