

VII.

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PREFACE.

IN judging of the relative merits of different modes of instruction, there are two principal considerations which must determine our opinion—the first having reference to the teacher, namely, the ease with which the instruction can be imparted; the second affecting the scholar, namely, the several advantages to be derived from that instruction.

On both these all-important points the preference over other styles of composition may fairly be claimed for Rounds, when systematically taught, as an introduction to the useful and delightful art of part-singing.

No one, who, in instructing children in music, has employed both rounds and harmonized airs, can doubt which style is more easily taught; and, even where there is no experience to guide, reason alone can determine the matter. In teaching a harmonized air, where there is but one instructor, which must be the case in a vast majority of schools, the natural mode of proceeding will be,—first to teach the scholars the air in unison; this done, a portion of them must be untaught the air, before they can be made to sing the second part; and, again, another portion must be untaught the air, and as much of the second as they may have picked up by hearing that part taught, before they can be instructed in the third harmony; and should there be a fourth part, there must be another process of unteaching and teaching.

Now compare this series of tedious operations with the natural method of teaching a round. First, all are taught the piece in unison; then, having first accustomed the scholars' ears to the harmony by singing the other parts while they continue to sing together, the teacher takes a portion of the class and sings the second part with them; and, as they gain confidence, he gradually leaves them to sing by themselves. The same operation is repeated

for the remaining parts. Should any division be unable to sing their part, they can be joined to another division until more perfect, and may then be started afresh by themselves. In this case there is nothing to unteach, and nothing to teach but what is taught at first in unison.

Equally with harmonized airs do rounds teach the peculiar character and phraseology of different harmonies, but with this advantage on the side of the latter, that *all* the scholars are taught to sing *each* part. But there is one excellence which especially attaches to rounds, and that most important indeed. It is almost impossible to sing a round, except of the most simple construction, without observing strict time. In a harmonized air or a psalm tune, the words being the same in each part and the notes corresponding, there may be a sort of mutual consent to sing with an utter disregard to all time and measure. But in a round, in consequence of the words being different, and there being no correspondence in the length of the notes in the different parts, this most injurious compact becomes impossible; and if attempted, the round must soon come to a close in discord and chaos. The result is that the singers are driven to sing *independently*, and are compelled, instead of waiting on their neighbour, to look for assistance in themselves, and this assistance they find supplied by the natural sense of time that lies within them. If children can but be made to employ that feeling of rhythm with which nature has endowed them, the first great step is made towards making them musicians; and there is no fear of their relapsing into that drawling, pointless, drowsy mode of singing, that has done so much towards bringing into disrepute our fine old congregational psalmody.

The chief ground for hoping that the following small collection of rounds may be found useful as an elementary book of musical instruction, is, that the majority of the pieces it contains *have been* found useful in this capacity. With the addition of a few of the more intricate compositions, it is a collection that has been used with success in a country village school.

The rounds are arranged according to their relative difficulty. It is hoped that by this arrangement, trouble in selection may be saved the teacher, as well as discouragement to the scholars.

Nothing is more injurious in musical instruction, than an attempt to take too rapid strides. If children be taken out of their depth, they lose all heart and interest in the matter, and an unwilling scholar was never yet taught to sing.

Where the original words have been considered unfit for school instruction, they have been changed for others that it is hoped will be considered less objectionable. The fact of the original words being innocently humorous, has not been deemed sufficient reason for altering them. The round will not be learnt the more slowly because the first reading of the words may have caused a merry smile to pass round the class. The less the singing practice wears the rigid and forbidding aspect of a lesson, the more rapid and satisfactory will be the improvement—the more probable will it be that the child will grow into the man, who can help to render the thanksgiving of his Parish Church a decent and fitting sacrifice of Praise, and who shall be able to employ those spare hours that otherwise might perhaps be worse than wasted in idle gossip at the ale-house, in the rational and delightful amusement of glee-singing.

J. P. M.

Collingham, near Wetherby,
June, 1852.

N.B.—A second edition of the *School Round Book* being required, it is thought a fitting opportunity to endeavour to render the progression in difficulty in which it is drawn up, more gradual and also more regular and uniform, by publishing at the same time a second set of Fifty Rounds that may be used in conjunction with it.

The two sets are retained distinct and separate, both being progressively arranged so that each is complete by itself; but, by numbers prefixed to the several pieces, the two are combined in one, and the progressional order is extended through both.


J. P. M.

SCHOOL ROUND-BOOK.

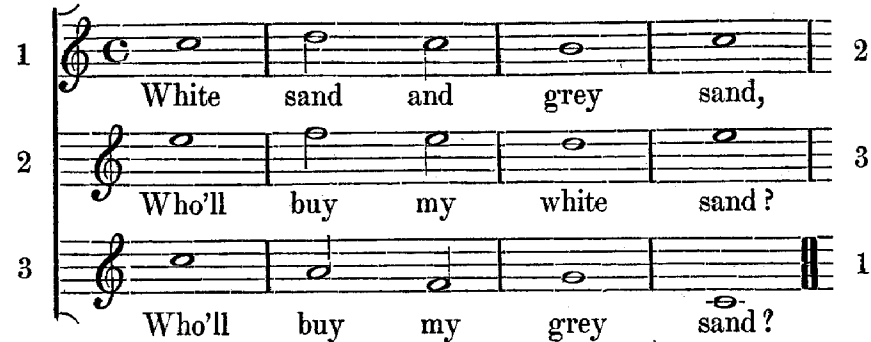
CONTENTS.

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26	How great is the pleasure ... 20	42	Would you sing ... 31

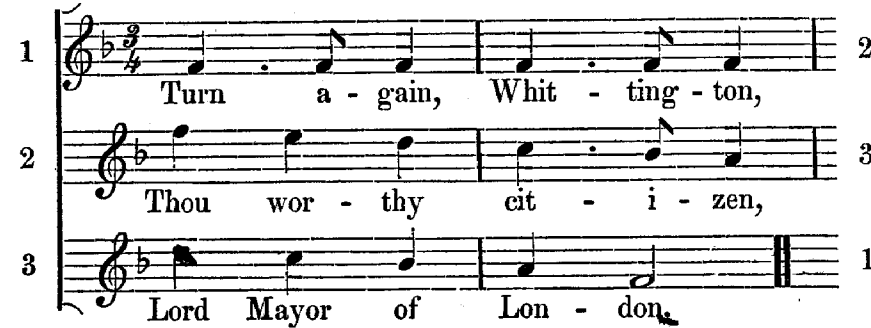
NOTE.—When the Round should not end on the last notes of the several parts, this mark  is placed over a note to indicate the one which should be sustained for the final close.

1.—ROUND.



1 White sand and grey sand, 2
2 Who'll buy my white sand? 3
3 Who'll buy my grey sand? 1

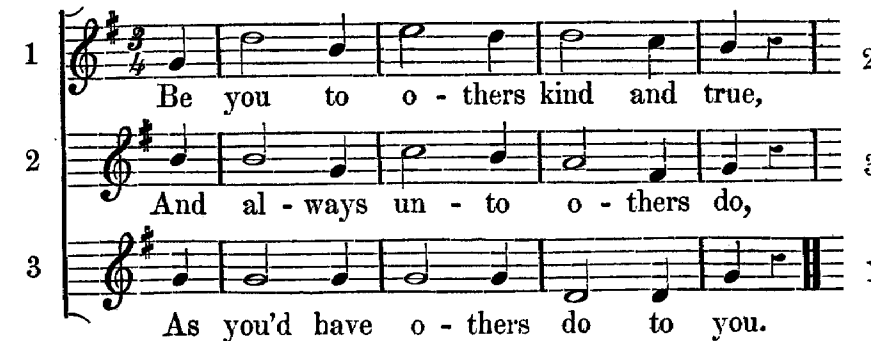
2.—ROUND.



1 Turn a - gain, Whit - ting - ton, 2
2 Thou wor - thy cit - i - zen, 3
3 Lord Mayor of Lon - don, 1

3.—ROUND.

JENKINS.



1 Be you to o - thers kind and true, 2
2 And al - ways un - to o - thers do, 3
3 As you'd have o - thers do to you. 1

4.—ROUND. (See Nos. 51, 52.)

1 Ear - ly to bed and ear - ly to rise, 2
 2 Makes a man healthy and wealthy and wise, 3
 3 Wise healthy and wealth - - y. 1

5.—ROUND.

LAMPE.

1 He who'd lead a hap - py life, Must 2
 2 keep him - self from an - gry strife, For 3
 3 that with wretch - ed - ness is rife. 1

6.—ROUND. (See Nos. 53 to 56.)

1 Seven great towns of Greece, 'tis said, Claim'd 2
 2 Ho - mer's birth when he was dead, Through 3
 3 which a - live he begg'd his bread. 1

(8)

* When the Round should not end on the last notes of the several parts, this mark () is placed over a note to indicate the one which should be sustained for the final close.

7.—CANON (for 3 voices.) (See No. 57.)

DR. HAYES.

1 Come, come away, come, come away, This is a ve - ry fine
 2 Come, come away, come, come away,
 3 Come, come away,

sum - mer's day, Come, come a - way,
 This is a ve - ry fine sum - mer's day,
 come, come a - way, This is a ve - ry fine

come a - way, Come, come a - way, come, come a - way.
 Come, come a - way, come a - way, come, come a - way.
 sum - mer's day, Come, come a - way, come a - way.

(9)

8.—ROUND.

H. LAWES.

1 Great Tom is cast, and
2 Christ Church bells ring 1, 2, 3, 4, 5,
3 6, and Tom comes last.

9.—CATCH. (See No. 58.)

DR. HAYES.

1 The Spring is come, I hear the birds that sing from bush to bush.
2 Hark, hark, I hear them sing.
3 The lin - net and the lit - tle wren, the blackbird and the thrush.

10.—ROUND. (See No. 59.)

1 Would you be lov - ed by o - thers,
2 True must your words be and gen - tle,
3 Ev - - - er wise as the

2 o - thers you first must love,
3 not those that wrath will move.
1 ser - pent, and mild . . as the dove.

11.—ROUND.

1 Do, Re,
2 Mi, Fa,
3 I'm quite tir'd of this sol - fa - ing,
4 I've for - got all you've been say - ing.

12.—ROUND. (See No. 60, 61.)

1 Who'll buy my po - sies of
2 Li - lies and ro - ses, of
3 Cows - lips and prim - ro - ses,
4 Come, la - dies, buy them.

13.—ROUND. (See Nos. 62, 63.)

Soft and Slow.

1 Thou, poor bird,

2 mourn'st the tree where

3 Sweet-ly thou didst war-ble in thy

4 wan - d'rings free.

14.—ROUND. (See Nos. 64, 65.)

LAWES.

1 Turn not from sad sor-row,

2 You may help to bear the weight.

3 Gen-tle words and kind com-pas-sion,

4 May the woe a-bate.

15.—ROUND.

Lively.

1 Hap-py days to all them that we love.

2 Hap-py days to all them that love us.

3 Hap-py days to all them that love those that love them,

4 Love those that love them that love us.

16.—ROUND. (See No. 66.)

HILTON.

1 Now when the sum-mer's fruits are past, The

2 Stack'd is the sweet hay, the clo-ver is mown, The

3 Now mer-ry reap-ers ply the sic-kle all,

2 long ex-pect-ed har-vest comes at the last;

3 gold-en grain needs all the la-bour a-lone.

1 Down at each stroke the ripe ears fall.

17.—ROUND.

LIDARTE.

1 I en - vy not the migh - ty great, Those
2 Who set - tle na - tions as they please, And
3 Great I'll be by be - ing good, To

2 pow'r - ful ru - lers of the state,
3 go - vern at th'ex - pense of ease.
1 guide my - self is all I would.

18.—ROUND. (See No. 67.)

DR. HAYES.

1 May does ev' - ry fra-grance bring,
2 Hap - py birds in grate - ful notes,
3 Blush - ing flow'rs in beau - ty rise, Dif -

2 All . . . the ver - - nal bloom of Spring;
3 pour their praise through tune - ful throats;
1 - fus - ing o - dours to . . the skies.

19.—ROUND.

1 At sum - mer morn the mer - ry
2 At e - ven - tide sad Phi - lo -
3 Warb - - ling sweet

2 lark he - ralds in the day.
3 - mel breathes her plain - tive lay.
1 - ly all her grief a - way.

20.—ROUND.

1 The wise man sees lessons of wisdom and warning In
 2 A Flow'r bid the Trav'ler take courage a - new, It
 3 Too small to instruct us there's not one thing living, A

2 what to the fool - ish seems on - ly worth scorn-ing.
 3 whisper'd "Who cares for me cares too for you."
 1 spi - der taught Bruce to be dauntless in striv-ing.

21.—ROUND. (See No. 68.)

HILTON.

1 Come, fol - low, fol - low, fol - low,
 2 Whither shall I fol - low, fol - low, fol - low,
 3 To the greenwood, To the greenwood,

2 fol - low, fol - low, fol - low me.
 3 whi-ther shall I fol - low, fol - low thee?
 1 To the greenwood, green - wood tree.

22.—CATCH.

DR. HAYES.

1 Chairstomend, old chairstomend, Rush or cane-bottom'd old
 2 Macker-el, new Mack-er-el, New
 3 Old rags, a-ny old rags, take money for your old

2 chairs to mend, old chairs to mend, New
 3 Mack - er - el, new Mack - er - el.
 1 rags, a-ny hare skins or rab-bit skins.

23.—CATCH.

MARELLA.

1 Half an hour past twelve o' - clock, starlight morning.

2 Half an hour past twelve o' - clock, starlight morning.

3 Coach, coach, coach, coach, coach, coach, coach, coach,

4 Half an hour past twelve o' - clock, starlight morning.

24.—CATCH. (See Nos. 69 to 71.)

COCCHI.

1 Lost, He wan - - ders

2 Now this way, now that way,

3 growing drifts have bound him, The dreary winds howl round him, The

4 He stops, He sinks,

2 through shape - less wastes of snow;

3 with doubt - ful steps and slow, The

4 driv - ing flakes confound him, No fur - ther can he go:

1 His grave is in the snow.

25.—ROUND. (See Nos. 72, 73.)

1 When the ro - sy morn appearing Paints with gold the

2 Warbling birds the day proclaiming Ca - rols sweet their

3 See content the hum - ble gleaner Take the scatter'd

ver - dant lawn; Bees on banks of thyme disport - ing

live - ly strain; They forsake their leaf - y dwell - ing

ears that fall; Na - ture all her children view - ing

2 Sip the sweets, and hail the dawn.

3 To pro - cure the gold - en grain.

1 kind - ly boun - teous cares for all.

26.—CATCH.

HARRINGTON.

1 How great is the pleasure, how sweet the delight, When
2 How great is the pleasure, how sweet the delight, When
3 Sweet, sweet, how sweet the delight, When

2 kind love and mu - sic to - ge - ther u - - nite.
3 love, kind love, and mu - sic u - nite.
1 harmony, sweet harmony and love do u - nite.

27.—CATCH.

HARRINGTON.

Slow.

1 'Tis hum drum, 'tis
2 Here's one looks ve - ry wise, and a -
3 Heigh

2 mum mum, what no - bo - dy speak?
3 - no - ther rubs his eyes, then gapes and yawns and cries
1 Ho Hum.

28.—ROUND.

HILTON.

1 Come let us all . . . a may - ing go, and
2 The bell shall ring, the bells shall ring, and the
3 drums shall beat, the fife shall play, and

2 light - ly, and light - ly trip it to . . and fro;
3 cuc - koo, the cuckoo, the cuckoo sing, the
1 so we'll pass our . . . time a - way.

29.—ROUND. (See Nos. 74, 75.)

DR. HAYES.

1 Fair morn as - cends; fresh ze - phyr's breath
 2 Wheresown pro - fuse - ly herb and flow'r,
 3 Their souls in fra - grant dew's ex - hale,

2 Blows lib' - ral o'er the bloom - y heath,
 3 of bal - my smell of heal - ing pow'r,
 1 and breathe fresh life in ev' - ry gale.

30.—ROUND.

J. S. SMITH.

1 By sha - dy woods and purl - ing streams, I
 2 And would not for the world be taught, to
 3 For who a - las can hap - py be, That

2 spend my life in pleas - ing dreams.
 3 change my false de - light - ful thought;
 1 does the truth of all things see.

31.—CATCH. (See No. 76.)

DR. NARES.

1 Wilt thou lend me thy mare to go a mile?
 2 But if thou wilt her to me spare,
 3 Oh, ho, . . . say you so.

2 No; she's lam'd leaping o - ver a stile.
 3 Thou shalt have mo - ney for . . . thy mare.
 1 Mo - ney will make the mare to go, money will make the mare to go.

32.—ROUND. (See Nos. 77 to 80.)

BONONCINI.

1 Come, come, de-light - ful Spring, Choice
2 Birds hail the bounteous May, Their
3 Cold Win - ter now de - parts, Re -

sea - son of the year, Around scatterflow'rs, scatter
sweet-est notes they sing, They chant their lays un -
-luc - tant goes his way, 'But conquer'd by thy

2 flow - ers, In gay - est dress ap - pear.
3 to thy praise, And thus they wel - come Spring.
1 ge - nial warmth, He owns thy po - tent sway.

33.—ROUND. (See No. 81.)

Cocchi.

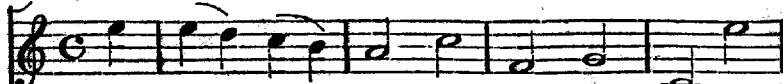
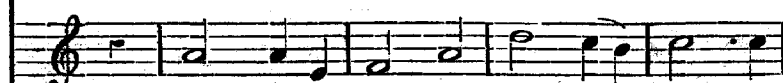
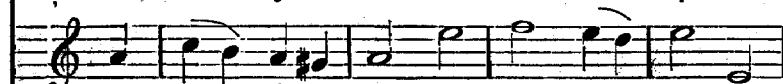
1 Bu - sy, cu - rious, thirs - ty fly,
2 Drink with me, and drink as I;
3 Free - ly wel - come to my cup.
4 Could'st thou sip and sip it up:
5 Use ' your life while you may.
6 Quick - ly life wears a - way.

34.—ROUND.

1 God save the Queen,
2 Long live the Queen,
3 Let the Queen live
4 let the Queen live, For
5 e - ver and e - ver.
6 A - - - men.

35.—ROUND.

DR. BOYCE.

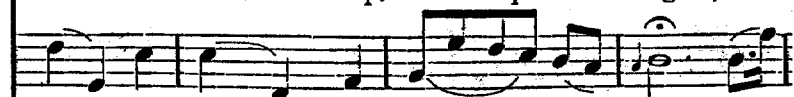
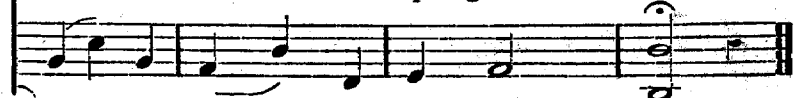
1 
 'Tis Pro - vi - dence a - lone se - cures, In
 2 
 Safe - ty con-sists not in es - cape From
 3 
 An earth-quake may be bid to spare, The

2 
 ev' - ry change both mine and yours.
 3 
 dan - gers of . . . a fright - ful shape.
 1 
 man that's stran - gled with a hair.

36.—ROUND.

DR. HAYES.



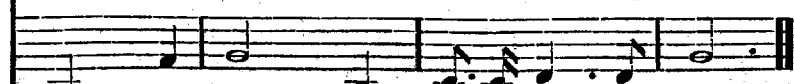
1 
 The oak from a small a - corn grows, And
 2 
 As years en - crease, it shades the plain, Then
 3 
 ris - - - es safe - ty to our shore, An

2 
 to the skies sends up, sends up his boughs;
 3 
 big with death it ploughs the main, Hence
 1 
 a - corn gives Bri - tan - nia's pow'r.

37.—ROUND. (See Nos. 82 to 84.)

DR. HAYES.

1 
 Wind gentle evergreen, to form a shade A -
 2 
 Sweet i - vy bend thy boughs and in - ter - twine With
 3 
 Thus will thy last - ing leaves with beauty hung, Prove

2 
 - round the tomb where So-phocles is laid,
 3 
 blush - ing ro - ses and the clust'ring vine.
 1 
 grate - ful em - blems of the lays he sung.

38.—ROUND.

DR. HAYES.

1 Still, still in our ears Andromache com-plains, And
 2 Still A - jax fights, still Hector's dragg'd a - long, Such
 3 Whose birth could more than one poor realm adorn, For

2 still in sight the fate of Troy re-mains.
 3 strange en - chant - ment dwells in Ho - mer's song,
 1 all . . the world is proud that he was born.

39.—CATCH. (See No. 85.)

H. PURCELL.

1 If all be true that I do think, There
 2 Our name, our health,
 3 And many other reasons, and many

40.—CATCH.


TRAVERS.


1 May bring round the joy-ous scene, The
 2 With ribbons, flag, and chaplets bound, And pipe
 3 And mer-ry bells in con-cert ring, and


2 May - pole on the vil - lage green,
 3 . . and ta - bor's mirth - ful sound,
 1 mer - ry voi - ces blithe - ly sing.


41.—CATCH.


HARRINGTON.


1  Give me the sweet delights of love, Let not anxious

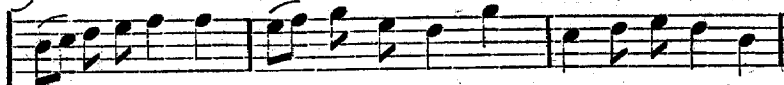
2  Pure are the blessings, love be-stow-ing, Peace and har-mony

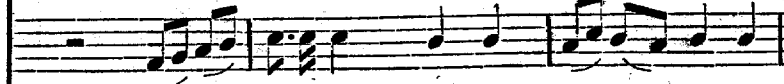
3  A smo'-ky house, a


 care de-stroy them, Oh, how di-vine, Oh, how di-vine,

 ev-er flowing, Peace and har-mony, peace and harmony,

 fail-ing trade, Six squalling brats and a scold-ing

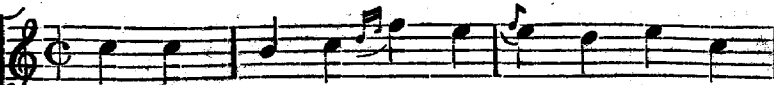
2  still to enjoy them, Oh, how di-vine still, still to en-joy them.


3  peace and harmony e-ver, e-ver flow-ing.

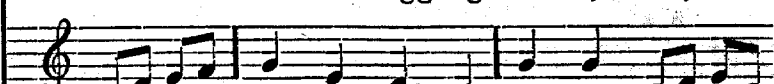
1  jade, Six squalling brats and a scold-ing jade.

42.—CATCH. (See No. 86.)

DR. HAYES.

1  Would you sing a catch with plea-sure, just-ly


2  Ne-ver strain with boggling throat, Do, . . .

3  Bold-ly lead or glib-ly fol-low, bold-ly

 mark, just-ly mark both air and measure, just-ly

 . . . Re, . . . Mi, . . . Fa, . . .

 lead, bold-ly lead or glib-ly fol-low, with

2  mark both air . . . and mea-sure.

3  . . . Sol, note by . . . note, but

1  glee, with spi-rit, as you'd swal-low.

43.—ROUND.

HILTON.

1 True-hearted friendship, where it glows, No
2 Though there be ma-ny, ma-ny, ma-ny bit-ter-pains, It..
3 Friend-ship makes of two, one heart.

cold, un-feel-ing me-dium knows
.. can light-en, it can light-en sor-row's chains.
One good, one joy, one grief, one smart.

44.—ROUND.

BREWER.

1 Blest, blest is he in whose heart contentment lives, An
2 Gold can-not tempt him, emp-ty honour has no charm, Nor
3 No lust for change can haunt his breast, To

45.—ROUND. (See No. 87.)

Mournfully.

1 A-dieu, sweet A - ma - ril - lis, for since to part your
2 O hea - vy . . ti - -
3 Yet once a-gain, ere that I

2 will is, Adieu, sweet A - - - ma - ril - lis.
3 - - ding, there is for me no bi - - - ding.
1 part with you, A - - ma-ril-lis sweet, a - dieu.

46.—ROUND. (See No. 88.)

DR. GREEN.

Lively.

1 Come, let us laugh, let us play, let us sing, The
2 care not a fea-ther for wind or for wea-ther, By
3 - fer-ing our notes to - ge - - ther, con-

Win-ter to us is as good as the Spring, The
night and by day, we sport and . play, by
- fer-ring our . . notes to - - ge-ther,

2 Win-ter to us is as good as the Spring, We
3 night and by day, we sport and play, Con -
1 our notes, our notes to-ge-ther.

47.—CATCH. (See Nos. 89 to 91.)

ATTERBURY.

1 With horns and hounds in cho - rus, Let's
2 The sport's ex - ceed - ing glo - rious, A -
3 Now the stag is rous'd be - fore us, A -

ush-er in the day, with horns and
- rise, make no de - lay, A-rise, a - rise,
way, come, come a - way, come a-way, come away, The

2 hounds, Let's ush - er in the day.
3 a - rise, a - rise, make no de - lay.
1 stag is rous'd, come, come a - way, a - way. . .

48.—ROUND. (See No. 92.)

DR. GREEN.

1 Hail, hail, green fields and sha - dy
2 Hail, na - ture's un-cor-rupted
3 Free from vice,

woods, Hail, crystal stream that still run pure, hail, crys-
goods, where vir - tue on - ly dwells se - cure, where
. . . and free . . . from care, Age has no

2 - - tal streams that still, that still run pure.
3 vir - - tue on - ly dwells se - cure.
1 pain nor youth a snare, nor youth a snare.

49.—CATCH. (See Nos. 93, 94.)

ATTERBURY.

1 Hard is the fate of the man that lacks content,
2 Good be his por-tion, still better would he have, And
3 Him who takes all that comes as sent from on high, Though
whose heart on what is not, is for e - ver bent,
bet - ter when gain'd, why bet - ter still he'd crave,
bit - ter it may seem, whis-per Hope, "ne - ver sigh,
Hard is his fate. hard is his fate,
Hard is my fate, hard is my fate,
nay, ne - ver sigh, nay, ne - ver
Hard is his fate, who lacks con - tent, Though
Hard is my fate, still cries the slave, But to
sigh, ne - ver sigh, 'twill be bet - ter bye and bye."

mf

1 Come buy my cherries, pray kind la-dies, fresh from the gar-den,

mf

2 Fine ap-ples and choice pears, eat, boys, for

mf

3 Fruit, in abundance, sold by me, fruit in abundance,

mf

4 Whey, fine sweet whey, come,

mp.

ga-ther'd by me; All on a sum-mer's day, so gay you

mp.

- get your cares, All on a sum-mer's day, so gay you

mp.

here you see, All on a sum-mer's day, so gay you

mp.

taste my whey, All on a summer's day, so gay you

2 hear the Dublin cries, knives ground here by me.

3 hear the Dublin cries, sweep, sweep, sweep, sweep.

4 hear the Dublin cries, fine parsnips, fine carrots, and choice beans.

1 hear the Dublin cries, fine ra-dish, fine lettuce, sold by me.

THE hope that this little work may prove useful in instilling into young beginners the first principles of part-singing is chiefly founded on its progressional arrangement. This arrangement has been observed in both first and second sets, so that each by itself is complete. By combining the two, however, the progression in difficulty may be made twice as gradual, a matter that must needs be of great advantage where the scholars are either very young or slow in learning.

That the two sets may thus be used in conjunction, there is here added

A PROGRESSIONAL INDEX,

COMBINING

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