

Sacred Rounds and Canons.

Chiefly by British Composers
of the Seventeenth and Eighteenth Century.

First set.

ROUND.

I.

BOYCE.

Andante.

I. Glo - ry be - to God on high, Glo - - -

II. and on earth peace, peace,

III. good - will to-wards men, goodwill to-wards men, good -

Andante.

PIANO.
(For practice only.)

CODA. (II) ry be to God on high, A - men.

(III) peace, and on earth peace, A - men.

(I) -will, good-will to-wards men, good - will to-wards men. A - men.

CODA.

In the first line the $D\flat$ at the beginning of the fourth bar is a little difficult to get quite flat enough after the $A\sharp$ of the preceding bar. This is best overcome by practising this phrase alone and dwelling on the $D\flat$.

But the chief matter for study is the phrasing.

In the second line, be careful that the last word of the phrase 'peace' bears the accent. Careless singers will be tempted to accent the first one 'and' which would ruin all.

The *cresc.* and *dim.* on the word 'peace' must be done slightly - almost unconsciously.

This round should never be sung loudly.

The Coda (Amen) has been added to enable singers to finish on a 'perfect cadence'. If it is omitted the best way of ending is to pause on the fourth beat of the previous bar.