

INSTRUMENTAL MUSIC

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a live recording is available upon request. Other recordings are on mp3 files.

PERCUSSION MUSIC

***ANIMAL FUGUE, THE** (four speaking voices, acting if they are animals in an animal school) *The True Story of the Three Little Pigs* opera contains this piece. This is a terrific encore piece. (1:30) #2+

CONCERTO FOR PERCUSSION AND ORCHESTRA: was premiered by the Hamilton-Fairfield Community Orchestra. (16:10) #5

DULCIMER CONTEST, THE (total, 14:14) This suite is also available for violin and piano or four violins.

Yangy's Hoedown (flute/hammered dulcimer/violin/piano) OR (hammered dulcimer/piano) This is a fast tempo thriller that is enjoyed by all types of audiences. (3:43) #4

Paul And Patti Polka, The (hammered dulcimer/piano, 2 or 4 hands) is a peppy polka with a lot of energy, just the kind of music that people like to use for dancing. (3:30) #4-

Old-Fashioned Waltz, An (flute/hammered dulcimer/violin/piano/optional voice, OR (hammered dulcimer/piano/voice) This gentle waltz is an audience favorite, especially when a singer joins in. It is a romantic story about a lady's parents whose love lasted beyond the grave. (3:35) #3-

Dulcimer Fare, The (flute/hammered dulcimer/violin/piano) is a "down home country song" that makes listeners want to keep time with the music. (4:06) #4-

FUGUE EVOLUTION - Marimba solos - (2:40) #4

A Minor Invention is a Baroque style, three-part invention in compound time; it is allegretto in tempo. (1:06)

Row. Row. Row! is a fast moving piece in 12-tone-row technique. (0:27)

Flight of the Sea Major, The is another Baroque style, three-part invention in simple meter at an allegretto tempo. (1:07)

LITTLE TOCCATA, A (snare drum/field drum/piano) would be appreciated by any audience as an encore piece in a percussion recital. (2:00) #3-

MOBILES (12 speaking voices/foot stomping or large drum) is a contemporary piece that is a wonderful encore for any instrumental or choral program. (1:25) #4-

SONATA PRIMITÍF (marimba/piano) is a piece for artist performers to play in concert. It was a first-place winner in the Arthur Shepherd Competition of Ohio. This work is published by Colla Voce, Inc. Please see the Internet for their e-mail address and phone number. (6:00) #5

BRASS INSTRUMENTS

FIVE or TEN (one or two brass quintets) is a contemporary piece, written with Quintet One at the top of each page and Quintet Two, beneath it. Either quintet can perform the entire piece alone. If there are ten players, both quintets can be played simultaneously! This piece was premiered at an OMEA Convention in Columbus, Ohio. (4:48) #4

MELODY for TWO TRUMPETS (2 trumpets in Bb/piano OR organ) is a lovely duet that is suitable for a trumpet recital or for the offering in a church. (3:52) #3-

STRINGED INSTRUMENTS

***A CALL FROM HOME** (solo violin) is a contemporary piece whose theme is based upon the family land-telephone number. The music is a sensitive, audience friendly piece, when performed by an exceptional violinist. Jason De Pue premiered the work in a very important recital. The audience reaction was quite positive. Jason is in the first violin section of the Philadelphia Orchestra. (8:30) #4

***A POEM** (soprano voice/three violins OR four violins without a soprano) may be performed at a violin recital where a touch of contrast may be offered through including a vocalist. Another use might be to have four promising violin students play it as background music for an appropriate event. (2:42) #2+

***AN INSTRUMENTAL ARGUMENT** (violoncello/bassoon) is a *tour de force* for both performers. A good performance will thrill a sophisticated concert audience. Imagine two people having a heated argument,

calming down at intervals, then going back to their persuasions until, finally, they agree. You have just been given an idea of the music. (8:53) #5

BASS AT HOME, THE (double bass/piano) For a beautiful double bass recital, this piece will afford fine contrast among the selections on the program. A re-arrangement of the strings from E-A-D-G to G-D-A-cello C, will allow a cello string to be the highest pitch. That arrangement will be necessary to perform this piece with lovely color. The music is quite lyrical and calm. (4:55) #3

***CHOSEN ONES, THE** (violin/piano) was composed in honor of a Jewish family who became dear friends of Jason De Pue, when he was attending the Curtis Institute of music in Philadelphia. They acted much like a surrogate family for a lonely young man far away from home. This piece is dedicated to Jason's friends, the Bildersee family. The sound of this music is Jewish in character. (3:52) #3+

DANS TARANESC (four violins) by Constantin Dimitrescu (1847-1928), a wonderful Romanian composer. Wallace De Pue, Sr., arranged this lovely composition for four violins. (4:00) 2+

FIDDLER'S FARE, THE (solo violin/violins 1, 2 and 3) is an excellent choice for a solo violinist to perform, accompanied by three other capable violinists in a concert or recital. , This piece was arranged for the Hillsdale, Michigan Festival Orchestra, composed of children from ages six to seventeen. (4:33) - soloist, #4; other players, #3

FIDDLER'S CONTEST, THE (violin/piano) is a suite of four pieces that are required in country fiddle contests. Each piece may stand alone as a solo or be included in the suite. Fiddle tunes are appropriated into an original work by Wallace De Pue, Sr. The pieces are entitled:

Yangy's Hoedown requires an advanced violinist who can play "country style." Variations of "Boil Them Taters Down" and "Turkey in the Straw," are found in this movement. (3:30) #4+

An Old-Fashioned Waltz, affords a gentle, beautiful piece to the suite; however, an advanced violinist is needed. This tune will stick in the minds of the audience members when they hum it on their way home after hearing it. (3:50) #3+

The Paul and Patti Polka, provides a happy dance which invites physical motion from the audience members. The solo part in this piece may be performed by practically any violinist. (3:22) #3

Fiddler's Fare, The is the finale of the suite. Tunes like *The Devil's Dream*, *All the Good Time Are Past and Gone*, *The Orange Blossom Special*, and *The Arkansas Traveler* are woven into the composition. Blinding speed is necessary for the violinist. (4:09 - total duration of the piece: 11:41) #4+

HIGHWAYMAN, THE (narrator/violoncello/piano) is based upon the poem of the same name by Alfred Lord Noyes (1880-1958). The piece is written in a Twenty-First Century style. The music is somewhat programmatic, i.e., "somewhat," meaning that the poem may or may not be included in the program";

however, it *is* in the score, to further enable the musicians to interpret the piece. (8:25) #4+

PANIS ANGELICUS (four violins), by Cesar Frank (1822-1890) is so beautiful that it is hard to describe. This arrangement, by Wallace De Pue, Sr., may also be performed by three violins and a soprano voice. The piece is appropriate to play in concert or at a wedding or funeral. (3:24) #3-

***LA RONDE DES LUTINS** (*The Round of the Goblins*) Antonio Bazzini (1818-1897) is a piece for a virtuoso violinist in the company of two other violinists playing easy string parts at a fast pace; it is a perfect composition for ending a concert. "Goblins" is a *scherzo fantastique* and absolutely fascinating to hear. #5, for the soloist - #3, for the accompanying violinists. (5:30)

MAMA'S WALTZ (violin/piano) is a beautiful piece composed by Zachary De Pue, after an automobile accident that killed his mother. Zach's father wrote down the notes that his six-year-old son played for him. Zach is now a famous violinist who has traveled all over the world. (2:50) #2

***THE PIZZICATO POLKA** (Johann Strauss, Jr., arranged by Wallace De Pue, Sr.) is for four violins to be "the life of the party." Audiences love it when the music is played by four equally capable violinists. #3-

***SERENADE** is a piece for solo violin and piano. Although it sounds peaceful, easy and beautiful, the section in double-stops requires considerable performance technique. This work is a lovely solo, in quintuple-simple meter, that provides a good contrast in a recital program. *Serenade* is perfect for placement between two fast pieces. Great musical sensitivity with fine intonation is imperative for the utmost positive effect of this work. There are also arrangements for full orchestra and wind ensemble. (4:00) #3+

***SICILLIANO and RIGAUDON** (four violins), by Fritz Kreisler, was arranged by Wallace De Pue, Sr., in the hope that violin teachers would perform the piece accompanied by students. In the days when Fritz Kreisler was one of the most renowned violinists in the world of music, this piece was an audience favorite. #4, for the soloist - #2, for the accompanying violinists (8:30)

SUITE AMERICA (winner of a Green Dot International Composition Competition Award, for a violin/piano piece) The suite is in seven parts: 1, The Introduction; 2, Forest Creatures; 3, Rockin' Yellowstone; 4, Chief Logan's Elm; 5, Nova Scotia; 6, Sand Dunes; and 7, Glorious Niagara. The premiere was enthusiastically received by the audience. (8:54) 4+

***SUITE for STRINGS** (string quartet) is based upon a historical suite containing a *Prelude, Allemande, Courante, Sarabande Minuet, and Gigue*. Either professional players or advanced students can play this audience friendly, contemporary award-winning piece; however, only truly sensitive musicians should attempt a performance. (11:40) #4

VIVALDI CONCERTO in A MINOR, THE --Movement I, (violin quartet) by Antonio Vivaldi (1678-1741) This famous piece is excellent for a teacher to perform with his/her developing students. The concerto can provide good contrast to a recital by an advanced student who is performing with three less advanced players. (3:15) soloist, #4-; accompanying violinists, #2+

VIVALDI CONCERTO in G MINOR, THE --Movement I, (violoncello/contrabass OR 2 violoncellists) A highly advanced contrabassist would be needed for this piece as it is intended; however, two violoncellists could play the work as well. Either pair could make this a memorable work on a recital program. (4:06) vc/bass, #5; vc/vc, #3

***ZIGEUNERWEISEN** "Gypsy Aires" (four violins) is by one of the great virtuoso violinists of his era, Pablo de Sarasate. Wallace De Pue, Sr., has arranged Sarasate's piece for four violins, one acting as a soloist. The music is extremely entertaining as a concert piece in two movements. This music is good for educational purposes too; a teacher playing with three of his students can do much with this piece to encourage his/her developing pupils. (9:15) The solo part is #4; the student parts are #3-.

MIXED ENSEMBLES

***AN INSTRUMENTAL ARGUMENT** (violoncello/bassoon) is a *tour de force* for both performers. A good performance will thrill a sophisticated concert audience. Imagine two people having a heated argument, calming down at intervals, then going back to their persuasions until, finally, they agree. You have just been given an idea of the music. (8:53) #5

***CHROMATOPHORE** (2 violins/bassoon/piano) is an orchestrated Baroque style invention for amateur musicians who may play instruments in this unusual instrumentation. This piece was commissioned by the father of a musical family. The world premiere was done by the father's family over international radio. The composition is Baroque, in character, and uses a good amount of counterpoint. (2:39) #3

***FIDDLER and the DRAGON, THE** (actor, violin/voice/piano) The actor is pretending to be an invisible dragon in search of another slave to serve him (He is representing drug addiction). He hears a wonderful fiddler in a small village and promises the fiddler great success in the world of music, IF the fiddler will follow him. (17:00) #4 (See a video of this performed on Youtube.com . Google the title.)

FIDDLER'S FARE, THE (Flute/violin/piano) is a fiery "closer" to a program of chamber music. The name comes from the American fiddle contests held every year in practically every state in the country. The required pieces in a fiddle contest are first, the hoedown; next, the waltz and lastly, the "tune of your choice," aka, the fiddler's fare. (4:09) #4+

FIDDLER'S FARE, THE (Flute/hammered dulcimer/piano) is something unique to feature in a concert. Its premiere delighted the audience. (4:09) 4+

JENNY KISSED ME (flute/oboe/Bb clarinet/bassoon) - This brief setting of a poem by Leigh Hunt (1784-1859), makes a stunning encore after a long, serious program. (0:55)

PIECES for ORCHESTRA

CONCERTO for PERCUSSION and ORCHESTRA (total, 17:04)

Movement I (1-1+picc / 2-2-2 / 4-2-3-1 / 4 perc + 5 players / strings) has a structure of fast, slow, fast, for its three movements. Each movement may stand alone as an entity, even though all movements are related compositionally. A good college orchestra can play Movement One. (5:15) #5

Movement II (2-2-E.H.-2-2 / 4-2-2-1 / 4 perc. / celesta/ harp) is suitable for a high school orchestra. (5:20) #3+

Movement III (2+picc/2-E.H.-2-2 / 4-2-3-1 / 4 perc) requires some virtuosity from the performers and will take careful preparation. Each of the three movements has won an award for composition. The concerto is written in serial counterpoint and is contemporary in nature. (6:30) #5

THE FIDDLER'S CONTEST is a suite whose members are designed to be performed together, either as a suite, or independently. This piece is modeled after an old-time fiddle contest whose rules require three short pieces: a hoedown, a waltz and a tune of choice. In case of a tie, the contestants must play another tune of choice.

Yangy's Hoedown (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 2 tbn, bass tbn, euph, tba, 4 timp, 1 perc)

This fast moving piece is based on a fiddle tune entitled, Boil Them Taters Down; often the tune is played at the end of a competition. When the tune starts, each fiddler steps forward and improvises on the tune. (3:45) #4

An Old-fashioned Waltz (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 Bb clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 3 perc) -- 3:30 --#2

Here we have a lovely waltz that is melodic, soothing and simple to play, something that almost any wind ensemble will be able to perform. (3:38) #2

The Paul and Patti Polka (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, Bb bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 3 perc) - 4:30

Anyone who has ever danced a polka knows what fun it can be. This polka will even make folks in the audience want to dance in the isles. (3:15) #4

The Fiddler's Fare (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 1 perc)

This music is like a woven quilt. Snippets of *The Devil's Dream*, *All the Good Times Are Past and Gone*, *The Orange Blossom Special*, and *The Arkansas Traveler* are heard in the texture of this composition. This suite has enjoyed many performances, and so have its independent members. (4:04) #solo, 5; wind ensemble, (4:04) #3+

FIDDLER'S FARE, THE for **YOUNG STRING ORCHESTRA** (solo violin, 1st and 2nd and 3rds violins, viola, contrabass) This arrangement was premiered by Judy Bixler's Festival String Orchestra of Hillsdale, Michigan. The children, ages six to seventeen, played with gusto as the soloist, a virtuoso violinist, led them through the performance. (4:30) soloist, #4; orchestra, #3

FIDDLER'S FARE, THE for full orchestra (2/2/2/2-4/2/2/1-2 percussion-solo violin and strings) has had performances that were much appreciated by listeners at concerts. This piece is ideal for community orchestras. (3:45) #3+

***PASSACAGLIA FOR ORCHESTRA** (2-2-2-2 / 4-2-3-1 / 2 / strings) is a very melodic and rhythmic work that would afford a challenge to a youth orchestra, but would be simple for a professional, adult orchestra. The piece was premiered by the Michigan State University Symphony Orchestra, and it was broadcast over the radio. The harmonic language is devoted to the 12-tone serial technique. (6:05) #4

***PRELUDE AND A DORIAN DANCE** (2-2-2-2 / 4-2-3-1 / 2 perc / strings) was written for the Blue Lake Youth Orchestra of Three Lakes, Michigan. It has enjoyed many performances, both in Europe and in the United States. As the title suggests, there are two sections, the first one, is in a melancholy mood, and the second, in a vigorous, triple-simple rhythm kind of modal dance. The harmonic language is traditional. (5:05) #2

PRELUDE AND SARABANDE is for string orchestra. It was written because of the tragic and unexpected death of a young lady. The music is a memorial to her. The Prelude could bear the subtitle, "*Anguish*", while the *Sarabande* could be called, "Eternal Peace." The effect of the entire work is pensive and beautiful. The harmonic language is contemporary; added-tone technique and quartal harmony are used. (3:57) #3+

SASQUATCH (2-2-2-2 / 4-2-3-1 / 2 perc / strings) is a piece for both young and adult orchestral players. It is not programmatic music, but a little imagination can tempt the listener to envision "Bigfoot" marching to the scene of a conflict. The "conflict" section is devoted to mixed modes and exciting rhythms. A touring version, with different instrumentation, is also available for touring. The harmonic language is

contemporary and employs much quartal harmony. (5:02). #3

SERENADE FOR STRING ORCHESTRA (solo violin/strings) is an asymmetric piece of beautiful sound. Whether it is performed by a professional orchestra or one made of high school students will not matter; still, it will enchant an audience. (4:52) #3

WIND ENSEMBLE WORKS

FIDDLER'S CONTEST, THE is a suite whose members are designed to be performed together as a suite, or independently. This piece is modeled after an old-time fiddle contest whose rules require three short pieces: a hoedown, a waltz and a tune of one's choice. In case of a tie, the contestants must play another tune of their choice.

Yangy's Hoedown (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 2 tbn, bass tbn, euph, tba, 4 timp, 1 perc.)
This fast moving piece is based on a fiddle tune entitled, Boil Them Taters Down, that is often played in fiddle contests at the end of the competition. When the tune starts, each fiddler steps forward and improvises on the tune. (3:45) #4

An Old-fashioned Waltz (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 Bb clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 3 perc)

Here we have a lovely waltz that is melodic, soothing and simple to play, something that almost any wind ensemble will be able to perform. (3:30) #2

The Paul and Patti Polka (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, Bb bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 3 perc.)

Anyone who has ever danced a polka knows what fun it is. This polka will make folks in the audience want to dance in the isles. (3:15) #4

The Fiddler's Fare (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 clar, Eb alto clar, bass clar, 2 Eb alto sax, tenor sax, bari sax, 4 hn, 3 cor, 2 tpt, 3 tbn, euph, tba, 4 timp, 1 perc.)

This music is like a woven quilt. Snippets of The Devil's Dream, All the Good Times Are Past and Gone, The Orange Blossom Special, and The Arkansas Traveler, are heard in the textures of this composition. This suite has enjoyed many performances; so have its independent members. (4:04) solo, #5; wind ensemble, 3+

FIDDLER'S FARE, THE for **WIND ENSEMBLE** (picc/2 fl./2 ob./Eng.hn/2 bsn./e-flat cl./3 Bb cl./e-flat alto cl./Bb bass cl./3 e-flat alto sax/1 Bb tenor sax/1 e-flat bari. sax/4 horn/3 cornet/2 tpt./3 tbn./1

euph./tuba) has enjoyed out-of-door performances by community wind ensembles. (4:09) soloist #5; wind ensemble, #3+

J. J. BURLESQUE, THE (solo vln, picc, 2 fl, 2 ob, EH, Eb clar, 3 clar, bass clar, 2 bsn, Eb alto clar, 2 Eb alto sax, tenor sax, bari sax, 3 tpt, 2 cor, 4 hn, 2 tbn, bass tbn, euph, tba, 4 timp, 5 perc, vibe)

During the composer's college days, his best friend was John Jorn, a theology major. They had much in common, especially the desire to learn everything about everything. They were "life explorers." One night, John (J. J.) decided that we should go to a theater to see a burlesque show. The memories of that night stuck in this composer's mind until, many decades later, he was finally compelled to put the teasing dancers, the seductive stage music, the comedy routines, and the loud, enthusiastic audience reactions on music paper for the rest of the world to enjoy. (6:07) #3+

SERENADE (solo vln, picc, 2 fl, 2 ob, EH, 2 bsn, Eb clar, 3 Bb clar, Eb alto clar, bass clar, 2 alto sax, tenor sax, bari sax, 3 Bb tpt, 2 cor, 4 hn, 2 tbn, bass tbn, euph, tba, vibe.)

Serenade is a beautiful piece, in quintuple-simple meter, that is perfect for contrast in a wind ensemble concert. (5:30) solo violin, #4; wind ensemble, #3-

KEYBOARD and PITCHED PERCUSSION MUSIC

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request.

ORGAN

***BACHANAI** (Bach and I) is an organ solo in counterpoint that will remind the listener of music by J. S. Bach. This may be a good encore for a recital. (1:30) #3+

***FANFARE for ORGAN, A** (organ solo) is a brief contemporary solo that makes a good organ response or prelude music in a worship service or wedding ceremony. (1:09) #3+

***OFFERTORY** (organ solo) will require a church organist who has good pedal technique; otherwise, it is ideal for a church offering or as a contrast piece in an organ recital. (2:39) 3+

***PRELUDE, FANFARE and DECIPLE VARIATIONS** (organ solo) - This piece will require a fine organist who can thrill a congregation with this prize winning music. (4:55) #4

PIANO

***BALLADE** (piano solo) is a contemporary piece that can impress an audience in a competition or in a recital. The composer is a pianist who knows how to compose for the instrument. (3:54) #4

FIFTEEN VARIATIONS FOR PIANO are for the virtuoso pianist. As a contemporary music offering, this piece would demonstrate that *musical* things are happening in compositions of the twenty-first century, not just music that defies understanding. This work has been performed over national radio. (20:00) #5

***KAELLEN'S MARCH** is a piece for a piano student with a basic understanding of how to play the instrument. The piece is appropriate for a first recital or for entertaining

visitors. To play it well should be the goal. Playing the piece well will impress listeners and truly entertain them. #1

***LATINESQUES** (piano solo) is Latino in flavor, something that can add charm to a piano recital. (2:14) #3+

***MARY'S PROFFER** is a student work that uses the harmonic language of the Romantic era. It was composed as a gift for a friend to present to her partner, a victim of cancer. The mood of the piece is pensive and lovely. Although it is short in duration, much is said, both in terms of solid composition, and in terms of sentiment; a memorial should be constructed to last a thousand years. #2

***PORTRAIT OF A WHITE BUTTERFLY, A** was composed for a pianist who wished to enhance her technique. The piece is an etude whose desired tempo is a quarter note to equal 120. For approximately 109 seconds at 120, a student can sound like a virtuoso pianist if s/he has mastered this work. *A Portrait...* is a romantic imitation of the common white butterfly found in a garden; first it flies as if there is an innate design to follow; then, suddenly, the butterfly becomes sporadic! The title is appropriate to the content of the piece. (1:04) #3-

***PRELUDE TO THE WONDERFUL WITCH OF OZ** is played after people are taking their seats at the opera by the same name. It is reminiscent of Franz Joseph Haydn's keyboard style. For the intermediate piano student, this two-minute work is most appropriate for the development of fine technique. #3

***PRELUDE** (piano solo) is a beautiful little piece for a student who has passed the "beginner's stage." (1:10) #2+

REVERIE (piano duo) - This is an excellent recital piece for duo pianists interested in post-romantic style pieces. Students love to play this together. (3:55) #3

***RHAPSODY of JEKYLL and HYDE, THE** (piano solo) is for the highly advanced pianist. This piece depicts a murder scene in the composer's opera, *Dr. Jekyll and Mr. Hyde*. The story is above the piano score to aid the pianist in his/her interpretation. (10:52) #5

SIXTEEN PAWNS and A KNIGHT WALTZ (four pianos are needed) refer to the game of chess. The composer put the pawn and knight to music that is very entertaining. If this work is ever performed again, he would consider composing music for each of the other chess pieces, thereby creating a major work. These two pieces have a duration of approximately six minutes #3

***SONATA LYCANTHROPE** (piano solo) is a contemporary composition for the virtuoso pianist. Each of the two movements are related; however, each movement can stand independently from the other. Movement I (5:15). Movement II (8:40) #5+

***SONATINA** (piano solo) is a “second stage” student work that can be played on a recital. (1:23) #2+

***VARIATIONS ON A RUSSIAN THEME** are from *The True Story of the Three Little Pigs*, the third opera by Wallace Earl De Pue, Sr. During the opera, a pianist is on stage to present a recital of pieces by composers from the Romantic period of music.

The pianist is unaware that an opera is scheduled to take place during his performance. His program offers pieces by Wallace Chopin, Earl Brahms, Franz Wallace, etc. This composition was written to represent the styles of each of the Romantic period composers mentioned in the opera. (approximately 11:00) #4

***WALTZ, CHORALE and MARCH** (piano solo) is for the intermediate student who needs to study musical form. This piece will afford good entertainment for any audience. (4:11) #2+

HARPSICHORD

***FOR THE GOOD FOLK** (harpsichord solo) is a student work that incorporates six folk song melodies set in traditional counterpoint. This piece won an honorable mentions in a worldwide composition contest;

as a result, the piece is published in a German book of harpsichord pieces, for young players, by *Bellmann Musikverlag*. As a single piece, please contact Picardie Court Publications: www.wallacedepue.com .(2:23) #3

***MUSICAL REMEMBERANCES** (harpsichord) is a set of short pieces representing the styles of J. S. Bach, Joseph Haydn, Frederick Chopin, George Gershwin, and Arnold Schoenberg. This is a piece for a potential “artist” harpsichordist. (7:39) #3+

***VARIATIONS CORRIGANESQUES** (harpsichord solo, live) is a highly contemporary composition for the “artist” harpsichordist. There are 15 variations on the composer’s theme; all are closely related. (21:00) #5+

PITCHED PERCUSSION

***DULCIMER CONTEST, THE** (14:14) **This suite is also available for violin and piano.**

(All of these pieces will also stand alone as compositions.)

Yangy’s Hoedown (flute/hammered dulcimer/violin/piano) OR (hammered dulcimer/piano) - This is a fast tempo thriller that is enjoyed by all types of audiences. (3:43) #4

Paul And Patti Polka, The (hammered dulcimer/piano, 2 or 4 hands) is a peppy polka with a lot of musical energy, just the kind that music people like to use for dancing. (3:30) #4-

Old-Fashioned Waltz, An (flute/hammered dulcimer/violin/piano/voice, optional) OR (hammered dulcimer/piano/voice) - This gentle waltz is an audience favorite, especially when a singer joins in. It is a romantic story about a woman’s parents whose love lasted beyond death. (3:35) #3-

Dulcimer Fare, The (flute/hammered dulcimer/violin/piano) is a “down home country song” that makes listeners want to keep time with the music. (4:06) #4-

EVENING SONG to JEANNIE, AN (carillon) has enjoyed performances from bell towers in colleges and universities where, especially at dusk, a calm and beautiful evening song was needed. (3:00) #3-

FUGUE EVOLUTION - Marimba solos – (total, 2:40) #4

A Minor Invention is a Baroque era style, three-part invention in compound time; it is in *allegretto* tempo. (1:06)

Row. Row. Row! Is a fast moving encore piece in 12-tone-row technique. (0:27)

Flight of the Sea Major, The is another Baroque era style, three-part invention in simple meter at an *allegretto* tempo. (1:07) 3+

SONATA PRIMITIF (marimba/piano) is a piece for artist performers to play in recitals. It Arthur Shepherd Competition, in the Ohio State Music Composition Contest. This piece is published by Colla Voce, Inc. Please see the Internet for the publisher's e-mail and phone number. (6:00) #5

PICARDIE COURT PUBLICATIONS MUSIC CATALOGUE

Please notice the page numbers on each category and use your FIND device to locate the pieces that may be appropriate for your needs. The information at the bottom is very important for your search. The letters, WD show that some texts are by Wallace De Pue.

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The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. Plus or minus signs mean more or less difficulty than the number. Duration is expressed in minutes and seconds, i.e., (3:20) The letters WD mean the text is by W. De Pue, Sr.

RANGES are shown as follows: middle C is C1, up an octave is c2 with subsequent octaves to c5. Downward, the octaves from C1 are: small c, great C, and contra CC.

PSALM SETTINGS

***PSALM ONE** "Blessed is the man who walks not in the counsel of the wicked."
(SATB / organ / percussion: tone bells, finger cymbals, suspended cymbal, large and small drums) The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments, such as sticks, that are available in practically any school or college.

Ranges are: Soprano, D1–a2; Alto, a–d2; tenor, d–G1; bass, F–C1. (4:50) #3 MED.

***OUR REFUGE (Psalm 90)** "Lord, Thou hast been our refuge..." (SATB-Viola solo)

To perform this work, an excellent violist is necessary. His/her function is to provide a feeling that the spirit of God is present as the text is being sung. Several performances of this piece have taken place in churches where there were large volunteer choirs. This work was once awarded a first prize (a performance) in an international choral competition, but the performance never occurred.

Ranges are: Soprano, C#1-b flat2; Alto, g-d2; Tenor, B-G1; Bass, G–D1. (4:45) #4 MED.+

***OUT OF THE DEPTHS** (Psalm 130 - SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a "built in organ" effect that soars to spiritual heights. This work was performed by a university choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldest mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Vocal ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #4 MED.+

PSALM 130: "Out of the Depths Have I Cried Unto Thee." (SATB)

The great power of this text has inspired many music settings, this one being somewhat traditional in harmony, makes it more accessible for people who sing in less advanced choral groups. This piece may be sung by both high school and college choirs, either in concert or in church. Parallelism is the compositional technique used to provide a sweeping and eerie effect to the music and words. The sound is reminiscent of Russian

Church literature.

Ranges are: Soprano, C1-a2; Alto, a-e flat2; Tenor, g-G1; bass G-C1. (1:48) #2+ EASY+

PSALM 95: “O come let us sing unto the Lord!” (SATB)

This piece was written for the First Presbyterian Church Choir of Bowling Green, Ohio. It is a contemporary piece that has melodic lines set in dissonant counterpoint. The music conjures up a feeling of great joy! It was well performed by the volunteer choir. At first, there was some concern about the choir’s introduction to Twentieth-century music; however, the listening experience of dealing with modern music had a broadening effect upon the singers. They enjoyed the composition.

Ranges are: Soprano, F1-g2; Alto, g-c2; Tenor, e-G1; Bass, A#-C#1. (1:15) #3 MED.

PSALM 150 “Praise God in his Sanctuary” (SATB / piano or organ)

This work was commissioned by the volunteer choir of the First Presbyterian Church of Seguin, Texas, as a piece of celebration for the 150th Anniversary of the church. A piece was required that would fit the prowess of a small choir with conservative vocal ranges in each section of singers; in addition, it was asked that the organ part be within the capabilities of the organist of a small church. Still, the choristers wanted something challenging, something that would be joyful and inspiring. They loved this composition.

Ranges are: Soprano, F1-f2; Alto, a-c2; Tenor, e flat-E1; and Bass, A-C1 (2:25) #4-MED-

PSALM 150, by Louis Lewandowski (TTBB) is written for an advanced men’s chorus. If ever there was a superb closer to a program, this piece qualifies for top consideration. A good recording was made by The Bowling Green State University Men’s Chorus who toured with this piece all over America.

Ranges are: Tenor I, d flat-Ab1; Tenor, c-F1; Baritone, d flat-Db; Bass, F-Db1 (2:25) MED.+

THREE BIBLICAL PSALMS, (canons):

143, "Hear my prayer, O Lord! Give ear to my supplications.
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

This psalm is for general use by any vocal combination of three parts.

The vocal range is a–d2. (1:50 to 2:22, with repeat.)

146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.

I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

This psalm is in three voices and for general use or for Thanksgiving.

The range is: C1–e2. (0:58)

149, "Sing unto the Lord a new song, and His praise in the congregation of saints!
Alleluia!"

This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.

The vocal range is: C1–f2. (0:37) #1+

“REJOICE IN THE LORD” (Psalm 33 – SAB / organ) is an old-fashioned, climactic "barn burner": that is, it generates great enthusiasm for both the singers and listeners. The organ part is well within the performance abilities of anyone who has taken organ lessons. When it is practical to join the male sections for a particular service, this piece can give the impression of strength and joy that is needed.

Rejoice in the Lord, ye righteous!

Praise the Lord with harp and sing unto Him a new song!

For the word of the Lord is right, and all His wondrous works are done in truth.

Ranges are: Soprano, F1–a2; Alto, a–d2; Tenor/Bass, c–D1 (1:30) #3 MED.

O BE JOYFUL (Psalm 100–SATB) is published by ABI/Alexander Broude, Inc. The order number is AB 1012. This piece is contemporary and possesses asymmetric meters with dissonant harmonies, however, it is easy to prepare and sing and has a very positive effect on audiences.

O be joyful unto the Lord, all ye lands.

Serve the Lord with gladness; come before his presence with singing.

Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.

Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and bless His name.

For the Lord is good;

His mercy is everlasting; and His truth endureth to all generations.

Ranges are: Soprano, C1–g2; Alto, a–c2; Tenor, e–G1; and Bass, G–C1 (1:40) #3 MED.-

YE WATCHERS AND YE HOLY ONES (Psalm 117–SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, pryncedoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!

O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
Alleluia!
Most gracious, magnify the Lord! Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

The arrangement by Wallace De Pue is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1–a flat2; Alto, a flat–G1; Tenor, d–G1; Bass, G–C1 (2:45) #4
MED.

FOLK/ETHNIC SONGS, SPIRITUALS AND JUBILEES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A + or a – mean that more or less difficulty is involved.

HAVA NAGILA, “Let us dance and be happy!” (3 voices / piano / tambourine)
This is an old Jewish song that inspires a positive attitude in those who hear it. For contrast on a choral program, it is highly recommended. The augmented second, an interval found in much Israeli music, is an element of color for every voice part in this arrangement. “Hava Nagila” is to be sung in Hebrew. A pronunciation guide is on the score.

Ranges are: Voice 1, C#1-e2; Voice 2, a-c2; Voice 3 (T or B), f-D1. (2:45) #3 MED.

***ALL OF GOD'S CHILDREN** (3-voice jubilee song) The piano part is a rhythmic delight. Young people enjoy singing "All of God's Children," and audiences favor such pieces on choral programs.

I got a robe! You got a robe! All of God's children got a robe!
When I get to heaven, gonna put on my robe and gonna walk all over God's heaven.
I got a crown! You got a crown! All of God's children got a crown!
When I get to heaven, gonna put on my crown and gonna walk all over God's heaven.

Everybody talkin' 'bout heaven ain't goin' there.

I got a song! You got a song! All of God's children got a song! When I get to heaven, gonna sing out my song and gonna walk all over God's heaven. Everybody talkin' 'bout heaven ain't goin' there.

Gonna fly all over God's heaven!

Ranges are: Voice 1, Db1–c2; Voice 2, b flat–c2; Voice 3 (T or B), f–D1 (2:00) #2 EASY

***ONE FOR THE LITTLE BITTY BABY:** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, “Children, go where I send thee! I’m gonna send you four-by-four,” and the core singers reply, “four-by-four” as a quartet, “five-by-five” as a quintet, etc. The overall effect is striking and much appreciated by the audience. The music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1-e2; Alto, a-c2; Tenor, e-E1; Bass, G-C1. (2:30) #3 MED.

***HOLD MY HAND** (SATB) is available through Picardie Court Publications (www.wallacedepue.com). This piece is a Negro jubilee that is practically unknown. Wallace De Pue, Sr. arranged it in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with a doubling of the tempo! The effect is smashing! This piece won a place on the C7 International Competition.

Hold my hand. Don’t let it go!
You can talk about me, just as much as you please.
I’m gonna talk about you on my bended knees.
When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.

I’m gonna chatter with the Father and argue with the Son.
I’m gonna tell Him ‘bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3 MED.

MR. RABBIT (SSA) is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26200. Contact collavoce.com. This piece is an African-American folksong arrangement about an encounter between a rabbit and a man who has never seen such an animal. The humorous dialogue between them is delightful to an audience.

Mister Rabbit, your tail is mighty white.
“Bless my soul, better keep it out of sight! Every little eye is gonna shine!

Mister Rabbit, your coat is mighty grey.

“Bless my soul, better move it on its way! Every little eye is gonna shine!

Mister Rabbit, your ears are mighty long.

“Bless my soul, better take ‘em and be gone! Every little eye is gonna shine!

Mister Rabbit, your paws are mighty wide.

“Bless my soul, better find a place to hide! Every little eye is gonna shine along!

Ranges are: Soprano, 1: C#1–g2; Soprano 2, D1–c2; Alto, g–B1. (1:30) #3 MED.

***JUMP DOWN, TURN AROUND** (TBB) is of Afro-American origin. This piece is so rhythmically full of pep that one cannot hold still while listening to it. Simple choreography makes it even more exciting. This arrangement has been chosen for OMEA contest lists in Ohio, and it has enjoyed many performances by high school and college choruses. This piece is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-48311. Contact collavoce.com .

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You got to jump down, turn around, pick a bale of cotton.

Got to Jump Down, turn around, pick a bale of hay.

Oh, Lordy! Pick a bale of cotton!

Oh, Lordy! Pick a bale a day!

Me and my friend can pick a baale of cotton.

Me and my friend can pick a bale a day.

Me and my wife can pick a baale of cotton.

Me and my wife can pick a bale a day.

Once, I had a woman who could pick a bale of cotton.

Once, I had a woman who could pick a bale a day.

I believe in my soul I can pick a bale of cotton.

I believe in my soul I can pick a bale a day.

Ranges are: Tenor: f–F1; Baritone c–D1; Bass: F–C1. (1:32) #2+ EASY+

YELLOW LARK’S PRAYER (SATB / recorder or flute / large drum / rattles) is based on a poem attributed to the famous Native American chief, Red Cloud. The beauty of his words is impossible to describe.

O Great Spirit, whose voice I hear in the wind,

and whose breath gives life to all the world,

O hear me! I am small and weak. I need your strength and wisdom.

Let me walk in beauty. Let my eyes behold the red and purple sunset.

Make my hands respect the things you have made.

Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.

Let me learn the lessons you have hidden in every leaf and rock!

I need strength, not to be greater than my brother,
but to fight my greatest enemy, myself!
Make me always ready to come to you with clean hands and straight eyes;
so when life fades as the fading sunset, my spirit will come to you without shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Vocal ranges are: Soprano, Eb1-g2; Alto, a flat-d flat2; Tenor, d-G1; Bass Gb-Db1.
(3:45) #3 MED.

***FATHERLAND, THE** (TTBB/violin or two woodwinds/optional yodeler) is a unique program offering that will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The soloist may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece from Switzerland all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.

In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.
Still, in my mind I see all the friends I had,
back in those good old days, harmonizing with me.

Ranges are: Tenor 1, g-C1; Tenor 2, d-E1; Baritone, d-D1; Bass, G-C1. (1:53) #3 MED.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in Musick's Handmaiden, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin.
Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may!

Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay. WD

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–E1; Bass, G–b. (1:15) #2 EASY

HYMN AND HYMN TUNE SETTINGS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number.
A title bearing an asterisk indicates that a recording is available upon request.

***CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e-flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

***MILES LANE/CORONATION** SATB+descant for soprano voice or treble instrument/ Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal, 1982, of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1-a2; Soprano, C1-g2; Alto, C1-e flat2; Tenor, d-F1; Bass, F-C1. (5:45) #3 MED.+

GOD OF OUR FATHERS (SSAATB+descant / unison children's voices, or C trumpet/ optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com .

This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band of
shining
worlds in splendor through the skies, our grateful songs before Thy throne arise.
Thy love, divine, hath led us in the past.
In this free land, our lot is cast.
Be Thou our ruler, guardian, guide, and stay.
Thy word our law, Thy paths our chosen way.
Refresh Thy people on their toilsome way.
Lead us from night to never ending day.
Fill our lives with love and grace divine.
And glory, laud and praise be ever Thine.

Ranges are: Children's voices, A1-g2; Tenor, e-F1; Baritone, G-C1; Bass, F-C1 (2:00) #3 MED.

***AMERICA** (SATB / piano, or 3 trumpets in Bb / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges.

The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

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O beautiful for heroes proved in liberating strife
 who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
 and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

TRINITY IN MUSIC, THE (Mixed Voices) is a combination of three pieces chosen for their complementary texts and designed to be one complete composition emphasizing the "three-in-one" concept of the Christian faith.

"Ye Watchers and Ye Holy Ones," (SSAATTB and piano) by Athelstan Riley, is a polyphonic offering; "Earth Has No Sorrow That Heaven Cannot Heal" (SATB) is an original homophonic composition; and "Joyful, Joyful, We Adore Thee" (SATB-optional piano and congregation singing), by Beethoven, brings the entire eight-minute work to a powerful climax. Each of the three pieces has two endings, one to segue into the next movement, and one to finalize itself as an independent work. The piece of three movements may be performed for special occasions and, dissected, be three short anthems that are appropriate for church services.

Ranges are listed under the three titles mentioned above. #3 MED.

YE WATCHERS AND YE HOLY ONES (Psalm 117–SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
 raise the glad strain, Alleluia!
Cry out, dominions, principedoms, powers, virtues, archangels, angels' choirs,
 Alleluia! Alleluia!
O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
 Alleluia!
Most gracious, magnify the Lord! Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

The arrangement by Wallace De Pue, Sr. is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1-a flat2; Alto, a flat-G1; Tenor, d-G1; Bass, G-C1 (2:45) #4 MED.+

EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB) is a beautiful homophonic setting of a poem by an unknown Victorian poet. This is appropriate for either concert or church use.

Come, ye disconsolate, where'er ye languish. Come, at God's altar, fervently kneel.
Here bring your wounded hearts. Tell your anguish.
Earth has no sorrow, heaven cannot heal.

Joy of the desolate, light of the straying; hope, when all others die fadeless and pure;
now speaks the Comforter in God's name saying:
"Earth has no sorrow, heaven cannot cure."

Go, ask the infidel what book he brings us;
what charm for aching hearts he can reveal,
sweet as that heavenly promise hope sings us:
Earth has no sorrow, heaven cannot heal.

Ranges are: Soprano, D1-f2, Alto, C1-c2; Tenor, f-E1; Bass, F-C1. (2:09) #2 EASY

ODE TO JOY "Joyful, Joyful We Adore Thee" (SATB, soprano obligato, optional organ or piano and congregation singing), by L. v. Beethoven, has been arranged in such a manner as to "bring the house down" with power and excitement. It will require a good, strong soprano for the descant. The congregation has the opportunity to join with the choir for the climax of the piece.

Ranges are: Soprano, G1-g2; Alto, C1-e2; Tenor f-F1; Bass, A-D1 (3:02) #3 MED.

BLEST BE THE TIE THAT BINDS (SATB / organ or piano / congregation singing) was commissioned by Emanuel Lutheran Church, Lansing, Michigan, for the retirement of the minister, Daniel Buske. This hymn by John Fawcett (1782) and composer Hans G. Nageli (1773-1836), was originally arranged by Lowell Mason (1845). In 2002, it was arranged by Wallace De Pue, Sr., to afford a practical and musical challenge for voices that are found in the volunteer choirs of small churches.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, C1-f2; Alto, g-Bb1; Tenor, d-f2; Bass, G-b flat. (3:39) #2 EASY

JUST AS I AM (SATB / soprano or instrumental obligato / organ or piano / optional congregation singing) was also commissioned by the Emanuel Lutheran Church, Lansing, Michigan. Wallace De Pue, Sr., arranged this hymn by Charlotte Elliott (1836) and

composer, Wm. B. Bradbury (1849), to provide something to enable both the congregation and choir to honor their departing minister.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, D1-a2; Alto, a-d2; Tenor, d-G1; Bass, F-C1. (4:50) #3 MED.

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is often placed in counterpoint with familiar Christmas carol melodies that are played by the organ or piano; therefore, the piece may be done during the Christmas season.

Ranges are: Soprano soloist, D1-e2; Soprano, D1-f2; Alto, a-d2; Tenor, c-F1; Bass, A-C1 (5:30) #3 MED.

WE ALL BELIEVE IN ONE TRUE GOD (SATB / organ), a text by Martin Luther, is composed in such a manner as to express the full power of his glorious words. The piece was commissioned by the Emanuel Lutheran Church choir, Lansing, Michigan.

We all believe in one true God, who created Earth and Heaven.
The Father, who to us in love, has the right of children given.
All we need, His hand pro-vides us.
Through all snares and perils, He leads us, watching that no harm betide us.
He cares for us by day and night.
All things are governed by His might.

An equal godhead, throne and might, our source of every blessing.
Born of Mary, virgin mother, the lost might life inherit.
And He was raised by God, victorious.
We all confess the Holy Ghost, in highest heaven dwelling.
Here, forgiveness and salvation daily comes through Jesus merit.
All flesh shall rise and we shall be in bliss with God, eternally.
Amen.

Ranges are: Soprano, C1-g2; Alto, a-d#2; Tenor, d-F1; Bass, G-D1 (4:30) #4-MED.

NICAEA “Holy, Holy, Holy” (Descant, optional Congregation, SATB, optional Piano/organ) The music is by John B. Dykes, 1861. The hymn is by Reginald Heber, published 1826. This is one of the truly great hymns of the Christian Church. A proper performance must employ a good soprano who can sing the descant part and project

above the choir. Ideally, the congregation should be invited to sing on cue from the conductor. In lieu of congregation singing, selected voices may be used. In lieu of a soprano soloist, a clarinet may be used to realize the descant. The piano or the organ may accompany the singers, or the piece may be sung a cappella. A fine performance of this arrangement by Wallace De Pue can move the soul of a listener.

Ranges are: Descant, G1-b2; Soprano, D1-g2; Alto, a-d2; Tenor, c#-A1; Bass, F#-D1 (5:05) #3 MED.

CHRISTMAS SEASON PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. Plus or minus signs mean more or less difficulty than the number.

A CHILD'S CHRISTMAS PRAYER (Unison Voices/piano) is a plaintive piece that can touch one's heart and cause him/her to interpret the words and the situation of a host of children at Christmas time. If one looks carefully at all three voices, s/he will see that they all have the same melody.

And now I lay me down to sleep; I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take. If Christmas comes, and I am gone, I pray its spirit lingers on. If I am in the angel's choir, I'll sing and play my heavenly golden lyre. Merry Christmas to you all. WD

Ranges are: Sopranos, E1-f2; Alto, a-c2 (3:00) #3 MED.

THE BARNYARD CHRISTMAS ALERT: (Sopranos 1 & 2 and Alto) presents the animal's reaction to Christmas Eve. Although the music seems to be three different parts, it is actually the same melody, with different rhythms in each part. Children or adults can enjoy this piece from its sound and from the way the music is put together.

The duck told the chicken and the chicken told the mouse,
"There's an evergreen tree in the farmer's house!"
The mouse told the cat to go and tell the bat that they all should get along because of that.
It means peace to the world.

The bat told the dog and the dog told the horse,
"The tree in the house means Christmas, of course."
The horse told the goat, and the goat told the cow,
"The farmer is so excited he forgets to plow!"
It means songs are in the air.

The animals started wondering just how Christmas had begun.
They asked the owl who was old and wise."
The owl said, "Christmas is a time for fun!"
But this is a "fact," we never would surmise.

In a manger, like theirs, was born a child who gave them love whenever He smiled at
animals or men, both civilized and wild.
He taught mankind to be meek and mild.
It means, MERRY CHRISTMAS! WD

Ranges are: Soprano 1, C1-f2; Soprano 2, Eb1-Eb2; Alto, g-C1 (1:52) #3 MED.

A CHRISTMAS TANGO: (unison voices/piano) is a canonic type of piece with a real
“tango” rhythm” and snippets of rumba and fandango rhythms. It’s fun to sing.

1.

Let's celebrate our Christmas, in the South American way.
We'll make a bright *pinjada*. for the kids on Christmas day.
Then we will dance a lovely tango and a light fandango too.
Then we will rumba around when the right song is found and we'll sing Merry Christmas
to you!
Yes, we'll sing merry Christmas to you.
When we're dancing, it's just like romancing, if you really know how to tango.
Stop!
You're hesitating!
Do not keep me waiting long to tango!

2.

Why don't we go out on an isthmus?
We can see both sides of the bay.
We'll build a toy armada for the kids to sail away.
We'll take along a scrumptious mango and we'll have escargots stew.
When our fiesta is done, we'll have had lots of fun when
we will sing Merry Christmas to you. WD

The range is: C4-F5 (1:42) #3 MED.

QUESTIONS and ANSWERS ABOUT CHRISTMAS: (SA piano) is a conversation
between one singer who needs information about Christmas, and another singer who has
such information.

Alto: What is the purpose of Christmas?

Sop: It fills mankind with joy!

Alto: But Christmas is only for Christians.

Sop: No! It’s for anyone loving peace.

Alto: Why should all mankind honor Christmas?

Sop: Are not all people searching for love?

Alto: The world needs joy, peace and love for all mankind.

Alto: What is the meaning of Christmas?

Sop: It’s love; it’s all about love.

Alto: Why do the people him music?

Sop: It's peace; it's all about peace.
Alto: What is the spirit of Christmas?
Sop: It's joy; it's all about joy!
Alto: Why can't the world enjoy Christmas?
Sop: There's hope; it's all about hope.
All: There's love, peace, joy, and hope,
presents for all mankind. WD

Ranges are: Soprano, D1-e2 - Alto, C1-C2 (1:30) #2 EASY

CANONS FOUR CHRISTMAS is a set of four canons that appear in order if all are to be performed. Each canon may be performed independently of the others, depending on what is needed for proper programming:

1. *AN OLD-FASHIONED CHRISTMAS* (2 voices / violin / optional cider jug / washboard) is a canon between two voices that may be accompanied by a fiddler who can play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light. WD

Ranges are: **voice 1, C1–e2; voice 2, c–E1. (2:00) #2 EASY**

2. *HEY, LITTLE KING* is a simple retelling of the Christmas story set in a multi-verse SATB canon. Contrast between the mood of the verses will help to determine musical interpretation. This piece is good to use in church and to sing in concert.

Hey, little king, where is your crown?
Are your royal subjects out of town?
Is your manger the throne of Bethlehem?
Hey, little king, smile on me with your power.
Hey, little king, at twelve years old,
you will preach God's commandments to your fold.
You will be the king of Galilee.
Hey, little king, smile on me with your power.

Hey, little king, on the cross you'll die as the
soldiers are laughing while you cry.
You will be the king of Golgotha.
If only they knew, they would stand in awe of your power.
Hey, little king, you'll rise again, and you'll be the king who'll judge our sin.

We'll be on our knees when we meet our end. Hey, little king!
Hey, little king, smile on me, I'm your friend. WD

Ranges are: Soprano, D1-eb2; Alto, b flat-Bb1; Tenor, d flat-Eb1; Bass, Bb-Db1(1:20) #1 VERY EASY

3. *WIND SONGS* (double chorus: voices 1-2-3 only, or with voices A-B-C). The choir director may arrange this Christmas canon in a variety of ways. It may be performed upside-down in its original form.

In December, cold winds, sounding much like voices, say
"Christ is coming soon. Merry Christmas!" WD

The range is: C1-f2. (0:30, minimum) #4 MED.+

4. *I THINK IT'S CHRISTMAS* (SATB four-part canon) is on a single page, but it contains a contrary canon, two perpetual canons, a *cancrizan* and a triple canon! In other words, it is open to numerous different arrangements and can take as much time to sing as is desired for a program offering. The tempo is "*vivace*" in 7/8 meter. The soprano part is a "round." The alto part is the soprano part, upside down. The tenor is a *cancrizan*, if performed together with the alto. Regardless of the analysis, this "contemporary" piece of music is an audience delight. A "shtick" like this would enhance a Xmas program.

Snowballs flying through the air; time for heavy underwear.
Red and green are everywhere. I think it's Christmas!
And even though there's little time to spare, there's a feeling people care;
folks are trying hard to share; I think it's Christmas!
All little children find it hard to bear, waiting for a day so rare.
Once a year is hardly fair to think of Christmas.
Christmas is coming and all people are waiting for its love for all nations. WD

Ranges are: Soprano, D1-f2; Alto, D1-c2; Tenor, e flat-F1; Bass, a flat-C1.(0:45, minimum) #3 MED.-

Performance Ideas for "I Think It's Christmas!"

From measures one through eight, many different arrangements are possible. Since any single part may be sung effectively with any other part, a director may choose to sing verse one with the soprano and alto as a duet, verse two as a duet between the alto and tenor and verse three as a duet between the tenor and the bass. The director may also choose to have the soprano and alto hum against the music and text of the tenor and bass parts. There are many, many other options one can use to create new arrangements.

***HOSANNA:** (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam of gong) Christmas or Easter, sacred. This exciting piece gives the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, "Blessed is he who cometh in the name of the Lord." Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1-a2; Alto, b flat-d2; Tenor, c-F1; Bass, F-D1. (3:45) #3 MED.

HARRY WUZANELF (SATB / piano) is a Christmas song about Santa's newest elf, Harry, who is taller than a horse and weighs more than half a ton! It follows the tradition of story songs such as "Rudolph, the Red-nosed Reindeer" and "Frosty, the Snowman." It is a piece that makes an audience laugh.

There once was a man named Harry Wuzanelf, and Harry was an elf in spite of himself.
He was taller than a horse, weighed more than half a ton, and liked to play his flute
when his work was done.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y was an elf.
Too-dle-loo-dle-loo-dle-loo-dle-loo-dle-loo-dle-loo-dle-oo.

For all of his life, old Harry was the same;
he shared with the poor and cared for the lame.
He was ever making toys for all the girls and boys
and liked to play his horn with skill and poise.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y had a horn.
Horn-orn-orn-orn-orn-orn-orn-orn-orn. (Imitate instrument)

When Harry got old and said that he would die, a lot of the children were wondering
why that a jolly old Saint Nick would ever let him go, 'cause Harry was a trumpet
playing elf, you know.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y trumpeted.
Trum-pi-ty-tum-pi-ty-tum-pi-ty-tum-pit-y-tum. (Imitate)

When Santa Claus was finally advised of Harry Wuzanelf, he was surprised; so
quicker than a wink, he flew to Harry's place and took along a tuba to play some
bass with

Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y tubadood.
Tu-ba-du-ba-du-ba-du-ba-du. (Imitate)

Old Santa said, "You're perfect, I am sure. No one can play with more allure.
You are always full of love much bigger than yourself;
so come along with me, Sir Harry Isanelf."

Sir Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y is an elf.

So Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y IS an elf! WD

Ranges are: Soprano, D1-g2; Alto, a-C2; Tenor, d-G1; Bass, c-D1 (2:20) #3 MED.

I SAW AN ANGEL, TODAY (2 treble voices and tenor or bass voice) is a spiral canon that can be sung by inquisitive people who like to learn about how music is composed. With each repeat, the singers must approach to next stanza one whole-step higher.

I saw an angel, today, who started flying away
as I was trying to pray and wondering what I would say.
She saw me kneeling down, and floated back to the ground
and let me know she was around.
Her silent voice came to me and said,
“Remember to be a faithful child and you’ll see that
heaven’s door has a key that you may borrow from me
when you are finally free to live eternally.
The Lord was born for thee. Merry Christmas!” WD

Ranges are: Soprano, D1-g2; Alto, a-c2; Tenor, d-G1. (2:20) #2 EASY+

JOYFUL CHRISTMAS EVE, A (SATB/piano) or (unison/piano) is an idea borrowed from Machaut’s idea of isorhythm (the same rhythm) used as a unifying element in composition. The entire piece employs the same rhythm while the piano sews counterpoint full of cross rhythms against the voices. In all, there is a lot of joyous excitement!

Christmas is coming and people are humming the songs that they sing and play each year.
Once a poor little baby was born in a manger, and lived to become the greatest king of all time.

Heavenly hosts raised a star and three wise men came far to behold what the shepherds were guarding that night.

Bands of angels foretold of the wise men with gold for the poor little boy whom mankind would enfold.

“Alleluia!” sang the angels.
“Hosanna!” sang the three wise men.
“Gloria!” sang the shepherds.
“Amen!” sang the world.

“Glory in the highest!” sang the angels.
“Peace on Earth,” sang the three wise men.
“Wonderful!” sang the shepherds.
“Amen!” sang the world.
“Amen!” sang mankind. WD

Ranges are: Soprano, C1-f2; Alto, a flat to d flat2; Tenor, c-F1; Bass, Ab-Db1 (2:50) #2 EASY+

LET’S SING A SONG ABOUT CHRISTMAS! (2 treble voices/piano) vacillates between “swing time” and standard rhythms. Children would enjoy singing this piece

while learning the difference in sound between regular notation and “swing rhythm” on exactly the same notation.

Christmas time is coming very near.
All the children wish that it were here.
Merry Christmas! Merry Christmas!
Christmas is a jolly time of year.

Why can't it be Christmas every day.
Everyone would love it, children say.
Merry Christmas! Merry Christmas!
Christmas takes our troubles all away.

Let's sing a song about Jesus.
Let's sing a song about love.
Let's sing a song about angels
watching from above.

Let's sing a song about living.
Let's sing a song about peace.
Let's sing a song about giving.

Let's sing a song about Mary.
Let's sing a song about a star.
Let's sing a song about wise men
traveling so far.

Let's sing a song about presents.
Let's sing a song about faith.
Let's sing a song about providence.

Christmas time is coming very near.
All the children wish that it were here.
Merry Christmas! Merry Christmas!
Christmas is a jolly time of year.
Christmas takes our troubles all away. WD

The range is: C1- e flat2 (2:09) #1 EASY

***CHRISTMAS PROCESSIONAL CANON, A** (any combination of six voices with an SATB coda) was written for approaching a concert stage while singing. Any hand-held instruments may be used while walking to the stage. The music is designed to cause voices to transfer octaves for the sake of respective ranges. The rhythmic effect of the technique is fascinating.

'Twas once upon a Christmas night like this, when the son of God came down to Earth,
to dwell among us all, as a common man, and give us a second birth.
May we, through lives of harmony, enrapture those who've never learned to recognize

Him "King of All Mankind," until He has returned.

We recognize Him "King of All Mankind," and worship Him with love and praise. WD

Ranges are: Soprano, C1-a2; Alto, C1-d2; Tenor, c-F1; Bass, c-D1. (2:10) #3 MED.

TELUGU SONG (solo with unison chorus singing) is from India.

A familiar Indian melody was adapted to Christian lyrics and an astounding, monophonic choral piece resulted. Ave Rarla is a "line song" between a soloist and a choral ensemble singing in unison. Any vocal combination is acceptable, but the piece should be sung in the original language when there is an option. A good rendition of this work has an amazing effect upon an audience. The following English translation is included in the score:

Boundless love of God above, sent to Earth for mankind. Ah, yes, this is our joy!
Foretold in scripture, pure promise of God, so sure.
Love's perfect treasure, He gives new to us. Ah, yes, this is our joy!
All the world is filled with the glorious news!
Christ, the savior, is born to free us, though in manger lowly he is lying.
Prince, ruler, lord and master, He will be. Ah, yes, this is our joy!

The vocal range is from D1-f#2. (2:30) #2 EASY+

MERRY CHRISTMAS TIME IS COME! (SATB / organ or piano) is a canonic piece about the joy of Christmas. If seen on a single page rather than on the customary octavo score, the performer would notice that the music may be played either right-side-up or upside-down; the result would be the same, a lovely piece of Christmas music attesting to the mystery of the season.

When the Christmas Child was born, life was full of sadness.
All the nations were forlorn.
There could be no gladness.

Then came a baby, born in a manger.
Who was the baby born in a world of woe?

He's the Son of Man, sent from heaven above, with love.
Merry Christmas time is come, a time of gladness!
Merry Christmas time is come; joyful are all nations!
Merry Christmas time is come.
Sing a song of gladness!
Play the fife and beat the drum!
Merry Christmas time is come; joy be to all mankind! Amen! WD

Ranges are: Soprano, D1-f#2; Alto, b-c2; Tenor d-F1; Bass, G-b (2:30) #3 MED.

A JOY TO ALL MANKIND (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact collavoce.com .

A star! Christmas. A babe! Christmas. A Lord! Christmas.
A joy to all mankind.
There lies a king within a lowly manger! Shout Earth! And heaven reply,
"Alleluia!"
His mother? Mary. His father? God, on high. His name?
Jesus, a joy to all mankind. WD

Ranges are: Children 1, G1–g2; Children 2, D1–e2; Soprano, b–d2; Alto a–G1;
Tenor, f–D1; Bass, F–a. (2:18) #2 EASY

***GREAT LIGHT, A** (SATB / hand clapping or percussion accompaniment) is a thoroughly exciting contemporary piece that is appropriate for an artist choir. "A Great Light" employs asymmetric meters and seventh-chord harmony. It is appropriate for concert or church performances.

A great light now has come to us.
Glory in the highest, a son to us is given.
A great light, now is come to all. Alleluia!" WD

Ranges are: Soprano, D1–g2; Alto, g–d2; Tenor, f–G1; Bass, G–C1. (1:40) #4 MED.+

***STAR CAROL, THE** (SATB / optional piano) This Neapolitan carol was arranged by Wallace De Pue, Sr., to provide a quiet, lovely piece about the Christmas Star. Most of the bass part is an *ostinato*.

'Twas on a night like this, a little babe was born.
The shepherds gathered round to guard him 'til the dawn.
Above them shone a star of wondrous light.
No one had ever known a star to shine so bright,
shining so lovingly, shining so brightly, guiding their footsteps from afar.
The star led them through the dark of night
to a path of love and brotherhood by following its light.

Ranges are: Soprano: G1–f2; Alto: b–B1; Tenor: d–E1; Bass: A–C1. (2:38) #2 EASY

TELUGU SONG, THE (a unison line piece) An American missionary brought this WONDERFUL song to the U.S.A. for India. The Capital University (Bexley, Ohio)

Chapel Choir sang this piece on tours that were far reaching. The "line man," a fine tenor, would sing a line of text that would be repeated by the choir. The Chapel Choir sang in the Telugu language; however, the English language, beneath the Telugu text in the score may be used. The lovely simplicity of this music deeply touched everyone who heard this piece.

Boundless love of God above, sent to Earth for mankind.

Ah yes, this is our joy!

Foretold in Scripture pure, promise of God is sure.

Love's perfect treasure, He gives now to us.

Ah yes, this is our joy!

All the world is filled with glorious news!

Christ, the Savior is born to free us.

Though in manger lowly, He is lying, Prince, Ruler, Lord, and Master He will be.

Ah yes, this is our joy!

The range is: D1-F5 (1:45) MED.

***TOY CAN(N)ON, THE** (SATB) may be the only piece of music in music literature that enables a single melody to create a double canon, a contrary canon, a spiral canon, a canon in augmentation, a *canonizant*, and a perpetual canon. All of these types of canons are in this piece for SATB.

Merry Christmas! Happy New Year! May your troubles vanish in a puff of smoke.

Go boom! Go boom, toy cannon!

Go boom, boom, boom!

If at Christmas, I'm not happy, I would like to vanish in a puff of smoke.

Go boom!

Sound like volleys of cannon fire, like thunder, to say,

“Merry Christmas to all mankind!” WD

Ranges are: Soprano, E1-f2; Alto, a-e2; Tenor, c#-F1; Bass, A-D1. (2:12) #4 MED.+

BURGUNDIAN CAROL, THE (SATB / optional piano) is an arrangement of a traditional carol that has lasted through time. The text is a retelling of the events that occurred when Christ was born in the manger. The mystery is extant in the choral setting.

The world was sinful and forlorn, until the night when Christ was born.

A radiant star was shining down upon a king without a crown.

Wise men and shepherds came one-by-one to kneel before God's only son.

Frankincense, gold, and precious things were laid before the king of kings.

The donkeys, oxen, and the sheep kept still to let the baby sleep.

Dear Mary crooned a lullaby while Joseph stood on guard nearby.

The shepherds, coming from the field, had nothing precious they could yield,
just colored stones and flutes of reed, but nothing that a king might need.

Wise men and shepherds came one-by-one to kneel before God's only son.
Frankincense, gold, and myrrh volutes were cast aside for stones and flutes!

Ranges are: Soprano, C1-d2; Alto, g-A1; Tenor, d-F1; Bass, F-g. (3:48) #2 EASY

***TRUE?** (SATB) The baseline of this music is an ornamented, continuous descending scale throughout the piece; that implies the never-ending story of the birth of Christ.

True? Is it really true, God gave his son, for the love of you?
On Christmas day, so the story goes,
was born a babe, lovelier than a rose,
lovelier than a rose, though wrapped in swaddling clothes.

His name was Jesus, Christ, the son of man,
who brought from Paradise, the Holy Father's plan
to save us all from Satan's evil ways.
Shout "Alleluia!" to Jehovah, and sing his praise
through endless days!

You know it's true, that all of it is true.
God gave His only son for you.
It is really true?
All of it is true. WD

Ranges are: Soprano, C1-f2; Alto, g-e flat2; Tenor, e flat-F1; Bass, F-C1 (4:14) #3 EASY

***O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this piece to be available for general use, Easter or Christmas. This music is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!
Let every living thing with heart and voice, like bells of silver, ring!
Take comfort that this day to man doth bring joy!
Let lute and shawm sound in sweet delight!
Joys of Christ, recite this day!
Rejoice! With heart and voice, rejoice! WD

Ranges are: Soprano., C1-b flat2; Alto, a-d2; Tenor, d-G1; Baritone, c-D1; Bass, F-D1 (1:55) #3 MED.

HOW DO I KNOW THAT IT'S CHRISTMAS WHEN IT COMES? (SATB / Piano)

is a piece in binary form, that is, a peppy section followed by a legato section. It is composed by creating a contrary canon, at the fourth, and basing it on a cancrizan, (the music played against the backward version of itself). The music is fresh and bouncy and the melodies are likely to remain in the minds of those who sing it, as well as those who listen to it.

How do I know that it's Christmas when it comes?
How do I know by the evergreens in the windows?
How do I know, by the lights strung on the porches?
How do I know, by the sidewalks lined with torches?

How do I know, by the sound of fifes and drums?
How do I know "'tis the season," when the wind blows?
How do I know, by the carolers singing?
(Hum) How do I know, by the sleigh-bells ringing?
How do I know, by the carolers singing?
How do I know that it's Christmas when it comes?

While all these things are nice, I've thought them over twice,
so I'm prepared to offer everyone some good advice.

You know when Christmas comes, that it is warm,
no matter if ice and snow are on the rooftops.
You know when Christmas comes, because there's joy in the air,
and random acts of kindness seem to wipe away some tear drops.
These things the season brings makes one know it's Christmas. WD

Ranges are: Soprano, F#1-f2; Alto, b-c2; Tenor, c-E1, Bass, G-a. (2:00) #4 MED.+

***MANGER SCENE, THE** (SATB-brief solos for a soprano and a bass-baritone) is a setting of what went on in the manger on the night when Christ was born. The music is in traditional harmony that supports flowing melodic lines. This work has been toured all over the nation by at least two fine college choirs. "The Manger Scene" should be placed between two fast pieces on a choral program.

Lo, in a humble manger, clothed in the raiment of the poor, lies the Son of Man!
Fearing no sudden danger, welcoming strangers to their door are the parents of the
Son of Man.

Angels are watching over the manger; kings are bestowing gifts with care.
Wise men are kneeling close to the cradle. Only the shepherds' hands are bare.

Quietly, now the child awakens, viewing His subjects gathered there.
How silently, now, He smiles at the shepherds; though they are poor, they still have a
gift to share.

What is their gift, so precious? What is the glorious gift they bring to the Son of
Man?

They bring a wondrous gift of love to the Son of Man.

Surely the child is gracious; love is the perfect gift to bring to the Son of Man. WD

Ranges are: Soprano solo, C1-b flat2; Baritone solo, Eb1–e flat2;
Soprano, D1-e flat2; Alto, a-c flat2; Tenor, f-G1; Bass, F-b flat. (2:50) #2 EASY

LONG AGO ON CHRISTMAS EVE (a processional for unison voices or two-part canon / triangle / tambourine / claves / suspended cymbal / optional piano) tells the story of Christmas Eve. This was written for children's voices.

Long ago on Christmas Eve, bells in heaven rang.
When the world could hear their sound, hearts of all men sang.
Alleluia! Gloria!

Long ago on Christmas Eve, shepherds saw a light.
Then an angel told them all, Christ was born that night.
Alleluia! Gloria! WD

The range is: C1-e2 (indefinite duration) #1 VERY EASY

CHRISTMAS CARD, A (SATB / organ or piano) was commissioned by Dr. Joseph Henry and the Peoria Civic Choral, Peoria, Illinois. This anthem is reminiscent of a popular music style similar to "Chestnuts roasting on an open fire..." Although the piece seems innocent and straightforward, it is a study in counterpoint. The lines are all quite melodic, so they are appreciated by any audience.

When it's Christmas time, love is in the air again, so we think of you, as we always do.
Then we make this prayer, 'Let it last forever, while it's Christmas time.'
There is peace on Earth, again.
Let it be secure.
May it long endure.
Join us in this prayer. 'Let it last forever.'
The world is joyful now, while it's Christmas time.

When the church bells ring, there's a chance that you'll remember how people used to
sing all the yule-tide carols.
Sitting side-by-side, they would take a sleigh ride; they would sing beneath "His star,"
while it was Christmas time.
Merry Christmas, one and all! WD

Ranges are: Soprano, D1–e2; Alto, a–c2; Tenor, d–G1; Bass, G–C1. (3:20-6:25, with
repeat) #3 MED.-

WOULDN'T YOU LIKE TO GO TO CHRISTMAS TOWN? (3 voices, 1 a tenor or
bass / hand-claps / finger snaps and piano) is a sparkling treat that is based on a perpetual
canon. As an opener to a Jr. High School Christmas concert, it would be exceptional.
This piece was composed with the *cambiata* voice in mind.

Tommy sat down to study a map. He was holding an Atlas in his lap.
He couldn't decide where he'd like to go. He thought his mother would know.
She was in the kitchen, making apple pie.
When Tommy asked his question, she wondered why!

She thought for a moment, then made her reply with a definite twinkle in her eye.
"Wouldn't you like to go to Christmas Town?
Wouldn't you like to track old Santa down?
Wouldn't you like to be where toys abound for play, the whole year 'round?
Wouldn't you like to pack your bags and go?
Wouldn't you like to live in ice and snow?
Wouldn't you like to see your loved ones, though, when howling winds may blow?
Wouldn't you like to be at home, anyway?
Wouldn't you like to join your friends and play?
Wouldn't you like to see your folks perceive the beauty of Christmas Eve?
Wouldn't you like to go to church Christmas Morn?
Wouldn't you like to know why Christ was born? Do you know?
Wouldn't you like to know? Wouldn't you? WD

Ranges are: voice **1**, D1–f2; voice **2**, b-flat–c2; voice **3**, e flat–Eb1; (2:00) #2+ EASY+

CAROLING BELLS (SSAA / optional piano) is a slow, "chiming" piece that can afford some bright color to a choral program. It is excellent for children's voices.

If you listen well, there's a way you can tell when Christmas is coming.
Steeple bells sing a carol so clear in the air:
"God sends His love to us and all mankind, through His only son.
Now Christ is here," they carol.
"Now Christ is born." WD

A good women's choir can make this piece very beautiful. "Caroling Bells" will linger on in the minds of both the singers and the listeners. (1:50) #2 EASY

ONE LITTLE LIGHT (SA children's voices / SATB humming chorus or appropriate instruments, including piano) is a quiet, lovely selection, the kind that touches a program with great beauty when adult and children's voices combine. In lieu of SATB voices, appropriate instruments, including the piano, may be used. In the Holy Bible, Proverbs 16-9, says: "A man's heart deviseth his way; but the Lord directeth his steps." This verse was on the composer's mind during the creation of "One Little Light..." therefore, the bass descends in continuous steps throughout as directed.

One little light at Christmas, created long ago,
lifted the world from darkness, and laid the devil low.
One little light just seemed to ignite and set all the world aglow!
Anyone on Earth at Christmas will know.

One little light at Christmas, transfigured you and me,
lighting the way to lifetime that lasts eternally.
One little light is shining so bright that even the blind can see
what a little light at Christmas can be. WD

Let the message of the Christmas Spirit set you free. Be one little light!

Ranges are: Child soprano, C1–e flat2; Child alto, C1–c2; Soprano (div) C1–c2; Alto, a–A1; Tenor, f–F1; Bass, d–D1. (1:35) #2 EASY

WAITING for CHRISTMAS (unison children’s voices/piano) is about a child who knows that Christmas is the birthday of Jesus; s/he wonders why everyone else has some other reason to wait for Christmas. There is more to this little song than meets the eye. It is full of canonic activity, i.e., canons at different intervals occur simultaneously with the main melody and so does a “contrary canon,” etc.

Reindeer are waiting to be hitched to a sleigh.
Parents are waiting for a holiday.
Everyone is waiting, so I am waiting for Jesus.

Santa is waiting for Christmas Eve.
Children are waiting for what they receive.
Everyone is waiting, so I am waiting for Jesus.

I want to thank Him for reindeer and for parents filled with love.
I want to thank Him for Santa Claus and for watching us from above.

Businesses are waiting for their big displays.
Everyone is waiting for some grand buffets.
Since Jesus has a birthday coming, I’ll keep waiting for Christmas. WD

The range is: Db1-e flat2 (1:15) #2 EASY

WHAT DO I MEAN WHEN I JINGLE? (seven treble voices) is an “orchestral” canon. The singers imitate orchestral instruments while they sing the song.

When I go toodle-oodle-oodle, a clarinet sings a-long.
When I go rah-tk-a-ty-tah, a trumpeter plays his song.
When I go “Boom, boom, boom,” you think of a drum, a-dum-a-dum.
When I go plink-a-ta-plank-a-plink-a-plank-a-plink, it’s a banjo strum.
Now tell me what do I mean when I jingle? Just think a little; horses even know!
Hung on a sleigh, they sparkle. Hear them as you go!” WD

The range is: C1–d2 (2:00) #2 EASY

WHEN I THINK OF CHRISTMAS (unison or 2 to 3 treble voices, a cappella) is a canon with an optional third part. It has a moderate tempo and beautiful melodic lines. The text may be interpreted as either an expression of love between two people, or as a song that one might sing to the Christ Child:

When I think of Christmas, I don't think of Santa Clause and reindeer.
I don't think of evergreens and ivy. I just think of you.
You're my joy at Christmas. You're my Spirit of Christmas. You're my star!

When I think of Christmas, I don't think of carolers and music.
I don't think of opening all the presents. I just think of you.
You're my joy at Christmas. You're my Spirit of Christmas. You're my star!

When I think of Christmas, I don't think of Yule logs in the fireplace.
I don't think of mistletoe and holly.
I just think of you, 'cause you're my joy at Christmas.
You're my Spirit of Christmas.
You're my joy at Christmas time, my Spirit of Christmas.
You're my shining Christmas star! WD

Various arrangements may be made by the choral director that can make this one-page score last as long as desired. A longer version of this piece has a piano accompaniment. (1:12, minimum) #2 EASY+

WOOF!

A child who is waiting for Santa Claus but is afraid that his dog will bark and scare Santa's reindeer away. The piece contains a canon within a canon. "Woof!" is excellent for women's voices, children's voices or mixed voices in any combination. It is totally secular and designed to inspire lots of laughter. The singers should perform "Woof!" with the attitude of the six-year-old child whose front teeth are missing, and who is telling the story with that handicap.

Should Santa Claus light on my roof, my dog will growl and woof, woof, woof!
Then all the reindeer Santa has may vanish in a poof!

Would Santa's reindeer run away or dare to raise a hoof?
Well, all I know is dogs that bark at Santa really goof!

Bad dog! Bad dog! You must not bark at Santa.
Should Santa Claus light on my roof, and should my dog go "woof, woof, woof!"
And should the reindeer run away and vanish in a poof,
my dog will never bark again and never bare a toof.
If you should ask, "Is Santa real?" my dog will know the troof. WD

The range is: C1–e2 with optional notes. (2:18) #1 VERY EASY+

WINTER ROSE, THE (SATB / optional piano or organ) The text is a conversation between two people:

“In December, Christmas comes, and mankind remembers love again. Warmth and friendship flowers and grows like a lovely winter rose.”

“Winter rose, you say! Can that be? Is there such a thing in this world of ours?”

“Such a rose was grown for me, long ago in Galilee. When the Rose was born, there were thorns that would not outlast the lovely flower. From the cross, the petals fell that would give us love’s great power.”

“Will the Rose appear, once again?
Will it thrive on Earth where man’s heart is cold?”

It will bloom as is foretold in the prophecy of old. In December, Christmas comes, and mankind remembers love again. Warmth and friendship flowers and grows, like the lovely Winter Rose.”

The mood of this piece is soft and melodic, just right for Christmas Eve. WD

The ranges are: soprano, D1–e2; alto, b–c2; tenor, g#–F1; bass, G–b. (2:45) #1 EASY+

I THINK IT’S CHRISTMAS (SATB four-part canon) is one a single page, but it contains a contrary canon, two perpetual canons, a *cancrizan* and a triple canon! In other words, it is open to numerous different arrangements and can take as much time to sing as is desired for a program offering. The tempo is “*vivace*” in 7/8 meter. The soprano part is a “round.” The alto part is the soprano part, upside down. The tenor is a “*cancrizan*” if performed with the alto. Regardless of the analysis, this “contemporary” piece of music is an audience delight.

Snowballs flying through the air; time for heavy underwear;
red and green are everywhere; I think it’s Christmas!
And even though there’s little time to spare, there’s a feeling people care;
folks are trying hard to share; I think it’s Christmas!
All little children find it hard to bear, waiting for a day so rare.
Once a year is hardly fair to think of Christmas.
Christmas is coming and all people are waiting for its love for all nations. WD

The ranges are: Soprano, D1–f2; Alto, D1–c2; Tenor e-flat–F1; Bass, a flat–C1.(0:45, minimum) #3 MED.-

LONG AGO on CHRISTMAS EVE (SATB / piano / percussion) was premiered by Joseph Henry and the Peoria Area Civic Choir of Peoria, Illinois. He used the piece as a highly effective processional in unison with the choristers carrying percussion instruments. Once the choir was on stage, singing was in parts. He followed what was called for in the score, and created a splendid opening for his annual Christmas concert. T

Long ago on Christmas Eve, bells in Heaven rang.
 When the world could hear their sound, hearts of all men sang, "Alleluia! Gloria!
 Long ago on Christmas Eve, shepherds saw a light;
 then, an angel told them all, Christ would come that night. "Alleluia! Gloria!
 Wise men came from miles away, just to see a little lad
 who would be the greatest king mankind ever had. "Alleluia! Gloria!
 Just as men of old had said, there the baby Jesus lay cradled in his mother's arms,
 resting on the hay. "Alleluia! Gloria!
 Many years have come and gone since that Christmas Eve.
 Someday, Christ will come again, Christians all believe. "Alleluia! Gloria! WD

Ranges are: Soprano, C1–a2; Alto, g#–d2; Tenor, c–F#1; Bass, G–D1. (2:45) #2 EASY+

***ONE FOR THE LITTLE BITTY BABY** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, "Children, go where I send thee! I'm gonna send you four-by-four," and the core singers reply, "four-by-four" as a quartet, "five-by-five" as a quintet, etc. The overall effect is striking and much appreciated by the audience. The music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1–e2; Alto, a–c2; Tenor, e–E1; Bass, G–C1. (2:30) #3 MED.

CHRISTMAS FOR THE LIVING LORD (SATB / piano optional) is a gentle, lovely story about the birth of Christ. The music will enable a typical volunteer choir to play an important role in a Christmas or Christmas Eve worship service. This easy piece will introduce volunteer singers to asymmetric meters without confounding them.

Once to a manger came a little stranger, new to a world of sorrow.
 Wise men attending, sought the never-ending hope He would bring the morrow.
 Sing now, "Hosanna! The Prince of Peace is with us."
 Sing now, "Hosanna!" to Jesus Christ, the Lord.
 Come now this day, all faithful kneel and pray to God, for His love and kindness.
 By sending His son, our victory is won o'er death and eternal blindness. WD

Ranges are: Soprano, E1–f2; Alto, E1–B1; Tenor, a–E1; and bass, A–b. (2:30) #2 EASY+

WHEN CHRISTMAS COMES TOO EARLY (Adult treble voices / flute / Bb clarinet or appropriate substitutes) Although a flute and Bb clarinet are suggested in the score, any instruments capable of playing the music may be used. The text has a "different" message than the text of most Christmas pieces:

When Christmas comes too early, then what do angels sing?
 What happens to their story about a newborn king?

If presents have no meaning, what pleasure do they bring?
When Christmas comes too early, no silver bells will ring.

When Christmas comes too early, the wise men go astray!
Their star cannot be shining, except near Christmas day.
If Christmas were a person, I'll wager s/he would say:
"When Christmas comes too early, its meaning fades away." WD

This piece would be an excellent vehicle for adult treble voices to sing during the yuletide season; the music could also be sung as a treble voice solo. The lyrics might make people think about starting Christmas months in advance. An effective tempo would be andantino. #2 EASY

The range is C4–D5. The first instrument range is C4–D5. The second instrument range is E3–Ab4. (1:45) #2 EASY

BIRTHDAY PARTY, THE (unison children's voices / piano) may be sung as a solo for a treble voice. The text is quite "contemporary" among pieces written for the Christmas season:

This is God; you're invited to a party.
Come, one and all, for the good times will be hearty.
Leave your Santa Claus at home with you evergreens and lights.
They have nothing to do with the holiest of nights.
It's the birthday of my son. There is much that must be done.

Bring along an orphan from the city, or from a neighborhood that isn't very pretty,
or from a corner where there's crime and where no one has a dime.
Bring your spirit and smile, and be sure to be on time for the birthday of my son.
Merry Christmas, everyone! WD

The vocal range is Eb1–e-flat 2. (1:30) #1 VERY EASY

***GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications (www.wallacedepue.com). As an opening number, the audience will respond immediately and afford its attention. This work was taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father. Alleluia!
Lord, we give thanks and glorify Thee. Glory be to God on high! WD

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.+

GLORY TO GOD IN THE HIGHEST (SATB) is a short, exciting piece that is truly excellent for use as an opening number on a choral program. This is a rhythmic piece in contemporary tertian harmony. The piece was taken on a European tour by a fine university choir and was received by audiences with extraordinary enthusiasm.

Glory to God, in the highest, and on Earth, peace and goodwill to all men.
We bless Thee. We worship Thee. We glorify Thee,
Lord, God, Heavenly King, Father Almighty.
Glory to God, and on Earth, peace, goodwill to men. Amen. WD

Ranges are: Soprano, F1-a2; Alto, D1-c2; Tenor, g-E1; Bass, a-C#1. (0:45) #3 MED.+

IF THIS WERE YOUR VERY LAST CHRISTMAS...(unison treble voices/piano) has a text to think about and a tune to enjoy. The voices of children would be beautiful while performing this piece.

If this were your very last Christmas, what would you want to do?
Would you like to sing a carol to folks you never knew?
Would you like to send a present to someone you don't know?
Would you want to visit people who can't get up and go?
Well, it's Christmas now, and you're free, at last, to present yourself as a gift
to those who are brokenhearted; they surely need a lift.
Now, you have blessings that no one else can give, if you only take the time to
spread your love and hope, wherever you are, and really know what it's like
to live. WD

The range is: D4-E5 (1:33) #3 MED.

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic, the musical language is contemporary and the rhythm is asymmetric. The Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply "Soli Deo Gloria."

Ranges are: Soprano, D1-b2; Alto, g-c#2; Tenor, f-F1; Bass, B-C#1 (2:20) #5
CHALLENGING

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is placed in counterpoint with familiar Christmas carol melodies that are played by the organ or piano; therefore, the piece may be done during the Christmas season.

Ranges are: Soprano soloist, D1-e2; Soprano, D1-f2; Alto, a-d2; Tenor, c-F1; Bass, A-C1. (5:30) #3 MED.

THREE SECULAR CHRISTMAS CANONS are joined together for the sake of convenience to any choral director who would like to stud his/her choral program with some impressive canons in strategic places. If it is desired to make a complete offering of three consecutive canons, the following order is suggested:

1. What Do I Mean When I Jingle? (7 treble voices) is a peppy opener for the set
Vocal range: C1–d2 (2:00) #3 MED.
2. When I Think of Christmas (2 or 3 treble voices, a cappella) is pensive and pretty.
Voice **one**, C1–g2; Voice **two**, C1–c2; Voice **three**, g–c2. (1:12) #2 EASY
3. Woof! (2 to 4 treble voices) is funny and will invoke laughter. C1–e2. (2:18) #2 EASY

BEFORE YOU KNOW IT... (unison voices or two treble voices and piano) is in three verses and is a canon at the sixth with piano.

Well, before you know it, there'll be lights on the trees.
There'll be pictures of Santa Claus wearing skis.
There'll be heavy Tom turkeys, corn and peas,
and a present for everyone, bound to please.
Yes, before you know it, there I'll be, just to see you smile.

You could give me presents like a house with a deed,
or a shiny new motor car built for speed;
but a thing I want more and know I need
is a favor from you, and I humbly plead
you will grant it so that I succeed just to see you smile.

Oh, before you know it, there'll be gifts on the floor,
and some ribbons and papers in piles galore,
and the little kids still may want some more!
On this holiday, count on one thing for sure;
you know I'll be knocking at your door, just to see you smile.
I'll be there for Christmas! WD

Ranges are: voice **1**, D1–e2; voice **2**, b–c2 (1:05) #2 EASY

MERRY SWISS MISS POLKA, THE (SATB / piano / also arranged for voice and piano) is a secular piece for Christmas that concerns a boy and girl relationship placed in the hands of Santa Claus! The music is a peppy polka and the lyrics are strictly for fun.

All: Now this is the story of a boy and girl who wrote to Santa Claus.

Men: With pen and ink, I'm trying to think for what I want for Christmas.
I'd like a hug from a little snuggle bug who lives out on an isthmus.
Her hair is pretty and her eyes are too. I think she is a Swiss miss.
I'll write to Santa Claus and let him know
 he can throw my other presents in the snow!
If I can meet her under mistletoe.
She's all I want for Christmas.

(A yodeler may improvise during the brief piano interlude. This is optional.)

Women: Santa will let you know when she comes to town,
 so you can be there to meet her.

Men: When I sing her a song, she can yodel along.

Women: Whatever could be sweeter?

Men: We'll do the carols of Christmas time and crowds will gather 'round us.
They'll see what happiness and elf can bring.
They'll know that Santa can do anything.
I wonder if he'll make a wedding ring when the spirit of love has found us.

(A yodeler may improvise during the brief piano interlude. This is optional.)

Women: Don't you fellows ever wonder too, who is going crazy waiting?
 Why don't you fellows ever follow through?
 You are always contemplating.

Men: Oh, little lady, don't you wonder who would like to start us dating?
 Oh, little lady, we can have such fun!

Women: Then what will happen when my heart is won?

Men: I'll tell Santa Claus, his work is done.

All: You're all I want for Christmas and New Year's and for evermore.
 We'd feel remiss not to steal a kiss at merry Christmas time. (Kiss!) WD

Ranges are: Soprano, D1–f2; Alto, a–c2; Tenor, e–F#1; Bass, B–D1 (1:45) #3 MED.

WHAT IS CHRISTMAS? (Unison with four hands at the piano, or flute, oboe, Bb clarinet, and bassoon) describes practically everything about Christmas except its real meaning. Either children and/or adults may sing this song.

What is Christmas, an evergreen with some multi-colored lights and a manger scene?
What is Christmas, a moonlit sky with old Santa Claus and reindeer flying by?
What is Christmas, some mistletoe with a Yule log on the fireplace to make it glow?

Carolers at the door and presents on the floor, but there is something more that hasn't been said before: it's love. Love is Christmas; Christmas is love and always has been, from the beginning up to the present, the Christmas story is all about love, love, love. WD

The vocal range is: D#4-E5 (1:30) #3 MED.

WHY DO I REMEMBER? (Four-part canon for voices in any combination / piano) is a perpetual canon that is in counterpoint with well known Christmas carols.)

Why do I remember all the cold days of December with delight?
'Cause that's when Christmas comes;
it's time for toys and drums;
it's when the nation hums in tune with "Silent Night."

Why do I remember all the snow-falls of December with delight?
'Cause that's when angels sing.
That's when the bells will ring.
It's time when everything will be alright.

A happy new year to you. WD

The range is: C1-e2 (3:50) #2 EASY

WAITING for CHRISTMAS (unison voice(s) and piano) tells about the excitement of a child who is waiting for Christmas Eve. The music may be done in any tonality from C to Eb major. The publication may be tailor made.

Reindeer are waiting to be hitched to a sleigh.
Parents are waiting for a holiday.
Everyone is waiting, so I am waiting for Christmas.

Santa is waiting for Christmas Eve.
Children are waiting for what they receive.
Everyone is waiting, so I am waiting for Jesus.

I want to thank him for reindeer and for parents filled with love.
I want to thank him for Santa Claus and for watching us from above.

Businesses are waiting for their big displays.
Everyone is waiting for some grand buffets.
Since Jesus has a birthday coming, I'll keep waiting for Jesus. WD

The range is: Eb1-f2 (0:55) #1 VERY EASY

WHAT SHALL I DO FOR CHRISTMAS? (unison voices/piano) is a thought provoking poem with a canonic rapport between the voice and the right hand of the piano. Generally, this piece should be sung by high school or college students.

What should I do for Christmas? Should I join the carolers who sing and hum?
Or shall I cook a great big turkey and invite my friends to come?

Why should I think of homeless children who have no place to go?
They sleep in cardboard boxes, or sometimes in the snow?

Who cares? It's Christmas, a time for joy and fun!
Let's cook our turkeys done.

Well, maybe I can go to Good Will, and the Salvation Army, too.
I can get some toys for children, and some clothes to see them through.

I don't have lots of to money. Right now, I can't afford much more.
Should I can I ask my friends to help me, and when I go to help the poor?

Who cares? It's Christmas, a time for joy and fun!
It's time to hail God's Son. Good will to every one! WD

The range is: C1-f2 (2:08) #2 EASY+

WHY CAN'T IT ALWAYS BE CHRISTMAS? (SAB) is an augmented canon between the soprano and bass parts, i.e., the bass notes are twice as long as those in the soprano. This piece should be sung by high school or college age students, perhaps at the end of a choral program.

Three-hundred sixty-five days a year, why can't it always be Christmas?
Why can't the world be filled with cheer, three-hundred sixty-five days a year?
Why can't our friends come over here, three hundred sixty-five days a year?
Why can't our loved ones be always near? Why can't it always be Christmas? WD

Ranges are: Soprano, C1-f2; Alto, a-Bb1; Bass, c-D1 (1:30) #2 EASY+

PENNY for CHRISTMAS, A (tenor solo or unison children's voices / Bb clarinet) would be a perfect vehicle for a choir possessing an exceptional tenor to feature on a Xmas program. As a song for unison children's voices, the sound is lovely.

If someone gave me a penny, I'd pass it along to you;
and you could give it to someone who has even less than you;
and s/he would have not just a penny, but something much more grand:
a piece of the Christmas spirit that s/he could understand. WD

The range is: Eb4-Eb5 (1:06) #2 EASY

OPEN YOUR EYES! (3-voice canon) The tempo should be lively. Adult treble voices should sing this fun piece.

If you will open your eyes, then it's clear why bells ring out with cheer.
The "day" is coming near!
Children need a lift this year. They can hear bells jingling.
The holidays are near!

Soon, along will come Santa Claus.
He will drive his sleigh into the air for Yuletide.
'Tis the season.

Open you eyes! It's Christmas, merry Christmas time!
Merry Christmas! WD

The range is: D4-E5 (canon, indefinite duration) #3 MED.

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly with any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

TOMORROW SHALL BE MY DANCING DAY (SATB), is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26100. Contact collavoce.com . Wallace De Pue's arrangement of this traditional carol sets the essence of the story of Christ with traditional harmony. "Sing Oh, my love," the refrain, is beautiful and haunting. This work is excellent for use in concert or in church during the Easter season.

Tomorrow shall be my dancing day.
I would my true love so did chance to see the legend of my play
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

For thirty pence, Judas me sold.
His covetousness for to advance,

"Mark whom I kiss, the same do hold!
The same is He shall lead the dance."

Then hanged upon a cross, I was.

There, a spear my side did glance.
Then flowed there forth both water and blood
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

Ranges are: Soprano, D1–g2; Alto, b–c2; Tenor, f#–E1; Bass, G–a. (1:52) #3 MED.

SLEEP, HOLY BABE (SATB) was written by the poet, Edward Caswell (1878), and set to music by Wallace De Pue, Sr. If one wishes to end a Christmas program with a quiet, peaceful composition, this piece should be considered.

Sleep, holy Babe, upon your mother's breast.
Great Lord of Earth and sea and sky,
how sweet it is to see thee lie in such a place of rest.

Thine angels watch all bended low with folded wings,
before the incarnate king of kings, in reverent awe, profound.

While I, with Mary, gaze with joy upon that face a while,
upon that loving infant smile which there divinely plays.

Ah, take thy brief repose, too quickly will thy slumbers break,
and through to lengthened pains awake that death alone shall close.

Then must those hands, which now so fair I see,
Those little, pearly, feet of thine,
so soft, so delicately fine,
be pierced and rent for me.

Then must that brow its thorny crown receive,
That cheek, more lovely than the rose,
be drenched with blood and marred with blows,
that I, thereby, may live.

Sleep, holy Babe, upon your mother's breast.
Great Lord of Earth and sea and sky,
how sweet it is to see thee lie in such a place of rest.

Sleep, holy Babe.

Ranges are: Soprano, C1 (middle C) – g2; Alto, C1-B1; Tenor, g-F1; Bass, G-C1 (4:00)
#2 EASY+

MUSIC FOR TREBLE VOICES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A

number shows the difficulty level; a plus or minus "fine tunes" the number's power. A title bearing an asterisk indicates that a recording is available upon request.

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

PRAYER TO THE MUSE, A (unison or two-part singing by treble voices / piano. Another arrangement is for S or A and T or B voices. When sung in unison, the second voice is transferred to the right-hand part for the pianist. When the piece is sung in two parts, the pianist has the option of playing both the treble and bass staves or using both hands on the music in the bass staff. This piece may serve as a secular benediction for the end of a concert of music.

This prayer is not a religious work, but it has that character. The piano part emits an "antique flavor" that will entice a listener. The music should be sung in English; however, the musical message may be easily understood by an international audience.

Let me bathe in music when the heart within me falls.
Let me feel the sound vibrations touch against the walls.
Let great music thrill me as I live from day to day.
Let me witness beauty when an instrument will play.

Hear my prayer, O lovely muse who calms my anxious soul.
Help me share your radiant voices.
Let it be my goal.
Forever more, I say 'Amen.' WD

The poetry is in simple iambic pentameter. The music is an example of lyrical simplicity. Anyone who has taken two years of piano lessons should play the keyboard part very well.

Ranges are: treble voice F1-f2; c-C1 (2:00) #2 EASY+

LILLY DALE (TTBB with optional instruments: flute, Bb trumpet, bass guitar and piano) was written in 1852 by H. S. Thompson. It is usually performed with "You Naughty Men" (SSAA) because of its historical significance in connection to American musical theater.

'Twas a calm, still night, and the moon's pale light shone soft o'er the hill and vale.
Some friends, mute with grief, stood around the death bed of my poor, lost, Dale.
Oh, Lilly, sweet Lilly, dear Lilly Dale, now the wild rose blossoms o'er the little
green grave 'neath the trees in the flowery vale.

Ranges are: Tenor 1, d–E flat1; Tenor 2, d–D1; Baritone, d–D1; Bass, Bb–g (2:04) #3
MED.-

YOU NAUGHTY, NAUGHTY MEN (SSAA), from the first American musical, *The Black Thief* (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums)

Because of the historical significance of music from the first American musical, this charming piece arranged by Wallace De Pue can be of great interest to both singers and listeners. This piece is usually performed with "Lilly Dale (TTBB)

I will never more deceive you, or of happiness bereave you,
but I'll die a maid to grieve you. Oh, you naughty, naughty men!
You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive. You naughty men!

You pretend that you are courting, but you men are all consorting.
Do you know you are distorting what a romance really means?
You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive.
You naughty men!

Ranges are: Voice 1, D1-e2; Voice 2, a-A1 (1:40) #2 EASY

***TO AMERICA FROM HER FATHERS** (One or two voices / flute, or appropriate treble instrument / piano) is a patriotic song with contemporary harmony whose text, an acrostic poem, is written to America, much as a father would write to his child:

America, may you stay young as ages come and go.
May God be always on your side to help you as you grow.
Equality is meant for man; so honor God's desire!
Reach up and hold aloft the lamp of liberty's pure fire!
Imagine, as your fathers did, what wonders are in store!
Convince the world that love and peace can reign for evermore!
A song of hope must still be sung for those involved in war.

Compassion for the common man has made your image great.
In countless thousands, common men have entered through your gate.
Remember what their colors were: black, yellow, brown and white.
Embrace all men, for every one is vital to your might.
May no one think that liberty, alone, caused you to be.
A poet's line expressed the truth: "God shed His light on Thee." WD

The range is D1–d2; therefore, the piece may be done by any combination of voices, as a unison anthem or even as a solo with accompaniment. (4:25) #2 EASY+

MR. RABBIT (SSA) is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26200. Contact collavoce.com . This piece is an African-American folksong arrangement about an encounter between a rabbit and a man who has never seen such an animal. The humorous dialogue between them is delightful to an audience.

Mister Rabbit, your tail is mighty white.

“Bless my soul, better keep it out of sight! Every little eye is gonna shine!

Mister Rabbit, your coat is mighty grey.

“Bless my soul, better move it on its way! Every little eye is gonna shine!

Mister Rabbit, your ears are mighty long.

“Bless my soul, better take ‘em and be gone! Every little eye is gonna shine!

Mister Rabbit, your paws are mighty wide.

“Bless my soul, better find a place to hide! Every little eye is gonna shine along!

Ranges are: Soprano, 1: C#1–g2; Soprano 2, D1–c2; Alto, g–B1. (1:30) #3 MED.

THREE BIBLICAL PSALMS (canons):

143, "Hear my prayer, O Lord! Give ear to my supplications.
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

This psalm is for general use by any vocal combination of three parts.

The range is a–d2. (1:50 to 2:22, with repeat.) #2 EASY+

146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.
I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

This psalm is in three voices and for general use or for Thanksgiving.

The range is: C1–e2. (0:58) #2 EASY

149, "Sing unto the Lord a new song, and His praise in the congregation of saints!
Alleluia!"

This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.

The range is: C1–f2. (0:37) #1 VERY EASY+

CAT THAT BOOGIED, THE (SSA-piano) is an old American folk song whose

character is changed by this setting. The boogie-woogie piano part is arranged so that it may be played as an independent solo. The voices may perform a cappella, as a separate choral piece in canon. If a good pianist is invited to play this work as a solo for a choral program, and then the choir sings the piece a cappella, the effect will add both contrast and color to the concert. If, after the choir has sung the piece, the pianist returns to play his/her solo again, but is unexpectedly joined by the voices, the audience will be amazed that the two “solos” fit perfectly together! The Cat That Boogied can be very entertaining.

Two children are taking a cat for a walk. They look up at the sky to study a cloud and to see an airplane. The cat disappears, so the frustrated children hunt for it.

Meow, Meow, come little kitty!
Meow, Meow, you are so pretty.
Follow me! Let’s go out walking.
You “meow”; I’ll do the talking.
Meow, come little kitty!
Don’t stray off, we’re in the city.

Meow, Meow, stay on the sidewalk!
Meow, Meow, we have a wide walk.
Cars whiz by; we must be wary.
Things out here sure can be scary.
Meow, Meow, don’t be excited!
You’re with me; we are united.

Meow, Meow, look at the sunset!
Meow, Meow, there flies a Lear jet!
Way up high, was a cloud, so I watched it.
While I looked up, I may have botched it!
Meow, Meow, where are you hiding?
Meow, Meow, I’ll be abiding.

Now kitty, come on!
I can’t linger ‘til dawn.
Light soon will be gone.
Here, kitty kitty.

You’re bugging me cat!

Bad kitties, you know, must go to the zoo.
That means YOU too!

Now if you won’t come out, we’re getting a dog.
He will come and find you. “Bow wow! Grrrr! WD

Ranges are: Soprano 1, D1-f2; Soprano 2, D1-d2; Alto, b-d2. (2:45) 2 EASY+

MOBILES (for 12 or more voices in any combination) is a contemporary piece using

minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that *Mobiles* provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of *Mobiles* was given by children in grades five-to-eight; however, *Mobiles* is appropriate for any age group.

The range is: b flat–c2. (1:25) 2 EASY+

***ECCLESIASTES 12** (SSAA) is a major work in two segments. It is Twenty-first Century music. The first segment of the piece is sung in King James English by two voices while the other two voices translate the text into modern English. Only the second segment has been premiered and recorded. There are striking choral effects that seem to involve great difficulty; in actuality, such events are simple. The rating of five is given because the piece is so contemporary in nature that students may be quite challenged at first.

“Remember now thy Creator”

Remember now thy Creator in the days of thy youth while life is a joy,
while the evil days come not, nor the years draw nigh when thou shalt say:
"I have no pleasure in them!" while life is good,
while the sun or the light of the moon or the stars be not darkened,
nor the clouds return after the rain, while life is worth living.

Remember now thy Creator in the days of thy youth, in the days when the keepers of the house shall tremble (Your arms shall have no power), and the strong men shall tremble and bow themselves (Your legs shall fail), and the grinders shall cease because they are few (Your teeth shall be gone), and those that look out of the windows be darkened (Your precious sight is lost).

Remember now thy Creator in the days of thy youth, when the doors shall be shut in the streets, when the sound of the grinding is low, when the sound of the mill is low (Your hearing shall become impaired). And ye shall rise up at the voice of the bird in the early morning (You shall rise up in the early morning light). All the daughters of music shall be brought low (You shall be unable to hear a sweet sound).

Remember now thy Creator in the days of thy youth, also, when men shall be fearful of that which is high (You shall be afraid of high places), and fear the way (They shall even fear to walk), and the almond tree shall flourish and flower (Your hair shall turn as white as snow), the grasshopper shall be a burden (The strength you

once enjoyed is but a memory). All desire shall fail because man goeth to his long home in heaven. And the mourners will go about in the streets.

Remember now thy Creator in the days of thy youth, or ever the silver cord be loosed or the golden bowl be broken at the fountain, or the wheel be broken at the cistern (Life is but oil and water spread over time.) Then shall dust return to earth as it was, and the spirit shall turn unto God who made it.

Ranges are: Soprano 1, D1–a2; Soprano 2, C1–f2; Alto 1, g#–e flat2; Alto 2, g–c2. (4:45) #4 MED.+

"Vanity of Vanities"

"Vanity of Vanities" comes from the second half of Ecclesiastes 12 in the Holy Bible. "Remember thou thy Creator," is of a streamlined contrapuntal nature, while "Vanity" is in an avant-garde idiom. Both pieces share a percussion accompaniment as well as a related text; so there is a strong enough element of unity to allow them to be performed in different places on the same program, or one after the other without pause.

The purpose intended by the composer is not so much to impart the familiar text, but more to portray the frustration of lifetime pursuits through jumbling rhythms and musical lines. There are four primary melodic lines, each bearing a share of the text and each added to the next as the piece unfolds.

"Vanity of vanities," saith the preacher!
And moreover, because the preacher was wise, he still taught the people knowledge.
He sought out, and set in order many proverbs.
The preacher sought to find out acceptable words
and that which was written was upright,
even the words of truth.

The words of the wise are as goads and as nails fastened by the masters of assemblies.
They are given from one shepherd.
My son, be admonished, of making many books there is no end;
and much study is weariness of the flesh.
Vanity of vanities, all is vanity.

Let us hear the conclusion of the whole matter:
Fear God and keep His commandments!
God shall bring every work into judgment with every secret thing,
whether it be good or whether it be evil.
All...is vanity.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:49) #4 MED.+

SPINNING SONG, THE (SSAA / 3 interior piano percussionists / pianist) This piece won first prize in a national choral composition contest. The contrast this music can afford to a monochrome treble vocal concert is something to behold.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.

Oh, if you knew the pain I feel, but ah, who ever felt as I?
Never could I doubt him true. All other men might show deceit.
He always said my eyes were blue and always swore my lips were sweet.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:30) #4 MED.+

LA DONA É MOBILE (SSAA / tenor soloist) is an arrangement in barbershop harmony of the great opera aria by Giuseppe Verdi. It provides wonderful contrast to a program of treble voices. When it is performed with staging, as if it were part of an actual opera, the audience enjoys a change of pace from music coming only from the choir risers. This piece is scored in the Sweet Adeline style of notation, something ladies should learn to read.

Ranges are: Tenor, b-flat–f2; Lead, b flat–c2; Baritone, b flat–Ab1; Bass, g–F1 (3:00) #3 MED.

MARCH OF LIFE, THE (2 treble voices / piano / percussion: crash cymbals, triangle, finger cymbals, small and large drums). This piece may be sung by both changed and unchanged voices. It may also be done by male, female or mixed groups.

March along. Sing a song.
Wonderful things are in a lifetime.
First, we're young; then we're old! What's in between is not foretold.

Every soul has a goal. Shall we all strive for fame and glory?
Time is lost; that's the cost. Who, in the end, will tell our story?
Moments fly! Life goes by.
Short is our time to raise a family.
Children grow; then they go! What lies ahead, we never know.

March along. Sing your song.
What is more precious than your lifetime?
First, we live; then we die. There is a reason why.
We're under our Creator's watchful eye. WD

When used as a processional, percussion is to be hand-carried and tempo variations are to be ignored.

The range is from C1 to Eb2. (2:00) #2 EASY

MOCKING BIRD, THE: (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er her grave.
Listen to the mocking bird! Listen to the mocking bird!
He is singing where the weeping willows wave.

'Twas in the mild September, when the mocking bird was singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: Soloist, D1-a2; divided Soprano 1, C#1-F#2; divided Soprano 2, C#1-e2;
Alto 1, a-d2; Alto 2, a-b1 (4:20) #3 MED.+

HANUKKAH (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of "The Festival of Lights," Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we praise.

Light the first candle, for eight days of praying.
Light the second candle, for eight
days of swaying as we dance in a celebration, remembering the miracle that saved
our nation.

Light the third candle, for eight days of singing.
Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers
and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of
darkness and evil who ruined God's temple and defiled His law.

Hanukkah is here now, attesting to his courage.
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.
Light the sixth candle, for eight days of staying in touch with our families and those
who love us, thankful it's not Antiochus, reigning above us.
Light the seventh candle, for eight days of resting.
Light the last candle, for eight days of testing our "Feast of Light" to renew our
dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we
praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional Israeli music. The melodic lines are easy and so is the harmonic language. The piece is excellent to include on a program of Christmas music.

The ranges are C1–e flat2. (2:20) #3 MED.-

PRESIDENTS, THE

THE BOLD SIR GEORGE

The Bold Sir George (unison or simple two-part treble voices with piano accompaniment) is excellent for children to sing. Chord symbols are added to the piano score for those who are less proficient at the piano.

When America was but still a dream, her people had no self-esteem.
An English king put a tax on tea and took away their liberty.
When a man named George, came on the scene, he said the king was much to mean,
so he raised an army out of just plain folk and vowed to break the tyrant's yolk.

He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.
His name was General George Washington.

The soldiers learned that fighting was no fun, but still they followed Washington.
He taught them how to fight and how to win, so our great nation could begin.
He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.
His name was General George Washington,
The bold, Sir, the bold Sir, the bold Sir George. WD

The range for part one is D1–e2. Part two's range is D1–G1 (2:00) #2 EASY

MARCHING TO GLORY

Abraham Lincoln is honored in this song for unison treble voices. One can hear the trumpet imitation in the piano part. Chord symbols are supplied for those who need an easy arrangement.

Marching to glory, Abe Lincoln once said:
"This land will be free before I am dead, and be a nation with liberty and justice for
all that, under God, will never fall."

We're marching to glory, America!
We're marching to glory with God on our side! WD

The range is D1-e2. (1:00) #1 VERY EASY

***PRAISE YE THE LORD** (3-part) is a marvelous processional canon for any voice combination. One of Germany's great composers, Georg Phillip Telemann, wrote this

piece, and Wallace De Pue, Sr., arranged it. As an anthem in church or as a concert piece, this work is excellent. As a processional, it has few peers. Both English and German texts are present. This piece is one of Alfred Publishing's best sellers (Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999) It may be ordered by title. The order number may be SV8926.

Praise ye the Lord! O praise the Lord!
With all my heart will I praise Him.
While I shall live, I want to praise the Lord with all my heart, and glorify His name.
Praise ye the Lord! O praise the Lord and glorify His name!

The range is C1–e2. (1:52, once through) #2 EASY

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999). It may be ordered by title. The order number may be SV8640. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue, Sr., arranged it. Both English and German texts are present. As a processional, this piece is tops!

This piece is a "best seller" for Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999); its order number may be 51396. and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. This piece may be ordered by title.

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1) - indefinite duration - #2 EASY

MUSIC FOR MIXED VOICES IN LESS THAN FOUR PARTS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number to indicate its level of difficulty; a plus means more and a minus, less.

A title bearing an asterisk indicates that a recording is available upon request.

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E1-D2 for both treble voices. (3:24) #2 EASY

PRAYER TO THE MUSE, A (unison or two-part singing by treble voices / piano. Another arrangement is for S and A or T and B voices. When sung in unison, the second voice may be transferred to the right-hand part for the pianist. When the piece is sung in two parts, the pianist has the option of playing both the treble and bass staves or using both hands on the music in the bass staff. This piece may serve as a secular benediction for the end of a concert of music.

This prayer is not a religious work, but it has that character. The piano part emits an "antique flavor" that will entice a listener. The music should be sung in English; however, the musical message may be easily understood by an international audience. The poetry is in simple iambic pentameter. The music is an example of lyrical simplicity. Anyone who has taken two years of piano lessons should play the keyboard part very well.

Let me bathe in music when the heart within me falls.
Let me feel the sound vibrations touch against the walls.
Let great music thrill me as I live from day to day.
Let me witness beauty when an instrument will play.

Hear my prayer, O lovely muse who calms my anxious soul.
Help me share your radiant voices.
Let it be my goal.
Forever more, I say amen. WD

This piece is also arranged for treble and bass voices. Vocal ranges for Tenor voice is: B-F1; for Bass: B flat-C1

Ranges are: Treble Voice, F1-f2; Bass Voice, c-C1 (2:00) #2 EASY+

TWO FROTTOLE

The *frottola* (fruit) was a favorite kind of music and poetic form for Northern Italian composers of the late 15th-and early 16th-centuries. The style of the *frottola* is choral, in three or four parts. The melody is featured while the lower parts accompany. Often, instruments were used to accompany instead of voices. The *frottola* was the forerunner of the madrigal.

1. Destiny

O my blind and cruel fate, continually nourished by sorrow,
O misery that is my life, sad harbinger of my death.
I am more sorrowful and unhappy than anyone who lives.
I am the tree the wind blows down because it no longer has roots.
It is well and truly said that evil walks with him who has an evil destiny.

Ranges are: Soprano and Alto, E1-e2; Tenor e-F1; Bass, A-a (1:30) #2 EASY

2. Non Val Agua (Water Avails Not)

Here is a highly unusual frottola, inasmuch as the alto may or may not be included in a performance. Frottole were in three or four voices; this one may be in either three or four.

Water avails not for my great fire which is not quenched by tears.
On the contrary, it increases more, the more I weep.
My fire has become such a habit that it even increases by tears
and takes on greater power when my purpose does not succeed.
And my fire is like the fish which has its proper place in the water.
Water avails not for my great fire which is not quenched by tears.

Ranges are: Soprano, E1-e2; Alto (if used), C1-b2; Tenor e-E1; Bass, G-b (1:30) #2
EASY

THREE BIBLICAL PSALMS (canons):

This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.

143, "Hear my prayer, O Lord! Give ear to my supplications.
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

This psalm is for general use by any vocal combination of three parts.

The range is a–d2. (1:50 to 2:22, with repeat.) #2 EASY

146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.
I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

This psalm is in three voices and for general use or for Thanksgiving.

The range is C1–e2. (0:58) #2 EASY

149, "Sing unto the Lord a new song, and His praise in the congregation of saints!
Alleluia!"

The range is C1-f2. (0:37) #1+ VERY EASY+

HAVA NAGILA, "Let us dance and be happy!" (3 voices/piano/tambourine)
This is an old Jewish song that inspires a positive attitude in those who hear it. For contrast on a choral program, it is highly recommended. The augmented second, an interval found in much Israeli music, is an element of color for every voice part in this arrangement. *Hava Nagila* is to be sung in Hebrew. A pronunciation guide is on the score.

Ranges are: Voice 1, C[#]1–e2; Voice 2, a–c2; Voice 3 (T or B), f–D1. (2:45) #3 MED.

***ALL OF GOD'S CHILDREN** (3-voice jubilee song) The piano part is a rhythmic delight. Young people enjoy singing "All of God's Children," and audiences favor such pieces on choral programs.

I got a robe! You got a robe! All of God's children got a robe!
When I get to heaven, gonna put on my robe and gonna walk all over God's heaven.

I got a crown! You got a crown! All of God's children got a crown!
When I get to heaven, gonna put on my crown and gonna walk all over God's heaven.

Everybody talkin' 'bout heaven ain't goin' there.

I got a song! You got a song! All of God's children got a song!
When I get to heaven, gonna sing out my song and gonna walk all over God's heaven.

Everybody talkin' 'bout heaven ain't goin' there.

Gonna fly all over God's heaven!

Ranges are: voice 1, Db1–c2; voice 2, b flat–2; voice 3 (T or B), f–D1; (1:35) #2 EASY

“REJOICE IN THE LORD” (Psalm 33 – SAB / organ) is an old-fashioned, climactic "barn burner"; that is, it generates great enthusiasm for both the singers and listeners. The organ part is well within the performance abilities of anyone who has taken organ lessons. When it is practical to join the male sections for a particular service, this piece can give the impression of strength and joy that is needed.

Rejoice in the Lord, ye righteous!
Praise the Lord with harp and sing unto Him a new song!
For the word of the Lord is right, and all His wondrous works are done in truth.

Ranges are: Soprano, F1–a2; Alto, a–d2; Bass/Tenor, c–D1 (1:30) #3 MED.

HANUKKAH (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take *the shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we praise.

Light the first candle, for eight days of praying. Light the second candle, for eight days of swaying as we dance in a celebration, remembering the miracle that saved our nation.

Light the third candle, for eight days of singing.

Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of darkness and evil who ruined God's temple and defiled His law.

Hanukkah is here now, attesting to his courage.

How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.

Light the sixth candle, for eight days of staying in touch with our families and those who love us, thankful it's not Antiochus, reigning above us.

Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our "Feast of Light" to renew our dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!

Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional Israeli music. The melodic lines are easy and so is the harmonic language. The piece is excellent to include on a program of Christmas music.

The range is: C1–e flat2. (2:20) #3 MED.

HOLIDAY SONGS (excluding Christmas)

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A plus means a little more than the number expressing difficulty; a minus means a little less.

***AMERICA** (SATB / piano, or 3 Bb trumpets / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue, Sr., to stir the spirit of Americans as they listen.

This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.

America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife who more than self their
country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly with any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

***SEPARATION** (SATB, divided voices) Halloween, contemporary. The poet, Sidney Johnson, wrote a poem about a soul becoming lost after being freed from his/her body by death. Wallace De Pue, Sr., set the poem so that it would be appropriate for a late Fall concert. There are eerie contemporary choral effects that audiences enjoy.

I am alone.
Life is done, and the pit of hell opens.
Tortured faces, all about, looking through me!
Do they wonder who I am?
They give no sign.

They see my terror.
Why don't they speak?
I hear nothing!
I feel nothing!

I am alone and I cannot move, and so are all of these dead,
but just enough to know we are not alive.

I am alone.
And as another wisp of human refuse joins us, I look through him.
I can give no sign.

I am alone.

Ranges are: Soprano, C#1–a flat2; Alto, a–e flat2; Tenor, d–A2, Bass, a–Db1. (3:30) #4 MED.

HANUKKAH (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we praise.

Light the first candle, for eight days of praying. Light the second candle, for eight days of swaying as we dance in a celebration, remembering the miracle that saved our nation.

Light the third candle, for eight days of singing.

Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of darkness and evil who ruined God’s temple and defiled His law.

Hanukkah is here now, attesting to his courage.
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.

Light the sixth candle, for eight days of staying in touch with our families and those who love us, thankful it’s not Antiochus, reigning above us.

Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our “Feast of Light” to renew our dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!

Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional Israeli music. The melodic lines are easy and so is the harmonic language. The piece is excellent to include on a program of Christmas music.

The range is: C1–e flat2. (2:20) #3 MED.

IN MEMORIAM A.H.H. (SATB/piano) is highly appropriate for the Winter Solstice (Dec. 22), but may also be used for New Year’s Eve or general use. This is an audience friendly modern piece with a piano accompaniment that imitates a variety of bell sounds. The text by Alfred Lord Tennyson is:

Ring out wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;

Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the new.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes;
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand,
Ring out the darkness of the land,
Ring in the Christ that is to be.

Ranges are: Soprano, Eb1-a flat2; Alto, g-d2; Tenor, d-A flat1; Bass, b flat-D1 (5:45) #3
MED.+

TOMORROW SHALL BE MY DANCING DAY (SATB), is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26100. Contact collavoce.com .

Wallace De Pue's arrangement of this traditional carol sets the essence of the story of Christ with traditional harmony. "Sing Oh, my love," the refrain, is beautiful and haunting. This work is excellent for use in concert or in church during the Easter season.

Tomorrow shall be my dancing day.
I would my true love so did chance to see the legend of my play
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

For thirty pence, Judas me sold.
His covetousness for to advance,

“Mark whom I kiss, the same do hold!
The same is He shall lead the dance.”

Then hanged upon a cross, I was.
There, a spear my side did glance.
Then flowed there forth both water and blood
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

Ranges are: Soprano, D1–g2; Alto, b–c2; Tenor, f#–E1; Bass, G–a. (1:52) #3 MED.

***HOSANNA 1:** (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam) Christmas or Easter, sacred. This exciting piece gives the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, “Blessed is he who cometh in the name of the Lord.” Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1–a2; Alto, b flat–d2; Tenor, c–F1; Bass, F–D1. (3:45) #3 MED.

***O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this music to be appropriate for general use, Easter or Christmas. This piece is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!
Let every living thing with heart and voice, like bells of silver, ring!
Take comfort that this day to man doth bring joy!
Let lute and shawm sound in sweet delight!
Joys of Christ, recite this day!
Rejoice! With heart and voice, rejoice!

Ranges are: Soprano., C1–b flat2; Alto, a–d2; Tenor, d–G1; Baritone, c–D1; bass, F–D1 (1:55) #4 MED.+

***CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

***MILES LANE/CORONATION** SATB+descant for soprano voice or treble instrument/ Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal 1982 of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e-flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

***GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is

published by Picardie Court Publications (www.wallacedepue.com). As an opening number, the audience will respond immediately and afford its attention. This work was taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father,
Alleluia!
Lord, we give thanks and glorify Thee. Glory be to God on high! WD

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.+

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic; the musical language is contemporary; and the rhythm is asymmetric. Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply *Soli Deo Gloria!*

Ranges are: Soprano, D1–b2; Alto, g–c#2; Tenor, f–F1; Bass, B–C#1. (2:20)

HOLIDAY SONGS FOR CHILDREN

Asterisks show that there is a recording available upon request.

- “The Barnyard Operetta” (unison voices–piano) requires role-playing and may be done as a skit with costumes in an assembly near Thanksgiving Day. #3
- *“Hanukkah” (two voices–piano) This piece tells the story of the ancient miracle that is still celebrated by the Jewish people. #3
- *“Harry Wuzanelf” (two voices–piano) is a Xmas song about Santa’s newest elf, Harry, who is taller than a horse and weighs more than half a ton! #2\“
- Wind Songs”* (double chorus: voices 1-2-3 & voices A-B-C). This canon may be arranged in a variety of ways by the choir director. #5
- *“Long Ago on Christmas Eve” (unison or two voices–piano–optional small percussion instruments: finger cymbals, triangle, suspended cymbal, and tambourine) When two parts are employed, the piano is tacit; only percussion is used to accompany. This song is excellent to use as a processional. #2
- “Let’s Build a Snow Man!” (unison voices–piano) is a New Year’s Day action song for marching while in the classroom. #1
- “Georgie’s Pearl” (unison voices–piano) is for St. Valentine’s day. It tells about a boy with a speech impediment who tries to interest a “special girl.” #2
- “Kelly Green” (unison voices–piano) is a St. Patrick’s Day song that can be used as an exciting, fast action classroom game. #3
- “*April” (two voices–piano) may be sung on April Fool’s Day or anytime during that month. It is a slow, beautiful song. #3 If “April” is combined with the “Kelly Green,” an arrangement also in two parts, the effect is exciting. #5

“The Easter Bunny Hop!”* (unison voices–piano) is for dancing; there is a boogie-woogie piano accompaniment. Choreography should be added. #4

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 MED.

REAL “TURKEY!” A–The Barnyard Operetta–(unison voices–piano, including chord symbols) is a story about an arrogant turkey and his two friends, the duck and the chicken. The piece is in two sections, each of which may stand alone. The first section may end at measure 32 if only a simple song is needed. Performing both sections may require role-playing in the form of a skit–with or without costumes–in an assembly near Thanksgiving Day.

Once there was a turkey, “very proud,” they say.
He strutted ‘round the barnyard, in such a “smarty” way,
until he saw the farmer lift an axe, both sharp and strong.
He hid himself in a corner and sang this frantic song:

“Oh, my gobble!” said the turkey, I’m as scared as I can be!
Oh, my gobble!” said the turkey, “Will you please not look at me!”

“Come,” said the farmer, “you’re a fine one I must say.
You’re invited to our dinner on Thanksgiving Day.”

O the duck said, “Quack, quack, quack.”

And the chicken said, “Cluck, cluck, cluck,”

And the Turkey said, “Gobble, gobble, gobble, gobble, gobble, I think that I’m in luck!”

“Quack, quack?” said the duck.

“Cluck, cluck?” said the chicken. “Why do you think it’s you they’re a-pickin’?”

Then the duck said, “Quack, quack, quack?”

Then the chicken said, “Cluck, cluck, cluck?”

“Well maybe you’ve heard I’m the Thanksgiving Bird, of all other fowls I’m winner!
On Thanksgiving Day, the farmers say they’re having ME in for dinner. Gobble, gobble!”

Then the duck said, “Quack! Quack! Quack! Quack! Quack!”

Then the chicken said, “Cluck! Cluck! Cluck! Cluck! Cluck!”

“You quack!” said the duck.

“Dumb cluck!” said the chicken. “When you get there, you WILL take a lickin’! Slurp!”

Then the duck said, “Quack. Quack. Quack.”

Then the chicken said, “Cluck. Cluck. Cluck.

So maybe we’ve heard you’re the Thanksgiving Bird, ‘cause all other fowls are thinner!
On Thanksgiving Day, the farmer may they’re having you IN for dinner. Gobble,
gobble!”

“That’s right!” said the duck and the chicken. WD

The range is: C1-d2 for grades 3 and 4 (3:17) #3 MED.

IF WERE A WITCH... (unison/pno)–Halloween–This song has given the pianist the option of playing by chord symbols or by keyboard notation. Much music theory may be taught through defining the various items of notation. One may take the piece system-by-system and explain each item of notation, non-stop; then s/he may point to the items measure-by-measure, in random order and ask the children what they can remember. A "credit point" may be offered for each correct answer.

If I were a witch, I'd laugh (hee, hee, hee).

If I were a cat, I'd meow (meow).

If I were a ghost, I'd be an awful host and scare everybody NOW!

Hee, hee, hee. Meow, meow. Jack-o-lantern, take a bow!

Hee, hee, hee. Meow, meow.

I'd scare everybody...

If I were a bat, I'd fly (flap, flap, flap).

If I were an elf, I'd cry (boo hoo).

If I were a pumpkin, I wouldn't be a bumpkin, I'd make me a pumpkin pie.

If I were like Frankenstein, (clomp, clomp), I'd make little children whine: (Help!
Help!)

If I were the Mummy, I'd be so mean and crummy, I'd send shivers up your spine!

Hee, hee, hee. Meow, meow. Jack-o-lantern, take a bow!

Hee, hee, hee. Meow, meow.

I'd scare everybody...NOW! WD

The range is from D1-d2, (2:30) 3rd grade. #3 MED.

KELSEY’S CANON Thanksgiving, or any feast day (three voices in any combination), is presented as a “round”—and as a complete composition based on a canon—in the same

score. The formal element is “mi, fa, mi, re,” and their transpositions, throughout the entire piece. It is hoped that the teacher will familiarize the children with “Form” in music, using this simple canon. S/he then may ask the children to discuss “Three Blind Mice,” in terms of form.

Thank you, Lord, in heaven above, for your all-embracing love.
Thank you for our bread today.
Thanks for listening while we pray,
And thank you, Lord, in every way,
for all of those we love. WD

The range of this simple canon is: Eb1-e flat2 for first grade (3:30) EASY; for the complete composition, it is: C1-e flat2. for fifth grade (4:07) #3 MED.

LET’S BUILD A SNOWMAN! (voice/piano)—New Year’s Day—In two rows, the children march side-by-side as they sing. On the word “pat,” children in row 1 “freeze,” while those in row 2 pretend to pat snow into place on the snowman. On the following verses, they pat snow on the legs, shoulders and head. Roles are reversed on each stanza. Antiphonal singing should be explained and employed; precise rhythm should be encouraged.

Let’s build a snowman! Let’s build a snowman! Let’s build a snowman!
Let’s build a snowman: pat, pat, pat.
Let’s build his snow legs! Let’s build his snow legs! Let’s build his snow legs!
Let’s build his snow legs: pat, pat, pat.

Let’s build his shoulders! Let’s build his shoulders! Let’s build his shoulders!
Let’s build his shoulders: pat, pat, pat.
Let’s put his head on! Let’s put his head on! Let’s put his head on!
Let’s put his head on: pat, pat, pat.

Let’s call him “Happy”! Let’s call him “Newt”!
Call him “Happy Newt Year.” That would be cute.

Let’s build a snowman! Let’s build a snowman! Let’s build a snowman!
Let’s build a snowman: pat, pat, pat. WD

The range is: Eb1-e flat2 (3:00, with repeats; 0:40, without repeats)—grades 1 & 2
#2 EASY

MARTIN LUTHER KING, JR. (unison voices/piano) was written for Martin Luther King Day, in honor of a leader of peace. Because he was a black man, the “blue notes” and syncopation of jazz were used along with remnants of America’s national anthem. Through these means, children may become familiar with the term “counterpoint” and understand how it sounds.

Martin Luther, Junior, went up—on a mountain—in a dream that he had one night.
Up, on the mountain, he could see forever, and he knew what he saw was right.
Black men and white men were living together in a land that was kind and free.
Martin Luther King was a brother to all, and a brother to you and me.

Martin Luther King is alive, in heaven, and is watching his dream come true.
His dream of a nation that is free for everyone depends on me and you—or you and
me!

Martin Luther King, Junior, saw us all as brothers, and like brothers, we should be;
so let's join hands and remember his model of peace and humility.

The range is: C1-d2. (1:32) for grade 4 #3 MED. WD

HANUKKAH (narrator / two-part treble voices / piano / light percussion, or SATB-
piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this
piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God
we praise.

Light the first candle, for eight days of praying.

Light the second candle, for eight days of swaying as we dance in a celebration,
remembering the miracle that saved our nation.

Light the third candle, for eight days of singing.

Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers
and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of
darkness and evil who ruined God's temple and defiled His law.

Hanukkah is here now, attesting to his courage.
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.

Light the sixth candle, for eight days of staying in touch with our families and those
who love us, thankful it's not Antiochus, reigning above us.

Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our “Feast of Light” to renew our
dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we
praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional
Israeli music. The melodic lines are easy and so is the harmonic language. The piece is
excellent to include on a program of Christmas music.

The ranges are C1–e flat2. (2:20) #3 MED.

PATRIOTIC WORKS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. Underlining indicates the actual title of the piece under consideration. A title bearing an asterisk indicates that a recording is available upon request.

***TO AMERICA FROM HER FATHERS** (One or two voices / flute, or appropriate treble instrument / piano) is a patriotic song with contemporary harmony whose text, an acrostic poem, is written to America, much as a father would write to his child:

America, may you stay young as ages come and go.
May God be always on your side to help you as you grow.
Equality is meant for man; so honor God's desire!
Reach up and hold aloft the lamp of liberty's pure fire!
Imagine, as your fathers did, what wonders are in store!
Convince the world that love and peace can reign for evermore!

A song of hope must still be sung for those involved in war.
Compassion for the common man has made your image great.
In countless thousands, common men have entered through your gate.
Remember what their colors were: black, yellow, brown and white.
Embrace all men, for every one is vital to your might.
May no one think that liberty, alone, caused you to be.
A poet's line expressed the truth: "God shed His light on Thee." WD

Ranges are: D1–d2; therefore, the piece may be done by any combination of voices, as a unison anthem or even as a solo with accompaniment. (4:25) #1 VERY EASY+

GOD OF OUR FATHERS (SSAATB+descant/unison children's voices, or trumpet in C/optional piano or organ) The national hymn, is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com . This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band
of shining worlds in splendor through the skies, our grateful songs before Thy throne arise.
Thy love, divine, hath led us in the past.
In this free land, our lot is cast.
Be Thou our ruler, guardian, guide, and stay.
Thy word is our law, Thy paths our chosen way.
Refresh Thy people on their toilsome way.
Lead us from night to never ending day.
Fill our lives with love and grace divine.
And glory, laud and praise be ever Thine.

Ranges are: Children's voices, a2–g2; Tenor, e–F1; Baritone, G–C1; Bass, F–C1 (2:00)
#3 MED.

MY, O MY, OHIO! was written in honor of the 2003 Ohio Bi-centennial so that it can be sung by practically any choral group. The text is full of the various symbols adopted by the state of Ohio: BIRD, Cardinal; TREE, Buckeye; FLOWER, Scarlet Carnation, etc. The poem is one of appreciation for living in such a great state. The melodic line lingers in one's memory. The harmonic language is traditional. The piano part is optional and, if used, can be played by any pianist capable of playing from a hymnal.

My O My, Ohio, what a wonderful home you always are for me.
You're the state that I know is a model for a nation strong and free.
I hear the cardinal in the morning, perched on my highest tree,
the one with all the buckeyes as lucky as they can be.
I have a fresh, scarlet carnation, a symbol that all is well.
Your emblematic flower looks fine in my lapel.

My O My, Ohio, what a wonderful home you'll always be for me.
You're the state where I owe my allegiance to the pennant all can see.
Ohio flint is on my finger, in a ring of solid gold;
It's a gemstone I am proud to wear as a member of the fold.
I see the white-tailed deer go running. I see ladybugs fly away.
I drink some cold tomato juice and really make my day!

My O My, Ohio, what a wonderful home you've always be for me.
There is nowhere else on Earth I'd rather be. WD

Ranges are: Soprano, F#1–e2; Alto, b–d2; Tenor, f#–E1; Bass, A–D1 (3:15) #2 EASY+

***WE ARE ONE** America's Day of Wrath" (SATB) Dr. Cheryl Sawyer penned the following text to express her feelings about the terrorist attack on 9-11-01. This powerful poem has inspired a moving piece of music based on the chant, "*Dies Irae*," that will have a profound effect on any singer or listener

As the soot and dirt and ash came down, we became one color.
As we carried each other down the stairs of the burning building, we became one class.
When we lit candles of waiting and hope, we became one generation.
As the firefighters and police officers fought their way into the inferno, we became one gender.
As we fell on our knees in prayer for strength, we became one faith.
As we shouted words of encouragement, we spoke one language.
As we gave our blood in lines a mile long, we became one body.

As we mourned the great loss, we became one family.
As we cried tears of grief and pain, we became one soul.

As we retell, with pride, the sacrifice of heroes, we become one people.
We are one color, one class, one generation, one gender, one language, one body, one
family, one soul, one people.
We are the power of one, united!
We are America!

Ranges are: Soprano, E1-a2; Alto, a-d2; Tenor, d-F#1; Bass, Bb-D1. (2:50) MED.+

PRESIDENTS, THE

THE BOLD SIR GEORGE

The Bold Sir George (unison or simple two-part treble voices with piano accompaniment) is excellent for children to sing. Chord symbols are added to the piano score for those who are less proficient at the piano.

When America was but still a dream, her people had no self-esteem.
An English king put a tax on tea and took away their liberty.
When a man named George, came on the scene, he said the king was much too mean;
so he raised an army out of just plain folk and vowed to break the tyrant's yolk.

He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.
His name was General George Washington.

The soldiers learned that fighting was no fun, but still they followed Washington.
He taught them how to fight and how to win, so our great nation could begin.
He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.
His name was General George Washington,
The bold, Sir, the bold Sir, the bold Sir George. WD

The range for part one is: D1-e2. Part two's range is: D1-G1 (2:00) #1 EASY

MARCHING TO GLORY

Abraham Lincoln is honored in this song for unison treble voices. One can hear the trumpet imitation in the piano part. Chord symbols are supplied for those who need an easy arrangement.

Marching to glory, Abe Lincoln once said:
"This land will be free before I am dead, and be a nation with liberty and justice for
all, that, under God, will never fall."

We're marching to glory, America!
We're marching to glory with God on our side! WD

The range is: D1-e2. (1:00) #1 VERY EASY

***AMERICA** (SATB/piano, or 3 trumpets in Bb/2 horns in F/trombone/tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife
who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

GLORIOUS VICTORY! (SATB/organ or piano or brass quartet/two trumpets in Bb)
The first trumpet part has optional notes for less advanced performers. Parts for the instruments: trombone/tuba or trombone 2 and snare drum) may be purchased from Picardie Court Publications. For a special event, such as Memorial Day, this work will move listeners. This piece is dedicated to armed service personnel who have defended the United States of America in wars past and present.

Our soldiers have succeeded, but have taken neither treasure nor land.
There were many slain in battle who followed those in command.
There were many writhing in anguish who could not fully understand the phrase,
"glorious victory."

Let them rest! Now, let them rest.
Through summer heat and winter cold, their deeds of valor will be told.
Though countless years may pass away, our nation still shall mourn, this day,
while brave young men and women we honor, rest.

Many years have gone by, while we have patiently waited for peace.
Glorious victory will come to the world when all war and strife shall cease.

Then, at that time, we will know what it is to have "Glorious Victory." WD

Ranges are: Soprano, E1-a2; Alto, a flat-B1; Tenor, c#-F#1; Bass, A-D1 (3:15) #3
MED.

THE AMERICAN MEN (TTBB) is a virile, patriotic piece that was composed to honor the American soldiers who protect our country. It moves along as would a march, and should be sung with gusto. This piece would make a fine show opener.

Brothers, join in a solemn prayer for our nation to free.
We were made by a loving God who endowed us with equality.
We agree to respect the rights of all nations, colors and creeds.
We are men of a daring nature, meeting America's needs.
We are always faithful to our promise, always loyal to our land.
We are always mindful of our motto, "In God we trust, by Him we stand."
Love, life, liberty, and honor are values every man holds high.
May Old Glory be the sponsor of worldwide peace, as time goes by.
We will move with a mighty force if our freedom is ever denied.
We are the sons of a Holy Father who is America's guide. WD

Ranges are: Tenor 1, e flat-A flat 1; Tenor 2, c-F1; Bass 1, A-D flat 1; Bass 2, G-b flat
(2:00) 3 MED.-

TENTING TONIGHT (SSAATTBB/piano) is Wallace De Pue's arrangement of Walter Kittredge's composition and poem that was popular during the American Civil War. The arranger read the poetry with tears in his eyes as he felt great compassion for the soldiers on both sides of the contest. Their story lies between the lines of the text. To fully express the emotion of the poem, the arranger was compelled to write in eight vocal parts. This piece can make a valuable contribution to any choral program, especially one with a patriotic theme.

We're tenting tonight on the old campground.
Give us a song to cheer our weary hearts, a song of home and friends we loved so dear.
Many are the hearts that are tenting tonight on the old campground, wishing for the war
to cease.
Many are the hearts that are looking for the right to see the dawn of peace.

We're tenting tonight on the old camp ground, thinking of days gone by,
of folks at home that gave us love, and tears that said, "Good-bye."
Many are the hearts that are weary tonight, wishing for the war to cease.
Many are the hearts that are looking for the right to see the dawn of peace.

We're tired of the war on the old campground.
Many are dead and gone.
There are brave and true who have left their homes.
They all have been gone too long.

We're fighting tonight on the old campground.
Many are lying near.
Some are dead, and some are dying.
Many are in tears.

Many are the hearts that are weary tonight, wishing for the war to cease.
Many are the hearts that are looking for the right to see the dawn of peace.

Ranges are: Soprano, E1-e2; Alto, a flat-B1; Tenor, c-E1; Bass, F-C#1 (6:00) #2 EASY+

RELIGIOUS CONCERT OR CHURCH SERVICE PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. Underlining indicates the actual title of the piece under consideration. A title bearing an asterisk indicates that a recording is available upon request.

***AMERICA** (SATB/piano, or 3 trumpets in Bb/2 horns in F/trombone/tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife
who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1-f2; Alto, b-c2; Tenor, d-F1; Bass, G-C1 (3:45) #3

***GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications (www.wallacedepue.com). As an opening number, the audience will respond immediately and afford its attention. This work was

taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father, Alleluia!
Lord, we give thanks and glorify Thee. Glory be to God on high!

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.+

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E1-d2 for both treble voices. (3:24) #2 EASY

“REJOICE IN THE LORD” (Psalm 33 – SAB / organ) is an old-fashioned, climactic "barn burner": that is, it generates great enthusiasm for both the singers and listeners. The organ part is well within the performance abilities of anyone who has taken organ lessons. When it is practical to join the male sections for a particular service, this piece can give the impression of strength and joy that is needed.

Rejoice in the Lord, ye righteous!
Praise the Lord with harp and sing unto Him a new song!
For the word of the Lord is right, and all His wondrous works are done in truth.

Ranges are: Soprano, F1–a2; Alto, a–d2; Bass/Tenor, c–D1 (1:30) #3 MED.

I FIND MY REST IN THEE (SATB / organ) is for the traditional volunteer choir and organist. It consists of a short choral prelude, a chorale with three verses followed by an organ interlude and a final choral section. One of the verses may be sung as a solo accompanied by humming. “I Find My Rest in Thee” is a peaceful work for general use.

O Jesus, fairest treasure of love beyond all measure, I find my rest in Thee.
Throughout my darkest hour, awareness of Thy power can make my soul stay free.
Though sin has sometimes bound me, when lost, Thy Word has found me.
It makes my soul to see. I find my rest in Thee.

On waking in the morning, I see Thy Word adorning each flower in the field.
The bee is at Thy call. She hovers over all for nature's bounteous yield.
O Jesus, fairest treasure of love beyond all measure, I find my rest in Thee. WD

Ranges are: Soprano, E1–g2; Alto, b–B1; Tenor, e–E1; Bass, G#–b. (2:45) #1 VERY EASY

TRILOGY (SATB) is written for an advanced choir. There is dissonant harmony and counterpoint set to asymmetric meters of five-eight and seven-eight. The text is from I John, in the Holy Bible. There are three parts: God is Light, God is Love and God is Power. The end result of considerable work will be a stunning piece, appropriate for both church and concert use.

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–A flat 1; Bass, G–D1 (3:20) #4 MED.

CALL, THE (SATB / treble-voice soloist / optional piano or organ accompaniment) by poet, George Herbert, and composer, Ralph Vaughan Williams, is arranged in such a manner as to reveal the beauty of both harmony and text.

Come, my way, my truth, my life; such a way as gives us breath; such a truth as ends
all strife, such a life as killeth Death. Come, my light, my feast, my strength,
such a light as shows a feast, such a feast as mends in length,
such a strength as makes his guest.

Come, my joy, my love, my heart, such a joy as none can move,
such a love as none can part, such a heart as joys in love.

The text may be considered sacred or secular, depending on the occasion. Throughout the piece there is a lovely dialogue between the choir and soloist.

Ranges are: Treble Solo Voice, Eb1–e flat2; Soprano, Db1–f2; Alto, a flat–Ab1; Tenor, e flat–Eb1; Bass, Gb–b flat. (2:33) #2+

JESUS, EVEN THE THOUGHT OF THEE (SATB / vocal and/or instrumental obbligato and organ parts, optional) This piece may either be done a cappella or accompanied simply by a guitar, should the prescribed instrumentation not be appropriate for a particular service. For a simple, quiet, lovely piece, this one is hard to beat.

Jesus, even the thought of Thee, could bring all nations peace.
The Bread of Life from Heaven causes pain and strife to cease.
Father, Son and Holy Ghost, let us walk in Thy light.
Our Lord and Savior, Jesus Christ, can teach our world to unite.

Jesus, even the thought of Thee, is hope for all mankind.
The Bread of Life from Heaven calls the world to join in song.
Father, Son and Holy Ghost, mighty three-in-one, our Lord and Savior,
Jesus Christ, said: "Let Thy will be done."

Jesus, even the thought of Thee, protects us from all wrong.
The Bread of Life from Heaven brings us joy and peace of mind.
Father, Son and Holy Ghost, Thy love is understood through our knowing our Lord
and Savior, Jesus Christ, who lives in us for good. WD

Ranges are: Soprano obbligato, Bb1–a flat2; Soprano, Eb1–f2; Alto, C1–Ab1; Tenor, g–Eb1; Bass, Bb–b flat. (3:37) #1 VERY EASY

CHAPEL PRAYER, A (SATB) is a piece designed for loveliness of sound in a service of worship or in a concert. It may be sung either *a cappella* or accompanied by the piano reduction. The melodic lines are very expressive and the text, meaningful: A chorale style harmony is employed. The worshipful atmosphere that “A Chapel Prayer” creates is appropriate to practically any denominational service.

Lord, we need Thy presence in this hour.
Grant us hope and wisdom, through Thy power.
Father, by Thy light, lead us aright.
Keep us in Thy sight and save us from our plight.
O Savior, take us in Thy care.
Love us, though unnumbered sins we bear.
Life is at Thy call.
Let us not fall from Thy grace and perfect love, divine. Amen. WD

Ranges are: Soprano, F1–g2; Alto, D1–c2; Tenor, g–F1; Bass, A–D1 (2:00) #3 MED.

***O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this piece to be appropriate for general use, Easter or Christmas. This piece is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!
Let every living thing with heart and voice, like bells of silver, ring!
Take comfort that this day to man doth bring joy!
Let lute and shawm sound in sweet delight!
Joys of Christ, recite this day!
Rejoice! With heart and voice, rejoice!

Ranges are: Soprano., C1–b flat2; Alto, a–d2; Tenor, d–G1; Baritone, c–D1; Bass, F–D1 (1:55) #4 MED.

NUNC DIMITTIS: SATB (Lord, now lettest Thou thy servant depart in peace.) This piece is perfect to use after the final encore of a program or as the postlude for a service

of worship. “*Nunc Dimittis*” is a lovely contemporary piece that employs asymmetric rhythm and tasteful seventh-chord harmony.

Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation which Thou hast prepared before the face of all people, a light to lighten the gentiles and the glory of Thy people, Israel. Glory be to the Father, and to the Son, and to the Holy Spirit. Amen.

Ranges are: Soprano, D1–a2; Alto, b–d2; g–G1; Bass, G–C1 (1:45) #2 EASY

***ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN** (SATB) is based on a text from the Prayer Book of the Methodist Church. The text is also used for a hymn in the Lutheran hymnbook. The imitative entries, flowing melodic lines and graceful text setting may remind one of pieces written in the Renaissance period. There is rich chromatic harmony employed in this work that is appropriate for setting the text.).

Almighty God, unto whom all hearts are open, all desires known;
Almighty God, from whom no secrets are hid,
 cleanse the thoughts of our hearts by the inspiration of the Holy Spirit.
Cleanse the thoughts of our hearts, that we may perfectly love Thee
 and worthily magnify Thy holy name through Jesus Christ, our Lord. Amen.

Ranges are: Soprano E1–e2; Alto, b–c2; Tenor, f–E1; Bass, F–a. (2:52) #3 MED.-

EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB) is a beautiful homophonic setting of a poem by an unknown Victorian poet. This is appropriate for either concert or church use.

Come, ye disconsolate, where'er ye languish. Come, at God's altar, fervently kneel.
Here bring your wounded hearts. Tell your anguish.
Earth has no sorrow, heaven cannot heal.
Joy of the desolate, light of the straying; hope, when all others die fadeless and pure;
 now speaks the Comforter in God's name saying:
"Earth has no sorrow, heaven cannot cure.

Go, ask the infidel what book he brings us; what charm for aching hearts he can
 reveal, sweet as that heavenly promise hope sings us:
Earth has no sorrow, heaven cannot heal. WD

Ranges are: Soprano, D1–f2, Alto, C1–c2; Tenor, f–E1; Bass, F–C1. (2:09) 2 EASY

YELLOW LARK'S PRAYER (SATB/recorder or flute/large drum/rattles) is based on a poem attributed to the famous Native American chief, Yellow Lark. The beauty of his words is impossible to describe.

O Great Spirit, whole voice I hear in the wind,
and whose breath gives life to all the world,
O hear me! I am small and weak. I need your strength and wisdom.
Let me walk in beauty. Let my eyes behold the red and purple sunset.
Make my hands respect the things you have made.
Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock!
I need strength, not to be greater than my brother,
but to fight my greatest enemy, myself!
Make me always ready to come to you with clean hands and straight eyes;
so when life fades, as the fading sunset, my spirit will come to you without
shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Ranges are: Soprano, Eb1–g2; Alto, a flat–d flat2; Tenor, d–G1; Bass Gb–Db1. (3:45) #3 MED.

CREDO (SATB double choir) is a setting of the Nicene Creed. It is composed with much use of *ostinati*. The composer's use of *ostinati* is appropriate for the text; repetition of the creed brings conviction to the ideas that the creed presents. The total effect of this work is awesome, because of the atmosphere that it creates. "Credo" is suitable for good high school choirs as well as for advanced or professional choral ensembles.

Ranges are: Soprano, E1–b flat2; Alto, b–e2; Tenor, E–F1; Bass, G–C1 (3:30) #3 MED.

O MAGNUM MYSTERIUM (TTBB double men's chorus) was created as an antiphonal piece in Latin. Florid counterpoint and rich harmonies cause an atmosphere of peace and beauty. This is a piece that can provide great contrast to a monochrome program, or begin a concert or service in a novel manner through placing one choir on the stage and another in a balcony. Only excellent choirs should consider this work. The music is not difficult, however, the basses must sing a "Great D" while the tenors must sing a "Bb 1." (2:45) #4 MED.

ODE TO JOY "Joyful, Joyful We Adore Thee" (SATB, soprano obbligato, optional organ or piano and congregation singing), by Ludwig van Beethoven, has been arranged in such a manner as to "bring the house down" with power and excitement. It will require a good strong soprano for the descant. The congregation has the opportunity to join with the choir for the climax of the piece.

Ranges are: Soprano, G1–g2; Alto, C1–e2; Tenor f–F1; Bass, A–D1 (3:02) #3 MED.

MAN OF GOD, THE (SSAATTBB baritone or bass soloist) John Jorn was studying to become a Lutheran minister when he presented a tape recording of his piano improvisation of this piece, with passages from the Bible, to Wallace De Pue, Sr., with a request that an arrangement be made for the Chapel Choir of Capital University in Columbus, Ohio. Jorn sang the solo when the choir went on tour and thrilled everyone who heard the piece. "The Man of God" was dedicated to Dr. Ellis Emmanuel Snyder, director of the Chapel Choir. This music is a monument to Jorn's musical talent. He is deceased.

Thus saith the Lord, our God, "Follow me!"
And he arose and followed Him.
And the Lord, God, said, "Go ye therefore, and teach all nations!"
That is the command of the Lord, our God.

"Before them ye shall stand and guard them through the night.
Ye shall take them by the hand and lead them into light.
Your task will not be easy.
Your cross will not be light, but when the battle ends, we shall have won the fight.
Ye shall build your master's kingdom on Christ, the solid rock.
Ye shall ever tend His children, as the shepherd tends his flock.
When their faith shall fall and weaken, as they cross life's stormy sea,
Ye shall be their shining beacon, and guide them home to me."

Thus saith the Lord, our God,
"He who follows me shall not walk in darkness, but shall have the light of life."
Let you light so shine before men, for thou art a man of God.

Ranges are: Bass soloist, F–F1; (or Baritone soloist, Bb–D#1) Soprano, C1–g2;
Alto, a–d2; Tenor, c–G1; Bass, E–C1. (3:10) #3 MED.

***TRINITY IN MUSIC, THE** (Mixed Voices) is a combination of three pieces chosen for their complementary texts and designed to be one complete composition emphasizing the "three-in-one" concept of the Christian faith. "Ye Watchers and Ye Holy Ones," (SSAATTB and piano) by Athelstan Riley, is a polyphonic offering; "Earth Has No Sorrow That Heaven Cannot Heal" (SATB) is an original homophonic composition; and "Joyful, Joyful, We Adore Thee" (SATB-optional piano and congregation singing), by Ludwig van Beethoven, brings the entire eight-minute work to a powerful climax.

Each of the three pieces has two endings, one to segue into the next movement, and one to finalize itself as an independent work. The piece of three movements may be performed for special occasions and, dissected, be three short anthems that are appropriate for church services.

Ranges are listed under the three titles mentioned above. (Search each title.) #3 MED.

***OUT OF THE DEPTHS** Psalm 130: (SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a “built in organ” effect that soars to spiritual heights. This work was performed by a college choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldest mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #4
MED+

PSALM 130: "Out of the Depths Have I Cried Unto Thee." (SATB)

The great power of this text has inspired many music settings, this one being somewhat traditional in harmony, makes it more accessible for people who sing in less advanced choral groups. This piece may be sung by both high school and college choirs, either in concert or in church. Parallelism is the compositional technique used to provide a sweeping and eerie effect to the music and words. The sound is reminiscent of Russian Church literature.

Ranges are: Soprano, C1-a2; Alto, a-e flat2; Tenor, g-G1; bass G-C1. (1:48) #2+ EASY

WHY AM I HERE? (SATB/piano) is a composition that may be used in church, in concert or for academic ceremonies. The piece was commissioned by Lourdes College, Sylvania, Ohio. The musical style is mildly contemporary and employing contrapuntal, monophonic and homophonic textures.

‘Why am I here?’ is a question I have asked, since I was a little child.
Now, I am grown, and I’ve opened up my eyes to a world that’s going wild!

What I am for, is to study all mankind and to help him all I can.
I must learn every way to meet his needs, and to follow my own plan.

I am here, on Earth, to follow, so that, one day, I can lead.
I am here to be a teacher to the people most in need.

I am here to be a student of the Son of God, above.
I am here to be a servant of all the people in need of love.

What I must do is find a helpless soul and lead him, or her, to light.

What I must do is reason with the hopeless, and make things turn out right.

What I must learn is to make myself a model for those who seek God's grace.

What I will teach is humility and honor to those who take my place.

'Why am I here?' is no longer a question that once puzzled me in my youth.

Now, I know what the answers are for living: love... and faith... and truth. WD

Ranges are: Soprano, Db1–a flat2; Alto, a flat–d flat2; Tenor, b flat–F1, Bass, F–Db1 (4:10) #3 MED.

YE WATCHERS AND YE HOLY ONES, (Psalm 117–SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, principedoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!
O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
Alleluia!
Most gracious, magnify the Lord! Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

The arrangement by Wallace De Pue, Sr., is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1–a flat2; Alto, a flat–G1; Tenor, d–G1; Bass, G–C1 (2:45) #4 MED+

O BE JOYFUL (*Psalm 100–SATB) This piece is contemporary and possesses asymmetric meters with dissonant harmonies, however, it is easy to prepare and sing and has a very positive effect on audiences.

O be joyful unto the Lord, all ye lands.
Serve the Lord with gladness; come before his presence with singing.
Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.
Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and bless His name.

For the Lord is good;
His mercy is everlasting; and His truth endureth to all generations.

Ranges are: Soprano, C1–g2; Alto, a–c2; Tenor, e–G1; Bass, G–C1 (1:40) #3 MED.-

HEAR OUR PRAYER! (SATB) is an unusual setting of a *kyrie* text, inasmuch as its mood is urgent, demanding, and full of terror. The emphasis is on immediacy, as if impending doom is imminent. The music is contemporary in harmony and counterpoint; however, well within the performance capability of a good high school or community chorus. The text is composed of variations of the following lines:

Now, hear our prayer, O Lord!
Lord, have mercy upon us!

Ranges are: Soprano, C1-a2; Alto, b flat-c2; Tenor, c-A1; Bass, A-D#1 (3:10) #3 MED.+

***HOLD MY HAND** (SATB) This piece is a Negro jubilee that is practically unknown. Wallace De Pue, Sr., arranged the music in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with nearly doubling the tempo! The effect is smashing!

Hold my hand. Don't let it go!
You can talk about me, just as much as you please.
I'm gonna talk about you on my bended knees.

When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.
I'm gonna chatter with the Father and argue with the Son.
I'm gonna tell Him 'bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3 MED.

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic; the musical language is contemporary; and the rhythm is asymmetric. Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply "*Soli Deo Gloria*"

Ranges are: Soprano, D1–b2; Alto, g–c#2; Tenor, f–F1; Bass, b–C#1. (2:20) #5 CHALLENGING

KELSEY'S PRAYER (SATB) was written for Dr. Joseph Henry's daughter, Kelsey, to sing with her family at dinnertime. The piece is canonic, starting with only one voice and finally arriving at four voices.

Thank you Lord, in heaven above, for your all embracing love.
Thank you for our bread today; thanks for listening while we pray,
and thank you, Lord, in every way, for everyone we love.

May we show our love for you, in the kindly things we do?
Help us be steadfast and true, until our lives are through.
When that time arrives, at last, and your book reviews our past,
we will go through heaven's door with the Lord whom we implore
to be with us forevermore and govern us with love. Amen. WD

Ranges are: Soprano, D1–d2; Alto, C1–e2; Tenor, d–E1; Bass, G–g. (3:30-4:40) #2
EASY

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is often placed in counterpoint with familiar Christmas carol melodies that are played by the organ or piano; therefore, the piece may be done during the Christmas season. To see the music and hear this piece, use the following Internet address:

Ranges are: Soprano soloist, D1–e2; Soprano, D1–f2; Alto, a–d2; Tenor, c–F1;
Bass, A–C1. (5:30) #3

BLEST BE THE TIE THAT BINDS (SATB / organ or piano / congregation singing) was commissioned by Emanuel Lutheran Church in Lansing, Michigan, for the retirement of the minister, Daniel Buske. This hymn by John Fawcett (1782) and composer Hans G. Nageli (1773-1836), was originally arranged by Lowell Mason (1845). In 2002, it was arranged by Wallace De Pue, Sr., to afford a practical and musical challenge for voices that are found in the volunteer choirs of small churches.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, C1–d2; Alto, g–Bb1; Tenor, d–f2; Bass, A–b flat. (3:39) #2 EASY

JUST AS I AM (SATB / soprano or instrumental obbligato / organ or piano / optional congregation singing) was also commissioned by the Emanuel Lutheran Church in Lansing, Michigan. Wallace De Pue, Sr., arranged this hymn by Charlotte Elliott (1836)

and composer, Wm. B. Bradbury (1849), to provide something to enable both the congregation and choir to honor their departing minister.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, D1–a2; Alto, a–d2; Tenor, d–G1; Bass, F–C1. (4:50) #3 MED.

BIRD, FROG AND TREE CLUB, THE See choral pieces to be performed with instruments for text – (two versions: 1) SATB/symphony orchestra, and 2) SATB/organ or piano) This piece is a major composition with spiritual overtones; however, it is appropriate for secular use as well. Each of the three movements is designed to stand alone without losing its melodic relationship to the piece as a whole. WD

Movement 1, “The Sensible Bird” is for a soprano soloist who plays the role of a bird who tries to discuss how mankind can improve his relationship to nature. The mood of this movement is lyrical and lovely.

Ranges are: Soprano soloist, F1–a2. Soprano, D1–f#2; Alto, a–d2; Tenor, B–G1; Bass, F#–D1 (15:30) #3 MED.+

Movement 2, “The Friendly Frog” is about a frog’s daily challenges as a member of a swamp community. Through all of the frog’s trials, he sings about the joy of life. This movement is quite rhythmic and full of sound affects and tone clusters. There are eight parts that divide. Pitches are secondary in importance to effect.

Ranges are: soprano, E1–a2; alto, g–d2; tenor, e–G#1; Bass, E–D1 (8:00) #3 MED.+

Movement 3, “The Servant Tree” describes itself as the earth’s guardian of life and beauty, sent here by the Creator to enable mankind to breath. His/her voice is heard in the sounds of whispering breezes, rustling leaves and stark, firm, sound structures.

Ranges are: Soprano, F1–a2; Alto, g#–d2; Tenor, d–G1; Bass, a–D1 (10:36) #3 MED.

SECULAR CONCERT PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A plus or minus sign, beside a word showing the difficulty of a piece, adds more or less power.

PRAYER TO THE MUSE, A (unison or two-part singing by treble voices / piano. Another arrangement is for S or A and T or B voices. When sung in unison, the second voice may be transferred to the right-hand part for the pianist. When the piece is sung in two parts, the pianist has the option of playing both the treble and bass staves or using

both hands on the music in the bass staff. This piece may serve as a secular benediction for the end of a concert of music.

This prayer is not a religious work, but it has that character. The piano part emits an "antique flavor" that will entice a listener. The music should be sung in English; however, the musical message may be easily understood by an international audience.

Let me bathe in music when the heart within me falls.
Let me feel the sound vibrations touch against the walls.
Let great music thrill me as I live from day to day.
Let me witness beauty when an instrument will play.

Hear my prayer, O lovely muse who calms my anxious soul.
Help me share your radiant voices.
Let it be my goal.
Forever more, I say amen. WD

The poetry is in simple iambic pentameter. The music is an example of lyrical simplicity. Anyone who has taken two years of piano lessons should play the keyboard part very well.

Ranges are: Treble voice #1, F1-f2; Treble voice #2, c-C1 (2:00) #2 EASY+

ANIMAL FUGUE, THE is all *Sprechstimme* (spoken) in four voices, and may be done by any choir. Audiences respond to it wildly! The piece is in four parts: 1) Teacher, 2) Kitty Kat, 3) Rooster, and 4) snake. A sound byte and a score are available upon request. (1:30) #1+ VERY EASY+

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in *Musick's Handmaiden, Part 1*, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin. Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may! Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay. WD

Ranges are: Soprano, D1-g2; Alto, b-d2; Tenor, d-E1; Bass, G-b. (1:15) #2 EASY+

***ALEXANDER’S LULLABY** (SATB) was written for the birth of the composer’s second son, Alexander, to welcome him into the world with music.

Now close your eyes, 'cause the time has come for sleeping.
I'll sing a song that my mother sang to me.
The melody is easy to remember, and when you hear it, you'll sail on Slumber Sea.

Bye-ah, bye-ah, bye-ah, little baby. Bye-ah, bye-ah, bye-ah, bye, my love.

Bye-ah, bye-ah, bye-ah, little baby. Bye-n-bye-n-bye-n-bye.

Now, while you slumber and revel in you dreaming, I'll read a poem that is beautiful and true.

The words are few, and easy to remember; they simply say how dearly I love you.

WD

The middle part of the piece is based on an 1899 hymn tune by Robert Lowry. Alexander’s grandmother, Dorothy Kallman, used to sing the piece, “Follow On” to him. The musical effect is one of great beauty and peace. It is chiefly a melody accompanied by humming voices.

Ranges are: Soprano, Eb1–g flat2; Alto, g–Bb1; Tenor, Bb–F1; Bass, Gb–b flat. (3:30)
#2 EASY

ENCHANTING WALTZ, AN (SATB) is an arrangement of a piece by Henry Purcell (1659-1695) that was published in *Musick’s Hand-Maid, Part ii*, 1689. The melody is graceful and lovely. The text is a conversation between a lady and a gentleman concerning their plans to join in a dance. All of the parts are melodious and fun to sing. High school or college choirs sound wonderful singing this piece.

“Gentleman tell me, and tell me true,
Is this the dance I promised to you?”

“Beautiful lady, don’t you recall?
I am the one who asked for them all; so come and dance!
The waltz is enchanting; hear how the violin melodies play?
Feel how the rhythm commands us to sway.
Hear how the tunes demand that we stay?”

“Gentleman, will I see you again?
If it shall be, then please tell me when.”

“Beautiful lady, when shall I call, summer or springtime, winter or fall?” WD

Ranges are: Soprano, F#1–e2; Alto a–d2; Tenor, d–E1; Bass, G–a (1:35) #2 EASY+

TWO FROTTOLE

The *frottola* (fruit) was a favorite kind of music and poetic form for Northern Italian composers of the late 15th-and early 16th-centuries. The style of the *frottola* is choral, in three or four parts. The melody is featured while the lower parts accompany. Often, instruments were used to accompany instead of voices. The *frottola* was the forerunner of the madrigal.

1. Destiny

O my blind and cruel fate, continually nourished by sorrow,
O misery that is my life, sad harbinger of my death.
I am more sorrowful and unhappy than anyone who lives.
I am the tree the wind blows down because it no longer has roots.
It is well and truly said that evil walks with him who has an evil destiny.

Ranges are: Soprano and Alto, E1-e2; Tenor e-F1; Bass, A-a (1:30) #2 EASY

2. Non Val Agua (Water Avails Not)

Here is a highly unusual *frottola*, inasmuch as the alto may or may not be included in a performance. *Frottole* were in three or four voices; this one may be in either three or four. #3 MED.-

Water avails not for my great fire which is not quenched by tears.
On the contrary, it increases more, the more I weep.
My fire has become such a habit that it even increases by tears
and takes on greater power when my purpose does not succeed.
And my fire is like the fish which has its proper place in the water.
Water avails not for my great fire which is not quenched by tears. #3 MED.

Ranges are: Soprano, E1-e2; Alto (if used), C1-b2; Tenor e-E1; Bass, G-b (1:30) #2 Easy

GREATHEART (SATB/piano) is appropriate for general use, but highly appropriate for academic ceremonies. The music is “audience friendly,” but modern. One can imagine the hero on a horse when listening to the piano accompaniment imitating various equestrian movements such as galloping, prancing, walking, etc. The text, by John Oxenham is:

*Where are you going, Greatheart,
With your eager face and your fiery grace?
Where are you going, Greatheart?*

“To fight a fight with all my might,
For Truth and Justice, God and Right,
To grace all Life with His fair Light.”
Then God go with you, Greatheart!

Where are you going, Greatheart?

“To beard the Devil in his den;
To smite him with the strength of ten;
To set at large the souls of men.”
Then God go with you, Greatheart!

Where are you going, Greatheart
“To cleanse the earth of noisome things;
To draw from life its poison stings;
To give free play to Freedom’s wings.”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To lift Today above the Past;
To make Tomorrow sure and fast;”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To break down old dividing lines;
To carry out my Lord’s designs;
To build again His broken shrines.”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To set all burdened peoples free;
To win for all God’s liberty;
To ‘stablish His sweet sovereignty.”
God goeth with you, Greatheart!

Ranges are: Soprano, D1-ab2; Alto, ab-c2; Tenor, d-G1; Bass, G-Db1 (3:32) MED.

***WITH RUE MY HEART IS LADEN** (SATB) was published by Moon of Hope Publishing, but is distributed only by Picardie Court Publications. Wallace De Pue, Sr. set music to A. E. Housman’s lovely poem:

With rue my heart is laden, for golden friends I had,
for many a rose-lipped maiden and many a light-foot lad.
By brooks too broad for leaping, the light-foot lads are laid.
The rose-lipped maids are sleeping, in fields where roses fade.

This piece is somber in nature and provides an excellent contrast to a program of up tempo music. The piece is as pensive and delicate as the soul moving text.

Ranges are: Soprano: C1–g2; Alto: g–c2; Tenor: G1–g2; Bass: G–D1. (1:53) #3 MED.

RHYTHM CLOCKS (SATB) is written with each voice singing within a different meter. The composite rhythms that result, give a stunning effect. This is a novelty piece that may fit well between fast or slow pieces for good programming. Young people who

sing “Rhythm Clocks,” are challenged by it, but not beyond their abilities; their rhythmic sense is greatly enhanced. The premiere of this piece was given by children from grades five through eight.

Set a musical clock in motion; turn the wheel and tune the chime.
Make a rhythm to give the notion that the clock is keeping time.
Rhythm is like a clock. Ticking is rhythm.
All clocks have rhythm.
We all know that a clock, any kind of tick-tock clock has a rhythm.
Melody, rhythm is. Counterpoint, rhythm is. Harmony, rhythm is.
Wonderful, that’s what rhythm is!

Now go through the rhythm again, again and a gain and again!
Practice the rhythm.
Practice again on the rhythm.
Make a rhythm to give the notion that the clock is keeping time. WD

Ranges are: Soprano, D1–g2; Alto a–c2; Tenor, c–F1; Bass, B–C1. (2:50) #3 MED+

CALL, THE (SATB / treble-voice soloist / optional piano or organ accompaniment) by poet, George Herbert, and composer, Ralph Vaughan Williams, is arranged in such a manner as to reveal the beauty of both harmony and text.

Come, my way, my truth, my life; such a way as gives us breath; such a truth as ends
all strife, such a life as killeth Death. Come, my light, my feast, my strength,
such a light as shows a feast, such a feast as mends in length,
such a strength as makes his guest.

Come, my joy, my love, my heart, such a joy as none can move,
such a love as none can part, such a heart as joys in love.

The text may be considered sacred or secular, depending on the occasion. Throughout the music there is a lovely dialogue between the choir and soloist.

Ranges are: treble Soloist, Eb1–e flat2; Soprano, Db1–f2; Alto, a flat–Ab1; Tenor, e flat–Eb1; Bass, Gb–b-flat. (2:33) #2 EASY+

YELLOW LARK’S PRAYER (SATB/recorder or flute/large drum/rattles) is based on a poem attributed to the famous Native American chief, Yellow Lark. The beauty of his words is impossible to describe.

O Great Spirit, whole voice I hear in the wind,
and whose breath gives life to all the world,
O hear me! I am small and weak. I need your strength and wisdom.
Let me walk in beauty. Let my eyes behold the red and purple sunset.
Make my hands respect the things you have made.
Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock!
I need strength, not to be greater than my brother,
but to fight my greatest enemy, myself!

Make me always ready to come to you with clean hands and straight eyes;
so when life fades, as the fading sunset, my spirit will come to you without
shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Ranges are: Soprano, Eb1–g2; Alto, a flat–d-flat2; Tenor, d–G1; Bass Gb–Db1. (3:45) #3
MED.

***FATHERLAND, THE** (TTBB / vln. or two woodwinds / optional yodeler) is a unique program offering and will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The singer may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.
In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.
Still, in my mind I see all the friends I had, back in those good old days,
harmonizing with me.

Ranges are: Tenor 1, G1–g2; Tenor 2, d–E1; Baritone, d–D1; Bass, G–C1. (1:53) #3
MED.

***MY, O MY, OHIO!** was written in honor of the 2003 Ohio Bi-centennial so that it can be sung by practically an choral group. The text is full of the various symbols adopted by the state of Ohio: BIRD, Cardinal; TREE, Buckeye; FLOWER, Scarlet Carnation, etc. The poem is one of appreciation for living in such a great state. The melodic line lingers in one's memory. The harmonic language is traditional. The piano part is optional and, if used, can be played by any pianist capable of playing from a church hymnal.

My O My, Ohio, what a wonderful home you always are for me.

You're the state that I know is a model for a nation strong and free.
I hear the cardinal in the morning, perched on my highest tree,
the one with all the buckeyes as lucky as they can be.
I have a fresh, scarlet carnation, a symbol that all is well.
Your emblematic flower looks fine in my lapel.

My O My, Ohio, what a wonderful home you'll always be for me.
You're the state where I owe my allegiance to the pennant all can see.
Ohio flint is on my finger, in a ring of solid gold;
It's a gemstone I am proud to wear as a member of the fold.
I see the white-tailed deer go running. I see ladybugs fly away.
I drink some cold tomato juice and really make my day!

My O My, Ohio, what a wonderful home you've always be for me.
There is nowhere else on Earth I'd rather be. WD

Ranges are: Soprano, F#1–e2; Alto, b–d2; Tenor, f#–E1; Bass, A–D1 (3:15) #2 EASY+

MADRIGALS TO GREAT POEMS , THREE (medium difficulty)

"I Never Saw a Moor" by Emily Dickinson. (3 treble voice parts, tenor, 2 bass voice parts) (1:08)

I never saw the sea,
and yet I know how the heather looks, and what a wave must be.
I never spoke with God, nor visited in heav'n.
And yet, certain am I of the spot, as if a chart were given.

Ranges are: Soprano 1, A flat2; Soprano 2, F1-e flat2; Alto, b-c2; Tenor (or Alto 2), f-G1; Baritone (or Tenor), c-E flat 1; Bass, F-a flat (1:08) #3 MED.

"O Flower in the Crannied Wall" by Alfred Lord Tennyson (3 treble voices, tenor and bass)

O flow'r in the crannied wall, I pluck you out of the crannies.
Oh, little flow'r, but if I could understand what you are, root and all,
I should know what God and man is.

Ranges are: Soprano, E1-a2; Alto 1, b flat-d2; Alto 2, C1-c2; Tenor, c-F1; Bass. F-C1 (1:00) #3 MED.+

"April Is In My Lover's Face" (3 treble voice parts, tenor and bass) unknown poet (1:30)

April is in my lover's face, and July, in her eyes, hath place.
Within her laughter is September.
But in her heart is cold December.

Ranges are: Soprano, F1-g2; Alto 1, g-d2; Tenor, f-G1; Bass, F-b flat (1:30) #3 MED.

MINI-MADRIGALS TO GREAT POEMS, THREE

LAST SLUMBER (unknown)

Last slumber eternal: end of tribulation,
repose of mind and body,
and calm, past all measure.
More do poor creatures need your liberation
than they need life itself,
their cherished treasure.
Port of the weary
and worn of every nation,
who wandering from east to west for certain pleasure,
you burst our prison, our bitter chains you sever,
and end the pangs of love forever.

Ranges are: Soprano, F1-f2; Alto, C1-B1; Tenor, e-F1; Bass, G-C1 (1:48) #3 MED.

QUIET WATERS (Blanche Shoemaker Wagstaff)

Our lives float on quiet waters,
and my love and I wander at twilight.
Then, flaming banners spread in the heavens.
How long, this beauty, this stately silence?
And once again we drift on the turbulent sea,
the open sea. #3 MED.

Ranges are: Soprano, D1-f#2; Alto, D1-e flat2; Tenor, e flat-F1; Bass, G-C1 (1:08) #3 MED.

TEARS (Alfred Lord Tennyson)

Tears, idle tears,
I know not what they mean.
Tears from the depths of some divine despair,
Rise in the heart and gather to the eyes.
They rise in looking on the happy, happy fields,
thoughtful of the days that are no more.

Ranges are: Soprano, E1-f#2; Alto, C1-g2; Tenor, e-G1; Bass, G#-a (1:00) #3 MED.

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The

effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that “Mobile” provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of “The Mobile” was given by children in grades five to eight; however, “Mobile” is appropriate for any age group.

The range is: b flat–c2. (1:25) 2 EASY+

MOCKING BIRD, THE: (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er her grave.
Listen to the mocking bird! Listen to the mocking bird!
He is singing where the weeping willows wave.

'Twas in the mild September, when the mocking bird was singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!

Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: Solo, D1–a2; divided Soprano 1, C#1–F#2; divided Soprano 2, C#–e2;
Alto 1, a–d2; Alto 2, a–b1 (4:20) #4 MED.+

RUSTLER’S DAUGHTER, THE —an opera is one/thirty-second of an act (TTBB/narrator/violin or piano) is a comical farce about wild west days. The chorus comments on what the narrator is saying. Good choreography can make this “shtick” the hit of the show.

One night, I went out with the boys to have a little fun.
We had all been on the trail a while to make a cattle run.
We landed in a honkytonk where girls gave us the eye.
One, over in the corner, was alookin' at me real sly!

I ordered up another round pretending to be drunk.
I told some jokes and chugaluged, but then my plan was sunk!
Before my eyes, her tattooed hand was serving me a drink;
and when I lifted up my eyes, I thought my heart would sink!

That woman's voice was twice as sweet as anything I've heard.
I listened, 'bout an hour or so, and never said a word.
She kept the rounds a-comin' up and talked on, real deep,
until, with eyes wide open, I sat there sound asleep!

To my surprise, our marriage is the best thing I have done!
Our ranch is full of cattle, and we hain't paid for none!
McDonalds and the Burger King make offers every day.
While my wife is a-makin' baby clothes, I'm really a-makin' hay! WD

Ranges are: Tenor 1, C1–b flat2; Tenor 2, c–G1; Baritone, c–D1; Bass, F–C1. (3:10) #3
MED.

ANIMAL FUGUE, THE is all *Sprechstimme* (spoken) in four voices, and may be done by any choir. Audiences respond to it wildly! The piece is in four parts: 1) Teacher, 2) Kitty Kat, 3) Rooster, and 4) snake. A free CD containing the piece and a score of it are available upon request. (1:30) #1 VERY EASY WD

BIRD, FROG AND TREE CLUB, THE

"The Bird, Frog and Tree Club," (full symphony orchestra / SATB chorale) was commissioned by Maestro Paul Stanbery, conductor of the Hamilton/Fairfield Symphony and Chorale. He requested a 35-minute work for his community orchestra and chorale. See Choral Pieces to be performed with Instruments for the poem. WD

Movement 1, "The Sensible Bird" is for a soprano soloist who plays the role of a bird who tries to discuss how mankind can improve his relationship to nature. The mood of this movement is lyrical and lovely. #3+ MED.+

Ranges are: Soprano soloist, F1–a2. Soprano, D1–f#2; Alto, a–d2; Tenor, b–G1; Bass, F#–D1 (15:30) #3 MED.

Movement 2, "The Friendly Frog" is about a frog's daily challenges as a member of a swamp community. Through all of the frog's trials, he sings about the joy of life. This movement is quite rhythmic and full of sound affects and tone clusters. There are eight parts that divide. Pitches are secondary in importance to effect.

Rangers are: Soprano, E1–a2; Alto, g–d2; Tenor, e–G#1; Bass, E–D1 (8:00) #3+ MED.+

Movement 3, "The Servant Tree" describes itself as the earth's guardian of life and beauty, sent here by the Creator to enable mankind to breath. His/her voice is

heard in the sounds of whispering breezes, rustling leaves and stark, firm, sound structures.

Ranges are: Soprano, F1–a2; Alto, g#–d2; Tenor, d–G1; Bass, a–D1 (10:36) #3 MED.

This composition is also arranged for SATB with organ. Both versions may be performed apart from the others without any loss of musicality.

DER JAGER ABSCHIED “THE HUNTER’S FAREWELL” (SATB), by Felix Mendelssohn, composer, and J. v. Eschendorff, poet, is a lovely piece that is good for any concert theme concerning nature. A program in need of a beautiful, slow tempo piece would prosper with the addition of this work. Both the German text and English translation are present in the score. This text is the translation from the German:

Who has you, you lovely forest, built so high above us?
Surely, the Master shall I praise while my voice can ring.
Farewell, you lovely forest.

Deep, the world in confusion sounds above the deer, grazing;
so we move away and shout, so it a thousand times resounds.
Yes, we shout, so it a thousand times resounds!
Fare you well! Fare you well!

What we promised in the forest, we honestly abide.
For eternity, the old ones will be loyal ‘til the last song resounds.
Yes, the old ones will be loyal ‘til the last.
Fare you well! Fare you well!

Bless you, God, for your lovely forest.

Ranges are: Soprano, Eb1–f2; Alto, a flat–Bb1; Tenor, f–F1; Bass, Ab–C1 (3:20) #1
VERY EASY+

THE AMERICAN MEN (TTBB) is a virile, patriotic piece that was composed to honor the American soldiers who protect our country. It moves along as would a march, and should be sung with gusto. This piece would make a fine show opener.

Brothers, join in a solemn prayer for our nation to free.
We were made by a loving God who endowed us with equality.
We agree to respect the rights of all nations, colors and creeds.
We are men of a daring nature, meeting America’s needs.
We are always faithful to our promise, always loyal to our land.
We are always mindful of our motto, “In God we trust, by Him we stand.
Love, life, liberty, and honor are values every man holds high.
May Old Glory be the sponsor of worldwide peace, as time goes by.
We will move with a mighty force if our freedom is ever denied.

We are the sons of a Holy Father who is America's guide. WD

Ranges are: Tenor 1, e flat-A flat 1; Tenor 2, c-F1; Bass 1, A-D flat 1; Bass 2, G-b flat (2:00) 3 MED.-

MUSIC FOR MALE VOICES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. After levels of difficulty, #3, for instance, means "medium," followed by a plus, it means "extra"; followed by a minus, the difficulty level is less.

CREED, A (TTTBB) is a madrigal in 16th-Century style; however, it is quite appropriate for performances in the present century. The poem by Edwin Markham (b. 1852) is:

There is a destiny that makes us brothers. None goes his way alone.
All that we send into the lives of others, comes back into our own.
I care not what his temples or his faith. One thing holds firm and fast:
That into his fateful heap of days and deeds, the soul of man is cast.

Ranges are: Tenor 1, a-A1; Tenor 2, g-Ab1; Tenor 3, b-E1; Bass 1; A-D1; Bass 2; F-C1 (2:00) 3+ MED.

LILLY DALE (TTBB with optional instruments: flute, Bb trumpet, bass guitar and piano) was written in 1852 by H. S. Thompson. It is usually performed with "You Naughty Men" (SSAA) because of its historical significance in connection to American musical theater.

'Twas a calm, still night, and the moon's pale light shone soft o'er the hill and vale.
Some friends, mute with grief, stood around the deathbed of my poor, lost, Dale.
Oh, Lilly, sweet Lilly, dear Lilly Dale, now the wild rose blossoms o'er the little
green grave 'neath the trees in the flowery vale.

Ranges are: Tenor 1, D1-e flat2; Tenor 2, d-D1; Baritone, d-D1; Bass, Bb-g.(2:05) #3 MED.

YOU NAUGHTY, NAUGHTY MEN (SSAA), from the first American musical, *The Black Thief* (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums)

Because of the historical significance of music from the first American musical, this charming piece arranged by Wallace De Pue, Sr., can be of great interest to both singers and listeners. This piece is usually performed with "Lilly Dale" (TTBB)

I will never more deceive you, or of happiness bereave you,
but I'll die a maid to grieve you.
Oh, you naughty, naughty men!

You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive.
You naughty men!

You pretend that you are courting, but you men are all consorting.
Do you know you are distorting what a romance really means?
You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive.
You naughty men!

Ranges are: Voice 1, D1-e2; Voice 2, a-A1. (1:40) #2 EASY

REILLY'S DAUGHTER (Old Irish ballad for 3-part male voices / piano or TTBB / piano) is probably the best-kept secret of all novelty pieces in music literature. The text is found in the TTBB description. This arrangement is a "shtick" for an advanced choir. The time spent in preparation is well worth it.

Ranges are: Voice 1, c1-Ab1; Voice 2, e flat to Eb1; Voice 3, Bb-Db1. (3:00) #3 MED.+

REILLY'S DAUGHTER (Old Irish ballad for TTBB voices / piano) is a tale of married bliss, interrupted by a vengeful father-in-law. The piece is arranged by Wallace De Pue, Sr., in such a manner as to "bring down the house." The text and vocal range is the same as found in the 3-part arrangement for male voices, also available. With some minor choreography, this piece will make a men's chorus program sparkle.

As I was sitting by the fire, eating spuds and drinking water,
suddenly, a thought came into my mind!
'I'd like to marry old Reilly's daughter.'

(refrain: Giddy I-ee. Giddy I-ay. Giddy I-ee for the one-eyed Reilly. Giddy I-ay.)

Boom! Boom! Boom! Play it on your old bass drum!

Reilly played on the big bass drum.
Reilly had a mind for murder and slaughter.
Reilly had a bright red, glittering eye, and he kept it on his lovely daughter.

(refrain) Bang! Bang! Bang!

Reilly was a stumble bum.

Her hair was black and her eyes were blue.
The colonel and the major and the captain sought her;
the sergeant and the private and the drummer boy too,
but they never had a chance with Reilly's daughter.

(refrain) Kiss, kiss, kiss, Reilly's daughter wasn't so dumb.

I got me a ring and a parson, too; got me a scratch in a married quarter.
Settled me down to a peaceful life, happy as a king with Reilly's daughter.

(refrain) 'I do. I do. I do. Reilly wasn't asked to come.

Suddenly, a footstep on the stairs!
Who should it be but Reilly, out for slaughter!
Loaded pistols were in his hands, looking for the man who had married his daughter.

(refrain) Pow! Pow! Pow! Reilly was a wee bit numb.

I caught old Reilly by the hair, rammed his head in a pail of water!
Fired his pistols into the air, a darned sight quicker than I married his daughter!

(refrain) Bong! Bong! Bong!
Reilly couldn't lick his thumb! No Sir!

Ranges are: Tenor 1, c-Ab1; Tenor 2, c-F1; Baritone, Bb-E flat1; Bass, Bb-C1 (3:00) #3
MED.

***JUMP DOWN, TURN AROUND** (TBB) is of Afro-American origin. This piece is so rhythmically full of pep that one cannot hold still while listening to it. Simple choreography makes it even more exciting. This arrangement has been chosen for OMEA contest lists in Ohio, and it has enjoyed many performances by high school and college choruses. This piece is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-48311. Contact collavoce.com .

You got to jump down, turn around, pick a bale of cotton.
Got to Jump Down, turn around, pick a bale of hay.
Oh, Lordy! Pick a bale of cotton!
Oh, Lordy! Pick a bale a day!

Me and my friend can pick a bale of cotton.
Me and my friend can pick a bale a day.
Me and my wife can pick a bale of cotton.
Me and my wife can pick a bale a day.

Once, I had a woman who could pick a bale of cotton.
Once, I had a woman who could pick a bale a day.
I believe in my soul I can pick a bale of cotton.
I believe in my soul I can pick a bale a day.

Ranges are: Tenor: f-F1; Baritone c-D1; Bass: F-C1. (1:32) #2+ EASY+

MY LADY (3-part male voices) is based on an old English poem. It is set in madrigal style, but appropriate for practically any number of singers. In the 1960s, "My Lady"

was commercially recorded by a popular singing group known as The Burgundy Trio; also, the OMEA selected this piece for state contest.

In my lady, I have placed my heart and my mind.
I shall not leave her side for any reason.
I was overcome by her gray eyes, laughing and clear!
In my lady, I have placed my heart.

Ranges are: Tenor 1 e flat–F1; Tenor 2 (or Baritone), c–C1; Bass, G–b flat (1:25) #2

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; its order number may be SV8640. It may be ordered by title. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue arranged it. Both English and German texts are present. As a processional, this piece is tops! It is a "best seller." The piece was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. The English text is:

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1) – indefinite duration--#2 EASY

***GOOBER PEAS** (TTBB / barbershop quartet / percussion: two paper-covered hair combs, cider jug, slide whistle, washboard and two spoons) is an arrangement of a Civil War song about peanuts, a staple food for Confederate soldiers. The Ohio State University Men's Chorus did a superb performance of the work with the "band" in costume. It was a hit with audiences every time they performed it at home and on tours.

Sitting by the roadside on a summer day,
chatting with my messmates, passing time away
lying in the shadow underneath the trees; goodness,
how delicious, eating goober peas!

When a horseman passes, the soldiers have a rule to cry out at their loudest,
"Hey Mister, how's your mule?"

But another pleasure, enchanting than these,
is wearing out your grinders, eating goober peas.

Just before the battle, the general hears a row. He says,

"The yanks are coming! I hear their rifles now!"

He turns around in wonder, and what do you think he sees,
the Georgia State Militia, eating goober peas!

Now this song has lasted almost long enough.
The subjects interesting, but rhymes are mighty rough.
We wish this war was over. When free from rags and fleas,
we'll kiss our wives and sweethearts and...
Good old goober peas!

Ranges are: Tenors, c-A1; Basses, G#-b. (2:30) #3 MED.+

CAMPTOWN RACES, THE (TTBB) by Stephen Foster, was arranged by Wallace De Pue, Sr.

“The camptown ladies sing this song, doo-dah! doo-day!
The camptown racetrack, five miles long. O doo-dah day!” (etc.)

DOO-DAH! “Camptown Races,” Stephen Foster (TTBB) This piece is sometimes sung by male quartets. An international champion barbershop quartet, The Ritz, featured Doo-Dah at a national music convention and then recorded it on their CD. Fine male choruses, such as the Ohio State University Glee Club and the Bowling Green State University Men’s Chorus, have taken this piece on national tours.
(2:15) #3 MED.+

BARBERSHOP LULLABY, A (TLBB) an original piece for tenor, lead (tenor or baritone), baritone and bass, is a lovely ballad about a young man whose wife has told him that he is about to become a father. As a song for quartet or chorus, the music will add great contrast to a choral program. It was carefully edited by Gary Lewis, a former international champion barbershop quartet singer.

Someone gentle, lovely and kind, told me something soft on my mind.
She told me, sweetly, that I’m going to be head of a family that soon to be three.

The boys at the barbershop will harmonize a song to end all pretty lullabies.
They’ll make all the lyrics rhyme with Roy and Pearl, in case our baby is a boy or girl.
A tenor, a bass man, a fine baritone, will join me in singing a song of my own.
They’ll follow my lead so they’ll know what to do
when we sing a song about pink or blue.

Close your eyes while we harmonize on some barbershop lullabies.
Sympathize while we’re singing some wonderful barbershop lullabies.
We hope we all our baby seldom cries for someone, gentle, lovely and kind,
who told me something soft on my mind,
who told me sweetly, that I’m gonna be a dad when my wife has a baby for me.
Lullabies, harmonized, will close your eyes. WD

Ranges are: Tenor, B–B1; Lead, c–F1; Baritone, c–E1; bass, F–b (3:35) #3 MED.

WHEN WE STAY LATE (TLBB) is a song about two young people who realize that it is time to go home or face the consequences. The song is neither fast nor slow, therefore, one that may fit beautifully into a carefully constructed program. This piece was edited by David Wallace, a former international champion barbershop quartet singer.

Wouldn't it be great if the sun above just failed to shine
when we're staying out late singing songs like "Darling Clementine"?
Stop the world from revolving, so there cannot be a sign
of a sunbeam through our window 'til I've said, "Will you be mine"?

We contemplate that our parents wonder where we are, and what we're doing.
We meditate as we make this wish upon a star:
Let tonight last forever 'cause the moonlight is so fine.
Let that sun, far off, up in heaven simply fail to shine.
When we stay out late, let that morning sun just fail to shine and stay away. WD

Ranges are: Tenor 1, c–Ab1; Lead, e flat–Eb1; Baritone, e flat–D1; Bass, F–bflat (3:37)
#3 MED.

***FATHERLAND, THE** (TTBB / vln. or two woodwinds / optional yodeler) is a unique program offering and will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The singer may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.
In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.
Still, in my mind I see all the friends I had, back in those good old days, harmonizing
with me.

Ranges are: Tenor 1, G1–g2; Tenor 2, d–E1; Baritone, d–D1; Bass, G–C1. (1:53) #3
MED.

***ANNABEL LEE** (TTBB / French Horn or Violoncello) Edgar Allan Poe wrote the wonderful text for this musical setting. The composer has endeavored to capture the pathos and drama of the poetry as it is accompanied by an advanced player of the French Horn, or by a fine violoncellist. Parts for Horn or Violoncello, and a piano reduction

accompany the choral score. The men who sing this work find it to be moving but challenging.

Ranges are: Tenor, d–A1; Baritone, A–E1; and Bass, G–C1. (5:55) #4 MED.+

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that “Mobile” provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of “The Mobile” was given by children in grades five to eight; however, “Mobile” is appropriate for any age group.

The range is b flat–c2. (1:25) 2+ EASY+

RUSTLER’S DAUGHTER, THE —an opera is one/thirty-second of an act --- (TTBB/narrator/violin or piano) is a comical farce about wild west days. The chorus comments on what the narrator is saying. Good choreography can make this “shtick” the hit of a show.

One night, I went out with the boys to have a little fun.
We had all been on the trail a while to make a cattle run.
We landed in a honkytonk where girls gave us the eye.
One, over in the corner, was alookin' at me real sly!

I ordered up another round pretending to be drunk.
I told some jokes and chugaluged, but then my plan was sunk!
Before my eyes, her tattooed hand was serving me a drink;
and when I lifted up my eyes, I thought my heart would sink!

That woman's voice was twice as sweet as anything I've heard.
I listened, 'bout an hour or so, and never said a word.
She kept the rounds a-comin' up and talked on, real deep,
until, with eyes wide open, I sat there sound asleep!

To my surprise, our marriage is the best thing I have done!
Our ranch is full of cattle, and we hain't paid for none!
McDonalds and the Burger King make offers every day.
While my wife is a-makin' baby clothes, I'm really a-makin' hay! WD

Ranges are: Tenor 1, C1–b flat2; Tenor 2, c–G1; Baritone, c-D1; Bass, F-C1. (3:10) #3 MED.

O MAGNUM MYSTERIUM (TTBB double men’s chorus) was created as an antiphonal piece in Latin. Florid counterpoint and rich harmonies cause an atmosphere of peace and beauty. This is a piece that can provide great contrast to a monochrome program, or begin a concert or service in a novel manner through placing one choir on the stage and another in a balcony. Only excellent choirs should consider this work. The music is not difficult; however, the basses must sing a “Great D” while the tenors must sing a “Bb 1.” #4 MED.+

FIDDLER’S FAIR, THE (TTBB / violin) is a piece that affords fine contrast to a monochrome concert of men’s voices; however, it requires a good country fiddler who can play by ear, or a violinist who can read music. The Men’s Chorus of Bowling Green State University toured this piece throughout America and audiences loved it. Some fiddle tunes are appropriated within the piece.

Back in the hill where I was born,
I’d git up early in the morn
and go for a walk to the county fair,
cause all of the fiddlers would be there.

Some were skinny, some fat, some bald
but they all could play any tune you called.
I remember one ditty called “The Devil’s Dream”
that went bye so fast it gave off steam!

There were hoe-downs and waltzes and tunes of their choir
when the fiddlers played on until dawn.
There was sometimes a sad song that brought the tears on,
such as “All the Good Times Are Past and Gone” WD

All the good times are past and gone. All the good times are gone.
All the good times are past and gone.
Little darlin’, don’t you weep no more.

(Then, after a wild version of the “Orange Blossom Special,” the end):
Chicken in the Bread Ben Pickin’ up Dough! Yeah!

Ranges for this closed score piece are: Tenor 1, d–F#1; Tenor 2, B–F#1; Baritone, A–C#1; Bass, E–b. (3:45) #3 MED.

ALLELUIA! “Psalm 150” (TTBB) by Louis Lewandowski is the mother of all great settings of this biblical text. Wallace De Pue, Sr., has arranged Lewandowski’s dynamic

composition in such a manner that he believes the composer would be greatly pleased. His arrangement has been performed all over America and has received public acclaim. An artist chorus is needed to present this piece.

Praise the Lord in his holiness!
Praise the Lord in his firmament! Alleluia!

Praise the Lord in the firmament of His power!
Praise the Lord according to His greatness.

Praise Him with psaltry and harp.
Praise Him with sound of the trumpet.
Praise Him with timbrel and dancing.

O praise Him with instrumental strings.
O praise ye the Lord on cymbals loud and strong.
Alleluia!

Let every thing, all that have breath, praise the Lord.
Praise ye now the Lord!
Alleluia!

Ranges are: Tenor 1, d flat--Ab1; Tenor 2, c--F1; Baritone, d flat--Db1; Bass, Ab--Db1.
(2:24) #4 MED.+

BROTHERS in SINGING (TTBB / large and small shell drums or tambourines / large and small suspended cymbals / optional piccolo) is a fresh, new processional for men's chorus. Marching to the stage to begin a concert enables the audience to feel that it is a part of what is about to happen on stage. The hand-held percussion instruments and distinct vocal entries of this five-voice canon keep the interest in the sound intact. When on stage, the conductor will signal for all parts to abandon their current positions in the canon and skip directly to the homophonic climax at the end.

Brothers in singing are joined in their souls.
They forever remember, with pride,
when they march on together in friendship and honor.
They know their songs lift up others who listen intently to the
finest in music that great masters have
written since history unfolded and blessed all mankind with their
glorious creations and beautiful poems made for men who love to
join as brothers in singing. WD

The range is: c#--C#1. (duration indefinite) EASY

I WANNA BE IN MOVIES: (TTBB) is a shtick piece that tells the story of a man at an employment agency who requests getting a job as a movie star. The humor of the text is bound to draw much laughter from an audience. The job seeker gets more and more

excited as he can see his future in pictures. At the same time, the tempo of the music becomes gradually faster, until the agent interrupts with an answer.

Well, I went out to get my unemployment check and the man down there said,
“What do you do?”

So I told him my life was an awful wreck and I needed a job just to see me through.

He said, “If you had a wish, then what would it be?”

And I told him, “Aw shucks, I hate to tell.”

He said, “If you do, then I can help you.”

So I took a deep breath, thinking, ‘What the hoo!
I wanna be in movies making my pay.
I wanna be a cowboy, so my work is play.
I wanna have a side-kick travel along,
so he can play the guitar when I sing a song.
I wanna be in movies and shoot my gun.
I wanna be the “good guy,” ‘cause that’s more fun.
I wanna have a sweetheart to tend my wounds,
the kind that gets romantic when a cowboy croons.
I wanna make a million for every show.
I wanna be a hero, people want to know...’

Then the man at the desk just stopped me cold!

He said, “Brother, that wish is getting mighty old.”

Then, he stood up and shook my hand and said
that he hoped I would understand that the cowboy roles were all long gone,
but he wondered how I’d like mowing a lawn!

I told him, “I wanna be in movies, but not mowing no lawn!” WD

Ranges are: Tenor **1**, A–A1; Tenor **2**, e flat–F1; Baritone, c–D1: Bass, F–C1 (2:05) #3

THE AMERICAN MEN (TTBB) is a virile, patriotic piece that was composed to honor the American soldiers who protect our country. It moves along as would a march, and should be sung with gusto. This piece would make a fine show opener.

Brothers, join in a solemn prayer for our nation to free.
We were made by a loving God who endowed us with equality.
We agree to respect the rights of all nations, colors and creeds.
We are men of a daring nature, meeting America’s needs.
We are always faithful to our promise, always loyal to our land.
We are always mindful of our motto, “In God we trust, by Him we stand.
Love, life, liberty, and honor are values every man holds high.

May Old Glory be the sponsor of worldwide peace, as time goes by.
We will move with a mighty force if our freedom is ever denied.
We are the sons of a Holy Father who is America's guide. WD

Ranges are: Tenor 1, e flat-A flat 1; Tenor 2, c-F1; Bass 1, A-D flat 1; Bass 2, G-b flat
(2:00) 3-

CANONS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A plus or minus following a work such as EASY, either raises or lowers the difficulty.

BROTHERS in SINGING (TTBB / large and small shell drums or tambourines / large and small suspended cymbals / optional piccolo) is a fresh, new processional for men's chorus. Marching to the stage to begin a concert enables the audience to feel that it is a part of what is about to happen on stage. The hand-held percussion instruments and distinct vocal entries of this five-voice canon keep the interest in the sound intact. When on stage, the conductor will signal for all parts to abandon their current positions in the canon and skip directly to the homophonic climax at the end. WD

Brothers in singing are joined in their souls.
They forever remember, with pride,
when they march on together in friendship and honor.
They know their songs lift up others who listen intently to the
finest in music that great masters have
written since history unfolded and blessed all mankind with their
glorious creations and beautiful poems made for men who love to
join as brothers in singing. WD

The range is c#-C#1. (duration indefinite) #1 VERY EASY

MINOR MASTERPIECE, A is for 3 to 5 voices. It was written by Franz Joseph Haydn and arranged by Wallace De Pue, Sr. Of all the canons ever written, this Austrian masterpiece is one of the loveliest.

“No one can know how I feel;
no one can know the sorrow in my heart ‘til I sing a song in a minor key.”

The text appears both in English and in German. For use in church, the last line of English words may be

“No one can know the sorrow in my heart ‘til I sing of Christ on the cursed tree.”

This work may employ any combination of voices. The bass obligato should be done only on the final repetition. Cue-sized notes are employed for range considerations.
(2:00 minimum) #2 EASY

***PRAISE YE THE LORD** (3-part) is a marvelous processional canon for any voice combination. One of Germany's great composers, Georg Phillip Telemann, wrote this piece, and Wallace De Pue arranged it. As an anthem in church or as a concert piece, this work is excellent. As a processional, it has few peers. Both English and German texts are present. This piece is one of Alfred Publishing's best sellers. The order number may be SV8926.

Praise ye the Lord! O praise the Lord!
With all my heart will I praise Him.
While I shall live, I want to praise the Lord with all my heart, and glorify His name.
Praise ye the Lord! O praise the Lord and glorify His name!

The range is from C1–e2. (1:52, once through) #2 EASY

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; its order number may be SV8640. It may be ordered by title. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue arranged it. Both English and German texts are present. As a processional, this piece is tops! It is a "best seller," and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional.). It may be ordered by title. The English text is:

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1)- duration indefinite- #2 EASY

KELSEY'S CANON (3-voice canon) may be used as a complete anthem or as an introit or response in church. The music is as simple as the rhythm that fills it. There must be *rubato* to supply sufficient movement of the melodic line. The effect of this canon is so lovely because of the worshipful atmosphere that the music creates.

Thank you, Lord, in heaven above for your all embracing love.
Thank you for our bread today. Thanks for listening while we pray.
Thank you, Lord, in every way, for everyone we love. WD

The range is D1–e2 (3:30) #1 VERY EASY

(SEE CHRISTMAS MUSIC for MORE CANONS)

WALLACE DE PUE ARRANGEMENTS OF MUSIC BY GREAT COMPOSERS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A plus or minus after MED, for instance, either raises or diminished difficulty. A title bearing an asterisk indicates that a recording is available upon request.

***AMERICA** (SATB / piano, or 3 trumpets in Bb / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue, Sr., to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife
who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

ENCHANTING WALTZ, AN (SATB) is an arrangement of a piece by Henry Purcell (1659-1695) that was published in *Musick's Hand-Maid*, Part ii, 1689. The melody is graceful and lovely. The text is a conversation between a lady and a gentleman concerning their plans to join in a dance. All of the parts are melodious and fun to sing. High school or college choirs sound wonderful singing this piece.

“Gentleman tell me, and tell me true,
Is this the dance I promised to you?”

“Beautiful lady, don’t you recall?
I am the one who asked for them all; so come and dance!
The waltz is enchanting; hear how the violin melodies play?
Feel how the rhythm commands us to sway.”
Hear how the tunes demand that we stay?

“Gentleman, will I see you again?
If it shall be, then please tell me when.”

“Beautiful lady, when shall I call, summer or springtime, winter or fall?” WD

Ranges are: Soprano, F#1–e2; Alto a–d2; Tenor, d–E1; Bass, G–a (1:35) #2+ EASY

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; the order number may be SV8640. It may be ordered by title. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue, Sr., arranged it. Both English and German texts are present. As a processional, this piece is tops! It is a "best seller" for Alfred Publishing, and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. The English text is:

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1) #2 EASY

CALL, THE (SATB / treble-voice soloist / optional piano or organ accompaniment) by poet, George Herbert, and composer, Ralph Vaughan Williams, is arranged in such a manner as to reveal the beauty of both harmony and text.

Come, my way, my truth, my life; such a way as gives us breath; such a truth as ends
all strife, such a life as killeth Death. Come, my light, my feast, my strength,
such a light as shows a feast, such a feast as mends in length,
such a strength as makes his guest.

Come, my joy, my love, my heart, such a joy as none can move,
such a love as none can part, such a heart as joys in love.

The text may be considered sacred or secular, depending on the occasion. Throughout the piece there is a lovely dialogue between the choir and soloist.

Ranges are: Treble Solo voice, Eb1–e flat2; Soprano, Db1–f2; Alto, a flat–Ab1; Tenor, e flat–Eb1; Gb–b flat. (2:33) #2 EASY+

***CAMPTOWN RACES, THE** (TTBB) by Stephen Foster, was arranged by Wallace De Pue, Sr. This piece is sometimes sung by male quartets. The international champion barbershop quartet, The Ritz, featured it at a national music convention and then recorded it on their CD. Fine male choruses have taken it on national tours. #4 MED.+

“The camptown ladies sing this song, doo-dah! doo-day!
The camptown race track, five miles long. O doo-dah day! (etc.)

MINOR MASTERPIECE, A is for 3 to 5 voices. It was written by Franz Joseph Haydn and arranged by Wallace De Pue, Sr. Of all the canons ever written, this Austrian masterpiece is one of the loveliest.

“No one can know how I feel; no one can know the sorrow in my heart
‘til I sing a song in a minor key”

The text appears both in English and in German. For use in church, the last line of English words may be

“No one can know the sorrow in my heart ‘til I sing of Christ on the cursed tree.”

***PRAISE YE THE LORD** (3-part) is a marvelous processional canon for any voice combination. One of Germany’s great composers, Georg Phillip Telemann, wrote this piece, and Wallace De Pue arranged it. As an anthem in church or as a concert piece, this work is excellent. As a processional, it has few peers. Both English and German texts are present. This piece is one of Alfred Publishing’s best sellers. (Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999); its order number may be 51396. It may be ordered by title. The order number may be SV8926.

Praise ye the Lord! O praise the Lord!
With all my heart will I praise Him.
While I shall live, I want to praise the Lord with all my heart, and glorify His name.
Praise ye the Lord! O praise the Lord and glorify His name!

The range is from C1–e2. (1:52, once through) #2 EASY

GOD OF OUR FATHERS (SSAATB+descant/unison children’s voices, or trumpet in C/optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com . This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band
of shining worlds in splendor through the skies, our grateful songs before Thy
throne arise.

Thy love, divine, hath led us in the past.

In this free land, our lot is cast.

Be Thou our ruler, guardian, guide, and stay.

Thy word is our law, Thy paths our chosen way.

Refresh Thy people on their toilsome way. Lead us from night to never ending day.

Fill our lives with love and grace divine. And glory, laud and praise be ever Thine.

Ranges are: Children's voices, a2-g2; Tenor, e-F1; Bari, G-C1; Bass, F-C1 (2:00) #3
MED.

LA DONA É MOBILE (SSAA / Tenor soloist) is an arrangement of the great opera aria by Giuseppe Verdi, done in barbershop harmony. It provides wonderful contrast to a program of treble voices. When it is performed with staging, as if it were part of an actual opera, the audience enjoys a change of pace from music coming only from the choir risers. This piece is scored in Sweet Adeline notation style.

Ranges are: Tenor, b flat-f2; Lead, b flat-c2; Baritone, b-flat-Ab1; Bass, g-F1 (3:00) #3
MED.

ODE TO JOY "Joyful, Joyful We Adore Thee" (SATB, soprano obbligato, optional organ or piano and congregation singing), by Beethoven, has been arranged in such a manner as to "bring the house down" with power and excitement. It will require a good strong soprano for the descant. The congregation has the opportunity to join with the choir for the climax of the piece.

Vocal ranges are: Soprano, G1-g2; Alto, C1-e2; Tenor f-F1; Bass, A-D1 (3:02) #3
MED.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in *Musick's Handmaiden*, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin. Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.

Fiddledy, diddledy, come what may! Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay. WD

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–E1; Bass, G–b. (1:15) #2+ EASY+

DER JAGER ABSCHIED “THE HUNTER’S FAREWELL” (SATB), by Felix Mendelssohn, composer, and J. v. Eschendorff, poet, is a lovely piece that is good for any concert theme concerning nature. A program in need of a beautiful, slow tempo piece would prosper with the addition of this work. Both the German text and English translation are present in the score. This text is the translation from the German:

Who has you, you lovely forest, built so high above us?
Surely, the Master shall I praise while my voice can ring.
Farewell, you lovely forest.

Deep, the world in confusion sounds above the deer, grazing;
so we move away and shout, so it a thousand times resounds.
Yes, we shout, so it a thousand times resounds!
Fare you well! Fare you well!

What we promised in the forest, we honestly abide.
For eternity, the old ones will be loyal til the last song resounds.
Yes, the old ones will be loyal til the last.

Fare you well! Fare you well!
Bless you, God, for your lovely forest.

Ranges are: Soprano, Eb1–f2; Alto, a flat–Bb1; Tenor, f–F1; Bass, Ab–C1 (3:20) #1+
VERY EASY+

MULTI-VOICE WORKS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request.

***ONE FOR THE LITTLE BITTY BABY:** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, “Children, go where I send thee! I’m agonna sent you four-by-four,” and the core singers reply, “four-by-four” as a quartet, “five-by-five” as a quintet, etc. The overall effect is striking and much appreciated by the audience. The

music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1–e2; Alto, a–c2; Tenor, e–E1; Bass, G–C1. (2:30) #3

A JOY TO ALL MANKIND (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact collavoce.com . T

A star! Christmas. A babe! Christmas. A Lord! Christmas. A joy to all mankind.
There lies a king within a lowly manger! Shout Earth! And heaven reply, "Alleluia!"
His mother? Mary. His father? God, on high. His name?
Jesus, a joy to all mankind. WD

Ranges are: Children 1, G1–g2; Children 2, D1–e2; Soprano, b–d2; Alto a–G1; Tenor, f–D1; Bass, F–a. (2:18) #2

***O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this piece to be appropriate for general use, Easter or Christmas. This piece is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!
Let every living thing with heart and voice, like bells of silver, ring!
Take comfort that this day to man doth bring joy!
Let lute and shawm sound in sweet delight!
Joys of Christ, recite this day!
Rejoice! With heart and voice, rejoice!

Ranges are: Soprano., C1–b flat2; Alto, a–d2; Tenor, d–G1; Baritone, c–D1;
Bass, F–D1 (1:55) #4 MED.+

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that "Mobiles" performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that “Mobile” provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of “The Mobile,” was given by children in grades five to eight; however, “Mobile” is appropriate for any age group.

The range is: b flat–c2. (1:25) 2 EASY+

***SEPARATION** (SATB, divided voices) Halloween, contemporary. The poet, Sidney Johnson, wrote a poem about a soul becoming lost after being freed from his/her body by death. Wallace De Pue set the poem so that it would be appropriate for a late Fall concert. There are eerie contemporary choral effects that audiences enjoy. Congratulations, Walli, on your American Prize Award and your Boston Metro Opera Awards! A wonderful accomplishment.

I didn't realize that the American Prize was considered that prestigious and finalists and semi-finalists should receive a certificate. Thanks so much for letting me (us) know. This year I also bit the bullet and entered 3 pieces in the American Prize contest and, after checking their website, saw that I was a semi-finalist for two of them (band and orchestra) and a finalist for the other (choral). (For some reason, I have yet to receive a certificate for any of these yet.)

For now though, keep up the great work, Walli. Once you're on a roll, there's often no limit and what you can achieve!

Mark

P.S.: Last year, I entered the Boston Metro Opera Competition and was fortunate enough to receive an Honorable Mention for a song cycle entry.

I am alone.
Life is done, and the pit of hell opens.
Tortured faces, all about, looking through me!
Do they wonder who I am?
They give no sign.
They see my terror.
Why don't they speak?

I hear nothing!
I feel nothing!
I am alone and I cannot move, and so are all of these dead,
 but just enough to know we are not alive.
I am alone.
And as another wisp of human refuse joins us, I look through him.
I can give no sign.
I am alone.

Ranges are: Soprano, C#1–a flat2; Alto, a–e flat2; Tenor, d–A2, Bass, a–Db1. #4 MED.

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999); its order number may be 51396. It may be ordered by title; the order number may be SV8640. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue arranged it. Both English and German texts are present. As a processional, this piece is tops! It is a "best seller" for Alfred Publishing, and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. Contact Contact Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999.

The English text is:

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1) #2 EASY

***GOOBER PEAS** (TTBB / barbershop quartet / percussion: two paper-covered hair combs, cider jug, slide whistle, washboard and two spoons) is an arrangement of a Civil War song about peanuts, a staple food for Confederate soldiers. The Ohio State University Men's Chorus did a superb performance of the work with the "band" in costume. It was a hit with audiences every time they performed it at home and on tours.

Sitting by the roadside on a summer day,
 chatting with my messmates, passing time away
 lying in the shadow underneath the trees; goodness,
 how delicious, eating goober peas!
When a horseman passes, the soldiers have a rule to cry out at their loudest,
"Hey Mister, how's your mule?"
But another pleasure, enchantinger than these,
 is wearing out your grinders, eating goober peas.

Just before the battle, the general hears a row. He says,
"The yanks are coming! I hear their rifles now!"
He turns around in wonder, and what do you think he sees,

the Georgia State Militia, eating goober peas!
Now this song has lasted almost long enough.

The subjects interesting, but rhymes are mighty rough.
We wish this war was over. When free from rags and fleas,
we'll kiss our wives and sweethearts and...
Good old goober peas!

Ranges are: Tenors, c–A1; Basses, G#–b. (2:30) #4

IN MEADOWS FAIR (SSAATTBB) is a setting of a lovely ancient poem (580 AD) by an unknown poet. Within this short work is a brief section for men's voices and a climactic point involving eight parts. Most of the piece is SATB. A soprano soloist does the melodic line. It is a wonderful vehicle for contrast during a choral program. The harmonic language is romantic.

As a bird in meadows fair, or in lonely forest dwells
'til it fills the summer air and all the green wood sweetly rings.
So my heart to Thee would raise, oh my God, its song of praise
that the gloom of night is o'er.
I can see the sun, once more.

If Thou, son of love, arise, all my heart with joy is stirred.
And to greet Thee upward flies, gladsome as you are, tiny bird.
Shine in me clear and bright, 'til I learn to praise Thee right.
Guide me in the narrow way; let me ne'er in darkness stray.
Bless today, what e're I do.
Bless what e're I have and love.

From the paths of virtue true, let me never, never rove.
By Thy Spirit, strengthen me in the faith that leads to Thee.
Then as heir of life on high, fearless, I may live and die.
I have a mansion in the sky!

Ranges are: Solo, Eb1-a flat2; Soprano, C1-e flat2; Alto, C1-c2; Tenor1, b flat-F1; Tenor 2, f-D1; Bass 1, F-b flat; Bass 2, F-a flat (2:15) #3 MED.

MAN OF GOD, THE (SSAATTBB baritone or bass soloist) John Jorn was studying to become a Lutheran minister when he presented a tape recording of his piano improvisation of this piece with passages from the Bible to Wallace De Pue with a request that an arrangement be made for the Chapel Choir of Capital University in Columbus, Ohio. Jorn sang the solo when the choir went on tour and thrilled everyone who heard the piece. "The Man of God" was dedicated to Dr. Ellis Emmanuel Snyder, director of the Chapel Choir. This music is a monument to Jorn's musical talent. He is deceased.

Thus saith the Lord, our God, "Follow me!"
And he arose and followed Him.
And the Lord, God, said, "Go ye therefore, and teach all nations!"
That is the command of the Lord, our God.

"Before them ye shall stand and guard them through the night.
Ye shall take them by the hand and lead them into light.
Your task will not be easy.
Your cross will not be light, but when the battle ends, we shall have won the fight.
Ye shall build your master's kingdom on Christ, the solid rock.
Ye shall ever tend His children, as the shepherd tends his flock.
When their faith shall fall and weaken, as they cross life's stormy sea,
Ye shall be their shining beacon, and guide them home to me."

Thus saith the Lord, our God,
"He who follows me shall not walk in darkness, but shall have the light of life."
Let you light so shine before men, for thou art a man of God.

Ranges are: Bass soloist, F–F1; (or Baritone soloist, Bb–D#1) Soprano, C1-g2;
Alto, a-d2; Tenor, c-G1; Bass, E-C1. (3:10) #3

MADRIGALS TO GREAT POEMS, THREE (medium difficulty)

"I Never Saw a Moor" by Emily Dickinson. (3 treble voice parts, tenor, 2 bass voice parts) (1:08)

I never saw the sea,
and yet I know how the heather looks, and what a wave must be.
I never spoke with God, nor visited in heav'n.
And yet, certain am I of the spot, as if a chart were given.

Ranges are: Soprano 1, A flat2; Soprano 2, F1-e flat2; Alto, b-c2; Tenor (or Alto 2), f-G1; Baritone (or Tenor), c-E flat 1; Bass, F-a flat (1:08) #3 MED.

"O Flower in the Crannied Wall" by Alfred Lord Tennyson (3 treble voices, tenor and bass) (1:00)

O flow'r in the crannied wall, I pluck you out of the crannies.
Oh, little flow'r, but if I could understand what you are, root and all, I should
know what God and man is.

Ranges are: Soprano, E1-a2; Alto 1, b flat-d2; Alto 2, C1-c2; Tenor, c-F1; Bass. F-C1 (1:00) #3 MED.+

"April Is In My Lover's Face" (3 treble voice parts, tenor and bass) unknown poet (1:30)

April is in my lover's face,
and July, in her eyes, hath place.
Within her laughter is September.

But in her heart is cold December.

Ranges are: Soprano, F1-g2; Alto 1, g-d2; Tenor, f-G1; Bass, F-b flat (1:30) #3 MED.

CREDO (SATB double choir) is a setting of the Nicene Creed. It is composed with much use of *ostinati*. The composer's use of *ostinati* is appropriate for the text; repetition of the creed brings conviction to the ideas that the creed presents. The total effect of this work is awesome, because of the atmosphere that it creates. "Credo" is suitable for good high school choirs as well as for advanced or professional choral ensembles.

Ranges are: Soprano, E1-b flat2; Alto, b-e2; Tenor, e-F1; Bass, G-C1 (3:30) #3 MED.

O MAGNUM MYSTERIUM (TTBB double men's chorus) was created as an antiphonal piece in Latin. Florid counterpoint and rich harmonies cause an atmosphere of peace and beauty. This is a piece that can provide great contrast to a monochrome program, or begin a concert or service in a novel manner through placing one choir on the stage and another in a balcony. Only excellent choirs should consider this work. The music is not difficult, however, the basses must sing a "Great D" while the tenors must sing a "Bb 1." #4 MED.

Ranges are: CHOIR ONE: Tenor 1, f-B flat 1; Tenor 2, e-G1; Bari. d-D1; Bass, G-D1
CHOIR TWO: Tenor 1, C-A1 1; Tenor 2, C-E1; Bari. A-D1; Bass, D-C1
(2:45) #3 MED.

YE WATCHERS AND YE HOLY ONES, (Psalm 117—SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, principedoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!
O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
Alleluia!
Most gracious, magnify the Lord!
Alleluia!
Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

This arrangement by Wallace De Pue is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the

piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1–a flat2; Alto, a flat–G1; Tenor, d–G1; Bass, G–C1 (2:45) #4
MED.

***OUT OF THE DEPTHS** (Psalm 130 - SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a “built in organ” effect that soars to spiritual heights. This work was performed by a college choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldest mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #4
MED.

WISE MEN’S CAROL, THE (SATB divided / triangle-tambourine / claves / suspended cymbal) was written for Dr. Joseph Henry and the Peoria Civic Choral, Peoria, Illinois. It tells the story of the three wise men and their mission to find the Christ Child.

Hey there, Shining Star, show us where the shepherds are watching a baby boy who
has come to bring everybody joy!

"Alleluia, mighty king!" the sons of man and angels sing.

"Alleluia, mighty Lord who rules with love and not the sword."

Hey there, Gentle Breeze, guide us to the manger, please, and use your cooling touch
to show us!

Hey there, Little Tree, point to Bethlehem and see if you really know the way to the
manger where the Lord is today!

Hey there, Tiny Bird, tell us if the world has heard that Christ, the King, is here! Will
you sing with us, loudly,

"Alleluia?"

Hey there, everyone, has the peace on Earth be-gun?

Something is in the air, and it is love, love for all; and it is everywhere!

Jesus Christ is born. Alleluia! WD

The tempo increases gradually throughout the piece. The harmonic form of the minor

scale is used in the melodic line to simulate mid-eastern scales. Percussion may be hand held within the choir.

Ranges are: Soprano, D1-a2; Alto, b-e flat 2; Tenor, D-f#1; Bass, a-D1 (2:50) #3 MED.+

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic; the musical language is contemporary; and the rhythm is asymmetric. Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply "Soli Deo Gloria."

Ranges are: Soprano, D1-b2; Alto, g-c#2; Tenor, f-F1; Bass, b-C#1. (2:20) #5 CHALLENGING

RUSTLER'S DAUGHTER, THE —an opera is one/thirty-second of an act -- (TTBB/narrator/violin or piano) is a comical farce about wildwest days. The narrator's The chorus comments on what the narrator is saying. Good choreography can make this "shtick" the hit of the show.

One night, I went out with the boys to have a little fun.
We had all been on the trail a while to make a cattle run.
We landed in a honky-tonk where girls gave us the eye.
One, over in the corner, was a-lookin' at me real sly!

I ordered up another round pretending to be drunk.
I told some jokes and chugaluged, but then my plan was sunk!
Before my eyes, her tattooed hand was serving me a drink;
and when I lifted up my eyes, I thought my heart would sink!

That woman's voice was twice as sweet as anything I've heard.
I listened, 'bout an hour or so, and never said a word.
She kept the rounds a-comin' up and talked on, real deep,
until, with eyes wide open, I sat there sound asleep!

To my surprise, our marriage is the best thing I have done!
Our ranch is full of cattle, and we hain't paid for none!
McDonalds and the Burger King make offers every day.
While my wife is a-makin' baby clothes, I'm really a-makin' hay!

Ranges are: Tenor 1, C1-b flat2; Tenor 2, c-G1; Baritone, c-D1; Bass, F-C1. (3:10) #3 MED.

LAST SLUMBER (unknown)

Last slumber eternal: end of tribulation,
repose of mind and body,
and calm, past all measure.
More do poor creatures need your liberation
than they need life itself,
their cherished treasure.
Port of the weary
and worn of every nation,
who wandering from east to west for certain pleasure,
you burst our prison, our bitter chains you sever,
and end the pangs of love forever.

Ranges are: Soprano, F1-f2; Alto, C1-B1; Tenor, e-F1; Bass, G-C1 (1:48) #3 MED.-

QUIET WATERS (Blanche Shoemaker Wagstaff)

Our lives float on quiet waters,
and my love and I wander at twilight.
Then, flaming banners spread in the heavens.
How long, this beauty, this stately silence?
And once again we drift on the turbulent sea,
t he open sea. #3 MED.

Ranges are: Soprano, D1-f#2; Alto, D1-e flat2; Tenor, e flat-F1; Bass, G-C1 (1:08) #3 MED.

TEARS (Alfred Lord Tennyson)

Tears, idle tears,
I know not what they mean.
Tears from the depths of some divine despair,
Rise in the heart and gather to the eyes.
They rise in looking on the happy, happy fields,
thoughtful of the days that are no more.

Ranges are: Soprano, E1-f#2; Alto, C1-g2; Tenor, e-G1; Bass, G#-a (1:00) #3 MED.

SATB A CAPPELLA PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number; following it is a + to raise the difficulty, or a - to lower difficulty. A title bearing an asterisk indicates that a recording is available upon request.

***BELLS, THE (SSAATTBB)**, by Edgar Allan Poe, may be the most musical poetry ever written. Each of the four parts, Alarm Bells, Iron Bells, Silver Bells, and Golden Bells, is based on the metal referred to in their respective titles.

ALARM BELLS (SATB, divided) is based on the brass, the metal used on fire engines. The music is fast moving and frantic to portray the urgency of the poem.

Ranges are: Soprano, D1-a2; Alto, a flat-d2; Tenor, f-G1; Bass, F-C1 (2:00) #3 MED.+

Hear the loud alarum bells—
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now—now to sit, or never,
By the side of the pale-faced moon
Oh, the bells, bells, bells!
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows.
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells—
Of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamor and the clangor of the bells!

Edgar Allan Poe (1809-1849)

IRON BELLS (SATB) portrays the unfair and heartless angel of death. The tempo is slow and pensive, except in the center section when the music expresses the delight that death enjoys when breaking the human heart.

Ranges are: Soprano, E1-g2; Alto, a-c2; Tenor, e-F1; Bass, E-D1 (3:00) #3 MED.+

Hear the tolling of the bells—
Iron Bells!

What a world of solemn thought their monody compels!
 In the silence of the night,
 How we shiver with affright
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan.
 And the people—ah, the people—
 They that dwell up in the steeple.
 All alone,
 And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone—
 They are neither man nor woman—
 They are neither brute nor human—
 They are Ghouls:
 And their king it is who tolls;
 And he rolls, rolls, rolls,
 Rolls
 A paeon from the bells!
 And his merry bosom swells
 With the paeon of the bells!
 And he dances and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the paeon of the bells—
 Of the bells:
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells;
 Keeping time, time, time,
 As he knells, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells—
 Of the bells, bells, bells—
 To the tolling of the bells,
 Of the bells, bells, bells—
 Bells, bells, bells—
 To the moaning and the groaning of the bells.

Ranges are: Soprano 1, E1-a2; Soprano 2, D#1-a2; Altos, a-d2; Tenor 1, d-G1; Tenor 2, c#-F#1; Bass, F#-C1 #3 MED.

SILVER BELLS (SSAATTBB), such as found on a sleigh, give the sound of excitement and enjoyment. This piece expresses the merriment of the poem.

Hear the sledges with the bells—
 Silver bells!

What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
 In the icy air of night!
While the stars that over sprinkle
 All the heavens seem to twinkle
 With a crystalline delight;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the tintinnabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells--
 From the jingling and the tinkling of the bells.

Vocal ranges are: Soprano 1, F1-a2; Soprano 2, F1-e2; Alto 1, b-d2; Alto 2, a-c2;
Tenor 1, g-G1, Tenor 2, e-F1; Bass 1, Bb-D1; Bass 2, G-C1 (2:30) MEDIUM
difficulty

GOLDEN BELLS (SSAATTBB) is the metal of engagement rings and wedding bells. They are joyful, shining and precious. The music texture is “chiming” at all times while the poem unwinds.

Hear the mellow wedding bells,
 Golden Bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
 How they ring out their delight!
From the molten-golden notes,
 And all in tune,
 What a liquid ditty floats
 To the turtle-dove that listens, while she gloats
 On the moon!
Oh, from out the sounding cells
 What a gush of euphony voluminously wells!
How it swells!
How it dwells!
On the future!
How it tells
 Of the rapture that impels
 To the swinging and the ringing
 Of the bells, bells, bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells--
 To the rhyming and the chiming of the bells!

ENCHANTING WALTZ, AN (SATB) is an arrangement of a piece by Henry Purcell (1659-1695) that was published in *Musick's Hand-Maid*, Part ii, 1689. The melody is graceful and lovely. The text is a conversation between a lady and a gentleman concerning their plans to join in a dance. All of the parts are melodious and fun to sing.

High school or college choirs sound wonderful singing this piece.

“Gentleman tell me, and tell me true,
Is this the dance I promised to you?”

“Beautiful lady, don’t you recall?
I am the one who asked for them all; so come and dance!
The waltz is enchanting; hear how the violin melodies play?
Feel how the rhythm commands us to sway.
Hear how the tunes demand that we stay?”

“Gentleman, will I see you again?
If it shall be, then please tell me when.”

“Beautiful lady, when shall I call, summer or springtime, winter or fall?”

Ranges are: Soprano, F#1–e2; Alto, a–d2; Tenor, d–E1; Bass, G–a (1:35) #2 EASY+

CALL, THE (SATB / treble-voice soloist / optional piano or organ accompaniment) by poet, George Herbert, and composer, Ralph Vaughan Williams, is arranged in such a manner as to reveal the beauty of both harmony and text.

Come, my way, my truth, my life; such a way as gives us breath; such a truth as ends
all strife, such a life as killeth Death. Come, my light, my feast, my strength,
such a light as shows a feast, such a feast as mends in length,
such a strength as makes his guest.

Come, my joy, my love, my heart, such a joy as none can move,
such a love as none can part, such a heart as joys in love.

The text may be considered sacred or secular, depending on the occasion. Throughout the piece there is a lovely dialogue between the choir and soloist.

Ranges are: Treble Solo voice, Eb1–e flat2; Soprano, Db1–f2; Alto, a flat–Ab1; Tenor, e flat–Eb1; Gb–b flat. (2:33) #2 EASY+

****GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications (www.wallacedepue.com). As an opening number, the audience will respond immediately and afford its attention. This work was taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father,
Alleluia!
Lord, we give thanks and glorify Thee. Glory be to God on high!

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.

HEAR OUR PRAYER! (SATB) is an unusual setting of a *kyrie text*, inasmuch as its mood is urgent, demanding, and full of terror. The emphasis is on immediacy, as if impending doom is imminent. The music is contemporary in harmony and counterpoint; however, well within the performance capability of a good high school or community chorus. The text is composed of variations of the following lines:

Now, hear our prayer, O Lord!
Lord, have mercy upon us!

Ranges are: Soprano, C1-a2; Alto, b flat-c2; Tenor, c-A1; Bass, A-D#1 (3:10) MED. 5 CHALLENGING

CHAPEL PRAYER, A (SATB) is a piece designed for loveliness of atmosphere in a service of worship or in a concert. It may be sung either a cappella or accompanied by the piano reduction. The melodic lines are very expressive, and the text, meaningful: A chorale style harmony is employed. The worshipful atmosphere that “A Chapel Prayer” creates is appropriate to practically any denominational service.

Lord, we need Thy presence in this hour.
Grant us hope and wisdom, through Thy power.
Father, by Thy light, lead us aright.
Keep us in Thy sight and save us from our plight.
O Savior, take us in Thy care.
Love us, though unnumbered sins we bear.
Life is at Thy call.
Let us not fall from Thy grace and perfect love, divine. Amen. WD

Ranges are: Soprano, F1-g2; Alto, D1-c2; Tenor, g-F1; Bass, A-D1 (2:00) #3 MED.

NUNC DIMITTIS SATB (Lord, now lettest Thou thy servant depart in peace.) This piece is perfect to use after the final encore of a program or as the postlude for a service of worship. “Nunc Dimittis” is a lovely contemporary piece that employs asymmetric rhythm and tasteful seventh-chord harmony.

Lord, now lettest Thou Thy servant depart in peace, according to Thy word.
For mine eyes have seen Thy salvation which Thou hast prepared before the face
of all people, a light to lighten the gentiles and the glory of Thy people, Israel.
Glory be to the Father, and to the Son, and to the Holy Spirit. Amen.

Ranges are: Soprano, D1–a2; Alto, b–d2; Tenor, g–G1; Bass, G–C1 (1:45) #2 EASY

***WITH RUE MY HEART IS LADEN** (SATB) Wallace De Pue, Sr., set music to A. E. Housman's beautiful poem. This piece is somber in nature and provides an excellent contrast to a program of up-tempo music. The music is as pensive and delicate as the soul moving text.

With rue my heart is laden, for golden friends I had,
for many a rose-lipped maiden and many a light-foot lad.
By brooks too broad for leaping, the light-foot lads are laid.
The rose-lipped maids are sleeping, in fields where roses fade.

Ranges are: Soprano: C1–g2; Alto: g–c2; Tenor: g–G1; Bass: G–D1. #3

***OUT OF THE DEPTHS** (Psalm 130 - SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. Voices are divided to simulate a “built in organ” effect that soars to spiritual heights. This work was performed by a college choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldest mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #3+ MED.

PSALM 130: "Out of the Depths Have I Cried Unto Thee." (SATB)

The great power of this text has inspired many music settings, this one being somewhat traditional in harmony, makes it more accessible for people who sing in less advanced choral groups. This piece may be sung by both high school and college choirs, either in concert or in church. Parallelism is the compositional technique used to provide a sweeping and eerie effect to the music and words. The sound is reminiscent of Russian Church literature.

Ranges are: Soprano, C1-a2; Alto, a-e flat2; Tenor, g-G1; Bass G-C1. (1:48) #2+ EASY

O BE JOYFUL (*Psalm 100–SATB) This piece is contemporary and possesses asymmetric meters with dissonant harmonies; however, it is easy to prepare and sing; it has a very positive effect on audiences.

O be joyful unto the Lord, all ye lands.
Serve the Lord with gladness; come before his presence with singing.
Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.

Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and
bless His name.
For the Lord is good;
His mercy is everlasting; and His truth endureth to all generations.

Ranges are: Soprano, C1–g2; Alto, a–c2; Tenor, e–G1; Bass, G–C1 (1:40) #3 MED.

TRILOGY (SATB) is written for an advanced choir. There is dissonant harmony and counterpoint set to asymmetric meters of five-eight and seven-eight. The text is from *I John, in the Holy Bible*. There are three parts: God is Light, God is Love and God is Power. 3:20. The end result of considerable work will be a stunning piece, appropriate for both church and concert use. (3:20) #4 MED.

Ranges are: Soprano, D1–g2; Alto, b–D2; Tenor, d–A flat 1

DER JAGER ABSCHIED “THE HUNTER’S FAREWELL” (SATB), by Felix Mendelssohn, composer, and J. v. Eschendorff, poet, is a lovely piece that is good for any concert theme concerning nature. A program in need of a beautiful, slow tempo piece would prosper with the addition of this work. Both the German text and English translation are present in the score. This text is the translation from the German:

Who has you, you lovely forest, built so high above us?
Surely, the Master shall I praise while my voice can ring.
Farewell, you lovely forest.

Deep, the world in confusion sounds above the deer, grazing;
so we move away and shout, so it a thousand times resounds.
Yes, we shout, so it a thousand times resounds!
Fare you well! Fare you well!

What we promised in the forest, we honestly abide.
For eternity, the old ones will be loyal til the last song resounds.
Yes, the old ones will be loyal til the last.
Fare you well! Fare you well!

Bless you, God, for your lovely forest.

Ranges are: Soprano, Eb1–f2; Alto, a flat–Bb1; Tenor, f–F1; Bass, Ab–C1 (3:20) #1
VERY EASY+

***ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN** (SATB) is based on a text from the Prayer Book of the Methodist Church. The text is also used for a hymn in the Lutheran hymnbook. The imitative entries, flowing melodic lines and graceful text setting may remind one of pieces written in the Renaissance period. There is rich chromatic harmony employed in this work that is appropriate for setting the text.).

Almighty God, unto whom all hearts are open, all desires known;
Almighty God, from whom no secrets are hid,
 cleanse the thoughts of our hearts by the inspiration of the Holy Spirit.
Cleanse the thoughts of our hearts, that we may perfectly love Thee
 and worthily magnify Thy holy name through Jesus Christ, our Lord. Amen.

Ranges are: Soprano E1–e2; Alto, b–c2; Tenor, f–E1; Bass, F–a. (2:52) #3 MED.+

EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB) is a beautiful homophonic setting of a poem by an unknown Victorian poet. This is appropriate for either concert or church use.

Come, ye disconsolate, where'er ye languish. Come, at God's altar, fervently kneel.
Here bring your wounded hearts. Tell your anguish.
 Earth has no sorrow, heaven cannot heal.
Joy of the desolate, light of the straying; hope, when all others die fadeless and pure;
 now speaks the Comforter in God's name saying:
 "Earth has no sorrow, heaven cannot cure.

Go, ask the infidel what book he brings us;
 what charm for aching hearts he can reveal,
 sweet as that heavenly promise hope sings us:
 Earth has no sorrow, heaven cannot heal.

Ranges are: Soprano, D1–f2; Alto, C1–c2; Tenor, f–E1; Bass, F–C1. (2:09) 2 EASY

CREDO (SATB double choir) is a setting of the Nicene Creed. It is composed with much use of *ostinati*. The composer's use of *ostinati* is appropriate for the text; repetition of the creed brings conviction to the ideas that the creed presents. The total effect of this work is awesome, because of the atmosphere that it creates. "Credo" is suitable for good high school choirs as well as for advanced or professional choral ensembles.

Ranges are: Soprano, E1–b flat2; Alto, b–e2; Tenor, e–F1; Bass, G–C1 (3:30) #3 MED.

***WE ARE ONE** America's Day of Wrath" (SATB) Dr. Cheryl Sawyer penned the following text to express her feelings about the terrorist attack on 9-11-01. This powerful

poem has inspired a moving piece of music based on the chant, “*Dies Irae*,” that will have a profound effect on any singer or listener.

As the soot and dirt and ash came down, we became one color.
As we carried each other down the stairs of the burning building, we became one class.
When we lit candles of waiting and hope, we became one generation.
As the firefighters and police officers fought their way into the inferno, we became one gender.
As we fell on our knees in prayer for strength, we became one faith.
As we shouted words of encouragement, we spoke one language.
As we gave our blood in lines a mile long, we became one body.

As we mourned the great loss, we became one family.
As we cried tears of grief and pain, we became one soul.
As we retell, with pride, the sacrifice of heroes, we become one people.
We are one color, one class, one generation, one gender, one language, one body, one family, one soul, one people.
We are the power of one, united!
We are America!

Ranges are: Soprano, E1–a2; Alto, a–d2; Tenor, d–F#1; Bass, Bb–D1. (2:50) #3 MED.

***OUT OF THE DEPTHS** (Psalm 130:– SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a “built in organ” effect that soars to spiritual heights. This work was performed by a college choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldest mark iniquities, who shall stand?
There is forgiveness with Thee.

I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Ranges are: Soprano, F1–a flat2; Alto, b flat–eb2; Tenor, d–Gb1; Bass F–Db1. (2:45) #4 MED.

***HOLD MY HAND** (SATB) This piece is a Negro spiritual that is practically unknown. Wallace De Pue, Sr., arranged it in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with a doubling of the tempo! The effect is smashing!

Hold my hand. Don't let it go!
You can talk about me, just as much as you please.
I'm gonna talk about you on my bended knees.
When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.
I'm gonna chatter with the Father and argue with the Son.
I'm gonna tell Him 'bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3
MED.

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic; the musical language is contemporary; and the rhythm is asymmetric. Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply "Soli Deo Gloria."

Ranges are: Soprano, D1–b2; Alto, g–c#2; Tenor, f–F1; Bass, b–C#1. (2:20) #5
CHALLENGING

KELSEY'S PRAYER (SATB) was written for Dr. Joseph Henry's daughter, Kelsey, to sing with her family at dinner time. The piece is canonic, starting with only one voice and finally arriving at four voices.

Thank you Lord, in heaven above, for your all embracing love.
Thank you for our bread today; thanks for listening while we pray,
and thank you, Lord, in every way, for everyone we love.

May we show our love for you, in the kindly things we do?
Help us be steadfast and true, until our lives are through.
When that time arrives, at last, and your book reviews our past,
we will go through heaven's door with the Lord whom we implore
to be with us forevermore and govern us with love. Amen.

Ranges are: Soprano, D1–d2; Alto, C1–e2; Tenor, D–E1; Bass, G–g. (3:30-4:40 #2
EASY-

NOVELTY PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. Underlining indicates the actual title of the piece under consideration. A title bearing an asterisk indicates that a recording is available upon request.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in *Musick's Handmaiden*, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument,

inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin. Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may! Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay.

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–E1; Bass, G–b. (1:15) #2 EASY+

OLD-FASHIONED CHRISTMAS, AN (2 voices / violin / optional cider jug/washboard) is a canon between two voices that may be accompanied by a fiddler who can play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light.

Ranges are: Voice 1, C1–e2; Voice 2, c–E1. (2:00) #2 EASY

I WANT TO BE IN MOVIES! (TTBB/piano reduction) is a "shtick piece" written to provide some comedy to a concert program. Any number of singers can perform this piece. Choreography can enhance the fun. The text concerns a poor fellow who goes to his unemployment agency requesting to be given a job playing a hero in a western cowboy movie.

I went to get my unemployment check and the man down there said,
"What do you do?"

I told him my life was an awful wreck and I need a job just to see me through.

He said, "If you had a wish, then what would it be?"

I said, "Aw shucks! I hate to tell.

He said, "If you do, then I can help you."

So I took a deep breath and said, 'What the hoo!
I want to be in movies making my pay.
I want to be a cowboy where my work is play.
I want to have a sidekick travel along, so he can play the guitar when I sing a song.
I want to be in movies and shoot my gun.
I want to be the good guy, 'cause that's more fun.
I want to have a sweetheart to tend my wounds,
the kind that gets romantic when a cowboy croons.
I want to make a million for every show.
I want to a hero people want to know...'

Then the man at the desk just stopped me cold!
He said, "Brother, that wish is getting mighty old."

Then he said that he hoped I would understand
that the cowboy roles were all long gone,
but he wondered how I'd be a mowing a lawn.

I said, "I want to be in movies, but not where I'm mowing a lawn.
I think I'll move on!"

Ranges are: Tenor 1 Ab1–b flat; Tenor 2, e flat–G1; Bari., c–Eb1; Bass, F–C1 #4 MED.

LILLY DALE (TTBB with optional instruments: flute, Bb trumpet, bass guitar and piano) was written in 1852 by H. S. Thompson. It is usually performed with "You Naughty Men" (SSAA), because of its historical significance in connection to American musical theater.

'Twas a calm, still night, and the moon's pale light shone soft o'er the hill and vale.
Some friends, mute with grief, stood around the deathbed of my poor, lost, Dale.
Oh, Lilly, sweet Lilly, dear Lilly Dale, now the wild rose blossoms o'er the little
green grave 'neath the trees in the flowery vale.

Ranges are: Tenor 1, D1–e flat2; Tenor 2, d–D1; Baritone, d–D1; Bass, Bb–g. #3 MED.

YOU NAUGHTY, NAUGHTY MEN (SSAA), from the first American musical, *The Black Thief* (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums)

Because of the historical significance of music from the first American musical, this charming piece arranged by Wallace De Pue, Sr., can be of great interest to both singers and listeners. This music is usually performed with "Lilly Dale (TTBB).

I will never more deceive you, or of happiness bereave you,
but I'll die a maid to grieve you.
Oh, you naughty, naughty men!
You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive.
You naughty men!

You pretend that you are courting, but you men are all consorting.
Do you know you are distorting what a romance really means?
You may talk of love and sighing, say for us, you're nearly dying,
All the while, you know you're trying to deceive.
You naughty men!

Ranges are: Voice 1, D1-e2; Voice 2, a-A1. #2 EASY

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that "Mobiles" performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can!

The contrast that "Mobile" provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of "Mobiles" was given by children in grades five-to-eight; however, "Mobile" is appropriate for any age group.

The vocal range is: b flat-c2. (1:25) 2 EASY+

LA DONA É MOBILE (SSAA / tenor soloist) is an arrangement, in barbershop harmony, of the great opera aria by Giuseppe Verdi. It provides wonderful contrast to a program of treble voices. When it is performed with staging, as if it were part of an actual opera, the audience enjoys a change of pace from music coming only from the choir risers. This piece is scored in the Sweet Adeline style of notation.

Ranges are: : Tenor, b flat-f2; Lead, b flat-c2; Bari., b flat-Ab1; Bass, g-F1 (3:00) #3 MED.

REILLY'S DAUGHTER (Old Irish ballad for 3-part male voices / piano is probably the best-kept secret of all novelty pieces in music literature. The text is found in the TTBB description, below. This arrangement is a "shtick" for an advanced choir. The time spent in preparation is well worth it.

Ranges are: Voice 1, c1-Ab1; Voice 2, e flat-Eb1; Voice 3, Bb-Db1. (3:00) #4 MED.+

REILLY'S DAUGHTER (Old Irish ballad for TTBB voices / piano) is a tale of married bliss, interrupted by a vengeful father-in-law. The piece is arranged by Wallace De Pue, Sr., in such a manner as to "bring down the house." The text is the same as found in the

3-part arrangement for male voices, above. With some minor choreography, this piece will make a men's chorus program sparkle.

As I was sitting by the fire, eating spuds and drinking water,
suddenly, a thought came into my mind!
'I'd like to marry old Reilly's daughter.'

(refrain: Giddy I-ee. Giddy I-ay. Giddy I-ee for the one-eyed Reilly. Giddy I-ay.)
Boom! Boom! Boom! Play it on your old bass drum!

Reilly played on the big bass drum.
Reilly had a mind for murder and slaughter.
Reilly had a bright red, glittering eye, and he kept it on his lovely daughter.

(refrain) Bang! Bang! Bang!
Reilly was a stumble bum.

Her hair was black and her eyes were blue.
The colonel and the major and the captain sought her;
the sergeant and the private and the drummer boy too,
but they never had a chance with Reilly's daughter.

(refrain) Kiss, kiss, kiss, Reilly's daughter wasn't so dumb.

I got me a ring and a parson, too; got me a scratch in a married quarter.
Settled me down to a peaceful life, happy as a king with Reilly's daughter.

(refrain) 'I do. I do. I do. Reilly wasn't asked to come.

Suddenly, a footstep on the stairs!
Who should it be but Reilly, out for slaughter!
Loaded pistols were in his hands, looking for the man who had married his daughter.

(refrain) Pow! Pow! Pow! Reilly was a wee bit numb.

I caught old Reilly by the hair, rammed his head in a pail of water!
Fired his pistols into the air, a darned sight quicker than I married his daughter!

(refrain) Bong! Bong! Bong!
Reilly couldn't lick his thumb! No Sir!

Ranges are: Tenor 1, c–Ab1; Tenor 2, c–F1; Baritone, Bb–D1; Bass, Bb–C1 (3:00) #4
MED.

***GOOBER PEAS** (TTBB / barbershop quartet / percussion: two paper-covered hair combs, cider jug, slide whistle, washboard and two spoons) is an arrangement of a Civil War song about peanuts, a staple food for Confederate soldiers. The Ohio State

University Men's Chorus did a superb performance of the work with the "band" in costume. It was a hit with audiences every time they performed it at home and on tours.

Sitting by the roadside on a summer day,
chatting with my messmates, passing time away
lying in the shadow underneath the trees; goodness,
how delicious, eating goober peas!

When a horseman passes, the soldiers have a rule to cry out at their loudest,

"Hey Mister, how's your mule?"

But another pleasure, enchanting than these,
is wearing out your grinders, eating goober peas.

Just before the battle, the general hears a row. He says,

"The yanks are coming! I hear their rifles now!"

He turns around in wonder, and what do you think he sees,
the Georgia State Militia, eating goober peas!

Now this song has lasted almost long enough.
The subjects interesting, but rhymes are mighty rough.
We wish this war was over. When free from rags and fleas,
we'll kiss our wives and sweethearts and...
Good old goober peas!

Ranges are: Tenors, c–A1; Basses, G#–b. (2:30) #4 MED.

***FATHERLAND, THE** (TTBB / vln. or two woodwinds / optional yodeler) is a unique program offering and will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The singer may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.
In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone by me now.
Still, in my mind I see all the friends I had, back in those good old days, harmonizing
with me.

Ranges are: Tenor 1, G1–g2; Tenor 2, d–E1; Bari., d–D1; Bass, G–C1. (1:53) #3 MED.

OLD WOMAN (TTBB) is an arrangement of a well-known song about a supposedly deaf old woman who hears only what she wants to hear. It is a shtick piece that will generate laughter. #3 MED.

***CAMPTOWN RACES, THE** (TTBB) by Stephen Foster, was arranged by Wallace De Pue Sr. This piece is sometimes sung by male quartets. The international champion barbershop quartet, The Ritz, featured it at a national music convention and then recorded it on their CD. Fine male choruses have taken it on national tours. #4 MED.+

“The camptown ladies sing this song, doo-dah! doo-day!
The camptown race track, five miles long. O doo-dah day! (etc.)

RHYTHM CLOCKS (SATB) is written with each voice singing within a different meter. The composite rhythms that result give a stunning effect. This is a novelty piece that may fit well between fast or slow pieces for good programming. Young people who sing “Rhythm Clocks” are challenged by it, but not beyond their abilities; their rhythmic sense is greatly enhanced. The premiere of this piece was given by children from grades five through eight.

Set a musical clock in motion; turn the wheel and tune the chime.
Make a rhythm to give the notion that the clock is keeping time.
Rhythm is like a clock. Ticking is rhythm.
All clocks have rhythm.
We all know that a clock, any kind of tick-tock clock has a rhythm.

Melody, rhythm is. Counterpoint, rhythm is. Harmony, rhythm is.
Wonderful, that’s what rhythm is!

Now go through the rhythm again, again and a gain and again!
Practice the rhythm. Practice again on the rhythm.

Make a rhythm to give the notion that the clock is keeping time.

Ranges are: Soprano, D1–g2; Alto a–c2; Tenor, c–F1; Bass, B–C1. (2:50) #3 MED.

PLEASE, MR. COLUMBUS! (SATB/piano) was a song written by Ray Allen, Sam Saltzberg and Wandra Merrell. Someone arranged it in barbershop harmony and Bowling Green State University’s Men’s Chorus (Ohio) made it famous. Wallace De Pue, Sr., gained permission from Warner Brothers Publishing Co. to arrange and publish the piece. Dr. Charles Snyder premiered the arrangement, conducting the All-Ohio Youth Choir at the Ohio State Fair. As a result of his effort, “Mr. Columbus” has enjoyed several performances. The piece is hilarious, especially when choreographed.

In fourteen hundred ninety two,
three ships sailed out to sea:
the Nina and the Pinta and the Santa Marie.
And as they sailed the stormy sea on that historic day, from way up in the crow's
nest, you could hear Luigi say: "Don't ruin my day!"

Please, Mr. Columbus, turn the ship around!
Take me back, I wanna feel my two feet on the ground.
Why you tell-a Isabela that the world is round?
Please, Mr. Columbus, turn the ship around!"

But Chris took out his mandolin and then began to play.
They sang and danced a tarantella 'til the break of day.
They ate up all the provolone and drank up all the wine,
But still, up in the crow's nest, you could hear Luigi whine:

"I feel-a seasick!
Please, Mr. Columbus, turn the ship around!
Take me back, I wanna feel my two feet on the ground.
Why you tell-a Isabela that the world is round?
Please, Mr. Columbus, turn the ship around!"

And then one day they sighted land, just off the starboard bow.
Luigi said, "I told-a you so, the journey is over now."
But then he saw the Indians all gathered on the shore, so he said:

"For pizza's sake! I'll ask you just once more:
Please, Mr. Columbus, turn the ship around!
The Indians look menacing: they mean to hold their ground,
So if we land on sacred sand, they'll make that awful sound: Ah-bah-bah-bah...
Alright, I'm chicken! But please turn this ever lovin' ship around!"

Ranges are: Soprano, F1–f#2; Alto a–B1; Tenor, e flat–F1; Bass, F–C1. (3:42) #4 MED.

***OLD TIME RELIGION** (SATB / alto or tenor soloist) is a rousing, "tent meeting" piece arranged to "stop the show." It has been performed across the United States and has enjoyed wonderful audience reception. The solo line is arranged for either alto or tenor by affording small notes for the tenor part. In choirs where there may be an exceptional solo voice in either the alto or tenor section, this arrangement will bring a standing ovation for the choir.

There is something about the sound of a tambourine that takes my worries away.
A fiddle you can strum and a big bass drum are all I need to make me want to pray.
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion! It's good enough for me.

It was good enough for the Hebrew children.

It was good enough for the Hebrew children.
It was good enough for the Hebrew children and it's good enough for me.
It was good enough for Peter, Paul and Moses.
It was good enough for Peter, Paul and Moses.
It was good enough for Peter, Paul and Moses and it's good enough for me.

Take your great cathedrals and your Sunday choir!
Give me brimstone preaching with fire!
Give me nothing but a tent where I can go repent for the multitude of sins I so desire.
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion; it's good enough for me.

It was good enough for David to beat Goliath.
It was good enough for David to beat Goliath.
It was good enough for David to beat Goliath and it's good enough for me.

Now let's all get together.
Now let's all get together.
Now let's all get together and have a jubilee.
Now let's sing, everybody!

Clap your hands, everybody!
Now let's stand, everybody, and sing along with me:
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion! It's good enough for all.

Ranges are: Tenor solo, f–A1 (Alto solo, F1–e flat2); Soprano (div.), C1–a2; alto (div.), b flat–Bb1; Tenor, f–F1; Bass, Bb–C1 (3:09) #4 MED.

BARBERSHOP LULLABY, A (TLBB) an original piece for tenor, lead (tenor or baritone), baritone and bass, is a lovely ballad about a young man whose wife has told him that he is about to become a father. As a song for quartet or chorus, the music will add great contrast to a choral program. It was carefully edited by Gary Lewis, a former international champion barbershop quartet singer.

Someone gentle, lovely and kind, told me something soft on my mind.
She told me, sweetly, that I'm going to be head of a family that soon to be three.

The boys at the barbershop will harmonize a song to end all pretty lullabies.
They'll make all the lyrics rhyme with Roy and Pearl, in case our baby is a boy or girl.
A tenor, a bass man, a fine baritone, will join me in singing a song of my own.
They'll follow my lead so they'll know what to do when we sing a song about pink or blue.

Close your eyes while we harmonize on some barbershop lullabies.
Sympathize while we're singing some wonderful barbershop lullabies.
We hope we all our baby seldom cries for someone, gentle, lovely and kind,

who told me something soft on my mind,
who told me sweetly, that I'm gonna be a dad when my wife has a baby for me.
Lullabies, harmonized, will close your eyes.

Ranges are: Tenor, B–B1; Lead, c–F1; Baritone, c–E1; Bass, F–b (3:35) #3 MED.

WHEN WE STAY LATE (TLBB) is a song about two young people who realize that it is time to go home or face the consequences. The song is neither fast nor slow, therefore, one that may fit beautifully into a carefully constructed program. This piece was edited by David Wallace, a former international champion barbershop quartet singer.

Wouldn't it be great if the sun above just failed to shine
when we're staying out late singing songs like "Darling Clementine"?
Stop the world from revolving, so there cannot be a sign
of a sunbeam through our window 'til I've said, "Will you be mine"?

We contemplate that our parents wonder where we are, and what we're doing.
We meditate as we make this wish upon a star:
Let tonight last forever 'cause the moonlight is so fine.
Let that sun, far off, up in heaven simply fail to shine.
When we stay out late, let that morning sun just fail to shine and stay away.

Vocal ranges are: Tenor 1, written c–Ab1; Lead, e-flat–Eb1; Baritone, e-flat–D1; bass, F–b flat (3:37) #3 MED.

SPINNING SONG, THE (SSAA / 3 interior piano percussionists / pianist) was published after winning a prize in a choral composition contest.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.
Oh, if you knew the pain I feel, but ah, who ever felt as I?
Never could I doubt him true. All other men might show deceit.
He always said my eyes were blue and always swore my lips were sweet.

The contrast this piece can afford to a monochrome treble vocal concert is something to behold. The vocal ranges are: sopranos, D1–a2; altos, g–e2. (3:30) #4 MED.

***HOLD MY HAND** (SATB) is available through Alfred Publishing, PO Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; its order number may be 51396. It may be ordered by title. This piece is a Negro spiritual that is practically unknown. Wallace De Pue arranged it in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with a doubling of the tempo! The effect is smashing!

Hold my hand. Don't let it go!
You can talk about me, just as much as you please.

I'm gonna talk about you on my bended knees.
When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.
I'm gonna chatter with the Father and argue with the Son.
I'm gonna tell Him 'bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3
MED.

MOCKING BIRD, THE: (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er her grave.
Listen to the mocking bird! Listen to the mocking bird!
He is singing where the weeping willows wave.

'Twas in the mild September, when the mocking bird was singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: D1–a2; divided Soprano 1, C#1–F#2; divided Soprano 2, C#–e2; Alto 1, a–d2; Alto 2, a–b1 (4:20) #4 MED.

RUSTLER'S DAUGHTER, THE —an opera is one/thirty-second of an act (TTBB/narrator/violin or piano) is a comical farce about wild west days. The narrator's The chorus comments on what the narrator is saying. Good choreography can make this “shtick” the hit of the show.

One night, I went out with the boys to have a little fun.
We had all been on the trail a while to make a cattle run.
We landed in a honkytonk where girls gave us the eye.
One, over in the corner, was alookin' at me real sly!

I ordered up another round pretending to be drunk.
I told some jokes and chugaluged, but then my plan was sunk!
Before my eyes, her tattooed hand was serving me a drink;
and when I lifted up my eyes, I thought my heart would sink!

That woman's voice was twice as sweet as anything I've heard.
I listened, 'bout an hour or so, and never said a word.
She kept the rounds acomin' up and talked on, real deep,
until, with eyes wide open, I sat there sound asleep!

To my surprise, our marriage is the best thing I have done!
Our ranch is full of cattle, and we hain't paid for none!
McDonalds and the Burger King make offers every day.
While my wife is amakin' baby clothes, I'm really amakin' hay!

Ranges are: Tenor 1, C1–b flat2; Tenor 2, c–G1; Bari., c-D1; Bass, F-C1. (3:10) #3
MED.

ANIMAL FUGUE, THE is all *Sprechstimme* (spoken) in four voices, and may be done by any choir. Audiences respond to it wildly! The piece is in four parts: 1) Teacher, 2) Kitty Kat, 3) Rooster, and 4) snake. A free CD containing the piece and a score of it are available upon request. (1:30) #1 VERY EASY

CHORAL PIECES TO BE PERFORMED WITH INSTRUMENTS OTHER THAN THE PIANO

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request.

***AMERICA** (SATB / piano, or 3 trumpets in Bb / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife
who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.

Thine alabaster cities gleam undimmed by human tears.
America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in Musick's Handmaiden, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin. Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may! Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay.

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–E1; Bass, G–b. (1:15) #2 EASY+

***CHRISTMAS PROCESSIONAL CANON, A:** (any combination of six voices with an SATB coda) was written for approaching a concert stage while singing. Any hand-held instruments may be used while walking to the stage. The music is designed to cause voices to transfer octaves for the sake of respective ranges. The rhythmic effect of the technique is fascinating.

'Twas once upon a Christmas night like this, when the son of God came down to Earth, to dwell among us all, as a common man, and give us a second birth. May we, through lives of harmony, enrapture those who've never learned to recognize Him "King of All Mankind," until He has returned. We recognize Him "King of All Mankind," and worship Him with love and praise.

Ranges are: Soprano, C1–a2; Alto, C1–d2; Tenor, C–F1; Bass, c–D1. (2:10) #3 MED.

***GREAT LIGHT, A** (SATB / hand clapping or percussion accompaniment) is a thoroughly exciting contemporary piece that is appropriate for an artist choir. A Great Light" employs asymmetric meters and seventh chord harmony. It is appropriate for concert or church performances.

A great light now has come to us.

Glory in the highest, a son to us is given.
A great light, now is come to all. Alleluia!"

Ranges are: Soprano, D1–g2; Alto, g–d2; Tenor, f–G1; Bass, G–C1. (1:40) #5
CHALLENGING

A JOY TO ALL MANKIND (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact collavoce.com .

A star! Christmas. A babe! Christmas. A Lord! Christmas. A joy to all mankind.
There lies a king within a lowly manger! Shout Earth! And heaven reply,
"Alleluia!"
His mother? Mary. His father? God, on high. His name?
Jesus, a joy to all mankind. WD

Ranges are: Children **1**, G1–g2; Children **2**, D1–e2; Soprano, b–d2; Alto a-G1;
Tenor, f–D1; Bass, F–a. (2:18) #2 EASY

OLD-FASHIONED CHRISTMAS, AN (2 voices / violin / optional cider jug / washboard) is a canon between two voices that may be accompanied by a fiddler who can play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light.

Ranges are: Voice **1**, C1–e2; Voice **2**, c–E1. (2:00) #2 EASY

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The vocal range is E4-D5 for both treble voices. (3:24) #2 EASY

***FATHERLAND, THE** (TTBB / vln. or two woodwinds / optional yodeler) is a unique program offering and will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The singer may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.
In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.
Still, in my mind I see all the friends I had, back in those good old days, harmonizing with me.

Ranges are: Tenor 1, G1–g2; Tenor 2, d–E1; Bari., d–D1; Bass, G–C1. (1:53) #3 EASY

GOD OF OUR FATHERS (SSAATB+descant/unison children's voices, or trumpet in C/optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com . This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band of
shining worlds in splendor through the skies,
our grateful songs before Thy throne arise.
Thy love, divine, hath led us in the past.
In this free land, our lot is cast.
Be Thou our ruler, guardian, guide, and stay.
Thy word is our law, Thy paths our chosen way.
Refresh Thy people on their toilsome way. Lead us from night to never ending day.
Fill our lives with love and grace divine. And glory, laud and praise be ever Thine.

Ranges are: Children's voices, a2–g2; Tenor, e–F1; Bari, G–C1; Bass, F–C1 (2:00) #3 MED.

***GOOBER PEAS** (TTBB / barbershop quartet / percussion: two paper-covered hair combs, cider jug, slide whistle, washboard and two spoons) is an arrangement of a Civil

War song about peanuts, a staple food for Confederate soldiers. The Ohio State University Men's Chorus did a superb performance of the work with the "band" in costume. It was a hit with audiences every time they performed it at home and on tours.

Sitting by the roadside on a summer day,
chatting with my messmates, passing time away
lying in the shadow underneath the trees; goodness,
how delicious, eating goober peas!

When a horseman passes, the soldiers have a rule to cry out at their loudest,

"Hey Mister, how's your mule?"

But another pleasure, enchanting than these,
is wearing out your grinders, eating goober peas.

Just before the battle, the general hears a row. He says,

"The yanks are coming! I hear their rifles now!"

He turns around in wonder, and what do you think he sees,
the Georgia State Militia, eating goober peas!

Now this song has lasted almost long enough.
The subjects interesting, but rhymes are mighty rough.
We wish this war was over. When free from rags and fleas,
we'll kiss our wives and sweethearts and...
Good old goober peas!

Ranges are: Tenors, c–A1; Basses, G#–b. (2:30) #4 MED.+

HAVA NAGILA, "Let us dance and be happy!" (3 voices/piano/tambourine)

This is an old Jewish song that inspires a positive attitude in those who hear it. For contrast on a choral program, it is highly recommended. The augmented second, an interval found in much Israeli music, is an element of color for every voice part in this arrangement. "*Hava Nagila*" is to be sung in Hebrew. A pronunciation guide is on the score.

Ranges are: Voice 1, C[#]1–e2; Voice 2, a–c2; Voice 3 (T or B), f–D1. (2:45) #3 MED.

***HOSANNA**: (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam) Christmas or Easter, sacred. This exciting piece gives the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, "Blessed is he who cometh in the name of the Lord." Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1–a2; Alto, b flat–d2; Tenor, c–F1; Bass, F–D1. (3:45) #3 MED.

JESUS, EVEN THE THOUGHT OF THEE (SATB / vocal and/or instrumental obbligato and organ parts, optional) This piece may either be done a cappella or accompanied simply by a guitar, should the prescribed instrumentation not be appropriate for a particular service. For a simple, quiet, lovely piece, this one is hard to beat.

Jesus, even the thought of Thee, could bring all nations peace.
The Bread of Life from Heaven causes pain and strife to cease.
Father, Son and Holy Ghost, let us walk in Thy light.
Our Lord and Savior, Jesus Christ, can teach our world to unite.

Jesus, even the thought of Thee, is hope for all mankind.
The Bread of Life from Heaven calls the world to join in song.
Father, Son and Holy Ghost, mighty three-in-one, our Lord and Savior,
Jesus Christ, said: "Let Thy will be done."

Jesus, even the thought of Thee, protects us from all wrong.
The Bread of Life from Heaven brings us joy and peace of mind.
Father, Son and Holy Ghost, Thy love is understood through our knowing our
Lord and Savior, Jesus Christ, who lives in us for good. WD

Ranges are: Soprano obbligato, Bb1–a flat2; soprano, Eb1–f2; Alto, C1–Ab1; Tenor, g–Eb1; Bass, Bb–b flat. (3:37) #1 VERY EASY

MARCH OF LIFE, THE (2 treble voices / piano / percussion: crash cymbals, triangle, finger cymbals, small and large drums). This piece may be sung by both changed and unchanged voices. It may also be done by male, female or mixed groups.

March along. Sing a song.
Wonderful things are in a lifetime.
First, we're young; then we're old! What's in between is not foretold.

Every soul has a goal. Shall we all strive for fame and glory?
Time is lost; that's the cost. Who, in the end, will tell our story?
Moments fly! Life goes by.
Short is our time to raise a family.
Children grow; then they go! What lies ahead, we never know.

March along. Sing your song.
What is more precious than your lifetime?
First, we live; then we die. There is a reason why.
We're under our Creator's watchful eye.

When used as a processional, percussion is to be carried and tempo variations are to be

ignored.

The range of each voice is from C1 to Eb2. #2 EASY

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can!

The contrast that “Mobile” provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of “Mobiles” was given by children in grades five to eight; however, “Mobile” is appropriate for any age group.

The written vocal range is: b flat–c2. (1:25) 2 EASY+

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The vocal range is E4-D5 for both treble voices. (3:24) #2 EASY

***PSALM ONE** "Blessed is the man who walks not in the counsel of the wicked."
(SATB / organ / percussion: education tone bells, finger cymbals, suspended cymbal, large and small drums)
The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments, such as sticks, that are available in practically any school or college.

Ranges are: Soprano, D1–a2; Alto, a–d2; tenor, d–G1; Bass, F–C1. (4:50) #3 MED.

***PSALM 90** “Lord, Thou hast been our refuge...” (SATB-Viola solo)
To perform this work, an excellent violist is necessary. His/her function is to provide a feeling that the spirit of God is present as the text is being sung. Several performances of this piece have taken place in churches where there were large volunteer choirs. This work was once awarded a first prize (a performance) in an international choral competition, but the performance never occurred.

Ranges are: Soprano, C#1-b flat2; Alto, g-d2; Tenor, B-G1; Bass, G-D1. (4:45) #4 MED.

YELLOW LARK'S PRAYER (SATB/recorder or flute/large drum/rattles) is based on a poem attributed to the famous Native American chief, Yellow Lark. The beauty of his words is impossible to describe.

O Great Spirit, whole voice I hear in the wind,
and whose breath gives life to all the world,
O hear me! I am small and weak. I need your strength and wisdom.
Let me walk in beauty. Let my eyes behold the red and purple sunset.
Make my hands respect the things you have made.
Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock!
I need strength, not to be greater than my brother,
but to fight my greatest enemy, myself!
Make me always ready to come to you with clean hands and straight eyes;
so when life fades, as the fading sunset, my spirit will come to you without
shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Vocal ranges are: Soprano, Eb1-g2; Alto, a-flat-d flat2; Tenor, d-G1; Bass Gb-Db1. (3:45) #3 MED.

SPINNING SONG, THE (SSAA / 3 interior piano percussionists / pianist) was published after winning a prize in a choral composition contest.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.
Oh, if you knew the pain I feel, but ah, who ever felt as I?
Never could I doubt him true. All other men might show deceit.
He always said my eyes were blue and always swore my lips were sweet.

The contrast this piece can afford to a monochrome treble vocal concert is something to behold.

Ranges are: Sopranos, D1-a2; Altos, g-e2. (3:30) #4 MED.

AN OLD-FASHIONED CHRISTMAS (2 voices / violin / optional cider jug / washboard) is a canon between two voices that may be accompanied by a fiddler who can

play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light.

Ranges are: Voice 1, C1–e2; Voice 2, c–E1. (2:00) #2 EASY

MOCKING BIRD, THE: (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er her grave.
Listen to the mocking bird! Listen to the mocking bird!
He is singing where the weeping willows wave.

‘Twas in the mild September, when the mocking bird was singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: Solo, D1–a2; divided Soprano 1, C#1–F#2; divided Soprano 2, C#–e2; Alto 1, a–d2; Alto 2, a–b1 (4:20) #4 MED.+

***ANNABEL LEE** (TTBB / French Horn or Violoncello) Edgar Allan Poe wrote the wonderful text for this musical setting. The composer has endeavored to capture the pathos and drama of the poetry as it is accompanied by an advanced player of the French Horn or by a fine violoncellist. Parts for Horn or Cello, and a piano reduction accompany the choral score. The men who sing this work find it to be moving but challenging.

Ranges are: Tenor, d–A1; Baritone, A–E1; Bass, G–C1. (5:55) #4 MED.+

GLORIOUS VICTORY! (organ or piano or brass quartet / two trumpets in Bb, The first

trumpet part has optional notes for less advanced performers. / trombone / tuba or trombone 2 / snare drum) Parts for the instruments may be purchased from Picardie Court Publications. For a special event, such as Memorial Day, this work will move listeners. This piece is dedicated to armed service personnel who have defended the United States of America in wars past and present.

Our soldiers have succeeded, but have taken neither treasure nor land.
There were many slain in battle who followed those in command.
There were many writhing in anguish who could not fully understand the phrase,
"glorious victory."

Let them rest! Now, let them rest.
Through summer heat and winter cold, their deeds of valor will be told.
Though countless years may pass away, our nation still shall mourn, this day,
while brave young men and women we honor, rest.

Many years have gone by, while we have patiently waited for peace.
Glorious victory will come to the world when all war and strife shall cease.
Then, at that time, we will know what it is to have "Glorious Victory." WD

Ranges are: Soprano, E1-a2; Alto, a flat-B1; Tenor, c#-F#1; Bass, A-D1 (3:15) #3
MED.+

***CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1-a2; Soprano, C1-g2; Alto, C1-e flat2; Tenor, d-F1;
Bass, F-C1. (5:45) #3 MED.

***MILES LANE/CORONATION** SATB+descant for soprano voice or treble instrument/ Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal 1982 of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune.

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

GOD OF OUR FATHERS (SSAATB+descant/unison children's voices, or trumpet in C/optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com . This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language

God of our fathers, whose almighty hand leads forth in beauty all the starry band
of shining worlds in splendor through the skies, our grateful songs before Thy
throne arise.
Thy love, divine, hath led us in the past.
In this free land, our lot is cast.
Be Thou our ruler, guardian, guide, and stay.
Thy word is our law, Thy paths our chosen way.
Refresh Thy people on their toilsome way. Lead us from night to never ending day.
Fill our lives with love and grace divine. And glory, laud and praise be ever Thine.

Ranges are: Children's voices, a2–g2; Tenor, e–F1; Bari, G–C1; Bass, F–C1 (2:00) #3 MED.

SPINNING SONG, THE (SSAA / 3 interior piano percussionists / pianist) was published after winning a prize in a choral composition contest. The contrast that this piece can afford to a monochrome treble vocal concert is something to behold.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.
Oh, if you knew the pain I feel, but ah, who ever felt as I?
Never could I doubt him true. All other men might show deceit.
He always said my eyes were blue and always swore my lips were sweet.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:30) #4 MED.

BIRD, FROG AND TREE CLUB, THE

"The Bird, Frog and Tree Club," (full symphony orchestra / SATB chorale), Maestro Paul Stanbery, conductor of the Hamilton-Fairfield Symphony and Chorale, commissioned this 35-minute work for his community orchestra and chorale.

There are three movements (durations included): "The Sensible Bird" (15:55), "The Friendly Frog" 8:00) and the "Servant Tree" (9:15). They are unified as a continuous composition through melodic material, orchestral forces and poetry. Each movement is distinctive in style, and can stand alone as an independent work. The first movement is a discourse between a lyric soprano and her observers in the chorus; the second is highly "contemporary" and depicts a frog who celebrates life in a swamp-like musical atmosphere; the third is the celebration of life as experienced by trees that swirl in the wind, shelter wild life and serve mankind in countless ways.

This composition is also arranged for SATB with organ. Both versions may be performed apart from the others without any loss of musicality.

Approximate voice ranges for the entire work are: Solo, A1–a2; Alto, a–d2; Tenor, D–G1; Bass, F–D1.

THE SENSIBLE BIRD:

Look up, Mankind!
I am the brightly colored bird
soaring far above you.
Not to make holes in the dense,
white forms
protecting the firmament,
do I fly so high;
I need to rise above those blinding obstacles;
while I search for heaven's gate.
As I disappear from your sight,
I see faces,
watching me from below.
They may be spirits, disguised as clouds,
who have been seeking heaven's gate
for ages.
They watch with envy.
Some stare up at me,
while others,
distracted,
show me only their silhouettes.
Some appear to be looking down at you,
hoping that you will also rise above your obstacles?

You have thoughts that can locate heaven's gate. You can fly much higher than I
by using your mind.
At such altitude,

I am too cold to continue my search.
No mere bird can bridge the invisible wall
that guards the dwelling place of souls. Only psalms of praise can do that. You can sing
psalms!

See the way I flit in-and-out
of the lacy clouds,
leaving little trails of white mist?

Beautiful sights were created for your eyes.
Observe my striking colors,
then look around you at trees,
flowers and waterfalls.

Because you may not see my brightly colored wings,
I will descend to the top of a nearby tree. Now, you can watch my colors flash
and know that I, too, am a gift for you to see.

The gift of song has been given to birds. Listen to me sing! God does.
His eye may be on the sparrow,
but He prefers to hear me sing. Would you be more entertained
by the voice of a crow?
Would the voices behind heaven's gate
sing music such as yours?
Have you ever heard the soothing music of a harp
play a song of peace?
If every morning,
each man would greet his neighbor
with a note for him to match,
the world would be filled with such harmony
as to make the clouds seek heaven's gate
on Earth.

Music has no purpose
except to make every day of your life more beautiful.
Without arms,
one cannot touch another's hand.
Without beautiful music,
how can one touch another's soul?
To practice singing as I do,
listen to silence,
then respond with melody.

If I could be your friend,
we could learn wonderful things together.
May I come and perch on your shoulder?
Would you harm a fragile creature such as I?

If I would dare to light on your shoulder, would you stroke my shining feathers gently,

or would you use them to decorate your hat?

Fear is a great blessing for little creatures;
it prevents the lamb from lying down with the lion,
and prevents birds from making similar mistakes.

You can move other beings with love;
it is a blessed way to feel
without touching.
The greatest love in the universe
lives behind heaven's gate

Mankind,
because of your sense of smell,
does a fresh,
hot apple pie,
warming
in an open windowsill,
speak to you?
You say that one's nose cannot speak!
Of all of the features on your face,
your nose speaks most loudly!
It leads wherever you go!
You rely on it for direction or discovery.
Because of scent,
the blind see more than the sighted.
If your sense of smell were lost,
You couldn't taste an apple pie.
If your home were surrounded by roses,
the thorns would have the same aroma as the flowers.

After a heavy rain,
you can enjoy the pleasure of inhaling freshness
to have your spirit renewed.
The air you breathe comes from behind heaven's gate.
Smell the gift of life!
It is everywhere...
and it belongs to you!

What a miracle taste is!
Taste can inspire the imagination.
The very thought of it
can lead one to heavy decisions.
If given the choice,
what would be your final menu?
How would you decide?
On Monday, your fare might be selected,
but on Tuesday,
you may fancy something else!

Taste,
like all else on our planet,
Is always changing.

Without change,
nothing can be new.
Behind heaven's gate
there is manna,
the food of angels.
There we will learn what a miracle taste is.
...and much, much more.

THE FRIENDLY FROG

Frog.
Man's best friend is a frog,
not a dog.
Ask any little boy.
Women's best friend is a dog,
not a frog.
Ask any little girl.
A frog doesn't have a friend,
but he is a friend to every living thing!

As I sit on my lilly pad,
Snake calls to me:
"Sssit sstill, my friend,
I'll beee right there."
Big Fish,
below me,
looks up,
with huge round eyes,
and gurgles:
"Come! Come! Come!"
as if he wants to play a game with me
in the water.
He only plays "Hide and Seek."

As Snake glides toward me
on top of the pond,
and Fish darts excitedly
beneath my seat,
I leap high above my problems
only to see Bird diving towards me
as I am in the air!
When I land on the beach,
I am full of joy!
Ah, for a new chance to start over!

Ooops!

Here comes Lizard!

If I leap,
there is Bird;
if I swim,
there is Fish;
if I skim,
there is Snake!
Mankind,
you think you have troubles!

There are more frogs
than any other creatures on land.
Every day,
all over the world,
we join in chorus
to sing the glorious "Song of Life"!

THE SERVANT TREE

Mankind,
your Creator sent me here to serve you.
In the morning,
I brush the skies to clear your air.

I house a chorus of songbirds
who start your day with music.

At noontime,
I cool your streets
and shield you from the blazing sun.
My branches provide you with fruit and nuts.

In the evening,
I hide your homes from prying eyes
and guard your estate from vicious winds.
My roots trap raindrops,
hold your soil,
and protect your crops.

In summer,
I repel harmful sunbeams
and keep you safe.
In winter,
your eyes are thrilled by my crystal branches
bathed in ice and light.
In Fall,
my leaves provide you with individual works of art,
each one,
different from any other.

And in Spring,
I am the first to prove that life is never lost;
it simply awaits new birth.
Just as frozen icicles become fresh water
in the warm air,
living souls
become spirits at heaven's gate.
If you listen to the rustling of my branches
as I inhale a breeze,
you will hear me join the chorus of trees
in a song of praise for the gift of life.

Vocal ranges for each movement:

Sensible Bird: Solo, F1–a2; Soprano, D1–f#2; Alto, b flat–d-flat2; Tenor, Bb–Gb1
Bass, F–D1

Friendly Frog, Soprano, D1–a2; Alto, g–d2; Tenor, d#–G#1; Bass, E–D1

Servant Tree, Soprano, E1–a2; Alto, g#–d2; Tnor, c#–G1; Bass, a–D1

SONGS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. Items marked "WD" refer to my poetry.

Songs for Children

A Real Turkey (This piece is a little operetta for children to stage.) voice and piano grades 3-4

Once there was a turkey, "very proud," they say.
He strutted 'round the barnyard, in such a "smarty" way,
 until he saw the farmer lift an axe, both sharp and strong.
He hid himself in a corner and sang this frantic song: "Oh, my gobble!" said the turkey,
 "I'm as scared as I can be! "Oh, my gobble!" said the turkey,
 "Will you please not look at me!"
"Come," said the farmer, "you're a fine one, I must say.
You're invited to our dinner on Thanksgiving Day.

O the duck said, "Quack, quack, quack,"
 and the chicken said, "Cluck, cluck, cluck,"
And the turkey said, "Gobble, gobble, gobble, gobble, gobble, I think that I'm in luck!
"Quack, quack?" said the duck.
"Cluck, cluck?" said the chicken. "Why do you think it's you they're a-pickin'?"
Then the duck said, "Quack, quack, quack?"
Then the chicken said, "Cluck, cluck, cluck?"
"Well, maybe you've heard, I'm the Thanksgiving Bird; of all other fowls, I'm the winner!
On Thanksgiving Day, the farmers say they're having me in for dinner. Gobble, gobble!"

Then the duck said, "Quack! Quack! Quack! Quack! Quack!"
Then the chicken said, "Cluck! Cluck! Cluck! Cluck! Cluck!"
"You Quack!" said the duck.
"Dumb Cluck!" said the chicken, "When you get there, you will take a lickin'! ...*Shurp!*"
Then the duck said, "Quack. Quack. Quack."
Then the chicken said, "Cluck. Cluck. Cluck."
"So dinner: "*Gobble, gobble*" down?
"That's right!"

Maybe we've heard you're the Thanksgiving Bird, 'cause all other flowls are thinner.
On Thanksgiving Day, the farmer may be having you in for dinner, *gobble, gobble*. (3:17) #2
WD

If I Were a Witch (voice and piano) Halloween, grades 3-4

If I were a witch, I'd laugh: (hee, hee, hee).
If I were a cat, I'd meow: (meow).
If I were a ghost, I'd be an awful host and scare everybody NOW!
Hee, hee, hee! Meow, meow! Jackolantern, take a bow!
Hee, hee, hee; meow, meow! I'd scare everybody.
If I were a bat, I'd fly: (flap flap flap) If I were an elf, I'd cry: (boohoo).
If I were a pumpkin, I wouldn't be a bumpkin, I'd make me a pumpkin pie.
Jackolantern, take a bow!

If I were like Frankenstein, (clomp! clomp!) I'd make little children whine: (Help! Help!)
If I were the Mummy, I'd be so mean and crummy, I'd send shivers up your spine!
Hee, hee, hee! Meow, meow, I'd scare everybody NOW! (1:43) #2 **WD**

Kelsey's Canon (Thanksgiving or any feast day) is for three treble voices – grades 2-3

Thank you, Lord, in heaven above, for your all embracing love.
Lord, we are here today, praying you will light our way,
so when we return to you, we have been true.

Thank you for our bread today; thanks for listening while we pray,
and Thank you for our bread today.

Thank you, Lord, in every way, for all of those we love. (3:30) #1 **WD**

Let's Build A Snowman! (winter snow song for treble voice and piano) grades 1-2

In two rows, the children march side-by-side as they sing. On the word "pat," children in row 1, "freeze," while those in row 2 pretend to pat snow into place on the whole snowman. On the following verses, they pat snow on the legs, shoulders and head. Roles are reversed on each stanza. Antiphonal singing should be explained, and precise rhythm should be encouraged.

Let's build a snowman! Let's build a snowman! Let's build a snowman: pat, pat, pat.
Let's call him "Happy"! Let's call him "Newt"! Call him "Happy Newt Year," and that will be cute.
Happy Newt Year!

Let's build his snow legs! Let's build his snow legs! Let's build his snow legs: pat, pat, pat.
Let's build his shoulders! Let's build his shoulders! Let's build his shoulders: pat, pat, pat.
Let's put his head on! Let's put his head on! Let's put his head on: pat, pat, pat. (3:00) #1 **WD**

Martin Luther King, Jr. (MLK Day for treble voice and piano) – grades 3-4

Martin Luther Junior went up on a mountain in a dream that he had one night.
Up, on the mountain, he could see forever, and he knew what he saw was right.
Black men and white men were living together in a land that was kind and free.
Martin Luther King was a brother to all and a brother to you and me.

Martin Luther King is alive in heaven and is watching his dream come true.
His dream of a nation that is free for everyone depends on me and you, or you and me!
Martin Luther King, Junior, saw us all as brothers and like brothers we should be,
so let's join hands and remember his model of peace and humility.
Martin Luther King, Hooray! (1:45) #2 **WD**

Presidents, The (for Washington and Lincoln Birthdays – 1 or 2 treble voices) - grades 5-6

When America was but still a dream, her people had no self-esteem
when an English king army put a tax on tea and took away their liberty.

When a man named George came on the scene, he said the king was much to mean,
so he raised an army out of just plain folk and vowed to break the tyrant's yolk.
He was bold, sir; we're told, sir, just like a knight of old, sir.
His name was General **George Washington**.

The soldiers learned that fighting was no fun, but still they followed Washington.
He taught them how to fight and how to win so our great nation could begin.
He was bold, sir, we're told, sir, just like a knight of old, sir.
His name was General George Washington, the bold, sir; the bold, sir;
the bold Sir George.

Marching to glory, **Abe Lincoln** once said: "This land will be free before I am dead,
and be a nation with liberty and justice for all, that, under God, will never fall."
We're marching to glory, America! We're marching to glory, America!
We're marching to glory, America! We're marching to glory with God on our side.
We're marching to glory with God on our side. (4:30) #3 **WD**

Martin Luther King, Jr. (MLK Day for treble voice and piano) grades 3-4

Martin Luther Junior went up on a mountain in a dream that he had one night.
Up, on the mountain, he could see forever and he knew what he saw was right.
Black men and white men were living together in a land that was kind and free.
Martin Luther King was a brother to all and a brother to you and me.

Martin Luther King is alive in heaven and is watching his dream come true,
His dream of a nation that is free for everyone depends on me and you, or you and me!
Martin Luther King, Junior, saw us all as brothers and like brothers we should be,
so let's join hands and remember his model of peace and humility.
Martin Luther King, Hooray! (1:45) #3- **WD**

SONGS for ADULTS

A THOUGHT (soprano/piano or string quartet) by Emily Dickenson (1830-1886), poetess, is a lovely way to start or end a voice recital.

A thought went up my mind today that I have had before,
but did not finish, some way back, I could not fix the year

Not where it went, nor why it came a second time to me,
or definitely what it was, have I the art to say.

But somewhere in my soul I know I've met that thing before.
It just reminded me, 'twas all, and came my way no more. (2:12) #2

BILLY GRUFF'S APPLES (baritone/piano) is a funny song about a man having marital problems. Finally, he gives his wife an ultimatum.

Billy Gruff had had enough of his woman.

She had nothing good to say about his friends.
She had nothing good to say about his mother,
and said his father was "non Homo Sapiens,"
(That means no brains).

She complained about his manners and complained about his clothes.
She complained about the way he combed his hair.
If he gave her a gardenia, she would rather have a rose,
so their romance was not going anywhere.

Billy tried to hold his temper and forgive her, so he took her to a movie matinee'.
When she refused to order butter on their popcorn, Billy murmured low,
"Here's all I have to say. Babe, if you don't like my apples, stay a-way from my tree!
When you bite into my apples, then you're biting into me.
There are lots of fellers out there who would love to see your face,
but as for me, I think I need a bit more space and a change of pace."

To Bill's surprise, the woman never got the message!
She said he could not keep on whispering in the show.
She simply couldn't understand his talk of apples,
and why he hoarded them, she really didn't know. Don't apples grow?

On their way home, she criticized him for the way he drove his car,
so Billy tried to make it up and cooked a meal. She criticized his brand of hotdogs,
then she criticized his buns, as if she didn't care a bit how he would feel.
Billy tried to hold his temper and forgive her, but he had heard enough to last him all his days.
He felt his boiling point arising to it's limit, and yelled out loud these words with gusto,
phrase-by-phrase.

"Well, Babe, if you don't like my apples, stay away from my tree!
When you bite into my apples, then you're biting into me.
What you're after is perfection and there won't be any here,
so I hope to see you later, maybe sometime late next year.

Billy Gruff had had enough of his aggravatin', timidatin' always-squalkin' ever-talkin' woman!
(3:30) #2 **WD**

BLACK BEARS AND GRIZZLIES (baritone voice and piano) is a fun song that can be a marvelous ending for a serious voice recital. The singer must be a good actor.

The California Office of Fish and Game is advising everyone that the bears ain't tame,
specifically black and grizzly bears in Yosemite and Mammoth squares.
They advise that you should wear some little bells on your clothes to not startle a bear,
where he dwells.
They don't want a person feeding the bears, 'cause the critters often travel in pairs.
You should never trust a black bear! You may think he is your friend.
But when your bag of snacks is empty, he will make your friendship end!
If you dare to feed a grizzly, put your will in order, first!
You may disappear completely, and your friends should fear the worst!
The California Office of Fish and Game says you also should carry some pepper spray;

it stops a grizzly bear cold, they say.
Just look for his droppings and sense the smells of pepper spray and little bells.

The California Office of Fish and Game says if you go out fishing, it's still the same:
Your partners will be black and brown; so if you catch a fish, you'll probably drown!
You'll never be found!

So, while you're on the beach, just test the air.

If the smell of pepper spray is everywhere, and you think you see a little shiny bell, then
you better turn around and run like hell! (3:07) #3 - **DON JONES**
(based upon an Internet joke)

BLUE COWBOY, THE (baritone voice and piano – also arranged for tenor and guitar) is the story of a cowboy who has been jilted by the woman of his dreams.

Three little words I just couldn't say have ruined my peace of mind, forever.
If I had said those three little words, I know you would be with me today.
Because I was stupid, through and through,
I thought that you loved me so much you would follow.
I drove away like a fool, like an idiot driving to hard time school.

When I am lonely, I think of you only and wonder if you think of me.
When my letter gets to you,
I hope you will read it when you see whose name is on the envelope.
If my wishes come true, and you answer my letter, my heart and mind will be full of hope.
At the end of my message are three little words that I pray you'll read over-and-over again.
What I never could say, I can write. Now I will close with three little words:
I love you, my darling, good night. (3:09) #2 **WD**

***BURNING BUSH, THE** (baritone voice and piano) is an art song, based on Exodus chapters four and five, from the *Holy Bible*. The performer must play the role of God *and* the role of Moses. The duration of the song can be used as a contemporary offering on a vocal recital. The work that must go into the preparation of this composition will be worthwhile; audiences have found this piece to be fascinating. (10:30) #5 - Appropriated by **WD**

God: Don't come any closer! Take off your shoes, for you are standing on holy ground!
I am the God of your fathers, the God of Abraham, Isaac and Jacob.

Moses: I am terrified!

God: The wail of the people of Israel hath cried out to me in heaven, and I have seen the heavy task the Egyptians have oppressed them with. Now I am going to send you to Pharaoh to demand that he let you lead my people out of Egypt.

Moses: But I am not the person for a job like that!

God: I will certainly be with you.

Moses: If I go to the people of Israel and tell them God has sent me, they will ask, "Which God are you talking about?" What shall I tell them? What shall I tell *them*?

God: The Sovereign God! Just say: "I AM" has sent you.

Moses: Me? They won't believe *me*! They won't do what I tell them to.
They'll say, "Jehovah never appeared to you!"

God: What is that you have in your hand?

Moses: A shepherd's rod.

God: Throw it down on the ground!

Moses: It has become...a serpent!

God: Grab it by the tail!

Moses: I shall obey. It has become a rod again!

God: Do that, and they will believe you. Then they will realize that Jehovah, God of their ancestors, Abraham, Isaac and Jacob, has really appeared to you. Now, reach your hand inside your robe, next to your chest!

Moses: I shall obey. It is white with leprosy!

God: Now, put it in again!

Moses: It is normal, as before!

God: If they won't believe the first miracle, they will the second!

And if they don't accept you after these two signs, then take water...

Then take water from the Nile River and pour it upon the dry land. Watch as it turns to blood!

Moses: Oh, Lord, I'm just not a good speaker. I never have been, and I'm not now, even after you have spoken to me; for I have a speech impediment.

God: Who makes mouths? Is it not I, the Lord? Who makes a man so that he can speak or not speak, see or not see, hear or not hear? Now go ahead and do as I tell you, for I will help you to speak well, and I will tell you what to say.

Moses: Lord, please! Send someone else.

God: Tell them: "Jehovah, the God of their ancestors, the God of Abraham, Isaac and Jacob, hath sent me to you."

Moses: Lord, please!

God: *Shush!*

BYRON'S SONG (George Gordon Lord Byron (1788-1824) is for a baritone singer and a pianist.

She walks in beauty like the night of cloudless climes and starry skies;
and all that's best of dark and bright meet in her aspect and her eyes;
thus mellowed to that tender light which heaven to gaudy day denies.

One shade the more, one ray the less, had half impaired the nameless grace
which waves in every raven's tress or softly lightens o'er her face;
where thoughts serenely sweet express how pure, how dear their dwelling place.

And on that cheek, and o'er that brow, so soft, so calm, yet eloquent,
the smiles that win, the tints that glow, but tell of days in goodness spent,
a mind at peace with all below, a heart whose love is innocent. (3:00) #2

CHOICE FOR LEGRAND, A (baritone voice and piano) is a song about a businessman trying to control his attraction to his secretary that will bring lots of laughter.

LeGrande was the owner of a fine golf course.
He was doing well, but was facing a divorce.
He was probably the only man in the entire universe who could
offer up a steady and extended curse!
His problem was the wife of more than forty years.
And, of course, he didn't feel a bit like giving cheers.
There is nothing to lose but the wife you met while drinking at a bar;

but there's everything to lose when your behavior gets bizarre.
When you're poor, poor, poor, and your marriage is no more,
you may wish that you had never opened the door for mean old Nick.
He will treat you like a pig; then he'll break you like a twi(G).
When his job is done, you will not feel so big.

LeGrande was quite contented when he sat in his Porsche.
He was listening to an opera while he ate a bowl of borscht.
When his lawyer sent an invoice for arranging a divorce,
LeGrand felt tension like he never felt, of course!

LeGrande asked if his secretary would bring him *hors d'oeuvres*.
As she went on her way, he was distracted by her curves.
Then, in his office the very next day, he looked at her and felt compelled to say:
If I gave to you a solid gold dollar, then kicked off my shoes and loosened my collar,
What would YOU take off?
She said, "Everything but my earrings, I would doff!"

There is nothing wrong when old men dare to wish upon a lovely star.
There is nothing wrong with earrings and perfume when they cost less than a car.
But LeGrand should look behind him.
There is Satan behind the door!
LeGrand should change his mind, right now, before he winds up poor.

When you're poor, poor, poor, you must sleep upon the floor.
You will wish you'd never opened up the door for mean old Nick.
He will ride you like a horse, 'til you wallow in remorse.
Then he'll stomp upon your soul, like its a tic(K).

LeGrande still owns his fine golf course.
He is doing well, and not facing a divorce.
He is probably the only man in the entire universe who chose to stay with his wife, for
fearing something far worse.
LeGrand found he could stand temptation! (5:44) #2 - **DON JONES**
(based upon an Internet joke)

***DEDICATION** (bass-baritone & organ) is an art song that is quite versatile. The text is from the Song of Ruth in the *Holy Bible*. The vocalist sings within a meter of 5/4 while the organist plays within a meter of 10/8. The cross rhythms provide a spell binding effect upon the listener. This work is from the wedding scene of Wallace De Pue's opera, *Dr. Jekyll and Mr. Hyde*.

Entreat me not to leave thee or to return from following after thee.
For whither thou goest, I will go.
And whither thou lodgest, I will lodge.
Thy people shall be my people, and thy God, my God.
Where thou diest, will I die and there will I be buried.
The Lord do so to me and more, also, if ought but death part thee and me..
Entreat me not to leave thee, or to return from following after thee. (2:48) #5

DON'T CRY! is an arrangement of a "chart" written by Herbert Kallman, a musically gifted but uneducated musician. His words and music express his feelings about being in his mid-eighties, legally blind, losing his wife and being kept out of her will. The text is a reflection of his Christian faith and his melody is simple, straightforward and beautiful. The arrangement by Wallace De Pue is for treble voice and piano. It is appropriate for use in any Christian service of worship.

Don't cry!
God doesn't like to see you cry.
Don't cry!
God likes to see you work and try.
Don't cry!
There is no need for you to cry, for Jesus always watches over you,
so there's no need to cry.
Just wipe your tears away and throw out all your fears;
then follow Jesus all the "Good way. bye."

Goodbye!
Nobody likes to say, "Goodbye!"
Goodbye! "Hello" is better than "Goodbye."
Goodbye!
God never likes to say, "Goodbye,"
for Jesus died, so everyone could live, and never say "Goodbye!"
Just pray and talk to God, then take a walk with God
and never have to say Good

Just smile and smile.
God helps you when He sees you smile.
Just smile a while.
God wants to walk with you each mile.
Just smile and smile. (3:47) #1 **HERB KALLMAN**

***EIGHT TEXTURES OF LOVE** consists of eight award winnings poems about love that are set to Twenty-first Century compositional techniques to create an art song for voice and piano. There are two versions of the piece, one for soprano and one for baritone. This work was premiered at the Bowling Green State University 1994 New Music Festival by Dr. Deborah Kavasch, soprano, and Dr. Mark Munson, pianist. It was heard on international radio stations.

One (monophonic) <anticipating love> (2:00)

What is this number, "one"? Without one, can there be any others?
In one, there is unity. But can there not be two with one accord?
When I think of one, there's a wonderful person on my mind.
Will s/he ever come into my life?
If so, what shall I do if the one I desire comes into my life, one-by-one?

People and Flowers (heterophonic) <the hopeful return of a lost love> (1:49)

Are people not like flowers? Do they not follow the sun?
Do they not eat honey and drink rain? Do they not vary in size and raiment?
Are there not some, perfect, some costly, some dangerous and some, even ugly?

If flowers are like people, do they watch and listen, and perhaps, converse?
Then after death do they not return?

The Lowly Dandelion (polythematic) <unrequited love> (3:19)

I am the lowly dandelion. Because of the way that nature made me,
I always stand two inches taller than what ever surrounds me
trying to steal the light of my life.

My leaves can be food for the hungry. My flowers adorn the necks of children.
My hue is the very essence of yellow, the color of joy!

I am strong! I am hardy!
I am the first to proclaim Spring, the very first to proclaim Spring!

Can the orchid or the rose say that? Can the violet or the daffodil?
If not, then why am I the "lowly" dandelion? Why am I so difficult to love?

The Lost Sunbeam (onomatopoeic) <love at first sight> (2:30)

There were loud drums! There were fanfares blaring!
There were soldiers marching on parade.
There were church bells ringing when I first saw you.
These torrents of excitement filled my soul!

The street between us was like a river of roaring water.
The brightness of your lovely face made me frantic to cross.
A miracle! A MIRACLE!
Thunder rumbled and the music stopped.
Lightning and ominous clouds scattered the frightened people.

When, at last, I could dare to cross the street, my eyes were fixed
upon you as I hurried.
Alas, the milling crowds erased you from my sight, just as the clouds
engulfed the last sunbeam.
Horror struck me! How could I ever find you again?

I Think of You (polyphonic) <idealistic love> (1:35)

I think of you, as bells toll a lullaby to the murmuring night.
There is mist. There is mist, but through the mist, their melody brings a golden dawn.
Clear through the mist, their melody brings a luminous kind of golden dawn.
I think of you.
Hush!
Chimes ring!

The Rebel (homophonic) <forbidden love> (3:33)

It is, for me, impossible to determine right from wrong
when the love of my life is concerned.
Reason and Experience attest to the futility of struggling with
Heart, the center of Love's awesome pow'r.

Fearful threats by Ruin, Disgrace and Ridicule do their
utmost to contain me.
But the mere thought of her illuminates my spirit.
The mere thought of her illuminates my spirit with
such fire that all such foes wither in its presence.

Our Creator made us to set one another aflame with desire.
But yet, proclaims it sinful that we should even touch!
Although He may loose Thompson's Hound of Heaven
to seek me out if I should transgress.
I shall run, fearlessly, to the arms of my beloved, just to
give the beast a mission.

If I must suffer condemnation to see my love, there will be no contest.
One touch from her fingertips is worth a thousand horrid bites.
One kiss, from her sensuous lips, is worth the ravaging canine jaws.

Although the hound, as the law's avenger, may shake me by the neck
until my spirit fades away, he will realize his failure to punish
when he withdraws his ugly teeth.
He will observe the contented smile upon my poor, dead face.

When You're Away... (polychordal, block harmony) <longing for love> (2:00)

When you're away, I imagine what the soul of night would say.
"In dark despair, I wait for dawn. My light is gone."
I wait for you to come again, as the night must wait for rays of light
to give it love and save it from gloom and make it warm.

You Have a Rhythm (polyrhythmic) <sensuous love> (3:00)

You have a rhythm that flows like a river in constant motion with a grace
unexplainable.
You have a unique feeling for rhythm. It is your mystique.
Call it a rhythm within you. I see it! Maybe, some day, we can free it.
I'm in love with it. Rhythm makes me survive. Rhythm keeps me alive!

Never stop the rhythm! Let your beat confuse me, utterly!
Passion is a raw, vibrating rhythm moving forward with steps the same as yours.
Touch me! Let me feel it. If you reveal it, I may steal it.

Your rhythm taunts me with sight and sound and flow.
Such movement haunts me in ways too deep to know.
My dearest pleasure is watching you in slow motion, subtly dancing.
You're so entrancing, your rhythm makes me want to move.
You have a rhythm that flows like a river in constant motion.
(19:04) #4 **WD**

***EL DORADO** (Edgar Allan Poe) is a dramatic realization of the man searching, on a big horse for a place of gold. This song, the the opera, *Dr. Jekyll and Mr. Hyde*, is for an "artist tenor" and a fine pianist.

Gayly bedight, a gallant knight in sunshine and in shadow,
had journeyed long singing a song in search of Eldorado.
But he grew old, this knight so bold, and oe'r his heart a shadow fell
as he found no spot of ground that looked like Eldorado.
And as strength failed him at length, he met a pilgrim shadow.
"Shadow," said he, "Where can it be, this place called Eldorado?"

"Over the mountains of the moon, down the valley of the shadow.
Ride, boldly ride," the shade replied, "if you seek for Eldorado!" (1:13) #4

FORBEARANCE (Ralph Waldo Emerson) is for mezzo soprano and piano. This is a fine song to include in a voice recital.

Hast thou named all the birds without a gun,
loved the wood rose, but left it on its stalk,
at a rich man's table eaten bread and pulse,
unarmed, faced danger with a heart of trust,
and loved so well a high behavior in man or
maid that thou from speech refrained, nobility
more noble to repay?

O be my friend and teach me to be thine. (2:00) #3

FOUR PRESENTS: is a "pop music" wedding song about something borrowed, something blue, etc., that is for a bass baritone voice, accompanied by a pianist, to sing to his bride.

I want to tell you what you mean to me this day.
You mean companionship as time goes on its way.
You mean that loneliness will seldom touch my heart.
You mean my lonely life will have a brand new start.

Something borrowed, something blue, something old and something new;
these are four presents that I want to give to you.
All are ready on the day you say, "I do."
"Something borrowed," is the wisdom from my past.
"Something blue," is the light your ring will cast.
"Something old," is my prayer our lives will last.
"Something new," is a love that is steadfast.

And when the autumn of our lives is drawing nigh,
the reasons we were drawn together will be clear:
We'll have the joys of being one, though we are two.
I'll know that you loved me, and I adored just you. (3:38) #1 **WD**

HOW CAN YOU SAY YOU ARE ALONE? (baritone voice/piano OR tenor/baritone/bass trio) - There has been a romantic breakup, because the woman enjoyed spending her time alone, rather than with her disgusted boyfriend.

How can you say you are alone?
Have you no fax machine or telephone?
Have you no T.V. set or radio?
How can you say you are alone?

You never talked to someone when you were in love.
You spent your time too much with friends.
You seldom said the words a lover likes to hear;
and that is how a romance ends.

Go pet your dog and feed your cat.
They'll never worry you with chat.
If peace and quiet turn you on,
 maybe you're glad your love is gone.
If that's not so, then mend your ways.
You'll love again one of these days.

There are second chances for us all.
If you don't stand you cannot fall.
From here on in, you're on your own.
You can't afford to be alone. (2:40) #2 **WD**

HOW I LOVE YOU... (tenor voice - optional soprano for a duet - and piano) is for a daring couple to consider for their wedding and depart from music that is done in anyone else's wedding.

How I love you is more than I know.
I have loved you since winter had snow.
I have loved you since moonlight could shine.
Because I loved you, the Lord made you mine.

How I love you, I hardly can say.
I have waited so long for this day.
I will love you for time without end.
I'll be your counsel, supporter, and friend.

I remember when I found you; choirs of angels sang above!
Then the Lord said, "Let there be light!" while He swept a-way the night;
then He added: "Now, let there be love!"

How I love you can't really be said.
I have loved you since roses were red.
I have loved you since robins could fly.
I will love you long after I die. (3:00) #2 **WD**

I HAVE A LOVE is for either a man or a woman to sing with organ or piano accompaniment. This is not an ordinary wedding song, inasmuch as it is not written for first time weddings

I had a love who lived in my imagination, and she was warm,
 so gentle and so kind.
We spoke of things, so many that I can't remember;
 because of him/her I lived with peace of mind.

And then came you, more lovely than imagination!
And then came you, more gentle than my fondest dream.
You speak my name in ways that are so tender.
And then came you, more lofty than supreme.

Gone is the one who lived in my imagination.
I never thought I'd leave my love behind.

There were no words between us that I can remember.
Now, she is gone and never on my mind.

You are the one who lived in my imagination.
Yours is the love that made my dream come true.
You are the one who speaks to me with adoration.
You are my love; my heart belongs to you.

I have a love who's not in my imagination.
And she is warm, so gentle and so kind.
S/he shares my life and lingers like an ember
within my being, body, soul, and mind. . (3:51) #3+ **WD**

JENNY KISSED ME (tenor voice/oboe/Bb clarinet/bassoon) - This brief song setting of a poem by Leigh Hunt (1784-1859), makes a stunning encore after a long, serious program.

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add,
Jenny kissed me. (0:55) #4

LAKE MADE OF MIRROR, THE OR BIRDWATCHER, THE (mezzo soprano, harpsichord or piano and violin OR violin and Bb clarinet and flute) is a pensive song about Heaven and Earth. It is also arranged for soprano, flute, piano and Bb clarinet. **The Birdwatcher** has the same music with a different text.

When I glide in my canoe on the lake made of mirror,
I listen to the calm, sweet silence, broken occasionally, by the sound of a wild bird.
I think, as I watch the yellow, pink and orange sunset, 'Will I be up there someday?
Will I be part of that glory that has been marveled at since the beginning of time;
or will I be lost somewhere?'
Alas, who knows? Not I. Not you.

Then a bird breaks the silence, ending my train of thought as gently as a zephyr.
Although I stare at the shimmering mirror of water below,
I cannot see the bottom of this clear, blue place. It seem to have no bottom!
Maybe it goes on to the utmost regions of the Earth.

Yet, I know it has to have a bottom, somewhere.
Everything does, or does everything? After all, space has no end.
Even if I find a star that seems the farthest, I can still find one farther away.
Now I wonder as I glide on the lake made of mirror. (5:05) #3 **JULIE DYBDAHL**

LA LA SONG, THE (tenor/soprano OR soprano/piano) is very short on words, but long on philosophy. At one point in the song, the audience may be invited to sing along with the soloist.

When I'm feeling angry, when I'm feeling blue,
when my luck turns awful, this is what I do I sing la la la la la la
When you get angry, what will you do stomp around like a kangaroo?
Being blue makes you lie in bed, Being blue is bad luck, it's said.
Just sing la la la la la la la la la la la la la la la la la.
I sing la la la la, standing tall.
It's a wonderful life, after all. (2:09) #1 **WD**

LITTLE LAMB (Wm. Blake) is a musical portrait of the poet's feeling toward nature. It is for a treble voice and piano. For a quiet encore, it is spell binding.

Little lamb, who made thee?
Dost thou know who made thee?
Dost thou know who made thee,
gave thee life and bid thee feed
by the stream and o'er the mead,
gave thee clothing of delight,
softest clothing, woolly, bright,
gave thee such a tender voice
making all the vales rejoice?
Dost thou know who made thee?
Little lamb, whence came thee? (2:00) #1

LOST (Stacey Mathey) is a modern song about how it may feel to be a senior citizen in today's world. It is for treble voice and piano.

Lost in a confusing world, fearful of its change,
they stand on the edge of time, forgotten.
Youth is a dream, time, a carpet under which
the old are swept by the hands of the brave new world.
Hidden, hidden, they fight a losing battle,
unwillingly yielding to the creeping vine wrinkled age, smothered!
Will the children enjoy their vast knowledge, their vast knowledge?
They refuse the past, in fear of the future,
leaving the old unused, wasted, wasted!
The old and the young will never unite, until the day
when youth learns courage and understanding
in time to save them from social decadence, death!
Death! (4:00) #4

NEVER HAVE I FELT LONELY (soprano and string quartet) is from the opera, *Dr. Jekyll and Mr. Hyde*. A lady is singing about being alone on a lovely evening.

Never have I felt lonely, so lonely, as I feel this evening.
Never has time gone slowly, so slowly from seven to eleven.
Here is lovely October, with sunshine and cloudless skies.
With the proper admirer, the nighttime is paradise!
Never have I seen starlight, such starlight as now is dancing with the fog.

Never have I felt lonely and melancholy as I feel tonight. (2:30) #3. WD

***NO LAMENT** is a song for piano and treble voice (tenor or soprano) that uses a beautiful anonymous poem concerning life after death. This poetry is inspiring and a balm to grief. This song is ideal for funeral and/or memorial services.

Do not stand at my grave and weep.
I am not there,
I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you awaken to the morning hush,
I am the swift uplifting rush of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry.
I am not there.
I did not die. (2:12) #3

OLD FASHIONED WALTZ, AN (fl. – hammer dulcimer – violin – mezzo soprano - another arrangement for voice and piano is also available.)

A lady remembers the story that was told about the courtship of her parents as they waltzed through time.

I know of a waltz that my parents would dance;
the music they heard on the day that he met her.
Their lives spent together were full of romance and
were based on that old-fashioned waltz.
Dad said, "One, two and three, dancing with me, time will go by.
One, two and three, dancing with me, babies will cry.
One, two and three, dancing with me, soon they'll be grown,
and we'll be dancing our waltz all alone.

My parents were waltzing one night when she sighed,
"We're dancing much slower; I don't understand!"
He looked at her kindly, and then he replied,
"We are still keeping time with the band."
One, two and three, dancing with me, time has gone by.
One, two and three, dancing with me, grandchildren cry.
One, two and three, dancing with me, let us pretend
that our dancing the waltz cannot end.

My father passed on, after doing the dance with an angel
who came down from heav'n to caress him.
My mom heard the music and called to her man
who was dancing alone in the sky.

She said, "One, two and three, please wait for me, husband
and guide!
One, two and three, off she went to be by his side.

One, two and three, now, we can see life passes by
while we all dance and old-fashioned waltz. (3:35) #2 **WD**

PANIS ANGELICUS (soprano/3 violins) - Cesar Frank (1822-1890) composed this wonderful music, and Wallace De Pue, Sr., arranged it to be played by four violins OR soprano and three violins.

O Lord most holy, O Lord most mighty,
O loving Father, Thee, would we be praising always.
Help us to know Thee, know Thee and love Thee,
Father, Father, grant us Thy truth and grace;
Father, Father, guide and defend us.
And in temptation's hour, Save through Thy mighty power.

Rule Thou our willful hearts, Keep Thine our wandering thoughts;
In all our sorrows, let us find our rest in Thee;
And in temptation's hour, Save through Thy mighty power,
Thine aid O send us; Hear us in mercy.
Show us Thy favor, So shall we live, and sing praise to Thee.
(3:24) #2

POEM A OR DEVOTION – (soprano or tenor voice with one to three violins OR treble voice/piano) is a song of longing for a lover who has vanished. This is also arranged for voice and piano.
Poet, Conrad Potter Aiken (1889-1973) Public domain poem

Music I heard with you was more than music, and bread I broke with you was more than bread.
Now that I am without you, all is desolate; all that was so beautiful is dead.
Your hands once touched this table and this silver.
And I have seen your fingers hold this glass.
These things do not remember you, beloved, and yet your touch upon them will not pass.
For it was in my heart you moved among them, and blessed them with your hands and with your eyes.
And in my heart they will remember always, they knew you once,
O wonderful and wise. (2:25) #3

***POOLE'S LAMENT** is from the final act of Wallace De Pue's grand opera, *Dr. Jekyll and Mr. Hyde*. The Robert Louis Stevenson story ends with Poole, the butler, discovering the changing corpse of the hideous Mr. Hyde turning into Dr. Henry Jekyll shortly after Mr. Hyde has imbibed poison. This aria portrays the gentle Mr. Poole struggling to keep his sanity as he beholds something his eyes can hardly believe. He begs the awaiting servants not to set eyes on what is tugging at his soul. The music was originally set for orchestra. Now there is a version for tenor and piano.

Therein lies evil such as man has never known! These halls are cursed! Beware!
The devil's servants lurk behind the door.
O God, please hear my prayer and know that I would gladly die
if I could make the sight I saw to be a dream, or if mine eyes have told a lie.
My blood runs cold! My mind is haunted by the scene! I tell you fly;
I tell you, but you pay no heed to my command! You must see for yourselves
what Satan has planned.
O God, look down from heaven and know that Poole did surely try
to make them all depart with peace of mind; but they demand an answer "Why?"

My friends, prepare! Your wish is granted there within.
There is a man, or demon, who lies contorted on the floor; to see him is to know
the doctor lives no more! (1:30) #3 WD

RAYMOND'S PSALM is based on a text by Ray Cogan, a folk poet. When Wallace De Pue met the 85-year-old poet, Raymond was in the final three months of his life, living alone with terminal cancer. Because of the composer's admiration for the poet, this song was presented to Raymond as a gift meant to assure the poet that his work would find its way into people's hearts.

Jesus, shepherd and redeemer, move us onward, day-by-day.
Guide our steps and be our Savior. Lead us gently in your way.
Turn our darkness into daylight. Take away all deadly fear.
Lift our thoughts and make them stay right, for we know that you are near.
Blessed Christ of David's lineage, son of God and son of man;
son of Mary, dear Messiah, lead us through your sacred plan.

Hear us crying, Lord and Master!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home.
Hear us crying, gentle shepherd!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home. (2:17) #1

REJOICE in the LORD (Psalm 33 - soprano/piano) is a rousing song of faith that may be sung to a church congregation as an offertory.

Rejoice in the Lord, o ye righteous!
Praise the Lord with harp,
Praise ye the Lord!
O praise the Lord with harp, and sing unto Him a great new song!
For the word of the Lord is right, and all His wondrous works are done in truth.
Rejoice in the Lord, O ye righteous!
Sing unto God a great new song!
Rejoice and sing.
Rejoice in the Lord! (1:30) #2

SENSIBLE BIRD, THE (soprano soloist, full orchestra and SATB chorus) is about how a bird views mankind, from her position between heaven and earth.

Look up, Mankind! I am the brightly colored bird, soaring above you.
Not to make holes in the dense, white, forms protecting the firmament, do I fly so high.
I need to rise above those blinding obstacles while I search for heaven's gate.

As I disappear from your sight, I see faces. I see faces watching me from below.
They may be spirits, disguised as clouds, who have been seeking heaven's gate for ages.
You can fly much higher than I by using your mind.
At such altitude, I am too cold to continue my quest!
No mere bird can bridge the invisible wall that guards the dwelling place of souls.
You can sing great psalms. You can sing psalms of praise.

See how I flit in-and-out of the lacy clouds, leaving little trails of white mist!
Beautiful sights were created for your eyes; observe my striking colors! See waterfalls!
Because you may not see my brightly colored wings, I will descend to the top of that nearby tree.
Now, you can watch my colors flash, and know that I, too, am a gift for you to see.

The gift of song has been given to birds. Listen to me sing. Listen to me sing! God does!
His eye is on the sparrow, but He prefers to hear me sing.
Would you be more entertained by the voice of a crow?
Would the voices behind heaven's gate sing music such as yours?

Have you ever heard the soothing music of a harp play a song of peace?
If every morning, each man would greet his neighbor with a note for him to match, say a B-flat,
the world would be filled with such harmony as to make clouds seek heaven's gate on Earth.
Music has no purpose, except to make every day of your life more beautiful.
Without arms, one can still touch another's hand. Without music, how can one touch another's soul?
To practice singing, as I do, listen to the silence; then, respond with melody!

If I could be your friend, we could learn wonderful things together!
May I come and light on your shoulder? Would you harm such a fragile creature as I?
If I would dare to light on your shoulder, would you stroke my shining feathers gently;
or would you use them to decorate your hat?
You can move other beings with love; it is a blessed way to feel without touching.

Mankind, because of your sense of smell, does a hot apple pie, warming in an open windowsill,
speak to you? Of all of the features on your face, your nose speaks most loudly!
You rely on it for direction and discovery.
Or blind woman, if your sense of smell were lost, you could not taste an apple pie.
What a miracle taste is!

The air that you breathe comes from behind heaven's gate. And it belongs to you.
Without change, nothing can be new.
Behind heaven's gate, there is manna, the food of angels. And there we will learn.
Yes, there we will learn. much more. (16:00) #3

SHINE UP THE TRACTOR (voice/piano) is a song about the National Tractor Pull that takes place, annually, in Bowling Green, Ohio. It is a country song that is a lot of fun.

Shine up the tractor. Showtime is here. Rev up the engine. Drop it in gear.
There's a tractor pulling contest in Ohio's, Bowling Green. Let's make sure we're on the scene.
How does a tractor, hitched to a sled, carry a cargo heavier than lead?
When a driver makes it happen in a cloud of dust and smoke,
"Full pull!" yells the crowd; to them it is no joke.

Bring Allis Chalmers! John Deere's on board. Let's see a Chevy take on a Ford!
Pile up some points and try to be king. Only champions wear "the ring."
Bring Allis Chalmers! John Deere's on board. Let's see a Chevy take on a Ford!
Pile up some points and try to be king. Only champions wear "the ring."

I Talked to the fellows loading the sled. "We're gonna get ya!" is all that they said.
"Fire the fuel and feel the dirt!" "Full pull!" is the goal and drivers are alert.

Good for the winners! Give them a prize! They are the ones with tears in their eyes.
In the tractor pulling fam'ly is a host of dynamos.
When you come and see the tractor shows,
you'll see why everybody goes: "FULL PULL!" (3:00) #1 **WD**

***THREE DIABOLICAL SONGS** (tenor & piano) is based on three of the most pitiful characters found in the Holy Bible: Cain, Haman and Saul.

Cain the first murderer, is tormented by the Lord's question, "Cain, where is thy brother, Abel?" to the point that his mind is never at peace.

Do you hear it?
Do you hear it now?
Do you hear the voice of God, sending the question after me, like a hound released from heaven, driving me through the wilderness without mercy, without rest?
Even the ground throws up my seed granting no home nor harvest; I suffer!
Dreams offer up the bitter remembrance of blood, BLOOD,
from my mother's son, clinging to my hands!
I, the first born of my kind, a murderer...a MURDERER!
Am I my brother's keeper?

Haman is the cat who has trapped the helpless mouse. He is the essence of cruel confidence and hatred. Whereas, laughter can be music to one's soul, it can also be the cruelest weapon to use against one's adversary. Haman is a master of its use against Mordecai.

Old Mordecai, come to the window and see what I, Haman, have made for the Jews!
It is a tribute that was carefully fashioned for those who deny that Ahasuerus is the only true God.
Ahasuerus, the king, doesn't like the notion that he is less worthy of praise than thin air;
so, he said to me, "What can I do? Haman, won't you tell me how I can be loved, even by a Jew?"
Old Jew, he needs your affection!

'Build them a monument,' said I; 'build it some seventy-five feet high! Put it in the center of town!
Make it like a letter "L" that is upside down.'
So, he went about it, through me. Now, I have it ready for your opinion. Please! Guess! What can it be?
Come and let me show you! What can you lose?
This will make your people compelled to dance, 'cause it's only for Jews. Good news?

Old Mordecai, come to the window and see what I have made for your people.
Tell me whom do you think our Lord has selected to be the very first to demonstrate it?

Saul is being comforted by his subject, David as the latter plays the harp. As Saul listens, he imagines himself as his harpist, David. Saul's tremendous jealousy can hardly be contained within him.
These songs present a tour de force of drama.

Here comes Saul, shepherd of many flocks, killer of lions and bears and the beloved king of Israel.
Look at him walk, lean and strong, with sparkling eyes that reveal divine wisdom.
Surely, he is beloved of God, beloved of God, beloved, the...

Here comes Saul, singer of lovely psalms, a master of strings and a poet unsurpassed.
"Sing to us!" they have said unto Saul; and he has filled their hearts with love, as halls are filled by song until they resound.

He's beloved of God, beloved of God, beloved...

Here comes Saul, slayer of great Goliath, armor less warrior, courageously cunning.
He carries five small stones. He carries a sling. He carries the head of a giant!
The people attend him and call him their king. But SAUL is their king!!!
He is beloved of God, beloved of God, beloved of... (9:30) #5 Appropriated by **WD**

***THREE SONGS OF SEPARATION** (folk song arrangements for tenor voice/piano or baritone voice/piano) Each song is part of a trilogy portraying separation from either a lover, an acquaintance or a son.

Over Yondro is a song of separation between a man and his lover. In the song, he tells her about how things should be until he returns. The original folksong text is usually sung by a woman to her man and is part of the musical legacy from Civil War times. #2

Oh, I'm gone. I'm goin' away, for to stay a little while;
but I'm comin' back if I go ten thousand mile.
Look away over yondro.

Oh, who will tie your shoe, and who will glove your hand?
And who will kiss your ruby lips while I am gone?
Oh, when I am gone?

Pappy will tie your shoe, and Mammy will glove your hand.
And I will kiss your ruby lips when I come home.
Look away over yondro.

Mr. Rabbit is a song of separation between a man and his animal acquaintance. The man has never seen such a creature as a rabbit, so he engages it in conversation without being aware that rabbits do not talk. (The rabbit does not tell him otherwise!) The man is fascinated with the physical characteristics of the rabbit and comments on several of them, quite politely, of course, even though he, the man, feels somehow superior. The rabbit has encountered man before and offers a number of reasons why he, the rabbit, should be on his way without delay. This is a too seldom heard Negro folk song.

Mister Rabbit! Mister Rabbit, your tail is mighty white.
Bless my soul, better git it out of sight!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along.

Mister Rabbit! Mister Rabbit, your coat is mighty grey.
Bless my soul, better git it on its way!
Every little eye is gonna shahhahhahhah, shine!
Every little eye is gonna shine along,

Mister Rabbit! Mister Rabbit, your ears are mighty long.
Bless my soul, better take 'em and be gone!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along!
Bye, bye! #3

Johnny Has Gone for A Soldier is quite famous in folk literature stemming from the Revolutionary War. Wallace De Pue, Sr., imagines it as a song of separation between a father and his son. The father tells of his son's departure and how the boy was prepared to be sent to war. The father's anguish concerning his son's fate should be apparent at the end of the song. (9:00) #3+

Here I sit on Buttermilk Hill. Who could blame me cry my fill? And every tear could turn a mill.
Johnny has gone for a soldier.
My! Oh my, I loved him so! Broke my heart to see him go; and only time will heal my woe.
Johnny has gone for a soldier.
Sell my clock! Sell my real! Buy my boy a sword and shield to use out on the battlefield!
Johnny has gone!
Johnny! John! Johnny has gone for a soldier.

WEDDING VOW, THE (is a heart-felt love song for a man's bride for tenor voice and piano) This piece is intended for a couple who will consider something that is new in wedding music literature. –

I give to you my wedding vow.
How can I love you more than now?
All our lives, our two souls will be one. so time can be undone by our love.

When I promise to honor and to cherish, come what may, as many years go by,
time and change will make you but more lovely; yours is beauty no one can deny.

No author's prose, nor poet's line, can tell the rapture that is mine;
God, alone, can make a love so strong, then let you hear it now, in this song. (2:30) #2 **WD**

SONGS for CHILDEN

(See Alphabetical List of Songs for more information.)

A Real Turkey (This piece is a little operetta for children to stage.)
voice and piano -duration grades 3-4 (3:17)

If I Were a Witch (voice and piano - Halloween, grades 3-4 (1:43)

Kelsey's Canon (Thanksgiving or any feast day) is for three treble
voices. grades 2-3 (3:30).

Let's Build A Snowman! (winter snow song for treble voice and piano)
grades 1-2 (3:00)

Martin Luther King, Jr. (MLK Day for treble voice and piano) – (1:45)
grades 3-4

Presidents, The (for Washington and Lincoln Birthdays – 1 or 2 treble
voices) - grades 5-6 (4:30) #3

(Please see the texts of these children's songs on the Alphabetical List. of
Songs.)

SONGS for ADULTS

The levels of difficulty are from 1 (easy) to 5 (challenging). Each piece
bears a number. A title with an asterisk means that a live recording is
available upon request. Other pieces have pdf scores and mp3
recordings. (PLEASE SEE THE CHRISTMAS SONGS. LISTED.)
Durations are in parentheses The initials WD, refer to the lyricist,
Wallace De Pue, Sr.

SONGS for CHRISTIAN WORSHIP SERVICES

Don't Cry! is an arrangement of a "chart" written by Herbert Kallman, a
musically gifted but uneducated musician. His words and music express

his feelings about being in his mid-eighties, legally blind, losing his wife and being kept out of her will. The text is a reflection of his Christian faith and his melody is simple, straightforward and beautiful. The arrangement by Wallace De Pue is for treble voice and piano. It is appropriate for use in any Christian service of worship. (2:00) #1

Don't cry!
God doesn't like to see you cry.
Don't cry!
God likes to see you work and try.
Don't cry!
There is no need for you to cry, for Jesus always
watches over you, so there's no need to cry.
Just wipe your tears away and throw out all your
fears; then follow Jesus all the "Good way. bye."

Goodbye!
Nobody likes to say, "Goodbye!"
Goodbye! "Hello" is better than "Goodbye."
Goodbye!
God never likes to say, "Goodbye,"
for Jesus died, so everyone could live, and
never say "Goodbye!"
Just pray and talk to God, then take a walk with God
and never have to say Good

Just smile and smile.
God helps you when He sees you smile.
Just smile a while.
God wants to walk with you each mile.
Just smile and smile. (3:47) #1 by HERB KALLMAN

Raymond's Psalm is based on a text by Ray Cogan, a folk poet. When Wallace De Pue met the 85-year-old poet, Raymond was in the final three months of his life, living alone with terminal cancer. Because of the composer's admiration for the poet, this song was presented to Raymond as a gift meant to assure the poet that his work would find its way into people's hearts. This is a lovely offering to a Christian worship service.

Jesus, shepherd and redeemer, move us onward, day-by-day.
Guide our steps and be our Savior. Lead us gently in your way.
Turn our darkness into daylight. Take away all deadly fear.
Lift our thoughts and make them stay right, for we know
that you are near.
Blessed Christ of David's lineage, son of God and son of man;
son of Mary, dear Messiah, lead us through your sacred plan.

Hear us crying, Lord and Master!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home.
Hear us crying, gentle shepherd!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home. (2:17) #1 - by RAY COGEN.

REJOICE in the LORD-Psalm 33 (soprano/piano) is a rousing song of faith that may be sung to a church congregation as an offertory.

Rejoice in the Lord, o ye righteous!
Praise the Lord with harp,
Praise ye the Lord!
O praise the Lord with harp, and sing
unto Him a great new song!
For the word of the Lord is right, and
all His wondrous works are
done in truth.
Rejoice in the Lord, O ye righteous!
Sing unto God a great new song!
Rejoice and sing.
Rejoice in the Lord! (1:30) #2

SENSIBLE BIRD, THE (soprano soloist, full orchestra and SATB chorus) is about how a bird views mankind, from her position between heaven and earth.

Look up, Mankind! I am the brightly colored bird, soaring above you.
Not to make holes in the dense, white, forms protecting the firmament,
do I fly so high.

I need to rise above those blinding obstacles while I search for heaven's gate. (Please refer to the Alphabetical list of songs for more text.)

SONGS of HUMOR

Billy Gruff's Apples (baritone/piano) is a funny song about a man having marital problems. Finally, he gives his wife an ultimatum. – (3:30) #2

Billy Gruff had had enough of his woman.
She had nothing good to say about his friends.
She had nothing good to say about his mother,
and said his father was "non Homo Sapiens,"
(That means no brains!)

She complained about his manners and complained about his clothes.
She complained about the way he combed his hair.
If he gave her a gardenia, she would rather have a rose,
so their romance was not going anywhere.

Billy tried to hold his temper and forgive her, so he took her to a movie
matinee'.
When she refused to order butter on their popcorn, Billy murmured low,
"Here's all I have to say. Babe, if you don't like my apples, stay a-way from
my tree!
When you bite into my apples, then you're biting into me.
There are lots of fellers out there who would love to see your face,
but as for me, I think I need a bit more space and a change of pace."

To Bill's surprise, the woman never got the message!
She said he could not keep on whispering in the show.
She simply couldn't understand his talk of apples,
and why he hoarded them, she really didn't know. Don't apples grow?

On their way home, she criticized him for the way he drove his car,
so Billy tried to make it up and cooked a meal. She criticized his brand
of hotdogs, then she criticized his buns, as if she didn't care a bit how
he would feel.
Billy tried to hold his temper and forgive her, but he had heard enough to
last him all his days.

He felt his boiling point arising to it's limit, and yelled out loud these words

with gusto, phrase-by-phrase.

“Well, Babe, if you don't like my apples, stay away from my tree!
When you bite into my apples, then you're biting into me.
What you're after is perfection and there won't be any here,
so I hope to see you later, maybe sometime late next year.

Billy Gruff had had enough of his aggravatin', timidatin' always-squalkin' ever-talkin' woman! (3:30) #2 **WD**

Black Bears and Grizzlies (baritone voice and piano) is a fun song that can be a marvelous ending for a serious voice recital. The singer must be a good actor.

The California Office of Fish and Game is advising everyone that the bears ain't tame, specifically black and grizzly bears in Yosemite and Mammoth squares.

They advise that you should wear some little bells on your clothes to not startle a bear, where he dwells.

They don't want a person feeding the bears, 'cause the critters often travel in pairs.

You should never trust a black bear! You may think he is your friend.

But when your bag of snacks is empty, he will make your friendship end!

If you dare to feed a grizzly, put your will in order, first!
You may disappear completely, and your friends should fear the worst!

The California Office of Fish and Game says you also should carry some pepper spray; it stops a grizzly bear cold, they say.

Just look for his droppings and sense the smells of pepper spray and little bells.

The California Office of Fish and Game says if you go out fishing, it's still the same:

Your partners will be black and brown; so if you catch a fish, you'll probably drown!

You'll never be found!

So, while you're on the beach, just test the air.
If the smell of pepper spray is everywhere, and you think you see a
little shiny bell, then you better turn around and run like hell!
DON JONES - based upon an Internet joke - (3:07) #3

Choice for LeGrand, A (baritone voice and piano) is a song about a
business man trying to control his attraction to his secretary that will
bring lots of laughter. (5:44) #2

LeGrande was the owner of a fine golf course.
He was doing well, but was facing a divorce.
He was probably the only man in the entire universe who could
offer up a steady and extended curse!
His problem was the wife of more than forty years.
And, of course, he didn't feel a bit like giving cheers.
There is nothing to lose but the wife you met while drinking at a
bar; but there's everything to lose when your behavior gets
bizarre.
When you're poor, poor, poor, and your marriage is no more,
you may wish that you had never opened the door for mean old
Nick.
He will treat you like a pig; then he'll break you like a twi(G).
When his job is done, you will not feel so big.

LeGrande was quite contented when he sat in his Porsche.
He was listening to an opera while he ate a bowl of borscht.
When his lawyer sent an invoice for arranging a divorce,
LeGrand felt tension like he never felt, of course!

LeGrande asked if his secretary would bring him *hors d'oeuvres*.
As she went on her way, he was distracted by her curves.
Then, in his office the very next day, he looked at her and felt
compelled to say: "If I gave to you a solid gold dollar, then kicked
off my shoes and loosened my collar, what would YOU take off?"
She said, "Everything but my earrings, I would doff!"

There is nothing wrong when old men dare to wish upon a lovely
star.
There is nothing wrong with earrings and perfume when they cost
less than a car.

But LeGrand should look behind him.
There is Satan behind the door!
LeGrand should change his mind, right now, before he winds up
poor.

When you're poor, poor, poor, you may sleep upon the floor.
You will wish you'd never opened up the door for mean old Nick.
He will ride you like a horse, 'til you wallow in remorse.
Then he'll stomp upon your soul, like its a tic(K).

LeGrande still owns his fine golf course.
He is doing well, and not facing a divorce.
He is probably the only man in the entire universe who chose to
stay

with his wife, for fearing something far worse.

LeGrand found he could stand temptation! (5:44) #2 - DON JONES
(based upon an Internet joke)

JENNY KISSED ME (tenor voice/oboe/Bb clarinet/bassoon) - This brief
song setting of a poem by Leigh Hunt (1784-1859), makes a stunning
encore after a long, serious program.

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add,
Jenny kissed me. (0:55) #4

LA LA SONG, THE (tenor/soprano OR soprano/piano) is very short on
words, but long on philosophy. At onepoint in the song, the audience
may be invited to sing along with the soloist.

When I'm feeling angry, when I'm feeling blue,
when my luck turns awful, this is what I do I sing la la la la la la la
When you get angry, what will you do stomp around like a kangaroo?

Being blue makes you lie in bed, Being blue is bad luck, it's said.
Just sing la.
I sing la la la la, standing tall.
It's a wonderful life, after all. (2:09) #1 **WD**

SONGS for WEDDINGS or LOVE

Four Presents: is a "pop music" wedding song about something borrowed, something blue, etc., that is for a bass baritone voice, accompanied by a pianist, to sing to his bride. (3:38) #1

I want to tell you what you mean to me this day.
You mean companionship as time goes on its way.
You mean that loneliness will seldom touch my heart.
You mean my lonely life will have a brand new start.

Something borrowed, something blue, something old
and something new; these are four presents that I
want to give to you.

All are ready on the day you say, "I do."
"Something borrowed," is the wisdom from my past.
"Something blue," is the light your ring will cast.
"Something old," is my prayer our lives will last.
"Something new," is a love that is steadfast.

And when the autumn of our lives is drawing nigh,
the reasons we were drawn together will be clear:
We'll have the joys of being one, though we are two.
I'll know that you loved me, and I adored just you.
(3:38) #1 **WD**

How I Love You... (tenor voice - optional soprano for a duet - and piano),) based upon an old fiddle tune is for a daring couple to consider for their wedding and depart from music that is done in anyone else's wedding.

How I love you is more than I know.
I have loved you since winter had snow.

I have loved you since moonlight could shine.
Because I loved you, the Lord made you mine.

How I love you, I hardly can say.
I have waited so long for this day.
I will love you for time without end.
I'll be your counsel, supporter, and friend.

I remember when I found you; choirs of angels sang above!
Then the Lord said, "Let there be light!" while He swept
a-way the night; then He added: "Now, let there be love!"

How I love you can't really be said.
I have loved you since roses were red.
I have loved you since robins could fly.
I will love you long after I die. (3:00) #2 **WD**

I Have a Love is for either a man or a woman to sing with organ or piano accompaniment. This is not an ordinary wedding song, inasmuch as it is not written for first time weddings.

I had a love who lived in my imagination, and she was
warm, so gentle and so kind.
We spoke of things, so many that I can't remember;
because of him/her I lived with peace of mind.

And then came you, more lovely than imagination!
And then came you, more gentle than my fondest dream.
You speak my name in ways that are so tender.
And then came you, more lofty than supreme.

Gone is the one who lived in my imagination.
I never thought I'd leave my love behind.
There were no words between us that I can remember.
Now, she is gone and never on my mind.

You are the one who lived in my imagination.
Yours is the love that made my dream come true.
You are the one who speaks to me with adoration.
You are my love; my heart belongs to you.

I have a love who's not in my imagination.
And she is warm, so gentle and so kind.
S/he shares my life and lingers like an ember
within my being, body, soul, and mind. . (3:51) #3+ **WD**

Kirkermer's Lullaby (voice and piano) was written in anticipation of the birth of Wallace De Pue's first child. Since the baby's gender was male, the father called him "Kirkermer," until a serious name would be considered. The child's first music was this song performed by his dad.

Sleep now, little baby. Close those drowsy eyes.
Sandman is waiting for you with a big surprise.
He'll take you to Dreamland, flying through the night
to far off castles of slumber and visions of delight.

Ice cream mountains and soda fountains and candy
orchards you'll see.
When you will, you may take your fill and bring back
some for Mommy and me.

Sleep now, little baby. Let there be no more cries.
You'll find your mother and father when you open your
eyes. (1:30) #1+ **WD**

Life Seasons (Soprano or tenor voice with piano) is a song comparing the seasons of weather with the progress of living.

Now here you are; and here am I.
We're making promises that will last forevermore, while
standing here beneath the alter of our heavenly Father.
He's blessing you and blessing me, and He's listening to our
love song.

Springtime is beauty. Nature is fair.
We are now standing on Springtime's top stair.

Summer brings sunshine and makes things to grow.
We are the young ones who go forth to sow.

Autumn is color, a time to behold.
Those who reap harvest begin growing old.

Winter is crystal, when clearly we'll see all that we've loved
for has happened to be.
He's blessing you and blessing me, for whatever His reasons.

Now here you are; and here am I.
We're going hand-in-hand off to face a lifetime, knowing all
the joys of countless seasons, with our heavenly Father.
Now here we are. Yes, here we are. (3:41) #3- **WD**

Old-fashioned Waltz (fl.–hammer dulcimer–violin–mezzo-soprano)
Another arrangement for voice and piano is also available.)
A lady remembers the story that was told about the courtship of her
parents as they waltzed through time. (3:35) #1+

I know of a waltz that my parents would dance;
the music they heard on the day that he met her.
Their lives spent together were full of romance and
were based on that old-fashioned waltz. Dad said,
"One, two and three, dancing with me, time will go by.
One, two and three, dancing with me, babies will cry.
One, two and three, dancing with me, soon they'll be
grown, and we'll be dancing our waltz all alone.

My parents were waltzing one night when she sighed,
"We're dancing much slower; I don't understand!"
He looked at her kindly, and then he replied,
"We are still keeping time with the band.
One, two and three, dancing with me, time has gone by.
One, two and three, dancing with me, grandchildren cry.
One, two and three, dancing with me, let us pretend
that our dancing the waltz cannot end."

My father passed on, after doing the dance with an angel
who came down from heav'n to caress him.
My mom heard the music and called to her man
who was dancing alone in the sky.

She said, "One, two and three, please wait for me, husband
and guide!
One, two and three, off she went to be by his side.
One, two and three, now, we can see life passes by
while we all dance and old-fashioned waltz." (3:35) #2 **WD**

Poem, A or Devotion – (soprano or tenor voice with one to three violins) is a song of longing for a lover who has vanished. This is also arranged for voice and piano.(2:42) #3

Music I heard with you was more than music, and bread I broke
with you was more than bread.
Now that I am without you, all is desolate; all that was so beautiful
is dead.
Your hands once touched this table and this silver.
And I have seen your fingers hold this glass.
These things do not remember you, beloved, and yet your touch
upon them will not pass.
For it was in my heart you moved among them, and blessed them
with your hands and with your eyes.
And in my heart they will remember always, they knew you once,
O wonderful and wise. (2:25) #3 by CONRAD AIKEN, 1917

Wedding Vow, The (is a heart-felt love song for a man's bride. It is for tenor voice and piano) This piece is intended for a couple who will consider something that is new in wedding music literature.

I give to you my wedding vow. How can I love you more than now?
All our lives, our two souls will be one. so time can be undone by
our love.

When I promise to honor and to cherish, come what may, as many
years go by,
time and change will make you but more lovely; yours is beauty no
one can deny.

No author's prose, nor poet's line, can tell the rapture that is mine;

God, alone, can make a love so strong, then let you hear it now, in this
song. (2:30) #2 **WD**

SONGS WITH INSTRUMENTS OTHER THAN PIANO

A Thought (soprano/piano or string quartet) by Emily Dickenson (1830-1886), poetess, is a lovely way to start or end a voice recital.

A thought went up my mind today that I have had before,
but did not finish, some way back, I could not fix the year

Not where it went, nor why it came a second time to me,
or definitely what it was, have I the art to say.

But somewhere in my soul I know I've met that thing before.
It just reminded me, 'twas all, and came my way no more. (2:12) #2

***Dedication** (bass-baritone & organ) is an art song that is quite versatile. The text is from the Song of Ruth in the Holy Bible. The vocalist sings within a meter of 5/4 while the organist plays within a meter of 10/8. The cross rhythms provide a spell binding effect upon the listener. This work is from the wedding scene of Wallace De Pue's opera, *Dr. Jekyll and Mr. Hyde*.(2:48) #5

Entreat me not to leave thee or to return from following after thee.
For whither thou goest, I will go.

And whither thou lodgest, I will lodge.

Thy people shall be my people, and thy God, my God.

Where thou diest, will I die and there will I be buried.

The Lord do so to me and more, also, if ought but death part thee
and me..

Entreat me not to leave thee, or to return from following after thee.
(2:48) #5

I Have A Love is for either a man or a woman to sing with organ or piano accompaniment. This is not an ordinary wedding song, inasmuch as it is not written for first time weddings.

I had a love who lived in my imagination, and she

was warm, so gentle and so kind.
We spoke of things, so many that I can't remember;
because of him/her I lived with peace of mind.

And then came you, more lovely than imagination!
And then came you, more gentle than my fondest dream.
You speak my name in ways that are so tender.
And then came you, more lofty than supreme.

Gone is the one who lived in my imagination.
I never thought I'd leave my love behind.
There were no words between us that I can remember.
Now, she is gone and never on my mind.

You are the one who lived in my imagination.
Yours is the love that made my dream come true.
You are the one who speaks to me with adoration.
You are my love; my heart belongs to you.

I have a love who's not in my imagination.
And she is warm, so gentle and so kind.
S/he shares my life and lingers like an ember
within my being, body, soul, and mind. . (3:51) #3+ **WD**

Jenny Kissed me (tenor voice/oboe/Bb clarinet/bassoon) - This brief song setting of a poem by Leigh Hunt (1784-1859), makes a stunning encore after a long, serious program. (0:55) #4

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add,

Lake Made of Mirror, The (mezzo soprano, violin, Bb) or
Birdwatcher, The (mezzo soprano, harpsichord or piano and violin OR
violin and Bb clarinet and flute) is a pensive song about Heaven and

Earth. It is also arranged for soprano, fluted Bb clarinet and piano. *The Birdwatcher* has the same music with a different text.

The text was written by an eleven-year-old girl who was on a lake, wondering what was up above and down below her. Her poem was so impressive that Wallace De Pue, Sr., composed the music that spoke to him as he read her words. She wrote:

When I glide in my canoe on the lake made of mirror, I listen to the calm,
sweet silence broken occasionally, by the sound of a wild bird.

I think, as I watch the yellow, pink and orange sunset,

‘Will I be up there someday?

Will I be part of that glory that has been marveled at since the beginning
of time; or will I be lost somewhere? Alas, who knows?

Not I. Not you.’

Then a bird breaks the silence, ending my train of thought as gently as a
zephyr.

Although I stare at the shimmering mirror of water below, I cannot see
the bottom of this clear, blue place. It seems to have no
bottom! Maybe it goes on to the utmost regions of the Earth.

Yet, I know it has to have a bottom, somewhere.

Every thing does, or does everything?

After all, space has no end.

Even if I find a star that seems the farthest, I can still find one farther
away.

Now I wonder as I glide on the lake made of mirror. (5:05) #3

by JULIE DYBDAHL

Nobody Ever Sings My Song! This duet for tenor/baritone and soprano voices, accompanied by piano, or guitar, is from *The True Story of the Three Little Pigs*, an opera by Wallace De Pue, Sr. The song occurs when the big, bad wolf is trying to capture the “smart pig” that built his house of bricks. The opera has been performed many times in America, and this song was the one heard being hummed by audience members after the show. There is an arrangement of this by Alexander De Pue, for solo violin and guitar.

Nobody ever sings my song. Nobody ever has the time.
Maybe my lyrics are too sweet, or indiscrete, or just don’t

rhyme.

Maybe my tempo is too slow. Maybe my melody is wrong.
Maybe true harmony, like love, was never meant for me,
cause nobody sings my song. Nobody ever sings my song.

It's lots of fun to just pretend I'll be discovered by surprise.
Maybe someone will come my way and say "Good day," and
sympathize.
Maybe she'll listen to my song. Maybe she'll learn the tune by
heart.
Maybe my melody will make her hear a rhapsody; then maybe
she'll sing my song.
Maybe she'll always sing my song. (2:30) #2

Old-fashioned Waltz, An (fl. – hammer dulcimer – violin – mezzo
soprano - another arrangement for voice and piano is also available.)
A lady remembers the story that was told about the courtship of her
parents as they waltzed through time.

I know of a waltz that my parents would dance;
the music they heard on the day that he met her.
Their lives spent together were full of romance and
were based on that old-fashioned waltz.
Dad said, "One, two and three, dancing with me, time will go by.
One, two and three, dancing with me, babies will cry.
One, two and three, dancing with me, soon they'll be grown,
and we'll be dancing our waltz all alone.

My parents were waltzing one night when she sighed,
"We're dancing much slower; I don't understand!"
He looked at her kindly, and then he replied,
"We are still keeping time with the band.
One, two and three, dancing with me, time has gone by.
One, two and three, dancing with me, grandchildren cry.
One, two and three, dancing with me, let us pretend
that our dancing the waltz cannot end."

My father passed on, after doing the dance with an angel
who came down from heav'n to caress him.
My mom heard the music and called to her man

who was dancing alone in the sky.

She said, "One, two and three, please wait for me, husband
and guide!

One, two and three, off she went to be by his side.

One, two and three, now, we can see life passes by
while we all dance and old-fashioned waltz." (3:35) #2 **WD**

Panis Angelicus (soprano/3 violins) - Cesar Frank (1822-1890)
composed this wonderful music, and Wallace De Pue, Sr., arranged it to
be played by four violins OR soprano and three violins.

O Lord most holy, O Lord most mighty,
O loving Father, Thee, would we be praising always.
Help us to know Thee, know Thee and love Thee,
Father, Father, grant us Thy truth and grace;
Father, Father, guide and defend us.

And in temptation's hour, Save through Thy mighty power.
Rule Thou our willful hearts, Keep Thine our wandering
thoughts;
In all our sorrows, let us find our rest in Thee;
And in temptation's hour, Save through Thy mighty power,
Thine aid O send us; Hear us in mercy.
Show us Thy favor, So shall we live, and sing praise to Thee.
(3:24) #2

Sensible Bird, The (soprano soloist, full orchestra and SATB chorus) is
about how a bird views mankind, from her position between heaven
and earth. (16:00) #3

Look up, Mankind! I am the brightly colored bird, soaring above you.
Not to make holes in the dense, white, forms protecting the firmament,
do I fly so high.
I need to rise above those blinding obstacles while I search for heaven's
gate.

As I disappear from your sight, I see faces. I see faces watching me from
below.

They may be spirits, disguised as clouds, who have been seeking heaven's gate for ages. (Please refer to Alphabetical Song Listings for more poetry.)

(Please see the Alphabetical List of Songs for more poetry.)

"DOWN HOME" COUNTRY SONGS

Billy Gruff's Apples (baritone/piano) is a funny song about a man having marital problems. Finally, he gives his wife an ultimatum. – (3:30) #2

Billy Gruff had had enough of his woman.
She had nothing good to say about his friends.
She had nothing good to say about his mother,
and said his father was "non Homo Sapiens,"
(That means no brains!)

She complained about his manners and complained about his clothes.
She complained about the way he combed his hair.
If he gave her a gardenia, she would rather have a rose,
so their romance was not going anywhere.

Billy tried to hold his temper and forgive her, so he took her to a movie
matinee'.
When she refused to order butter on their popcorn, Billy murmured low,
"Here's all I have to say. Babe, if you don't like my apples, stay a-way from
my tree!
When you bite into my apples, then you're biting into me.
There are lots of fellers out there who would love to see your face,
but as for me, I think I need a bit more space and a change of pace."

To Bill's surprise, the woman never got the message!
She said he could not keep on whispering in the show.
She simply couldn't understand his talk of apples,
and why he hoarded them, she really didn't know. Don't apples grow?

On their way home, she criticized him for the way he drove his car,
so Billy tried to make it up and cooked a meal. She criticized his brand
of hotdogs, then she criticized his buns, as if she didn't care a bit how

he would feel.
Billy tried to hold his temper and forgive her, but he had heard enough to
last him all his days.
He felt his boiling point arising to it's limit, and yelled out loud these words
with gusto, phrase-by-phrase.

“Well, Babe, if you don't like my apples, stay away from my tree!
When you bite into my apples, then you're biting into me.
What you're after is perfection and there won't be any here,
so I hope to see you later, maybe sometime late next year.

Billy Gruff had had enough of his aggravatin', timidatin' always-squalkin'
ever-talkin' woman! (3:30) #2 **WD**

Blue Cowboy, The (baritone voice and piano – also arranged for tenor
and guitar) is the story of a cowboy who has been jilted by the woman of
his dreams. – (3:09) #2

Three little words I just couldn't say have ruined my peace of mind,
forever.
If I had said those three little words, I know you would be with me
today.
Because I was stupid, through and through,
I thought that you loved me so much you would follow.
I drove away like a fool, like an idiot driving to hard time school.

When I am lonely, I think of you only and wonder if you think of me.
When my letter gets to you,
I hope you will read it when you see whose name is on the envelope.
If my wishes come true, and you answer my letter, my heart and mind
will be full of hope.
At the end of my message are three little words that I pray you'll read
over-and-over again.
What I never could say, I can write. Now I will close with three little
words:
I love you, my darling, good night. (3:09) #2 **WD**

How Can You Say You Are Alone? (baritone voice/piano OR
tenor/baritone/bass trio)

There has been a romantic breakup,
because the woman enjoyed spending her time alone, rather
than with her disgusted boyfriend.

How can you say you are alone?
Have you no fax machine or telephone?
Have you no T.V. set or radio?
How can you say you are alone?

You never talked to someone when you were in love.
You spent your time too much with friends.
You seldom said the words a lover likes to hear;
and that is how a romance ends.

Go pet your dog and feed your cat.
They'll never worry you with chat.
If peace and quiet turn you on,
maybe you're glad your love is gone.

If that's not so, then mend your ways.
You'll love again one of these days.
There are second chances for us all.
If you don't stand you cannot fall.
From here on in, you're on your own.
You can't afford to be alone. (2:40) #2 **WD**

La La Song, The (tenor/soprano OR soprano/piano) is very short on words,
but long on philosophy. At one point in the song, the audience may be invited
to sing along with the
soloist. (2:09) #1

When I'm feeling angry, when I'm feeling blue,
when my luck turns awful, this is what I do I sing la la la la la la
When you get angry, what will you do stomp around like a kangaroo?
Being blue makes you lie in bed, Being blue is bad luck, it's said.
Just sing la.
I sing la la la la, standing tall.
It's a wonderful life, after all. (2:09) #1 **WD**

Shine Up the Tractor (voice and piano) is a song about the National Tractor Pull that takes place, annually, in Bowling Green, Ohio. It is a country song that is a lot of fun. – (3:00) #1

Shine up the tractor. Showtime is here. Rev up the engine.
Drop it in gear.
There's a tractor pulling contest in Ohio's, Bowling Green.
Let's make sure we're on the scene.
How does a tractor, hitched to a sled, carry a cargo heavier
than lead?
When a driver makes it happen in a cloud of dust and smoke,
"Full pull!" yells the crowd; to them it is no joke.

Bring Allis Chalmers! John Deere's on board. Let's see a Chevy
take on a Ford!
Pile up some points and try to be king. Only champions wear
"the ring."

Bring Allis Chalmers! John Deere's on board. Let's see a Chevy
take on a Ford!
Pile up some points and try to be king. Only champions wear "
"the ring."

I Talked to the fellows loading the sled. "We're gonna get ya!"
is all that they said.
"Fire the fuel and feel the dirt!" "Full pull!" is the goal and
drivers are alert.

Good for the winners! Give them a prize! They are the ones with
tears in their eyes.
In the tractor pulling fam'ly is a host of dynamos.
When you come and see the tractor shows,
you'll see why everybody goes: "FULL PULL!" (3:00) #1 **WD**

SONGS for RECITALS

***A Thought** (Emily Dickenson) for treble voice and piano or string quartet, can act as a delightful encore on a voice recital (1:20) #1

A thought went up my mind today that I have had before,
but did not finish, some way back, I could not fix the year

Not where it went, nor why it came a second time to me,
or definitely what it was, have I the art to say.

But somewhere in my soul I know I've met that thing before.
It just reminded me, 'twas all, and came my way no more.
(2:12) #2

***Burning bush, The** (baritone voice & piano) is an art song based on Exodus chapters four and five from the Holy Bible. The performer must play the role of God and the role of Moses. The duration of the song is about 10:30, therefore, can be used as a contemporary offering on a vocal recital. This song requires advanced performers. The work that must go into the preparation of this composition will be worthwhile; audiences have found this song to be fascinating. (10:30) #5

(Please refer to the Alphabetical List of Songs for the dialogue between Moses and God.)

Byron's Song (George Gordon Lord Byron 1788-1824) is for a baritone singer and a pianist. "She walks in beauty like the night..." (3:00) #2

She walks in beauty like the night of cloudless climes and
starry skies; and all that's best of dark and bright
meet in her aspect and her eyes;
thus mellowed to that tender light which heaven to
gaudy day denies.

One shade the more, one ray the less, had half impaired the
nameless grace which waves in every raven's tress
or softly lightens o'er her face; where thoughts serenely
sweet express how pure, how dear their dwelling place.

And on that cheek, and o'er that brow, so soft, so calm, yet
eloquent, the smiles that win, the tints that glow, but tell
of days in goodness spent, a mind at peace with all below,

a heart whose love is innocent. (3:00) #2

***Eight Textures Of Love** consists of eight award winning poems about love that are set to Twenty-first Century compositional techniques to create an art song cycle for voice and piano. There are two versions of the piece, one for soprano and one for baritone. This work was premiered at the Bowling Green State University, in the 1994 New Music Festival, by Dr. Deborah Kavasch, soprano, and Dr. Mark Munson, pianist. It was heard on international radio stations. Each of the cycle's components may be sung separately. (19:04) #5

(Please see the Alphabetical List of Songs for the rest of the poetry.)

***El Dorado** (Edgar Allan Poe) is a dramatic realization of the man searching, on a big horse for a place full of gold. This song, the the opera, *Dr. Jekyll and Mr. Hyde*, is for an "artist tenor" and a fine pianist.

Gayly bedight, a gallant knight in sunshine and in shadow,
had journeyed long singing a song in search of Eldorado.
But he grew old, this knight so bold, and o'er his heart a shadow
fell as he found no spot of ground that looked like Eldorado.
And as strength failed him at length, he met a pilgrim shadow.
"Shadow," said he, "Where can it be, this place called Eldorado?"
"Over the mountains of the moon, down the valley of the shadow.
Ride, boldly ride," the shade replied, "if you seek for Eldorado!"
(1:13) #4

Forbearance (Ralph Waldo Emerson) is for mezzo-soprano and piano. This is a recommended song to include in a voice recital. (2:00) #3

Hast thou named all the birds without a gun,
loved the wood rose, but left it on its stalk,
at a rich man's table eaten bread and pulse,
unarmed, faced danger with a heart of trust,
and loved so well a high behavior in man or
maid that thou from speech refrained, nobility
more noble to repay?
O be my friend and teach me to be thine. (2:00) #3

Little Lamb (Wm. Blake) is a musical portrait of the poet's feeling toward nature. It is for a treble voice and piano. For a quiet encore, it is spell binding.

Little lamb, who made thee?
Dost thou know who made thee?
Dost thou know who made thee,
gave thee life and bid thee feed
by the stream and o'er the mead,
gave thee clothing of delight,
softest clothing, woolly, bright,
gave thee such a tender voice
making all the vales rejoice?
Dost thou know who made thee?
Little lamb, whence came thee? (2:00) #1

Lost (Stacey Mathey, poet) is a modern song about how it may feel to be a senior citizen in today's world. It is for treble voice and piano. (4:00)
#4

Lost in a confusing world, fearful of its change,
they stand on the edge of time, forgotten.
Youth is a dream, time, a carpet under which
the old are swept by the hands of the brave new world.
Hidden, hidden, they fight a losing battle,
unwillingly yielding to the creeping vine wrinkled age,
smothered!
Will the children enjoy their vast knowledge, their vast
knowledge?
They refuse the past, in fear of the future,
leaving the old unused, wasted, wasted!
The old and the young will never unite, until the day
when youth learns courage and understanding
in time to save them from social decadence, death!
Death! (4:00) #4

***NEVER HAVE I FELT LONELY** (soprano and string quartet) is from the opera, *Dr. Jekyll and Mr. Hyde*. A lady is singing about being alone on a

lovely evening.

Never have I felt lonely, so lonely, as I feel this evening.
Never has time gone slowly, so slowly from seven to eleven.
Here is lovely October, with sunshine and cloudless skies.
With the proper admirer, the nighttime is paradise!
Never have I seen starlight, such starlight as now is dancing
with the fog.
Never have I felt lonely and melancholy as I feel tonight.
(2:30) #3. **WD**

***No Lament** is a song for piano and treble voice (tenor or soprano) that uses a beautiful anonymous poem concerning life after death. The poem is inspiring and a balm to sooth grief. This song is ideal for a tenor, accompanied by a pianist, to sing at a funeral and/or memorial services. The vocal range is from E1 to g2.

Do not stand at my grave and weep.
I am not there,
I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.

When you awaken to the morning hush,
I am the swift uplifting rush of quiet birds
in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry.
I am not there.
I did not die. (2:12) #3

***Poole's Lament** is from *Dr. Jekyll and Mr. Hyde*, a grand opera by Wallace De Pue, Sr.

Poole, Jekyll's butler, is the first person to see the actual transition of Hyde to Jekyll, after the death of the doctor. The butler nearly loses his mind.

Therein lies evil such as man has never known! These halls are cursed!
Beware! The devil's servants lurk behind the door.

O God, please hear my prayer and know that I would gladly die if I could
make the sight I saw to be a dream, or if mine eyes have told a lie.
My blood runs cold! My mind is haunted by the scene! I tell you fly;
I tell you, but you pay no heed to my command! You must see for
yourselves what Satan has planned.

O God, look down from heaven and know that Poole did surely try to
make them all depart with peace of mind; but they demand an
answer, "Why?"

My friends, prepare! Your wish is granted there within.

There is a man, or demon, who lies contorted on the floor; to see him is
to know the doctor lives no more! (1:30) #3 **WD**

***Three Diabolical Songs** (tenor & piano) is based on three of the most
pitiful characters found in the Holy Bible: Cain, Haman and Saul. The
first murderer, **Cain**, is tormented by the Lord's question, "Cain, where
is thy brother, Abel?" to the point that his mind is never at peace.
Haman, the jeering, sadistic statesman from the book of Esther, jests
with Mordecai about a "big surprise" that will be given to the Jews. He
hints that it is like the letter L, but upside down. **Saul** is being comforted
by his subject, David as the latter plays the harp. As Saul listens, he
imagines himself as his harpist, David. Saul's tremendous jealousy can
hardly be contained within him. The songs present a tour de force of
drama. (9:35) #5

Cain the first murderer, is tormented by the Lord's question, "Cain,
where is thy brother, Abel?" to the point that his mind is never at peace.

Do you hear it?

Do you hear it now?

Do you hear the voice of God, sending the question
after me, like a hound released from heaven, driving
me through the wilderness without mercy, without rest?

Even the ground throws up my seed granting no home nor
harvest; I suffer!

Dreams offer up the bitter remembrance of blood, BLOOD,
from my mother's son, clinging to my hands!

I, the first born of my kind, a murderer...a MURDERER!

Am I my brother's keeper? ((9:30) #5 Appropriated by **WD**
(Please refer to the Alphabetical List of Songs for Haman and Saul.)

***Three Songs Of Separation** (folk song arrangements for tenor voice/piano or baritone voice/piano) Each song is part of a trilogy portraying separation from either a lover, an acquaintance or a son. Over Yondro, Mr. Rabbit and Johnny Has Gone for a Soldier are the three pieces that comprise this art song. (approx. 7:00)

Over Yondro is a song of separation between a man and his lover. In the song, he tells her about how things should be until he returns. The original folksong text is usually sung by a woman to her man and is part of the musical legacy from Civil War times. #2

Oh, I'm gone. I'm goin' away, for to stay a little while;
but I'm comin' back if I go ten thousand mile.
Look away over yondro.

Oh, who will tie your shoe, and who will glove your hand?
And who will kiss your ruby lips while I am gone?
Oh, when I am gone?

Pappy will tie your shoe, and Mammy will glove your hand.
And I will kiss your ruby lips when I come home.
Look away over yondro.

Mr. Rabbit is a song of separation between a man and his animal acquaintance. The man has never seen such a creature as a rabbit, so he engages it in conversation without being aware that rabbits do not talk. (The rabbit does not tell him otherwise!) The man is fascinated with the physical characteristics of the rabbit and comments on several of them, quite politely, of course, even though he, the man, feels somehow superior. The rabbit has encountered man before and offers a number of reasons why he, the rabbit, should be on his way without delay. This is a too seldom heard Negro folk song.

Mister Rabbit! Mister Rabbit, your tail is mighty white.
Bless my soul, better git it out of sight!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along.

Mister Rabbit! Mister Rabbit, your coat is mighty grey.
Bless my soul, better git it on its way!
Every little eye is gonna shahhahhahhah, shine!
Every little eye is gonna shine along,

Mister Rabbit! Mister Rabbit, your ears are mighty long.
Bless my soul, better take 'em and be gone!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along!
Bye, bye! #3

Johnny Has Gone for A Soldier is quite famous in folk literature stemming from the Revolutionary War. Wallace De Pue, Sr., imagines it as a song of separation between a father and his son. The father tells of his son's departure and how the boy was prepared to be sent to war. The father's anguish concerning his son's fate should be apparent at the end of the song. (9:00) #3+

Here I sit on Buttermilk Hill.
Who could blame me cry my fill?
And every tear could turn a mill.
Johnny has gone for a soldier.
My! Oh my, I loved him so!
Broke my heart to see him go;
and only time will heal my woe.
Johnny has gone for a soldier.
Sell my clock! Sell my real!
Buy my boy a sword and shield
to use out on the battlefield!
Johnny has gone!
Johnny! John! Johnny has gone for
a soldier. (9:00) #3+

ALPHABETICAL LIST CHORAL WORKS BY WALLACE DE PUE, SR.

Picardie Court Publication Titles, preceded by asterisks, need world premieres.

- PC-20 ALEXANDER'S LULLABY (SATB)
PC-2 ALL OF GOD'S CHILDREN (3-voice jubilee song)
PC-21 ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN (SATB/piano)
PC-94 AMERICA (SATB/piano or 3 tpts. in Bb, 2 horns in F, tbn., tuba)
PC-114 *AMERICAN MEN, THE (TTBB) patriotic
PC-82 ANIMAL FUGUE, THE *Sprechstimme* (spoken) in four voices
PC-66 ANNABEL LEE (TTBB/French horn)
PC-96 AVE RARLA (soloist with unison voices) Christmas
PC-39 *BARBERSHOP LULLABY, A (TLBB)
PC-90 *BEFORE YOU KNOW IT! (unison voices or two treble voices & piano)
PC-00 BELLS, THE (suite or separate, for SATB) poem by E.A. Poe
PC-107 Alarm Bells
PC-108 Iron Bells
PC-109 Silver Bells
PC-110 Golden Bells
PC-164 BIRD, FROG AND TREE CLUB, THE (The Sensible Bird – The Friendly Frog - The Servant Tree (SATB/full orchestra)
PC-88 *BIRTHDAY PARTY, THE (unison children's voices & piano) Xmas
PC-84 BLEST BE THE TIE THAT BINDS (SATB, organ or piano and congregation singing)
PC-103 *BROTHERS IN SINGING (TTBB/optional piccolo) processional canon
PC-132 BURGUNDIAN CAROL, THE (SATB/optional piano) Christmas
PC-37 CALL, THE – Vaughan Williams (SATB or SOLO with choral or keyboard accompaniment)
PC-57 *CAROLING BELLS (SSAA)
PC-130 CAMPTOWN RACES, THE (TTBB)
PC-34 CANONS FOUR CHRISTMAS:
A Christmas Quasi-Canon (two voices)
An Old-Fashioned Christmas is a canon between two voices may be accompanied by a fiddle or any treble instrument.
Hey, Little King! (multi-verse canon for two to four voices)
Wind Songs (double chorus: canon, voices 1-2-3 & A-B-C).
PC-119 CAT THAT BOOGIED, THE (SSA/piano)
PC-16 CHAPEL PRAYER, A (SATB)

- PC-47 CHRISTMAS CARD, A (SATB/organ)
- PC-42 *CHRISTMAS EVE (SATB divided, triangle, claves, tambourine, suspended cymbal)
- PC-54A CHRISTMAS PROCESSIONAL, A (canon for two treble voices/optional/piano/percussion)
- PC-146 *CHRISTMAS TANGO, A (Unison high voices/piano)
- PC-158 *COME WHERE MY LOVE LIES DREAMING-Stephen Foster (TTBB/piano)
- PC-93 CORONATION (SATB, organ, brass quintet, opt. congregation singing)
- PC-53 *COUNTRY DANCE, A (SATB/violin)
- PC-49 *CREDO (SATB double choir)
- PC-163 *CREED, A (TTBBB)
- PC-105 *DER JAGER ABSCHIED – Felix Mendelssohn (SATB)
- PC-130 DOO DAH (Camptown Races by Stephen Foster) TTBB
- PC-32 EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB)
- PC-148 *ECCLESIASTES 12 (SSAA)
- PC-63 *ENCHANTING WALTZ, AN (SATB)
- PC-52 FATHERLAND, THE (TTBB/tenor soloist/violin)
- PC-102 FIDDLER'S FAIR, THE (TTBB/vln)
- PC-106 *GLORIOUS VICTORY (SATB/organ or piano or brass quartet with snare drum)
- PC-149 *GLORY TO ALMIGHTY GOD (SATB)
- PC-19 GLORY TO GOD IN THE HIGHEST (SATB)
- PC-150 *GOD OF OUR FATHERS (SATB) may employ children's voices or a Bb trumpet for descant part. An organ or piano part is optional.
- PC-70 GOOBER PEAS (TTBB/barbershop quartet/percussion: hair comb, jug, washboard and metal spoons)
- PC-159 *GREATHEART (SATB/pno.)
- PC-81 *GREAT LIGHT, A (SATB, hand-clapping or percussion accompaniment) Christmas
- PC-6 *HANUKKAH (SATB/piano or two-part treble voices/piano)
- PC-6A HANUKKAH (2-part treble voices/piano)
- PC-5 HARRY WUZANELF (SATB/piano) Christmas
- PC-1 HAVA NAGILA (3-voice Israeli song)
- PC-114 *HEAR OUR PRAYER (SATB)
- PC-151 HOLD MY HAND (SATB Jubilee)

PC-79 HOSANNA 1 (SATB/ piano or two trumpets, two trombones, snare drum, small and large suspended cymbals, and 38" tam tam) Xmas, Easter or general use

HOLIDAY SONGS FOR ELEMENTARY SCHOOL CHILDREN

(Asterisks show pieces suitable for grades five and six.)

- *Abracadabra" (2 voices/piano)
- *April" (two voices/piano) "April" may be combined with the "Kelly Green," to create an arrangement in two parts.
- *"Barnyard Operetta, The" (unison voices/piano)
- *"Easter Bunny Hop, The!" (unison voices/piano)
- *"Georgy's Pearl" (unison voices/piano)
- *"Hanukkah" (two voices/piano)
- *"Harry Wuzanelf" (two voices/piano)
- "If I Were a Witch" (unison voices/piano)
- "Kelly Green" (unison voices/piano)
- *"Leprechaun, The (soprano and alto/pno.)
- *"Let's Build a Snow Man!" (unison voices/piano)
- "Long Ago on Christmas Eve" (unison or two voices/piano/optional small percussion instruments: finger cymbals, triangle, suspended cymbal, and tambourine)
- *Martin Luther King, Jr." (unison voices/piano)
- *Wind Songs" (dbl. canon/double chorus: voices 1-2-3 & voices A-B-C)

PC-26 *HOW DO I KNOW THAT IT'S CHRISTMAS? (SATB/Piano)

PC-147 *IF THIS WERE YOUR VERY LAST CHRISTMAS (unison treble voices/piano)

PC-13 *I FIND MY REST IN THEE (SATB/organ)

PC-18 IN MEADOWS FAIR (SSAATTBB)

PC-160 *IN MEMORIAM-Alfred Lord Tennyson (SATB/piano)

PC--60 I THINK IT'S CHRISTMAS (SATB four part canon)

PC-166 *I WANNA BE IN MOVIES (TTBB)

PC-15 *JESUS, EVEN THE THOUGHT OF THEE soprano or instrument obbligato/unison voices/piano) optional SATB/organ parts)

PC-122 *JOYFUL CHRISTMAS EVE, A (unison voices/piano)

PC-122A *JOYFUL CHRISTMAS EVE, A (SATB/piano)

- PC-33 *JOYFUL, JOYFUL, WE ADORE THEE, An (Ode to Joy, by
L. v. Beethoven (SATB-solo – obbligato. optional piano and
congregational. singing)
- **JOY TO ALL MANKIND, A* (SATB with opt. children’s choir)
Published by Sola Voce Sheet Music (See Internet)
- JUMP DOWN, TURN AROUND* (TBB) Published by Sola Voce Sheet
Music (See Internet)
- PC-83 JUST AS I AM (SATB, soprano or instrumental obbligato, organ
or piano and optional congregation singing)
- PC-43 *KELSEY’S PRAYER (SATB)
- PC-27 LA DONNA É MOBILE (SSAA & tenor soloist)
- PC-123 *LET’S SING A SONG ABOUT CHRISTMAS (2 treble voices/piano)
- PC-101 LILLY DALE (TTBB, flute, Bb trumpet, bass guitar and piano) is
usually performed with “You Naughty Men” (SA, flute, Bb
trumpet, bass guitar and piano)
- PC-117 *LIVE IN OUR CHRISTMAS! (SATB/piano)
- PC-86 LOVE DIVINE (SATB, soprano soloist, vocal or instrumental
obbligato, organ or piano and optional congregation singing)
- PC-38 *MADRIGALS TO GREAT POEMS, THREE
“I Never Saw A Moor” (2 treble voice parts, tenor and 2 bass
voice parts)
“O Flower in the Crannied Wall” (3 treble voice parts, tenor and
bass)
“April s In My Lover’s Face” (3 treble voice parts, tenor & bass)
- PC-45 MANGER SCENE, THE (SATB, bass and soprano soloists)
- PC-25 MAN OF GOD, THE (SSAATTBB and baritone or bass soloist)
- PC-36 *MARCH OF LIFE, THE (two treble voices, piano, percussion:
crash cymbals, triangle, finger cymbals, small and large drums)
- PC-156 MARINER’S HYMN ETERNAL FATHER, STRONG TO SAVE
(SATB/piano/Bb clar./brass quintet)
- PC-9 *MERRY CHRISTMAS TIME IS COME! (SATB/organ or pno.)
- PC-104 *MERRY SWISS MISS POLKA, THE (SATB/piano)
- PC-14 *MINOR MASTERPIECE, A-F.J. Haydn (3 to 5-voice canon)
- PC-17 *MOBILES (12 or more parts for voices in any combination)
- PC-11 MOCKING BIRD, THE (SSAA/selected voices or fiddle)
- MR. RABBIT* (SSA) Published by Sola Voce Sheet Music (See Internet)

- PC-07 MY LADY (3-part male voices, either TTB or TBB)
 PC-99 *MY, O MY OHIO! (SATB)
 PC-99A *MY O MY, OHIO! (TTBB/optional piano)
 PC-120 *NICAEA (Holy, Holy, Holy) Solo sop./SATB/piano)
 PC-135 *NUNC DIMITTIS (SATB)
 PC-50 O MAGNUM MYSTERIUM (TTBB double men's chorus)
 PC-33 *ODE TO JOY, AN (SATB, soprano obbligato, optional organ or piano and congregation) L. v. Beethoven
 PC-7 *OLD-FASHIONED CHRISTMAS, AN (2-part canon, optional fiddler)
 PC-35 OLD TIME RELIGION (SATB/alto or tenor soloist)
 PC-00 *OLD WOMAN (TTBB)
 PC-10 *O SING UNTO THE LORD, (SATBB)
 PC-55 ONE FOR THE LITTLE BITTY BABY (SATB, divided voices)
 PC-62 *ONE LITTLE LIGHT AT CHRISTMAS (SA children's voices –(SATB humming chorus or appropriate instruments, including piano)
 PC-167 *OPEN YOUR EYES, IT'S CHRISTMAS! (three-part canon)
 PC-4 OUT OF THE DEPTHS (SATB divided)
 PC-4A *OUT OF THE DEPTHS (Psalm 130) SATB - High School choir
 PC-168 PANIS ANGELICUS-Cesar Frank (four violins/opt. unison voices)
 PC-165 *PENNY FOR CHRISTMAS, A (unison voices and Bb clarinet)
 PC-30 PLEASE, MR. COLUMBUS (SATB/piano)
 PC-30A PLEASE, MR. COLUMBUS (TLBB/piano) Barbershop music

PRAISE YE THE LORD (3-part canon) published by Alfred Sheet Music

 PC-100 PRAYER TO THE MUSE, A (S or A and T or B voices)
 PC-100A *PRAYER TO THE MUSE, A (S & A) solo or for unison or two-part treble voices accompanied by piano
 PC-29 PRESIDENTS, THE (unison or two parts with piano)
 PC-24 *PROCESSIONAL for CHRISTMAS EVE, A (2 trebe voices/opt. piano and percussion)
 PC-54 *PROCESSIONALS for CHRISTMAS, TWO (SATB)
 A Christmas Processional (two voices in any combination and carried percussion)
 A Processional for Christmas Eve (two treble voices and carried percussion)

- PC-80 PSALM ONE "Blessed Is the Man Who Walks Not in the Counsel of the Wicked" (SATB/organ/percussion: tone bells, finger cymbals, suspended cymbal, large and small drums)
- PC-8 PSALM 33 "Rejoice in the Lord" (SAB/organ or piano)
- PC-48 PSALM 90 "Lord, Thou Hast Been Our Refuge" (SATB/Viola)
- PC-51A PSALM 95 "Come, Let Us Sing Unto the Lord!" (SATB)
- PC-51B PSALM 95 (SATB/piano. or organ/instruments/congregation)
- PC-46 *PSALM 100 "O Be Joyful in the Lord!" (SATB)
- PC-4 *PSALM 130 "Out of the Depths Have I Cried" (SATB divided)
- PC-46 *PSALM 130 "Out of the Depths Have I Cried Unto Thee." (High School. SATB divided parts)
- PC-65 PSALM 150 (SATB/organ)
- PC-65A PSALM 150 (SATB)
- PC-137 *QUESTIONS AND ANSWERS ABOUT XMAS (SA-piano)
- PC-137A *MORE QUESTIONS & ANSWERS ABOUT XMAS (SA-pno.)
- PC-3 REILLY'S DAUGHTER (TTBB voices & piano)
- PC-3A REILLY'S DAUGHTER (3-part male voices & piano)
- PC-8 REJOICE IN THE LORD! (SAB/organ or piano)
- PC-28 *RHYTHM CLOCKS (SATB)
- PC-87 *RUSTLER'S DAUGHTER, THE (TTBB/narrator/vln. or piano)
- PC-129 *SANCTUS HOSANNA! (SATB/organ)
- PC-91 SEPARATION (SATB divided voices)
- PC-118 SERVANT TREE, THE (SATB/piano)

SING DEM HERRN (5-part canon) published by Alfred Sheet Music

- PC-169 *SACRAMENT OF THE LORD'S PRAYER (Celebrant or Cantor/SATB/opt. organ)
- PC-162 SLEEP HOLY BABE (SATB)
- PC-12 *SOLI DEO GLORIA* (SATB)
- PC-153 SPINNING SONG, THE (SSAA--3 interior piano percs—pianist)
- PC-136 STAR CAROL, THE (SATB/optional piano)
- PC-96 TELUGU SONG (solo and unison singing)
- PC-113 *TENTING TONIGHT (SSAATTBB/piano)
- PC-14 THREE BIBLICAL PSALMS-143-146-149 (3, 3-part canons)
- PC-64 THREE SECULAR CHRISTMAS CANONS
1. What Do I Mean When I Jingle? (seven treble voices)
 2. When I Think of Christmas (2 or 3 treble voices, a cappella)
 3. Woof! (two to four treble voices)

- PC-111 *THREE MINI-MADRIGALS (SSATB)
 ~~~~~ 1. Last Slumber (SATB)  
 ~~~~~ 2. Quiet Waters (SSATB)  
 ~~~~~ 3. Tears (SSATB)
- PC-92 TO AMERICA FROM HER FATHERS (One or two treble voices–flute, or appropriate treble instrument/piano)
- PC-154 TOY CAN(N)ON, THE (SATB)
- PC-22 TRILOGY (SATB) God is Light, God is Love, God is Power)
- PC-23 \*TRINITY IN MUSIC, THE is a combination of three pieces:  
 “Ye Watchers and Ye Holy Ones” (SSAATTB and piano)  
 “Earth Knows No Sorrow That Heaven Cannot Heal” (SATB)  
 “Joyful, Joyful, We Adore Thee” (SATB-optional piano and congregation singing), Beethoven

*TOMORROW SHALL BE MY DANCING DAY* (SATB) Published by Sola Voce Sheet Music (See Internet)

- PC-121 TRUE, IS IT REALLY TRUE? (SATB – Christmas)
- PC-51 \*TWO SHORT PSALM SETTINGS (SATB)  
 Psalm 130  
 Psalm 95
- PC-124 \*WAITING FOR CHRISTMAS (unison children and piano)
- PC-85 WE ALL BELIEVE IN ONE TRUE GOD (SATB, organ)
- PC-69 \*WE ARE ONE! (SATB) voices) 911 attack
- PC-171 \*WHUZ SANTA GONNA GITCHA?
- PC-89 \*WHEN CHRISTMAS COMES TOO EARLY (Children’s voices, flute, Bb clarinet or appropriate substitutes)
- PC-59A \*WHEN I THINK OF CHRISTMAS...(two to three treble voices)
- PC-40 \*WHEN WE STAY LATE (TLBB)
- PC-161 WHY AM I HERE? (SATB/pno.)
- PC-112 \*WHY DO I REMEMBER CHRISTMAS? (SATB)
- PC-61A \*WHAT DO I MEAN WHEN I JINGLE? (seven voices)
- PC-138 \*WHAT IS CHRISTMAS? (unison/one piano with 4 hands)
- PC-145 \*WHAT SHALL I DO FOR CHRISTMAS? (unison/piano)
- PC-146 \*WHY CAN’T IT ALWAYS BE CHRISTMAS? (SAB)
- PC-34 WIND SONGS (canon; dbl. chorus: voices 1-2-3 & voices A-B-C).
- PC-67 WINTER ROSE, THE (SATB)
- PC-44 \*WISE MEN’S CAROL, THE (SATB)
- PC-PC WITH RUE MY HEART IS LADEN (SATB)
- PC-58A \*WOOF! (two to four treble voices)



- PC-56 \*WOULDN'T YOU LIKE TO GO TO XMAS TOWN? (any combination of three voices, hand-claps, finger-snaps & piano)
- PC-31 \*YE WATCHERS AND YE HOLY ONES (SSAATTB with optional voices or a Bb trumpet for the descant part. An organ or piano part is optional.)
- PC-41 YELLOW LARK'S PRAYER (SATB, recorder or flute, drum, rattles)
- PC101 A YOU NAUGHTY, NAUGHTY MEN (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums) is usually performed with "Lilly Dale."
- PC101B LILLY DALE (TTBB, flute, Bb trumpet, bass guitar and piano) is usually performed with "You Naughty Men" (SA, flute, Bb trumpet, bass guitar and piano)