

## 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, 1<sup>st</sup> and 2<sup>nd</sup> and 3<sup>rd</sup>s 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-